



NOMA



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Corrections from the Fall 2009 Issue

1) Michelle Chin, NOMA of M.O.You Studios

provided the 2009 conference photos.

www.moyoustudios.com

2) Auburn University was omitted from

the university chapters list.

Please contact the editor at

magazine@noma.net for any corrections.

President's Message



CHANCES ARE THAT YOU'VE BEEN HEARING GOOD THINGS ABOUT NOMA LATELY – PERHAPS EVEN MORE SO THAN USUAL. FOR THOSE OF US WHOSE COMMITMENT TO MAKING NOMA RELEVANT TO OUR GREATER SOCIETY THROUGH ACTS OF DESIGN AND ADVOCACY, THIS COMES AS NO SURPRISE. DESPITE THE PROTRACTION OF BAD ECONOMIC TIMES – TIMES THAT ARE INDEED DEVASTATING FOR SOME - I AM UPLIFTED BY THE SPIRIT OF SERVICE THAT IS BEING DEMONSTRATED BY OUR MEMBERS EACH AND EVERY DAY. COUPLE THAT WITH A DOGGED PURSUIT OF EXCELLENCE IN ALL THAT WE DO AND YOU CAN BEGIN TO UNDERSTAND THE PRIDE THAT WE ALL TAKE IN REPRESENTING AND BEING PART OF OUR GREAT ORGANIZATION, NOMA. Thanks to the dedication and commitment to excellence of our editor, Katherine Williams, and other volunteer staff like Betsy Ismail of A2So4. We are once again able to present you with our outstanding publication, The NOMA Magazine. There is much to report since the release of our last issue at the 2009 Conference in St. Louis.

Speaking of St. Louis, the 2009 Conference that took place in October was “off the whatever’s”. The women - our sisters - left an imprint on that conference unlike any I can recall. Our keynote speaker, Mike Brown, left us all inspired and better educated about our history. Professional development seminars and workshops, up close and personal with HOK founder, Gyo Obata, the professional design awards, the student design competition and most of all, the fellowship among attendees marked one of our greatest gatherings of all time. This was all made possible by the over-the-top effort invested by the local host Chapter, led by Richey Madison and Charles Brown.

Another significant development that will boost NOMA's ability to execute our programs is the recent revitalization of The NOMA Foundation. Founder Harold Williams, FAIA has moved into the position of Treasurer, with Richard Franklin assuming the duties of president. With support from the Foundation, NOMA is assured of being better able to advance the causes that we have prioritized.

In the interest of economy, I will simply mention a number of programs that we are championing, along with the names of some whose efforts are producing results. Project Pipeline, NOMA New Orleans and Service in Solidarity for Haiti are several of the initiatives that our members are working on that are making positive impacts on the lives of our people who truly benefit from NOMA's unique brand of advocacy. Concentrating on accomplishing deeds, NOMA is solidifying our relevance by:

- Raising funds to provide temporary shelter to Haitians in need, following the disastrous earthquake.
- Assisting the Priestly Charter School of Architecture and Construction in New Orleans with finding a new home in downtown New Orleans.
- Executing joint activities with the AIA at both local and national levels through use of our Memorandum of Understanding.
- Expanding relationships with new partners, including CHF International, Architecture for Humanity, the SEED Network, the Society of American Registered Architects and others.
- Advancing a sustainability agenda through our program, “The New Black is Green”.
- Increasing the number of NOMA intern-architects successfully completing the ARE and adding their names to the roster of licensed architects.
- Cultivating the next generation of architects-of-color through NOMA's Architecture Summer Camp programs.

