

YOUNG ARCHITECTS FORUM

CONNECTION

MARCH 2011

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2011

CELEBRATING **20** YEAR ANNIVERSARY



THE AMERICAN
INSTITUTE
OF ARCHITECTS



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Visit the all-new AIA Trust website www.TheAIATrust.com to benefit from a wealth of resources such as risk management white papers, articles & publications; liability insurance data and comparisons; SATs for LU credits-and now a special program overview with new money-saving benefits designed for the new "starter" firm! Please note that firm eligibility requirements and some limitations apply. got questions? call 202-626-7376 or e-mail: AIATrust@aia.org

News

2011 YAF/COD IDEAS COMPETITION

Universal Design

This year's design problem, to create a master plan for the Olympic Village and a design for a representative mixed-use building that includes athlete housing, will provide entrants with the opportunity to explore these overlaps. The entries for the design competition are due on March 14. The winners will be announced on May 12 at the NAC/YAF/COD Reception at the AIA National Convention in New Orleans.

STAY CONNECTED

YAF at AIA

Home web page for YAF. aia.org/yaf

AIA Archiblog

This blog provides YAF-related news in real time. Get involved in the discussion! blog.aia.org/yaf

AIA KnowledgeNet

A knowledge resource for awards, announcements, podcasts, blogs, and valuable articles. This resource has it all!
network.aia.org/AIA/YoungArchitectsForum

Architect's Knowledge Resource

The Architect's Knowledge Resource connects AIA members and others to the most current information on architecture, including research, best practices, product reviews, ratings, image banks, trends, and more. It's your place to find solutions, share your expertise, and connect with colleagues. aia.org/akr

YAF on LinkedIn

Stay connected with the YAF leadership and all the young architects you meet at the convention, and get involved in group discussions. linkedin.com/groups?mostPopular=&gid=2066423

Know Someone Who's Not Getting The YAF Connection?

Don't let them be out of the loop any longer. It's easy for AIA members to sign up. Update your AIA member profile and add the Young Architects Forum under "Your Knowledge Communities."

AIA PROFESSIONAL ARCHITECT MENTORING SERIES

The College of Fellows and the Young Architects Forum are sponsoring the development of a new, easy-to-participate webinar series to foster mentoring in the profession. The mentoring series is directed to firm and organization leaders, unlicensed professionals, young architects, and current and potential trainers and mentors to help them understand what mentoring is and how to establish successful mentoring programs. The program will provide established practitioners with the skills and tools to act as mentors and career coaches to young licensed professionals and unlicensed interns.

Schedule

Session 1: Getting Work - Thursday, March 17, 2011 at 2pm EDT

Session 2: Profitability - Second Quarter 2011

Session 3: Doing Good Work - Third Quarter 2011

Session 4: Talent and Culture - Fourth Quarter 2011

Details for session 1: <http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aia087720.pdf>

YAF EVENTS AT 2011 AIA CONVENTION

Business Development Today: Using Modern Tools to Get More Work!

Wednesday, May 11, 8:00 a.m. - 12:00 p.m.

Igniting the Design Process Within

Wednesday, May 11, 1:00 p.m. - 5:00 p.m.

NAC/YAF Emerging Professionals Reception

Thursday, May 12, 8:00 p.m. - 9:30 p.m.

During Their First Decade of Success - Young Architects Making a Difference in Our Firms, Our Communities, and Our Profession

Saturday, May 14, 8:30 a.m. - 10:00 a.m.

For details, please visit convention.aia.org

CALL FOR ARTICLES

Would you like to submit articles for inclusion in an upcoming issue of YAF Connection? Contact the editor at yaf@aia.org.



Editor's Note

NON-TRADITIONAL ARCHITECTURE PATH

By Deepika Padam, AIA

Deepika Padam, AIA, LEED AP bd+c is an Architect and Sustainability Expert trained at Michigan and based in Las Vegas. She is the Past President of AIA Las Vegas and USGBC Nevada currently serving as the Communications Advisor for AIA National YAF Advisory Committee.



Many students drop out of architecture school after freshman year. A much larger proportion does so after sophomore year. The ones that are left survive the junior and senior years. A few don't graduate. A percentage of the graduates stick to architecture and go to grad school, either immediately or after couple years of earning some tuition. Some complete the grad school. I'm just referencing the traditional path; there are multiple ways to fulfill the education requirements. Either way, the next step is the long road of IDP and ARE. Quite a few get through IDP (especially now that NCARB has made it easier); fewer take care of the registration business. Some branch off to other professions at or before this point – MBA, law school, marketing, or whatever they find to earn relatively bigger bucks. These are the sensible kind.

Those of us who stay in architecture end up working for somebody, with a few stamping their own drawings, and even fewer getting into the academia. As you are still in this profession, hats off to you! For you are the most resilient creams of the crop!

Everybody has their reasons for why they are still around. But one quality that binds us is passion, although some would call it eccentricity. It gets worse with age... The older we get, the more we are caught in this addiction of architecture. A few understand the jubilation architects feel at the successful completion of a project (with little or no profit). Hence the term 'eccentricity'... Each project brings us a new challenge, new excitement, and an opportunity to do what we dreamt of doing while in architecture school and continue dreaming at the back of our minds. We want to make each project better than the one before it. And there is no end to it.

Although we can blame the economy for losing many of our colleagues lately, quite a few left on their own will and are happy with what they are doing. They have encouraging stories to tell of how they rebuilt their lives from scratch, or began from where they left and improved on their options through education, training or volunteer work. If one keeps at it, the opportunities present themselves eventually. It is up to us to identify the dim light and grab it at the right moment. What are the options?

Natural disasters, though unfortunate, present an opportunity

to architects to do what we are supposed to be doing all along – creating shelters for health, safety and welfare of people. Community projects and volunteer projects for the needy are equally important. I imagine that war struck places need improved architecture as well. And then there are the ideas competitions that often are tailored to similar challenges, and might lead to a commissioned project someday.

The possibilities in ever-changing technology are also endless. One could help in the development of better software for architects, creative architecture-focused websites (or apps for that matter), or improved social virtual media tailored to the profession. Or one could simply engage in the recording of built work through their love of photography, sketching and travelling. We are dreamers after all. Better yet, we are smart enough problem solvers to figure out ways to pay our bills while enjoying the elation this profession offers us.

It is believed by some that at the pace we are losing our contemporaries currently might pose a problem in the future. Although the signs of a stabilized economy are being suggested, we are still far from hiring back everybody who got laid off. In the meanwhile, there are ways that they may stay connected to their love for architecture by doing related jobs. Non-architecture work that branches off the roots and yet, is closely knit with architecture may not be such a bad idea, especially if you love what you do.





Mentorship

EMERGING ARCHITECT TO EMERGING LEADER

By Marcene C. Kinney, AIA

Marcene Kinney, AIA is a principal and senior project manager with GBBN Architects. She is one of the co-founders for AIA Cincinnati's VISION Leadership Development Program and currently co-chairs its efforts to strengthen the development of talented emerging professionals in the Cincinnati region.

AIA Cincinnati VISION Targets Leadership Development for the Next Generation

AIA Cincinnati VISION is a 10 month leadership program launched in 2010 to support emerging architects and architectural firms in Cincinnati with programming that broadens active leadership servicing personal growth, firm development and community outreach. Throughout the program, participants are asked to consider the challenges Cincinnati's architectural firms face in terms of legacy, design, project delivery, advocacy, management practices, community, and economics.

Unlike other professional leadership programs in the Cincinnati area, this program is designed especially for architects. AIA VISION is for those on established career tracks who want to enhance skills necessary to advance to higher levels within the architecture profession and the greater Cincinnati community.

Preparing the Next Generation for Engaged Practice

My career is a good example of the need for additional skills required for future leaders. I worked for companies that provided opportunities to try new things. Many had little to do with building buildings, such as starting education groups or organizing corporate social activities. The AIA exposed me to other ways to lead and grow at the component and the state board level. However, there were still many corporate and management level topics outside my purview.

Critical components of AIA VISION were developed in conjunction with local CEOs and Associate AIA members. CEOs wanted a way to expose their emerging leaders to regional, national, and even global perspectives from both inside and outside the profession. They wanted to expedite their future leaders thinking strategically about building business through innovative client management, project delivery and firm operations methods.

In general, firm leaders we interviewed felt they are appropriately transparent about corporate management and operations. Associates, on the other hand, expressed a thirst to see more "behind the curtain". We found this desire for transparency one

of the strongest indicators a person is ready to stretch. Additionally, we found clues that much of the gap was driven from young leaders not knowing how to ask specific questions to begin unlocking the perceived mysteries.

