
2013 RUDY BRUNER AWARD

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For your convenience, the following pages are in writable pdf format and may be filled in online. However, your final submission must be printed out and submitted as a hard copy and placed in an 8-1/2"x11" binder AND as an electronic file on a CD.	
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2013
RUDY BRUNER AWARD
SELECTION COMMITTEE



2013 AWARD SELECTION COMMITTEE



Mick Cornett

Mayor, Oklahoma City, OK

Mayor Mick Cornett is at the forefront of Oklahoma City's renaissance. Its economy has been one of the strongest in the nation and the City appears regularly on national "best of" lists. Cornett was named *Governing* magazine's 2010 "Public Official of the Year" and finished second in the City Mayors Foundation's "2010 World Mayor Award." He is frequently asked to speak to Congress and the White House and is a Trustee of the U.S. Conference of Mayors.

Born and raised in Oklahoma City, Cornett earned a degree in journalism at the University of Oklahoma and an MBA from NYU's Stern School of Business. He entered politics after a successful career in broadcast journalism and advertising, winning a City Council seat in 2001 before being elected at Oklahoma City's 35th mayor in 2004.

Mayor Cornett led the charge to pass MAPS 3 – a \$777-million infrastructure program that will dramatically reshape Oklahoma City and enhance the quality of life for its residents. Projects will include a 70-acre downtown park, riverfront recreation, hike and bike trails, a modern streetcar system, a convention center and new senior wellness centers.

Mayor Cornett is guiding the completion of one of the nation's largest public school capital improvement projects – a \$700-million program to build or renovate more than 70 schools throughout the city, including a new downtown elementary school serving families in Oklahoma City's growing urban core. In addition, he is overseeing Project 180, an ambitious and forward-thinking \$140-million, three-year redesign of downtown streets and sidewalks, designed to make the city more pedestrian friendly.

In 2007 Mayor Cornett put Oklahoma City "on a diet," challenging citizens to improve their health and lose a collective one-million pounds, a goal reached in January 2012.



Ann Coulter

*Owner, A. Coulter Consulting
Chattanooga, TN*

Ann Coulter has over 20 years of experience leading participatory planning processes and development efforts in the public and private sectors that have contributed to the transformation of downtown Chattanooga.

In 1993 Ms. Coulter was named Director of the City of Chattanooga's Office of Economic and Community Development and later became Executive Director of the Chattanooga-Hamilton County Regional Planning Agency, where she was responsible for regional long-range planning for ten local governments. From 2000 to 2005 she served as Executive Vice President of RiverCity Company, where she authored the strategic plan leading to the historic 21st Century Waterfront Plan, \$120 million of public and private improvements to Chattanooga's downtown waterfront.

Ms. Coulter is currently a consultant specializing in public engagement, visioning and strategic planning. Recent projects include managing strategic planning processes for the Tennessee Aquarium, The Hunter Museum, and the Urban Design Challenge – a year-long series of downtown urban design exploration. She is a consultant to a five-county regional planning process in eastern Tennessee.

A Chattanooga native, Ms. Coulter is a graduate of Middle Tennessee State University and holds a Master's degree in Political Science from University of Missouri. In 2003 she was awarded a Loeb Fellowship from Harvard's Graduate School of Design, and in 2006-2009 served as a Turley Fellow in Urban Revitalization at University of Memphis. In 2005 Ms. Coulter led a field of eight candidates in Chattanooga's non-partisan mayor's race but lost a run-off election with 46% of the vote. Ms. Coulter is a founding member of the Chattanooga Women's Fund. She wrote and produced *One Road*, a documentary film about a Native American public art installation in Chattanooga that has screened at film festivals in three states.



Walter Hood

*Principal, Hood Design, Oakland, CA and
Professor, University of California, Berkeley,
College of Environmental Design*

Walter Hood is an artist, designer and educator. He regularly exhibits and lectures on professional and theoretical projects nationally and internationally. Hood Design has been engaged in architectural commissions, urban design, art installations, and research since 1992. Mr. Hood is also a professor at the University of California, Berkeley's College of Environmental Design, where he chaired the Department of Landscape Architecture and Environmental Planning from 1998 to 2002.

Mr. Hood presently serves as the Goldman Sachs Design Fellow for the Smithsonian Institute, assisting the museum staff in re-conceptualizing its public spaces. Other honors include the AIA Award for Collaborative Achievement, a USA Character Approved Honor by NBC Universal, and the Cooper Hewitt National Design Award for Landscape Design. He is also a Fellow at the American Academy in Rome. Mr. Hood's work was recently featured in Art Institute of Chicago's "Learning Modern" exhibition and in "Art in America" in 2010. Last spring, he was a selected winner for the Venice Biennale and exhibited two projects: a green street and plaza for Center Street in Berkeley, California, and the Greenprint, an urban landscape vision for the Hill District in Pittsburgh, Pennsylvania.

Recent work includes the gardens at the new DeYoung Museum in San Francisco, Splash Pad Park in Oakland, the Sculpture Terrace for the Jackson Museum of Wildlife Art in Wyoming, the Powell Street Promenade in San Francisco and the Baisley Park/50 Cent Garden in Queens, NY. His published monographs: *Urban Diaries* and *Blues & Jazz Landscape Improvisations* won an ASLA Research Award in 1996. Mr. Hood has Masters degrees in Architecture and Landscape Architecture from the University of California, Berkeley and a Distinguished Master of Fine Arts degree from The School of the Arts institute of Chicago.



Cathy Simon, FAIA

*Design Principal, Perkins+Will
San Francisco, CA*

Cathy Simon leads the Civic, Corporate + Commercial practice for Perkins+Will's San Francisco office. The work encompasses everything from mixed-use buildings to housing to civic and cultural institutions, from the reinvention of historic structures to large-scale urban design projects, including award-winning work across the Bay Area, the U.S. and around the world. Ms. Simon was a founding partner of SMWM, an award-winning women-owned, national architecture, planning and urban design firm that merged with Perkins+Will in 2008.

Ms. Simon's focus on transformative design is evident at all scales. Notable smaller projects include university buildings and independent K-12 projects including the Urban School, a private high school whose identity and relationship to its neighborhood were revolutionized as a result of its new building. Large-scale work includes San Francisco's Ferry Building, a once-disused relic reborn as a public marketplace, as well as a place of vibrant community, a "living room" for the Bay Area.

A leader in transformation of older buildings for new uses, Ms. Simon's design philosophy and expertise have made her a spokesperson for the burgeoning revitalization of post-industrial waterfronts worldwide. Along the San Francisco waterfront, she has been responsible for dramatic work refashioning multiple piers and new neighborhoods including Mission Bay and Treasure Island, and crafting Mission Rock, the new mixed-use district at Seawall Lot 337. Ms. Simon is in demand as a speaker and teacher on issues of urbanization, revitalization, place-making, preservation and reuse, and the ways and means of creating these vibrant places that nurture the growth of community.

Ms. Simon is a graduate of Wellesley College and Harvard University's Graduate School of Design. She is a Fellow of the American Institute of Architects.



