

THE SOCIETY OF AMERICAN MILITARY ENGINEERS

ARCHITECTURAL PRACTICE COMMITTEE

QUARTERLY JOURNAL

NAVFAC DESIGN AWARD: DPAA



The feature article for this issue of the APCQJ was prepared by NAVFAC Pacific for the 2015 NAVFAC Design Awards Program, New Facility Design Category. The Defense POW/MIA Accounting Agency (DPAA) Forensic Identification Lab is a great example of a federal project that incorporates design and functionality to produce an award winning project.

PLANNING AND DESIGN

The Senator Daniel K. Inouye Defense POW/MIA Accounting Agency Center for Excellence (DPAA) project is a 3-story, 136,497 gross square foot building, located at Joint Base Pearl Harbor Hickam, Oahu

Hawaii. The project received FOC status January 8, 2016 and was delivered through a Design-Bid-Build method. The new DPAA facility consolidates operations that were previously dispersed on three military installations on Oahu. The consolidation of the organization into one facility improved efficiency, productivity and mission accomplishment. The previous facilities were not properly sized to accommodate the present workload or the number of assigned personnel. DPAA is composed of jointly manned units including personnel from all four branches of the armed forces. There are also Department of the Navy civilian personnel that comprise a portion of the DPAA staff. The new facility will provide space for assigned personnel

The main entry balances the need to graciously welcome foreign and domestic dignitaries, families, tour groups as well as the VIP entry for DPAA's Commander

INSIDE

Member News **8**

"Military Licensure of Architects" **11**

Architectural Book Review **14**

"The Long and Winding Road to Fellowship" **20**

WELCOME LETTER



**Col Paula J. Loomis, PhD, FAIA,
FSAME, AICP, LEED AP, USAF (Ret)**
SAME APC Chair

Hello to Everyone,

This is our last APCQJ before the Joint Engineer Training Conference (JETC). For all those that are coming to JETC, we look forward to seeing you in lovely Columbus, Ohio. Columbus is one of the cities that has blossomed in the last decades. While you are visiting with us you will have the chance to tour the Knowlton School of Architecture at The Ohio State University designed by Mack, Scogin Merrill Elam Architects with WSA Studio, the Ohio State House recently renovated by Schooley Caldwell Architects and the Convention Center originally designed by Peter Eisenman and currently being upgraded by LMN Architects and Schooley Caldwell. The firms of WSA Studio and Schooley Caldwell will be conducting our tours. (A BIG thanks to them!) There is also a list of Columbus "must sees" from Tim Hawk at WSA Studio in this newsletter (architect recommended - of course).

While at JETC be sure and check out all the architecturally related sessions including Designing in the

Extremes (featuring Harley Hightower, FAIA; JJ Tang, FAIA and Laura Lavelle, AIA) and the update from the services (with Gene Mesick, USAF; Eric Mucklow, USACE and yours-truly for the Coast Guard). Lots on good continuing education offerings.

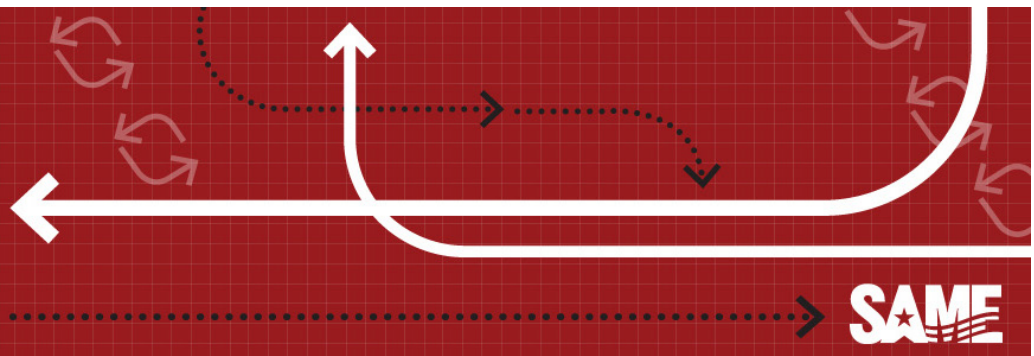
For all our next Architectural Practice Committee (APC) call will be Tuesday 16 May 2017 featuring Kevin Hildebrand from the Architect of the Capitol's Office describing what the office does. The APC call will include announcements and of course credit for one CEU.

I hope everyone is enjoying the last weeks of spring. We will see some of you at JETC and listen in for all of you on the APC call. Remember to send this newsletter to all your colleagues. We welcome the spread of information.

Paula Loomis

2017 SAME
**Joint Engineer
Training
Conference & Expo**

May 23-25, 2017
Columbus, Ohio



NEXT QUARTERLY CALL

The Architectural Practice Committee will host a quarterly conference call on **Tuesday, May 16, 2017 from 12:00 – 1:00 pm EDT**. Please join the meeting from your computer, tablet, or smartphone at <https://global.gotomeeting.com/join/905768229>. You can also dial in using your telephone at:

United States (Toll Free):
1 877 568 4106

United States: **+1 (312) 757-3126**
Access Code: **905-768-229**

Time:

12:00 to 13:00 EDT

11:00 to 12:00 CDT

10:00 to 11:00 MDT

09:00 to 10:00 PDT

08:00 to 09:00 AKDT

07:00 to 08:00 HST

The agenda for the quarterly conference call includes an update on committee focus area initiatives, open discussion, and **1 AIA LU/HSW/SD** credited presentation.

The AIA credited panel discussion will be given by **Kevin Hildebrand, Executive Architect**, on the work of the office of the Architect of the Capitol.

"Serving Congress and the Supreme Court, the Architect of the Capitol (AOC) is the builder and steward of the landmark buildings and grounds of Capitol Hill. The AOC staff preserves and maintains the historic buildings, monuments, art and inspirational gardens on the Capitol campus. Recognizing the trust placed in us by Congress and the American people, the AOC team is committed to providing a safe environment and inspiring

experiences for all who work and visit the symbol of American democracy."

Excerpted from <https://www.aoc.gov/defining-aoc>

The more than 2,000 employees of the AOC are responsible for the operation and care of the Capitol campus, including 17.4 million square feet of buildings/facilities, 580 acres of grounds, and a multitude of art works.

Learning Objectives include:

- Understand the mission of the Architect of the Capitol.
- Learn the history of the office and the designers associate with the wide array of facilities.
- Learn how the team manages the maintenance of grounds, including fountains, memorials, structures, and trees.
- Learn the preservation techniques used to maintain historic structures on the Capitol campus.