Offsetting a Potential Lost Generation

AIA VISION was conceived during one of the greatest economic challenges the architectural profession has encountered. While Cincinnati firms experienced a broad range of success, from the best years ever to extreme attrition, all companies expressed a need to retain their brightest and best talent through these difficult times and beyond.

The lost generation the architectural profession experienced after the last economic downturn had ripple effects for many years exposing corporate leadership transition plans to demographic voids. Losing talent, in which firms have invested valuable time and resources, is a vulnerable area for many architectural practices.

The Ideal AIA VISION Program Candidate

When discussing the program with firm leaders, we specifically asked them to identify whom they could see as future owners or even as their replacements. 85% of the CEOs knew immediately who fit that description. Our candidate selection criteria were created around the characteristics current firm leadership identified.

AIA VISION candidates must have their architectural license. The credential innately demonstrates a willingness to take responsibility (legally) for the work we have chosen for our profession. They have a reasonable amount of life experience, project experience and architectural practice experience to inform richer opinions about needs in the communities in which we practice.

Candidates must have demonstrated leadership at the project level and have a desire to be more active in firm leadership. Each should have an outlook on the future of the profession and their individual practices within that future. Some may have established leadership voices and have found outreach opportunities.

March 2011 Chapter Program with the Cincinnati Art Museum

The Barnes Collection

AIA/CES ILU

Keynote:

Billie Tsien
Tod Williams Billie Tsien Architects

May 2011 Chapter Program

Advancing Building Systems

AIA/CES ILU HSW SD

Keynote:

Matthew Herman
Associate Director, Buro Happold Engineering

June 2011 Chapter Program

Models for Integrative Project Delivery

AIA/CES ILU HSW

Keynotes

Pavel Getov
Visiting Assoc. Prof. in Critical Practice, Univ. of Arizona, School of Arch.
Project Manager, Morphosis
Managing and Design Partner, Studio Antares A+E, Los Angeles, CA

John Boecker
Partner, 7 Group



DESIGN LEGACY

March 2011 VISION Program AIA/CES 2.5 LU

This seminar will deliberate the value of design to a project, institution and a city's legacy.

Panel:
Billie Tsien, Tod Williams Billie Tsien Architects
Aaron Betsky, Director Cincinnati Art Museum
Michael Schuster, FAIA, Michael Schuster and Associates
Karl Wallick, Asst. Professor University of Cincinnati — Facilitator

Blog Topic:
Legacy projects for Cincinnati in 2020

2016 Topic:
Explain the cultural impact of your project work

EDUCATION & PRACTICE

April 2011 VISION Program AIA/CES 2.5 LU

This program will address the role of mentorship & meaningful relationships between practice and academia and how to leverage these relationships to impact projects for clients and users.

Roundtable:
Scott Veazey, NCARB Vice President
Craig Vogel, Associate Dean, Research and Graduate Studies and Director of the Livewell Collaborative
John Senhauser, FAIA, NAAB Board of Directors*
James Cheng, Principal, Emersion Design*

Patricia Kucker, ACSA Board of Directors, University of Cincinnati — Moderator
AIA VISION participants

*Pending, subject to change.

Blog Topic:
Co-op/Internship Program for 2020

2016 Topic:
Describe collaborative mentorship models within practice

SUSTAINABILITY

May 2011 VISION Program AIA/CES 2.5 LU

This program will present a business case for linking advanced sustainable ideas to practice and in building sustainable environments.

Panel:
Matthew Herman, Buro Happold Engineering
Mark Fisher, Senior Director of Facilities, Cincinnati Zoo*
Paul Duffy, Glasersworks — Moderator*

*Pending, subject to change.

Blog Topic:
Achieving the 2030 Challenge

2016 Topic:
High tech versus low tech solutions for buildings

ADVANCING PROJECT DELIVERY

June 2011 VISION Program AIA/CES 2.5 LU

The essential role of integrative project delivery in achieving regenerative buildings.

Panel:
Pavel Getov, Univ. of Arizona, Morphosis, Studio Antares A+E
John Boecker, 7 Group
Dick Thomas, VP SHP Leading Design

Blog Topic:
What will project delivery look like in 2015?

2016 Topic:
What is the one thing you could change about project delivery to improve quality and profitability?

COMMUNITY LEADERSHIP

July 2011 VISION Program AIA/CES 2.5 LU

This program asks participants to consider how architects can make a lasting difference in their community by contributing to philanthropic and civic service institutions.

Panel:
Justin Buckner, Proctor & Gamble
Colin Groth, SORTA/Metro
Paul Muller, AIA, Muller Architects, Inc.
Mike Burson, Cincinnati Public Schools Facilities Director
Jim Tippman, FAIA, CEO of FRCH Worldwide

Blog Topic:
What philanthropic give back project do you see yourself leading in 2015?

2016 Topic:
How do you give back to your community?

GRADUATION & CELEBRATION

August 2011 VISION Program

This program will conclude the year with each participant presenting to the group their personal focus for Practice Legacy.

2016 Topic:
Personal Focus for Practice Legacy



AIA Cincinnati VISION Program

AIA VISION is taking a page from corporate America to nurture a more seasoned and prepared architect who is nimble, flexible, and able to address challenges creatively to yield greater results. We are specifically attempting to cultivate holistic awareness of the broad array of issues affecting community development and architectural practice in an effort to advance emerging architects more quickly to offset the demographic gaps in firm leadership borne from economic downturns.

Program content focuses discussion topics around nine themes to expose candidates to local, regional, and national presenters to broaden their own global views on various topics specific to the profession.

- Practice and Legacy - Inspirational Leaders
- Economy, Economics and Practice Management
- Ethical Leadership and Social Responsibility
- Advocacy and Politics
- Design Legacy
- Education and Practice
- Advancing Project Delivery - Sustainability
- Advancing Project Delivery - Integrated Project Delivery
- Community Outreach and Leadership

Based on observations within my own practice at GBBN Architects, one critical aspect of leadership development is growing a person's confidence to voice his or her unique opinions. Most can easily state a problem. However, there is reluctance to willingly state opinions on how to achieve solutions and inspire others to assist in implementing a plan.

AIA VISION's discussion format and small group size is specifically designed to promote active leadership and discourage wallflowers. Whether a local business owner or as nationally grounded as Billie Tsien, our candidates test their ideas through conversations with industry leaders.

Blog and 20/6 presentations inspired by the Pecha Kucha format directly encourage concise and affective communication

while in the safe environment of the Leadership Class – to stretch one's comfort zone. We're finding this engagement technique to be right on point. Candidates are more willing to go out on a limb to expand common opinions about any given topic and are more comfortable expressing unpopular opinions and inspiring others to join them.

National Trends for Emerging Leaders

Observations of AIA VISION'S inaugural class have supported our original goals for the program. While our investigations were specifically rooted in the Midwest, conversations with AIA National Advocacy leaders and AIA Components from the west coast and Hawaii are indicating these trends exist nation-wide.

By narrowing our focus, we have found AIA VISION's methods of engaging Emerging Architects successful. Measures of success for AIA VISION are both simple and complex. Short term, are candidates engaging their Class as a peer group? Near term, are candidates staying and growing within their firms? Long term, after many consecutive AIA VISION classes, are candidates increasing their sphere of influence within Cincinnati region firms? And finally, are Cincinnati region firms guiding the profession and raising the caliber of architectural practice nation-wide?

For more information about the program, visit our website: www.aiacincinnatiavision.com. ●



View of the "stare miasto" old town in Krakow. Image Credit: Rob Huserik



Leadership

Leadership Profile:

JOSH FLOWERS, AIA, LEED AP

By Josh Flowers, AIA

Josh Flowers, AIA, LEED AP is the President-elect of AIA Memphis and the YAF Regional Liaison for the Gulf States Region which includes Alabama, Arkansas, Louisiana, Mississippi and Tennessee. A registered architect and licensed attorney, Josh is General Counsel of Hnedak Bobo Group in Memphis.

While attending architecture school, I spent a semester in Krakow, Poland as part of a longstanding exchange program between the University of Tennessee and the Krakow Polytechnic. The studio space was located in Krakow's medieval old town and brought together Finnish, German and American design students. The focus of the studio drew on Poland's rich history of town planning and included trips around Europe to study town centers and street spaces. The old town of Krakow was a design laboratory with one of the largest medieval town centers in the world surrounded by a greenbelt of parks that replaced medieval fortifications, and is significant because it is one of the few cities in Poland that survived World War II. The experience of living in Poland was also a lesson in the history of the twentieth century – from Krakow which served as the setting for Schindler's List and Sophie's Choice and the nearby concentration camps at Auschwitz – to the shipyards of Gdansk, the birthplace of Lech Walesa's solidarity movement which had led to the downfall of communist governments in central and eastern Europe in the 1990's. The immersive experience of living abroad gave me an awareness of the interplay between design, culture and public policy.