Susan S. Szenasy

*Editor-in-Chief, METROPOLIS
New York, NY*

Susan S. Szenasy is Editor-in-Chief of *METROPOLIS*, the award-winning New York City based magazine of architecture and design. Since 1986 she has lead the magazine through decades of landmark design journalism, achieving domestic and international recognition. Ms. Szenasy is internationally recognized as an authority on sustainability and design and is a frequent lecturer and panel moderator on broad-ranging design topics including *METROPOLIS* Conferences.

Ms. Szenasy has served on the boards of the Council for Interior Design Accreditation, Landscape Architecture Foundation and Fashion Institute of Technology's Interior Design department and Center for Architecture Advisory board. She has been honored with two IIDA Presidential Commendations, is an honorary member of the ASLA, and the 2008 recipient of the ASID Patron's Prize and Presidential Commendation as well as the SARA/NY medallion of honor.

Ms. Szenasy has received a citation and an honorary membership from NYC AIA. Along with *METROPOLIS* Publisher Horace Havemeyer III, she was a 2007 recipient of the Civitas August Heckscher Award for Community Service and Excellence. In 2011 she won the Gene Burd Urban Journalism Award and was named a Senior Fellow by the Design Futures Council.

Ms. Szenasy is the cofounder of Rebuild Downtown Our Town, a coalition of New Yorkers who came together after the 9/11 tragedies to contribute their expertise to building the 21st century metropolis at the site of the former World Trade Center.

Ms. Szenasy holds an MA in Modern European History from Rutgers University and honorary doctorates from Kendall College of Art and Design, the Art Center College of Design and the Pacific Northwest College of Art. She lives in the East Village in a small loft where she moved after 9/11 to reduce her ecological footprint.



Jane Werner

*Executive Director,
Children's Museum of Pittsburgh
Pittsburgh, PA*

As Executive Director Jane Werner has been responsible for leading the award winning expansion of the Pittsburgh Children's Museum and collaborative efforts to revitalize adjacent buildings and public spaces. In 2007 Ms. Werner received the Gold Medal from the Pittsburgh Chapter of the American Institute of Architects in recognition of her contributions to the profession.

Ms. Werner directed the architectural design competition for the museum expansion, funded in part with a National Endowment for the Arts grant, and completed a \$29 million capital campaign for its implementation. The Silver LEED certified project received the 2006 American Institute of Architects National Award, 2006 National Trust for Historic Preservation Award, and 2007 Rudy Bruner Award Gold Medal. In 2009 the Museum received the National Medal from the Institute of Museum and Library Services for its work in the community and in 2011 was named one of the top ten children's museums in the country by Parents Magazine.

In 2006, with funding from the National Endowment for the Arts, Ms. Werner initiated the Charm Bracelet Project, a network of organizations working together to strengthen connections between Pittsburgh's Northside and the neighborhood's cultural institutions. She raised \$2.5 million for the renovation and operation of the adjacent New Hazlett Theatre, a collaborative project with the Andy Warhol Museum and the City of Pittsburgh. In 2012 the Museum opened the renovated Buhl Community Park, a partnership between the Museum and the City of Pittsburgh.

A graduate of Syracuse University, Ms. Werner is currently President of the Association of Children's Museums and sits on the boards of the Greater Pittsburgh Arts Council and New Hazlett Theater, and on the advisory boards of the Forbes Fund, Kids and Creativity Working Group, Fred Rogers Center.

2013
RUDY BRUNER AWARD
COMPLETING
THE
APPLICATION



The Rudy Bruner Award

American cities embody our nation's greatest triumphs and most daunting challenges. At their best they showcase the rich diversity, cultural achievement, and democratic values that characterize the American spirit. At their worst they reflect our country's most persistent social ills – economic disparity, hopelessness, neglect and abandonment. Yet there are those places that are developed with such vision and imagination that they transform urban problems into creative solutions. By recognizing these extraordinary places, the *Rudy Bruner Award (RBA)* seeks to promote fresh and innovative thinking about cities, and to encourage us all to demand excellence in our urban environments.

Excellence exists in every city. It can be found in downtowns, neighborhoods, in small cities and large ones. The purpose of the Award is to discover places that embody design excellence inclusive of their social, economic, and environmental factors.

These places often transcend the boundaries between architecture, urban design, and planning. They are born through processes of transformation – the renewal of something old, or the creation of something new that resonates in the history of community life. These extraordinary places enrich the quality of the urban experience, and serve as models for placemaking in cities across the country.

Eligibility/Who May Apply

- **The project must be a real place, not just a plan or program.** Programs alone will not be considered.
- Since site visits are integral to the award process, the project must have been in operation for a sufficient amount of time to demonstrate success.
- The project must be located in the **contiguous 48 states**. It is not feasible to conduct site visits at international locations or in Alaska or Hawaii.
- There are no distinct categories. Projects may include any type of place which makes a positive contribution to the urban environment.
- Urban environment is broadly defined to include incorporated cities, towns, or villages; a neighborhood within a city; an urban county; or an officially recognized region made up of two or more cities.
- Applications may be initiated by any person who has been involved in the planning, development or operation of a project.
- Previous applicants and Honorable Mention winners may re-apply. Previous winners are not eligible. Please do not apply more than three times.

Completing the Application

The application is designed to give each project the opportunity to state its story in its own words, and to elicit multiple perspectives on project development. **Applicants are urged to concentrate their efforts on providing a clear description of the project and thorough answers to questions on the application forms. Expensive presentations are discouraged.**

Visual representations of the project such as drawings, photographs, plans, and maps are important. Selections will be based upon the quality of the project rather than the elaborateness of the presentation.

The completed application must include:

1. **Project Data**
2. **Project At-A-Glance**
Project Data, Project At-A-Glance, and one visual image of the project are sent to the Selection Committee prior to the initial meeting in January. It is important to make these descriptions succinct and clear.
3. **Project Description**
Project Description asks about the values underlying the project. The *Rudy Bruner Award* recognizes that values are implicit in the process of placemaking, and form the basis for many of the decisions and trade-offs required in a complex process.
4. **Perspective Sheets**
See information at right.
5. **Visual Representation of the Project**
A clear visual representation of the project is required, but need not be elaborate or costly. Straightforward photographic images are adequate. Maps are also very helpful.
6. **Optional Supplementary Pages**
Supplementary materials such as clippings, brochures, or published reports should be added only if they contribute to the understanding of the project. **Videotapes and architectural boards cannot be accommodated and should not be submitted.** Please do not include materials that need to be returned.
7. **Award Use**
Award monies must be used to benefit the project or related initiatives. A statement on proposed use of Award monies should be placed in an envelope and sealed. This statement must be included in the application, but will not be considered by the Selection Committee. It will be opened after winner selection, and may be used in press statements or other promotional material.

Perspective Sheets

Perspective sheets are provided to assist people who were involved in the project in describing their personal or organizational point of view. It is important that as many people as appropriate from the following categories complete the perspective sheets. **A minimum of 4 sheets is required** as part of the application. Applicants may use their discretion to identify which categories are most pertinent to their project. Categories include:

- Community Representative;
- Public Agency (from local, state or federal government agencies);
- Developer;
- Professional Consultant;
- Architect or Designer;
- Other (which might not fit above categories).

