

**NOMA**

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REMEMBERING MAX BOND  
OBAMA'S URBAN AGENDA  
AIA DIVERSITY AGENDA CONTINUES  
NOMA EXCELLENCE AWARDS  
STUDENT COMPETITION



# Contents

## Updates

**02** PRESIDENT'S MESSAGE

**05** PEOPLE MAKING NEWS

**07** REGIONAL UPDATES

Chapter Activities and Member Highlights — TONY SCHUMAN

**09** EDITOR'S PAGE

Leadership in Times of Change — KATHERINE WILLIAMS

## Review: International Conference 2008

**10** PERSPECTIVES ON THE CONFERENCE

Professional Perspective — JOHN SIVILIS / Student Perspective — ADAM F. VALENZUELA

**14** NOMA 2008 DESIGN AWARDS

Review — RENEE KEMP-ROTAN, ROD HENMI

## Relationships

**23** OBAMA'S URBAN AGENDA

Unique Opportunities — TONI GRIFFIN

**26** DIVERSITY COMES OF AGE AT THE AIA

AIA's Commitment To Diversity — STACEY BOURNE

**29** BREAKING THROUGH THE GSA'S GLASS CEILING

Landing A Design Excellence Commission — CURT MOODY

**31** GSA AND NOMA

Mary Shearill-Thompson Leads GSA — KATHY DIXON

## Design

**32** WAITING TO EXHALE

Selection Of The Architect For The NMAAHC — MELVIN MITCHELL

**35** THE NEW BLACK IS GREEN

NOMA's March Toward Environmental Sustainability — RICO QUIRINDONGO

**36** VISION FOR BROADWAY

New Report Encourages Equitable Development For Gary, Indiana — CARLTON ELEY

**39** COMMUNITY SERVICE

Tutoring House — KIM DOWDELL

**40** NEA DIRECTOR'S VISIT TO BUFFALO

Maurice Cox Lectures On Cities — ROBERT COLES

## Professional Pathways

**43** NEW ARCHITECT PROFILE

The Long And Winding Road — BRYAN HUDSON

**45** THE HBCU TODAY

The Current And Future State of HBCU Architecture Programs — BRAD GRANT

**46** PASSING OF AN ICON — J. MAX BOND

Who Will Emerge To Fill The Void — ANTHONY SCHUMAN

**51** OBITUARIES

**52** FROM THE BOARD

NOMA Board Meeting In Seattle — GREG BASSIELY

# NOMA



# President's Message



AS 2009 DRAWS TO A CLOSE, WE FIND OURSELVES IN THE MIDST OF INTERESTING, YET PARADOXICAL TIMES. FRESH ON THE HEELS OF AN HISTORIC ELECTION, PRESIDENT OBAMA'S CAMPAIGN MESSAGE OF HOPE FOR A BRIGHTER WAY FORWARD FOR OUR COUNTRY MANAGED TO INSPIRE MANY - IN PARTICULAR OUR YOUNG CITIZENS - TO MAKE PERSONAL THE REFRAIN, "TO WHOM MUCH IS GIVEN, MUCH IS EXPECTED." BUT AS WE HAVE DISCOVERED IN THE DAYS AND MONTHS SINCE THE INAUGURATION, TIMES ARE TOUGH, AND MANY, INCLUDING NOMA MEMBERS, NOW FIND THEMSELVES ONE STEP REMOVED FROM GAINFUL EMPLOYMENT. AN IMPORTANT PART OF MY ROLE AS YOUR NOMA PRESIDENT IS TO INSPIRE YOU BY FOSTERING A VISION OF HOPE AND POSSIBILITY FROM WHAT I CHOSE TO SEE AS OPPORTUNITY.

NOMA has always occupied a unique space within the profession by our advocacy for fairness and equality for all, and more recently by advancing the virtues of all that architects-of-color have to contribute to insuring that we are relevant to greater society. As our government attempts to shine a light on the long-neglected needs of our most disenfranchised communities to which NOMA has remained connected since its inception, the opportunity is ripe for our members to take ownership and leadership of this movement to redefine the architect's role as we move forward. Specifically, NOMA has been compelled to move two critical initiatives to the top of our collective agenda. The first involves our need to insure that the unique value we, as architects-of-color, bring to the profession will only increase over time, making it absolutely critical that a solid group of talented candidates is coming up behind us. As we look in the rearview mirror for the next group of would-be architects-of-color (from kindergarten through high school), what we see is cause for great concern; therefore, NOMA is committing itself to cultivating the next generation through a series of programs undertaken at both the Chapter and National levels that roll-up under the umbrella that we call "Project Pipeline". Additionally, as most of us race toward LEED Accreditation in order not to be left behind as the world demands better environmental responsibility and stewardship from us, too often the impact of sustainability on inner city neighborhoods, and those who live within them is being overlooked. That is why NOMA is launching a new initiative called, "The New Black is Green", which will broaden the definition of sustainability to not only include, but to emphasize its social and community aspects by targeting strategies aimed at identifying and capitalizing on the human and environmental potential of such areas.

Recently, while convening our NOMA Board meeting in Birmingham, I saw first hand the power and effectiveness of our message as it was communicated with clarity and simplicity to the public by the Board as we endeavored to reach out and speak with one voice. I would personally like to urge each of you to learn more about NOMA's initiatives to cultivate the next generation via "Project Pipeline" and to broaden sustainability via "The New Black is Green". Becoming active in promoting NOMA's agenda is empowering in and of itself, and your ability to master the NOMA "elevator speech" - that which can be delivered effectively given a short window of opportunity - will lift you up as well, and give your membership in our amazing organization greater purpose.

And then, there is always design! We recognize that cultural identity as expressed through architecture and design holds even greater significance at the present time when diversity is acknowledged as the true strength of who we are as a society. If that part of us is to be recognized and remembered by future generations, then what we leave behind on the built landscape must reflect the full range of our diverse cultural points of view. When I view the work produced by my colleagues within NOMA, I feel an overwhelming sense of pride and hope for what is yet to come.

Finally, I take seriously the idea that to whom much is given, much is expected. Through service to others, we not only help uplift those in need of our compassion and expertise, but also strengthen the profession while building the kind of personal integrity that will carry us out of these uncertain times into a future we can all take pride in. ✕

— R. STEVEN LEWIS, NOMA, AIA

## Authors/Contributors

### + GREG BASSIELY

Greg is one of two student representatives on the NOMA Board of Directors. He is a student at the New Jersey Institute of Technology.

### + STACEY BOURNE, AIA, NOMA

Stacy is the Florida/Caribbean Regional Director for the American Institute of Architects, and the first black female to serve on the National Board. Previously, she was president of the local American Institute of Architects (AIA) Virgin Islands chapter for 4 consecutive terms.

### + ROBERT COLES, FAIA, NOMA

Robert is President of the firm Robert Traynham Coles, Architect, established in the oldest African-American owned architectural firm in New York State and the Northeast. Coles has served as AIA's Deputy Vice President for Minority Affairs and also received the Whitney M. Young Jr. Award.

### + KATHY DIXON, AIA, NOMA, LEED AP, CDT, NCARB

Ms. Dixon is a licensed architect with more than 15 years of experience. A graduate of Howard University's School of Architecture, she also earned a Master's degree in Urban Planning from UCLA. Kathy serves as the Northeast Region Vice-President of NOMA.

### + KIM DOWDELL, NOMA, ASSOC AIA

Kim is a graduate of Cornell University. She is the NOMA Northeast University Liaison and works for HOK (NY).

### + TONI GRIFFIN, AIA

Toni is currently the Director for the Division of Planning and Community Development in Newark, New Jersey and an Adjunct Associate Professor at Harvard University Graduate School of Design.

### + BRADFORD C. GRANT, AIA, NOMA

Brad is the Associate Dean of the College of Engineering, Architecture, and Computer Science and the Director of the School of Architecture and Design at Howard University. He has extensive experience in housing and community design.

### + ROD HENMI, AIA

Rod Henmi is Design Director of MWA. His work has won several design awards from the American Institute of Architects, NOMA and other organizations. He is the co-author of *Envisioning Architecture: An Analysis of Drawing*.

### + BRYAN HUDSON, RA, NOMA

Bryan Hudson has over 16 years of architecture experience. Bryan formerly served as NOMAS President at UIC, as the past national NOMA Treasurer, and is the current INOMA Treasurer. Bryan is currently President of SOMA Design Consultants Inc.

### + VICTORIA KAPLAN, PHD, NOMA

Victoria is a strategic planner and a writer. She wrote *Structural Inequality: Black Architects in the United States*, published in 2006. She's working on research for a book about Environmental Works, a 39-year-old community design center in Seattle, and is also editor of a new magazine for the University of Washington College of Built Environments.

### + RENEE KEMP-ROTAN, NOMA

Kemp-Rotan is presently Director, Capital Projects in the Office of the Mayor, Birmingham Alabama. She is also the Program Designer for Birmingham Civil Rights Heritage Trail on the National Register of Historic Places.

### + MELVIN MITCHELL, FAIA

Melvin has taught at Howard and the University of the District of Columbia and formerly headed the architecture school at Morgan State University in Baltimore. Mr Mitchell is the author of "The Crisis of the African-American Architect: Conflicting Cultures of Architecture and (Black) Power".

### + CURT MOODY, FAIA, NCARB, LEED AP

Award-winning architectural designer Curtis J. Moody has been involved in the design of projects that exceed several billion dollars in construction over the last 37 years. He was awarded the prestigious AIA Whitney M. Young Jr Award in 1992; awarded the AIA Gold Medal in 2007; and his firm was awarded the AIA Gold Medal Firm of the Year Award in 2006.

### + RICO QUIRINDONGO, AIA, NOMA

Rico is an architect and project manager at DKA, a Seattle based design firm. His work focuses on community design, social sustainability, and public serving non-profits. Rico serve on the AIA Seattle chapter board, the board of Historic Seattle, and the Board for Arcade Magazine – Journal for Architecture And Design in the Northwest.

### + ANTHONY (TONY) SCHUMAN

Tony is an associate professor and graduate program director at the New Jersey School of Architecture at New Jersey Institute of Technology. A registered architect, he is past president of the Association of Collegiate Schools of Architecture (ACSA) and the New York Chapter of Architects/Designers/ Planners for Social Responsibility (ADPSR).

### + MARY SHEARILL-THOMPSON, ASSOC AIA, AICP

Mary is the General Services Administration's (GSA's) First Impressions National Program Director. Mary joined GSA's Central Office in 2001. Prior to joining GSA, Mary worked as a Senior Project Manager for MedStar Health.

### + JOHN SIVILIS

John has an MS Arch in construction management and a B Arch in Architecture/Urban Planning/Construction Management both from Virginia Polytechnic Institute. He is currently a Project Architect at Kling Stubbins in the Washington, DC office.

### + ADAM F. VALENZUELA, NOMAS

Adam is a student at the New Jersey Institute of Technology. He is a member of the NJIT chapter of NOMAS and La Unidada Latina, Lambda Upsilon Lambda Fraternity, Inc

### + KATHERINE WILLIAMS, NOMA, ASSOC AIA

Katherine is an Assistant Project Manager at the San Francisco Housing Development Corporation. A former Rose Architectural Fellow, her current primary role is client representative for a mixed-use affordable condo project. Katherine currently serves on the board of Urban Ecology. She graduated from Howard University and is a LEED Accredited Professional. She has one daughter.

### + (PBCD) OF APA

Planning and The Black Community Division (PBCD) of APA is an organization that provides a national forum for planners, administrators, public officials, students and other interested individuals to address issues of significance to the black community, promote exchange between members and other organizations, encourage and support professional development among black planners and provide career information.

# People Making News

PEOPLE MAKING NEWS

Effective April 28, 2009 NOMA and the AIA have signed a three year agreement in support of each organizations goals and strategic plans. The MOU was signed by NOMA President, R. Steven Lewis, and AIA President Marvin Malecha prior to the annual AIA convention held in San Francisco this past April.

<http://noma.net/local/documents/2009-04-28MOU.pdf>

NOMA has established a formal archive at Howard University. In the coming months, NOMA leaders will be reaching out to members to get important materials, that should be preserved, sent to the archive.

Clyde Porter, FAIA, NOMA was awarded the 2009 Whitney M. Young Jr. Award by the American Institute of Architects. A founding member of the Texas NOMA chapter, Porter was recognized for his efforts to recruit and mentor young architecture professionals. An alumnus of Prairie View A&M University, Porter has spent 21 years at Dallas County Community College District overseeing facilities and campus design and planning efforts. An active member of AIA Dallas, he has also chaired that chapter's Minority Resources Committee, [http://info.aia.org/aiarchitect/thisweek08/1212/1212n\\_whitney.cfm](http://info.aia.org/aiarchitect/thisweek08/1212/1212n_whitney.cfm)

In April, the Detroit Chapter honored architect Roger Margerum with the Lifetime Achievement Award. He is the first to receive the award from NOMA-Detroit. Mr. Margerum's architectural designs and textiles designed and weaved by his late wife, Fran, were on display throughout the evening of the presentation ceremony. Mr Margerum and his work was also featured in the Fall 2008 issue of Detroit Home Magazine.

<http://noma-detroit.blogspot.com/2009/04/noma-detroit-celebrates-roger-fran.html>

<http://www.detroitmag.com/Detroit-Home/Fall-2008/Roger-Margerum-and-the-Magic-of-the-45-Degree-Polygon/>

Prescott Reavis, NOMA, LEED AP, served as a jury member for the Design for Children International Competition. The program was to create an expandable and sustainable Medical Clinic in East Africa. With an emphasis on using local materials and building techniques, there were over 250 entries from over 25 countries.

<http://www.designforthechildren.org/objective.php>

<http://www.designforthechildren.org/download/dftcjury.pdf>

Dina Griffin, president of Interactive Design | Eight Architects, was profiled in the August issue of Ebony magazine. The article comes as Griffin and her firm celebrates the opening of the Modern Wing of the Art Institute of Chicago. Renzo Piano Building Workshop was the design architect and Interactive Design served as the architect of record of this new three-floor facility offering 65,000 square feet of gallery space.

<http://www.ebonyjet.com/ebony/articles/index.aspx?id=14192>

In July 2009, Toni L. Griffin was appointed Adjunct Associate Professor of Urban Planning at the Harvard Graduate School of Design. She has held the position of Design Critic in Urban Planning since 2006, during which time she taught lecture and studio courses.

[http://www.gsd.harvard.edu/news/griffin\\_fog\\_adjunct\\_assoc\\_prof.html](http://www.gsd.harvard.edu/news/griffin_fog_adjunct_assoc_prof.html)



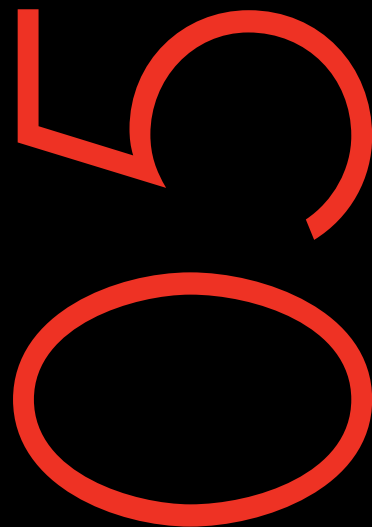
Clyde Porter



Diagram Of Roger Margerum's House



Margerum House Elevation



# Chapter News

PEOPLE MAKING NEWS

Liz Ogbu, NOMA, LEED AP received the Global Holcim Award "Innovation" 2009 and Sliver 2008 for North America for the Self Contained Day Labor Station. The design provided a flexible multi-use place for day laborers to gather. The international award is presented every three years by the Holcim Foundation for Sustainable Construction and encourages innovative, best practices for sustainability.  
<http://www.holcimfoundation.org/T803/Ao8si-gallery.htm>

Scott Ruff left Syracuse University to become Associate Professor of Architecture at Tulane University. He previously taught at Hampton University and is founder of Ruff Works Studio, specializing in research and design.  
<http://architecture.tulane.edu/people/ruffscott>

M. David Lee, FAIA has had a busy year. He and the work of his firm of Stull and Lee, Inc., were featured in the July issue of Color Magazine. Lee is also stepping down from Harvard GSD after being the only Black faculty member. In addition, Stull and Lee are relocating to new offices in Boston.

James Washington, former president of NOMA, was elevated to Fellowship in the American Institute of Architects (AIA). A graduate of Southern University, he is the vice president of Hewitt-Washington & Associates.



Liz Ogbu And John Peterson of Public Architecture / Courtesy of Public Architecture



Regional Update – Northeast

NYCOBA-NOMA

The chapter will hold a Firm Development program in association with TD Bank and Small Business Administration. The program will offer Financial advice and planning for firm owners. Event details will be available in early September.

Upcoming participation with the Urban Network for Career Day in October 2009- this is geared towards motivating and providing basic skills to high school students in different professions. NYCOBA-NOMA has been a long time member of the Urban Network and is excited about the opportunity to partner with NSBE, National Association of Black Accountants and various African American organizations.

Annual Student Conference being planned at Pratt Institute for late October or early November.

Roberta Washington, FAIA participated in an AIA lecture entitled "A Community in Transition- Focus on Harlem" as part of the AIA's week long tribute to Harlem New York

Ibrahim Greenidge, NYCOBA-NOMA Correspondence Secretary, backpacked across Europe this summer- his pictures of various architectural sites to be provided in an upcoming meeting.