After architecture school, I worked for a year as an intern before beginning law school. I worked as editor of Transactions: The Tennessee Journal of Business Law and as editor of the Tennessee Law Review. I worked with my first clients in the Advocacy Clinic and represented individuals facing eviction from public housing. **Law school was a progression of my experience in architecture and gave me a new perspective on the profession.**

For the last five years, I have worked as in-house legal counsel for Hnedak Bobo Group, a Memphis-based firm that is a national leader in hospitality and entertainment architecture. Currently, I serve on the firm's management team, a committee that deals with the day-to-day operations of the firm. One interesting aspect of this group is that two of its five members are architects, and the others have expertise in fields like accounting, human resources and operations. This interdisciplinary approach to architectural practice allows for rich dialogue and enables many of the firm's architects to

focus on design. In addition, I work with the firm's board of directors who set the strategic direction for the firm and develop initiatives. A portion of my time is dedicated to developing employee training on topics like contracts, risk management and legal aspects of practice. Many of these training seminars have served as the basis for local and national speaking and writing opportunities with AIA, CSI and other industry organizations.

After returning to an architectural setting, I was finally on track to complete the IDP program. Having recently completed the bar exam, I wanted to begin taking the ARE immediately while I was in the mindset of studying and testing. At that time Tennessee required completion of IDP before allowing interns to begin taking exams. Research into state board rules revealed several states that allowed testing concurrent with IDP, therefore I chose to test in Texas because its board had the most streamlined application to begin testing. After completing the exams, I worked with AIA Tennessee Associate members to advocate for concurrent IDP and ARE and met with the Tennessee Board to discuss the importance of the measure. The board was supportive of the change and amended their rules following a change to NCARB's model rules. The experience working with AIA Tennessee's advocacy efforts led to the opportunity to serve on the Tennessee Government Advocacy Committee, a group led by Tennessee's AIA State Government Network representative.

During the last year, I have participated in the Leadership Academy Fellows Program, a Memphis initiative dedicated to training emerging leaders. The culmination of this program has been a community action plan dedicated to building the capacity of area nonprofit organizations. A group of three of us chose to work with Juvenile Intervention and Faith Based Follow-up (JIFF), an organization that works to provide education and vocational training to children and young adults who have been through the juvenile court system in order to reduce juvenile crime in Memphis. One of JIFF's most successful programs has been a culinary arts school that trains individuals to work in the food service industry. The program began by catering meetings for many of JIFF's corporate sponsors, and is branching out to open a restaurant facility called the Corner



AIA Memphis office in the South Main Historic District. Image Credit: AIA Memphis

Café that markets to the lunch crowd in downtown Memphis. Our group is preparing a PR campaign for the Corner Café that will enable JIFF to increase the number of individuals served by the culinary arts program.

Working on the Board of AIA Memphis for the last three years has also presented opportunities to work with the local community. The chapter recently relocated to a new office in the South Main historic district of downtown in a space that had previously been occupied by a two room hotel and a photography studio. The space needed to be updated, and the board and members performed a majority of the renovation work, and many volunteer hours went into creating the chapter's new home. The grand opening took place in August 2010 and coincided with South Main trolley night, a monthly event sponsored by area merchants. AIA Memphis had a great turnout of members and students, but a majority of the people who came had never heard of AIA before. **The chapter's presence in this vibrant pedestrian-friendly area of the city has helped fulfill our mission of promoting awareness of the profession.**

Just as the profession was beginning to feel the effect of the economic downturn, I began serving as Communications Director for AIA Memphis. The chapter kicked off a three year strategic plan

in 2009 that outlined methods for increased communication with members. At the same time a number of emerging professionals in Memphis were facing layoffs or reduced hours and many were working in other industries or opening their own offices. Feedback received led to pro bono efforts to assist recently licensed architects with forming their own company and preparing client contracts. I was also struck by the number of requests that dealt with philanthropic efforts. For example, one group of interns requested assistance forming a nonprofit to work with architecture students to provide sustainable design and BIM services to Habitat for Humanity of Greater Memphis. This recognition of the importance of communication among emerging professionals led me to work with the Young Architect's Forum. The spirit of service and volunteerism with which many emerging professionals have approached adapting to these changes indicates an important shift in the future of the profession. ●



Participants in the JIFF Learn to Earn program. Image Credit: JIFF



YAF CONNECTION 03'11





Bridge Program Mentorship Meeting



"Fire-side Chat" at Walter Sobel, FAIA's House Designed by Frank Lloyd Wright



Fellowship

AIA Chicago BRIDGE PROGRAM

By Mark A. Schwamel, AIA and Matthew Dumich, AIA

Mark Schwamel, AIA is a project manager for Gensler Architects in Chicago. He currently serves as the National YAF Regional Liaison for Illinois. Matthew Dumich, AIA is a project architect at Valerio Dewalt Train Associates in Chicago. He serves as Programs Advisor for the National YAF Advisory Committee. They are co-founders and facilitators of the AIA Chicago Bridge Program.



Background

The AIA Chicago Bridge program was created to provide Young Architects and Associate members with access to local AIA Fellows (FAIA), leaders and designers from the Architectural community, in both formal and informal group settings.

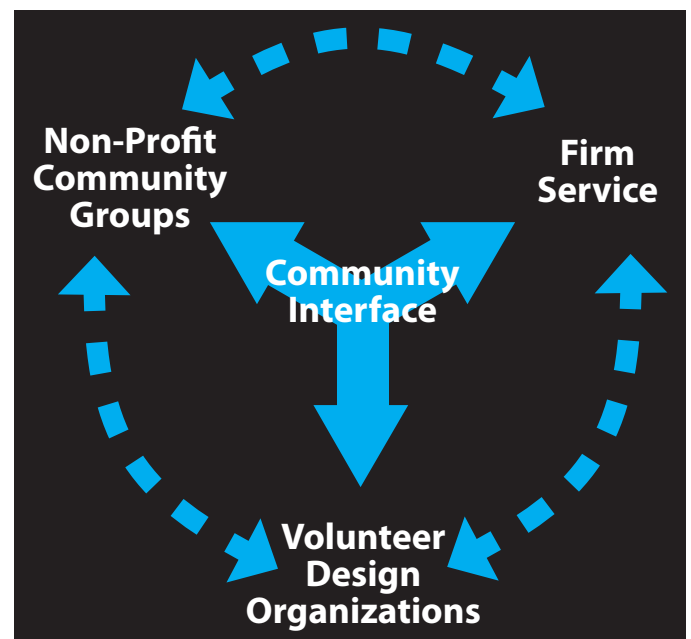
Outlined after the AIA's Young Architects Forum's (YAF) Mentor guidelines (<http://www.aia.org/professionals/groups/yaf/AIAS075219>), Bridge focused on Mentorship, which has long been a keystone of Architectural practice, education, and an integral component in a young Architect's professional development. In the past, young Architects worked alongside a master Architect and learned by listening, observing, and participating. The specialization of today's modern practice has created a shift away from this one-on-one form of professional education and relied more on a community education approach.

The Bridge program was created to bring experienced AIA Fellows and young Architects together in mentoring relationships. These pairings bridge the gap between the young Architect's need for mentorship and the ability, knowledge, and experience of AIA Fellows. Additionally, the program inspired and motivated the Fellows to reinterpret and evaluate the trajectory of their practice.

Program

The program accepted twenty Mentees with a range of professional experience from recent graduates to young firm owners. Each Mentee was paired with a Fellow serving as their Mentor. The program began with an informal social event followed by several organized mentorship discussions focusing on past experiences, career development, and the future of the Architectural practice. Throughout the program, the Fellows and their Mentees met in a one-on-one setting to informally discuss specific professional goals while further developing and strengthening their relationship.

Bridge Mentee, Nootan Bharani, Associate AIA, describes the program as "a dynamic way to listen and learn about other architects' experiences – both from the FAIA Fellows as well as from my peers."



The Mentees were also asked to collectively discuss the potential for Architects to become leaders in our communities and to develop a community service project of their choice. The Mentees used the opportunity with their Mentors to present and review several ideas until the group decided on two separate, but connected projects. This produced the most powerful outcome of the Bridge program with real results that will benefit the community at large.

Half of the Bridge group moved forward and focused on the creation of the AIA Chicago Community Interface Committee (CIC). The CIC's mission is to increase the visibility and participation of Architects within community groups and non-profit organizations. The group serves as a network and forum for exchange of knowledge related to public interest work; a point of contact for community groups and non-profit groups that seek design solutions; a liaison between the AIA and established pro-bono design groups; and support for architects' involvement in civic activities.

