

the NATIONAL  
ORGANIZATION  
of MINORITY  
ARCHITECTS

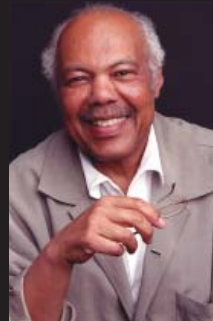


NOMA MAGAZINE

2008



THE YEAR IN REVIEW



# NOMA MAGAZINE

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The NOMA Magazine has a reader base of 20,000 that includes 1,500 licensed African-American Architects and hundreds of other minority architects dispersed throughout all level of government, the corporate world, institutions, and privately owned professional practices. Many of these men and women have final authority to specify a combined total of billions of dollars annually in construction materials, building equipment, fixtures, and furnishings. Many are owners and partners in architectural firms that range in size from 130 persons to sole proprietor. Additionally, The NOMA Magazine is distributed to the Congressional Black Caucus and NOMA Counterpart Professional Organizations in the fields of law, medicine, real estate development, engineering & technology, film, television, music, general entertainment and more. Others include over 5,000 graduate intern architects, 5,000 architecture students, and thousands of affiliated professionals. The NOMA Magazine is published annually by the

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# NOMA

## PRESIDENT'S MESSAGE

by Carlton Smith, NOMA, AIA

**We all have to be part of the solution if we are truly interested in moving forward the agenda of advocacy for Architects of color.**

Our 2007 Conference, held at Disney World in Orlando was "Truly Magical". I had heard that Disney was a magical place; now I am a believer!! From the moment we arrived, it was clear to me that this Conference was going to be very, very special. Our friends at Disney went the extra mile to assure that our visit would be memorable; and that they did!

I wish to thank them for their generosity and their willingness to partner with NOMA. It is my hope that we will continue developing our professional relationship with the Walt Disney Companies.

I wish to salute NOMA Orlando. This group of dedicated members voluntarily took on the challenge of not only planning and implementing one our most successful Conferences, but, they were also challenged with organizing themselves as a new Chapter simultaneously. These were no easy tasks but, these hard working men and women showed what the true volunteer spirit of NOMA is. Truly Magical!!

If you were unable to attend the Conference, you missed an excellent opportunity to not only network with other professionals, interns and students, but you missed insightful

presentations by our seminar presenters. You also missed two engaging keynotes; the first was during our Friday luncheon where Mr. Chauncey Mayfield President and CEO of Mayfield Gentry Realty Advisors implored us to "not pull up the ladder from those that follow us". On Saturday evening, our Awards Dinner keynote speaker, Dr. E. Lance McCarthy, President and CEO of the Metropolitan Orlando Urban League, discussed the importance of economic development and empowerment. We were addressed by the 2007 AIA President Mr. R.K. Stewart, NOMA, FAIA and our very own Marshall Parnell, NOMAC, FAIA, 2008 AIA President. Additionally, we had one of our largest Exhibit offerings ever.

I am asking that you join me in making 2008 a "Truly Magical" year for NOMA. Your Board of Directors has chosen to focus on three initiatives, and they are:

- Assisting the Architecture programs at our Historically Black Colleges and Universities (HBCU's)
- Implementing our Summer Camp Program for Junior High and High School Students
- Rebuilding New Orleans and the Gulf Coast

Our seven HBCU's graduate 40 percent of the nations Black architecture students, yet, receive the least amount of support. We as Architects must support these schools to help insure their survival. Brad Grant, Associate Dean & Director, Howard University School of Architecture & Design has joined

the Board of Directors as our HBCU Liaison. As such, he has agreed formulate our program and lead our efforts in this most important work.

"The children are our future." We have to take as many steps as we can to insure that we have a next generation of minority Architects. How many of you had architects as role models and mentors that looked like you when you were in your formative years? Board member P. Aurora Robinson, an accomplished educator, has volunteered to lead this important effort. She has developed a core curriculum and we are in the process of finalizing the program and will implement it this year.

Ever since the devastation of Katrina, we have been working diligently to establish a viable opportunity where we, the membership, can put our collective efforts behind. We have made previous attempts that for one reason or another did not come to fruition. However, with perseverance, we continued to search. We have discovered yet another partnering opportunity that we are pursuing. We hope to share great news soon.

In closing, as we continue the mission of NOMA, I am reminded daily that NOMA is only as strong as its members. No one can sit on the sidelines and ask, "What is NOMA doing". We all have to be part of the solution if we are truly interested in moving forward the agenda of advocacy for Architects of color.

**We are NOMA!**



# MAKING NEWS

## PEOPLE



### 1. GREGORY MINOTT, NOMA WINS PRESTIGIOUS BOSTON ARCHITECTURE PRIZE

Four local architects won prizes for crafting design strategies for revitalizing Dudley Square, a major transportation and commercial hub for the Roxbury neighborhood of the City of Boston. Architect Gregory Minott, whose plan won Best Building Design for its depiction of a renovated Dudley branch library, was credited with keeping his proposal in an appropriate scale for the neighborhood. His design was also praised as being “realistic.” Minott’s team of architects won a \$10,000 cash prize. While the city is not committing to immediately putting in place any of the plans submitted in the competition, officials said elements of many are likely to be part of the city’s future plans. (Greg Minott photo 1st from left).

### 2. TONI GRIFFIN, AIA, NAMED NEWARK’S DIRECTOR OF COMMUNITY DEVELOPMENT

Toni Griffin, AIA, is a former deputy director for neighborhood planning and revitalization planning (two departments she ran concurrently) in the Washington, D.C., Office of Planning. Griffin took over in June 2007 as Newark director of Community Development. She was “the featured speaker at this year’s Smart Growth Awards”... “Ms. Griffin has worked in both the public

and private sectors, combining the practice of architecture and urban design with the execution of innovative large-scale, mixed-use urban redevelopment projects and citywide and neighborhood planning strategies. She is also a Visiting Design Critic at the Harvard Graduate School of Design, teaching the core urban planning studio and a course on neighborhood planning and development.” (Toni Griffin photo 6th from left).

### 3. THE HARVARD GRADUATE SCHOOL OF DESIGN HAS BIG SHOES TO FILL AS DISTINGUISHED PROFESSOR, M. DAVID LEE, FAIA, NOMA STEPS DOWN

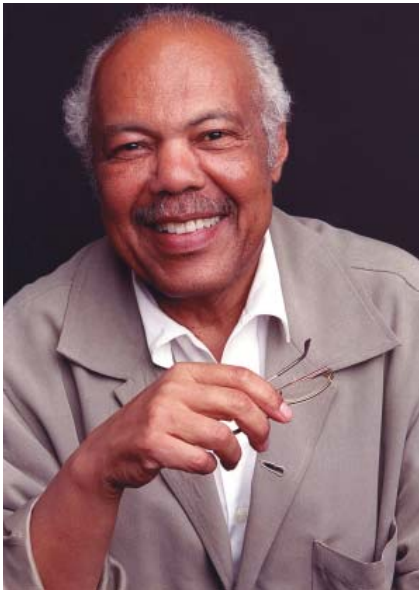
M. David Lee, FAIA, is a graduate of the University of Illinois and Harvard Graduate School of Design with degrees in Architecture and Urban Design. He recently retired from his historic run as an adjunct professor at the Harvard Graduate School of Design. For many years, David was the sole Black faculty member at the GSD. Thanks to his unique mix of pedagogy and personality, David achieved legendary status among students as a true teacher who’s first and foremost concern was their growth and development. His Burlington, VT urban design studio was recently featured in the on-line magazine, “Seven Days”. As partner of Stull and Lee, the firm has been nationally acclaimed as a leading firm of professional Architects and Urban Planners. Work includes the

design of Educational, Healthcare and Correctional Facilities; Highway Infrastructure, Transit Station and related facilities; Housing Development and a variety of large scale Urban Planning commissions nationwide. The Firm’s work has been presented numerous awards and has appeared in national and international publications. (David Lee photo 5th from left).

### 4. NORMA SKLAREK, FAIA, IS HONORED BY THE AIA

Norma Sklarek, FAIA, received the 2008 Whitney M. Young Jr. Award. The first African-American woman to become a registered architect and an AIA Fellow, Sklarek received the AIA’s premiere social action award for her long record of quality architecture and legacy as a pioneer in the profession. The AIA Board of Directors bestowed the Whitney M. Young Jr. Award to Norma Sklarek, FAIA, on December 13 for her pioneering work as an architect, a woman, and an African American. The Whitney M. Young Jr. award is given annually to the architect or organization that best exemplifies the profession’s responsibility to be a positive force of change. Sklarek was presented with the award in front of thousands at the AIA 2008 National Convention in Boston in May. (Norma Sklarek photo 2nd from left).





**5. HAMILTON ANDERSON ASSOCIATES NAMED FIRM OF THE YEAR BY AIA MICHIGAN**

May, 2008: The American Institute of Architects Michigan has recognized downtown-based Hamilton Anderson Associates as its Firm of the Year. The award recognizes a firm that has consistently produced distinguished architecture for at least 10 years. The firm has won the top prize in the annual NOMA Professional Design Awards Competition for the past three years running. (Rainy Hamilton photo, page 5, 4th from left).

**6. J. MAX BOND, FAIA, NOMA AND PHILLIP FREELON, FAIA, NOMA JOIN FORCES FOR THE SAKE OF HISTORY**

The firms of Davis Brody Bond Aedas, based in New York City, and The Freelon Group Architects, based in Research Triangle Park, North Carolina formed a joint venture to compete for the initial contract for Facilities Programming for the National Museum of African American History and Culture. The project, which was fought for by Congressman John Lewis for years finally was voted into existence by a deciding vote cast by President George W. Bush. This new addition to the Smithsonian's collection of



museums will take a rightful and prominent place on the National Mall, but not before a design architect is selected and tasked with taking the foundational work prepared by the Bond-Freelon association and giving it form and expression. (J. Max Bond photo left. Phil Freelon photo top left).

**7. THE SWITZER GROUP FEATURED IN NEW YORK TIMES ARTICLE**

Chairman and CEO Lou Switzer and Project Architect and Principal Gregory Gresham were the subject of a New York Times article by Claire Wilson that discussed the challenges of designing a new home for The United States Fund for Unicef. The Switzer Group's modernist approach to the project's interiors - from the selection of classic furnishings to the application of a subtle pallet of materials and colors - led to the conception of a space that is respectful of the mission of a client with what could be characterized as split personality needs, while at the same time branding the organization with a confident sophistication certain to be appreciated by employees, clients and the general public.

**8. RICHARD DOZIER DEPARTS FAM U AND RETURNS TO TUSKEGEE**

Dr. Richard K. Dozier returned to Tuskegee University as the head of the Department of Architecture and Construction Science and associate dean of the College of Engineering, Architecture and Physical Sciences at Tuskegee University. Dr. Dozier received his Bachelor of Architecture and Master of Architecture degrees from Yale University. He earned the Doctor of

# PEOPLE MAKING NEWS

Architecture degree (Arch. D.) from the University of Michigan, Ann Arbor. He also received the Certificate of Architectural Conservation from Rome, and he worked as a resident fellow at the W.E.B. DuBois Institute at Harvard University from 1999 to 2000 and served as visiting fellow at Harvard from 2000 to 2001. He also received a Fulbright Award to Brazil in 2002 to study urban preservation in Sao Paulo, Rio de Janeiro and Salvador Bahia.

Dr. Dozier holds membership in the National Organization of Minority Architects, the National Trust for Historic Preservation, the Association of African American Museums, the Association for the Study of African American Life and History, and he is a past member of the American Institute of Architects. He is also a life member of the NAACP. (Richard Dozier photo top right).

**9. BRAD GRANT, NOMA, AIA TAKES CHARGE OF HOWARD UNIVERSITY'S SCHOOL OF ARCHITECTURE**

Bradford C. Grant, NOMA, AIA, has been appointed the Director of the School of Architecture and Design at Howard University. After his successful run as Dean of Hampton Institute's College of Architecture, Mr. Grant is now building a new set of relationships with students, faculty and administrators as he seeks to uphold and enhance Howard's legacy of producing more black architects than any other single institution. In addition, he has extensive experience in housing and community design through his research, teaching and architecture practice as principal of the architecture firm AGWA Architects, in Hampton, Virginia.

REMEMBERING A GENTLE GIANT:  
WENDELL JEROME CAMPBELL  
April 27, 1927 – July 9, 2008



Wendell Campbell attending the 2005 NOMA Conference in Birmingham, AL ~ Photo by R. Steven Lewis

by Robert T. Coles, NOMA, FAIA

Wendell Campbell, nationally recognized architect and urban planner, passed away peacefully Wednesday, July 9, 2008. Mr. Campbell was 81 years old.