Please obtain as wide an array of perspectives as possible. More than one "Other" perspective may be submitted if appropriate. Use the perspective sheet marked "Other" for people who do not fit into the categories provided or for a unique point of view that will enhance your submission. The completed perspective sheets must be included in the application package.

Submitting the Application

- The application is a writable pdf. Answers to all questions should be confined to the space provided
- Each completed application must be submitted in two forms: (1) printed out and submitted as hard copy and (2) in electronic form on a CD. Please refer to instructions below regarding format requirements for each. **No email submissions will be accepted.**
- To assist the Selection Committee in pages of the application and the supplementary materials in both hard copy and electronic form in the order indicated above.
- **The hard copy – except for the Award Use form – should be placed in a three-ring binder on 8-1/2"x11" paper. The Award Use form should be placed in a separate, sealed envelope.** The binder will be used by the Selection Committee during our meetings.
- **The electronic copy should be submitted on a single CD in the following components.** Electronic files will be used during our Selection Committee meetings, to supplement the review of projects, use in publications, and archive submissions.

FILE 1: The **ENTIRE** application **except for the Award Use** form as a single pdf.

FILE 2: The **Award Use** form as a single pdf.

(continues on next page)

Submitting the Application (cont'd)

FILE 3: A separate copy of the **Project Data** and **Project-at-a-Glance** forms as a single pdf (these will be forwarded to the Selection Committee prior to the first meeting).

FILE 4: A separate file of all the **graphic materials** (photographs, maps, drawings, illustrations and other visuals), each image saved as an individual JPEG at a minimum resolution of 350dpi.

The Selection Process

Established in 1987, the *Rudy Bruner Award* recognizes one Gold Medal Winner and four Silver Medal winners in each biennial cycle. The *Rudy Bruner Award* is distinguished from other award programs by its broad eligibility criteria, the multi-disciplinary Selection Committee, and the detailed on-site evaluation of each finalist. Each award cycle is documented with a book, which includes in-depth case studies of the winners and a distillation of the Selection Committee discussion. The publications are available from the Bruner Foundation.

The Foundation does not restrict the kinds of projects that may apply. Urban excellence is a dynamic and changing concept, and the *Award* is enriched by a diversity of applications. *Rudy Bruner Award* winners are not selected through an established set of criteria. Rather, the issues emerge from the Selection Committee discussion of the applications.

Prizes and Presentations

The *Rudy Bruner Award for Urban Excellence* is given to five winning projects in each biennial award cycle.

- One Gold Medal Winner is awarded \$50,000.
- Four Silver Medal Winners are each awarded \$10,000.
- The winning project teams may use prize money in any way they choose to benefit the project.
- All winners are promoted by the Bruner Foundation and are included in a book that is published by the Foundation at the end of each award cycle.
- All winners will be featured in award ceremonies and a media outreach effort.
- Many award-winning projects and project participants are featured in Bruner-Loeb forums hosted by the Bruner Foundation and the Loeb Fellowship at Harvard University's Graduate School of Design. For more information please visit: www.brunerloeb.org

2013 Selection Committee

Mick Cornett, Mayor, Oklahoma City, OK

Ann Coulter, Owner, A. Coulter Consulting, Chattanooga, TN

Walter Hood, Principal, Hood Design, Oakland, CA and Professor, University of California, Berkeley College of Environmental Design

Cathy Simon, Design Principal, Perkins + Will, San Francisco, CA

Susan S. Szenasy, Editor-in-Chief, METROPOLIS, New York, NY

Jane Werner, Executive Director, Children's Museum of Pittsburgh, Pittsburgh, PA

2011 Rudy Bruner Award Winners

Gold Medal:

The Bridge Homeless Assistance Shelter, Dallas, TX

Silver Medals:

Brooklyn Bridge Park, Brooklyn, NY

Civic Space Park, Phoenix, AZ

**Gary Comer Youth Center/
Gary Comer College Prep**, Chicago, IL

Santa Fe Railyard Redevelopment, Santa Fe, NM

Key Dates:

- Submissions must be received at the Foundation no later than **Monday, December 10, 2012**.
- Applications received after December 10, 2012 will not be considered.
- Five finalists will be notified by **Monday, February 4, 2013**.
- Site visits to finalists will take place in **February, March and April 2013**.
- The Gold and Silver Medal Winners will be selected and notified in **May 2013**.
- Presentations of the *Rudy Bruner Award for Urban Excellence* will be made in **May and June 2013**.

Rudy Bruner Award Archives

The State University of New York at Buffalo maintains a web site of all *Rudy Bruner Award* winner applications. The SUNY web site address is:

<http://libweb.lib.buffalo.edu/bruner>

The *Rudy Bruner Award* web site contains on-line case studies and images of past winners as well as *Award* history and information on our Selection Committees and publications. Please visit the *Award* site at:

www.brunerfoundation.org/rba

Completed Applications

- Upon submission, applications become the property of the Bruner Foundation and cannot be returned.
- At the close of the award cycle, applications will be permanently housed at the Lockwood Library at the State University of New York at Buffalo.
- Portions of the winner applications will be posted on the *Rudy Bruner Award* web site: www.brunerfoundation.org/rba
- Complete winner applications are posted on Lockwood Library's *Rudy Bruner Award* Archive web site: <http://libweb.lib.buffalo.edu/bruner>
- The Bruner Foundation reserves the right to use, reproduce, or make available to others, for any purpose whatsoever, the material submitted.

Mail Submissions to:

Rudy Bruner Award for Urban Excellence
Bruner Foundation, Inc.
130 Prospect Street
Cambridge, Massachusetts 02139

Contact Information:

Please contact us with any questions regarding the application.

Phone: 617.492.8404

Email: rba2013@brunerfoundation.org

Notice:

Projects from the City of Oklahoma City, OK **are not eligible** for the 2013 Award cycle due to the participation of Mayor Cornett on the 2013 Selection Committee. We look forward to receiving Oklahoma City applications in future award cycles.