The second half of the group focused on creating the first pilot project for the CIC. That project partnered with Growing Power, an



Growing Power Design Charrette



Growing Power Design Charrette. All images provided by: AIA Chicago



urban farming group based in Milwaukee and Fourth Presbyterian Church in Chicago. The Bridge Mentees helped lead a design charrette with local community groups to provide a vision and master plan the future development of their community garden and urban farm in Chicago's Cabrini Green neighborhood.

The Bridge program formally concluded with a "fire-side chat" at Walter Sobel, FAIA's Frank Lloyd Wright-designed house. This reception was a final opportunity for all of the Mentees and Fellows to connect as a group, discuss mentorship within the profession, share stories about career development and community engagement.

Legacy

"Before Bridge, we had no mechanism to facilitate an exchange of information and knowledge between our emerging, young architect members and our longtime, wisdom-rich, FAIA members," says Zurich Esposito, AIA Chicago Executive Vice President.

The Bridge program helped form lasting mentoring relationships, provided leadership opportunities for young Architects, re-connected Fellows in AIA Chicago, and catalyzed a dialog in the community. Several of the young Architect Mentees have emerged as active leaders within AIA Chicago. Due to the program's success, AIA Chicago is planning to launch Bridge 2.0 with a new group of Mentees later this spring.

The Community Interface Committee continues to encourage community engagement within the profession by organizing presentations and project tours with Architects and community groups. In addition to Growing Power, the group has assisted Habitat for Humanity with a design charrette to develop affordable and sustainable housing types. The CIC has also partnered with the Chicago Architecture Foundation's Education Department to match Architects with elementary school teachers and provide support for visiting their schools to talk with students about Architecture and Design.

The Community Interface Committee is always looking to connect with Architects, community groups or non-profit organizations. Please visit the CIC website/blog for more information www.communityinterface.org. ●





Design

1010 TODVILLE ROAD Seabrook, Texas - A Case Study

By Dianne Lynn Gordon, AIA

Dianne Lynn Gordon, AIA completed her Bachelor of Architecture in 1980 from the University of Houston. During the 80's, she served as a City Architect for the City of Houston. Currently she is Senior Architect with the State of Texas at MD Anderson Cancer Center.

A bit of paradise is just a stone's throw from, the mega metropolis, known as Houston. In the most northern portion of Galveston Bay, nested in safe harbor, is Seabrook Sailing Club. It's a calm peaceful lifestyle the Bay has to offer year round. A group of sailors who love the fresh breeze and most of all, the sea waves, created this place in the early 1940's. We are a private club with a membership of (130) families. Our first clubhouse was built in 1947 and withstood many a storm. The summer of 2008 "Old man Ike" came through, the eye passed right over our building and we were left to rebuild.

We organized a Building committee of (5) members to discern information and report back to our Board and General members. We wanted everyone's ideals for our future building designed for our grandchildren to enjoy. This building is designed to handle an "Old Man Ike Two". The following items were most important in the design process:

- Soil evaluation for determining foundation required.
- Elevation of building level to endure a storm surge of 20 feet above sea level.
- Strength of building to withstand wind loading of 120 MPH rating.
- Window and door selection- hurricane rated vs. storm rated.
- ADA requirements; we installed a limited use elevator and provided need clearances.
- Sustainable elements – Structural insulated panels for the floor, roof and exterior walls.
- Environmental conditions due to the Coastal location.

After group evaluation it was determined that the best location for our new building was the same location as the prior building. We had (4) core samples for our soil. Based on our core samples we went with an extra deep bulkhead and 36'-0" height pilings that are 10'-0" below grade.

FEMA required us to build our new building elevation to 18'-0" above sea level. We selected 26'-0" above sea level; an additional eight feet of safety. Wave action during a storm does the most damage

to building structures. So the added height will keep us clear of any wave action from storms with a storm surge of 20'-5".

Building against hurricane force wind is required on the water front and further inland. Wave action during the approach of the storm is the most destructive. The height of the waves is determined by the storm surge. The wave action is the blunt force of the storm meeting up with resistance on the land mass and our buildings. In order to escape this blunt force we place the buildings above the wave action. Everything on the grade floor are constructed with, "break away" walls. These walls are designed to fall away leaving the structural supports behind.

Texas Insurance requires coastal buildings to have a certified windstorm professional verify that the building is designed and installed to withstand 120 mile per hour winds for 3 seconds. We chose a wood frame super structure due to the greater flexibility of a wood structure verses a concrete building. In viewing the installed piles, it worked as a light and airy structure.

Our windows and doors are faced with the same wind rating choice. In long term planning we went with the fully rated openings in lieu of having to store and place protective covering prior to each wind event. The money was well spent on this item.

Our club is a private clubhouse for "members only", the State of Texas required us to meet the requirements for a public building with a limited use elevator. All clearances per TDLR are met, including our handicap ramp between the parking lot and gathering area on ground level.

We have a number of sustainable elements within our building. The one we are most proud of are the Structural insulated panels. These SIP panels enclose our entire building, roof exterior walls and the flooring. In selecting these panels we again went with the OSB wooden outer sheathing due to the flexibility of the wood fibers. Concrete panels would have numerous cracks after a day in our coastal breezes. The middle of the SIP is (7) inches of insulation. Our "SIP" panels enable us to provide environmental comfort through most of the year. Our facility is for use by sailors that will typically be wet. Our interior temperature is set at 75 degrees during the summer

months. We utilize a de-humidifier to pull the excessive moisture out of the air, making a very comfortable environment. Our interior is air conditioned to enable usage year round.

Our Southern location provides us with sunshine and humidity. We have a wind break with the building enclosure. By providing a wrap-around deck with full overhead shade, we achieved the perfect spot to take in our bay views.

First floor main gathering area is open with a center counter and kitchen support. Restroom and showers are located on the North side of the main gathering area, with outside access from the deck. Our stair landing is set to install a future mid-deck between the first floor and the ground structure. By placing all our building functions on one level, a FEMA requirement, we gained a wonderful shaded ground area. This area is used for staging and sitting back to enjoy the view. ●

Project Team

Owner

Brad Bain, Seabrook Sailing Club Commodore
1010 Todville Lane, Seabrook, Texas

Structural Engineer

Gary Beck, P.E., Eco.-Holdings
Houston, Texas

General Contractor

Larry Nelson, Thermal Shell Enterprises. LLC
Houston, Texas

Building Committee Chairperson

Dianne L. Gordon, AIA, NCARB
Houston, Texas





HATCH ASHEVILLE 2011
ARCHITECTURE

DESIGN FOR ACTION

GROUNDBREAKERS COMPETITION

hatchexperience.com/architecture

Feature Article

2011 AIA INSTITUTE HONORS FOR YOUNG ARCHITECTS

The Young Architects Award is given to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career. This year 11 young architects received this honor.

JACK BAUMANN, AIA

Advancing emerging professionals and mentoring new talent

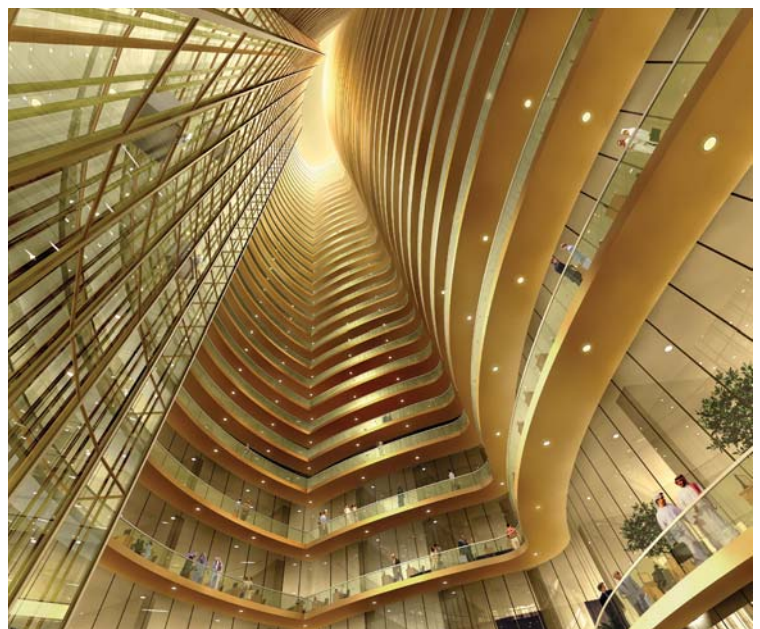
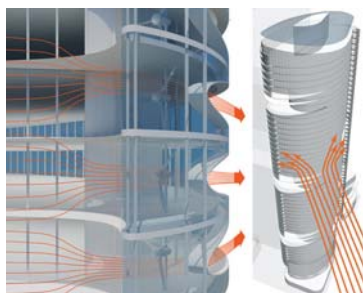
Baumann promotes architecture as more than just creating physical buildings, but creating relationships with his colleagues, his clients, and his peers, looking toward the future from the impact he makes today.