Past lectures: NYCOBA-NOMA's Town Hall meeting - panel consisted of Jack Travis, FAIA, NOMAC, Yolanda Daniels of SumoStudio, Roberta Washington, FAIA, NOMA, Ben Thompson, AIA and various professionals, students, and interns on what the economic crisis impact is on African American firms in New York City. This was a well attended event.

PhilaNOMA

PhilaNOMA recently completed a second successful year of their annual CAMP Sustain.Ability program. The camp is aligned with the NOMA National Pipeline Initiative to increase diversity in architecture by exposing young students to the profession. A secondary goal of PhilaNOMA's camp is exposing students to sustainable design and environmental stewardship. This year, the camp theme was "Sustainability of the Urban Environment." PhilaNOMA mentors worked with 7th-9th grade students to design a neighborhood scale urban design project, and taught students about the important relationships between architecture and urban planning.

Due to the camp's success, PhilaNOMA was recognized this year with a scholarship award from the Omega Omega chapter of Alpha Kappa Alpha Sorority, Inc. for the camp's contributions to the local community. The monetary award was generously presented to PhilaNOMA at AKA's Annual Day of Sharing Banquet this past spring.

PhilaNOMA also recently hosted an event to discuss the experiences, challenges and accomplishments of women architects. The forum, "Women In Architecture: The Emerging Coalition," was held at the AIA Center For Architecture in Philadelphia on May 20, 2009 and was sponsored in part by AIA Philadelphia. The program featured a panel of women architects who are established leaders in Philadelphia's design community. Although each panelist pursued different paths and were from different cultural backgrounds, each reported common experiences and struggles throughout their architecture careers, related to their gender. Some important themes that emerged for women were the

importance of networking, how to position oneself for success, forming professional relationships, and most importantly, mentoring one another.

PhilaNOMA is also looking forward to an upcoming Art Expo and Networking Event to showcase the individual talents of members and colleagues in all areas of art, architecture and design. The exhibition will occur in September and will be followed by the much anticipated Annual Holiday Event in December. Proceeds will benefit CAMP SustainAbility 2010.

PhilaNOMA's Chapter President, Marguerite Anglin, and Corresponding Secretary, Tiffany Strothers recently earned their architecture licenses.

DCNOMA

Since hosting the 2008 NOMA Conference, DCNOMA has tried to capitalize on and continue the momentum generated from the conference. One of the chapter's goals has been to increase the number of partnerships with other organizations. Within the last year DCNOMA has collaborated with the Northern Virginia Black Chamber of Commerce, the District of Columbia's Main Streets Program and the American Planning Association's Planning and the Black Community Division. DCNOMA has also continued a relationship with The Friends of Tyler School that began at the 2008 NOMA Conference's Day of Service completing additional repairs, tutoring and volunteering during career day.

The chapter also held the 2nd Annual Lankford + Giles + Vaughn Minority Architect Awards, a program that recognizes local practitioners and community activists while also serving as the chapter's main



Public Architecture's Day Labor Station / Courtesy of Public Architecture

# Editor's Page



fundraiser for our philanthropic endeavors. Some of the meeting highlights have included a roundtable discussion on the roles of media and the African American Architect, a presentation on the "Green Economy", an update on the historic restoration of the Mary Church Terrell House, a National Historic Landmark and home for Howard University's Community Service outreach programs, and a re-adaptation and addition to a John A. Lankford Building, home and office of the first Licensed African American Architect in Washington, DC and Virginia.

**BosNOMA**

BosNOMA has spent the 2nd and 3rd quarters of this year on the planning of the 2010 NOMA Conference as well as spreading the word and promoting this year's conference in St. Louis. The 2010 Convention will be held at the Marriott Boston Copley Place, which is currently undergoing a forty million dollar "re-invention". A photo tour of the completed facilities and amenities can be found at [www.marriott.com/hotels/travel/bosco-boston-marriott-copley-place/](http://www.marriott.com/hotels/travel/bosco-boston-marriott-copley-place/). In November, BosNOMA will be hosting a reception at the 25th annual Build Boston Convention and Tradeshow, to promote NOMA and the 2010 Conference. Current topics that are being developed for the 2010 Conference include "Emotional Intelligence and Innovative Thinking", "Opportunities in Hotel Design, Development and Ownership", "BIM Information Modeling for Advanced Project Controls", and "Innovations for Sustainability Within the New Economic Reality". The Chapter has submitted an application to LinkedIn to create a Group for the 2010 Conference, and is also upgrading its website to include convention planning, and to showcase the work of member firms.

**Regional Update – Midwest**

**ST. LOUIS NOMA**

The St. Louis chapter has been anxiously awaiting the arrival of NOMA members and friends as they prepare to host the 2009 NOMA National Conference & Exhibition. The 37th annual event will focus on the theme IMPACT: "Creating New Ideas To Bridge The Gaps", reflecting the goal of NOMA to facilitate dialogue addressing critical issues regarding Education, the Environment, and People.

**KANSAS STATE NOMAS**

The Kansas State NOMAS chapter presented their design for the Coretta Scott King Gardens of Engagement. The gardens will not only serve as a landmark, but also present the K-State community with a compelling space to gather, learn and meditate. International architecture firm HOK will work the students toward the completion of the project advising on documentation, materials, and construction issues.

**NOMA MEMBERS PARTICIPATE IN PBCD**

NOMA members participated with the Planning and The Black Community Division (PBCD) of American Planning Association to produce a visioning report for enhancing a one-mile span of the Broadway corridor and addressing future growth along the arterial in Gary Indiana. Sanford Garner, NOMA first vice-president, served on the consultant team. Former Student Representative, Lourenzo Giple of Ball State University prepared renderings.

**Regional Update – South**

**NOMA MEMBER**

Creig Hoskins, NOMA, AIA and NOMA Vice President, South launched his own firm HOSKINS Architecture LLC. Hoskins

was previously Principal and Senior Vice President at Giattina Aycok Architecture Studio. A graduate of Mississippi State University, he has managed many award winning designs including: George Washington Carver High School, Birmingham Hugh Kaul Children's Zoo, and Children's Specialty Center South.

**Regional Update – West**

**SF NOMA**

Members of the San Francisco chapter assisted the University of Berkeley Center for Cities and Schools to facilitate a planning project with the Malcolm X Academy, a charter elementary school in San Francisco. The school will be affected by the city's plans to redevelop a public housing site adjacent to it as part of the HOPE SF program. This project helped inform students about the redevelopment and introduced them to basic architecture and planning concepts. The project concluded with the students giving a presentation to the developers, their parents and other stakeholders. <http://citiesandschools.berkeley.edu/>

**NOMA MEMBER UPDATE**

Ifeoma N. Ebo was awarded the 2009 John M. Patterson AIA Travel Study Fellowship from the firm of Anshen + Allen. She will spend a month in South Africa researching how architecture affects the healing process and can change communities, specifically by studying and documenting AIDS clinics and facilities and the need of organizations treating patients. <http://www.urbarc.net/RESEARCH.htm>

RAW International of Los Angeles will celebrate its 25th anniversary this year. <http://www.rawinternational.com/> ✕

GREEN. SUSTAINABLE. ENVIRONMENTALLY-FRIENDLY. I REMEMBER HEARING VAN JONES SAY THAT THESE IDEAS WERE ONLY CONSIDERED BY THE UPPER MIDDLE-CLASS AND THE WEALTHY, THOSE WHO HAD TIME AND MONEY TO CONSIDER THE LONG TERM IMPACTS OF THEIR HABITS AND PURCHASES. IN 2009, CAN WE SAY THAT THE STEREOTYPE OF WHO IS INVOLVED IN THE ENVIRONMENTAL MOVEMENT HAS CHANGED? IN SOME WAYS IT HAS. ACTIVISTS HAVE MOVED FROM THE SIDELINE TO THE STAFF OFFICES OF THE WHITE HOUSE PRESSING FOR GREEN JOBS FOR INNER-CITY RESIDENTS FROM THE HIGHEST OFFICE OF OUR COUNTRY. IN SOME WAYS THE STEREOTYPE HAS NOT CHANGED; THE DECLINE OF THE ECONOMY, SPARKED BY THE FORECLOSURE CRISIS, HAS CAUSED MANY OF US TO PRIORITIZE COST RATHER THAN ENVIRONMENTAL IMPACT IN OUR EVERY DAY LIVES.

The good news is that the current administration values sustainability in words and action and believes that climate change must be addressed. All of the grass roots groups and overlooked communities now have a platform. Let us hope that that platform is used well and that our children and grandchildren and communities benefit from all the green talk and we see some green action. ✕ In this issue we pause to look back on the past year as we think about all the changes happening around us. In addition to our regular spotlights from members and chapters, we present some great articles to get your juices flowing about what the future holds. ✕ Our contributors cover NOMA's largest event of the year, the 2008 International conference, in pictures and words. John Sivills and Adam F. Valenzuela offer the professional and student perspective, respectively. Renee Kemp-Rotan and Rod Henmi give a summary of last year's design awards winners. Kim Dowdell provides a glimpse of NOMA's first conference service project. ✕ As part of NOMA's ongoing advocacy for its members, the organization establishes strategic relationships. Some are new while other are pre-existing that have been strengthened and/or formalized. Toni Griffin covers opportunities for design projects and initiatives from President Obama's urban agenda. A profile of NOMA board member, Mary Shearill-Thompson shows the bridge between her role at GSA and NOMA. Also, Stacy Bourne informs us of the AIA's work continuing its ongoing diversity commitment. ✕ Toiling away at the drafting table, in front of a computer, or at a construction site are part of professional practice. However, these endeavors are only steps to a career, we must also look at the road ahead. For many of us that road starts in high school. We profile ACT-SO award winner, one such student on the path to architecture. From the university, we get a view of what the HBCU architecture programs look like today. Our narrative from Bryan Hudson gives us a glimpse of one member's journey to become a licensed architect. Last, we remember the career of one the giants of the profession, Max Bond. ✕ Focusing on design, 2009 marked a milestone, the realization of a preliminary design for the National Museum of African American History and Culture. Melvin Mitchell tells his perspective on the process to select the architect. Insider Curt Moody writes about his experience with the GSA's Design Excellence. In our other design features, Robert Coles writes about the NEA Director's lecture in Buffalo, NY and Rico Quirindongo discusses opportunities for architects of color to lead the sustainability effort in underserved communities. ✕ We honor some of the greats that left us this year. We remember their work and their impression on the profession and our lives. ✕ Finally, we close this issue with a perspective from a board member's impression of his first NOMA Board meeting. — EDITOR KATHERINE WILLIAMS, NOMA

# Perspectives

## Perspective On The 2008 NOMA Conference

— JOHN SIVILIS

LAST OCTOBER 2008, I REALLY WENT THERE. I ATTENDED MY FIRST NOMA CONFERENCE IN WASHINGTON, DC AT THE HYATT REGENCY CAPITOL HILL. HAVING WORKED IN MAJORITY-OWNED FIRMS FOR MOST OF MY CAREER AND TEACHING DURING THE REST, I HAD NO IDEA WHAT TO EXPECT. Even though I am an African-American architect, I have personally worked directly with only three African-American architects or designers in my then nine-year career. It is not necessarily indicative of the culture of the firms I have worked in. but as our nation was close to electing its first African American president, the total number of African American professionals in architecture has yet to break three percent. Essentially at this moment in time last year, I was the long lost cousin, rarely seen, but mentioned periodically, that popped up at a family reunion. I was amazed – almost to tears – at the accomplishment and excellence on display.

I took a moment to soak all of it in before attending what turned out to be an engaging seminar on designing for crime prevention. When I came out of the seminar and out to the hotel lobby to review the schedule of events, I was spotted by Steven Lewis, our NOMA president. Steve promptly ushered me up to the mezzanine entrance level because he had some “friends” he wanted me to meet. It did not dawn on me his friends included David Adjaye and Philip Freelon. There I was chit-chatting with two people I regard amongst the greats in architecture today, without the pretentiousness some of us in our profession can exude. No need for pretentiousness here; after all, I am at a “family reunion”.

I came to the conference most interested in the seminar and discussion on the proposed National Museum of African-American History and Culture (NMAAHC), a structure that is to be the last building on the National Mall. This is what one of my Virginia Tech professors would term an architect saves the world project: its scope makes for a lifetime commitment for the architect involved. As one who set about his undergraduate thesis centered on the design of a slave history museum, this project is the culmination of a dream for a center devoted to the contribution, diversity, and growth of African American experiences and culture in the United States. At the time, I did not know its project executive, Curtis Davis, had relocated from Boston to Washington to help oversee the development of the program as well the competition. As it turns out, this Curtis was my mentor in Boston. We met because my principal, Charles Redmon of Cambridge Seven Associates, was astute enough to understand the necessity of seeing myself in this profession as an equal as I was just getting my start after graduate school. Who would have thought it? But then again, chance meetings are a hallmark of a family reunion.

The year 2008 was transformative in confirming my perceptions of what an African American architect is and ought to be. It was also vital in changing the perception of the roles of minorities in this country. Up to last year, when someone would talk about the possibility of an African American as president, the refrain was often “not in my lifetime.” As it turns out, it was easier to elect a minority as president of the United States than to increase the minority presence in the American architecture scene. Now that I have been able to see my reflection in those who came to the conference, and I am able to see my reflection in the leader of the free world, my place in architecture is not to be limited by preconceived notions of who belongs. Diversity in architecture enhances the profession due to our professional charge to be able to understand the dweller in order to design the dwelling. It was telling when the competition winner was announced for NMAAHC in April of this year; part of the strength of the design was not just being able to read the program but to feel it and experience it. The winning team represented an evolving nation and the impact of diversity in architecture.

We stand now in the midst of a deep recession that, arguably, has affected architecture more than most professions. However, we need to remember economic challenges can still bring about movements that can have lasting monumental impacts on the future. The Great Depression in the late 1920's and 1930's actually encapsulated Art Deco, enhanced the Modern movement in thought and design, brought about some of the earliest means of automation in construction (I cite Carol Willis' Building the Empire State), and created infrastructure we benefit from today. Our current challenges are great as our world understands resources have limits and environments are fragile. Sustainable design practices we incorporate are meant to strike a balance between what we need and what we want, yet preserve and protect environmental and ecological cycles from further harm. In the first half of the 20th century, housing for the inner city consisted of sheltering mass quantities of people without regard to aesthetics or urban ecological issues. We now have the opportunity to shape and inform urban design, and enhance urban ecology as architects and planners. We have to ensure we are not only design savvy, sustainability savvy, but also politically savvy as well.

This past year has been challenging personally and professionally. However, as I think back to October 2008 and my reflections in design at the conference, to my reflections on the presidency in November, and to the economic trials of the world over, I think those events were meant to be. The future is now mine to behold. I look forward to the next family reunion. ✕

# Student Perspectives

## Addressing The Needs Of Cultural Awareness And Diversity In A College Environment Through Design

— ADAM F. VALENZUELA

### Cultural Awareness

DESIGN IS MY PASSION AND OVER TIME, THAT PASSION HAS EVOLVED AND BECOME STRONGER. SINCE I WAS EIGHT YEARS OLD, I HAVE DREAMT OF BECOMING AN ARCHITECT AND STRIVED TO MAKE MY DREAM A REALITY, CREATING MORE IDEAS AND GOALS ALONG THE WAY. While I've tried to keep my head held high throughout my journey, questions running through my head have made it difficult: Are people going to take me seriously? As a Latino, am I going to fit in? Am I good enough to make it and become a licensed and successful architect? Confusion set in, and my direction became a blur. In my quest for solace and support, I discovered two very prestigious organizations that not only helped me on my path, but made me who I am today. La Unidad Latina, Lambda Upsilon Lambda Fraternity, Inc. is an organization based on three fundamentals: professionalism, academic excellence, and cultural awareness. This organization helped me to lead a more structured life and helped me overcome many obstacles and struggles to achieve my ultimate goal. Any confusion I may have had was completely removed after I attended the NOMA 2008 Conference; it completely opened my eyes. When I first became aware of NOMA, I did not think of the organization as I do now, the conference changed my entire perspective. Elizabeth Bramwell, a founder of NJSOA NOMAS Chapter, has been a constant source of support for me, first introduced me to NOMAS in 2007 and asked me to participate in the NOMAS Design Competition in the summer of 2008. I was very excited to compete against other schools, but what was possibly more exciting was walking into the conference in Washington D.C.; I felt my jaw drop. We came to the conference to compete and network, but rather than being a purely competitive environment, we were welcomed. My concerns of fitting in completely disappeared, and I really felt like I was in the presence of family. Minority Architects from the entire country surrounded me and at that moment, all I could think was “I need to share this experience with my campus.”

## Walking Through Time

The Movement Student Exhibit exploits and further develops an idea of time travel. Using the main concept from our 2008 NOMAS Design Competition project, the NJSOA chapter designed an exhibit for students to learn and interact in a space dedicated to The Civil Rights Movement. The exhibit's main focus was to spread cultural awareness on campus and educate students on historical facts. “You cannot succeed in your future without knowing the past.”

### NOMAS-NJSOA Chapter

As a design team, we worked very diligently on our project, attempting to put NJSOA on the map by placing in the 2008 Design Competition. A main concept of our design was a timeline that visitors of the memorial could travel through, experiencing time travel as they walk through the Civil Rights Movement. We did not place at all in the competition, but it did not matter, for all of our effort and work educated us and helped us educate the NJIT and Rutgers Campus Community.