LAST QUARTERLY CALL



*Michael C. Carlos Museum – Emory University.
Michael Graves, Architect*



*Hotel New York – Disneyland Paris
Michael Graves, Architect*

Paula Loomis, APC Chair, accompanied by APC Vice-Chairs, welcomed participants to the APC Quarterly Call on Friday, March 3, 2017. JJ Tang offered a few comment on a recent Urbahn Medal Summit, which may be found in this issue of the APCQJ. Brand Tobias called attention to the Public Architects Meeting, held in conjunction with the 2017 AIA Conference in Orlando, FL.

The AIA credited panel discussion, led by **APC Chair Paula Loomis**, was given by **JJ Tang, AIA, F.SAME** and **Pamela Sams, AIA, LEED BD+C**, the second in our **“Learning from the Masters Series”**, titled **“Helmut Jahn and Michael Graves.”**

Pam started with a bit of history of Michael Graves, including his association with the “New York Five”. These noted modernist architects included Michael Graves, Peter Eisenman, Charles Gwathmey, John Hedjuk, and Richard Meier. Graves ultimately departed from the modernist group to pursue his own Post-modern design philosophy. Pam’s career with Graves’ office occurred early in her career, when she was honored with the opportunity. One of her first experiences with Graves involved floor details on the Michael C. Carlos Museum at Emory University (where Pam attended college). The museum project, a renovation of an existing building, was an homage to the existing building...an attempt at modern contextualism. Design responsibilities included floor patterns and details respectful of classic forms. Kitsch? Maybe. Another Graves project included the Hotel New York in Disneyland Paris; the design was inspired by

Rockefeller Plaza a caricature of iconic New York images...all executed with a bit of Baroque scale. Although Michael Graves was not always the principal designer, the laborious thought, meticulous planning, and attention to detail always showed in the firm’s work. After leaving Graves’ office, Pam worked for HOK, which offered far greater diversity of work including, large-scale projects in Qatar, an expansive addition to the SOM Concourse at Dulles Airport, and U.S. Embassy work in Nairobi, Kenya. Currently, Pam is a “Design Realisation Leader” at the Washington DC office of Gensler.

JJ Tang encountered Helmut Jahn as a student at Illinois Institute of Technology. Jahn arrived at IIT in 1967 after leaving Munich University and would go on to work for Gene Summers (who worked for Mies) at C.F. Murphy Associates. JJ shared images of his Master’s thesis, a circular tower on the Chicago River. JJ began his design career with Jahn, working on a massive structure for the Second Bangkok Airport, which exposed him to the highly technical structural details of a large, complex structure in glass and steel. The design of a parking garage at Koln/Bonn Airport in Konn, Germany utilizes the first use of expanded metal mesh in the screen enclosure. JJ’s final project with Helmut Jahn was the iconic Sony Center in Berlin which, according to JJ, gets better every day. It was during his days with Jahn that JJ developed his architectural guiding principles... God is in the details; Honest expression of materials; and Logic analysis and straightforward design solution (take unnecessary ornament out of the project).

LAST QUARTERLY CALL

JJ and Pam offered some advice for young architects. JJ suggested that students of architecture consider the faculty when choosing school and look for mentoring opportunities with notable faculty members. Pam agreed that a student should find a willing mentor and be open to experience, surrounding yourself with

quality people.

As in the past, slides for this presentation are available in the archives of the APC web page at <http://www.same.org/Architectural-Practice>.



*Second Bangkok (Suvarnabhumi) Airport
Passenger Terminal Complex – Bangkok, Thailand
Murphy/Jahn Architects*



*Sony Center – Berlin, Germany
Murphy/Jahn Architects*

UPCOMING EVENTS

MAY 2017

**2017 Joint Engineer Training
Conference & Expo**

May 23-27
Columbus, Ohio

JUNE 2017

**12th Annual Camp Pendleton Day
2017**

June 15
Pacific Views Event Center
MCB Camp Pendleton, CA

AUGUST 2017

2017 Post Leaders Workshop

August 20 -22
St. Pete Beach, FL

**2017 Tri-Regional JETS - "Securing
the Future"**

August 29-31
Jacksonville, FL

For more information on upcoming
SAME events visit:
<http://www.same.org/calendar>

Inaugural Summit of SAME Urbahn Medal Group



From left to right: Phil Tobey, Harold Adams, Charles Enos, Ed Gauvreau, Paula Loomis, Joe Schroedel, Terry Emmons, Bob Ivy, J.J. Tang, Dave Thompson, Gary Anderson

The Society of American Military Engineers (SAME) awards one architect annually for his or her notable and eminent contributions in the field of architecture. This national medal is named in honor of Max O. Urbahn, FAIA, former AIA President who had profound influence upon thousands architects as well as engineers across both AIA and SAME communities during his long professional career from the 1950s to the 1990s.

This national medal was first awarded in 1997; there were a total twenty architects who had the privilege for this high honor. This group of architects had played a vital role in the founding of SAME national Architectural Practice Committee (APC) in 2011, the first in SAME's ninety-two year history. They were also the key drivers behind the establishment of a Memorandum of Agreement (MOA) Between AIA and SAME in 2015. The purpose of this MOA is to propel the two organizations' collaboration in continuing education, national conferences, awards and publications and elevating federal and military architecture within the architectural community.

As an advisory board to SAME APC, in order to further leverage the wisdom and influence of this prestigious group of architects to set the right course in the near future for SAME APC, J.J. Tang, FAIA, F.SAME thought it would be a great idea to bring everyone together. After 6 months of planning, the inaugural summit of SAME Urbahn Medal group was hosted by Phil Tobey, FAIA and Smith Group JJR in their Washington D.C. office on March 6, 2017.

Nine Urbahn Medal recipients and SAME Executive Director Brig. Gen. Joe Schroedel, PE, F.SAME and AIA CEO Bob Ivy, FAIA participated in the summit which was facilitated by SAME member, Lisa J. Kuruvilla, PMP, CEO of CC PATHWAYS, INC.

There were two objectives of this special gathering:

1. Develop meaningful relationships with our distinguished colleagues and fellow SAME Urbahn Medal recipients.
2. Explore the passion and purpose behind our particular areas of expertise and find ways to increase SAME's visibility in architectural community and encourage more architects to participate in SAME; together make meaningful contributions to the architectural and engineering professions.

After half-day's discussion, exploring ideas, understanding AIA's strategic plan outlined by AIA CEO Bob Ivy, and SAME's STEM education challenges posted by SAME Executive Director Joe Schroedel, the group decided to focus on the following three initiatives for 2017.