These are only a handful of programs and activities that are making a difference thanks to the dedication and passion of our members. It is worth noting that NOMA's capacity to effect positive change is directly linked to the number of members who step forward and volunteer to get involved and to lead. I am personally inspired when I look out across the organization and witness the work of NOMA's Executive Board. Sanford Garner is poised to become president at the conclusion of my term later this year. NOMA could not be in better hands. Carla Flagg has served selflessly as the NOMA secretary, and is a big reason why NOMA is making an impact. And of course, we continue to benefit from the work of individual members like Atim Oton, Renee Kemp-Rotan, Nicole Hollant-Dennis and Rodney Leon who are leading NOMA's Haiti recovery initiatives; to our younger members like Bryan Lee who has single-handedly taken ownership over the NOMA Professional Design Exhibit that will appear for the forth consecutive year at the AIA Convention, and Kimberly Dowdell, whose leadership in crafting the SEED Network's agenda demonstrates wisdom beyond her years; and Kathy Dixon's oversight and maintenance of NOMA's web presence. I am proud and humbled by these and other great people who are NOMA members and my friends. I encourage everyone who feels compelled to be part of an historic time of change to join NOMA and become an active force in creating a legacy for our time. ✕

— R. STEVEN LEWIS, NOMA, AIA

NOMA

Authors/Contributors

+ IFEOMA N. EBO, NOMA, ASSOC AIA, LEED AP
Ifeoma is a Design Consultant and Founder of UrbArc Design Lab – a research based design group that promotes user collaboration in the development of sustainable urban design and property development solutions. As the 2009 recipient of the John M. Patterson AIA Travel Fellowship, she researched design activism in South Africa. She holds degrees from Cornell University and MIT with a professional background in both architecture and urban design. She has a wide variety of international experience that range in scale, culture and typology. Her design philosophy embodies a commitment to social change and she is passionate about providing design services to the underserved.

+ SANFORD GARNER, AIA, NOMA, LEED AP ND
Sanford is the National Vice-President of NOMA and Co-founder of A2SO4, an international design firm, where his primary area of focus is historic preservation, master planning, urban design, and project assessment. A graduate of Howard University, he also studied at Helsinki University, Finland; and UCLA. His work has received such notable recognitions as “Best in American Living for Best Smart Growth Community” by the National Association of Home Builders magazine, “Awards for Excellence” from the Urban Land Institute, and the “Implementing Smart Growth Award” from the American Planning Association as well as numerous awards and citation for community development and design. He was recognized in the 2004 Indianapolis Business Journal's 40 Under 40 and most recently in the 2009 Building Design+Construction's 40 Under 40. At the Ohio Valley Regional Conference, he was awarded the Juliet Peddle Award. In 2009, he served as President of the Indianapolis AIA Chapter.

+ BRYAN LEE
Bryan C. Lee Jr, Founder/ Principal/ Designer for SOA Design. SOA is an upstart firm launched in 2008 focusing on architectural multimedia. Bryan attended FAMU and graduated from Ohio State University with a bachelors in the science of architecture. He received his master's degree in architecture from NJIT. He is currently studying to complete the ARE.

+ MPHETHI MOROJELE
Mphethi Morojele was born in Maseru, Lesotho. He completed his architectural studies at the University of Cape Town in 1990 before working in Cape Town and then teaching at the Lerothali Polytechnic in Lesotho. In 1993 he completed a MSc in Architecture at the Bartlett School of Architecture (University College London) with distinction. In 1995 he moved back to South Africa to lecture in the School of Architecture at the University of the Witwatersrand, Johannesburg up to 2000. During this period he founded mma architects as one of the first black practices post 1994. He has worked and studied in several countries including Ethiopia, Italy, India and the United Kingdom. Mphethi serves on many competition and university exam juries and was curator of the South African exhibition at the 10th International Architecture exhibition at the Venice Biennale in 2006.

+ MICHAEL MURPHY
Michael Murphy is executive director of MASS Design Group which he co-founded in 2007 to provide design services for those most underserved, in the most resource constrained environments. Through partnership with Partners in Health, the Clinton Foundation and the Government of Rwanda, Michael helped lead the design on Butaro Hospital in Rwanda, assisting with breakthrough architectural solutions to mitigate and reduce the transmis-

sion of airborne diseases like Tuberculosis. The Butaro Hospital will open in June of 2010.

MASS now has offices in Kigali, Rwanda and Boston, MA working on a number of projects that focus on social value production through the well built environment.