With the help of NJIT's Educational Opportunity Program and Campus Center Diversity in Leadership Programs, we were able to receive funding to transform our competition concept into an exhibit, displaying different points on our timeline. At each point of our timeline, we extruded a white column representing light and depicting the information of that point. Each column provides information about the civil rights movement. The exhibit begins in 1954 and extends throughout the 60's. The columns are classified in three different categories: Turning points, Riots, and Assassinations, making it easier for students to identify the events at first glance.

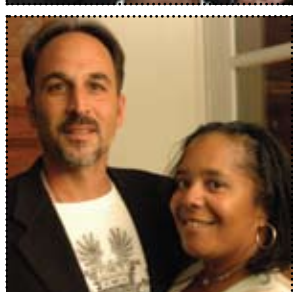
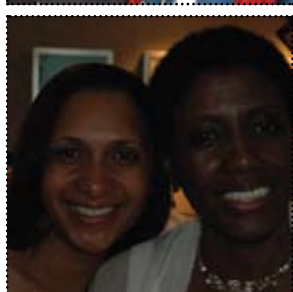
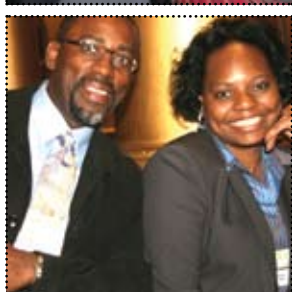
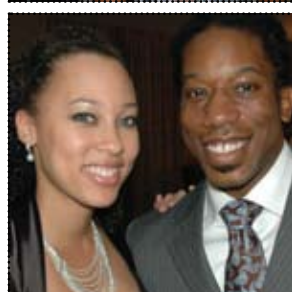
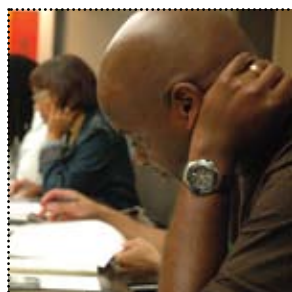
Through the conference and NOMAS competition we learned what is most important is the values that we developed, as we educated ourselves and the entire campus. This year we will be stronger and continue to make a mark in NOMAS and in our Community. ✕



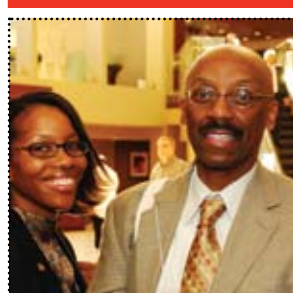
NOMA MAGAZINE



2008 NOMA CONFERENCE  
WASHINGTON, DC



Evolve





CITATION AWARD IN THE BUILT CATEGORY  
 Devroux & Purnell Architects  
 Paul S. Devroux, Jr., FAIA, NOMA  
 King Greenleaf Recreation Center  
 Washington, DC

# NOMA Design Excellence Awards

— RENEE KEMP-ROTAN

ONCE AGAIN WITH BROAD EXPERTISE AND KEEN ACUMEN, NOMA ASSEMBLED A GRAND JURY TO CAREFULLY COMPARE ALL SUBMISSIONS TO ITS ANNUAL NOMA DESIGN EXCELLENCE AWARDS PROGRAM. EACH YEAR, A WELL-EXPERIENCED JURY EXAMINES PROGRAM CHALLENGES AND CRITIQUES DESIGN SOLUTIONS. EACH YEAR, THE JURY SHARES THE WINNING PROJECTS AT THE ANNUAL NOMA CONFERENCE TO UNDERSCORE THE VALUE OF DESIGN PARTICIPATION, DESIGN SELECTION AND DESIGN DEBATE. EACH YEAR, EACH ENTRY DARES TO ILLUSTRATE DIFFERENT WAYS OF DESIGN THINKING AS IT ACTS AND RE-ACTS TO A DEMANDING SCOPE OF WORK. ANNUALLY, THROUGH THESE AWARDS, NOMA DARES TO RAISE PUBLIC AWARENESS ABOUT THE DEPTH AND BREADTH OF THE MINORITY CONTRIBUTION TO THE AMERICAN ARCHITECTURAL LANDSCAPE.

It is tough for a professional organization to claim 'unknowingness' about the talent of its members/architects when each year the parent organization/NOMA bears witness to a juried awards program where all submissions are anonymous. NOMA knows that it has talent. NOMA knows that our members compete to win choice contracts. NOMA knows that its well-honed members can both educate the client and practice great design...What NOMA does not know is—who will win the coveted NOMA Design Excellence Awards each year. NOMA knows architecture, but NOMA does not know who will enter, who will place, who will win...! Just as you must register to vote, you must also—enter the NOMA Design Excellence Awards Program to win.

In this, the first year of Obama...it becomes increasingly important to toot our own horn and insist that our contributions be acknowledged. It is important to ask hard design questions and to recognize bold and innovative solutions. It is important to celebrate architecture as one of the many methods to assess a people's contribution to their time, their community and their civilization.

Through the range of submissions this year, it is apparent that the entries represent a range of clients—from private to public, from academic to corporate—from unbuilt to as-built solutions. In each and all of these efforts of course, comes the realization that once any building touches the ground, it must not only subscribe to the meaningful function of the user, but it also must become part of public culture and public dialogue for many generations to come. Thus, we as a national organization of minority architects must choose what we care to honor most carefully. ✕

PROFESSIONAL DESIGN COMPETITION  
**2008**  
 AWARD WINNERS

CITATION AWARD IN THE UNBUILT CATEGORY  
Hamilton Anderson Associates  
Rainy Hamilton, Jr., AIA, NOMA  
Detroit International Wildlife Refuge Gateway  
Trenton, MI



CITATION AWARD IN THE UNBUILT CATEGORY  
Perkins + Will  
Allison Williams, FAIA, Design Principal  
The August Wilson Center for  
African American Culture  
Pittsburgh, PA

HONOR AWARD IN THE BUILT CATEGORY  
Moody Nolan Architects  
Curtis Moody, AIA, NOMA  
Jackson State University Student Center  
Jackson, MS



CITATION AWARD IN THE UNBUILT CATEGORY  
Caples Jefferson Architects  
Everardo Jefferson AIA, NOMA  
Lee Timchula Architects, Joint Venture  
Queens Theater-In-The-Park  
Queens, NY

# NOMA

## Design Excellence Awards

### JURY CHAIR

Carlton Smith, NOMA, AIA

### JURORS

Robert Theel, AIA, Chief Architect,  
GSA Region 5

Mabel Wilson, Professor of Architecture,  
Columbia University

Gary Martinez, AIA, Principal,  
Martinez & Johnson Architects

### CITATION AWARD IN THE UNBUILT CATEGORY

PERKINS + WILL  
ALLISON WILLIAMS, FAIA, DESIGN PRINCIPAL  
THE AUGUST WILSON CENTER FOR AFRICAN  
AMERICAN CULTURE  
PITTSBURGH, PA

This submission was the result of an invitational competition led by Alison Williams, FAIA, NOMA and supported by a host of other technical specialties: theater, lighting and acoustics, LEEDS. Did someone say lights, camera, action...? August Wilson grew up in 'a black slum Pittsburgh' that informed his drama and catapulted him into American theatre to become one of the best known African-American playwrights in the 20th century. For writing a ten play cycle that chronicled decades of the black experience, Wilson was awarded New York Drama Critics Award, the Tony Award, the Helen Hayes Award and two Pulitzer Prizes for Drama.

This facility is proudly designed as an international center for the visual and performing arts with a focus on music education. The program elements include a 500-seat theater, a music café, galleries, and flexible exhibition spaces located at the perimeter. The power of the design is the straightforward concept of a transparent container of artifacts and activities. The interior spaces voice their identity energy through their significant relationship to the outside and the reverse. The drum-like performance space is the main interior form that links the public lobby spaces to the other key building elements.

What we say as purveyors of the built environment and how we say it--through manipulation of symbol and stalwart use of design principle --bears witness to our allegiance to architecture as a means to test the impulse of cultural democracy. This innovative design dared to satisfy both the highly technical imperatives of a theater and its cultural obligations as well... It is important that we recognize this building and its design as a carrier of cultural message about the socio-political urgency of the preservation of black theater, diverse culture and community.

Wilson died in 2005; this building will remain a living testament to the complex realities of American history and the continued need to engage, celebrate and revitalize the role of African American storytelling in American public culture. ✕

### CITATION AWARD IN THE UNBUILT CATEGORY

HAMILTON ANDERSON ASSOCIATES  
RAINY HAMILTON, JR., AIA, NOMA  
DETROIT INTERNATIONAL WILDLIFE REFUGE  
GATEWAY  
TRENTON, MI

This submission was a testament to care for the environment through crisis/prevention and crisis/intervention.

Long known for industry and its environmental consequences, Detroit and its surrounding areas entered the 21st century a changed region. Over thirty years of committed 'pollution prevention and conservation' have now created waterways and shorelines that once again support wildlife. Located south of Detroit and along the city's river, the Wildlife Refuge reclaimed over 5,000 acres of contaminated soil, diminished wetlands and disintegrated shorelines once used to fuel the city's great industrial machine.

Charged with the planning and design of the International Wildlife Refuge Welcome Center, Hamilton Anderson Associates transformed a former auto-paint facility into 44 acres of park land that promotes sustainability as an ecological imperative between disparate forces. The brief called for the reclamation of wetlands and woodlands; the design of a 24,000 learning facility with offices, laboratories and program facilities for the County Parks system, the Audubon Society, The Sea Grant Program, the US Fish and Wildlife Service and a community college. Indeed, the design of The Refuge Welcome Center operates as an ecological threshold on many levels:

This masterful plan for refuge, gateway and visitors' center produces solutions that recognize and correct the errors of an old pollutant past. Sets above treetops, the design creatively interprets the landscape. Through environmentally recuperative solutions, visitors are able to walk the turf-- not as tourists, but rather as sacred groundskeepers. The ability to appreciate this environment either on foot or from tree tops, reiterates the spiritual importance of the ecological. The tree-house sanctuary provokes our childlike innocence and introspection.

Additionally the entire complex earned a LEED Platinum certification from the US Green Building Council. ✕

### CITATION AWARD IN THE UNBUILT CATEGORY

CAPLES JEFFERSON ARCHITECTS  
EVERARDO JEFFERSON AIA, NOMA  
LEE TIMCHULA ARCHITECTS, JOINT VENTURE  
QUEENS THEATER-IN-THE-PARK  
QUEENS, NY

The site is Flushing Meadows Corona Park in the Borough of Queens. This site held both the 1964/1965 New York World's Fair and the 1939/1940 New York World's Fair. The 1964/65 Fair is best remembered as a showcase of mid-twentieth century American culture, architecture and technology. The globe-shaped, twelve story "Unisphere" was the architectural icon for fifty-one million people who attended. Of the three structures designed by Philip Johnson -- two have been abandoned for forty years. The third, originally a small open air Theaterama, has grown into the main civic theater of Queens.

This project brief stipulated that the design team add offices and a cabaret for 90 people to one building; and add a large entrance space and reception hall for 600 people, a party room for the Borough, that is highly visible from the park. In the decades after the Fair closed, it remained an abandoned and badly neglected relic of the Fair, with its roof gone the once bright floors and walls are almost faded away. In 1994, the Queens Theatre took over the circular Circarama adjacent to the towers and continues to operate there, using the ruined state pavilion as a storage depot.

An American iconic setting if ever there was one--The site of the New York World's Fair in the year 1964, speaks loudly for the ability of world's fair icons to be recycled, readapted, reused by local community after world community has long retired for the site. This project, too speaks to reclamation...the reclaiming of iconic architecture and the reclaiming of an iconic site to sever as new stomping ground for Community Theater. ✕

### CITATION AWARD IN THE BUILT CATEGORY

DEVROUAX & PURNELL ARCHITECTS  
PAUL S. DEVROUAX, JR., FAIA, NOMA  
KING GREENLEAF RECREATION CENTER  
WASHINGTON, DC

The Department of Parks and Recreation (DPR) presents quality urban recreation and leisure services to residents and visitors to the District of Columbia. The agency supervises and maintains area parks, community facilities, and neighborhood recreation centers as well as coordinates a wide variety of programs including sports leagues, youth development, therapeutic recreation, aquatic programming, outdoor adventure, camping, child care services, and senior citizen activities. Adaptive programs and facilities are available for persons with disabilities.

Each ward has a variety of recreation centers. The primary goal of this design, however, was to create a state of the art facility that breaks the mold of past recreation centers to become a model for the future. This design is form forward and reflects the energy of the user-active and highly engaged children and families.

Seemingly complex in profile, this 16,000 square foot building is both simple and functional. Amenities include a gym with multiple hoops, bleachers for two hundred spectators, outdoor sports spaces: tennis and basketball courts and lighted athletic fields. In short, the center is a simple rectangle embraced by a curved wall that encloses a community learning center with computers, art rooms, game rooms and offices. The center also includes an exercise room with showers and lockers for men and women. With this modern composition of curved surfaces, sharp angles and glass--this building wants the community to know that it has a fresh and distinct identity worthy of being emulated. This design puts an end to the old, brick, square and boxy recreation centers of the past. ✕

### HONOR AWARD IN THE BUILT CATEGORY

MOODY NOLAN ARCHITECTS  
CURTIS MOODY, AIA, NOMA  
JACKSON STATE UNIVERSITY STUDENT CENTER  
JACKSON, MS

A historically Black college built in 1877, Jackson State University is a public institution of higher learning located in the metropolitan area of Jackson, Mississippi. The institution has locations throughout the city of Jackson: a 250-acre main campus, information technology, public health and health sciences, and lifelong learning satellite campuses.

This student center was designed in keeping with a campus master plan to provide a gateway into the university from downtown. The site selection process was critical in the campus development to help strengthen an edge that was not well defined. This gateway into the university will become the new entry point into the new pedestrian plaza that transverses rough the rest of the campus. The 124,000 sq. ft. facility houses student organization and activities offices as well as providing a state-of-the-art dining area for meal ticket holders. The first floor is primarily new cafeteria area and new campus bookstore. This bookstore is one of the largest for a campus of its size and will be a focal point for student activity.

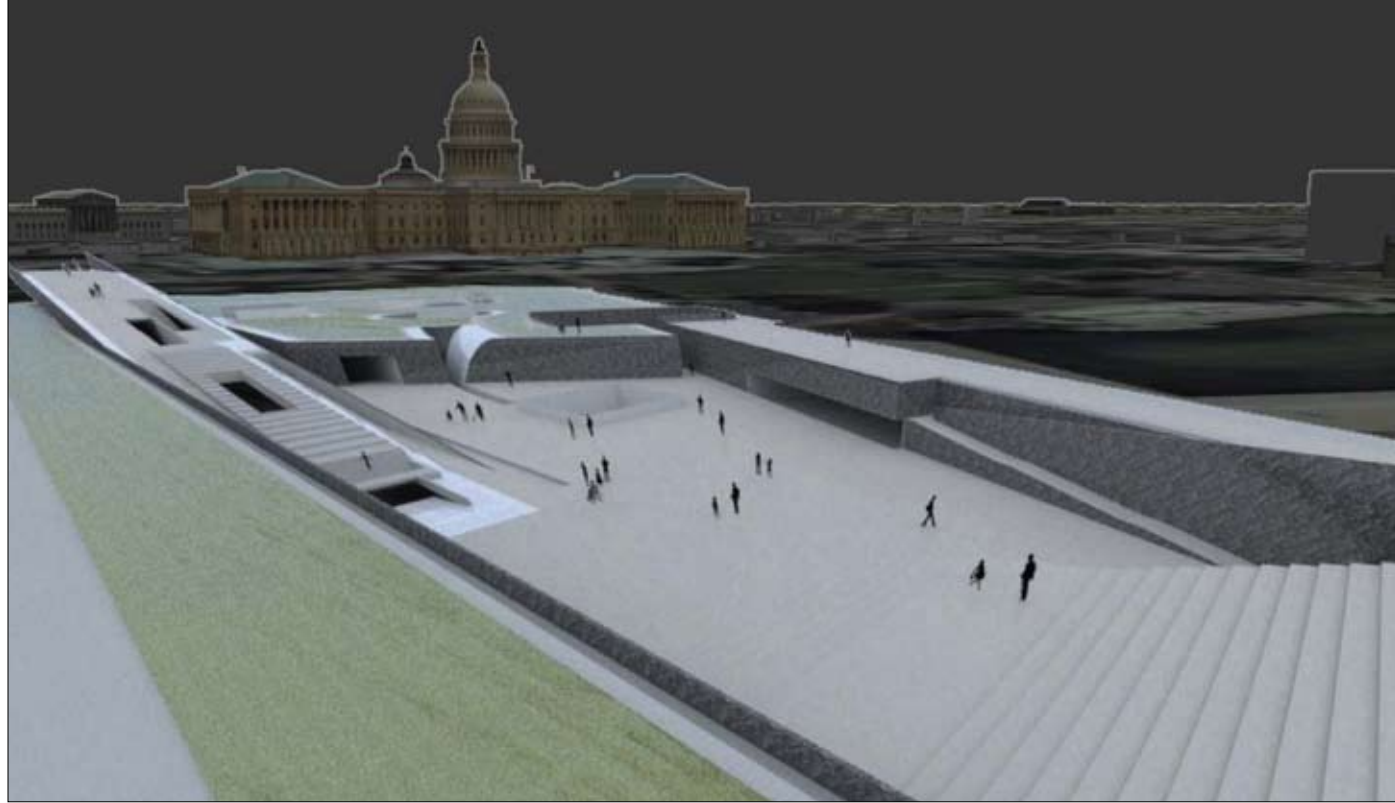
The second floor is flanked by a state-of-the-art theatre. The theater is designed to be a teaching facility as well as the campus movie theatre; this floor is centered on student focused activities. The north area of this floor houses the game room area and all student agencies on campus. The student agency offices are one of the feature spaces as it faces Dalton Street and has a patio that wraps this space to another entry on the first floor from street level.