2013
RUDY BRUNER AWARD
PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Congo Street Initiative Location Dallas, TX

Owner Congo Street Residents

Project Use(s) Residential

Project Size 6 single family residential homes, 1 residential street Total Development Cost \$975,000.00

Annual Operating Budget (if appropriate) _____

Date Initiated April 2008 Percent Completed by December 1, 2012 100%

Project Completion Date (if appropriate) November 2012

Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name Brent A Brown, AIA Title Founding Director / President

Organization buildingcommunityWORKSHOP

Address 416 S. Ervay City/State/Zip Dallas, TX 75201

Telephone (214) 252-2900 Fax (214) 594-7019

Email brent@bcworkshop.org Weekend Contact Number (for notification): 214-213-7887

Perspective Sheets:

Organization	Name	Telephone/Email
Public Agencies <u>City of Dallas</u>	<u>Miguel Serrano</u>	<u>miguel.serrano@dallascityhall.c</u>
<u>City of Dallas</u>	<u>Cobbie Ransom</u>	<u>cobbie.ransom@dallascityhall.c</u>
Architect/Designer <u>bcWORKSHOP</u>	<u>Benje Feehan</u>	<u>benje@bcworkshop.org</u>
Developer <u>bcWORKSHOP</u>	<u>Benje Feehan</u>	<u>benje@bcworkshop.org</u>
Professional Consultant <u>Beaudette Construction Services</u>	<u>Joseph Beaudette</u>	<u>joeb@beaucs.com</u>

Community Group Congo Street Ella Mae & Christine Garrett 214-554-6116

Congo Street Frankie Boulden FBoulden@dallasisd.org

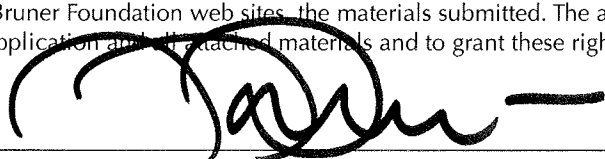
Other Student Sarah Hamzeh shamzeh@gmail.com

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- Direct Mail Email BrunerLoeb Forum Previous RBA entrant Previous RBA Selection Committee Member
 Professional Organization (please specify) Association for Architecture Organizations, Association for Community Design
 Newsletter/Magazine - online or print (please specify) _____
 Other (please specify) _____

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, and to post on the Bruner Foundation web sites, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and the attached materials and to grant these rights and permissions.

Signature



Date

12.07.12

2013
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name Congo Street Initiative

Address Congo Street

City/State/ZIP Dallas, TX 75223

1. Give a brief overview of the project.

The Congo Street Initiative started from the desire to help stabilize the home-ownership of five families on a small street in East Dallas that was forgotten and slated to be removed and redeveloped. The project has grown through intense interaction with residents, stakeholders and partners into a collaborative design and redevelopment effort that produced three phases of work:

- A transitional home was built on the street to house existing residents so that they would not be displaced during construction. The residents named this home the "Holding House."
- Next, one by one, each family moved into the Holding House and was closely involved in the design and construction of the rebuilding of their homes. When construction was complete, they returned to their rebuilt homes and the process was repeated until the needs of all five families were addressed. The Holding House and all 5 rebuilt homes maintain a small footprint and meet the US Green Building Council Leadership in Energy and Environmental Design (LEED) for Homes Gold or Platinum.
- Finally, a green infrastructure phase made up of two parts: 1) rebuilding the existing street into Dallas's first "Green Street" in order to incorporate stormwater management, retention, and bio-filtration while also making it a safer place for residents to live and play; and 2) adding solar power and solar thermal systems to the homes and meeting with residents to assist in reducing their energy consumption and concomitant utility costs.

Part of the success of the project has been to turn a forgotten street into something positive, which has spurred additional development by other groups. Twelve rental units on the south side of the street have since undergone improvements and 24 units of senior housing directly behind the Congo Street homes were completed in the spring of 2012.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

The need for sustainable building practices coupled with the need for affordable homes and healthy neighborhoods presents challenges that traditional design solutions have not been able to resolve. Revitalization efforts have primarily taken the form of either slum clearance or urban infill. These methods can compromise both the current and future state of a community's social and physical infrastructure, resulting in gentrification or falling short of responsible neighborhood development.

The Congo Street Initiative addresses neighborhood revitalization through the application of the Holding House model, allowing residents to remain in their neighborhood during the renovation or rebuilding of their home. By increasing community participation and leadership, the project demonstrates a focused approach to maximizing community investment, challenging the current scope and accepted practices of urban revitalization.

Beyond securing healthier indoor air quality, energy efficiency, and durability through sustainable building practices, all homes are also shaped to contribute to the social enrichment and livelihood of the street through features such as generous front porches and shared landscaping. The new Green Street design features a system that maximizes the filtration of rainfall and other runoff. The street width for traffic is reduced, limiting the use of impervious concrete and improving pedestrian safety. All aspects of the initiative were optimized for multiple dimensions of performance.

Attesting to the initiative's design caliber, the project has received the following local and national design awards: 2008 Dallas AIA Excellence in Community Design Award & Excellence in Sustainable Design Award (Holding House); 2010 Dallas AIA Excellence in Community Design Award & Excellence in Sustainable Design Award (Ms. Ella's House); 2010 AIA & U.S. Housing and Urban Development Department Secretary's Award: Excellence in Community Informed Design (Congo Street); 2011 SEED National Competition Winner (Congo Street).

2013
RUDY BRUNER AWARD
PROJECT DESCRIPTION



PROJECT DESCRIPTION

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

The process of restoring structural integrity to the street developed out of a need to preserve the community and to respect the economic options available to the residents as homeowners. With a common desire to remain on the street despite the urgent need to repair their homes, residents were hesitant to move forward with any plans that would displace them, even temporarily. The challenge was how to redevelop without relying upon relocation or incurring steep financial burden. bcWORKSHOP and the residents began by exploring alternative solutions. Through neighborhood meetings, the idea emerged to build a new residence on the street that would serve as a temporary home for each family during the evaluation and renovation/rebuilding of their homes. The Holding House model delivered a new value to this community by rebuilding it while retaining its social cohesion.

In conjunction with the preservation of a community's social heritage, the Initiative's home designs married the scale and style of the original homes with sustainable design and building practices. Instead of conventional demolition, each existing home was carefully deconstructed to preserve the materials. The incorporation of those reclaimed materials in the new home preserve the memory of the old home and the familial connections to each place. As the original structures measured 625 sf each, larger contemporary homes would have been inappropriate for the scale of the street. Thoughtful design driven by resident input resulted in functional, energy efficient homes with small footprints. The largest rebuilt home measures just 975 sf distributed on two stories, accommodating a large, multigenerational household.

The most significant trade-off to the initiative involved working with a municipal partner with little experience in green street design, the City of Dallas. Congo Street is the first Green Street in the city. As the inaugural endeavor, implementation was delayed as basic resources such as technical manuals did not yet exist. Although invested in the Initiative's success, the City lacked the technical expertise and required extensive oversight throughout the implementation and construction of the street design.

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

Congo Street is located just two miles from Dallas's city center and three blocks from the Texas State Fair grounds in the East Dallas neighborhood of Jubilee Park, a 62-block area housing approximately 2,000 predominantly low-income residents. With a density of 26 units per acre and houses averaging 600 sf, Congo Street is a remnant of a socially and economically segregated time. Built around 1920, this small community of dwellings fell into disrepair with little attention from landlords, the surrounding neighborhood, or the City itself. Many current residents are the children and grandchildren of former renters and witness to multiple generations of its tight-knit community. The area continues to struggle with poverty, language barriers, low educational attainment, lack of job skills and vocational opportunities, and other challenges of lower-income communities.