SARA BEARDSLEY, AIA

Advancing the cause of sustainability in architecture + design

In explaining her architectural philosophy, Sara likens buildings to "living, functioning machines." Sara's skills will become increasingly prevalent in the new century as energy usage becomes more of a factor in design and engineering.



GAIL PETER BORDEN, AIA

Teacher, researcher, author, professional

Balanced with this tremendous teaching career, Borden has focused his firm's work with a special eye towards the American suburban landscape, looking at the home through program, materiality, economic/social infrastructures, and technology.



STEVEN DWYER, AIA

For his dedication to community and the spirit of collaboration

As Dwyer has progressed through his career, he increasingly views his contributions as an architect and citizen as indistinguishable from his efforts to improve the lives of both his clients and his community.



SANFORD E. GARNER, AIA

A commitment to community service and development

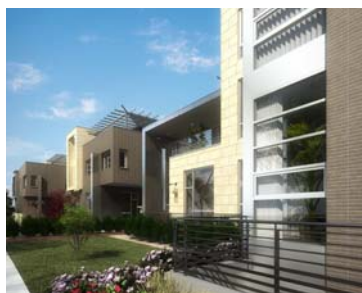
In addition to his award-winning professional practice, Garner has maintained a strong commitment to community service and development through his involvement with local and regional advisory councils and boards.



CHRISTOPHER HERR, AIA

Innovation in sustainability and alternative building systems

Herr holds important the idea of helping and fostering the creativity of young people who are interested in the power of architecture. As a result, his firm is involved in high school intern programs, job shadow programs, and strong intern mentoring.



JENNIFER T. KNUDSEN, AIA

Unifying architects + builders with a clear and focused vision

Knudsen's contributions to the profession are her unequaled leadership, knowledge, and continued advancement of an architecture enhanced by the interactive use of the Building Information Model in a team environment.



KIEL MOE, AIA

Involvement with architectural and academic communities

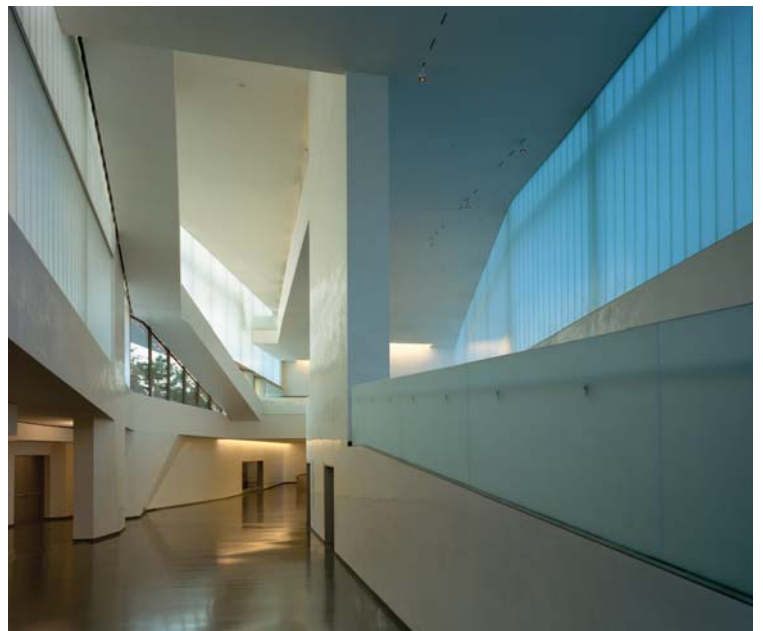
Moe's research and related publications are directed towards the advancement of more ecologically, economically, and professionally sustainable modes of practice.



AMY SLATTERY, AIA

Promoting diversity + emerging professionals in architecture

Amy is known for her energy, daily rigor, and ability to see and coordinate many issues concurrently. A recognized leader amongst her peers, Amy was named Emerging Professional of the Year by AIA Kansas City in 2008.



SEAN STADLER, AIA

Paving the way for the next generation of professionals

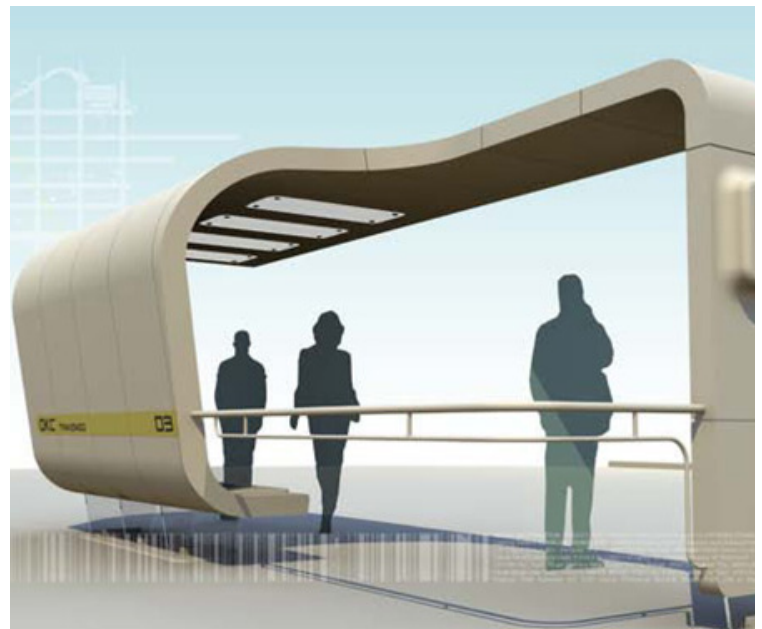
From his leadership roles in professional organizations to redefining the standard of design leadership at his firm, Stadler's commitment has helped to increase the potential for the industry's young leaders and the next generation of design excellence.



THOMAS J. TRENOLONE, AIA

A fresh, analytical approach to design

Tom and his teams have garnered over 50 awards for design excellence, and he has authored or been featured in over 40 published articles on architecture and design.



2011 AIA YOUNG ARCHITECTS AWARD JURY

2010 Chancellor:

Edward J. Kodet, Jr., FAIA
Kodet Architectural Group, Ltd.
Minneapolis

2010 Vice Chancellor:

Chester A. Widom, FAIA
WWCOT Architecture & Interiors
Santa Monica, California

2010 Bursar:

Norman L. Koonce, FAIA
McLean, Virginia

Secretary:

Ronald L. Skaggs, FAIA, FACHA
HKS, Inc.
Dallas

2011 Incoming Bursar:

William J. Stanley, FAIA
Stanley Love-Stanley, PC
Atlanta

Article of Interest

ARCHITECTURE : COMMODITY VERSUS VALUE

By Daniel L. Edgell, AIA

Daniel is an architect in Rochester, NY. Most recently he has served as the 2010 President of AIA Rochester. He has also been active with the AIA National Associate's Committee and with the AIA New York State Board of Directors.



While in my first year of college, I remember a story my professor shared about building design. He spoke to us about a plain white shirt, asking, "How much would you be willing to pay for the shirt?" A fair answer may have been somewhere around \$5.00 at the time. Then we were asked to think about purchasing a shirt with a Mickey Mouse image emblazoned someplace on the front or the back. How much more would we then be willing to pay for the shirt? The price of that same white shirt may now have risen to \$15.00 or more. The difference is that we see value in the mouse, not the plain white shirt itself. The lesson of this simple little story has stuck with me since.

As I develop in my career, I get to know more and more people through the requisite networking and day-to-day interactions with colleagues. In addition, I have had the opportunity to meet and get to know many architects and aspiring architects through my activity within the AIA. The list runs the gamut from high school students to the distinguished retired Fellows. A similarity I have found with most of these acquaintances is that for most of them—no matter their age—their college education does not appear to be a distant memory. Thoughts about our collegiate roots bring most of us back to the wide-eyed hopeful student that strives to bring forth a noteworthy idea of social significance through their uniquely innovative and artistic design solutions. Deep down, this Ted-Mosby-esque (How I Met Your Mother) aspiration lives in most of us as designers.