The third floor ballroom becomes the new featured space for the university's gala events. The space contains large ceiling heights and a view to downtown Jackson. The president's donor dining room is adjacent This space can be used for special events during a ballroom function - as well as private meetings with VIP's of the campus.

Through its attention to energy conservation detail, the Jackson State University Student Center is a high performance building. ✕

STUDENT DESIGN COMPETITION  
**2008**  
 AWARD WINNERS

1ST PLACE AWARD  
 CORNELL UNIVERSITY



“THE HOTTEST PLACES IN HELL ARE RESERVED FOR THOSE WHO, IN A PERIOD OF MORAL CRISIS, MAINTAIN THEIR NEUTRALITY. THERE COMES A TIME WHEN SILENCE BECOMES BETRAYAL.”



2ND PLACE AWARD  
 GEORGIA INSTITUTE OF TECHNOLOGY

# NOMA Student Design Excellence Awards

2008 NOMA Student Design Competition: Symbolizing the Civil Rights Movement  
 — ROD HENMI, AIA, NOMA

CHALLENGED TO GIVE SYMBOLIC FORM TO THE BLACK CIVIL RIGHTS MOVEMENT, NOMA STUDENTS RESPONDED WITH POWERFUL AND MOVING SOLUTIONS FOR THE 2008 STUDENT DESIGN COMPETITION. THE COMPETITION BRIEF ASKED TEAMS TO DESIGN A NATIONAL MEMORIAL AND INTERPRETIVE CENTER COMMEMORATING THE MOVEMENT ON THE NATIONAL MALL IN WASHINGTON, D.C. THE SITE IS A DIFFICULT, TRIANGULAR SPACE BETWEEN THE EAST WING OF THE NATIONAL GALLERY AND THE U.S. CAPITOL. THE PROGRAMMATIC REQUIREMENTS INCLUDED A PLACE OF MEMORY AND REFLECTION, A SPACE FOR INTERPRETING HISTORY AND EDUCATION, AN EXHIBIT HALL, AUDITORIUM, OUTDOOR COURTYARD, AND OTHER SPACES.

For the third consecutive year, the team from Cornell University won first place. According to team member Clayton Henry, “We wanted to create a place in a world displaced by injustice – an architecture which would resonate of those who underwent the trials and tribulations of the movement.” The team was inspired by a quotation from Reverend Martin Luther King, Jr. “...the hottest places in hell are reserved for those who, in a period of moral crisis, maintain their neutrality. There comes a time when silence becomes betrayal.” The students utilized this idea to design a powerful and evocative sequence of spaces shaped by darkness and light, silence and sound. Rooms highlight key moments and figures in the civil rights movement. A path leads through a room of solemn quiet, with an oculus open to the sky, to a joyous space filled with the sound of running water, a space below ground that leads to a platform surrounded by sky. The culmination of the sequence is a raised viewing gislation. The effect is a masterful manipulation of space and light in a manner that provides symbolic form to meaning and clarity to concept.

**JURORS**

Curtis Davis and Brenda Sanchez, the Smithsonian Institution; William Hendrix, Perkins and Will; Rod Henmi, Michael Willis Architects; and Isaac Williams, the University of Maryland.



3RD PLACE AWARD  
 UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN



4TH PLACE AWARD  
 UNIVERSITY OF FLORIDA

The second place went to the team from the Georgia Institute of Technology. Their sharp-edged, angular forms and sensitive urban design create a dynamic and optimistic vision. The team from the University of Illinois Urbana-Champaign took third place with a design that utilizes crystalline skylit towers to express the transition from darkness to light. They animated the walls with graphics from key moments of the civil rights movement. The University of Florida team won fourth place with their muscular solution that includes a monumental gateway to the Capitol.

Each year the competition is spirited. On the day of judging, the energy was crackling with students putting final touches on their models and bystanders moving from project to project. Verbal presentations ranged from polished to nervous uncertainties. Last year more than 100 students from twelve schools participated. In addition to the award winners, the schools represented were: Ball State University, California College of the Arts, Howard University, Kansas State University, New Jersey Institute of Technology, Tuskegee University, Southern University and the University of Michigan. According to Prescott Reavis, chair of the design competition committee, “The competition is elevated every single year. The competition is fierce. It infects schools with a wonderful experience, not only for the NOMA students who work on the project but also for the entire school.”

The jury expressed their respect for the quality of the entries and the enthusiasm of the students. Their words were echoed by Carlton Smith, 2008 president of NOMA: “We applaud the commitment and resolve of the students to consistently perform at such a high level. We know that each and every one of them will make their mark on society and the profession.” ✕

Obama's Urban Agenda

—TONI L. GRIFFIN

FOR THE FIRST TIME IN OUR NATION'S HISTORY, WE HAVE AN "URBAN" PRESIDENT, A WORLD LEADER WHO HAS WORKED SHOULDER-TO-SHOULDER WITH AMERICA'S URBAN POOR AND UNDER-REPRESENTED COMMUNITIES. THIS IS EXTRAORDINARY ON MANY LEVELS THAT ARE OBVIOUS, BUT IT IS PARTICULARLY SIGNIFICANT AT THIS TIME BECAUSE THE TOP 100 METROPOLITAN AREAS OF OUR NATION NOW HOUSE TWO-THIRDS OF THE AMERICAN POPULATION AND THE VAST MAJORITY OF PEOPLE OF COLOR (INCLUDING IMMIGRANTS). GENERATING THREE-QUARTERS OF OUR GROSS DOMESTIC PRODUCT, THESE URBAN CENTERS NOT ONLY REMAIN OUR GREATEST ECONOMIC ENGINES, BUT ALSO HOUSE OUR OLDEST BUILDING AND TRANSPORTATION INFRASTRUCTURE, AND THE MAJORITY OF OUR POOR, UNEMPLOYED AND UNDER-EDUCATED CITIZENS.

Despite the modern relevance of cities, the changing demographics of suburban and rural areas, and the concentrated poverty of the inner cities remains a serious challenge. The 2000 census showed that 7.9 million people live in communities of "extreme poverty", with the overwhelming majority located in urban areas with minority populations.

I am the Director of Planning & Community Development for New Jersey that despite some progress, is still emblematic of many of today's urban challenges. Four decades of disinvestment in people and place have contributed to crumbling transportation infrastructure, aging public housing and school facilities, and poorly maintained public recreational spaces. As the metropolitan area continues to sprawl outward and jobs become increasingly dispersed, the options for the urban poor to live near where they work becomes even scarcer. Nationally, two-thirds of low-income, minority families are more likely to live in central city neighborhoods that have limited access to jobs, good schools and opportunities to create wealth. The need for a serious, aggressive and innovative urban agenda is real!

So, can President Obama's newly deployed American Recovery and Reinvestment Act really make a difference in our most troubled cities and in the lives of urban residents? Has the design profession played enough of a role in both shaping and executing this ambitious agenda? Can the Administration's plan for remaking our nation's cities offer unique opportunities for architects, planners, designers and developers of color?

Let's take the last question first. If we take this question to mean increased numbers of project commissions to firms of color, I think the answer may sadly be no, at least not in significant numbers in the near-term. The pipeline of public works projects funded by the federal stimulus program will continue to use the traditional forms of procurement, requiring the pre-qualification of firms who meet established criteria for capacity and relevant public sector experience. The March 2009 issue of Architecture Record was devoted to

Implications For Our Cities  
And The Practice

URBAN AGENDA

# URBAN AGENDA

the impact of the recession on the profession and highlighted some of the challenges many firms face in securing public sector work. The process can be overwhelming for firms who have never gone through the federal procurement process.

However, taking an aggressive and long-range approach could yield positive results for future commissions. One strategy includes seeking collaborations with firms that already have relationships with the federal government. With layoffs still on the rise, joint-venture arrangements rather than taking on new employees as work comes along may be a smarter approach for firms who will continue to keep a watchful eye on their bottom line over the next few years. Similarly, the government has recently been using design-build structures that may offer smaller firms, in particular, the opportunity to gain experience on public works projects. Now is also a good time to think ahead about putting in the research and work required to qualify for the governments "indefinite delivery/indefinite quantity" (IDIQ) contracts. This will position firms to be ready for the next wave of transportation and building projects that are now in the planning stages.

With the future in mind, I think the greatest opportunity for professionals and firms of color is to engage now in both the policy-making and strategic planning of rebuilding our inner cities. I am most encouraged by Secretary Donovan's appointment of Ron Simms as Deputy Secretary for the Department of Housing and Community Development (HUD) and the Department's FY2010 Budget Proposal, "A Road Map for Transformation". Both Donovan and Simms have built successful careers working in some of our country's most challenging urban environments and have a keen understanding of the important relationship between inner cities to their metropolitan regions. HUD's 5-point budget plan for urban transformation outlines a promising attempt to make comprehensive investments in urban communities that rebuild neighborhood. The plan is organized around the following themes:

#### SETTING PRIORITIES:

Addressing Housing and Economic Crisis First

#### RESTORING LEADERSHIP:

Catalyzing Affordable Rental Housing

#### REBUILDING PLACE:

Invest in Urban and Rural Communities

#### GOING GREEN:

Driving Energy Efficient Housing and Sustainable Inclusive Growth

#### GOVERNING SMART:

Transforming the Way HUD Does Business

Under each theme, HUD proposes several funding programs designed to achieve specific neighborhood revitalization outcomes. There are three specific program proposals that stand out as unique opportunities for the planning and design profession.

**1** The first is the creation of a new University Community Fund. This program would make funding available to universities that engage in innovative community development activities that respond to the needs of their local communities. Urban universities are often the major employer in cities, procure local goods and services and yet often times, sit within neighborhoods that have suffered from years of disinvestment. The University Community Fund offers an excellent opportunity to replicate the efforts of institutions such as the University of Pennsylvania and University of Cincinnati, who have leveraged their own resources to initiate tangible revitalization projects -including housing, retail and public realm improvements - in their respective neighborhoods.

**2** The second program proposal is the transformation of the HOPE VI program into a more comprehensive Choice Neighborhoods Initiative. This program challenges public, private and nonprofit partners to extend neighborhood revitalization efforts beyond public housing construction and link housing development more closely with school reform and early childhood intervention. Some of the most successful HOPE VI projects have been efforts that leveraged federal funding with additional local public and private investments in the development of adjacent housing, commercial and civic institutions that support neighborhood and family life. Building on these lessons, the Choice Neighborhood Program would make resources available for assisted housing development, acquisition and renovation of private building stock, and the development of mixed-income housing. This approach would broaden the pool of eligible applicants beyond public housing agencies to include other city or regional agencies, nonprofit intermediaries and private firms working in neighborhoods where community development initiatives also include a focus on school reform and early childhood development.

**3** The third highlighted program is the creation of a Sustainable Communities Initiative, a program designed to integrate transportation and housing decisions in a way that maximizes choices for residents and businesses, lowers transportation costs and encourages more sustainable regional development patterns. This program is rooted in the firm promotion of dense, walkable, mixed-use, mixed-income, transit-oriented neighborhoods that create energy saving and reduce commute times, thereby lowering household expenditures and expanding access to wealth creation opportunities.

The program would dedicate HUD and Department of Transportation (DOT) funding to jointly sponsored local and regional planning efforts that set an integrated vision for growth and set regional policy for housing and transportation investments. The program further promotes the mandate for smart growth by also providing community challenge grants to metropolitan and local municipalities to make incentive-based, market-shifting changes to zoning and land use regulations.

Several other funding proposals are presented in the budget plan, including additional resources for expanding affordable housing supply, Community Development Block Grant (CDBG) allocations, and a program that promotes energy retrofitting. The aggregate of these programs offer opportunities for the profession that align with transitional methods of practice, but also suggest the potential for a recalibration of our services and a reassessment of our strategic alliances. The good news is that most of these funds will flow to local municipalities and in some cases nonprofits that have more flexible requirements for procuring consultant and construction contracts.

Throughout my career, I have practiced as a licensed architect, urban designer and urban planner as distinct disciplines. In my current role as a public official, I have blended these disciplines into an integrated approach to addressing our city's social, economic and environmental challenges by creating design and development policy and land use regulation. I believe we are at a point in time where invention and innovation in urban planning policy and building technology is required to address the long-standing blight of our urban communities and the economic exclusion of our minority urban poor. Practitioners who can legitimately operate at the scale of the region, city, block and building will ultimately be the most successful in partnering with the public (and nonprofit) sector in realizing the outcomes proposed by the programs outlined above.

Like our President, many practitioners of color come from and work in urban environments. Architects, urban designers, planners, builders and economists must collaborate and become a collective voice creating a shared narrative for progressive urban reform and neighborhood-building. We can no longer collaborate only within professional design circles - we must expand our conversation into the forums where planning and design should be shaping urban reform policy but currently does not. Seek strategic partnerships across and outside of the design disciplines that better position you to compete and have a voice in the planning process as well as the development process. Spend part of your career in the public sector as a policy maker and builder of the public realm. Serve on local and

national nonprofit boards, Mayoral task forces, or local or regional planning boards and committees where the voice of design and the built environment can be registered. Establish relationships with local media outlets that can link urban reform and planning and design policy as a part of the mainstream discourse.

President Obama and his administration have set the table for us to engage in the urban agenda. Let's find as many traditional and non-traditional ways to do so as possible. ✕

#### RESOURCES FOR MORE INFORMATION:

<http://archrecord.construction.com/news/economy/>

<http://www.recovery.gov/>

<http://www.hud.gov/utilities/intercept.cfm?budgetsummary2010/fy10budget.pdf>

Toni L. Griffin is currently the Director for the Division of Planning and Community Development in Newark, New Jersey and an Adjunct Associate Professor at Harvard University Graduate School of Design.

ARCHITECTS, URBAN DESIGNERS,  
PLANNERS, BUILDERS AND  
ECONOMISTS MUST COLLABORATE  
AND BECOME A COLLECTIVE VOICE  
CREATING A SHARED NARRATIVE  
FOR PROGRESSIVE URBAN REFORM  
AND NEIGHBORHOOD BUILDING.

AIA + NOMA

*Malecha* *Christine McEntesa* *Stacy Bourne*



AIA President Marvin Malecha, FAIA, NOMA President Steve Lewis, AIA, NOMA, and AIA EVP/CEO Christine McEntesa

Diversity Comes of Age at the AIA

—STACY A. BOURNE, AIA, NOMA, CO-CHAIR, AIA DIVERSITY COUNCIL

I CLEARLY REMEMBER THE DAY I DECIDED I WANTED TO BE AN ARCHITECT. MY GRANDMOTHER WAS SUPPORTIVE, BUT HAD NO IDEA WHAT I WAS TALKING ABOUT. TWO YEARS LATER, I REMEMBER MEETING MY FIRST AFRICAN AMERICAN ARCHITECT, CHARLES FLEMMING, IN ST. LOUIS, MISSOURI, MY FRESHMAN YEAR SUMMER INTERNSHIP. A YEAR LATER, I REMEMBER MEETING MY SECOND PAIR OF AFRICAN AMERICAN ARCHITECTS, JAMES WASHINGTON AND LONNIE HEWITT IN NEW ORLEANS, LOUISIANA, MY SOPHOMORE YEAR SUMMER INTERNSHIP. FOUR YEARS LATER, I REMEMBER MET MY FIRST AFRICAN AMERICAN FEMALE ARCHITECT, DONNA DEJONGH IN ST. THOMAS, VIRGIN ISLANDS MY FIRST YEAR OUT OF TULANE. WHY DO I REMEMBER THOSE DAYS? I WAS AWE STRUCK. WITH EACH ENCOUNTER, IT RAISED MY BAR, MY STANDARDS, MY EXPECTATIONS AND MY DREAMS. THEY GAVE ME ANOTHER “UMP” JUST WHEN I NEEDED IT AND THEY DIDN'T EVEN KNOW. AFTER ALL, I WANTED TO BE JUST LIKE THEM AND MAKE MY GRANDMOTHER PROUD.

While the road to diversity started long before me and will continue long after me, I am proud to be a foot soldier in organizations that can recognize their weaknesses and chart a course in bringing about meaningful change. The American Institute of Architects (AIA) and the National Organization of Minority Architects (NOMA) are two of them. NOMA and the AIA signed their first Memorandum of Understanding (MOU) at the San Francisco convention with NOMA President, Steve Lewis and AIA President, Marvin Malecha, outlining their mutual commitment to shared resources, collaborations and financial support for recruitment, education, training, promotion and success of architects from diverse backgrounds.

As the Co-Chair of the AIA Diversity Council, with immediate past AIA President and former NOMA President, Marshall Purnell, FAIA, we continue the efforts to increase representation thru a variety of programs, along the pipeline of discovering and becoming an architect. The initiatives include mentorship, leadership training, resources for components, recruitment, scholarships, recognition programs and guidance from noted Diversity Management consultants. We have organized and participated in national convention seminars and functions for underrepresented groups, surveying their needs and adjusting our course to incorporate comments and suggestions. We held our first planning plenary in St. Louis, consisting of a wide range of participants, including non architects, where the Gateway Commitment was crafted, and is making its way thru components, signing their commitment to its core values of implementing and managing diversity and inclusiveness. As a result, the AIA developed the detailed 2008 Diversity Action Plan, allocating financial resources, establishing measurable, time oriented goals and crafting representational programs, which debuted this year. Our second plenary at the 2009 San Francisco Convention, focused on the business case for diversity and building toolkits for firms, components and individuals to begin open discussions, making cultural shifts, and raising the bar on how we think and act on diversity issues.