Since the inception of the Congo Street Initiative, residents and community members have gained a wide array of skills that contribute to a deep investment in their homes and community. These skills include both hard and soft construction skills and a comprehensive understanding of home maintenance and energy efficiency. Volunteers from across the Dallas metroplex and the United States - including architecture students from the University of Texas at Arlington, AmeriCorps volunteers, and hundreds of volunteers from various groups and organizations in Dallas - gained experience in the architecture, construction, and public interest design fields, while getting to know a place and becoming part of a community they otherwise would not have known.

To date, the Congo Street Initiative has directly served and impacted:

- 5 families with new or rebuilt homes (a total of 27 people)
- More than 20 local resident volunteers outside of the 5 families (participated in deconstruction and construction)
- Over 65 architecture students (participated in design and construction)
- Hundreds of volunteers (participated in deconstruction and construction)
- 3 City of Dallas departments gained experience and technical knowledge of green street design and construction

3. Describe the key elements of the development process, including community participation where appropriate.

The Congo Street Initiative would not exist if bcWORKSHOP had not first gained the residents' trust through continued discussion and engagement in the neighborhood. Residents shared that their homes had been deeded to them by their former landlord following decades of neglect. Although the homes were in an extreme state of disrepair, residents did not want to lose the social cohesion that defines the street's character. The Holding House model emerged as a direct response to the challenges voiced by residents by providing an opportunity to remain in the community and actively participate in the revitalization.

This collaboration continued throughout the project in various ways: resident Fred Bowie donated the property that the Holding House was built on; residents guided the Holding House design through a series of critiques; residents decided the order that families moved into the Holding House and had their homes rebuilt; and each family was engaged directly in the design and construction of their home. Following completion of each home, the families on Congo Street held cookouts to celebrate the new home and thank the project volunteers. Propelled by residents' concerns about flooding, the Initiative incorporated the rebuilding of the street as Dallas's first Green Street. Resident usage and preference dictated the communal composition of landscaping and designated parking, completed with pervious pavers. Through a workshop, community members carefully determined the species and placement of indigenous plants in front of their homes.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Funding for the Congo Street home rebuilds includes support from The Meadows Foundation, the City of Dallas, The Real Estate Council, Citi Community Development, and individual donors. The homes were built in partnerships with the University of Texas at Arlington School of Architecture, AmeriCorps, Volunteers in Service to America, and several local service groups.

The average square foot costs for the 6 homes vary between \$65 and \$75 and include: recycled/reclaimed materials, super-insulated envelope, engineered foundation, high-efficiency/multi-zone HVAC systems, Energy Star fixture/appliance package, EPA Water Sense interior plumbing package, and high-efficiency glazing units.

The Green Street was fully funded by the City of Dallas and completed in the fall of 2012 in partnership with the City of Dallas - Public Works & Housing Departments, Southern Methodist University Bobby Lyle School of Engineering, Huitt-Zollars Engineering, and the Texas Trees Foundation

The alternative energy systems are funded by Patriot Solar Power through a grant from the Sue Pope Foundation.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

Like Dallas, major urban areas nationwide face increasing vacancy and declining housing stock, particularly in older neighborhoods. While attempting to address these issues, the affordable housing model in the US is highly reliant on subsidy. In the Dallas market, homes are typically built for around \$130,000 and then subsidized to \$90,000, a cost still out of reach for many low-income families. A more economically sustainable strategy is to build homes for \$60,000 or less, a price-point that can be accomplished well with small footprint homes. Models based on small, high performing home design are one of the most effective steps towards sustainable and affordable building. It follows that smaller homes, relative to need, require less material to build, less energy to heat and cool, and less land dedicated to construct them and their connecting roads. As urban infrastructure has both expanded and increasingly aged, the green street also provides a model for construction that lessens the load put on water management and road infrastructure, through more naturally integrated systems. In order to push the standards of current practice, this project initiated relationships between users, designers, and municipalities that allowed for increased technical knowledge and skill to utilize similar systems in Dallas and across the country.

While the Holding House model has significant implications for areas like Congo Street, it is not just beneficial for distressed neighborhoods or lower-income families. This model can be used to stabilize or improve any existing neighborhood that has homes in need of significant repair and a desire to retain its existing residents during the process, which directly addresses gentrification and displacement.

2013
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE




COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved or represents an organization that was involved in helping the project respond to neighborhood issues.

Name Frankie Boulden Title Congo Street Resident
Organization _____ Telephone (214) 663-5772
Address 4529 Congo Street City/State/ZIP Dallas, TX 75223
Fax (_____) E-mail FBoulden@dallasisd.org

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Signature  Date 12/4/12

1. How did you, or the organization you represent, become involved in this project? What role did you play?

My name is Frankie Boulden. I am one of the residents of Congo Street. My house was one of the six houses involved in the renovation project that began about four years ago. The process was long, but well worth it. Perfection just can't be rush.

2. From the community's point of view, what were the major issues concerning this project?

Before bcWorkshop came to our street there people from different organizations were saying that our homes needed to be torn down and we needed to be moved somewhere else. They were totally not interested in helping use improve our homes. The members of bcWorkshop came in to make sure not only that we kept our homes, but to make sure our homes were better places for us to raises our families.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

As a result of the Congo Project our lives are wonderful and homes are great places to live and to raise our children. Our homes are cozy and comfortable. My daughter and I are no longer coming home to a leaking roof or breezy windows. Each family had input on designing the renovations and some even took part in the actual construction. These houses are one of a kind. Our homes are energy efficient and weatherproof. During this process our street has had a total make over as well. We have nice curbs, driveways, and beautiful flowers. There are not potholes and we have the proper draining system needed for our neighborhood. No more flooding during hard rains.

4. Would you change anything about this project or the development process you went through?

I would not change anything about the process. The project was and is a total blessing to our entire neighborhood. As a result we have priceless homes and an excellent street. We also gained great friends that have become part of our family. We don't mind telling anyone about the shocking transformation of Congo Street.

2013
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved or represents an organization that was involved in helping the project respond to neighborhood issues.

Name	Ella Mae Garrett & Christina Garrett	Title	Resident
Organization		Telephone	(214) 554-6116
Address	4533 Congo Street	City/State/ZIP	Dallas, TX 75223
Fax ()		E-mail	

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Signature	Date
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

2. From the community's point of view, what were the major issues concerning this project?

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

4. Would you change anything about this project or the development process you went through?

When something is unknown it
is then discovered to be the
most beautiful to a persistable
situation. A street named
Congo was known as a
street not even on the map
but now discovered to be
and has become a beautiful
street. About thirty four
years this street has become
a statistic. A meeting came
upon the residents of Congo
that blessed them with
beautiful homes and life-changing
futures. Brent Brown,
Brenda Fehau, Jevon Allen,
Vivian Garbatt, and many
volunteers and Americord
members has made a successful
life story of this small
street / way. The first
house built on Congo called
the holding house was made
to hold six residents while
there house were being
rebuild / rebuilt which changed

the lives of Frankia and Erica
Boulden, Patricia and Ernest
Garrett, Verubia Garrett
Quincy Williams and her
sister Maden, Fred Bowie, and
the writer of this fantastic
story Ella M. Garrett. "Our
houses has made the street
a beautiful and remarkable
business story." Thanks to
the sponsors and charity
members whom has pulled
through to bring smiles to
our faces and happiness and
joy to our hearts. Five houses
are complete and the families
are filled with emotions.