Born on April 27, 1927 Mr. Campbell grew up in East Chicago, IN the fourth of six children. He was often called to work alongside his father, a carpenter, who demanded perfection in every project. Upon graduation from high school in 1945 as a National Honor Society Scholar, he was sent to Japan during WWII where he served as Master Sergeant of a combat engineer regiment that designed roads and bridges. Following fourteen months of service Mr. Campbell was honorably discharged and he returned home to study architecture. Mr. Campbell was the recipient of several scholarships and he graduated from the Illinois Institute of Technology in 1957 with a B.A. in Architecture and City Planning.

Known for his quiet, tenacious will and unwavering vision, Mr. Campbell was instrumental in diversifying the canvas of professionals practicing architecture in the United States. Mr. Campbell began his architectural career in 1956 working as both an architect and urban planner before launching his own firm, Wendell Campbell Associates (WCA), in 1966.

Wendell Campbell Associates, which was later named Campbell and Macsai (1971-1975) and renamed Campbell Tiu Campbell (in recognition of partners Domingo Tiu and Campbell's daughter Susan's

contributions to the firm) was an incubator of architectural talent, an office that brought young professionals and veterans from myriad ethnic backgrounds together to produce 40 years of award winning residential and commercial design. Over the course of his venerable career, Mr. Campbell oversaw hundreds of design and planning projects including: The McCormick Place Expansion, DuSable Museum of African-American History, the New Bronzeville Military Academy, Metcalf Federal Building, Trinity United Church, restoration of the Michigan Avenue Draw Bridge and residential plans

## IN MEMORIAM

for U.S. embassies in Saudi Arabia and Gabon, and redevelopment plans for such cities as New Orleans, Las Vegas, Detroit, Chicago, Gary and Milwaukee.

Faced with a business climate that largely excluded substantive minority participation in private and public projects, Mr. Campbell worked ingeniously to both raise the profile of minority architects within the industry and create greater educational and economic opportunities for minority design firms around the country. In 1971 Campbell was a founder and the first president of the National Organization of Minority Architects (NOMA). He was awarded the prestigious Whitney Young Medal of Honor by the American Institute of Architects (AIA) in 1972 for his "significant contribution to the social responsibility of the architectural profession" and designated as a fellow of the AIA in 1979.

In addition to running his firm, Mr. Campbell served extensively on the boards of numerous civic and professional organizations. His easy manner and personal philosophy, "There are no such things as problems, just undiscovered solutions", made him a popular choice of organizations area-wide. Mr. Campbell served on the board of the Illinois Chapter of NOMA, the Cosmopolitan Chamber of Commerce, Mercy Hospital and Medical Center, the Black Ensemble Theater, the Chicago Chapter of the American Institute of Architects, the Chicago Architectural Assistance Center and the South Side YMCA. He was a member of the Chicago's Capital Improvement Advisory Council and the city's Committee on Standards and Tests until his retirement from architecture in 2006. In his occasional free time, Mr. Campbell pursued creative outlets that gave him time to mull over, undisturbed, the countless issues which were always part of his work. He loved working with his hands, designing and building furniture, painting portraits, crafting flower arrangements of intricate symmetry and color, or building an all-weather doghouse for his two collies. He could also be found stretched out on a sofa working a logic puzzle, swimming laps before dawn at the South Side YMCA, or watching a John Wayne western at home on a Sunday afternoon. "Dee-Dee" as he was affectionately called by his granddaughters, will be remembered by his wife of 54 years, June Crusor Campbell, their daughters Susan Campbell-Smith (and husband Don Smith), Leslie Campbell (and partner John Spieske), his granddaughters Lauren Smith, Maya Spieske, and Aliya Spieske, his grand sons Brian Smith and Brandon Smith, three siblings Dorothy Lawshe, Norman Campbell and Jean Martin multiple nieces and nephews, and eight decades of friends and family, innumerable professional colleagues, and his former employees who Mr. Campbell considered family and to whom he was particularly devoted.

NOTED LOCAL ARCHITECT,  
CHARLES LEWS DIES AT 59  
1948 – 2008



by Sally Lehrman  
*Special to the Oakland Tribune*

Charles Grant Lewis, an architect who helped shape many signature Bay Area buildings and had a hand in redesigning one of Oakland's worst blocks into an improving neighborhood, died Sunday from a progressive brain tumor. He was 59.

Lewis also was known for a lifelong commitment to advancing opportunities for young black men, especially design professionals who still fight for an equal chance at both work and recognition.

Lewis contributed to the African American Library and Museum at Oakland; Thomas Berkley Square in Berkeley; the San Francisco International Airport, Pacific Bell Park and the Cecil Williams Glide Community House in San Francisco, among other buildings. "He was a very learned architect, a very talented architect," said Harry Overstreet, principal in Gerson Overstreet Architects in Oakland, where Lewis worked for about five years in the late 1990s.

Colleagues said Lewis, who was born March 12, 1948, in Los Angeles, could generate ideas effortlessly and was a perfectionist in carrying them out. One of Lewis' proudest achievements was the restoration of homes along 34th Street in Oakland. His designs transformed dilapidated hulks into proud Victorians with modern amenities. As each house enjoyed a facelift, the spirit of the neighborhood seemed to lift as well. "It's been fantastic," said Martin White, former executive director of the Neighborhood Assistance Corporation of America. "His vision was very valuable."

Before starting his own firm, Lewis managed projects for Michael Willis Architects in San Francisco. He was part of the team that built the African American Library, a project that preserved historic Beaux Arts architecture while integrating new elements. Managing principal Carlton Smith remembers Lewis not just for his reliability and knowledge, but his convivial spirit, which Smith called rare in the profession. "We work long hours, in stressful situations, and to be able to break the ice, it helps," Smith said.

## IN MEMORIAM

The various large projects such as subways and airports to which Lewis contributed had not always been available to black architects. Lewis, his colleagues said, was a key force in the struggle by minority professionals to win commissions for such jobs. As a young architect in Los Angeles working for a cousin's firm, Edward C. Barker & Associates, Lewis presented to public agencies and helped put on forums to bring new talent into the field. An amateur historian of architecture and construction with amazing recall and an extensive network, Lewis could be very compelling, recalled his cousin and Edward's son, Elliot Barker, who also worked at the firm. "We were able to convince some of the powers that be both in Los Angeles and outside that black architectural firms could perform as well as any other," Barker said. "I think we made some strides during that time."

While working at Barker & Associates Lewis and his cousin Elliot would debate strategies by which firms like theirs could get involved in the mainstream. Once they did win a piece of the 1984 Los Angeles airport construction management, though, Lewis found himself on the night shift, working midnight to 8 a.m. "He was a little mad about that, but he got through it," Elliot Barker said.

Lewis had joined the National Organization of Minority Architects as its first student member while attending the University of Southern California. He remained devoted to the organization's effort to combat racism, recalled Smith, who is the national president. Over the year before he became ill and in the months following Lewis served as Western Regional Vice President.

Lewis also dedicated much energy to his fraternity, Alpha Phi Alpha, founded in 1906 to counter racially hostile college environments and support African American scholars. He would mentor young members and urge them to excel with pride. But he also didn't overdo the fraternity's serious side, becoming legendary for late night partying. "Everyone gravitated around him," remembers Hyacinth C. Ahuruonye, president of the Gamma Chi Lambda chapter in San Francisco. "He was funny, witty, and wickedly charming."

Always a snappy dresser, Lewis kept up with the times. Once, recalled his longtime friend and one-time roommate Rodger Kelly, he left for a visit to Houston in a dashiki and came back in bellbottoms, platform shoes, a shirt tied at his waist, bangles and a scarf. He also kept up with other trends, such as when he took up Swahili and changed his name to Kubusi Angaza.



As a teenager, Lewis always wore a shirt and tie, confounding his classmates at Dorsey High School. “We wanted to know what was up with him,” said Kelley. He played in the band, ran cross-country, and was a good student as well, especially in mathematics. There was still time, though, for the Volkswagen club, whose members would soup up their bugs with pipes, a donut steering wheel and special foot pedals. Members would “throw up a block” at intersections to let their cars parade through.

In college Lewis joined the Black Student Union and drove to Portland, Oregon, to help form the organization in 1967 at Reed College, where a year later students barricaded themselves into the president’s office for seven days and demanded a Black Studies Program. Lewis could handle difficult situations with aplomb, according to his friend. “He’s tall anyway, so he’s above all this stuff,” Kelley explained. “He’d just hold up his head and cruise on by.”

Lewis was 58 when he was diagnosed with a brain tumor. He confronted his illness with optimism and courage, and died Sunday in the historic home he had redesigned. Lewis is survived by his wife, Dori J. Maynard of Oakland; son, Ryan Xavier Lewis of Atlanta; siblings Stanley, Ronald, Kim and Kelly; mother, Josie Gaines of Las Vegas; and many other extended family members.



## REGIONAL UPDATES

### [NORTHEAST]

#### BOSNOMA

The newest Northeast region chapter played a major role in NOMA’s presence at the 2008 AIA convention. Organizing and hosting three different events, the BosNOMA chapter’s energy and influence was evident in the success of each event. The Thursday afternoon “Welcome to Boston” event was hosted by TRO JungBrannen and was well attended and included office tours. The second event held jointly with Boston Architectural College on Friday evening, was, without a doubt, the most impressive showing of minority architects the nation has seen. The honoring of Marshall Purnell, FAIA, NOMAC was the focus of the evening along with the “2% Women of Color in Design” Exhibition & Reception. On Saturday evening, BosNOMA held a reception at 6B Lounge, a popular nightspot in the city. Much appreciation goes to BosNOMA President Andre Vega, AIA, NOMA and his chapter members for offering such wonderful events to visiting and local NOMA members.

#### DCNOMA

DCNOMA has been actively preparing for the 2008 National NOMA Conference to be held October 2nd–4th in Washington DC at the Hyatt Regency Washington. The Conference planning committees have been diligently working on preparations for the event. The organization’s leadership has changed, but the Chapter’s focus and direction are geared towards ambitious projects for the year. DCNOMA has partnered with local universities to host Chapter meetings. The group is also working with HOK and Howard University on the Friends of Tyler School Community Improvement Project. In July, we plan to host a fundraising event that will recognize minority designers and allied design professionals while honoring black architects from the DC-area. The Chapter is also upgrading its website and logo as well as acknowledging its growing local membership.

#### NYCOBA / NYNOMA

NYCOBA / NYNOMA has an upcoming event in June for Juneteenth. It will be a mixer to introduce new professionals and students to NYCOBA. We are scheduling upcoming ARE workshops to begin in June also. Congratulations to newly certified LEED accredited professional Temitayo Shajuyigbe.



## REGIONAL UPDATES

### PHILANOMA

PhilaNOMA is enjoying a period of increasing activity and growth and has hosted several lectures since the beginning of the year. Due to its proximity to the conference host chapter, several members of PhilaNOMA have signed on as volunteers to assist with the onsite conference activities.

### [SOUTHEAST]

#### BIRMINGHAM, ALABAMA:

Creig B. Hoskins, NOMA's South Region VP and BNOMA's President presented at the AIA Mississippi Convention in June 2008. His title: "Emerging Voices in Southern Architecture". He was also chair of the AIA Mississippi Awards and presented the winners at the Awards Banquet.

Yolanda D. McQueen, NOMA's Program Manager and BNOMA member with Mardecial Hines recipient of The BNOMA Scholarship presented at the ACE Awards.

#### HOUSTON, TX:

HNOMA held a Facilities Management Reception on June 19, 2008 to connect minority design professionals and firms that support diversity amongst their firms' leadership with key decision-makers across the Greater Houston area. The Reception was a success under the leadership of Anzilla Gilmore, NOMA Membership Chair and HNOMA President.

#### DALLAS / FT. WORTH, TX:

On April 11th and 12th, the NOMA national Board held its annual spring quarterly meeting in Dallas, where members of the Dallas NOMA chapter rolled out the red carpet. Members generously gave of their time and resources, providing logistical support for the Board meetings [Thanks to Clyde Porter, NOMA,

FAIA] - and providing opportunities for fellowship and fun [Thanks to Al Bryant and his son for some righteous BBQ; also, Michael Johnson and the entire group]. The Dallas chapter is excited about the possibility of hosting the 2011 NOMA Conference.

### [MIDWEST]

#### DETROIT NOMA ELECTS ITS OFFICERS

DETROIT - January, 2008 - The National Organization of Minority Architects (NOMA), Detroit chapter has appointed three Hamilton Anderson Associate (HAA) employees to their Board of Directors. Sybil Griffin, HAA Associate and Director of Human Resources along with Tariq Abdullah, Architectural Intern, were named At-Large Directors. Tiffany Brown, HAA Architectural Intern, was elected 2008 Secretary.

NOMA's Detroit Chapter, which was formed in March of 2007, is an organization that works to promote existing minority architects and design professionals in a continued attempt to minimize racism in the profession. The Detroit chapter also works tirelessly to raise awareness of architecture as a feasible career choice for a wide range of students.