1. **The Urbahn Medal Recipient Interview series** – starting with interviewing the first Urbahn Medal recipient Harold L. Adams, FAIA, RIBA, JIA. After listening to stories of each participant who has contributed so much to the profession in his or her own unique way, Bob Ivy stated that these are great stories which are valuable for young people to hear, and could be inspirational to their professional growth.
2. **Architectural Course at SAME sponsored**

COLLABORATION WITH AIA

Engineering Summer Camps – SAME sponsors or co-sponsors engineering summer camps for high school students held annually at the Army, Air Force, Navy and Coast Guard installations. At this point there are few architectural courses taught at these camps. Joe Schroedel said that SAME advocates for multi-disciplinary education. Students want real problems to solve, with other classmates who are studying other things. Solving real challenges or problems involving architectural practice should be part of the curriculum taught at these camps. SAME APC will work with AIA collaboratively to explore possibilities to include architectural units in these summer camp activities.

- 3. Federal including Military Architecture Design Award Program** – it is vitally important for good architecture designed for the federal government, including DoD, have the opportunity to be recognized by our peers. Currently, all three service branches – Army, Navy, and the Air Force offer its design award program respectively. However, these design award programs have not been widely publicized in A/E/C industry. SAME APC will link these design award programs in its APC Quarterly Journal and offer a platform to feature these projects annually. Also, the group will reach out to AIA to explore the most appropriate way to make these awards known in the AIA community.

The summit began with a group photo on the roof top terrace of Smith Group JJR office overlooking the Washington Monument and the Mall, ended with a group dinner at Woodward Table restaurant.

The group agreed to make this an annual event and everyone is looking forward to the next gathering, all for the good cause of promoting federal architecture.



From left to right clockwise, Harold Adams, Ludy Harris, Bob Harris, Ed Gauvreau, Charles Enos, Paula Loomis, Phil Tobey, Lisa Kuruvilla, Brooke Tang, J.J. Tang, Terry Emmons, Dave Thompson

Urbahn Medal recipients who participated in the Summit:

- 1996 Harold L. Adams, FAIA, RIBA, JIA
- 1998 Terrel M. Emmons, FAIA, F.SAME, SES (Ret.)
- 2001 Gary D. Anderson, Ph.D., AIA, AICP
- 2002 David V. Thompson, FAIA
- 2010 Junjian "J.J." Tang, FAIA, F.SAME, LEED AP
- 2011 Colonel Paula J. Loomis, PhD, FAIA, F.SAME, LEED AP, USAF (Ret)
- 2012 Phillip Tobey, FAIA, FACHA
- 2013 Capt. Charles Enos, AIA, LEED AP, USN (Ret.)
- 2015 Capt. Robert Harris, FAIA, LEED AP, CFM, USN (Ret.)
- 2016 Edmond Gauvreau, FAIA

MEMBER NEWS



Ed Gauvreau, FAIA (left) and JJ Tang, FAIA (right) after their induction into the AIA College of Fellows

Two of our APC members have been elevated to the College of Fellows in the American Institute of Architects (AIA). Ed Gauvreau and J.J. Tang. Check out the first part of Ed's two-part article about his journey to Fellow on page 20 of this issue.

J.J. Tang, Federal Program Principal for HDR, over the past two decades, has focused on the design of federal facilities which are critical to our country's defense and to U.S. security around the world.

In addition to his extensive design portfolio, J.J. has also advanced the practice of federal military architecture. He led a coalition of architects across the country to found the national Architectural Practice Committee (APC) of the Society of American Military Engineers (SAME), and served as its inaugural chair for its first four years. He also served on the national Board

of Director for SAME, where one of his most visible achievements was the establishment of a Memorandum of Agreement (MOA) between SAME and AIA in January 2015 that propelled the two organizations' collaboration in continuing education, national conferences, awards and publications. For his outstanding leadership and contributions to the Society and AEC industry, SAME awarded him the 2015 President's Medal and elected him to the Academy of Fellows of SAME in 2017.

J.J. has served as a member of the AIA's Committee on Design for more than 10 years. In 2011, he received the prestigious Urbahn Medal from SAME, awarded annually to an architect for his or her eminent and notable contributions in the field of architecture.



Harley H. Hightower, FAIA, NCARB
2014 Urbahn Medal Recipient

Our very own Harley Hightower, 2014 Urbahn Medal Recipient, recently volunteered his time to aid people in need.

Samaritan's Purse provides physical aid to hurting people around the world. Since 1970, Samaritan's Purse has helped meet needs of people who are victims of war, poverty, natural disasters, disease, and famine.

Over the past several years Samaritan's Purse has built 26 churches in Bolivia, which is the poorest country in South America. Last year, he went to work on one of those churches, Ministerio el Milagro de Pinayani, located in Chuma. Situated in the western part of the nation, this impoverished rural community is nestled in the mountains, 9,000 feet above sea level. Evangelical churches in Bolivia tend to be small in both congregation and building size, thus the need for construction assistance to

accommodate church growth.

Samaritan's Purse works to help Bolivians through agriculture, livestock, nutrition, and water and sanitation projects.

There are plans to build three additional churches in the country in 2017, one in Chuma and two in Beni, located in the lowlands of northeastern Bolivia. Volunteer teams consisting of six people each spend nearly two weeks there doing manual labor to help with construction of the churches. The work involves digging out foundation, mixing concrete, laying brick, and hauling raw materials. The volunteers work alongside Samaritan's Purse national staff in Bolivia and local church members.

To learn more about this volunteer opportunity, go to <https://spvolunteernetwork.samaritanspurse.org/bolivia-church-construction-2/>

COMMITTEE LIAISONS

The APC liaisons help coordinate architectural programs within their local SAME post as well as coordinate shared programs between SAME and local architectural organizations.

If you are interested in becoming a SAME Architectural Liaison, please contact Daphne for more information: gurrimatutepa@gmail.com

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Navy	Kathleen Reid, NAVFAC Atlantic	kathleen.o.reid@navy.mil
Air Force	Gene Mesick, AFCEC	gene.mesick@us.af.mil

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A LESSON IN DESIGN



Jenna Roberson, Interior Designer
US Army Corps of Engineers, Savannah District

“Are you the interior decorator?”

I’ve gotten this question quite a few times over the course of my career. In the beginning, my reaction was almost always a tight smile, followed by a gentle reminder that I am a designer, not a decorator. More often than not, that first question is followed by another.

“What’s the difference?”

“Excellent! Now this, this is the question that I secretly love to answer,” I’d think to myself.

“I worked hard for the title of Interior Designer! I will gladly give you a lengthy explanation on the intricacies of my profession!”

I would go on to explain that there are three main differences between the professions of interior design and interior decorating.