Thanks to all of the
employers, helpers, and volunteers
to come through to the families
and need of a brand new
start. Life has been a dream
come true for Congo St. residents.

2013
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in financing, design or public approvals that affected this project.

Name Miguel Serrano Title Inspections Manager

Organization City of Dallas Telephone (214) 670-4776

Address 1500 Marilla St. City/State/ZIP Dallas, TX 75201

Fax () E-mail miguel.serrano@dallascityhall.com

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Signature _____ **Date** _____

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

3. Describe the project's impact on your city. Please be as specific as possible.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

5. What do you consider to be the most and least successful aspects of this project?



CITY OF DALLAS

SUBJECT Perspective on Congo St.

I observed the Congo St. Project from the start of formation of its first dwelling to the conclusion of it's the last residence. This economically disadvantaged area of the City was physically and spiritually transformed through the collaborate efforts of many involved. The persona of this very small community evolved with every nail and stick of lumber that was erected. The sad skepticism on every face that first day I went was redesigned to warm smiles of trust and gratefulness. The community as a whole was brought together through this project and the efforts put forth by bcWORKSHOP.

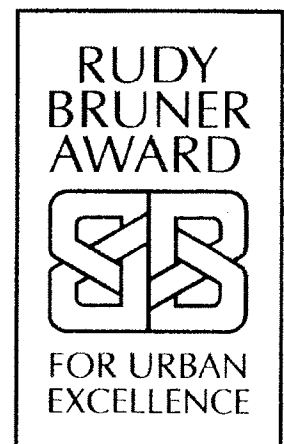
It was interesting to watch the modernization of this community. The old dilapidated structures were salvaged as the material permitted and were reclaimed for the use of the new dwelling. Engineering project design was considered in the use of lumber to eliminate waste. Reclaimed materials from other sites were incorporated into each project to reduce the carbon footprint. The evolution of each project was diverse in design with the common scheme of energy conservation and homeowner comfort. The innovative use of ordinary materials that spanned beyond typical construction made me rethink of the use and the applications possible with a limited budget. Throughout the construction process, there was a constant idea of energy conservation that emanated from the application of resources in every aspect of construction. Watching as green building practices were encompassing every facet of construction from its design only made every visit more the alluring.

The re-development of this small community made huge changes to the way I think about reconstruction and the use of common materials towards energy conservation, green building and the thought of reducing the construction carbon footprint that is left behind.

Sincerely;

Miguel Serrano, Inspections Manager
Housing Repair Program
City of Dallas
1500 Marilla St,
Dallas, TX 75201
214.670.4776
miguel.serrano@dallascityhall.com

2013
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in financing, design or public approvals that affected this project.

Name	Cobbie L. Ransom III, AICP	Title	Neighborhood Development Manager
Organization	City of Dallas Neighborhood Investment Program	Telephone	(214) 670-3627
Address	City Hall 1500 Marilla, St. 6DN	City/State/ZIP	Dallas, Texas 75201
Fax	(214) 670-4646	E-mail	cobbie.ransom@dallascityhall.com

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Date

12/6/12

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

The City of Dallas Housing/Community Services Department and Neighborhood Investment Program (NIP) assisted in the Congo St. project primarily through the green street reconstruction and home reconstruction of 3/6 houses that were rebuilt. The city invested approximately \$330,000 in the street reconstruction and \$100,000 in the three homes reconstructed.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

The project was intended to benefit the city through the preservation historic Congo st. and support of its long-time residents. In developing a safe and sustainable street environment, the city planned and constructed its first green street, which required the adaption of standard practices throughout the process.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible.

Plans were in place initially to demolish structures along Congo st., displacing long-time residents and removing historic homes. The Congo st. project, in collaboration with Congo st. residents, BC Workshop, and the City of Dallas, provided an opportunity to rebuild and improve the street and its homes in a manner more befitting resident wishes, preserving the culture and history of the area.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

There was a great amount of sensitivity in the design/development process. As a result of an extensive community engagement process, a holding house was constructed to allow for residents to remain on the street while their home was being reconstructed. Residents were also allowed to choose the order in which their home was improved. This project is a model for community engagement, emphasizing sensitivity to resident needs and concerns. The emphasis on green street reconstruction also highlights the benefits of adapting long term practices in pursuit of more sustainable neighborhoods.

5. What do you consider to be the most and least successful aspects of this project?

The most successful aspects of the process include the emphasis on community engagement, the use of green construction methods in street reconstruction, and the preservation of a historic street and continued occupancy of long-term residents in their homes.

2013
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project, providing services other than physical design or planning (e.g. legal services).

Name	Joseph Beaudette	Title	Owner
Organization	Beaudette Construction Services	Telephone	(214) 207-1736
Address	PO Box 570514	City/State/ZIP	Dallas, TX 75357
Fax	()	E-mail	joeb@beaucs.com

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1. What role did you or your organization play in the development of this project?

2. Describe the project's impact on its community. Please be as specific as possible.

3. How might this project be instructive to others in your profession?

4. What do you consider to be the most and least successful aspects of this project?

bcWORKSHOP and Congo Street

Working as a consultant to several non-profit, affordable housing builders, I knew of the Congo Street project before the first dirt flew. As a person who has been in the construction business for over 40 years, and who has participated at every level, from laborer to project manager, there were several aspects of the project as it developed that were, if not totally unique, at least seldom found.

The first and most obvious was the physical aspect of the site before any construction was begun. A block of old, small residences, separated by a street hardly wider than an alley, it was unlike anything I had seen in the City of Dallas, even in the lower income neighborhood of which it is a part. At the same time, there was an obvious sense of neighborhood in the residents of the street, especially those who owned their own homes. The challenge was how to preserve the scale and intimacy of the street while at the same time providing an affordable, low maintenance product for the residents.

That points to a second aspect of the Congo Street project that was apparent. The existing residents of the street were considered from the start as the clients. They were consulted about design; they were provided a way to stay on the block (the concept of the transitional house) while renovation or rebuilding of their habitat was accomplished. This idea of early and continuous inclusion of the residents of a neighborhood in issues dealing with a planned project, such as the design, seems to be a hallmark of bcWORKSHOP's methodology that I have observed on several of their projects (Dolphin Heights as another example). This effort to include neighborhood participation extended to the labor force used in constructing the projects, as residents, and men and women who were the children of residents, participated in everything from feeding workers to doing the actual construction work.

Perhaps the most striking aspect of the bcWORKSHOP effort on Congo Street was their devotion to having as little impact on the environment as possible. Some examples I personally observed included: Demo'd materials from a structure that was being rebuilt had nails pulled, materials were stacked and were later used for the construction of new structures, including exterior siding and framing materials. Demo'd materials that could not be reused were "mulched" and spread on the site for ground cover. These are but two examples of many in a concerted effort to deal with environmental sustainability issues while assuring that the project provided a comfortable and low maintenance habitat for the inhabitants.