Hamilton Anderson Associates has also been recognized nationally by the organization, three years in a row, for receiving their Top Design Excellence in Architecture Honor award.

Hamilton Anderson Associates is a Detroit/Las Vegas based, minority-owned design firm with over 130 professionals in the fields of architecture, landscape architecture, urban design and interior design. [www.hamilton-anderson.com](http://www.hamilton-anderson.com)

### [WEST]

#### NOMA NW

When Angela Khosa arrived in Seattle from DC, she found many organizations and committees at her disposal, but none that particularly addressed her needs as a minority or recognized the issues of the underrepresented. The idea of establishing a Seattle Chapter of NOMA was brought to life at a social event hosted by Seattle Young Architects Forum. It was at this event that she met two very driven young minority architects—Rico Quirindongo, AIA (DKA) and Leon M. Holloway, Assoc. AIA (NAC Architecture).

Following that meeting, Donald I. King, FAIA (President/CEO of DKA) organized a meeting with fellow minority architects to birth NOMA NW. The idea for a Seattle chapter of NOMA was not new; it had been an ongoing conversation started years ago by minority architects, including Donald King and the late Mel Streeter. It was their dream to someday pioneer an organization dedicated to the advancement of minority architects in the Northwest region. Their spirit and continued dialogue within the community have now led those similar to Angela Khosa to proudly and successfully establish a Northwest chapter of NOMA in Seattle. Currently there is an elected Board of Directors who share in the vision of being design professionals whose sensibilities and interests include promotion of diversity in the Seattle Architecture community. (Angela Khosa is architectural intern at DLR Group- an architecture, engineering, planning and interiors firm.)



## SFNOMA

We would like to welcome our new board members of SFNOMA Tiana Robinson: Vice-President and Rommel Taylor: Treasurer. We would also like to recognize our returning board members Leopold Ray-Lynch: President, Leonard D. Pete: Secretary, Latoya Burton: Historian and Tyrone Marshall: Parliamentarian. SFNOMA has a new address too, for all mailed correspondence please send it to, SFNOMA P.O. Box 190638 San Francisco, CA 94119

The San Francisco chapter of NOMA has been very active in 2008 with a series of extremely informative and well attended meetings. In the month of February in recognition of Black history month our general body meeting was focused on informing the group about high quality black architects through out the world with three different presentations and the meeting was hosted by Anshen+Allen. This meeting was also very special as we had several high school and college students in attendance thus creating a wonderful cross generational discussion through out the evening. The first presentation by Prescott Reavis was his top 5 Contemporary Black architects in the world today, the second presentation by Rommel Taylor was his top five up and coming black architects in the world and the third presentation was by Tiana Robinson was her top 5 practicing female black architects in the Untied States. All three presentations followed with a boarder discussion of other black architects not discussed in the three presentations. A listed of the all the architects presented at the meeting are available on the SFNOMA website, [www.sfnoma.org](http://www.sfnoma.org).

BIM: integration for your Small, Medium Large or Extra Large Practice was our presentation and

discussion for the month of March. The presentation was led by David Banyard who is one of the Design Application Manager at Perkins+Will San Francisco and the meeting was hosted by Gensler. David did a great job of presenting the advantages and disadvantages of using BIM for your practice. We also were shown examples of models made by a 4D printer which were digital created within BIM then outputted quickly to make very detailed and beautiful models in a matter of hours.

The Biased Visual Language of Culture in Design was the topic and presentation for our April meeting which was hosted in the new location of Michael Willis Architects. Our speaker Yim Lim who is a Design Principal of HDR San Francisco, talked about her experiences of infusing culture into the design process and which ultimately led to creating rich places and not just an ordinary space. Her examples ranged from a Buddhist temple, to a retail store in China and her latest project of a large hospital in Abu Dhabi which infuses contemporary cutting edge hospital planning and design with Muslim cultural values and aesthetics.

In May our meeting was inline with one our biggest issues of education minorities on the process of licensing. The presentation of De-mystifying the ARE, IDP, and CIDP was very educational to the entire audience for creating a clear understanding of the licensing process as well as providing an excellent list of resources for studying for the ARE. In the state of California there are supplemental requirements beyond IDP and the current nine exams administered by NCARB, to achieve your license. We would like to thank the AIA San

Francisco for hosting our meeting. In June we started our summer of sustainability series of meetings for the months of June, July and August. The meeting in June was hosted by Public Architecture and NOMA member Liz Ogbu who is the Design Campaign Manager. The meeting was focused on Social Sustainability with a presentation by Liz followed by a lively discussion on what is Social Sustainability and how designers can become more involved in the positive development of their communities.

For the months of July and August our meeting and presentations will deal with sustainable lighting ideologies, green roofing options and how to find and work with a green contractor. To keep up to date on events and meeting of SFNOMA please see [www.sfnoma.org](http://www.sfnoma.org).

## LANOMA

The Los Angeles Chapter of NOMA returned as an active chapter during the summer of 2008. LANOMA co-hosted a networking event that was sponsored by the Los Angeles County Community College District (LACCD) along with sister organizations the Asian American Architects and Engineers (AAA&E) and the Society of Hispanic Professional Engineers (SHPE). The event focused on connecting members to opportunities to obtain contracts and do work on the various LACCD campuses.

Late in the summer, LANOMA joined with the Pasadena-Foothill AIA Chapter to co-host their annual summer social scholarship fundraiser. Members helped bring a slightly different flavor to this year's BBQ. All in attendance considered the networking, live music, food, and drink to have been a great success, and look forward to more joint activities throughout the coming year.





by R. Steven Lewis, NOMA, AIA

**We at the NOMA Magazine have reached our next crossroads as I prepare to begin my own two-year period of leadership at the helm of our great organization.**

Thanks to all of you who's amazingly positive feedback on the quality of both the appearance and the content of the NOMA Magazine serves to affirm the importance of what we are doing to awaken a broad audience to your very existence, not to mention your talents, your voices and your overall contributions to the profession of architecture. NOMA continues to hear from students and practitioners and increasingly from planners and academics alike about the positive impact the magazine is making on all who read it. We are proud to know that you are proud of the manner in which you are being represented. But alas, it is true that nothing good comes easy. To say that our effort to present relevant information about our members and constituents in a visually and intellectually compelling way has been a labor of love would be an understatement!

"Chapter One" of the NOMA Magazine's contemporary frame came into being at the hands of Melvin Mitchell, NOMA, FAIA, who's scholarly brilliance consistently delivered a stream of articles aimed at attacking and dismantling structural inequality within the realm

## EDITOR'S PAGE

of architecture that has impacted so many of our members, first as students, then as interns and finally as practitioners. Many of us who appreciated Melvin's passion for the ongoing plight of Black architects, as manifest by his prolific output also realized the dearth of resources at his disposal in producing the only publication by architects-of-color about architects-of-color. Placing the entire responsibility for producing a publication of the quality and importance as the NOMA Magazine on the shoulders of a single individual is a very risky proposition for both that individual, as well as for the entire organization, which has grown dependant on the magazine for positive visibility. During Melvin's time as editor, he and I often spoke about the need to build an actual staff of writers, editors and graphics experts who would share in the production of this important work. Then, with the sudden and untimely passing of Melvin's partner, Washington, DC-based architect Charles Bryant, Melvin was suddenly forced to shift his priorities away from the magazine and toward the survival of his business.

And so it was that Chapter Two of the NOMA Magazine began, with my assumption of the role of editor, art director and overall producer of the publication (on my laptop). Actually, I would be remiss if I failed to mention the service of past-president Drake Dillard, who stepped in immediately following Melvin's departure to insure that NOMA's most important communications vehicle would not become a victim of circumstance. In that sense, Drake was the bridge between Melvin and me. After working with Drake to successfully publish the October 2005 issue, I assumed the role of editor and have since dedicated my energies to representing the best and brightest of

whom we - NOMA - are, in a manner that by all accounts has served us well. Nevertheless, the vulnerability that existed when Melvin was the sole producer of the magazine has continued throughout my tenure as editor, with the exception of Sudie Wentling, who stepped up and volunteered to serve as art director and graphic designer in time to put her signature on our Fall 2007 issue: "The 3 W's - Women, Wisdom and Wealth." Sudie works in the office of Michael Willis Architects in San Francisco, and represents the 'stuff' that "Chapter Three" of the NOMA Magazine will consist of.

We at the NOMA Magazine have reached our next crossroads as my good friend Carlton Smith wraps up his extraordinary tenure as NOMA president, and I prepare to begin my own two-year period of leadership at the helm of our great organization. As part of my transition, I will cede many of the duties associated with producing our magazine to a group of talented colleagues who have volunteered to join Sudie in the creation of a staff who will produce the NOMA magazine on a regular basis. There is no doubt in my mind that this new structure will result in the bar of excellence being raised to new heights. In the coming issues you will enjoy the contributions of architects, designers, students, academics, planners and community activists. Together they will write about issues and topics that are of interest not only to the NOMA membership, but to a broad audience who are increasingly eager to entertain, if not embrace the unique perspectives, talents and voices that make NOMA such a rich resource.





## FEATURES

For more information:  
 The 1% Program of Public Architecture  
[www.theonepercent.org](http://www.theonepercent.org)  
 Public Architecture  
[www.publicarchitecture.org](http://www.publicarchitecture.org)  
 The 1% program was launched by Public Architecture in 2005 with the support of a grant from the National Endowment for the Arts (NEA), and is presently supported by a range of groups, including the NEA, American Institute of Architects, Boston Society of Architects, corporate and private foundations, as well as leading firms such as Elness Swenson Graham Architects, Hammel, Green & Abrahamson, Hellmuth, Obata + Kassabaum, HKS, McCall Design Group, and Perkins + Will.

### PUBLIC ARCHITECTURE'S 1% PROGRAM: SUPPORTING DESIGN FOR THE PUBLIC GOOD by Liz Ogbu

"The 1%" is a national program launched by Public Architecture in 2005 that challenges architecture and design firms to pledge 1% of their billable hours to pro bono work. Recruiting design firms to pledge a minimum of 1% of their time annually to pro bono service – and as of Fall 2007, providing a matching service through which nonprofits in need can find such firms – The 1% program leverages design to serve the public good. Over 400 firms and 150 nonprofits across the country have signed on to date. Participant firms range sole practitioners to 1,000+ firms such as Perkins+Will and HOK. Over 160,000 hours in pro bono service have been pledged, representing more than 16 million dollars in fees expected during 2008 alone. If every architecture professional in the U.S. dedicated just 20 hours annually, it would add up to 5,000,000 hours annually — the equivalent of 2,500-person firm working fulltime for the public good.

Building stronger communities is the reason many architects were drawn to design. Nonprofits share in this commitment. Yet few share the benefit of good design. As architects, we are uniquely positioned to help. Design need not be a luxury; it can present an opportunity to help nonprofits improve their capacity to fulfill their mission, be it through delivering more services to more people, improving morale of staff, engaging and energizing current and prospective funders, and raising awareness of a cause. But pro bono design is not only beneficial to the nonprofits; it has a tremendous ability to also benefit firms. Pro bono projects can provide an opportunity to engage the firm's creative abilities, engage and inspire the firm's staff as well as potential employees, strengthen and build ties within the local community, and provide the opportunity to make a difference in the lives of others.

In an effort to support participating firms and nonprofits, Public Architecture has begun to roll out a series of resources, including model contract and liability information as well as detailed project and practice case studies. Public Architecture recognizes that many individuals and firms already contribute their time, and it is not trying to reinvent the wheel through The 1%. Instead, through the resources, our advocacy and outreach work, and the matching service (connects nonprofits in need with firms that have agreed to pledge their time), The 1% is working to become an effective and influential forum through which pro bono service within the design profession can be acknowledged, encouraged, and supported.



# FEATURES

## THE 2007 NOMA CONFERENCE REVIEW

by Kimberly Dowdell

The National Organization of Minority Architects has managed to yet again, raise the bar of the annual NOMA conference. This past fall, the Orlando chapter of NOMA, in partnership with the NOMA national board crafted and executed a remarkable conference in one of the most magical places on earth, Disney World. Over the past three decades, NOMA has built a solid reputation for creating a unique experience for all architects, students and allied professionals to learn and fellowship with one another. The 2007 conference in Orlando served to continue the NOMA legacy of successful events designed to serve and educate NOMA's membership.