The first is a matter of education and professional registration. In order to even hold the title of Interior Designer, at least seventeen states require designers to acquire their license/certification. After obtaining a degree in interior design and reaching a minimum of 3500 hours of professional experience, the path to certification begins with a lengthy application process. The exam is a three-part format that is offered twice yearly in different locations around the country. Given over two days, the exam includes two multiple choice tests, and an extremely detailed hand-drafted drawing practicum. The tests offered on the first day cover subjects ranging from building systems and codes to construction standards and professional practices. On the second day, the eight hour drawing practicum consists of exercises in each of the following subjects: Space Planning, Lighting Design, Egress and Life Safety, Restroom Design, Systems Integration, and Millwork Design. Certification from the Council for Interior Design Qualification (CIDQ) is only obtained by passing all three parts of the exam within a five year period. Decorators require no formal education or licensure.

Secondly, interior decorating refers to furnishing a space with beautiful things. While interior design also involves aesthetics, the design process goes much deeper. According to the CIDQ, interior design is the art and science of

understanding people's behavior to create functional spaces within a building. All projects begin by researching and analyzing a client's needs and compiling that information into a variety of programming requirements. Designers must also apply their technical knowledge of building codes, life safety codes, and accessibility and sustainability guidelines in order to meet the overall goals of a project.

Lastly, interior design includes the preparation of both contract and construction documents to successfully complete a project. Examples include material/finish schedules and plans, power placement plans and furniture layouts, as well as contractor instructions and specifications. These documents are essential to a successful collaboration with the client as well as other professional consultants on any given project.

Understandably...not many people were really asking for a discourse on the subject.

Thankfully, over the years I've learned to significantly condense that explanation and it has turned into a valuable tool in professional situations. After all, clients still ask these two very important questions, and they do still need to know exactly what kind of expertise their Interior Designer is offering.

Now, my answer is better. While interior design and interior decorating are both worthy professions, they actually are clearly different. Basically, as the CIDQ says, an interior designer may decorate, but a decorator does not design.

MILITARY LICENSURE OF ARCHITECTS

In a February 2012 meeting with the nation's governors, Michelle Obama and Dr. Jill Biden made a plea for each state to streamline the process of granting reciprocal professional licensure to the spouses of military servicemen and women. Within four months, twenty-three states¹ were recognized as having favorable statutes or policies for licensing military spouses, six states were considering legislation in that same year, and twenty-one needed to modify or implement new legislation.

State boards were told by their respective governors' offices to clear any hurdles, intended or otherwise, to ensure that the spouses of military personnel would receive expedited treatment in receiving a reciprocal professional license. For most professions, in most jurisdictions, there was little or no change required to meet the intent of the proposal made by the First Ladies. However, for some professions, a complete change to the way that reciprocal licensure had been handled was necessary. For example, even today, the attorney's bar does not have a reciprocal licensure pathway. Attorneys are welcome to sit for the bar in every jurisdiction in which they wish to practice law. Physicians, nurses, dentists, teachers, barbers, engineers, and architects typically have a path to reciprocity which recognizes the professional registration of the other jurisdictions within the United States.

Initially, the various boards of licensure in each jurisdiction took individual approaches to meeting what they thought was the intent of the initiative. The results varied

greatly, in both understanding and result. Several jurisdictions believed the effort meant that they needed to provide licenses to anyone in the military. Many jurisdictions thought preferential treatment was being requested, as a way of thanking those who provide military service to our country. Some states took the request to mean that action was required to allow those who were trained by the military to obtain professional licensure. However, in actuality, the intent of the directive was to ease the burden of relocation for military families, specifically in situations where a professionally credentialed spouse chose to gain reciprocal licensure (?) in new jurisdictions while following ever-changing military assignments. Military One Source created a handy state by state map capturing most of the legislation that was enacted.²

Thankfully, the architectural profession was well-positioned to meet the intent of this call to action on behalf of those who have served our nation. Architectural registration boards have worked for many years to harmonize requirements and facilitate the portability of licenses between jurisdictions, while ensuring public safety, health and welfare in the built environment. But even in our community, the attempts at accommodation and results were wide-ranging. Some states created legislation to provide a temporary license until the military spouse could qualify for a permanent license or was provided notice denying the license. Other states created legislation to provide temporary licensure to



**Jim Oschwald, AIA, NCARB,
LEED BD+C**
APC Liaison

military-trained applicants while the applicant worked on satisfying licensure requirements under that state's act. One state allowed applicants to work under the supervision of a licensed professional, under a temporary license, if they had passed a national exam. One state allowed an individual serving in the military, while stationed in their state, to practice their profession or occupation with a license from another state.

There was confusion over the fact that the various branches of the military do not actually license, much less train, professionals for the practice of architecture. There is one National Architectural Accrediting Board (NAAB)-accredited architecture program in a private military college, Norwich University School of Architecture in Vermont. However, the military does not

MILITARY LICENSURE OF ARCHITECTS (CONTINUED)



National Architectural Accrediting Board (NAAB), established in 1940, is the oldest accrediting agency for architectural education in the United States.

have the necessary training (apprenticeship) and licensing exam requirements, in addition to the NAAB degree, to produce licensed architects.

To become a licensed architect in most jurisdictions, an applicant must obtain a degree from a NAAB-accredited program (schools are not accredited; their programs are). Applicants must also obtain a prescribed number of training hours—currently 3,740, in most states—and have these hours registered with the Architectural Experience Program (AXP) through the National Council of Architectural Registration Boards (NCARB). Additionally, applicants must pass the Architect Registration Examination (ARE), which is administered by NCARB for all 54 of its jurisdictions. NCARB maintains a webpage that

has all of the requirements as reported by each of the jurisdictions.³ Please check with the individual jurisdiction as well, requirements change frequently.

To support applicants who wish to become licensed and who have served in the military, NCARB wrote model law and model regulation to give jurisdictions a framework to write their individual legislation, thus promoting equal treatment of applicants entering the profession. The model law and model regulation do not require applicants who have followed a military career to do more than civilian-trained applicants, and the guidelines allow for training hours to be acquired where a mentor and supervisor meet the requirements and can sign off on the applicant's training. For a military applicant who has completed a NAAB degree program, and does not have the luxury of working under the direct supervision of a licensed military architect, one-half of the required experience can be completed when a mentor and a supervisor can review and approve the experience of the applicant. Applicants can request permission to sit for the exam in the state which is most convenient for them.

As for reciprocal registration, be it for a spouse or for a military person, the standard of meeting the minimum requirements of education, experience, and examination apply to all equally. The process to receive reciprocal registration is the same for a military or civilian applicant, and in most states can be accomplished in less than 30 days. Candidates who hold NCARB certification can receive timely reciprocal licensure with the least amount of effort.