While we will continue our efforts of increasing representation in the profession thru the Action Plan and Toolkits, we are widening our focus to diversity beyond demographics. We seek to develop diversification strategies that take our conversations beyond race and gender, exploring methods for greater inclusiveness, fostering collaborative relationships with organizations, integrating globalization strategies, while managing differences, similarities and tensions thru diversity management.

While we have a long way to go, we are on our way to breaking out of status quo into a spirit of making things better thru collaborative creative solutions, for the benefit of architecture and our society, not just our organizations. I may be the first African American female in the AIA Board room, but I certainly will do my part to not to be the last.

Don't forget, there's someone out there..... looking for someone who looks like them..... that they will remember and admire. You just may be the “ump” they need! ✕

Stacy Bourne Elected To Serve As The Florida/Caribbean Regional Director for AIA

— STACY A. BOURNE, AIA

Originally from St. Louis, Missouri, Stacy A. Bourne, AIA has been a Virgin Islands resident since June 1990. She holds a Bachelor of Architecture, Master of Architecture and Master of Architecture and Urban Design degrees from Tulane University in New Orleans, Louisiana and Washington University in St. Louis, Missouri. As an active member of the American Institute of Architects (AIA), she was president of the local Virgin Islands chapter for four consecutive terms and participates on several Regional and National committees, addressing Licensure and Diversity and Inclusiveness. She is a passionate spokesperson for advancing opportunities for women and minorities in the profession. In July of this year, she was elected to serve a three-year term as the Florida/Caribbean Regional Director for the American Institute of Architects, and is the first black female to serve on the National Board. ✕

# Breaking Through The GSA's Glass Ceiling

## The GSA Dilemma

— CURTIS J. MOODY, FAIA, NOMA, LEED AP

THE GENERAL SERVICES ADMINISTRATION OF THE UNITED STATES GOVERNMENT, COMMONLY KNOWN AS GSA, IS THE AGENCY RESPONSIBLE FOR SELECTING DESIGN FIRMS FOR PRESTIGIOUS FEDERAL PROJECTS, SUCH AS COURTHOUSES, FEDERAL OFFICE BUILDINGS AND NUMEROUS GOVERNMENT FACILITIES THROUGHOUT THE NATION. One of the most powerful organizations of its kind, the GSA not only selects architects, but it also influences the architectural and design profession in many ways. With one single stroke of a pen, the GSA can elevate or make the career of a design firm.

However, the ongoing dilemma that we face as minority architects is that while a number of us have been courting the GSA for decades - some for the entire history of their firms - few, if any can boast meaningful results. In fairness, however, before going further, it should be noted that these unsatisfactory numbers are as much a product of the relatively small number of minority firms that have competed for Design Excellence projects over the years, as they are the result of any outright bias on the part of GSA and the panels they appoint to make the selections. Still, even with modest submission requirements that almost any firm can afford, and the presence of a private sector peer professional from outside of GSA anchoring the selection team and supplying a much respected voice in the deliberations, the decision as to who wins and who loses is ultimately a subjective one.

Twenty years ago I was invited to a GSA-sponsored meeting that included approximately 20 other minority- and women-owned firms. The purpose of the meeting, even then, was to have a discussion as to how the GSA could involve more minority and women-owned design firms. Many firms voiced concerns about having attended numerous similar GSA-sponsored events that had yet to yield any significant results or increase opportunities, particularly for African-American-owned design firms. When GSA officials asked who in the room had been awarded any GSA design contracts, only one firm could acknowledge an award, and she happened to be representing the only white female-owned firm in the group. For many of us, that was one more affirmation of our impasse with the GSA.

There is a general perception that minority-owned design firms are seldom recognized as signature or "stararchitect," with only one or two exceptions. There is also a general attitude that many of our projects do not reach the same caliber as those of our peers. The problem here is that the history of most minority design firms began with them being excluded from opportunities to pursue the kind of high-end design projects that our peer majority firms have had opportunities to secure and design. Notwithstanding the historical impact that a distinct structural inequality within the architecture profession has had on minority firms— it is amazing that we have still been able to design and deliver creative projects.

Minority-owned design firms must continue to illustrate and present their work in ways that are compelling. This means finding that which is unique and communicating it effectively. It is vitally important that we enhance the confidence we maintain in our abilities, despite our absence from the roster of Design Excellence

firms, as we seek GSA and other high-end design commissions. It is essential that we showcase what we have done while insisting that, given the opportunity, we too shall rise to the occasion.

In its current form, the GSA Design Excellence Program has enjoyed a high level of success without the participation of many minority firms. Once success is achieved, it can be very challenging for change to occur because of the perception that the success achieved could be lost. From our point of view, we know and believe that our participation in the GSA process will only serve to enhance the already achieved success of the program. This, however, is not appreciated by all who are within GSA and, therefore, bringing about "change" that would result in the successful introduction of minority firms into the ranks of others who have enjoyed the privilege of GSA Design Excellence commissions, without going outside of the rules and laws that govern selection (see the Brooks Act: [http://www.mdqbs.com/pdf/ae\\_procurement\\_regs/brooks\\_act.pdf](http://www.mdqbs.com/pdf/ae_procurement_regs/brooks_act.pdf)), becomes a tough sell. Change - in any form - is not always met with enthusiasm from those who want to continue to adhere to the past practices, especially if they are able to cite a certain level of already-achieved success.

We don't have to look very far to see the challenges of "change" within our own country. Healthcare reform proposals are meeting with significant resistance, not because the ideas are not solid, but because those that have a comfort level with the status quo are fighting tooth-and-nail to maintain that comfort level. That is exactly what we see within some of the programs that also are a part of the GSA process. Many decision-makers who are a part of the selection process are much more comfortable continuing to select the currently known and world renowned names and firms that most in our society would not question as being good choices. This approach, for some, is much easier than to appear to be risking the success of a proven program by introducing unknown quantities (i.e.: minority-owned design firms that lack the notoriety of their majority counterparts) into the mix.

To change this true dilemma, someone, somewhere, somehow, someday must have the courage, vision and resolve to make the decision that such change will in fact enhance the success Design Excellence has enjoyed since its inception.

Once the GSA leadership embraces the position that change will come when the Agency delivers on its own good intentions, we will see a fundamental increase in a diversity of architectural ideas and outright creativity at the highest level. We will witness many more design firms-of-color, with different backgrounds and cultural experiences as Americans participating in the Design Excellence Program at a level never before achieved. I believe this will carry the accomplishments of the Design Excellence Program even higher. The introduction of these unknown creative talents will offer freshness in buildings and innovation in technology that our to which our country continues to aspire.

Let us hope that at this unique moment in time when diversity is acknowledged as a prime contributor to our country's greatness, the talents that exist within our NOMA organization will be rewarded with higher levels of involvement with the GSA than ever before. ✕





# GSA + NOMA

New NOMA Board Member Helps Liason Effort With GSA

— KATHY DENISE DIXON AND MARY SHEARILL-THOMPSON

THE MOST RECENT MEMBER OF THE NATIONAL ORGANIZATION OF MINORITY ARCHITECTS (NOMA) BOARD OF DIRECTORS IS MRS. MARY SHEARILL-THOMPSON OF MONTGOMERY COUNTY MARYLAND. MRS. SHEARILL-THOMPSON IS A PROGRAM DIRECTOR FOR THE U.S. GENERAL SERVICES ADMINISTRATION'S (GSA'S) OFFICE OF THE CHIEF ARCHITECT (OCA) LOCATED IN WASHINGTON, DC. ONE OF MARY'S ROLES HAS BEEN TO CONTINUE TO BUILD ON THE RELATIONSHIP ESTABLISHED IN 2003 WITH THE SIGNING OF A PARTNERING CHARTER BETWEEN GSA AND NOMA, AND FURTHER CHAMPIONED BY R. STEVE LEWIS FROM 2004 THROUGH 2007.

A goal of the GSA-NOMA Charter is to help ensure that minority architects are encouraged to seek GSA projects. During her first year, Mary has added Regional GSA Champions, one from each of GSA's regional offices. Under her direction, 14 GSA employees became NOMA members, 12 of which attended last year's NOMA conference held in Washington, DC. Mary has also added a new GSA-NOMA Program website that provides consolidated access to key links such as FEDBIZOPS, USAJOBS, the Federal Acquisition Regulations, and links to GSA's 11 Regional Offices, to name a few. During Black History Month, she provided articles to GSA employees regarding minority architects through GSA's Weekly Update national email newsletter.

The intent of the GSA-NOMA Charter is to foster better communication and understanding of GSA's policies and opportunities among the NOMA membership. Through Mary's efforts, GSA was a platinum-level sponsor of the annual conference as well as seminar presenter and exhibitor. Mary has been assiduous in forging a stronger relationship between NOMA and GSA. Through the GSA-NOMA Charter, you can find resources that focus on contracting with GSA; the rules and regulations for Federal contractors; and how to find business opportunities. More information can be found through the NOMA webpage or visit the GSA-NOMA program webpage at [www.gsa.gov/gsanoma](http://www.gsa.gov/gsanoma).

Program strategies for fiscal year 2010 include a NOMA exhibit at the annual GSA Project Managers Conference, assistance with a NOMA exhibit at the AIA conference, several sets of GSA-sponsored Kaplan Architectural Registration Exam (ARE) study guides that will be presented to local NOMA chapters for members' use, and heightened attendance at the annual NOMA conference. An additional goal of Mary's is to continue communication of GSA's opportunities to NOMA members to encourage minority architects to actively pursue GSA contracts.

GSA has partnering charters with many of the major professional design organizations in the United States, including the American Institute of Architects, the American Society of Landscape

Architects, the American Society of Interior Designers, and the Associated General Contractors. These charters foster cooperation, communication, and outreach. They engage the professional organization as a partner in GSA's efforts to promote design excellence. The executive board is excited to have Mary on board and is looking forward to building upon the existing relationship between GSA and NOMA. ✕

Mary Shearill-Thompson, Assoc. AIA, AICP

— KATHY DENISE DIXON

CURRENTLY, MARY IS THE GENERAL SERVICES ADMINISTRATION'S (GSA'S) FIRST IMPRESSIONS NATIONAL PROGRAM DIRECTOR, REPORTING DIRECTLY TO CHIEF ARCHITECT LES SHEPHERD. MARY JOINED GSA'S CENTRAL OFFICE IN 2001, REPRESENTING THE GSA ADMINISTRATOR AS THE ACCESSIBILITY PROGRAM MANAGER. SUBSEQUENT POSITIONS HELD INCLUDE DESIGN EXCELLENCE PROGRAM COORDINATOR, QUALITY ASSURANCE PROGRAM MANAGER, AND HER CURRENT ROLE AS PROGRAM DIRECTOR FOR FIRST IMPRESSIONS AND THE GSA-NOMA CHARTER.

Prior to joining GSA, Mary worked as a Senior Project Manager for MedStar Health in the Department of Design and Construction. Her architecture experience includes working for McKissack & McKissack Architects, Hellmuth Obata & Kassabaum Architects & Planners (HOK), and Devroux & Purnell Architects. Her urban planning experience includes working for the Maryland National Capital Park and Planning Commission's Revitalization Division; Metro Dade County rebuilding after Hurricane Andrew; and in Los Angeles (LA) rebuilding after the LA riots working for the Los Angeles Neighborhood Housing Service (LA-NHS).

Mary holds a Bachelor of Architecture from Howard University and a Master of Planning from the University of Southern California. She is a registered Professional Planner (AICP), an associate member of the American Institute of Architects (AAIA), and a member of the National Organization of Minority Architects (NOMA). Mary recently attended the Harvard Graduate School of Design where she received a certificate from the Office of Executive Education for The New American Courthouse. ✕



Ricardo Scafidio\_Principal, DS+R

Phillip G. Freelon\_Principal, Freelon Group  
Peter Cook\_Principal, Davis Brody Bond Aedas

All photos courtesy of Bryan Lee

## Selection Of An Architect

Waiting To Exhale: The Selection of an Architect to Design the National Museum of African American History and Culture on the National Mall in Washington, DC

— MELVIN MITCHELL, FAIA, NOMA

THE FINALIST ARCHITECTS FOR THE 400,000 SF NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE (NMAAHC) – SLATED TO COST NEARLY A HALF BILLION DOLLARS - IS A TEAM COMPRISED OF TWO AFRICAN AMERICAN ARCHITECTS (RECENTLY DECEASED J. MAX BOND, DESIGNER OF THE MLK MUSEUM IN ATLANTA, AND PHIL FREELON, DESIGNER OF THE MARYLAND MUSEUM OF AFRICAN AMERICAN HISTORY & CULTURE IN BALTIMORE) AND AN AFRICAN ARCHITECT (TANZANIAN-BORN, NOW LONDON-BASED DAVID ADJAYE). THIS WAS A WELCOME BREAKTHROUGH INTO THE WORLD OF MAINSTREAM ARCHITECTURE. IT RANKED IN THE SAME VEIN AS OTHER SIMILAR NATIONAL “FIRSTS” E.G., PRESIDENT OBAMA AND AIA NATIONAL PRESIDENT MARSHALL PURNELL. HOPEFULLY, FUTURE ARCHITECT SELECTION COMMITTEES FOR BIG, NATIONALLY IMPORTANT PROJECTS WILL NOW FEEL MORE EMPOWERED TO INCLUDE BLACK ARCHITECTS ON THE LIST OF INVITEES.

Since shortly after the 1892 Chicago World Fair, Black America has trying to build a project like this in downtown Washington, DC. Today’s recent NMAAHC competition for the selection of an architect has unleashed questions often asked and heatedly debated in black, white, and mixed circles; “can (should) a non-African American architect design what is supposed to be the definitive national structure representing black culture and history?” Often the question is framed more bluntly; “isn’t this

museum supposed to result in a ‘black architecture?’” Some black and white intellectuals have asked “shouldn’t there be a ‘new language’ for this ‘black architecture.’”

“How is it possible, when [this] project represents the most significant opportunity of our lifetime to tell the story of the Black experience in America, that half of the [six finalist] firms are, at least by name, known to be White-owned, with no Black “partner” indicated in the marquee? ...Some will argue that the choice should be made solely on the basis of the jury’s assessment of the merits of the entries. Should race play a role in the decision as to who is most appropriate to design this building? While there is little doubt that each of these esteemed architects is capable of designing a brilliant building that respects the subject of its mission and has appeal with the general public, the question remains as to who will tell the story... I would be less than honest if I were to say that there is not a sense of nervousness over the prospect of someone other than a Black architect landing this commission. People need to understand why this is so important to so many within the Black community. For more than 300 years, we have had to endure the telling of our history by others.”

R. Steven Lewis, President of NOMA (National Organization of Minority Architects), commenting just before the final selection. Mr. Lewis’s trepidations were firmly grounded in history. In today’s world of huge “signature” architectural projects, the NMAAHC project was a radical change. Before this project, the inclusion of a black

architect on a list of invitees for a high-profile museum project not geographically located in an African American community was virtually unthinkable. This time - and largely due to intense advocacy by NOMA - invitations were carefully crafted to insure the inclusion of the nation’s most accomplished Black architects along with other “A-list” architect invitees from around the world.

Like Lewis, I do not argue that only a Black architect could design the NAAHC. That would be simplistic. But there must be a realization that all of the final six architectural teams considered for this project share a key similarity. Each design concept was simply a variation on the grand narrative of a 20th century American modernist art and architecture aesthetic that is as black as it is white, just as is American music, dance, and other important art forms. So there is no need for a “new” black aesthetic language. Black America has already provided America with that.

The finalist team of Black architects selected to design the NMAAHC project would never refer to their submission as “Black Architecture.” But they would also not shy away from the notion that “...the animating spirit of African American culture and struggle can be expressed in architecture.” (the words of the one of Black architects for Maryland’s Baltimore based black culture museum). ✕

Antoine Predock\_Principal, Predock PA  
Derrick Ballard (center), Cory Greenfield (right)  
Curtis J. Moody\_Principal, Moody-Nolan  
Elizabeth Diller\_Principal, DS+R  
David Adjaye\_Principal, Adjaye & Associates

# THE NEW BLACK IS GREEN

ARCHITECTS, AS LEADERS IN THE DESIGN AND CONSTRUCTION INDUSTRY, HAVE THE POWER TO BE AGENTS OF CHANGE FOR OUR NATION'S ENERGY PROBLEM.

—RICO QUIRINDONGO, AIA, NOMA, PRINCIPAL AT DKA ARCHITECTS

Lead architect — Ratio Architects, Indianapolis  
Associate architect — A2SO4, Indianapolis  
LEED - NC V2.1 Certified

## Empowering A New Green Economy

Architecture 2030

IT IS A UNIQUE TIME TO BE AN ARCHITECT IN THE UNITED STATES, LET ALONE AN ARCHITECT OF COLOR. IN A TIME OF PROFOUND CHANGE, WE HAVE AN EXCEPTIONAL OPPORTUNITY AND A RESPONSIBILITY TO LEAD. In a publication released in December 2008 called Green Building Facts, the US Green Building Council noted that residential, commercial, and public buildings account for 38% of U.S. carbon dioxide emissions, and consume 72% of the nation's energy. Seeing a presentation by Ed Mazria on Architecture 2030 at the American Institute of Architects Regional Convention in Hawaii, it became clear to me how, as leaders in the design and construction industry, we have the power to be agents of change for our nation's energy problem. Driven by substantial change within our industry, how we design, and what we advocate for, architects can lead the charge to free Americans from our dependence on fossil fuels and drive down energy consumption by 48%. If we can do that nationally, we can lead by example and effect that same change internationally.