As NOMA continues to grow and expand, the annual conference increases its capacity to serve hundreds of attendees hailing from all across the country. Because many NOMA members are also members of the AIA, there was the usual demand for seminars that yielded AIA/CEUs for continuing education credit. Whether a first-timer or a NOMA conference regular, the seminars offer fresh perspectives on current trends in the design profession. Each year brings a new set of issues to the discussion table and the seminars aim to reflect what matters most to the NOMA membership. This year, there was increased interest in learning about what was being done on the ground for Hurricane Katrina victims in New Orleans. There was also interest in seeing the latest and greatest in design technology and vendor offerings. Another competing interest for many attendees was actually independent of the conference. Disney World was an attraction not only for NOMA members but also for their entire families. Understandably, some attendees had the difficult choice to make between the Magic Kingdom and the NOMA sessions. It was refreshing to see so many NOMA family members present to participate in the conference this year, especially those clad with Mickey Mouse ears and other Disney paraphernalia.

The special location of the 2007 conference had a remarkable impact on the richness of the NOMA experience and it will be remembered as a notable moment in NOMA's history. Another special aspect of NOMA 2007 was the heightened participation of NOMA's student membership. There were over two-hundred students at the conference, representing twenty-one colleges and universities from all over the country, creating a new record in student attendance. As NOMA's Northeast Regional University Representative, it was very meaningful for me to see so many of the students that I had corresponded with throughout the year participating in the conference and meeting their peers. The entries received for this year's NOMA student competition reflected the steadily increasing attention that participating schools are devoting to putting forth their best and brightest to meet the challenge. Each year, the quality of the competition eclipses that of the previous year, and 2007 was no exception. Cornell University clenched the first place spot, followed closely by University of Florida. Third and fourth place were claimed by Georgia State and Howard University, respectively.

Notwithstanding the fact that the students took the competition very seriously, and enthusiastically participated in activities designed to nurture their development, they most certainly enjoyed their time at the conference as well.

Their presence at the Masquerade Ball and the Host Chapter party made both events quite lively and energetic. They also took full advantage of their proximity to the wonderful world of Disney. In addition to their exploration of what NOMA had to offer them, the students seemed to be excited to give of their skills and resources to support NOMA in its aim to serve as a steward of the built environment. I was particularly impressed by the response that students issued with regard to engaging NOMA's socially driven design seminars and their desire to make a difference in the world through architecture. There was even an impromptu session established to determine how students might more effectively engage the profession to have an impact on those in need. Out of that session came an email list of individuals who wished to continue the conversation about service to society and design. From that session, I was inspired to work with NOMA members to establish a "NOMA Day of Service" for the upcoming conference in Washington, DC. Students have already begun taking steps to become involved in this exciting new project to take place in October 2008.

While NOMA students gained a great deal from the conference, professional members also had many opportunities to benefit from the rich array of programs offered during the three-day event. As an emerging professional, I was particularly interested in networking with other members, learning from the various seminars offered, reconnecting with old friends and making new ones. Overall, the opportunities afforded by the NOMA conference were unbounded. The caliber of professionals that attend each year is incredible. Being in the same room as some of the top achievers in the

design arena is truly an honor. One quality that distinguishes the NOMA conference from other professional activities is the emphasis that NOMA puts on mentoring youth. NOMA President, Carlton Smith issued a challenge to each member at the opening session of the conference to find and mentor student members while in Orlando. It was apparent that President Smith's challenge was accepted as so many young professionals and students were spotted soaking in the advice of NOMA's most esteemed professional members.

The 2007 NOMA conference was certainly one for the books. It possessed a unique quality that only NOMA coupled with the magic of Disney can create. Among the most notable moments were the keynote speech given by Mr. Chauncey Mayfield about the importance of remaining true to yourself and trusting in your abilities, despite the odds. As minorities in the field of architecture, I felt as though that message could not be more appropriate and timely. Having witnessed what minority firms can produce and achieve during the 2007 Professional Design Awards, it is clear that NOMA has a strong voice of leadership as part of the broader society's discourse about design and how to shape our world. As NOMA continues to empower its members, the potential that the organization possesses to open doors for minorities will grow. The 2007 NOMA conference in Orlando was another large step on the path that NOMA is treading towards equality, participation and recognition within the design professions. Each attendee that I spoke with about the conference was very pleased with their experience and looking forward to NOMA 08 in DC this coming fall. The Orlando chapter of NOMA worked

hard to make the 2007 conference a successful reality and their efforts are sincerely appreciated.

**As NOMA continues to grow and expand, the annual conference increases its capacity to serve hundreds of attendees hailing from all across the country.**



*Kimberly Dowdell has served on the NOMA national board as the Northeast Regional University Liaison since 2006 and has been a regular contributor to the NOMA magazine since 2004. Kimberly is a native of Detroit, Michigan and a graduate of Cornell University's architecture program ('06). Currently, she is working for Hellmuth, Obata + Kassabaum (HOK) in New York.*



*NOMA President, Carlton Smith in Mickey Mouse ears at the 2007 NOMA Conference in Orlando, Florida*





**2007 NOMA CONFERENCE**







## FEATURES

### NOMA AWARDS EXCELLENCE IN AMERICAN DESIGN 2007

by Renee Kemp-Rotan

The National Organization of Minority Architects (NOMA) Professional Design Awards were long ago conceived as a way to: 1. 'Honor our own' annually for significant contributions to the highly competitive world of design and development; 2. Salute those individuals and firms brave enough to submit their ideas, and; 3. Award those projects exceptional enough to gain the unanimous attention of a nationally respected jury. Make no mistake about it—The NOMA Professional Design Awards only go to those projects that have been realized and to those projects that have survived the exemplary tests of 'tricky client' and 'candid community'; the challenges of politics, planning and zoning; and the stresses of financing, permitting and construction. NOMA awards acknowledge the great pomp and often unsung circumstance of American architecture-- from celebratory groundbreaking ceremonies, right down to the mundane securing of certificates--of--O. These submissions are not about some idealistic plans yet-to-come, but rather NOMA awards identify the best buildings built long after the outrageous arrows of professional fortune have been slung... Architecture, after all, is not for wimps... So welcome to the 2007 NOMA Professional Design Awards, Disney World, Contemporary Hotel, Orlando, Florida where this major design awards competition rested on five major components:

1. The Anonymity and Quality of the Submissions: When it comes to quantity, quality and fairness, NOMA continued to honor its design legacy through the 2007 NOMA Awards Program as organized by Steve Lewis, AIA, NOMA. Mr. Lewis received the submissions; selected the jurors; and organized the awards ceremony. In total, the 2007 NOMA Professional Design Awards Program accepted 26 individual project entries, some multiple from the same firm, and awarded 5 winners-- One winner with the top prize of the NOMA Design Excellence Honor Award and 4 other entries with the NOMA Design Excellence Honor Citation.

2. The Credibility of the Jurors: The credibility of any awards program rests keenly on the national reputations, experiences and exposure of the competition jurors. This year NOMA selected jurors that represented three geographic regions, three cultures, as well as, three kinds of design practice: federal design, urban design and private practice. The 2007 Awards Jury consisted of:

Robert Theel, AIA, General Services Administration, Director of Design, Great Lakes Region. A graduate of the Illinois Institute of Technology joined GSA in 1982 and retains the title of Regional Chief Architect. Both a licensed architect and interior designer, Robert was awarded the "Excellence in Public Architecture" award in 2001 by the national office of the Chief Architect. Renee Kemp-Rotan, Urban Designer/Master planner, NOMA, Director Capital Projects, Mayor's Office, City of Birmingham. Trained architect: degrees/diplomas from Syracuse, Architectural Assoc., London/RIBA II, Columbia University. Former Chief Urban Design/Development ATL; Director National Design Competitions /Design Demonstrations /National Endowment Arts; Director Practice Education Programs, National AIA Headquarters. Gary Martinez, AIA, (Martinez & Johnson Architects) Washington DC. Through motto Architecture for the World Stage practice focuses on performing arts centers (Boston Opera House), commercial and residential projects. Member of AIA R/UDAT Team.

3. The Judging Criteria: Credibility also rests with the ability of the jurors to apply criteria evenly across many categories of practice, building type and scale. To this end the jurors:

- a. Performed exploratory surgery on all design concepts seeking clarity of expression through rigorous deconstruction and reconstruction of site plans, floor plans, elevations, sections, photos and narratives;
- b. Examined form, content, spatial organization and extraordinary problem solving ability;
- c. Acknowledged high levels of insight and imagination;
- d. Explored impact of good design on contextual expressions in contemporary urban life;
- e. Applauded the innovative use of LEEDS ratings, sustainable features and systems technology;
- f. Rewarded design excellence as a force of change that can be compared, contrasted, measured and weighed.
- g. Conferred awards upon those architects whose works firmly uphold NOMA's design legacy and NOMA's dedication to the advancement of minority architects within the realm of the American design community, as a whole.

4. The Dedicated Time Frame for Review: A thorough deliberation by all jurors was gained through a full, one day, eight hour period to review all submissions via digitally projected enlargements of all submissions.

5. The Rigor of Selection Process: Each anonymous but numbered submission was viewed through several iterations. Back to front and front to back. First round, jurors read narratives and reviewed all projects. Two of





three jurors moved projects by vote to second round, via criteria-based discussions. By third round... jurors debated, scored and finally agreed on honor vs. citation projects, unanimously. All projects throughout selection process were anonymous to jurors.

Thus, the submissions ranged from the design of single offices to the design of townhouse condominiums, from water treatment plants to the design of public convention arenas, from college library extensions to large scale athletic campus facilities.....throughout them all the judging criteria remained quite firm....that said ...we now take pleasure in presenting the recipients of NOMA's Professional Design Awards for the year 2007...

#### DESIGN EXCELLENCE AWARD

##### Honor Award

Hamilton Anderson for Southwest Public Safety Center, Detroit, MI

The team's stated goal was to 'change the design psychology of a typical municipal building; introverted masonry buildings with minimal glazing, by providing a facility that seamlessly blends police and fire services under one roof and extends them transparently to the public in an open, inviting setting'.

The jury, after much deliberation concluded that this purposeful building set high standards for the design of municipal buildings in general and police/public safety buildings, in particular; through its ability to clearly and concisely express a 'welcoming' demeanor to the community, while at the same time maintaining high security standards that well-served many of the classified services of police and fire departments.



The notion of transparency at ground level with interior community rooms and heightened security at second level—allows this building to fully announce its multi-use, public safety function to the community. Manipulation of clean lines and slivered fenestration (at 2nd story) reminds us of a Rietveld painting thrown into bas relief by Louis Kahnian approach to overall building design. Each façade when turned—holds its own. Interior use of materials, light and airy corridors, clean lines makes this space a place that the community can enjoy without ‘dark and bungle—some’ intimidation that besets many police precincts interiors.

Police station/fire station as ‘town hall’ captivated the jury and strongly suggests the mastery of form but also the ability to make an architectural statement worthy of emulation in other communities in need of a more ‘benign’ police and public safety presence.

**DESIGN EXCELLENCE CITATION**

**Honor Citation**

Michael Willis Architects for Ozonation Building  
Granada Hills, CA

This building set a heightened standard for the design of public utility facilities. This water treatment plant is designed to conventionally provide chlorine and ozone-based water purification systems and to non-conventionally educate the public on how water purification processes work throughout the site.

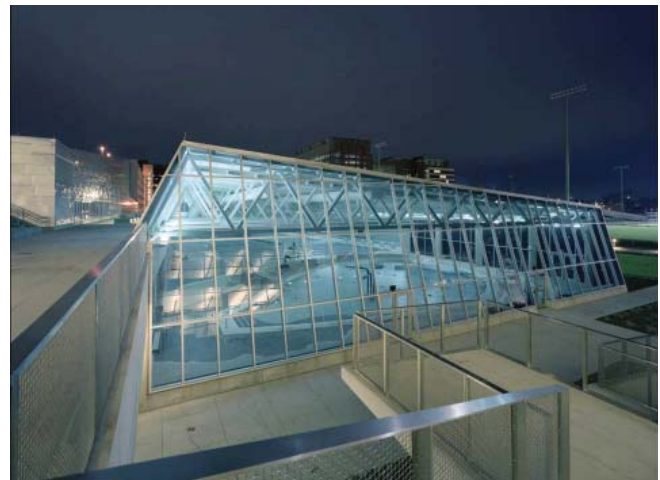
Signage throughout the facility talks to the general public in both informational and directional ways, helping the public to navigate the building via exhibitions and public viewing galleries that interpret processes needed to provide clean water. Interestingly, the jury equated this approach to the book called, Underground by David McCauley who speaks of those hidden urban systems that are rarely seen, hard to imagine and whose effort and efficiency...to provide services to the city as organism, is hardly ever fully realized....

The jury fully appreciated the simplicity of the design, a thoroughly modern approach to minimalist building— that carries this functional simplicity outside to the Noguchi-styled landscape garden—with its bright moon blue rock patterns with vertical spindles of trees planted firmly in the concrete grid.

Simple and clean—as plain as rain—as pure as water...