Finally, I really enjoyed the spirit of the bcWORKSHOP effort. Because of its inclusion, along with core staff, of recent architectural graduates/Americorp

interns in both the building and design process, it was constantly able to project the atmosphere of "why not" when confronting the issues that are inevitable to the construction process. This came across most strikingly in the design of several of the projects, but as well in the method in which those designs were constructed. It was not enough to say "this is the way it is always done" when a better, more environmentally friendly alternative was put forward. The energy of both the core and intern group at bcWORKSHOP was dedicated to providing solutions that, if not proven by long experience, set examples of what is possible for future projects.

All in all, I see the Congo Street project as a major inner-city success story. The street does not look exactly the same; some of the new designs are far from the main stream on any block. At the same time, the atmosphere has been preserved, largely due to the concerted effort to keep the same residents on the street and to include them in the process. The result is, they are living in thoroughly modern, green, easy to maintain, environmentally friendly, energy efficient structures. You would have to classify that as a success by anybody's standards.

A handwritten signature in black ink, appearing to read "Joseph E. Bland". The signature is fluid and cursive, with a large initial "J" and "E".

2013
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name Benje Feehan	Title Assoc Director
Organization bcWORKSHOP	Telephone (214) 5379869
Address 4236 Delmar Ave	City/State/ZIP Dallas TX 75206
Fax ()	E-mail benje@bcworkshop.org

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Signature  Date 12/3/12

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. I have spent the better part of four years on Congo working on behalf of the bcWORKSHOP. From its inception the project focused on respect, humility, and a conscious intention to understand the lives of our clients. I feel honored to have shared this time with the residents of Congo St. It has enriched my life by extending my sphere of understanding. I look at design as a tool to say something, an opportunity to tell a story or to help somebody else tell theirs. I was blessed to be part of the initial group that established relationships with the residents and the trust required to see a project like this through. I recall my first visit to the street and remember the feeling of walking down the narrow corridor of small homes and open porches. The people who lived there seemed cautiously inviting while the overwhelming sense of ownership and community was energizing and inspiring. Our first community meeting took place on Congo in Ms Ella's side yard. It became the foundation for the extensive dialogue that ensured every voice was heard. We discussed how together we could address the deficiencies of the built environment while maintaining the sense of home and community that was so essential to those who lived on the street. Pushing the notion of design, environmental, economic and socially responsible practices went hand in hand with homeowner relationships and the shared desire to engage residents in the process. At the end of the day, we were guests, and from my vantage point, the initiative is about people. There were frequent and casual conversations about life, stories of the old days, and what kind of mischief the kids had been up to at school. These are moments I will remember.

2. Describe the most important social and programmatic functions of the design. The first home on the street we addressed was Frankie Boulden's. In our initial design meetings, Frankie and her daughter Erica shared with us memories they held dearly. Frankie opened up to share that this was the only home she had ever known as she continued on with her stories of life and death. She recalled the night she bought her new born daughter home from the hospital and cried as she told me the story of her ailing mother passing in the small home. It was important to Frankie that the home remained. As the new house came together, elements of the former home where utilized, old doors to the bedrooms were hung back into new jambs, the floors returned, and the ceiling fans Frankie's mother had purchased weeks before she passed were set back in place. Frankie now lives in a LEED platinum rendition of the tired house she had always known as home. This experience solidified our reason for working on Congo and became the benchmark for the level of understanding I knew we needed to make decisions as we moved through the project.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

We engaged a multitude of partners on the project and I can remember at times as though I was the unsanctioned delegate representing the residents. I recall moments in time where I had to speak to groups of volunteers, students, and other partner groups about respect, restraint, and servitude. I didn't take this lightly as I knew the trust that had been bestowed had taken time to develop and was not often given to somebody outside of the family. If the project was meant to empower the residents and solidify them a meaningful place in our city, then that attitude had to exist on a daily basis.

4. Describe the ways in which the design relates to its urban context.

The completion of the streets infrastructure is meaningful. It is the tangible connection of this once forgotten place to the city around it. The project has become a lot of different things to many different people. It has spawned larger projects and has had national recognition. It crossed over and blurred too many lines to count; lines that have separated designers from clients, ideas from implementation, black from white, and thoughtfulness from neglect.

2013
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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Name **Sarah Hamzeh** Title **Volunteer**
Organization **Student** Telephone ()
Address City/State/ZIP
Fax () E-mail **shamzeh@gmail.com**

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Signature _____ **Date** _____

1. What role did you play in the development of this project?

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

4. What do you consider to be the the most and least successful aspects of this project?

My experience with bcWORKSHOP began when I was a student at the University of Texas at Arlington's School of Architecture. I had several classmates that took Brent Brown's design-build studio and each one talked so highly of the program, peaking my interest to enroll in the class. After going through an interview process, I was finally allowed to take the class the following semester, but I was still a little unaware of the impact of this studio. I decided to dedicate my winter break to volunteer and gain some bearing on what to expect the following semester.

I had never been to East Dallas before that first day I decided to go to work on Congo Street. The first time I stepped on that street, the only visible improvements on the street were the Holding House and the half-completed Frankie's House. In the beginning, I remember thinking to myself that maybe I had made a mistake coming out and working alongside strangers on a decaying residential street. Those feelings quickly disappeared as I came out more everyday and became acquainted with the residents of Congo Street. That's when I realized just how unique this project was because it brought me in to work with the Garrett's who quickly became my second family.

During my time volunteering over winter break, I was in charge of organizing volunteers and working on the construction of Frankie's House. As a student the following semester, I was more submersed into the entire process starting from client consultations and ending in construction. Brent afforded us the opportunity to learn about architecture in the professional setting which is something that is so rarely achieved while students are still in school. I still apply everything I learned in bcWORKSHOP to my professional life now, and that includes the notion that architecture and design are not just for those that can afford it – contrary to the popular belief held among many design professionals.

After spending the semester working on several smaller projects, we were afforded the opportunity to design a house on the street. That following summer, I was hired to help build the home by bcWORKSHOP in association with the AmeriCorps VISTA program. At this point, I was fully immersed in the design-build process, learning everything from design schematics, building code, permitting, and the construction of our design. The program made my design work stronger because it gave me the understanding of how things are put together and what can actually be built as opposed to designing without any knowledge of the process.