### Social Sustainability and The New Economy

For those architects and firms well-established in low-income communities, combining green building applications with a concern for economic and social equity may already be a standard practice or a logical next step. However, broadly speaking, sustainable design has not been promoted or perceived as benefiting our community clients or being attainable within the extremely limited budgetary constraints that so often define the limits of our design program. Until recently, most members of underserved populations have been excluded from the movement of green design and construction altogether. In 2007, however, change began with the introduction of Van Jones to a national audience. A long time advocate for social justice based out of Oakland, Jones began a movement founded on the idea that environmental advocacy

must be rooted in the inner city and lead by the minority population to gain the benefit of the creation of millions of jobs in green construction and alternate energy industries.

In September of 2007, at the Clinton Global Initiative, he announced his plans to launch Green For All, a national organization focused on creating a path out of poverty via green job creation. In accepting the first-ever environmental grant from Full Circle Fund in November of the same year, he captivated an audience at San Francisco city hall by declaring that "when we bring together the best of the business community and the best of the tech community and the best of the racial-justice community, we'll get the coalition we always wanted (and) we'll get the country we always wanted." Green for All began its mission in January of 2008 and has laid the foundation for what lies ahead. Less than two years later, in March of 2009, Van Jones was appointed as Special Advisor for Green Jobs to the White House Council on Environmental Quality. The creation of the position and Jones' appointment are both clear testament to the strength of his message and the national need for substantive change in how we do business.

Minority cultures have a long tradition of investment in community and making the most of limited resources. With a depressed economy and an energy crisis that has no clear path toward resolution, the importance of a more modest and respectful model for living has reached the national stage. This model is one that is now needed by the majority culture, supported by the Obama administration, and owned by us as minority business owners, community leaders, and designers of the built environment. As minority architects, we must see this legacy forward.

### Seizing Opportunity

At the AIA National Convention in San Francisco in May of this year, it was

pointed out that 95% of the building stock in the U.S. is made up of buildings greater than ten years in age. As a green building industry has emerged in the last decade, the focus of efforts by most designers has been on new construction, but if we are to make substantive change, we will need to address the legacy and promise of the existing built environment. If a new model for sustainable design is grounded in maximizing existing resources and minimizing waste, the federal funding for building weatherization has the potential to be seed money for a new movement in green architecture and adaptive reuse. Within the next ten years, driven by public agencies, a new national agenda, and the Architecture 2030 movement, the new frontier will be the renovation and reuse of existing buildings that are carbon neutral and energy independent.

This new movement could have an enormous impact on work with public housing authorities. Currently, HUD invests hundreds of millions of dollars each year in its existing building stock providing affordable and subsidized housing to communities in need. In 2009 alone, over \$4 billion will be invested in building weatherization and facility upgrades at public housing properties nationally. With green jobs on the one hand and emerging green architecture technologies on the other, reinvestment in these communities is rich with opportunity to define a new social sustainability. We are uniquely poised to lead in this new green economy. Our clients have always been clients who cared about the environments in which they lived and worked, and have, by the nature of their minority position, been required to conserve, to tread lightly, to develop and operate within their means. In this new economy, the means, resources, and grassroots network of the minority community must be looked to for reference and example as we seek a new model of inclusion and equity. We can be that change. We are that change. ✕

# Vision For Broadway

[www.planning.org/divisions/blackcommunity/news.htm](http://www.planning.org/divisions/blackcommunity/news.htm)



## New Report Encourages Equitable Development for Gary, Indiana

—PLANNING AND THE BLACK COMMUNITY DIVISION OF THE AMERICAN PLANNING ASSOCIATION

THE PLANNING AND THE BLACK COMMUNITY DIVISION (PBCD) OF AMERICAN PLANNING ASSOCIATION RELEASED ON JUNE 29 ITS TECHNICAL ASSISTANCE REPORT FOR GARY, INDIANA. THROUGHOUT THE 20TH CENTURY, THE CITY OF GARY BECAME KNOWN AS THE "CITY OF THE CENTURY" DUE TO ITS ADVANCED DESIGN, FORWARD-THINKING DEVELOPMENT PLAN, ETHNIC DIVERSITY, AND MIRACULOUS GROWTH. HOWEVER, FORTY YEARS OF URBAN DISINVESTMENT AND FLIGHT LEFT HUNDREDS OF ABANDONED BUILDINGS AND DEVASTATED THE CITY'S DOWNTOWN.

Despite the economic and social challenges, Gary is mounting a comeback, and they are receiving support from the Planning and the Black Community Division of the American Planning Association. In 2007, PBCD held its biennial conference in Gary, and they conducted a technical assistance workshop as a service to the community. Since the conclusion of the technical assistance workshop, PBCD has focused on completing a technical assistance report for the City of Gary; the Gary/East Chicago/Hammond (GECH) Empowerment Zone; and the Indiana University Northwest, Historic Midtown Project of the Department of Minority Studies (IUN). The report was submitted to local officials on June 30, 2009.

PBCD was asked to produce a visioning report for enhancing a one-mile span of the Broadway corridor and addressing future growth along the arterial. Citizens in Gary welcome the opportunities that growth will offer, and they have the foresight to know that changes to the landscape from development do not occur in swift, sweeping movements.

Local stakeholders have awaited the release of the report because they entered the process seeking to explore alternative

models for economic and community development. Concerned that prolonged disinvestment and neglect may prompt hasty decision making, the community aspired to demonstrate the merits of urban redevelopment while meeting the needs of underserved communities and vulnerable populations through policies, programs, and projects. In response to local leaders, PBCD structured the technical assistance workshop and the recommendations of the report on using equitable development and smart growth strategies for enhancing the Broadway corridor.

Ben Clement, Economic Development and Marketing Administrator of the GECH Empowerment Zone, is a Gary native. He states "the downward spiral of Gary, Indiana, like many other urban centers around the country, did not start overnight, so neither should an economic resurgence be expected immediately. The revitalization of Gary will be a steady, deliberate, persistent process and that effort begins with intelligent strategic planning. The work done by PBCD to formulate a plan to resurrect downtown and the historic midtown districts is a crucial building block for long-term redevelopment."

To be clear, Gary's citizens want future development to accomplish multiple sustainability goals. In addition to urban management, economic prosperity, environmental protection, and resource efficiency, citizens want to protect cultural heritage and cherished institutions; encourage meaningful participation of all citizens; and foster community parity. Despite the signs of physical entropy and deterioration, locals realize Broadway has many distinct cultural treasures that can be leveraged as the city rebounds.

Earl R. Jones, Associate Professor of African American Studies at IUN is encouraged by the visioning report. He shared "one of the important aspects of the PBCB technical assistance report is the focus on youth, and their involvement in the planning process. Youth are applying their knowledge, in math, science, and business, towards improving the community. This is clearly seen in the establishment of Gary's Youth Empowerment Zone." Dr. Jones believes this focus on the contributions of youth is significant, and it will help to encourage the "inclusive growth" that represents a guiding principle of President Obama's Urban Policy program.

PBCD assembled a broad team of practitioners for the City of Gary, and its partners, with expertise in equitable development, smart growth, context sensitive design, place making, urban design/architecture, and vacant property reclamation. The project was no small feat. In the end, PBCD leveraged over \$100K in technical support for the city of Gary from an initial grant of \$5K from the U.S. Environmental Protection Agency's (U.S. EPA) Office of Brownfields and Land Revitalization.

Two years later, the first authentic signs of hope are starting to emerge in Gary. GECH created a Youth Empowerment Zone in 2008. The city of Gary has recognized the heritage assets of Midtown as integral to the place-making dividend of the community, as acknowledged in the City's Comprehensive Plan which was approved in February 2009. Also, the city has been visited by two senior officials in the Obama Administration, Deputy Secretary Ron Sims of the U.S. Department of Housing and Urban Development and Administrator Lisa P. Jackson of the U.S. EPA.

On September 8, 2009, the "Vision for Broadway" was officially presented to local citizens on the campus of IUN. About 100

community leaders and residents packed the university's library conference center, including Gary Mayor Rudy Clay and the city planning director. Several facilitators from the technical assistance workshop returned for the briefing, including Sanford Garner, AIA, NOMA, of the firm A2SO4.

According to Carlton Eley of the U.S. EPA, who assisted PBCD by coordinating the technical assistance effort, "completion of the technical assistance report is a landmark event because it represents the first time a majority African-American consulting team, consisting of planners; architects; community developers; and environmentalists, has assisted a major U.S. city to frame a vision for its future."

Since 1980, PBCD has pursued its mission of providing a forum for discussion, research, and action by African-American planners, citizens, and students. The Division will celebrate its 30th Anniversary with a conference in New Orleans in April 2010. For additional information on this project or to obtain a copy of the technical assistance report, please contact Carlton Eley at 202.566.2841 or [eley.carlton@epa.gov](mailto:eley.carlton@epa.gov). An electronic version of the report is available at the website of the American Planning Association. ✕

# Community Impact Project



## A Renovated Space With A New Name

— PRESS RELEASE

WHEN JAN EICHHORN STARTED THE PROGRAM IN 1990, IT WAS CALLED FRIENDS OF TYLER SCHOOL (FOTS) BECAUSE THE TUTORING SERVICES FOCUSED ON THE NEEDS OF CHILDREN ATTENDING JOHN TYLER ELEMENTARY SCHOOL AT 10TH & G STREETS, SOUTHEAST. OVER THE YEARS, HOWEVER, THE DIRECT CONNECTION WITH TYLER DIMINISHED AS THE PROGRAM EXTENDED TO SERVE DISTRICT STUDENTS RESIDING IN OTHER NEARBY NEIGHBORHOODS.

March 2009 marks a 19-year milestone for Jan Eichhorn's tutoring and mentoring program. FOTS is renamed Jan's Tutoring House in honor of its founder. A new name deserves a new face or at least, a facelift... Thanks to the generosity of the NOMA and HOK Architects along with their affiliates throughout the region, Jan's Tutoring House received a much needed makeover. Spearheaded by NOMA board member Kimberly Dowdell of the firm HOK (NY), the vision of the project was brought to fruition last fall.

A little over a year ago Ms. Dowdell was invited to be a career day presenter by long-time JTH board member, Jennifer Long. During the visit, Ms. Dowdell was escorted through the buildings on what the students call "the ten cent tour." Afterwards, she became very interested in the unrealized potential of the center and proposed to help us make the space "more aesthetically pleasing and functional for the students". She persuaded her colleagues to make this a community effort and together they drafted an improvement plan to include not only the interior, but the backyard space as well. The group of architects, interior designers, landscape architects, and JTH board members facilitated design charettes with JTH students for the purpose of creating a more inspirational and efficient space.

Renovation work began in July and was largely completed during the NOMA Day of Service on October 1st, 2008, in conjunction with the annual NOMA conference, held in DC. The scope of work included sink and fixture replacement, drywall repairs,

painting, a new second floor kitchenette, new furniture, new carpeting, new recycling storage area, backyard upgrade with plantings and pathways, and an overall reorganization of the space for the grand opening as Jan's Tutoring House.

There were unexpected hiccups along the way including critical roof repairs and mold removal. However, volunteer time, effort and dedication saw the project through to completion. JTH owes much thanks to the tireless efforts of Kimberly Dowdell, Herman Howard, Pia Hill and Oswaldo Ortega (HOK NY, ATL and DC, respectively), Ursula Johnson (HDR DC), Lisa M. Crawford (Capitol Property Development DC), Prof. Barbara Laurie and students from Howard University (Architecture), Larry Jones (DC NOMA, President), Bernard Suber (DC NOMA) and Greater DC Cares (material donations), as well as JTH board members Jennifer Long, Ben Longwood and Ann Womeldorf. FOTS Executive Director, Tonya Porter Woods was the glue that held the project together from inception to completion and today. ✕

## NOMA's Call To Service: The First Annual Community Impact Project

— KIMBERLY DOWDELL, NOMA, ASSOC. AIA

AFTER NEARLY A YEAR OF PLANNING, TEAM BUILDING, COORDINATION, FUNDRAISING, CHARETTING AND FINALLY ROLLING SLEEVES UP TO PAINT, MEND AND REPAIR, NOMA SUCCESSFULLY EXECUTED ITS FIRST ANNUAL COMMUNITY IMPACT PROJECT IN WASHINGTON, D.C. ON OCTOBER 1ST, 2008.

As someone who was involved from the very beginning, I can attest to the complexity that a seemingly simple renovation project ended up presenting to the project leaders and stakeholders. In my opinion, at the end of the day, it was worth every bit of effort that was put forth in bringing the project's vision to fruition and giving the young students who occupy the center a better learning environment. Overall, our goal was to help Jan's Tutoring House, formerly known as Friends of Tyler School, to achieve its program objectives:

- To provide a safe place for children and youth to learn and grow
- To provide supplemental instruction in academic core subject areas
- To provide individualized tutoring and mentoring
- To offer families support, intervention and referrals
- To provide access to computers and technology ✕

# Urban Renewal

Maurice Cox Lectures On Cities

— ROBERT COLES, FAIA

WHEN I SAW HIS NAME ON THE SCHEDULE OF THE SCHOOL OF ARCHITECTURE AND PLANNING'S LECTURE SERIES, I WAS EXCITED, FOR HE IS THE DISTINGUISHED AFRICAN-AMERICAN ARCHITECT WHO BECAME MAYOR OF CHARLOTTESVILLE, VIRGINIA, HOME OF THE UNIVERSITY OF VIRGINIA.

I contacted the other five African-American architects in western New York, and two joined me in the front row of the lecture hall. I'm sure Maurice Cox was aware of our presence. After he completed the preparations for the lecture, the professorial Maurice Cox went over to join several colleagues from the School of Architecture. I decided that I would join them and introduced myself. Though he did not know of me, we have several colleagues, among them, New York architect Jack Travis, FAIA and Steve Lewis, AIA. President of the National Organization of Minority Architects. I gave him my card, and told him I was at NOMA's founding meeting in 1972 in Chicago.

He opened the lecture by explaining what the National Endowment of the Arts does to encourage local design projects. Among those illustrated was an elegant glass entrance between two existing classical stone buildings of the Children's Museum in Pittsburgh, and a ramped walkway connecting a Museum in Seattle to the riverfront across four lanes of expressway,

Maurice Cox said he was an advocate architect in his hometown of Charlottesville, Virginia, and because of his activism, was elected mayor. At the time, the city of 50,000 people was faced with a choice: they could become a town and annex the land surrounding them, or they could remain a city and grow within their boundary without annexing land. The new Mayor cast the deciding vote to remain a city.

The need to encourage community activism was also important in the development of Buffalo. A Community Design Center, supported by the University and the City of Buffalo, was located in a building adjacent to City Hall. It was similar to Buffalo's Community Planning Assistance Center of Western New York that operated from 1972 to 1984. Such centers allow citizens to have input into the planning process, and to develop their own plans for community development. A unique project in Charlottesville is an eighty foot long, eight foot high, black stone wall where citizens, using chalk, can write their thoughts and grievances, 24 hours a day. Judging by the photograph taken at night of an aggrieved citizen expressing these thoughts, it works.

Maurice Cox showed an aerial photograph of Charlottesville with the downtown on one side and the University on the other. Just as Buffalo is facing the challenge to connect the University to the

city, their challenge was to connect the University to downtown. A planned pedestrian mall is now being implemented. Another plan is to develop a light rail transit system to connect the two. The development requires increased density; height limits are being waived to allow for nine story buildings, a revolutionary move for this small city.

To illustrate the concept of density, Maurice Cox concluded his lecture by showing a multistory, multifamily condo project, with parking below, his firm designed in Charlottesville. With curved roofs, it was elegant. Maurice thanked the University for allowing him to spend the day at the Darwin Martin House.

In the question period, I asked Maurice Cox if he had seen the desolate east side of Buffalo where half of the City's population, mostly black and poor, live amid acres of vacant land resulting from disinvestment and failed urban renewal efforts. Maurice Cox said that he appreciated the question. In talking with a friend, the friend said he understood what planning was because through the process, they took his house. Here the watchword of citizens, who had lived through the devastation of high rise public housing, is "we want suburbia in the city," as the city builds one and two story single family houses within a mile of downtown and City Hall to satisfy their desire.

Cities need to involve the entire city in the planning process, not just selected neighborhoods. Perhaps in Buffalo there will be not only the gentrified west side Elmwood Village but also an east side Fillmore Village. But before that can happen, Buffalo, ten times larger than Charlottesville, must decide whether it will again be a great city - or the series of villages, separate and unequal, - it is moving toward. ✕



## SFI 10 STRUCTURES FOR INCLUSION 10

# SFI 10

Structures for Inclusion 10 will be a tenth anniversary celebration hosted by Howard University on Saturday and Sunday, March 27 and 28, 2010. Three panels will discuss the theme: "Social Economic Environmental Design: SEED" and how to build on the success of the Green design movement in addressing critical social and economic issues through design.