Footnotes

1. <https://obamawhitehouse.archives.gov/blog/2012/06/26/23-states-have-now-passed-pro-military-spouse-license-portability-measures>
2. http://www.militaryonesource.mil/education-and-employment/spouse-education-and-career-opportunities?content_id=281048
3. <http://www.ncarb.org/Getting-an-Initial-License/Registration-Board-Requirements.aspx>



□ continued from page 1

and provide the support spaces required by DPAA's complex mission.

The project was designed to provide a facility that supports and enhances the organization to meet the below Vision and Mission.

DPAA VISION:

A world-class workforce fulfills our nation's obligation by maximizing the number of missing personnel accounted for while ensuring timely, accurate information is provided to their families.

DPAA MISSION:

Provide the fullest possible accounting for our missing personnel to their families and the nation.

The Exterior architectural concept for the new DPAA facility strikes a delicate balance between three primary influences. First, the facility is intended to complement the architectural legacy of Hickam AFB, now Joint Base Pearl Harbor Hickam. The base's collection of gracefully functional and cohesive architecture creates a strong foundation from which new facilities can draw. Second, the facility's design is intended to reflect its setting in Hawaii and draws symbolically from a range of historic and contemporary island design elements and precedents. These design cues represent cultural, functional and climatic responses that are manifested in an appropriately respectful yet iconic collective architectural concept. An in-depth analysis of significant Hawaiian architecture was conducted during the FACD. Lastly, the design aims to celebrate the unique function and mission of DPAA to create an excellent working environment for the present and future DPAA staff. The new facility will represent not only DPAA and the U.S. armed forces, but it will be a symbol of the United States' commitment to the defenders of its freedom. The design concept aims to balance these dynamics and create an appropriate world class facility for DPAA.

Solar Orientation

The building was designed with a long east-west axis. This offers the greatest opportunity to benefit from the sun's path. The building is organized to use this resource and integrate it with the triangular shape of the site.

Building Identity and Base Master Plan



This three story structure was designed to complement and elevate the historic and contemporary architectural character of Hickam Air Force Base. 'Hero's Green' is strategically coupled with the ceremonial Entry Shade Trellis and water feature to balance the functional and ceremonial functions of the facility

The east portion of Hickam base has been historically occupied by utility, recreational and residential functions. It is a low density area without a prominent architectural style. The new DPAA facility represents an opportunity to improve the aesthetics of the east edge of the base and create a new identity at the Kuntz Gate and frontage along Kuntz Avenue.

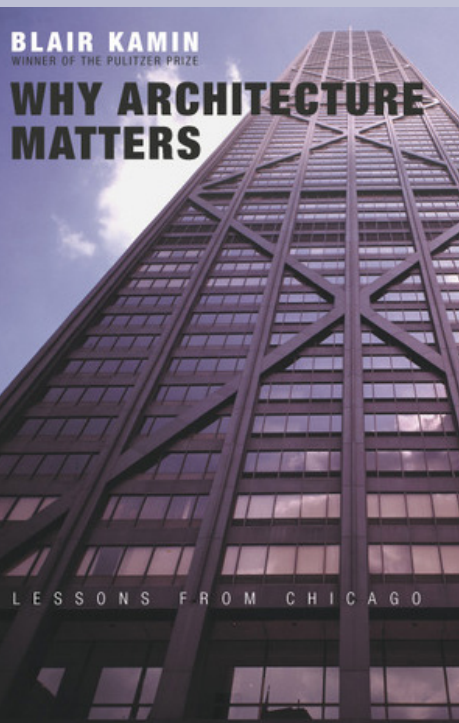
Sense of Arrival for Staff and Visitors

The site is developed to accommodate staff



A 'craftsman-like' Shade Trellis echoes the memory of the base's Art Deco architectural legacy, while creating a strong sense of arrival and sending a message to visitors that they have arrived on 'Hallowed Ground.'

ARCHITECTURAL BOOK REVIEW



Why Architecture Matters, Lessons from Chicago by Blair Kamin

My book selection for this edition of the APC newsletter is “Why Architecture Matters” by Pulitzer Prize winner Blair Kamin. Kamin’s book makes the case for why good architecture, urban planning and the development of infrastructure in general is important for society. He argues that “architecture is the inescapable art”. A painting or sculpture can be ignored, but we cannot live without the built environment. Architecture is not a frill. It reflects our value and vision. It shapes everything we do. Nationwide, the battle to show that architecture and the built environment matter is ongoing.

There were two events that made the selection of this book relevant. First, last November the American Institute of Architects’ President, Russ Davidson, hosted an event called “*America Builds*” in New York City. The event highlighted the impact that public buildings and spaces such as, schools, libraries, city halls, ballfields, town squares, and fire stations have on the local community and why it is important to invest in those public facilities. Russ made the point that the engineers have a “utility report card” that highlights the improvements needed in the U.S.’s infrastructure and that the public buildings supported by that infrastructure are just as important. Kamin’s book makes this same argument when it talks about Daley Plaza and Comiskey Park. *America Builds* included presentations by Mayor Giuliani and public architects, such as David Trevino from Dallas.

Second, Kamin is the architectural critic for the Chicago Tribune. His book advocates for architects, planners, writers, and citizens to be involved in “stopping hideous buildings and urban spaces” and advocating for constructive alternatives. Kamin is one of the critics that goes “toe-to-toe” with developers. He is famous for his “tit for tat” with Donald Trump. He received praise from Trump when he gave complements to Trump’s buildings in Chicago and received severe rebukes when he spoke out against the overly-large Trump sign. Those rebukes did not stop his criticism nor his praise (both when appropriate). I admire Kamin for his steadfastness and encourage us to participate in constructive architectural/built environment criticism.

So enjoy the read. It’s a little heady and was a nice run-up to *America Builds* and the election.

- Paula Loomis, FAIA, FSAME, APC Chair

vehicular flow that will enter the parking lot from the south. Service, delivery, and truck access to DPAA will also be from the south and will be routed on a delivery and service vehicle access road integrated into the DPAA parking lot that will lead directly to

the Operational Storage staging area. This traffic will be routed away from larger staff and visitor vehicular traffic flow.

Accommodating tour and visitor traffic is a significant consideration for the overall site design.

A two bay bus drop-off zone is planned at the south edge of the DPAA main visitor entry. A trellis-shaded promenade framed by the US and POW/MIA flags creates an intuitive path to the main visitor entrance to the DPAA facility thru the ceremonial water feature and entry shade trellis.

A separate staff entry separates staff and visitor traffic into DPAA. A shade trellis will identify the staff entrance to DPAA and create a shaded outdoor space for staff. All parking is shaded with photovoltaic panel structures.