# FEATURES



**DESIGN EXCELLENCE CITATION**

**Honor Citation**

Moody Nolan w/ Antoine Predock for Ohio State  
Athletic Facility

Designed to serve the Ohio State University campus population of more than 75,000 students, faculty and staff, the Recreation and Physical Activity Center designed by Moody Nolan with Antoine Predock is a 600,000 SF, is a world class student recreation complex.

Moody Nolan designed it with innovative form and state-of-the-art amenities that include an aquatics pavilion that houses seven bodies of water: a 50-meter by 25-meter competition pool ; two movable bulkheads; 4,600 SF dive pool; ten-meter platform and one and three-meter springboard diving; two whirlpool spas 154 SF/212 SF; 4,700 SF eight-lane, 25-yard class pool ;3,500 SF six-lane, 25-yard recreation pool; 2,850 SF leisure pool with aquatics playground, vortex, underwater benches, and bubble couches.

The jury applauded extraordinary views and approaches to the site including views of highly sculptural forms that could be seen from around campus. The ability to take a wholly functional recreation and aquatics based program and break the building’s massing through multiple floor cut-outs and sloping roofs, keeps the user engaged in the changing volume of a gigantic building.

The juxtaposition of these puzzle-like pieces and multiple exterior viewing corridors encourage curiosity and exploration that helps this building program to blend with campus scale. Attention to orientation, circulation and outdoor pedestrian plazas create ambiance throughout for all campus users. Theatrical attention to dance of the night lighting upon both water and building form brought unanimous NOMA Honor Citation vote from all jurors.



## DESIGN EXCELLENCE CITATION

### Honor Citation

Shepley Bulfinch (Ralph T. Jackson Lead Design) for  
Africana Studies and Research Center at Cornell University

In the words of Cornell U., 'Africana studies is a tradition of intellectual inquiry and study of African peoples. Using a transdisciplinary approach, Africana scholars document the global migrations and reconstruction of African peoples, as well as patterns of linkages to the African continent (and among the peoples of the African Diaspora)'.

To this end this library/research building with an archive of more than 17,000 books became a sweet treat for the jury who was most impressed not only by the purpose of this building and its spatial organization, but more particularly by the extraordinary attention to use of material and the tricky brickwork that salutes the use of pattern and symbol around the entire exterior façade of the building... 'Jazz in motion' and 'allusions to kente cloth' were apparent in the creation of this jewel-like box of African knowledge for scholars.

According to Cornell scholars, "The Africana Center was originally founded in 1969 following black student protests on the Cornell Campus. One notable event involved black students depositing hundreds of books at the undergraduate library circulation desk and denouncing them as irrelevant to their experiences. The Africana Center included a library when it was first established. Later, this building was destroyed by arsonists (April 1, 1970)". The John Henrik Clarke Africana Library is now located in a new building in North Campus along Triphammer Road.

Designed by Ralph T. Jackson, Lead Designer for Shepley Bulfinch, the NOMA Jury said, "...this entry is a significant and symbolic architectural solution that deliberately celebrates the legendary African contribution to the arts and sciences, design and construction, pattern and style.



## DESIGN EXCELLENCE CITATION

### Honor Citation

A2S04 for the Douglass Pointe  
Lofts Project, Indianapolis, IN  
Sanford Garner AIA, NOMA

The Jury donned major kudos on the ingenuity of the entire proposal, "... as a joyous celebration of the principles of urban design: from overcoming the challenges of zoning to allow live-work mixed-use condo townhouses in a community experiencing a resurgence of new single family homes; to the use of edgy design to promote the whimsical insertion of much needed commercial space, that is in total sympathy to community and neighborhood scale.

Douglass Pointe Lofts includes nine attached 'loft units' in two buildings that total 32,000 square feet. Each of the nine lofts has two-to three stories and all have ground floor commercial and a full basement. The brilliance of the plans, sections and elevations lend dexterity and many options to condo buyers as they personally interpret their units.

Through upbeat persistence, this design team relished every opportunity to detail elevations in sympathy to community scale; materials, color and shapely forms that announce the whole; carved-out back yards with one-car garages and/or storage areas. Together this project represented a triple threat—the ability to design, build and revitalize a community on multiple levels----Though each unit was distinctly unique, together the ensemble of units create a strong and unifying street presence. Lofts have sold from the low \$300,000 range to the high \$500,000 range, further underscoring the ability of this team to fully understand the true benefits of great design and economic development success.

# FEATURES

## NOMA STUDENT DESIGN COMPETITION 2008: NOT EVEN SKETCH-UP HAS PERSPECTIVE LIKE THIS

by *Nikolas Hill*

When students from around the country participate in this year's Student Design Competition for the NOMA Conference in Washington, DC, they will bring with them different perspectives regarding the Competition. For some students, it may be their first time participating in and entering the Competition. For others, they may have been involved in several Competitions in the last few years, using past experience to further their design work and produce a more quality entry for their NOMAS chapter. But there are two sides to every coin. Growth and development on the student side has been matched by the growth and development that the NOMA brain trust has facilitated over the years.

The concept for the Student Design Competition is something that is not taken lightly. Just as NOMA strives to make a difference in its members' communities across the country, it takes the same approach to creating the charge for the Competition entrants. More than an exercise in designing for design's sake, the NOMA Competition attempts to engage students in thinking critically about issues that define a city. These issues have been identified as either an undeniable dearth in the local environment where the conference is taking place, or a current event that resonates with the community. The charge for this year's Competition, a project for a National Memorial & Interpretive Center of the Black Civil Rights Movement, stems from the activity surrounding the National Museum of African American History and Culture (NMAAHC), a seminal project acting as a capstone to some architects' careers, the keystone for defining the trajectory of other architects' careers, and a stepping stone for others involved in the project. To be able to use this project as perspective was highly opportune for this year's Competition.

The opportunity that the Student Design Competition gives the students is extremely beneficial to the development of their design skills. The Competition



affords them the chance to build independence and responsibility through their own design work. They participate in a project that they facilitate and coordinate, which can act as a self-reflexive activity for them to gauge their skills & deficiencies. Tahir Edwards, a graduate of the University of Florida's undergraduate program currently completing the M.Arch program, has participated in several NOMA Student Design Competitions in his collegiate career. Edwards feels the Competition "allowed me to gain beneficial experience in a design team atmosphere where my role as a designer and manager evolved with the knowledge gained from previous years in school and involvement in the Competition.

### the NOMA Competition attempts to engage students in thinking critically about issues that define a city

This is also a chance for the students to work on a project that speaks directly to them. The students have a vested interest through their cultural background, and/or a direct interest through the aims and activities of their NOMAS chapter. Participating while matriculating through Cornell's B.Arch program, Rose Se-Gahon found that it "allowed us as minority students to explore issues in design that our professors might not fully understand or appreciate." The Competition aims throughout the years have been associated with organizational and practice-based issues. Concepts have been designed to consider the partnership of NOMA/S with the Disney Imagineering program, considering the ethnic diversity of NOMAS chapters - and opportunities for affecting their Competition design work, as well as the current movement for responsible design. All of these aims, together with the concerted effort put on by all participating students, has made for an increasingly well-informed, well-connected student, more inspired to matriculate through their curriculum, or enter the workforce with a design zeal not exhibited by every architecture graduate. Currently



working for Bassetti Architects in Seattle, WA, Se-Gahon confirmed the workplace benefits derived from her NOMA Student Design Competition experience. "It was also one of the few times in school that I had to design something in a team, which is much more the way we work in the professional world much of the time."

When the winners are announced during the Awards Banquet of the conference, all of the winners will not take the stage to receive their shiny plaque. Further, all of the winners will not be students at architectural schools. NOMA professional members also gain the chance to build discourse across the two organizations. The Competition is a chance for the professional members to get out and see what the students are doing, as well as a chance for the students to get professionals from all areas of the country to respond to their design work and ideas. NOMA also is able to strengthen connection of the organizations. As shown through NOMA being granted the 2007 Whitney M. Young Jr. Award from the AIA, the Competition is one of the biggest points of connection for NOMA/S. The Competition adds an irreplaceable component to the conference, while also showing the path of member matriculation through the organization from student to intern to professional. NOMA is also able to build its professional network. Member firms can support & interact with students through other means, as well as the opportunity for NOMA to develop coalition with majority firms through financial sponsorship and participation as judges.

So this fall, as the students working on their Competition entry look to ensure that they have considered the context and cultural background of the project, as well as taken a multiple viewpoint perspective of the topic, they might not realize how much of the overall perspective for the Student Design Competition that they sit within. Undoubtedly, they will push forward and continue along their path, unsure of where they will be placed. Divine Design, or just another successful NOMA Student Design Competition? We'll see in October....







### Embracing Parramore

**History**  
A historic neighborhood, Parramore, is a vibrant and diverse community. It is a place where people from all over the world have come to live and work. The area has a rich history and a strong sense of community. The Parramore Learning Village is a new development that will bring modern education and community services to the area.

**A PLACE CALLED PARRAMORE**  
The Parramore Learning Village is a new development that will bring modern education and community services to the area. The building is designed to be a hub for the community, providing a place for people to learn, work, and live.

### Building Design

**Building Perspective Looking East**

**Building Perspective Looking West**

**Building Elevation**

**Building Section**

**Parramore Learning Village: Giving Back Community to a Forgotten People**  
A new community center in the heart of Parramore, Georgia Institute of Technology

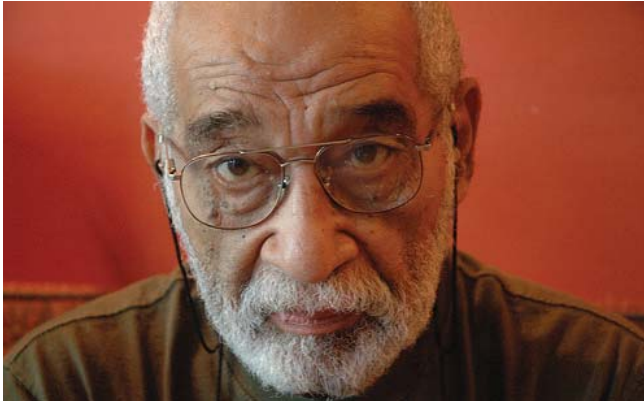
**Parramore Learning Village: Giving Back Community to a Forgotten People**  
A new community center in the heart of Parramore, Georgia Institute of Technology

GEORGIA INSTITUTE OF TECHNOLOGY 4TH PLACE

# COMPETITION WINNERS



HOWARD UNIVERSITY 4TH PLACE



## FEATURES

### THE ARCHITECTURAL LICENSING EXAM: A RIGHT OF PASSAGE

by R. Steven Lewis

As a young teenager, years before the thought of pursuing my own career as an architect entered my mind, I can recall the day when my father received the results of his licensing exam in the mail. Months earlier, my mom, along with me, my brother and sister drove into Manhattan at the end of the final day of the then week-long exam to pick him up from the Coliseum at 59th Street and Columbus Avenue. The International Style structure designed by Leon and Lionel Levy with John B. Peterkin Embury and Eggers & Higgins, was built in 1954 and stood as one of New York City's most well known monuments until it was demolished in 2000. We hadn't seen dad since earlier in the week, when he decided to stay in the City for the remainder of the grueling right of passage. We found a spot nearby to park the car and then all got out and embarked on our search and rescue mission. Through the mass of humanity crisscrossing the plaza out in front of the Coliseum, we caught sight of a figure that vaguely resembled my dad, except for his disheveled appearance and a scruffy beard. The glimmer in his eyes removed any doubt that the man we might have easily mistaken for a transient was indeed our hero. He had survived the architectural licensing exam and would share with us all of the associated trials and tribulations that occurred throughout the week-long ordeal during the drive back home. After a shower, a shave and a couple of days rest, his adventure faded from our consciousness until that fateful day when the results arrived in the mail. He was sequestered in the upstairs bathroom when my mom simply slid the envelope under the door. He stayed in there for an awfully long time until we became concerned that he might have disappeared down the drain, when all of a sudden the silence was broken with a roar. For an instant, my dad was the king of the jungle. He emerged beaming, his grin stretching from ear to ear. "I passed." And with that, his name was added to the ranks of licensed architects – Roger C. Lewis, black, proud and prolific.

Many years later, I enjoyed my own version of his story, obtaining my license in November of 1984. (Roger C. Lewis photo top).