Structures for Inclusion (SFI) conference is a forum to present and discuss current architectural practices that are intended to reach a more diverse clientele. SFI is a forum to present, discuss, and seek new thoughts, strategies, and ideas for the future of the profession. SFI 10 will bring together and share the best ideas and practices that are reaching those currently un-served by architecture.

In the end, conference participants will be asked: Where are we to go from here?

CONTACT **Bryan Bell** 919-637-2804 [bryan@designcorps.org](mailto:bryan@designcorps.org)

## GSA + NOMA

—STEVE LEWIS COMMENTS AS PRESIDENT

Having operated on both sides of the GSA table of opportunity - first as a firm owner, and then as a member of GSA's Office of the Chief Architect - I want to share another perspective about the dilemma presented by Curt Moody. The responsibility for insuring that minority architects are able to fully and fairly participate in GSA Design Excellence commissions rests both with the Agency and with the community of minority architects whose qualifications and work has established them as viable to "play" in this arena. In the case of GSA, a more strategic approach is warranted - one that will enhance opportunities for minority architects to be recognized, considered, and ultimately selected for Design Excellence projects. Such an approach would necessarily involve increasing the assignment of minority Peer Professionals to selection panels so that the kind of familiarity that many majority firms enjoy among the broad range of their peers might be extended to lesser known firms whose recognition is more limited to those within the fraternity of minority architects.

The message I continue to deliver to my colleagues within NOMA is taken from New York's LOTTO (lottery) slogan, "You've gotta be in

it to win it..." Over my four years with GSA, I served on numerous A/E selection panels, often having to sort through 40 to 50 "Stage 1" Lead Designer Portfolios, and can probably count on one hand the number of NOMA firms represented. Those who did show up were, to a one, exemplary. What is needed is an overall commitment among the group of interested minority firms to strategically package their qualifications in ways that are compelling, and to repeatedly and consistently respond to the solicitations as they appear on the FedBizOpps website: [www.fedbizopps.gov](http://www.fedbizopps.gov). Only through achieving strength in numbers will our chances of breaking through be realized.

NOMA has in place a Charter with GSA that commits both organizations to reaching the goal of inclusivity. Never has the environment been so favorable, as evidenced by the work of Mary Sherrill-Thompson, GSA's liaison to the NOMA Board, the return of Bob Peck as Commissioner of the Public Building Service, and others within GSA who have been inspired by President Obama's revelation that he wanted to be an architect. For all of my colleagues who have thought about pursuing this work, but decided not to, be assured that now is the time. Use all of the resources at your disposal and get into the game. ✕

# Competition

Mentee Wins Gold at ACT-SO Nationals

— BRYAN W. HUDSON

CONGRATULATIONS TO DARRYL AGAIN! IN MARCH OF THIS YEAR, INOMA MENTEE DARRYL GRANT HUDSON (NO RELATION TO AUTHOR) A HIGH SCHOOL SOPHOMORE IN GENEVA, ILLINOIS WON THE GOLD MEDAL FOR ARCHITECTURE IN THE 2009 DU PAGE COUNTY ACT-SO REGIONAL COMPETITION. ACT-SO, A COMPETITION BY THE NAACP, IS AN OLYMPICS FOR THE MIND. THE LATE WRITER AND POLITICAL ACTIVIST, VERNON JARRETT, ORIGINALLY FOUNDED THIS PROGRAM 38 YEARS AGO IN CHICAGO TO CELEBRATE ACADEMIC EXCELLENCE IN THE BLACK COMMUNITY FOR HIGH SCHOOL STUDENTS.

In July, in New York at the Convention celebrating the 100th Anniversary of NAACP and the 38th Annual ACT-SO competition, Darryl was awarded the Gold Medal in Visual Arts for Architecture. This was Darryl's first participation on the National level. His expectations were to just get the experience so that he could try to return next year. Little did he know that he would be the youngest winner in a class that included juniors and seniors.

Upon winning the local competition I realized that I would be limited with advice for Darryl to succeed at nationals. We reached out to local past winners Telly L. Jefferson and Keith Brown to have them critique his current boards. After several hours of reviewing his work on a Saturday afternoon in May, Darryl knew this would be hard work. Having this young man present to past winners at the Chicago offices of 3D Design Studios gave him a taste of the real world and his possible future. Over the next several weeks he learned the basics of AutoCad, redrew all of his drawings and rebuilt his model.

On Sunday, July 12th, I got a phone call from Darryl informing me that he did not place in the top three. I immediately told him that it was good that he got the experience and that we could shoot for next year... Darryl began laughing and said, "Mr. Hudson I was joking I won the Gold." Needless to say, I wanted to reach through the phone and smack him on the back of the head! Grant, as his family refers to him, is proof that with the proper nurturing and outreach our young people can accomplish great things. Part of Grant's awards were a check for \$2000 and a Dell laptop. He also got a potential job offer to work in Seattle for one of the Judges, a former first time recipient of the ACT-SO Gold in 1981 and the first Black female firm owner in Seattle, Washington. So we wish Grant well and will continue to support this young man and other students who aspire to become architects. It is my personal goal to have INOMA involved annually with ACT-SO mentoring. ✕

ACT-SO  
GOLD MEDAL  
VISUAL ARTS FOR  
ARCHITECTURE

# Licensure

Licensure: The Long and Winding Road

— BRYAN W. HUDSON

I NEVER REALLY THOUGHT ABOUT WHAT MY STORY WOULD BE. I DON'T WANT TO BE LONG WINDED BUT THERE'S SO MUCH TO SAY... AT ANY RATE MY, FIRST EXPERIENCE WITH THE ARCHITECTURAL REGISTRATION EXAM (A.R.E.) CAME THRU INOMA IN '93 ON A SATURDAY TEST PREP EVENT. I ACTUALLY GOT TO PRACTICE THE GRAPHIC SECTION OF THE TEST. THIS WAS MY FIRST YEAR IN STUDIO. I DIDN'T FINISH IT BUT GOT A CERTIFICATE FOR BEING THE ONLY STUDENT TO SHOW UP AND PARTICIPATE. IT WOULD BE 9 YEARS BEFORE I WAS ELIGIBLE FOR THE COMPUTERIZED VERSION.

Fast forward to March 2002 to, NOMA founder, Wendell Campbell and Associates' offices. This was the earliest stage of our current recession and the first time I was eligible to test. Site Planning was taken and failed. Since I was designing parking lots and structures I thought it would be a slam dunk. Not only did I fail, but I got laid off... I had to ask myself, do I eat and pay rent while looking for a job or study and find money to pay for the test. Well I chose to eat...(I'm sure a lot of you have dealt with this situation or may be now...) I didn't take another test for sixteen months because in my new job that I started six months later, I was working 16hr days with no time to study. The next three exams I took with similar results to the first with the exception that the format changed again. I finally scored my first pass with Construction Documents in 2006. It would be another nine months before I passed yet a newer version of Site Planning. After that success, I finally started to get some confidence. In 2007, I had two more down with a promise made to one of the NOMAC members to be done by the following year's NOMA conference.

Finally in 2007, it was time for yet another change in scenery. I quit working for us and crossed over to majority corporate payday. It was great while it lasted but seventeen months into that job it was over!!! This time NCARB was now changing the format yet again with dire consequences for those who weren't finished by June, 30, 2009. This time I had no choice but to finish or lose my other exams. I hunkered down and scheduled the four hardest exams by the end of 2008! With help from friends and family I took prep classes for Lateral Forces (LF), General Structures (GS), Mechanical and Electrical Systems (ME) (PREPA.R.E. taught by Marc Mitalski and Patrick Kennedy) and Building Technology (BT). I got the GS and ME done and had to redo the other two. Luckily I still had six months to retake them before the June deadline. It was do or die... I got both scheduled two weeks apart and took a trip to Puerto Rico in between. At this point I felt like I could no longer let this beast rule me!

This plan was great until I was informed on my trip that my BT exam had been booted out of the system on the 22nd of June. After several irate calls to NCARB and Continental Testing they got me straight. It just happened to ruin my last day in P.R. Needless to say I really wanted to be a LICENSED ARCHITECT and so I decided to endure all of this MADNESS!!! I hope this twisted tale lets folks know that when they put their minds to it they can get to the other side!!!

Bryan Wendell Hudson Registered Architect – This comes from a young black boy that didn't know black architects existed (exposed to Mike Brady) to having worked for one of the most important ones and to serving countless more before becoming one. Who'd a thunk it... ✕



Bryan Wendell Hudson\_RA

# Architecture Accreditation

## The Changing Role of the HBCU Architecture Programs

— BRADFORD GRANT

ARCHITECTURE ACCREDITATION BY THE NATIONAL ARCHITECTURAL ACCREDITING BOARD (NAAB) IS A MAJOR INDICATOR OF THE HEALTH AND VIABILITY OF OUR ARCHITECTURE PROGRAMS. A PROFESSIONAL DEGREE FROM AN NAAB-ACCREDITED PROGRAM IS A REQUIREMENT FOR ENTRY TO THE ARCHITECTURE EXAMINATION FOR LICENSURE AND REGISTRATION. With our “minority serving institutions” accounting for the professional education of a majority of Black and other architects of color, the loss of accreditation at these schools would greatly retard NOMA’s efforts to increase the numbers of Black and other underrepresented licensed architects.

The good news is all seven professional architecture programs located within the Historic Black Colleges and Universities (HBCUs) - Florida A&M University, Hampton University, Howard University, Morgan State University, Prairie View A&M University, Southern University and A&M College and Tuskegee University - are NAAB-accredited and fully functioning, graduating the largest pool of Black architecture interns in recent years. After much work and support from NOMA members, Tuskegee and Southern have recently restored the accreditation they had lost over the past two years.

In the midst of the current national recession, the HBCU architecture programs are facing unprecedented financial crises like those plaguing the architecture, design, and construction industry. Department budgets have been cut, external support is down, and financial aid for students is limited. Along with the financial challenges, the HBCU architecture programs are faced with changing demographics, a shifting economy, and global natural resource reallocations. These programs are pressed to better demonstrate their role and value in the larger University context. While we graduate a majority of Black architects, we also need to be on the forefront of education on sustainability, real estate development and business practices, and urban design; most importantly we need to train leaders in design equity and cultural identity in architectural design. To continue to maintain full accreditation, provide relevant and current professional education and work to overcome the financial crises, the HBCU programs will have to make changes and rethink their roles in architecture education.

It is important for the HBCU architecture programs to engage in funded or sponsored research - especially in the above-identified areas - with government agencies, foundations, and non-traditional sponsors and supporters. Within the university context, funded research helps to establish validity and value. It creates enormous additional financial resources to the departments, and positions the institutions as complementary intellectual resources for their own students and for a profession that has made “evidence-based practice” a priority. Other professions regularly use the academy as their source of innovative research and development, but the expertise and ingenuity of the faculty and students of the HBCU programs are often over-looked and neglected by the profession, leaving young faculty at a disadvantage and searching for a place and sponsor for their work.

The greatest opportunity lying ready for the HBCU architecture programs is in the areas of social equity and cultural identity in design and architecture. We can and should be the main sites of comprehensive and concentrated programs, research and community design centers, publications and leading experts in the area of social and cultural design. Like HBCU law, music, medical and other traditional professional schools, the HBCU architecture faculty could use their expertise and experience to export this knowledge area, receive support and grants, and stake out a unique academic and practice area while building on their rich history and tradition. The HBCUs can best make these advancements through more collaboration, collective action and/or a coalition of HBCU schools such as the once active Council of Black Architecture Schools (COBAS).

HBCU architecture programs are in a solid position and are on track to continue to deliver the quality education needed for our students and to advance the profession. As Thomas Fisher, current president of the Association of Collegiate Schools of (ACSA) advised, we need to “reset our direction as educators and reset our sights on what a more economically viable, socially equitable, and environmentally responsible world would be like.” I would add that the HBCUs also need to reset our vision on a collaborative cultural identity in architecture education, design, and practice. ✕



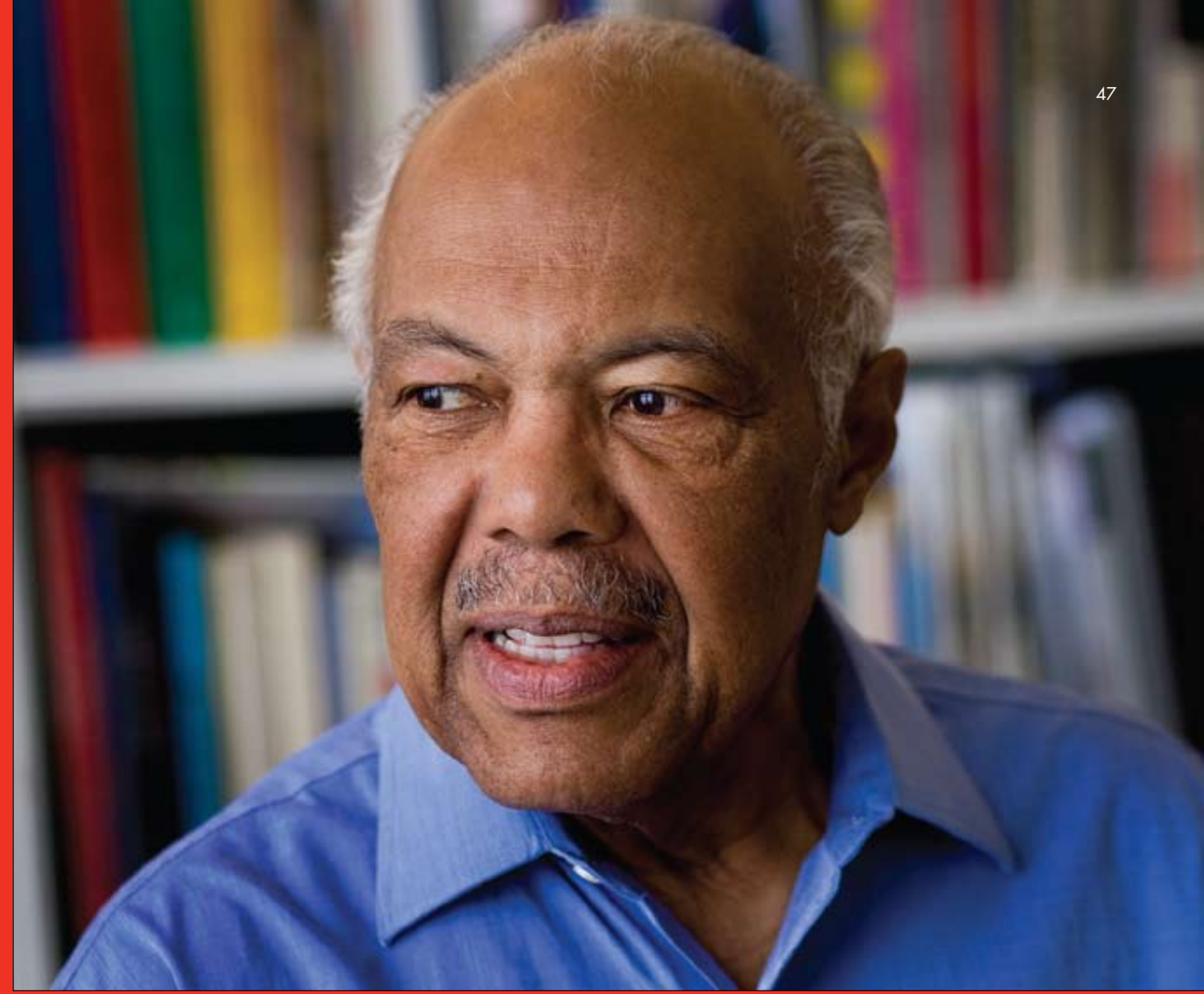
Tuskegee University  
Campus

Florida A&M University | Hampton University | Howard University | Morgan State University  
Prairie View A&M University | Southern University | A&M College | Tuskegee University



## Passing Of An Icon

It was my great pleasure and privilege to have known Max since the heady days at Columbia in the late '60s when he came to the school to help guide our initial efforts at community engagement in Harlem. At the time, Max was the Executive Director of ARCH (Architects' Renewal Committee in Harlem), the first community design center in the country. Over the ensuing four decades, he was a friend and mentor and valued colleague through a variety of circumstances and efforts. Through it all, he was remarkably consistent in his values, his demeanor, and his architecture.



# Passing Of An Icon

Thoughts of Max  
— TONY SCHUMAN - NEW JERSEY INSTITUTE OF TECHNOLOGY

IT WAS MY GREAT PLEASURE AND PRIVILEGE TO HAVE KNOWN MAX SINCE THE HEADY DAYS AT COLUMBIA IN THE LATE '60S WHEN HE CAME TO THE SCHOOL TO HELP GUIDE OUR INITIAL EFFORTS AT COMMUNITY ENGAGEMENT IN HARLEM. AT THE TIME, MAX WAS THE EXECUTIVE DIRECTOR OF ARCH (ARCHITECTS' RENEWAL COMMITTEE IN HARLEM), THE FIRST COMMUNITY DESIGN CENTER IN THE COUNTRY. OVER THE ENSUING FOUR DECADES, HE WAS A FRIEND AND MENTOR AND VALUED COLLEAGUE THROUGH A VARIETY OF CIRCUMSTANCES AND EFFORTS. THROUGH IT ALL, HE WAS REMARKABLY CONSISTENT IN HIS VALUES, HIS DEemeanor, AND HIS ARCHITECTURE.