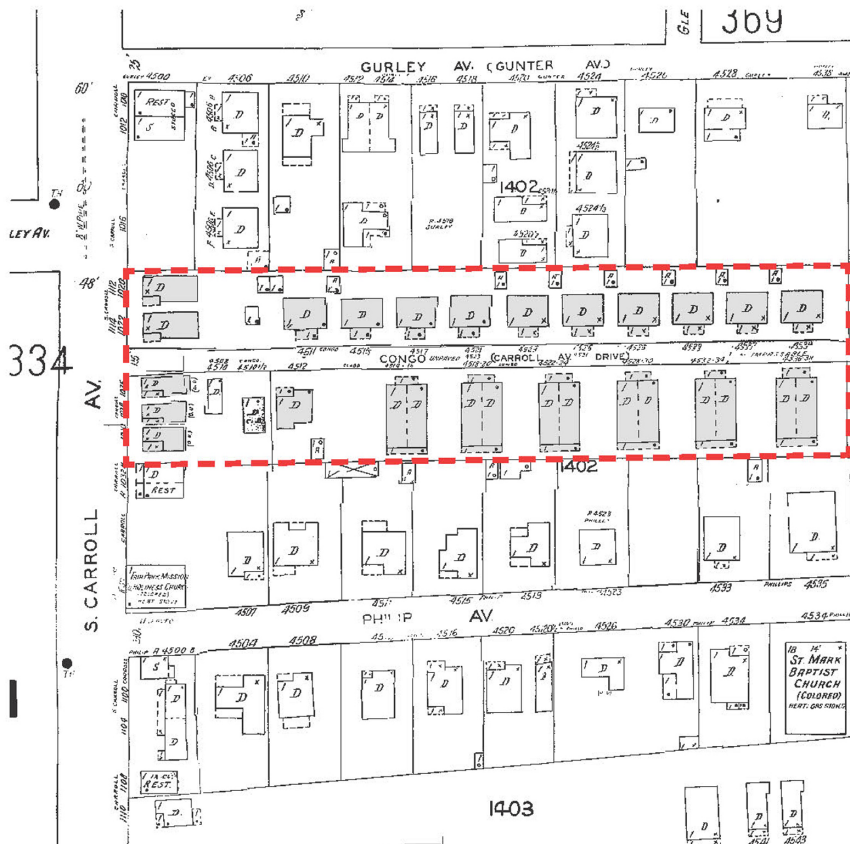
Working bcWORKSHOP has inspired me to get more involved in creating social change in my community. I am in the process of creating my own non-profit that is an after school program dedicated to teaching elementary-age children about architecture and design. bcWORKSHOP has been invaluable to the development as both a source of advice and networking. The connections and the friendships I have formed through my time there will undoubtedly last and be an advantage in my professional and personal life.

Sincerely,

Sarah Hamzeh



A 1913 plat, revised in 1942



1924 Sanborn Map, revised in 1952



Green Street



Vernessia's Home (4523)



Pat & Earnest's Home (4525)



Frankie's Home (4529)



Ms. Ella's Home (4533)

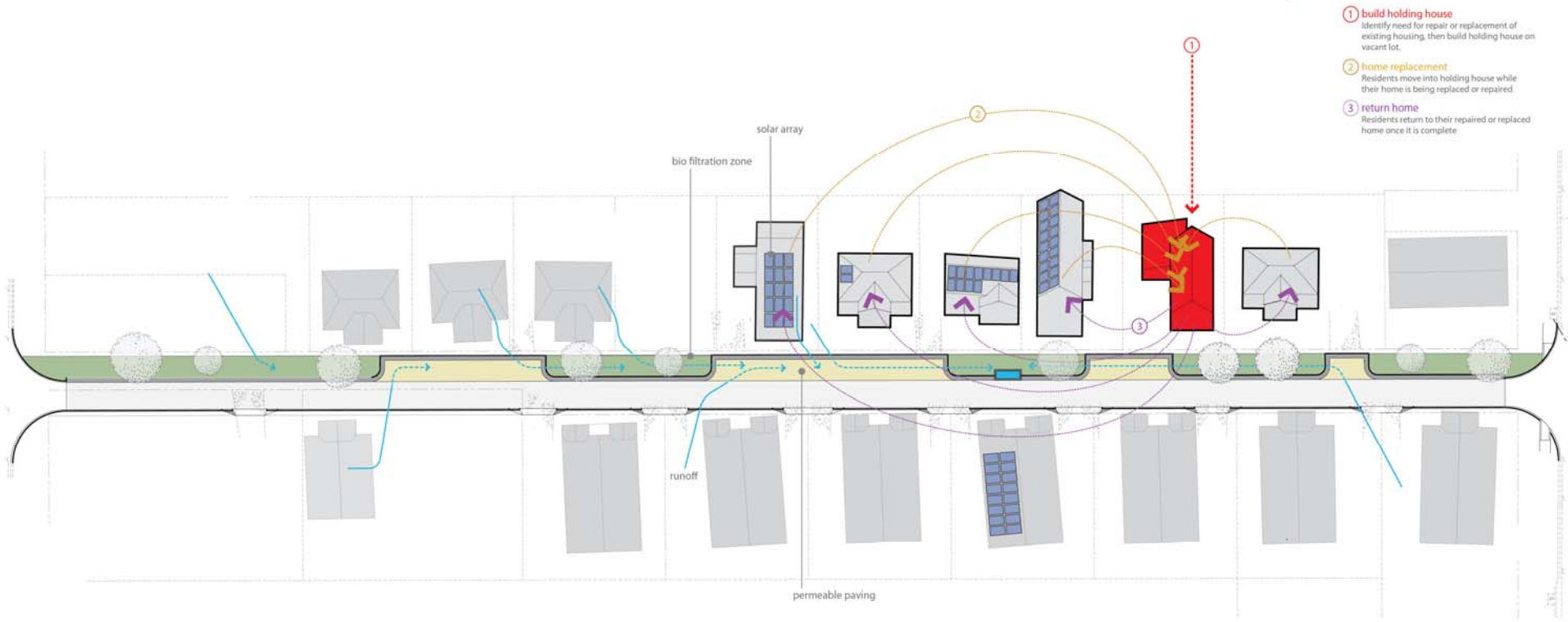


The Holding House



Fred's Home (4539)





- ① **build holding house**
Identify need for repair or replacement of existing housing, then build holding house on vacant lot.
- ② **home replacement**
Residents move into holding house while their home is being replaced or repaired.
- ③ **return home**
Residents return to their repaired or replaced home once it is complete.

holding house model



holding house (4537 congo st)







frankie and erica boulden (4529 congo st)







vernessia garrett and family (4523 congo st)

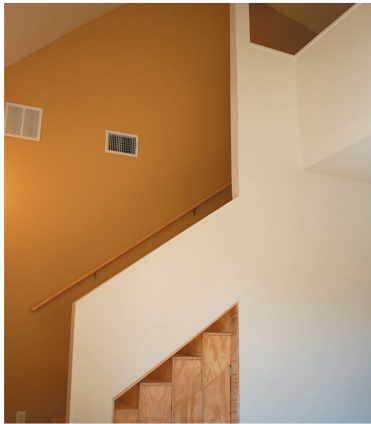






earnest and patricia garrett (4525 congo st)

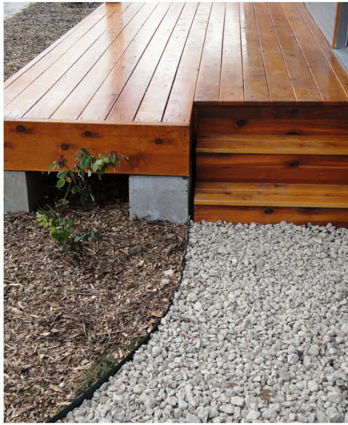






fred bowie (4539 congo st)







ms. ella garrett and family (4533 congo st)







green street