### 2008 AIA CONVENTION

by R. Steven Lewis

During the 2008 AIA Convention in Boston, president Marshall Purnell employed the same leadership qualities of integrity, openness and authenticity that led to his election as the first black architect to hold the office, to demonstrate the benefits that diversity offers to the AIA, while managing to address the often difficult subject of structural inequality based on race that persists within the profession. President Purnell's convention theme of "We the People" was supported by the thorough integration of people of color into the full spectrum of events and activities. The following are some of the more memorable examples of how diversity made its mark on the 2008 Convention:

- Norma Sklarek
- BAC Reception
- Women of Color Exhibit at the BAC
- Cheryl McAfee-Mitchell as Convention Chair
- NOMA Exhibit

One other highlight was the address given by Millard Fuller, founder of Habitat for Humanity. Mr. Fuller has extended an invitation to NOMA to become a strategic partner in the battle to provide adequate housing for so many who are in need throughout the country. In the coming year, NOMA is committed to forging strategic partnerships that will allow membership to funnel resources into New Orleans to expand assistance to those most marginalized in the ongoing wake of Hurricane Katrina. (2008 AIA Conference Chair, Cheryl McAfee-Mitchell, photo top. AIA President, Marshall Purnell, photo bottom).







## THE AIA'S MARCH TO DIVERSITY

by R. Steven Lewis

On the surface, George Miller could easily be mistaken for just another big, hunkin' sweetheart of a man who happens to be both white and an architect. George is managing partner at Pei Cobb Freed & Partners, and as a Vice President of the AIA, is heading up the organization's three-pronged strategic initiative that encompasses integrated practice, sustainability and diversity. Until recently, my characterization of George might have been viewed by most AIA members more as a compliment than an indictment; however, given the organization's current mandate for a change in the underlying culture of the architectural profession, which at its own admission has been a poster child for structural inequality based on race, the profile he represents is arguably the embodiment of the problem. Fortunately for all of us, George is an integral part of the leadership of the AIA, which as a whole, has gotten religion in recent years about the need to correct a long history of inequality toward women and minorities within the profession.

For people who have been denied opportunities to practice architecture with the same rights and privileges as those enjoyed by the dominant culture, the realities of marginalization, underrepresentation and down right discrimination are as painful and frustrating today as they have ever been. And yet these conditions, which are cultivated in our schools of architecture and perpetuated in the workplace, are imperceptible to the average architect who happens not to be a member of an affected group. How is it possible that so many within our profession who are well meaning and morally upstanding individuals can work side by side and interact on some level with diverse colleagues and simply not be aware of these destructive behaviors? The answers are numerous and complex, but sufficed to say that the AIA has awakened to the danger confronting the profession if we fail to recognize and embrace diversity and all of the value, strength and power it offers us.

The election of Marshall Purnell to the presidency of the AIA stands as a great symbol of the organization's willingness to support quality leadership, irrespective of race. But even in his role as president, Marshall is but a single individual. The challenge for the other 85,000 AIA members, most of whom rarely have occasion to think about discrimination within the profession because it doesn't affect them, is to open channels of empathy and compassion in order to see and acknowledge the problem.

Next, people need to take personal ownership of the responsibility to fight discrimination wherever it rears its ugly head. Progress is possible only when each of us, as individuals, decides to own the issue. Such ownership is instilled through action. In other words, diversity cannot be meaningful and effective as a concept, but rather must be manifest in how people engage one and other. To shepherd its membership through the process of breaking down barriers and building new value through diversity, the AIA has elevated the responsibility to a board-level subgroup on Diversity and Inclusiveness. Under the leadership of George Miller, the so-called DIDiG is a literal reflection of the diversity that the AIA aspires to cultivate and nurture. The DIDiG will work in an integrated fashion to embed the principles, values and sensibilities of diversity into the overall AIA culture. In this era of rapid change, where the profession of architecture is being carved up, outsourced and otherwise threatened, the AIA has decided that diversity will be a definitive value that will help lead architecture out of troubled waters.



*Members of the AIA's Diversity and Inclusiveness Discussion Group at a Strategic Initiatives Meeting held in July at a historic hotel in Denver, Colorado.*





## FROM EMPOWERMENT TO ENTITLEMENT: AFRICAN AMERICAN OPPORTUNITIES IN THE RESURGENCE OF THE CITY

'Fool me once, shame on you; fool me twice, shame on me.'

by M. David Lee, FAIA

I grew up on the south side of Chicago in the 50's. These were the halcyon days toward the end of a marvelous era for black people in that city. In the 30's, 40's and 50's arguably Chicago was the epicenter of African American business and culture in urban America, rivaled only perhaps by Harlem.

The 50's were also the heady years following World War II when America's economy began an expanding boom that only now, 40 years later, occasionally shows signs of faltering. For black people there were good blue-collar jobs in the steel mills, factories and at the Post Office; almost everybody worked. Because Chicago was, and perhaps still is the country's most segregated city, a largely positive byproduct of that condition was that the black ghettos of Chicago's south and west sides had an infrastructure of businesses that were owned, or at least managed by black people who actually lived in the community.

Although many of the professions were still closed to us, and every step taken to break down those barriers was a struggle, there were still doctors, lawyers, undertakers and teachers trained in historically black colleges who served the community. Since they also lived in the community, it meant that kids could see success manifest in someone who looked like them. On many blocks professionals and non-professionals lived side by side. Consequently there were plenty of role models for those of us who aspired to go to



## FEATURES



college, and encouragement without envy, from hardworking non-professionals too, who wanted for us things which had been denied to them.

There were many avenues for culture, and our teachers took us on public transportation, on orderly field trips to the museums and theaters located downtown and along Chicago's wondrous lakefront. And then there was music great music, from blues to jazz, gospel to doo-wop and a little Latin too. All of the greats played Chicago.

The 50's also saw the beginning of the post-war, white suburban migration, and as a result, it relieved some of the overcrowding of the segregated ghettos as blacks literally fought block by block to expand into other areas of the city. Highway construction through the inner city, however, fractured or destroyed whole neighborhoods. This, coupled with the replacement of lower scaled houses through urban renewal, paired with the construction of high rise low-income apartment buildings in a desperate attempt to contain

African American expansion, initiated a decline in community cohesiveness and economic health that continues today, not only in Chicago but in inner cities throughout the country.

There are many villains in this play, and frankly African Americans must accept some culpability for the results as well. We too, and especially the middle class, fled the core of the inner city for those neighborhoods further out, which were being vacated as a result of white flight. The sad reality is that block busters convinced frightened whites to sell "low" and eager black families to buy "high".

The next decades saw center cities largely abandoned (with the exception of the central business district) and left to people of color. Generally, a few established wealthy enclaves also remained in an uneasy truce with the rest of the city's residents. Suburbanites, many of who still worked in the city and benefited from city services, now paid taxes in their new outlying communities. This weakened the city's tax base, and the resulting

loss of revenue forced a decline in municipal services and in the quality of public education. Soon retailers followed the exodus to the suburbs as well.

Through its distorted lens, the nightly news has continually portrayed the American City as a crumbling, crime-ridden anachronism, no longer viable socially or economically. In addition, segments of the African American community frustrated by gang violence, poor schools and the lack of city services, have begun migrating to the suburbs as well. In spite of this, I believe that the widely accepted conclusion that the American city is no longer viable may be premature due to several compelling trends.

The baby boomers who represent the largest demographic bulge in the country's history and to whom advertising and popular culture has been directed for the last 40 years are now into their 50's. For many, their children have grown up and left home. Consequently, they are no longer in need of large houses, and the commute from home to work grows increasingly tedious. In addition, the downtown core of most cities offers an array of cultural and entertainment venues not easily sustained by the lower densities of the suburbs.

A second important trend is the growing influx of new immigrants into cities. Notably, many of the newcomers arrive from cities in their countries of origin. They are comfortable with city life and actively seek the greater opportunities that cities offer. In fact, the growing spending power of these urban immigrants, combined with the chronically under-served retail potential in the African American population, has begun to get the attention of retailers facing rapidly saturating suburban markets.



The central question for the African American community now, is how we might take advantage of the opportunities that a second wave of redevelopment in the American City might offer. The answers begin with appreciating the considerable assets represented in our neighborhoods. These assets include:

**Location** – In most cities the downtown core is still the preferred location for corporate America and the many service industries that support those corporations. In addition, most of the nation's leading hospitals and cultural institutions are still located in the city, housed in impressive physical structures too costly to replicate elsewhere. Many African American neighborhoods are but a short commute from these potential employment centers.

**Architecture** – Many of the buildings in the inner city, though neglected, are well constructed and often historically significant. As an architect and planner, I wince with regret when I visit inner city neighborhoods and look at the quality of the architectural fabric that

sits abandoned and, or substantially deteriorated.

**Transportation Infrastructure** – Generally, a system of overlapping transportation options is available and it provides at least decent access to most segments of the city and the surrounding metropolitan area.

**Civic Resources** – With proximity and public transportation, many inner city neighborhoods have easy access to great parks, waterfronts, universities, entertainment venues and other cultural resources. The latest trend in the construction of sports facilities is to build them in the city again. Some successful examples are to be found in Baltimore, Cleveland and Denver, where these new facilities have played a major role in revitalizing the surrounding neighborhoods.

**Diversity** – The city remains the most culturally diverse place in American life. Not accidentally, I believe, new ideas are most frequently incubated where many cultures interface on a regular basis. The latest ideas in fashion, music and cuisine are created, nurtured and transformed in such environments. Even the





cyberworld is gravitating toward more urban environments, where the synergy made possible by physical proximity uniquely facilitates new ideas, products and services.

The competitive advantages of inner city locations are not going unnoticed. In addition to baby boomers seeking interesting alternatives to the suburbs, younger people often in their pre-childbirth years, are choosing the city too. Consider for example how many TV sitcoms are set in the city.

The reality too, is that some urban neighborhoods are already experiencing increased levels of gentrification in which property values and rents are rising beyond the means of some long-time residents. This renewed interest in the city may currently be limited to a small portion of the total American population, but it is real, and it may be gaining momentum.

The good news is that there are opportunities for African Americans in the changing face of the city, but taking advantage of those opportunities requires forethought and effort, on our part; nothing will be handed to us.

We need to do several things. We need to learn more about the architecture of the city and how to preserve it. The hottest wave in suburban development for example, is a concept dubbed the "new urbanism". At its core, it is an approach to planning new communities and subdivisions in ways that consciously replicate the kinds of architecture and neighborhoods that already exist in the city. The result however, lacks the historic patina, cultural diversity and downright authenticity that real neighborhoods, built over time offer.

African Americans who already live in "real" neighborhoods must get



involved in the city planning process. Many urban initiatives are structured to include public participation and we must seize those opportunities to get involved. However, we cannot limit ourselves to obstructionist roles and venting to relieve past frustrations, even when justified. Instead, we must inform ourselves of the facts and issues. We must seek and pay for professional assistance and build coalitions in order to shape decisions that serve our needs.

In Boston, over a 20-year period and still counting, a diverse coalition of community activists came together, initially to stop the construction of a highway that would have divided neighborhoods and displaced hundreds of homes and businesses. Several groups rallied together in opposition, raised grant money and funded a community planning process, which prevailed in stopping the highway.

The neighborhood groups did not stop there however; they also

inserted themselves into the planning and the decision making process. Today, Boston's Southwest Corridor is a national planning model. Instead of a highway, it includes commuter rail and rapid transit service, a 5-mile linear park system, a new community college, hundreds of new and rehabilitated housing units and new retail and mixed use development in, and adjacent to the former highway corridor.

The keys to this effort were that residents believed in the worth and integrity of their neighborhoods. They made themselves knowledgeable and vigorously participated in the process, from planning and design, to decisions about economic development. They chose not just to stop something but to also build something! The result generated jobs and affordable housing and created economic development opportunities for community based organizations and entrepreneurs.



Often, attempts to redevelop urban neighborhoods are resisted by fears of gentrification. This is a complex and troubling issue – one which should be addressed thoughtfully. Sometimes forgotten in the discussion however, is that African American communities that were segregated, whether by statute or de facto, often consisted of a community that was economically, if not racially, diverse.

It is only in recent years that many such neighborhoods have become almost exclusively the domain of the poorest among us. Particularly troublesome is the perception among many African American city dwellers that if streets are made clean and safe, retail areas are revitalized and new housing is proposed, then “it must not be for us”, and consequently, displacement is imminent.

In the first place, as working, tax-paying citizens, African Americans must get comfortable with the idea that we are entitled to safe, clean neighborhoods. Further, we must pursue strategies in which our neighborhoods offer choices for a wide range of economic levels and even ethnic groups, without losing their African American core populations. Often, when people reminisce about the heydays of the neighborhood, it was an economically diverse and sometimes even ethnically mixed community that they recall.

Today, perhaps more than ever, our young people need to see successful folk living and working in the community who look like them. We need to leverage our presence, our property and our equity in order to play a greater role in redevelopment actions that stabilize our neighborhoods and diversify the economic base. Although my emphasis here is skewed toward residential neighborhoods, I do not mean to suggest that we should not actively pursue business and development opportunities “downtown” as well. Throughout the country, there are knowledgeable African American developers and business persons who have found success in both environments.