Following that first design studio in East Harlem in the fall of 1968, where Max was advisor to a group of us working with the Real Great Society, my conversations with Max revolved around his work in Ghana. During the presidency of Kwame Nkrumah, Max spent several years in Ghana teaching at the University of Science and Technology in Kumasi and building, most notably, the library in Bolgatanga in the northeast corner of the country. As I prepared to make my own journey to West Africa, aided by a Kinne travel grant from Columbia, Max provided documentary materials, encouragement, and a list of contacts in Kumasi. The latter, mostly faculty from Washington University in St. Louis and the Tropical Architecture program at the Architectural Association in London, received me warmly based on my association with Max. I was interested in the intersection between indigenous and contemporary architecture. Max's library provided one convincing strategy - a fundamentally modernist notion informed by local culture in the form of a

broad flat concrete roof hovering over a collection of smaller pavilions housing the library functions in an organization reminiscent of a tribal family compound.

In the years since, I had occasion to visit other works by Max, among them the Martin Luther King, Jr. Center for Non-Violent Social Change in Atlanta, the Birmingham Civil Rights Institute, and the Schomburg Library in Harlem. Max's architecture was, like his demeanor, utterly without bombast. He derived his designs from careful consideration of site, history, and culture, including the culture of the construction workforce. In Atlanta, his choice of materials (masonry) and structural forms (the vault) reflected traditional African building, and also the demographics of the local labor pool, where African Americans were skilled in masonry but absent from some other trades because of racial discrimination.

In Birmingham, his building, though substantial in size, defers in significant ways to the Sixteenth Street Baptist Church, site of the horrific bomb attack by the Ku Klux Klan in 1963 that took the lives of four young girls. The Civil Rights Institute, across the street from the church, is set back from the building line so that the main façade of the church is visible to people coming down the sidewalk. Inside the Institute, as the visitor nears the end of the trajectory, he/she confronts a window whose gaze focuses on the church façade. The Schomburg Library employs African hardwoods and elements like a relief map of Africa in the lobby floor to convey a sense of origins, but the architecture itself is straightforwardly modern. When I asked Max about the evolution of his design vocabulary, notably the absence of an attempt to represent black culture through formal devices, his response was candid: "This is the idiom I am comfortable with."

Max was always thoughtful, congenial, and trying to promote a unified, collective response to complex issues. He was fervently committed to fundamental principles of equal rights and social justice, and was a champion of these values in every aspect of his life work. He was a participant in a 1980 study tour of Cuba for architects and planners organized by Jill Hamberg and me to meet with our Cuban colleagues. Max maintained contact over the years with several of these distinguished architects and educators, among them Roberto Segre, Fernando Salinas, Mario Coyula and Ruben Bancrofft, the Dean of ISPJAE, the School of Architecture at the University of Havana. When Max became Dean of the School of Architecture and Environmental Design at City College in 1985, he was in a position to extend these contacts in the form of an exchange program. For seven years, Prof. Alan Feigenberg took City College students to Cuba, to engage in design projects with their Cuban counterparts. Regrettably, U.S. foreign policy prevented the Cuban students from being able to return the visit in New York.

Max was a busy man. As an educator, practitioner, and leading figure in the African American cultural community he was in great demand as a speaker, an advisor, and a consultant. Max was

someone who said yes more often than not to requests for assistance. One secret of his ability to do so was that he worked collaboratively. During the City College years, he relied heavily on his partner, Don Ryder, to manage their architectural practice, and on Prof. Feigenberg, his Associate Dean, to help out at the City College. When we demonstrated in front of the South African embassy, Max was there. When Karen Phillips, Beverly Willis, and I organized a two-day, two-city workshop on "Working Neighborhoods", Max was there. He answered the call when asked to head a "critical conversation" at an annual meeting of ACSA (Association of Collegiate Schools of Architecture) where faculty participated in a plenary session through a refereed response to a short provocation issued by the invited speaker. Max's topic was "Working Cities: Density, Risk, Spontaneity."

My last sustained interaction with Max was at a 3-day charrette held at the New Jersey Institute of Technology (NJIT) two years ago. Organized by the RPA, and sponsored by the City of Newark, the gathering was to develop a draft Vision Plan to lead the way into a renewed City planning effort. At Mayor Cory Booker's invitation, Max was a key participant. In typical fashion, he cut through the welter of sectoral concerns (transportation, housing, public safety, economic development, etc.) to suggest we focus on social equity

as a core value of the undertaking, a recommendation very much taken to heart by those present.

Max was always a good friend to NJIT, lecturing here several times, most recently last spring at the invitation of NOMAS (National Organization of Minority Architecture Students). They were launching an entry into a national student design competition for a Black Civil Rights Memorial on the Mall in Washington, and Max was clearly the right person to kick off their project. Max showed the work he had done on this theme, including early programming studies for the National Museum of African American History and Culture. But as always, his focus was on the underlying importance of this historical record in advancing the cause of justice. In 1994 NJIT bestowed an honorary doctorate on Max, an act that honored us as it honored him.

As the preeminent African American architect in the nation, Max was a role model for people of color in the design professions. He wore this mantle gracefully, leading through quiet example and soft persuasion. In the process he became a role model for us all of ethical, committed, thoughtful citizenship. We mourn with his family, friends and colleagues this terrible loss. ✕



# Obituaries

**WILLIAM E. BRAZLEY** passed away November 8, 2008. He was born in the Chicago area in 1943, and was 65 years old. Mr. Brazley graduated from Purdue University with a degree in architectural engineering. He started his firm, William E. Brazley & Associates, in south suburban Chicago in 1975. Among his largest projects were the convocation center at Chicago State University and cargo facilities at O'hare International Airport. We send condolences to his wife Peggy and sons Kendall and Kerry.

**J. MAX BOND, JR.** passed away February 18, 2009 at the age of 73. Mr. Bond was the Davis Brody Bond partner in charge of the museum portion of the National September 11 Memorial and Museum at the World Trade Center. Although he was a prominent architect and designer, with projects from New York to Ghana, Mr. Bond will be remembered in the NOMA community as a mentor, teacher, and friend. He had Bachelors and Masters degrees in architecture from Harvard, and taught at City College and Columbia University, where he recruited, mentored, and celebrated the largest enrollment of African American architecture students in one cohort. He championed the advancement of African American architects, and was an outspoken critic when it came to the social responsibility of the profession. His wife, Jean Carey Bond, children Ruth and Carey, and 3 grandchildren are left with the memory of a generous man of conscience.

**IRVIN WILLIAM FULLER, JR., AIA** was born in Louisiana in 1927 and passed in April, 2009. He graduated from Tuskegee Institute in 1954 with a Bachelor of Science degree in architecture. He practiced first in Berkeley, California, and moved his family to Los Angeles in 1960. He was one of the first Black commercial arcs in Southern California, and was a commissioner for the California State Board of Architectural Examiners. He is survived by his wife Chaulmaine Ballard Fuller, PhD, 7 children, 8 grandchildren, and 1 great-grandchild.

**CLYDE W. JUDSON, JR.**, architect, urban planner, and pastor passed on June 22, 2009 at a ground-breaking for construction of a long-awaited community center at North Miami's Kiwanis Park. Mr. Judson was born January 1, 1952 in Miami. He left Florida to get a Masters degree in architecture from the University of Detroit. He opened his firm, Judson and Partners, in 1989. His legacy includes the Downtown Miami Master Plan, Bayside Shopping Center, the historic restoration of the Lyric Theatre, and the Virginia Key's restoration. He leaves behind his sons Faraji and Paki, a brother and sister, his mother, and his congregation at the Good News Little River Church.

**STEVEN A. KLIMENT, FAIA**, was born in Prague May 24, 1930 and died while on vacation in Germany September 10, 2008. He studied architecture in Paris and Havana before emigrating to the United States in 1950. He completed a Bachelors in architecture at MIT in 1953 and a Masters degree in architecture at Princeton in 1957. He steered Architectural Record from 1990 to 1996, during one of the deepest recessions in the profession. He was insistent in his concern for addressing the practice as well as design. He was a tireless crusader for increasing the diversity of the profession for which he was named Honorary NOMA. He leaves behind his wife, Felicia Drury Kliment, daughters Pamela Kliment and Jennifer Kliment Wellander, and 2 grandchildren.

**KENNETH OWENS, JR., FAIA** died of cancer March 7, 2009 at his home in Birmingham. He was born May 23, 1939 in Chattanooga, Tennessee. He graduated from Tennessee State University with a degree in architectural engineering, and was the first African American in the Southeast employed by the United States Corps of Engineers. In 1974, Mr. Owens, with his partner Franklin Woods, opened the first African American architecture firm in Birmingham. He was actively involved in his community, serving on the board of the Jimmie Hale Mission. He was honored in 1998 when the Mission renamed their homeless shelter the Kenneth O. Owens Jr. Building. His notable projects include the expansion of Birmingham City Hall, the Metropolitan Garden public housing project, Citizens Federal Bank, First Baptist Fairfield, and the Sixth Avenue Baptist Church Family Life Center. He is survived by his wife Dr. Danetta Thornton Owens, 5 children, and 6 grandchildren.

**ROBERT L. WILSON, AIA**, passed away August 22, 2009 in Stamford, Connecticut. He was the Chairman and Chief Executive Officer of The Wilson Organization and its affiliated companies, including The Wilson Group, an architecture firm, and The Wilson Organization, a real estate investment, development, and consulting firm. Mr. Wilson graduated from Columbia University with a Master of Science degree in architecture, urban design, and planning. He was active in the national AIA, the Connecticut Society of Architects, and was a founding member of NYCOBA and the Connecticut Black Architects Association. His personal passion was creating high quality housing that was affordable to working families. Mr. Wilson is survived by his wife Mary Alise Wilson and daughter Bret Eileen Wilson.



## NOMA In Seattle

A Warm Welcome: The NOMA Board Meeting in Seattle

— GREG BASSIELY

**IF THERE IS ANYTHING THAT CAN EASE THE TENSE NERVES OF A FRESHLY APPOINTED STUDENT REPRESENTATIVE STEPPING INTO A ROOM FULL OF PRACTICING PROFESSIONALS IT IS SURELY THE WARM RECEPTION AND HIGHLY APPROACHABLE CHARACTER OF EVERY INDIVIDUAL IN THE ROOM.** This is the atmosphere which I entered the very night I arrived for the NOMA board meeting in Seattle, Washington. The welcoming remarks of Donald King and Steve Lewis resonated with a tone that one would expect to find at a family reunion. I quickly found that this is precisely the nature of the NOMA board as well as the larger body of members that sustain the organization - it is a family. However, there was no doubt that the remarks, though welcoming and comforting, were also strategically geared to shift the members of our organization out of complacency and into a focused and determined mode of operation. The 'alignment of the stars' as Steve eloquently stated that night, referred to our nations current state, where despite economic distress, the call to every individual, especially the minority population, to rise up and grab the future with an unwavering resolution was not only imminent, it was upon us. Times of economic hardship or social disarray, though impeding in many ways, also afford the opportunity to flex our strength and engage the full potential of the organization. We wield the capacity to significantly shape our future and to disregard this would be horrendous blunder. We are called to engage those arterial threads that bind us together as a family and use them to benefit a society in need while elevating our own social niche. This is what seemed to define the resolu-

tion that quickly filled the room. Needless to say, it was an effective start to a productive weekend in Seattle.

After the reception, some went off to recover from a day of traveling while others went to explore what the city had to offer. I suspect it is only in Seattle that Kimberly Dowdell, Ann O'Neal and I, Gregory Bassiely would happen to stumble upon a Thai restaurant with a Jazz band performing the live entertainment. It was an interesting close to an eventful day.

As morning broke it was time to get down to business. Despite overcast skies and the prospect of nine hours of board meeting material, the radiant and enthusiastic dispositions that circumscribed the conference table at DKA architects made even what might be typically thought of as the mundane pragmatics of running an organization interesting and engaging. As my first board meeting, I suppose the novelty of the situation may have contributed to my overtly romanticized recollection; although, I'm sure there are but a few organizations that maintain such a sense of cohesion and passion as those who make up the executive board of the National Organization of Minority Architects. As we continued making our way through the agenda, it was soon time for a lunch break. I could think of no better lunch time presentation than the one we had the pleasure of listening to. Sergio Palleroni delivered an enlightening presentation articulating the full potential a socially responsible and culturally sensitive architect can maintain. It was informative and inspiring but sadly it had to come to an end as we had several items to get through on the agenda before the days end.

With nine hours worth of meeting minutes behind us, a relaxing evening was all too welcome but not before a few of us ran over to check out the Seattle Library by renowned architect Rem Koolhaas. All of the board members, with additional friends and family, regrouped later that evening for a dinner at the Icon Grill that was certainly unforgettable. Our entrees were preceded by a heaping dose of comic relief provided by comedian Rod Long. It was certainly an effective way of loosening tense nerves and making way for a friendly and relaxed evening. After Rod pulled laughs out of everyone around the table I'm thankful Steve seemed to have sensed my burning desire to test my public speaking skills as I was called upon to address the group and introduce myself as the newest addition to the family. A quick introduction was received by a room full of warm, inviting faces and it was soon time to dig into our delicious meals. Of course, no trip to Seattle would be complete without a trip to the Space Needle. So this is how a group of us decided to conclude our Saturday in Seattle.

Sunday was a much more abbreviated meeting day. Member reports were completed by midday leaving some of us just enough time to enjoy a quick trip to the Steven Holl Chapel at Seattle University with our own Donald King as our tour guide. With only a weekend to cram in as much of Seattle as possible while addressing both business and pleasure, the NOMA board meeting was a great opportunity to do just that and I couldn't think of a better group of people to have experienced it all with. I entered the state totally unfamiliar with what it had to offer and left with an excellent synopsis and with an entire group of individuals I am proud to share the NOMA Board experience with. ✕

# 2010

## NOMA Conference BOSTON

**10.07.10 - 10.09.10**

# SYRACUSE ARCHITECTURE

## Architectural Design Position

The Syracuse University School of Architecture seeks a tenure-track faculty member at the rank of Assistant or Associate Professor to teach design studios and core or elective courses in fall 2010. The School welcomes proposals from innovative practitioners applying to join the faculty as Professors of Practice. Teaching is at the undergraduate and graduate levels and includes design thesis advising. Candidates with strong intellectual and artistic direction and entrepreneurial spirit are encouraged to apply. The School is committed to supporting diversity in its student population, faculty, and curriculum. Candidates must possess professional design experience and demonstrate a strong record of recognized research which may include built work, theoretical explorations, scholarship, publications, or exhibitions. A professional degree in architecture (M. Arch.) is required and professional registration is preferred. Salary is negotiable and commensurate with experience. Research funding is available. In addition, Syracuse University provides a generous benefits and relocation package. The School is particularly interested in candidates with expertise in one of three areas:

- building technology, sustainability, structures, or material research
- digital media including digital fabrication, BIM, 3-D modeling, or animation
- urbanism and landscape.

Applicants should submit a letter of interest which includes a statement of professional, pedagogical, and research interests and goals; curriculum vitae; a list of three references; and a portfolio or other examples of creative work. Candidates with teaching experience should also submit sample syllabi and examples of student work.

Applications submitted by December 1, 2009 will be given priority. Please apply online at [sujobopps.com](http://sujobopps.com) and send all materials to: Chair, Search Committee, School of Architecture, Syracuse University, 201 Slocum Hall Syracuse, NY 13244-1250

The School of Architecture is in a period of growth and transformation and is an increasingly visible force in the life of the University and the City of Syracuse. The environment is characterized by intellectual rigor, experimentation, and engagement beyond physical and disciplinary boundaries. The School has seen unprecedented growth in its professional-degree programs, and offers opportunities for interdisciplinary scholarship, including support for research in sustainability and technology. With programs in London, Florence, and New York, the School has broad connections to current practice and discourse worldwide. UPSTATE: A Center for Design, Research, and Real Estate provides a venue for applying innovative design and development practices to issues of urban revitalization.

Syracuse University is an Equal Opportunity/Affirmative Action Employer. Please go to [soa.syr.edu](http://soa.syr.edu) for more information about the School. For all employment opportunities at Syracuse University go to <https://www.sujobopps.com/>

# NOMA

## Membership

NOMA offers...

- + National voice for minority architects
- + Nationwide networking and job opportunities
- + Nationwide internship and graduate education opportunities
- + Up close and personal relationships with minority Fellows of the AIA
- + Annual national conference, with the opportunity to fellowship w/ professionals and students from across the country (and the world)
- + National competition that highlights minority student and professional accomplishments
- + Free subscription to the national NOMA architectural magazine
- + Free subscription to Black Enterprise magazine
- + Discounted Architectural Registration Exam (ARE) study materials
- + Access to Working Advantage member rewards program
- + National NOMA Job Center (<http://www.noma.net/local/jobs.htm>)
- + National web site with various resources for all areas and levels of the profession

[membership@noma.net](mailto:membership@noma.net)  
<http://noma.net/local/Join-new.asp>



**GSA**

Davis Brody Bond, Census Data Processing Center

Architectonica, Wilkie D. Ferguson U.S. Courthouse

Allison Williams (Perkins + Will), Calexico Border Station

Oliver Jackson, Untitled, Ronald V. Dellums Federal Building

Martin Puryear, Bearing Witness, Reagan Federal Building

Fulfilling its Partnering Charter with the National Organization of Minority Architects (NOMA), GSA seeks "to establish ongoing lines of communication and the productive exchange of information, particularly as it relates to industry and government best practices and state-of-the-art design practices, between GSA and NOMA."

[www.gsa.gov/gsanoma](http://www.gsa.gov/gsanoma)



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