For those on the front lines of architectural practice, the reality is a stark contrast to the optimistic outlook that we all had once enjoyed. The business of architecture takes over while we manage clients in an attempt to balance their satisfaction with life safety and budget. Each is important, but it is often the budget that affects us most. Since we are part of the first costs in the development of a project, we are often one of the most scrutinized. The scrutiny causes us to undervalue the service that we provide to our clients and, in turn, to cut the proverbial throats of other architects to secure a commission. The undervalued appreciation we have in ourselves is reflected in the clients that we serve because we let them think about our services with that same mindset. In essence, we are our own worst enemies.

The fierce competition of our business causes me to ask the question, what is the difference between our services and the services of some of our most well-to-do professional neighbors, such as the doctors and the lawyers? Each has undertaken similar academic rigors and requirements and each entails the complex application of technical skill and problem solving, which are skills of a seasoned practitioner.

In comparing the sale of these three professional services, the difference appears to be how the services are marketed. The most obvious place to begin is with the client's perception. Doctors and lawyers are often sought out as a necessity, providing valuable consultation to rectify painful problems. In comparison, an architect is sought because of building permitting requirements. **The architect tends to be perceived as a procedural step in a process instead of an integral part of the building team.** Doctors and lawyers are also consulted as experts in their niche fields. Possessing the moniker of an expert commands high fees. The higher the fee, the more expertise they must have. The architect, however, is often seen as simply providing a product that can be similarly provided by any layman with a pencil and paper. Architectural services have become commoditized and therefore are undervalued.

As a commodity, our service is seen as unspecialized or as having no intrinsic value. However, we must remember what it is that we offer. As an industry, we must educate our clients one by one, no matter how large or small the job. As professionals, we must have the ability to articulate and educate to others the value that we offer as professionals. A good architect provides, to a willing client, good design. Good design is more than a nice-looking building that meets the building code. For example, process principles such as Lean can be used to program a building that functions efficiently. Holistic overviews of the building process and materiality, mixed with an understanding of the environment, can provide sustainable solutions to fill a client's needs. Ergonomic study can enhance social equity by providing better use of building programming by the physically challenged as well as the able bodied.

Aesthetics are, therefore, only a small part of the big picture

when it comes to building design. When practiced in earnest, architecture is a sound investment for the willing client. Good programming and modern building techniques can save money by allowing for high-performing building systems and components, as well as increased efficiency of building occupant tasks. We are the experts on these techniques and on the best ways to combine and apply them, and we should communicate that to clients. With careful study, quantifiable metrics like this can enhance our sales pitch, increase design freedom, and allow our industry to flourish.

Now we come full circle. The doctors and lawyers have seared the image of the mouse on the plain white shirt in the eyes of their clients. Many of us architects have yet to create that same vision, or add that value, for our clients. I thought we were the visionaries.

Now I ask: What are you selling? Are you selling the shirt, or are you selling the mouse? ●

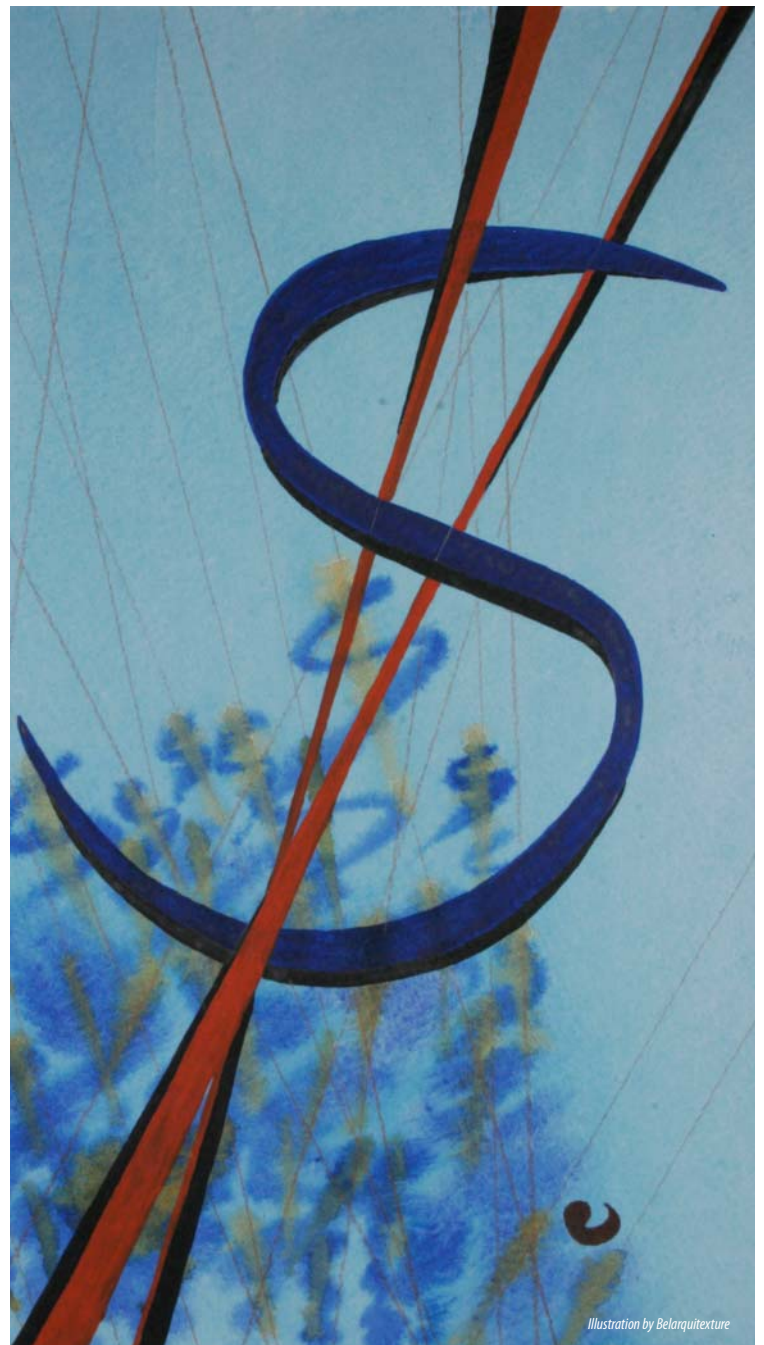
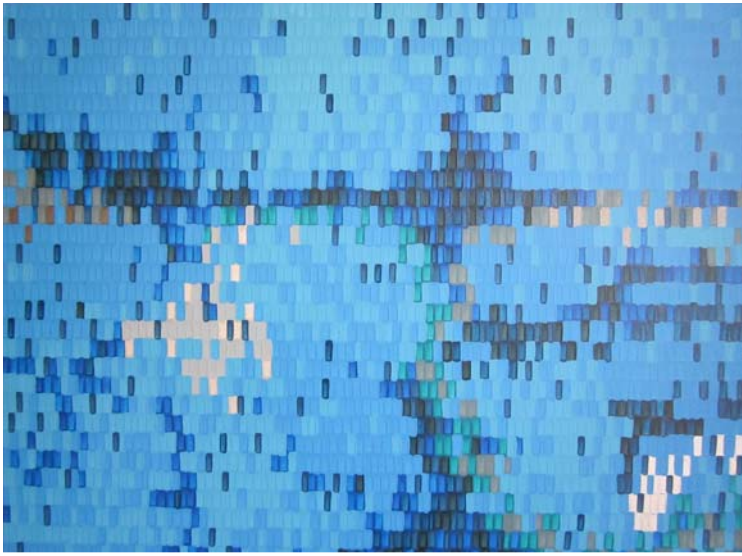


Illustration by Belarquitecture



Article of Interest

A Transition from Architecture to MIKEL PATRIK

By Michael Patrick Thieme

Michael Patrick Thieme is a registered architect practicing as an artist. He believes that the most dramatic spaces combine architecture, interiors, landscape, and art.