+ ANN O'NEAL
Ann O'Neal was a Student Representative on the Executive Board of NOMA. Currently she is in the 5th year of a Professional Architecture Degree at Virginia Tech University's extended campus. She currently works as a Project Administrator for Forney Enterprises Incorporated, a Washington, D.C. based minority owned general contractor. Ann volunteers her design skills to create architectural renderings, plans, and logos for nonprofits. In 2009 she worked with a student team that submitted a 2016 Olympic Plan proposal to the city of Chicago, which was featured in the Seoul Design Olympiad 2008.

+ DK OSSEO-ASARE
Dk Osseo-Asare is a principal of Low Design Office, an architecture studio that foregrounds low-cost low-carbon building, and co-founder of DSGN AGNC, a design do-tank. His research recouples form-making with the social dimensions of the global environment, siting sustainability between technology and geopolitics. Dk Osseo-Asare received an A.B. in Engineering Design and an MArch, both from Harvard University, where he chaired the student group Social Change and Activism (SoCA). He has presented recent work at the Royal Institute of British Architects, Harvard Graduate School of Design, University of Pennsylvania, Cornell and the Kokrobitey Institute. Through July 2010 Dk is a Fulbright Scholar studying the industrial urbanism of Tema New Town, in Ghana West Africa.

+ QUILIAN RIANO
Quilian Riano is a professor, designer, writer and editor based in Cambridge, Massachusetts; he is currently working on design and research projects in Africa, Europe and the Americas with DSGN AGNC, Harvard University, and Estudio Teddy Cruz.

+ WILLIAM J. STANLEY, III
In his 37 years in architecture, Mr. Stanley has practiced with some of the premier design firms in Atlanta, New York, Detroit, Europe and Africa. The first African-American graduate of the College of Architecture at the Georgia Institute of Technology (1972), Mr. Stanley became the south's youngest African American ever to receive his registration as an architect. Mr. Stanley is the founder of Stanley, Love-Stanley, P.C. and a Fellow in the American Institute of Architects (FAIA).

In addition to conceiving numerous award-winning designs, Mr. Stanley's honors have included being the 1995 recipient of the Whitney M. Young, Jr. Citation, given by the American Institute of Architects to the country's most socially conscious architect. In 2000, AIA Georgia awarded him the Bernard Rothschild medal, the state's highest award.

+ MABEL WILSON
Mabel O. Wilson, Associate Professor of Architecture at Columbia's GSAPP, navigates her multidisciplinary practice between the fields of architecture, art, visual cultural analysis, and cultural history. Her design research and scholarly work investigates space and cultural memory in black America, race and visual culture, and new technologies and the social production of space.

People Making News

PEOPLE MAKING NEWS

The Moscow School of Management/Skolkovo designed by David Adjaye recently opened. The \$250 million project is designed as an independent community for a school founded in 2005. The building includes housing for 350 students, sports facilities, a helipad and 148 acres of landscaped grounds. www.ft.com/cms/s/2/02e6d9be-ffd5-11de-ad8c-00144feabdco.html

Albert N. Ray, AIA, LEED AP, was named Director of the Kansas City office of Moody-Nolan in January. Previously director of operations and thus the second in command in the office, Albert Ray became part of the Moody-Nolan organization in 2006, when the 160-person firm acquired Group One Architects, Inc., a local firm with which it had previously affiliated. www.moodynolan.com

Kenneth Neal, NOMA, Assoc AIA celebrated the opening of Khalifa Tower in Dubai, United Arab Emirates in January. Kenneth helped navigate this project from its conception through the final contract documents and drawings. He played a major role in the development of the primary and secondary construction and contract documents of this design-build structure. He works at the Chicago office of Skidmore, Owings & Merrill (SOM), LLC who served as the master planner and design firm for the Burj Dubai Tower. wikipedia.org/wiki/Burj_Khalifa