Daylighting and Views

This large facility is planned to maximize daylighting and views for all DPAA staff. The three-story building also has large floor plates that have the potential to be horizontally deep and reduce exterior views and daylight. The design breaks up the potentially large floor plate by introducing a central open area that separates the building into two parallel wings. This decreases floor plate depth and increase exterior views and daylight in interior spaces. It also creates a protected 'hidden garden' for staff, designed as a lush tropical oasis for staff.

Open Space Design Elements

A protected courtyard is planned between the two three-story wings of the building. Staff offices and circulation will be provided with views into this vegetated courtyard. Lanais at the second and third levels will provide staff with outdoor spaces to have lunch, private conversation or informal collaboration. "Hero's Green II," a flexible outdoor lawn at the south side of the building will provide DPAA with a space for events, ceremonies and other activities throughout the year. This rectangular lawn is located directly adjacent to the facility on its south edge. It will be planted to provide lawn and shade.

Visitor and Family Experience

Visitors will begin their tour of DPAA at the gateway to the "DPAA Plaza". A water feature identifies the start of the entry promenade and shade trellis will direct visitors to the main DPAA visitor entrance. A series of placards or monuments with data and statistics about DPAA missions will be placed along the promenade and begin the visitor experience by providing information and education on the DPAA operations.

After passing through the entry plaza visitors and families will pass through the doors of the main lobby where a security desk will complete building security checks and issue entry badges and other requirements to quickly process visitors into DPAA. Visitors can view the landscaped internal courtyard from the entry lobby. Visitors will then ascend by elevator to the third floor to view the Central Identification Laboratory. Family members who have come to receive the remains of their loved ones will move across the catwalk to the family viewing room. This space is conceived as the 'jewel' of the CIL and will be represented architecturally as a significant component of the facility. This space will honor the significant sacrifices paid by the families of fallen heroes.



The sleek and glass courtyard space contrasts the more earthy and textural exterior architectural expression. A circulation corridor provides full view for all levels into the courtyard while harvesting day lit for interior workspaces

Two Wing Concept and Centralized Core Elements

The Overall Building layout is based on the idea of minimizing the depth of floor plates to achieve project goals of daylighting and access to views. The two sixty feet wide parallel building wings (bars) are connected at each end by core elements containing common restrooms, vertical circulation (stairs, personnel and freight elevators), mechanical shafts, and telecom and electrical closets. The shared Break Room on second floor and a shared Conference Room on third floor area also located in these core elements.

Central Protected Garden and Outdoor Lanais

The conceptual building layout creates a protected three story high garden space that will be a highly desired serene destination for families and visitors. Outdoor lanais are located at levels two and three to provide outdoor places for staff breaks and informal

collaboration and interaction. Family Viewing Room: The Family Viewing Room is located at the third level, with direct access to the CIL laboratory and administrative space, as well as a direct path from the third floor lobby space. It provides a serene attractive meeting space for family members to be reunited with their deceased loved ones. This space can also be used as a shared conference room when it is not being used by families.

Visitor Tour Route

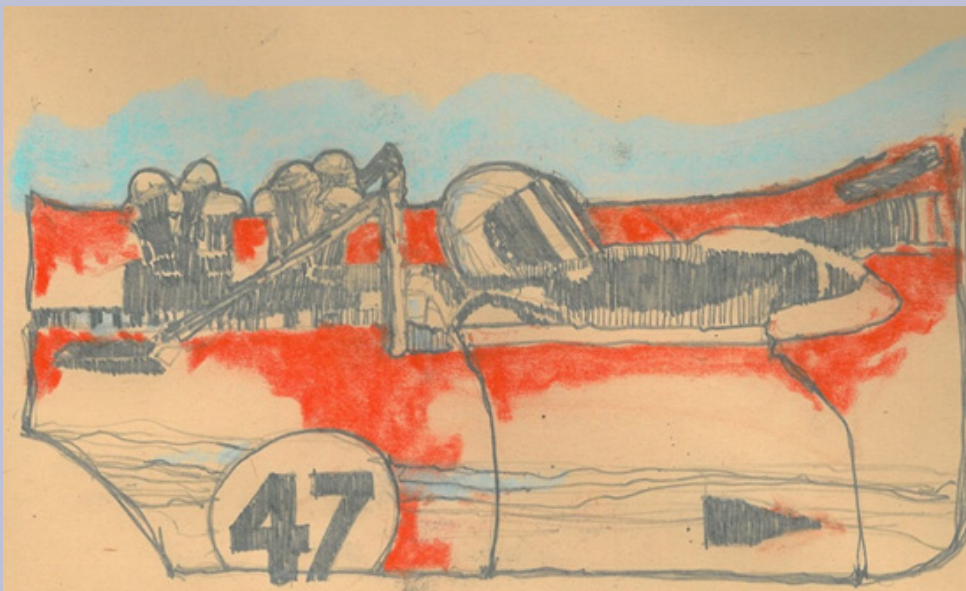
The planned building layout accommodates the visitor tour route to maintain security and to streamline visitor traffic in DPAA. The visitor tour route path will take visitors from the outside entry plaza, through the tranquil and reflective water feature and shade trellis, into the main lobby space and up to the third floor lobby space. Here visitors may be ushered into a conference room, off the elevator lobby, to view

ARCHITECT'S SKETCH CORNER

Entering the University of Nebraska College of Architecture in 1970, I had little experience with the "art" of architecture. Certainly, with the exception of the little doodles we all do, I had no formal training in art. I started in architecture after 2 years in civil engineering. A driving force was meeting architecture students in the dorm and seeing some of the bumwad "cartoon" sketches they used in the development of their designs. Some of our first classes emphasized graphic design and introduced us to the color wheel. One of the exercises given by one of my favorite professors, was to utilize complementary colors in a graphic image. I was, and continue to be, a huge fan of the Canadian-American Challenge Cup or CanAm racing series, with the dominance of Bruce

McLaren's bright orange cars. This sketch used the complimentary colors of blue and orange...I was proud of the sketch at the time, but don't know how my professor graded it. I stumbled on it while cleaning out my man-cave recently. It may not be architecture, but it played a role in the development of my skills in the profession. Hope you don't mind the departure...

- David Packard, RA, PMP,
FSAME



the DPAA video or other digital media prior to viewing the main CIL. Viewing of the CIL occurs through a glass wall that separates visitors from DPAA laboratory operations for security and to prevent disruptions to CIL operations.