I graduated from the University of Illinois at Urbana-Champaign in 1998 with a degree in Architecture. My studies, which included my junior year in Versailles, France, were the culmination of my goals and dreams since childhood. I was excited and eager to practice my passion! The possibilities seemed endless; challenges abounded. I had visited the Southwest desert on family vacations while growing up and was intrigued by the desert and the lack of winter as I had known it in the Midwest! Phoenix was my new home. There were lots of job opportunities and I enjoyed the interview process. I landed a great job with an international firm. I was ecstatic! After working on several projects, I was recruited by a fellow APX fraternity brother to work for a smaller firm in order to have greater responsibilities; heading a team to take projects from conception through completion. The experience was amazing and opened yet another door with a large firm where I was able to use my newly acquired experience to design a residential retirement medical campus again from sketches to reality with emphasis on final design and aesthetics. Those were heady times! My goals at that time centered on gaining as much experience as possible, working with as many talented people as I could with the idea of some day attaining a partnership in a forward thinking, cutting edge firm or – dare I dream – my own firm creating fantastic spaces and fabulous structures

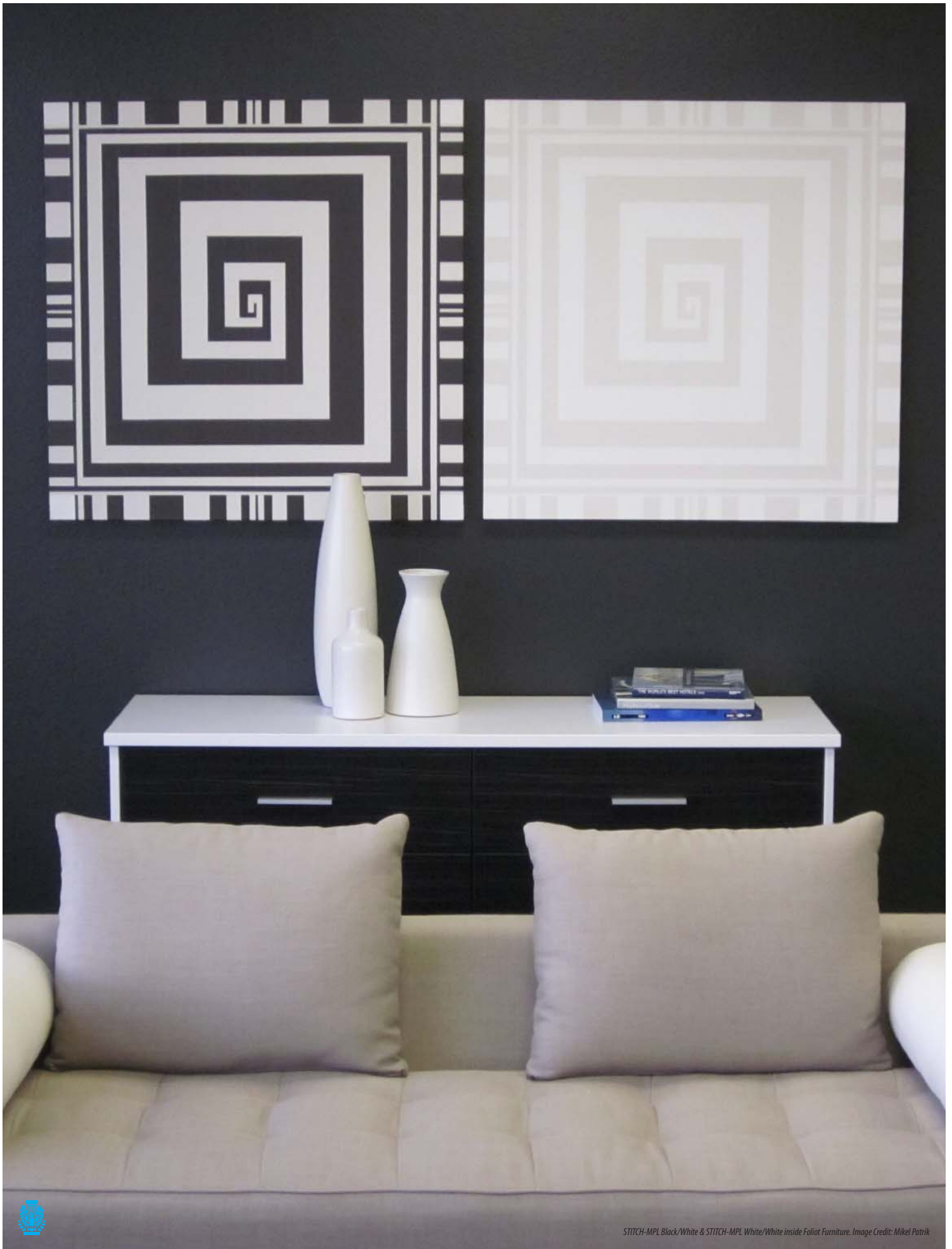
In 2005 I moved to Las Vegas after receiving my Architect license in AZ. The city was booming and again, jobs were plentiful. With my experience and portfolio, I was avidly recruited by a number of top notch firms. I was on top of the world! I became more heavily involved with AIA and similar networking groups. I designed what became an award winning building for a major manufacturer. I moved on to a smaller firm to pursue the opportunity to work in the hospitality/design sector and landed a major contract with the Las Vegas Convention Authority. I was in the process of considering my next move; possibly to a much larger firm or even partnership in my current firm; when the wheels fell off the bus! By February 2009 all new construction had ceased in Las Vegas, existing projects were being quickly wrapped up or put on hold, and there was no future

work on the boards. As one of the highest paid employees in my current firm, I was no longer affordable as the firm could not bring in the necessary dollars to pay my salary; I was laid off!

Upon reflection, I realize that one of the biggest lessons to learn is that no one can predict the future and everything happens for a reason. **Today's successes are merely stepping stones for what tomorrow will bring. It is important to understand how to grow and adapt in order to survive in both good times and bad.** After getting my financial affairs in some semblance of order and drastically modifying my personal budget to meet the obligations of my former lifestyle; I had recently purchased my dream car, a Cadillac XLR and my second new home; I set about working on my new goals for the next phase of my career.

Several months before my loss of employment, I had created a painting for a friend as a gift. I have always loved to paint but never had the time. Before, I was the one to commission artists to create original pieces of art to work with my project designs; why couldn't "I" be the artist? I found my new passion! I worked on concepts, color, scale and form and created 'Mikel Patrik' (a sexier spelling of my first and middle names 'Michael Patrick'). I painted, refined my ideas and created a marketing plan. I needed a web site and worked with a talented graphic designer to create a place to show my work. I became a member of several local business networking groups that were more inclusive of several industry types and included a broad range of professionals. I painted, edited, tried new things, edited, painted more and marketed. I networked, painted, edited, worked on my website, found a company to create affordable prints from originals, networked some more, advertised locally and in national publications, networked, entered juried shows and got accepted, showed locally within the art community and landed a contract with a major textile firm to design custom rugs for the hospitality/design industry. Meanwhile, I worked on commissions for clients or with designers to create custom pieces.

My love of design continues to move forward. With a partner, I formed a new design company and entered a contest to design and build out suites for a casino hotel; we are among the finalists and are



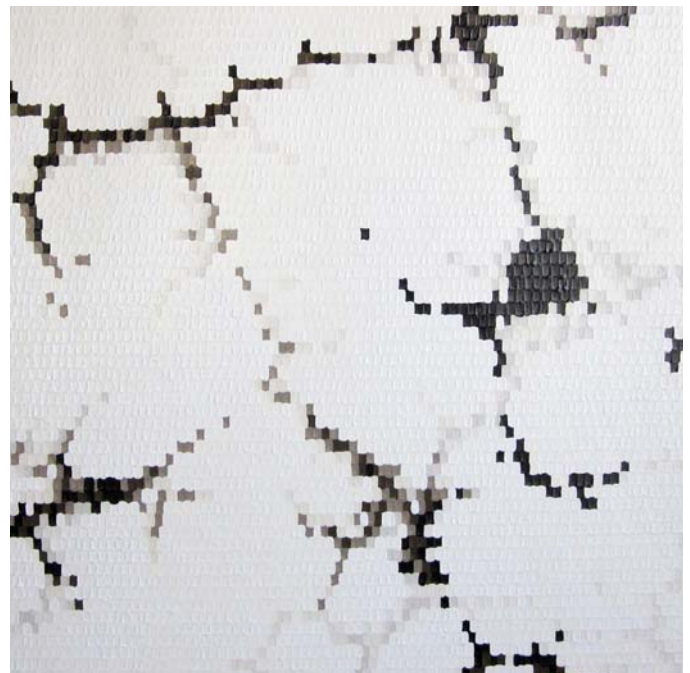
currently adding the finishing touches. Feedback on our work has been incredible. We are now starting to work with clients as design consultants and my art will be a part of the package we present as we work with them to achieve amazing spaces.

My art is currently showing in a gallery in Miami's Design District and a design studio in Scottsdale as well as my gallery space in an artist co-op in downtown Las Vegas, Emergency Arts, which boasts the 'in' coffee house, The Beat, in what has become a vibrant and revitalized scene known as Fremont East.

The past two years have been fantastic, thrilling, productive, creative, and the hardest work I have ever done. Every day brings new opportunities including the challenge to find time to paint! I continue to create, refine and experiment with new ideas. Passion has no 'days off'! Feedback from clients is energizing. As I write this, the ink is drying on a new contract with an international company to design a line of Mikel Patrik pillows!