Another critical strategy to increase the influence of African Americans in the revitalization of the city is

to aggressively embrace diversity. We have had a long struggle to achieve even the limited levels of empowerment we wield today. It is understandable that there is a reluctance to share those victories, but I believe it is shortsighted and counterproductive not to seek mutually beneficial alliances with other groups, and in particular, the new Caribbean, Latin American and Asian immigrants moving into the cities. Not only do such alliances strengthen the urban voice in redevelopment policies, they represent increased business opportunities to be leveraged in retailing and housing development. The most important color in this equation is green!

In summing up, my work across the country suggests to me that the worst for the cities may be behind us. I also think there is a palpable weariness of the struggle for acceptance and loss of community and common values, when so many potential anchors of our neighborhoods are dispersed to communities in which African Americans are substantially in the minority. Few things could have symbolically reinforced that sense of isolation more than the O. J. verdict.

On the plus side, we are still a major presence in the inner cities of America and as I have cited in this article, we live in neighborhoods that are not without significant assets. Unfortunately, African Americans are sometimes the last to see these strengths and others have capitalized on them before we even knew what was happening.

I am pleased that this publication has invited discourse on the physical dimension of African American life in the cities. As noted, there are new and potentially exciting opportunities that we can position ourselves to benefit from socially and economically. I am not proposing however that we should re-segregate ourselves into cities. I think black people should live and work wherever we want to. In fact I am decidedly pro choice; people of color should have the opportunity to live in comfort, in the country, small towns, or the suburbs.

What has been missing for too long in the array of choices, however, is the option to live in safe, clean, well designed, interesting city neighborhoods. Collectively we have the resources to make this happen and in the process, the entire African American community can prosper.





## FEATURES

**URBAN REHAB**  
**"THE CRISIS OF URBAN REVITALIZATION"**  
*by William Tate*

Paterson, New Jersey, known to some as "Silk City", is one of many urban communities in America in need of major rehabilitation. Through time, the once fertile industrial city has become the home of lifeless factories and abandoned buildings. In essence, these structures are sculptural artifacts that tell the story of Paterson. Yet, the story remains untold. The city is filled with many of these antiquated structures. Needless to say, the environment is in need of change, but when?

As I walk through this museum of uninhabited historic masses, I search for a way back to a prosperous city. In the same breath, I am very aware of the struggle imposed by regional demographics and economics. Therefore, my philosophical positioning is a derivative of the current state of Paterson. I know that the solution involves more than financial coverage. It involves complete restoration. Rehabilitation, by definition, involves the process of restoring something to its initial function. This means that, educating the minds of the people within this domain is necessary before any concrete is poured.

As a part of my own analysis of the city, I have begun to explore a particular segment of Paterson's society; the realm of public transportation. Historically, this area was a haven for the movement of goods and people

in and out of the city. Paterson was renowned for its locomotives. However, this characteristic has been lost. The primary mode of transportation within this city is vehicular. The current locations for the bus and train systems are separated. My investigation explores the idea of consolidating both the bus and train into a centralized location for the downtown area. This move can potentially alleviate traffic at the inner core of the retail district. Also, the event would improve the social implications of the area.

Inextricably, Paterson has made attempts to update the urban fabric. Currently, a new commercial center is under construction in the vicinity of my proposed location for the transportation hub. Also, some of the old factory buildings are going through the adaptive re-use phase for commercial and residential use. At the time, I am conducting a feasibility study of this specific zone to propose to the City of Paterson and New Jersey Transit. Although this action is focused on a particular node downtown, the outcome can trigger discussions about how this ideology can advance this region on an urban scale. I have invested time into understanding the complexities of such a proposal. So, I am aware of the social and cultural implications attached to a proposal of this kind. The following images are a brief inside on some of my studies on concept of this transit integration project.

**As I walk through this museum of uninhabited historic masses, I search for a way back to a prosperous city.**

### DESIGN STATEMENT:

Downtown Paterson has much potential for economic and cultural growth. My proposal essentially acts as a node in the core of the downtown district to give this area a sense of place. The station is not only a symbol of movement; it can also be the rebirth of an industrial economy for Paterson.

My proposition for this zone is more about the voids between the buildings than the actual buildings themselves. I believe that my idea for a centralized station can orchestrate the beginning of a new urban logic for Paterson. The station will compel more people to use public transportation and thereby reducing vehicular pressures and carbon emissions.

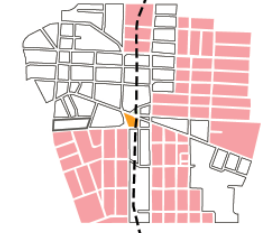
The above map illustrates the individual typologies that exist within the core area. The smaller diagrams indicate the percentage of each typology when isolated from the other constituent forces.

This allows us to see how the station will provide access to that particular sector of the downtown district. It also expresses the relationship between the various components of infrastructure.

The sketch on the following page is a schematic for a possible layout for the station within this urban community. The juxtaposition of both modes of transportation creates a sense of place in Paterson at the most important part of the city. The result will increase revenue and become a new start for this historic district.



Proposed Location



Residential Zone 55%



Designate Zone 100%



Commercial/ Retail 27%



Industrial Zone 11%



Institutional 7%

The commercial zone is PRIME REAL ESTATE for retail shops and redevelopment for the city of Paterson. In the midst of this zone, there are many abandoned structures that are in desperate need of an adaptive re-use strategy.

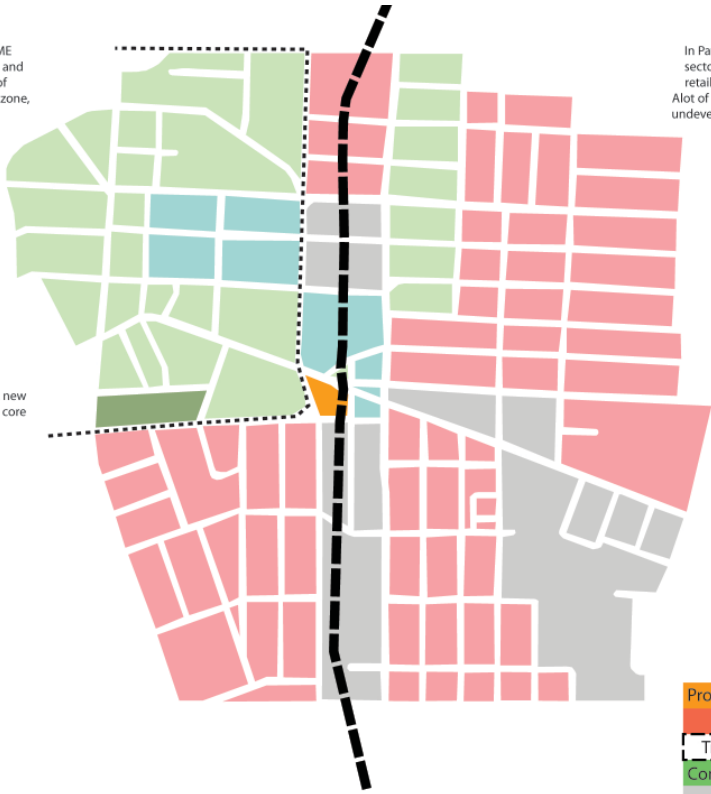
The dashed area will have the most impact by adding the station in this zone.

This area is the location of a new commercial center near the core of the downtown district.

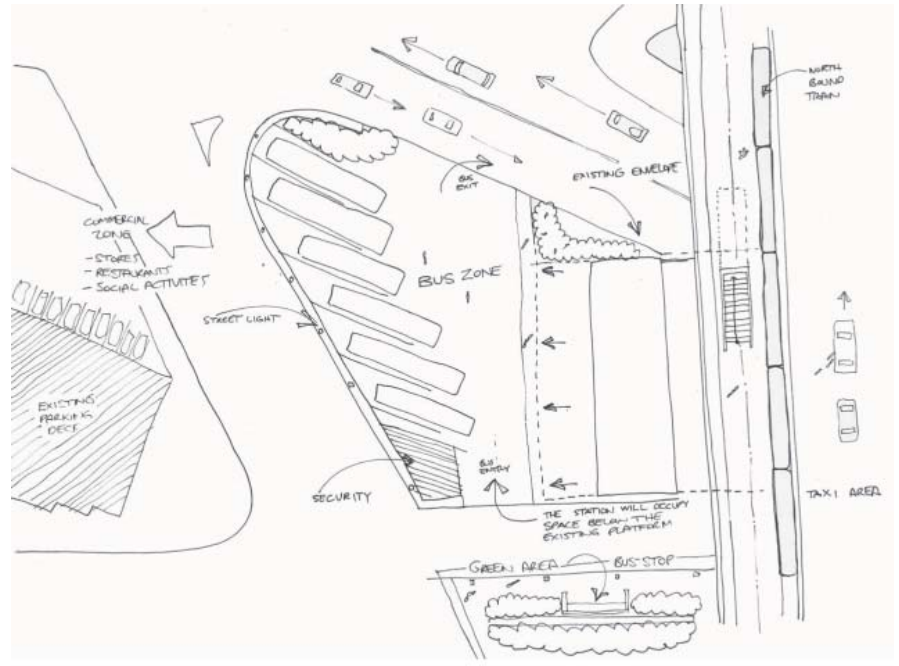
This is the existing train line in Paterson, New Jersey (NJ Transit Main Line).

North Bound - Last stop is Port Jervis  
South Bound - Last stop is Hoboken

In Paterson, the residential sector surrounds the major retail and commercial area. A lot of the residential lots are undeveloped and are in need of restoration.



- Proposed Location
- Residential
- Transportation
- Commercial/ Retail
- Industrial
- Institutional



New mall currently construction in downtown Paterson.





## FEATURES

### HARLEM IN THE HERE AND NOW: WHAT'S IN A NAME?

by Charles Miles, NOMA

"Oh, OK, great.... so...where in town do you live?"

"Oh, yeah, I live in Harlem...well, like West Harlem...or Hamilton Heights... actually, I don't know what they are calling it now...actually, scratch that, I live Uptown...I guess."

The exchange above, often heard at get-togethers in New York, is becoming a more difficult question to answer definitively. In fact it may even prompt the internal dialogue: "What neighborhood do I live in exactly? And what are they calling it now?"

Take for example, Harlem. While Harlem has experienced a real estate boom along with the rest of Manhattan during the past ten years, no other neighborhood has had its geographical boundaries and names stretched and morphed by those seeking to capitalize on its rediscovery. Many longtime residents have lamented various changes to the neighborhood's character, and along with this has come a strange sense that the neighborhood's very name is changing as well. This can reduce you to just giving your physical address when asked where you live—it's all you can be sure of.

In fact, Harlem is as much a concept as a neighborhood, which makes it amenable to stretching and renaming. Harlem covers the largest area of any neighborhood in Manhattan, traditionally extending from 110th Street (Central Park South) north to 155th Street and across Manhattan between the Hudson and Harlem Rivers. This

dry physical description of Harlem is superseded by the sense of place that defines the neighborhood so strongly. This sense cuts both ways—some see the neighborhood positively as an incubator of black culture, while others have historically feared the neighborhood as a hotbed of crime, a place to be avoided entirely. Both views have basis in truth, but as the crime rate in New York has declined and housing prices all over the city have skyrocketed, developers see Harlem as the final frontier. However, to attract potential buyers to Harlem, builders and realtors are faced with dilemmas. How do you get affluent customers to overlook Harlem's reputation in a city with some of the highest racial and socioeconomic segregation in the entire country?

One option: convince buyers that they are not really in Harlem. People from outside of Harlem may view it as one undifferentiated mass, but the neighborhood is so physically large and diverse that it is actually broken down into multiple districts, which are not so demographically different from each other. Hamilton Heights, Sugar Hill and Vinegar Hill are only three of the districts on the west side of the neighborhood. While these enclaves received their names and historic identities from topographical features or small historic landmarks within their vague boundaries, increasingly the names are used or created as marketing tools by realtors eager to promote the property for sale, but not overly eager to locate the property within Harlem itself. For example, Hamilton Heights is a name that does not have positive or negative connotations to people that are considering relocation into a new neighborhood. It's a blank slate. When walking around Harlem, as you go past the increasing

number of large real estate offices, you are bombarded with alluring advertisements for condo conversions in Sugar Hill, apartments in Hamilton Heights, brownstones in Striver's Row area, but the word "Harlem" is increasingly hard to find when property is for sale.

### In Harlem, names, the ability to name, and the use of names symbolize power and control.

The contortions and evasions of the developers and realtors are increasingly inventive. If no name exists for the place you are trying to sell, or the name that exists lacks the requisite pop, brainstorm until you think of an acronym that suggests youth and vitality. Just whatever you do, do not mention Harlem. The section of West Harlem between 125th and 135th streets has historically been known as Manhattanville (not including those occasions when it is called Vinegar Hill or lumped in with Hamilton Heights). As you walk through, you may only see parking lots and storage facilities, yet you are walking through one of the most contested neighborhoods in Manhattan. The most notable physical feature of Manhattanville is a series of viaducts that carry noisy train and automobile traffic over 125th Street and are also used by film crews seeking a seedy look for crime dramas. The upper reaches of the viaduct are popular as camping sites for the homeless and have a reputation among residents as no-go zones. However, realtors have to market the area and have latched on the viaduct, renaming the neighborhood Viaduct Valley...or ViVa for short.