Interior Design Character

The interior design character creates an open and flexible work environment, maximizing potential to reconfigure the space to accommodate future technology and missions. A minimal amount of fixed walls and columns are constructed to reduce constraints to reconfiguration room layouts. Office environments will be outfitted with high quality non-directional carpet tile, acoustical ceilings and indirect lighting fixtures. The material palette will be designed to create a cohesive and consistent language throughout the facility. Durable, low maintenance materials and finishes shall be used throughout. Storefront glazing systems shall mark the entries at individual suites and provide a sense of entry, where appropriate. Aluminum framed glass doors will create transparency.

PROJECT PERFORMANCE AND EFFECTIVENESS

The challenge given and accepted by the design team, to design a world class facility to support DPAA's mission and vision, resulted in a high performing, visually striking yet highly flexible facility that will serve the military for generations to come.

The central court yard provides natural daylight to all users as they travel through the facility.

The Operational Storage warehouse and Operational storage yard provide flexible and adaptable spaces to prepare for deployment of all DPAA missions. Each mission and deployment is unique. The logistics group requires space to layout, plan and palletize for each mission.

The open office floor plans provide flexibility for ever changing personnel needs and requirements. DPAA has shown that it is an ever changing and growing organization. The Planning of these open office spaces provides for future adaptability.

DEGREE OF COMPLEXITY AND INNOVATIVE SOLUTIONS

The DPAA mission to, "provide the fullest possible accounting for our missing personnel to their families and the nation", requires a complex building to support this mission. The missions are international, remote, and require a vast array of equipment and personnel skill sets. The resulting building includes a warehouse to support the mission equipment and personnel gear. The operational planning, logistics and support personnel require a state of the art office environment to support these missions. Once a mission returns to DPAA, the Central Identification Lab (CIL) takes the recovered evidence and works to identify and reconnect the fallen with their family. The CIL is likely the largest forensic anthropology lab of its kind in the world.



The Central Identification Laboratory (CIL) is a highly flexible day lit laboratory environment where evidence and remains are evaluated in a highly secure and clean laboratory environment

Central Identification Laboratory

The Central Identification Laboratory (CIL) spaces within this facility occupy the third

floor of the building. Approximately half of the third floor spaces will be devoted to conducting laboratory procedures, while the remaining half will consist of offices and administrative spaces for the CIL, and some mechanical equipment spaces for the building. The general design of the CIL will conform to Biological Safety Level Two (BSL-2) in accordance with requirements set forth by the Center for Disease Control/ National Institutes of Health (CDC/NIH).



Architects embraced Oahu's predominant trades to design an economical and 'Island specific' solution that would minimize mainland dependency. Structural concrete as well as pre-cast concrete panels create the primary architectural aesthetic. Pre-cast panels manufactured 'on island' are fashioned with an abstracted 'grove of coconuts' pattern. Coconut trees become the primary identifiable element in the landscape design.

However, some enhancements to the BSL-2 design requirements have been incorporated, such as: airlocks between laboratory and non-laboratory spaces; airtight seals at floor, wall, and ceiling intersections; airtight seals at all floor, wall, and ceiling penetrations; and enhanced air handling systems to include some elements of Biological Safety Level Three (BSL-3). The general design of each component within the CIL varies, and includes architectural and engineering design requirements for laboratories containing wet chemistry, biological sciences, physical properties analysis, and office spaces. The general design concept for the CIL is characterized by a procedure based design (PBD) in lieu of an assigned workstation design (ABD). This means that each scientist will not be assigned to a specific laboratory workstation space for his or her exclusive use. Instead, the design will consist of various workstations, designed for specific scientific procedures, which will be shared among the scientists and used by the scientists on an as-needed basis.

There will be several scientific disciplines within the CIL that contribute to the DPAA mission. These include archeology, anthropology, forensic medicine, DNA biology, material evidence examinations, and evidence management.

From an architectural and engineering standpoint, the CIL is a complex and unique laboratory facility. It is likely to be the world's largest forensic anthropology laboratory. Its high profile in the forensic community and its noble mission demanded that this facility receive the necessary attention during the design and construction processes to provide a world-class laboratory.

A family being reunited with a loved one is an emotional and important moment. Rear Admiral Donna Crisp, challenged the design team to design a chapel like place of importance. The result is the elevated family viewing room, located at level three, suspended over the courtyard below.

MANAGEMENT AND EFFECTIVENESS

Under the leadership of NAVFAC Pacific's Project Manager and Design Manager, along with the Design Team led by SmithGroupJJR, the DPAA project design was delivered on schedule and in an outstanding manner. The use of BIM modeling by the multi-disciplined design team, allowed for an efficient and effective building design process.

The Construction Phase, delivered by design-bidbuild method and led by FEAD, occurred over a four year period. The DPAA organization has evolved over the past four years. This evolution required several reorganizations and subsequent space planning and interior design revisions. NAVFAC Pacific's DM and SGJJR's design Team successfully executed the requested revisions during the construction phase.

SUSTAINABILITY

One of the requirements for the DPAA project was to achieve, at minimum, United States Green Building Council (USGBC) Leadership in Energy and Environmental Design (LEED) Silver performance rating in order to comply with Executive Order 13423 and the Memorandum of Understanding on Federal Leadership in High Performance and Sustainable Buildings. The project is currently tracking Gold Certification.

Successful implementation of sustainable design strategies could not have been possible without the utilization of an integrated design process that seeks strategies in a synergistic, holistic and integrated way for optimal outcomes. This shared process allows for collaboration, creative thinking, continuous feedback and collective decision-making. The project established several goals that focused on energy efficiency, water and material conservation, indoor environmental quality and minimizing site impacts.

Strategies were selected and ultimately implemented based upon a lifecycle approach and they include:

- High-efficiency irrigation, native plants and capturing cooling tower blow-down to reduce potable water use for landscaping.
- Highly reflective and open grid paving to reduce heat islands.
- Low-flow plumbing fixtures to reduce indoor water use.
- East-west building orientation to take advantage of appropriate passive solar benefits.
- High performance envelope.
- Narrow floor plates to take advantage of daylighting and views.
- Variable air volume supply and exhaust.
- Energy recovery on exhaust to precondition outside air.
- Condenser water heat recovery to heat domestic water.
- Demand controlled ventilation.
- Ambient/task lighting approach to reduced lighting energy.
- Daylight harvesting and daylight dimming controls for all perimeter lighting.
- Site generated renewable energy thru 484 kW solar PV arrays on roof and parking canopies.
- Use of low-emitting indoor materials.

These strategies accounted for the following performance outcomes:

- 67% outdoor potable water use reduction.
- 39% indoor potable water use reduction.
- 58% energy use reduction and 60% energy cost savings over code compliant facility.
- 65% of construction waste diverted from the landfill.
- 90% of regularly occupied areas have views to the outdoors.