The creation of Mikel Patrik was a chance for me to explore the possibilities of my dreams outside the structure of the corporate world of Architecture. I am grateful for that chance and excited to continue this journey that has just begun...

The Art of MIKEL PATRIK can be seen at mikelpatrik.com or followed on Facebook. ●



The background image is a photograph of a highly decorative interior room. It features tall, gilded columns with intricate carvings. The walls are covered in colorful, patterned wallpaper with various motifs including flowers, birds, and architectural elements. In the foreground, a large, ornate gold vase with a portrait of a man in a military uniform stands on a surface. To its right is a tall, slender gold candlestick holding a single candle. In the background, a wooden door is partially open, revealing another room with similar decor. The overall atmosphere is one of historical elegance and opulence.

THE FINEST ROOMS *in America*

Thomas Jayne

THE MONACELLI PRESS



Book Cover Image Credit: Kerri McCafferty

Book Review

“THE FINEST ROOMS IN AMERICA” by Thomas Jayne

By Crystal Tobin Chandler, AIA

Crystal Tobin Chandler, AIA is an Architect with Sean O'Kane AIA, Architect P.C., an architectural firm specializing in custom residential design, renovations, and historic restoration in Ridgefield, Connecticut.



“The Finest Rooms in America” by interior decorator Thomas Jayne, is a current representation of the most influential and successful rooms from the 1700s to today that reflect the “American design tradition”. In his introduction, Jayne suggests that aspects of American design can be defined by “invention, personal expression and an unabashed mixture of foreign decorative influences”. He proceeds within the book to describe the occurrence of these elements in fifty American rooms, emphasizing exceptional details through numerous photographs, and explaining the room's historical context.

The book is organized chronologically, beginning with Jefferson's Monticello Tea Room and ending with a small sitting room in a New York City apartment by Albert Hadley. Traditional rooms such as Living, Dining and Bedrooms are depicted; some are elegantly extravagant and others simply tasteful. Fenway Court, an enclosed central courtyard that displays the owner's sculpture collection, is also included, reinforcing the historical and contemporary notion that a room does not need to have four walls but only needs to define a space.

The photographs and descriptions of grand rooms from the 18th and 19th centuries are interesting, although they may not fully excite and appeal to those who prefer more contemporary or understated decor. These spaces can, however, be appreciated for the valuable works of art, unique furnishings and fabrics contained within them and the attention to detail. Stanford White's 1881 Kingscote is particularly attractive and exhibits Jayne's definition of American design tradition. With its innovative patterned glass, expressive eclectic furnishings and Italian influences it remains both classic and current.

The remaining forty rooms featured are all from the beginning of the 20th century to the present and are diverse in style and design. The early rooms of this period typify an attention to detail and geometry that was prevalent in architecture at the time and include Frank Lloyd Wright's Hollyhock House and Eliel Saarinen's Dining Room. Saarinen's design approach is apparent in this room with his belief that “every aspect of a room should be designed down to the

smallest detail to create a unified and coherent picture.” Both Wright and Saarinen's rooms blur the boundary between architecture and decoration and are justly represented through photographs.

Later projects are by well-known, modern and influential designers such as Mark Hampton and Henri Samuel and the projects represented are traditional in style but still fresh. Rose Tarlow's Los Angeles Living Room is an exemplary balance of formal and casual decor and her use of 18th and 19th century furniture is done here in a clean, modern way with muted colors and solid fabrics, demonstrating how American design elements can evolve for the time.

While “The Finest Rooms in America” is not meant to be ‘how to’ book on interior design, it can be used as a valuable asset in deciphering what makes certain rooms spectacular. Through the fifty examples shown throughout the pages, one can see what is important in creating a room, that items chosen respond to and enhance the architecture and reflect the interests of the inhabitants. **It is a successful, visually engaging work, which allows the reader to come away with an understanding of how the interplay of art and architecture within a historical context can create “The Finest Rooms in America”.** ●



Destruction at Haiti



Norman Evan Grey-Noble and William E. Snyder, FAIA at Work in Haiti

Fellows' Corner

LOCAL HELP FOR HAITI

Architect to Build School in Ravaged Town

By Tony Illia

Tony Illia is a journalist, writer and critic specializing in design and development topics. His work has appeared in Architectural Record, Engineering News-Record and Las Vegas Business Press among other publications.



William E. Snyder, FAIA was emotionally unhinged after seeing the devastation of Haiti's 7.0 magnitude earthquake.

The epicenter struck the seaside town of Léogâne, 16 miles west of the Haitian capital, Port-au-Prince, on Jan. 12, 2010. The aftermath transformed the small Caribbean town into a cauldron of chaos with 85 percent of its buildings left in rubble and ruin, a United Nations assessment report shows. An estimated 20,000 to 30,000 people died in Léogâne, which is the country's "worst affected area," the report said. Rebuilding and renewal efforts have been slow due to failed infrastructure, corruption and siphoned financial aid.

As the namesake principal behind Tate Snyder Kimsey, a 51-year-old Henderson-based architecture practice, Snyder felt compelled to help. He's drawing upon three decades of design and development experience to rebuild a Léogâne elementary school. Schools play a crucial cultural and community role in Léogâne, where some students walk barefoot four hours a day to attend to class. Léogâne schools, like most of the town, were destroyed by the earthquake.

"You donate money and aid, but the images pull at you," said Snyder, who had a Las Vegas elementary school named after him in 2001. "I had to go and help."

Snyder volunteered to participate in a postearthquake structural assessment headed by Avon, Colo.- based Schools for Children of the World, with oversight from the Spanish Red Cross. His first Haiti trip was in August. He said the experience was unforgettable; he saw thousands of villagers who were left living in dirtfloor tents and leantos.

"It was nearly nine months later but nothing had really changed," Snyder said. "The buildings are ready to come down. It equates to shoddy workmanship due to a lack of knowledge. Concrete walls have no reinforcement or lateral stability."

Snyder said Haitian medium-duty buildings and residences often have concrete columns at the corners with concrete blocks in between. There is little reinforcement and virtually no mortar between joints, he said; blocks are often loosely stacked atop one another and finished with a smoothed concrete exterior. Haiti has



Students at Temporary Elementary School



Rendering of Inner Courtyard at Proposed Elementary School



Rendering of Proposed Elementary School. All photos provided by: Tate Snyder Kimsey





no building codes, inspectors or plan check departments unlike the United States.

"When you start shaking concrete, and the corners aren't tied together with steel, it becomes very brittle," Snyder said. "Buildings wiggled until they disintegrated and collapsed into a million pieces."

Haiti lacks steel manufacturing and fabricating plants, and long ago depleted its forest for fuel. Most of the country's concrete is either homemade or from the neighboring Dominican Republic. Many locals buy cement piecemeal from sidewalk vendors, acquiring sand and mix separately, and diluting the mix to create greater quantities.

Haitians often slowly build their stores, businesses or homes as money permits, resulting in patchwork construction and partially built structures. Cement is so expensive that Haitians will try to make as many blocks as possible. More than 60 percent of Haitians were employed before the earthquake.

"Now, there are international contractors teaching locals about putting supporting rebar in columns," said Snyder, who will return to Haiti in March. "They're learning about different quality sand for creating cement. Cheap sand comes from the river and it's not much different than mud. Good sand is one-third more expensive, but it's needed for a good mix."

Snyder is building a seven-classroom, 10,000-square-foot elementary school in Léogâne. The single-story building is being constructed with durable yet affordable materials such as reinforced concrete block. The school will initially lack power due to a lack of available utilities.

The design uses sunlight for illumination and passive ventilation for cooling. There is a rainwater collection system for nonpotable purposes.

Snyder said he hopes the sustainable scheme will become a template for rebuilding other vital facilities. Construction of the school is expected to finish by year's end.

"I was amazed at how upbeat and resilient the Haitian people are," Snyder said. "They have nothing, but they are still friendly and inviting. It's inspiring." ●

This article was previously published in Las Vegas Business Press.

WHAT IS THE YOUNG ARCHITECTS FORUM?

The **AIA Young Architects Forum (YAF)** gives AIA members who have been licensed 10 years or less a voice throughout the Institute. Approximately 23,000 AIA members are represented by the YAF; our 25 volunteer leaders are Young Architect members in the AIA national, regional, state, and local components.

YAF programs, activities, and resources serve young architects by providing information and leadership; promoting excellence through fellowship with other professionals; and encouraging mentoring to enhance individual, community, and professional development.

All YAF members receive a national publication, the bimonthly *Connection* newsletter. Members also receive electronic communications from the YAF social networking accounts on Facebook and LinkedIn. Additionally, they have access to the YAF page on the AIA.org website.

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Jennifer Workman, AIA

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The American Institute of Architects
Young Architects Forum
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