But at least promoters used a salient physical attribute to create the term ViVa. Other developers in central Harlem simply created a district that seems to be confined to one building. Prudential Douglas Elliman has marketed a new building at Frederick Douglass and 118th Street called SoHa 118—SoHa being an acronym for South Harlem or South of Harlem. The problem is that the only place in Harlem where South Harlem exists and is acknowledged as a district is on the nameplate and in the marketing materials for the building itself. And South of Harlem is commonly referred to as Central Park.

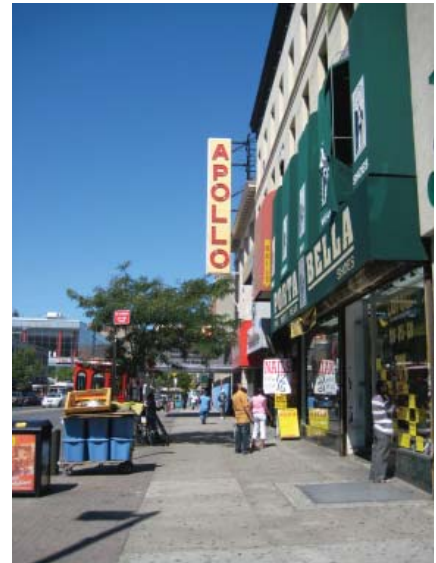
And SoHa 118 is not even the most fascinating condo name you find while walking around Harlem. Condo names are increasingly the primary way that famous artists in Harlem are remembered. A stroll can take you past the Ellington on the Park, the Ellison, and the Langston. Best of all, one finds the Kalahari condo development on 116th Street, whose name has no real relation to Harlem. And when you walk up towards Central Harlem, you see large banners promoting the SoHo North Condominiums, which are located on 124th Street—well north of SoHo indeed. A visit to the website for the development explains:

“...SoHo North combines the exclusive luxury of loft living with the rich cultural heritage of West Harlem.” Sounds nice. Except that 124th Street at Frederick Douglass is commonly viewed as being in the middle of Harlem, not in West Harlem, which is linked with higher incomes and higher levels of education than Central Harlem. Combined with the use of “SoHo” in the condo’s name, the project comes across as an exercise in evasion with intent to sell. A look at some of the other development names on the Halstead website reinforces this notion, with buildings in other, perhaps less problematic neighborhoods adhering to the truth in advertising rule and simply using their physical address for a name.

Names and boundaries matter in Harlem, and in New York as a whole, which is why they have always been disputed. As you travel north along the avenues in Manhattan, Harlem announces itself with the change of street name: Seventh Avenue becomes Adam Clayton Powell Boulevard, Eighth Avenue becomes

Frederick Douglass Boulevard, and so on. In the past, streets and developments were named via community and consensus as an assertion of identity and sense of place. The increasing fragmentation and renaming of Harlem today is driven by marketing and political strategies designed to ignore the realities of a neighborhood that has a per capita income one-third the average of its county—New York County, which has the largest income gap in the nation. In effect, the definitions of Harlem are becoming an economically driven, top-down calculation instead of a cultural and political affair. More than ever, neighborhoods are now brands and have to be marketed as such—but some brands need a little enhancement to sell. And gentrifying neighborhoods, often poor and minority, need more enhancement than others.

A mixture of class, race, and real estate has always driven neighborhood change in New York. The situation in Harlem today is different because of the use of language in an attempt to obscure and negate the facts of the neighborhood for sales purposes. Minority groups and poorer residents have always seen Harlem as a place where they could define and control their own space. The current renaming craze is a transparent example of the ability of those with money (regardless of



race) to come into a neighborhood with a defined identity and use language as a tool to reshape and redefine the neighborhood, in many cases without regard to historical precedent, or reality. People of different economic levels can now live in Harlem and have wildly diverging names and definitions for it, which threatens the historic cohesion of the neighborhood.

So...what is in a name? In Harlem, names, the ability to name, and the use of names symbolize power and control. And the new names emerging are a sign that power and control in Harlem is starting to shift into new hands.



# FEATURES

## THE EDUCATION OF AFRICAN AMERICAN ARCHITECTS: AN UPDATED DEMOGRAPHIC STUDY

**Center for the Study of Practice**  
College of Design Architecture, Art & Planning  
University of Cincinnati

**Dennis Alan Mann**  
Professor of Architecture  
University of Cincinnati

**Bradford C. Grant**  
Professor of Architecture  
Director of the School of Architecture and Design  
Howard University

Professor Bradford Grant, Director of the School of Architecture and Design at Howard University and Dennis Alan Mann, a professor of architecture at the University of Cincinnati have been tracking licensed African American architects since 1989. Our work has resulted in two hard copy directories (1991 and 1996) and two professional surveys (1995 and 2000). We also maintain a web site at <http://blackarch.uc.edu> where we list architects by name and by state of residence.

We continue to be engaged in demographic studies of African American architects. We have concentrated solely on following the careers of licensed architects since licensure is a matter of public record, therefore clearly bounding our demographic group. Our current piece of research work has been to determine which universities each African American architect received his or her degree(s). This information has been drawn from our data base which currently lists 1647 architects of who 217 are women.

This project originally arose when we noted in an earlier study that nearly forty five percent of African American students in professional architecture programs (B Arch & M Arch) in the USA had attended Historic Black Colleges and Universities (HBCUs). These programs are located at Florida A&M, Hampton, Howard, Morgan State, Prairie View A&M, Southern, and Tuskegee universities. If this was the case, we hypothesized, would that same percent transfer through to those who eventually became licensed? And moreover, where did the others receive their degrees? How many continued on to receive graduate degrees? Where did they study?

Since there was no data to draw from, we had to patiently query each architect in our data base to gather this information. We also corresponded with over eighty schools of architecture. We have been successful in identifying universities and degrees for everyone but seven professionals listed (less than one percent undetermined at this writing).

The first general statistic that we discovered was that over thirty five percent of African American architects hold at least one degree from an HBCU (If someone held one degree from an HBCU and another from a majority university they were listed in the total below under HBCU. There were 81 in this category). This aligns well with our earlier finding on where African American students study architecture (This data was attained from the National Architectural Accreditation Board Reports filed by accredited schools of architecture). Given that there are only seven accredited architecture programs at HBCUs and over 110 other accredited programs in the USA, it became readily apparent that the HBCUs were making a significant contribution in educating future African American architects. Yet we have noticed over the past ten years about a two percent decrease (37 percent to 35 percent) in those from HBCU programs.

### OVERALL TOTALS OF WHERE PROFESSIONAL DEGREES WERE GRANTED

HBCUs*	576	35.0%
MAJORITY SCHOOLS only	988	60.0%
NO DEGREE (or Assoc. degree)	54	3.3%
INTERNATIONAL UNIVERSITY Only	22	1.3%
UNKNOWN	7	0.5%
<b>TOTAL Number Licensed</b>	<b>1647</b>	
Male	1430	86.8%
Female	217	13.2%

\* We included North Carolina A&T, Tennessee State, Central State, and Lincoln University in these totals. At least one degree from an HBCU.

### THE HISTORIC BLACK COLLEGES AND UNIVERSITIES

The breakdown among the various HBCUs is illustrated in the list below:

AT LEAST ONE DEGREE FROM AN HBCU	Accredited
Howard University	1950/51
Hampton University	1970/71
Tuskegee University	1970/71
Southern University	1970/71
Florida A&M University	1979/80
North Carolina A&T	*
Prairie View A&M	1992
Morgan State	1991
Tennessee State	*
Central State	*
Lincoln University	*
Norfolk State	*
#Howard & Tenn. State (1 degree @ each)	1
#Howard & Tuskegee (1 degree @ each)	2
<b>TOTAL</b>	<b>576</b>



1. All professional degree programs are accredited on a regular basis by NAAB. The date listed above is when a program first received accreditation.
  2. Neither university has an accredited B Arch or M Arch program. Their degree is in architectural engineering.
- \* Not an accredited architecture program

### THE MAJORITY SCHOOLS

We defined the majority schools as all the accredited programs at American Collegiate Schools of Architecture (ACSA) where a majority of the students were not African American. (we did not poll the ten Canadian schools who also belong to the ACSA, newly accredited programs where there were not likely to be any graduates who have become licensed, or some universities in locations in the USA where there were not likely to be many African American graduates). In all we heard back from eighty three programs at the date of this writing. This is what we found:

#### UNIVERSITIES WITH 10 OR MORE LICENSED AFRICAN-AMERICAN GRADUATES

		Accredited
City College of New York	59	1967/68
Columbia	58	1945/46
Pratt	58	1947/48
Illinois/Urbana	53	1945/46
Harvard	49	1945/46
Cal/Berkeley	38	1945/46
Cornell	37	1945/46
Michigan	33	1945/46
MIT	32	1945/46
Georgia Tech	127	1945/46
NYIT	24	1977/78
Detroit/Mercy	22	1965/66
Yale	22	1945/46
IIT	20	1945/46
Lawrence	20	1974/75
Kansas State	18	1945/46
Notre Dame	18	1949/50
Southern California	18	1945/46
Syracuse	18	1945/46
Washington Univ.	18	1945/46
Illinois/Chicago	17	1969/70
UCLA	17	
Kent State	16	1962/63
Cal Poly/San Luis Obispo	15	1966/67
Cincinnati	15	1947/48
Florida	15	1948/49
Texas/Austin	15	1945/46
Virginia Tech	15	1957/58
Ohio State	14	
Virginia	14	
Clemson	13	1953/54
Kansas	13	
North Carolina State	13	
Rice	13	1945/46
Arkansas	12	1958/58
RPI	12	
Texas/Arlington	12	
Catholic	11	1945/46

1. Note that the numbers above only account for a person ONCE at a university even though some may have received more than one degree from that University.
2. If someone received a degree from MORE THAN ONE university, they will show up in the totals for each university.
3. Note that numbers include non-professional degrees, masters degrees, and doctorates.

### GRADUATE DEGREES

We were also interested in determining how many African American architects hold graduate degrees. Since we had no national statistics to compare with we only listed the overall totals.

Masters Degree*	545	(33.2% of 1639 known universities)
Phd, Doctorate, or LLD	18	
Law Degree (LLD)	9	

\* Masters degrees are in a wide variety of fields including Architecture, Urban Design, Landscape Architecture, Regional Planning, City Planning, and Business

**Black architects are growing in numbers and slightly in percentage when measured against all licensed architects**

### BORN OUTSIDE OF THE UNITED STATES

More by accident than intent we also began to notice a number of names that indicated that someone was born outside of the United States. They may have originally arrived to study or perhaps immigrated (though nearly all we have identified have a degree earned in American). With greater intent we determined that nearly 13 percent were immigrated. This study is still incomplete and we have no figures to compare with other major professions (medicine, law or engineering).

To date this is what we know:  
209 of 1647 (12.7%) were born outside of the United States

### CONCLUSION

While we are still tracking the dynamic and growth of Black architects, we see some possible trends or directions. Black architects are growing in numbers (a 100% increase since we began in 1990) and slightly in percentage when measured against all licensed architects (1.1% to about 1.6%). Furthermore the education, graduation, and eventual registration of African Americans at majority schools is growing slowly while at the same time decreasing as a percentage at the HBCUs. More Black architects are undertaking graduate degrees and there are a growing number of Black architects born outside of the US. These possible trends and others are the context for our continuing study and understanding of the role of the Black architect. This data can become useful and important substance for ideas and strategies to increase Black architects and to diversify and strengthen the profession.



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."

This year, GSA amplifies this commitment by designating Regional Champions to promote the goals of the Charter and wishes NOMA every success as it convenes its 2008 Conference in Washington, DC.

# EVOLVE

EXPANDING OUR HORIZONS



THE NATIONAL ORGANIZATION OF MINORITY ARCHITECTS



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*Dedicated to the memory of our departed heroes:*

Wendell Jerome Campbell, 1927 – 2008

Charles Grant Lewis, 1948 – 2008

Arthur Silvers, 1930 – 2008

J. W. Robinson, 1927 – 2008

Stephen Kliment, 1930 – 2008

JOHN MUIR:

*“Let children walk with Nature, let them see the beautiful blendings and communions of death and life, their joyous inseparable unity, as taught in woods and meadows, plains and mountains and streams of our blessed star, and they will learn that death is stingless indeed, and as beautiful as life.”*