THE LONG AND WINDING ROAD TO FELLOWSHIP – PART 1



Edmond Gauvreau, FAIA
*2015 Chair, AIA Public Architects
Knowledge Community*

I knew that I was going to be in trouble when, at the 2013 National Convention, the incoming Chancellor of the College of Fellows greeted me with “Ed! When are you applying for Fellowship?” Now he happened to be a colleague of long standing, having worked together on several issues while on the AIA Maryland Board of Directors. My response was “I think I’m getting a big hint!”

Over the last few years, many of my colleagues who made Fellow would give me a similar greeting. It was becoming very obvious that they all believed that my continuing advocacy for public architects within AIA merited taking the plunge. The comments increased upon my chairing the 2014 Public Architects Workshop and its subsequent success. At that point I thought “Why not me?”

First thing was to look up the Fellowship page on the AIA web site – read the initial paragraph

about Fellowship being one of the highest honors the Institute can convey, and that a Fellow is one that has raised the profession of architecture in some manner. There are many ways that can occur – design, practice, service to the Institute, government and public service, and other means. Then you click on the Submission Requirements and get your first dose of reality.20 pages of requirements! OUCH!

After reading through the need for a sponsor, letters of recommendation, format of submission, documentation of accomplishment, photo credits, etc., one could not be blamed for packing it in on the spot. However, I also knew that my home AIA Chapter, District of Columbia, has one of the most active Fellows Committees within AIA and work diligently with candidates to prepare them and their applications to be their best. Their success rate of candidates being elevated to Fellow is well over 50 percent, so that is a comfort knowing there is a support system in place. If your home chapter has a Fellows Committee, contact them and find out their process for determining and preparing candidates for nomination for Fellow.

Next was finding a sponsor – since my professional work and AIA activity has mostly been at a national level, I didn’t have a close relationship with many DC Chapter members. I did ask several DC members to sponsor me but they declined for various reasons – mostly time and other commitments. I finally reached out to the editor of the Architecture alumni column for my university – he

made Fellow on his 9th attempt (perseverance is definitely a quality required for Fellowship!) and had been writing on my exploits for the past 25 years, so he knew me and my work better than anyone. He willingly accepted the challenge, even though I am in DC and he lives on Long Island, NY. To answer the question I know is coming, AIA (and DC Chapter) do not care where your sponsor is located, just so that he or she knows you well, is accessible for continuing updates and reviews, and will do the heavy lifting to get your references to get their letters written and submitted.

I refer to the FAIA application as a master’s thesis on steroids – it’s a very focused and comprehensive presentation of your professional life’s work – in no more than 40 pages. Focus is a very important facet of this process, kicking off with the 35 word statement that is the first item you submit. It needs to be a succinct, attention grabbing statement that sets the overarching theme of your application – and you will be writing and re-writing this statement all the way to the submission deadline. The chair of the DC Fellows Committee indicates that a good statement should make you slightly embarrassed by your achievements – and this is what will be read at the Fellows investiture ceremony at Convention.

It is never too early to start collecting examples of your work and accomplishments. As a public architect, the majority of the work is executed by private sector architects, so reach out to your colleagues and start collecting photos (both of projects and of people), renderings, plans, etc. Also assure

that someone in the firm is willing to sign the exhibit to attest to your role in the project. If you have written articles or are mentioned in articles, get those as well – publications is a separate section of the application.

References are equally important. AIA requires seven letters of recommendation, at least five from AIA members. Your references need to know you well both personally and professionally and can attest to your accomplishments and suitability for elevation to Fellow. Don't ask a big name architect to write a letter if they know you only in brief passings – the Fellows Jury want to see references that speak to your reasons for elevation to Fellow. Simply being a great guy or gal is not nearly as important as the quality and "ripple effect" of your work. Also, make sure you have a couple folks as back-ups – life happens and one or more of your original seven may not be able to write that letter in time.

I mention ripple effect – elevation to Fellow means that your work and accomplishments have enlightened and raised the broader profession of architecture. Ask how your work has rippled across your agency, other agencies, the architects you work with, your clients and stakeholders.

Back to the 20 pages of requirements – please read them carefully and follow them to the letter. You do not want your application disqualified for a minor item like neglecting an exhibit not being signed, not completing a requirement, etc. Speaking of which, make sure your licenses are current and paid up, along with your AIA dues. Also check on your continuing education requirements, both for overall numbers of Learning Units and HSW Units – I had to

take one last HSW course to get my HSW total above the minimum required.

For doing your application – if you are not proficient on graphic design software or a bit rusty, this is not the time to start learning. Also, most public agencies either don't have those personnel, or doing an FAIA package during duty hours is not allowed. Best suggestion – hire a graphic designer. Word of mouth or asking around usually works – can also use LinkedIn to solicit proposals. I ended up asking the daughter of a colleague who was elevated to Fellow last year – she at least knows the format and what AIA expects.

However much time you believe it will take to do this effort – you will easily double that time or more. As architects, we are always looking for that next little improvement or enhancement – multiplied by our natural tendency to procrastinate, and one is always tweaking a paragraph, debating the photo layout on an exhibit, or even changing exhibits to better convey and reinforce your statement for elevation. Many weekends were spent writing, editing, contemplating, debating, etc. Keep in touch with your sponsor – a good one will be both friend and critic. Remember that when your package is read and reviewed by the Jury, it must stand on its own merits – assume you have no friends on the jury and you have to impress them from the get-go. With between 250-300 applications to jury, they will spend 10 minutes maximum reviewing, commenting and voting on your application, so make your point directly up front and continue pushing that point through your entire application.

As to the work, you will get comments and suggestions from

your sponsor, coaches, friends, colleagues – anyone you even mention the fact you are applying for Fellow. Everyone means well and wants you to succeed, but at the end it is YOUR application. An example – I had conflicting opinions on my re-writes of the statement (this is an area you will get the most comments on). Sometimes I took an entire comment to heart, sometimes only a part, and sometimes just said thank you, but it does not reflect what I want to say.

In summary, the overarching requirements for becoming a Fellow are commitment and persistence. As I noted earlier, my sponsor finally made Fellow on his 9th attempt. I originally started this effort in 2015 – after the first submission with the DC Fellows Committee, my personal and professional schedules consumed my time and energy. With consultation from the Chair of the Fellows Committee, I chose to withdraw my effort and wait until 2016 to re-start my effort. This deferral actually paid off as I now understood the magnitude of the application process and the amount of information, both written and graphic, needed to assemble a high quality submission.

By the time this piece is published, I will have made my submission, paid the fee, reclaimed my weekends.....now comes the wait until late January/early February.

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