Guido Seoanes, chair of the AIA Seattle Diversity Roundtable, will be accepting the AIA national award for Diversity Best Practices of 2010 on behalf of the Roundtable, at in the AIA National Convention in Miami. www.aiaseattle.org/committee_diversityRT.htm

To celebrate the birthday of Paul R. Williams' on February 18, the University of Memphis officially launched The Paul R. Williams Project. Focusing on the life and work of the pioneering architect, The Paul R. Williams Project is a collaborative effort of the University of Memphis, the Memphis chapter of the American Institute of Architects (AIA), and the Memphis chapter NOMA. www.paulrwilliamsproject.org

Robert T. Coles, FAIA, received the 2009 Robert and Louise Bethune Award. Recognized as the highest award that AIA Buffalo/WNY can bestow on an architect, the Bethune Award is presented to an individual in recognition of a lifetime of notable contributions to the profession of architecture through practice, mentorship, and community leadership. www.aiabuffalowny.org/Events/2009_service_awards/robert_and_louise_bethune.php

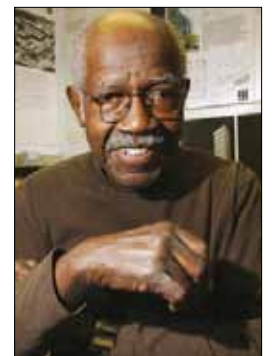
Daryl Grant Hudson and Kalin Reed won gold and silver, respectively, at the national level of the architecture section of the 2009 NAACP ACT-SO competition. Yavaughn Harlston and Bryan Hudson mentored Kalin, a high school freshman, and Grant, a junior. Grant is a repeat gold winner, having won last year. Grant's project garnered attention because he approached the housing/shelter situation in Haiti. www.naacp.org/youth/act-so/

Jeh Johnson, FAIA, NOMA was awarded the Eleanor Roosevelt Val-Kill Award at the Eleanor Roosevelt Center at Val-Kill in October 2009. The award honors people and organizations who demonstrate the values that Roosevelt espoused in her public life, among them helping people in need and inspiring the next generation. Johnson, architect and retired senior lecturer in art, taught architectural design at Vassar from 1964 to 2001. He was honored for his commitment to social awareness in architectural design and his belief that designers must recognize their social responsibilities and promote fairness and humane values through their work. http://vq.vassar.edu/issue/winter_2010/article/vt_jeh_johnson_wins_roosevelt_medal

Curt Moody, FAIA was featured on Dick Gordon's "The Story" on American Public Media / NPR. The interview about race and architecture is part of a series of interviews with people since the election of Barack Obama. thestory.org/archive/the_story_897_Curt_Moody.mp3/view



Moscow School of Management in Skolkovo by David Adjaye



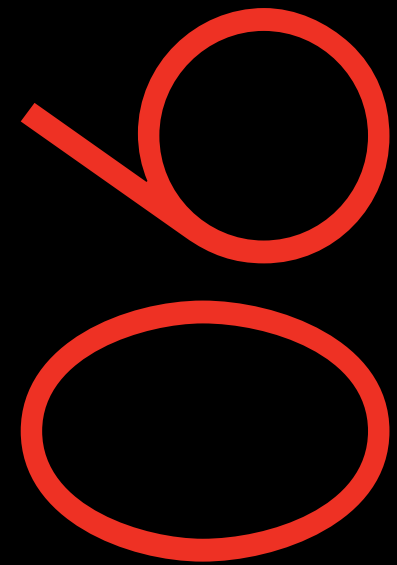
Robert T. Coles, FAIA, NOMA



Jeh Johnson, Courtesy of Special Collections, Vassar College Libraries



Bryan Hudson, NOMA Student Liaison, with high school participants in the NAACP ACTSO program. (left-right) Daryl Grant Hudson, Bryan Hudson, Yavaughn Harlston, Kalin Reed



Chapter News



NYCOBA-NOMA

Highlights of our year included a Career Day sponsored with the Urban Network, which included NAAAHR, NSBE, NAMD, NABA, and many other. We had 150 students that came through along with celebrities. Two of NYCOBA-NOMA's members were elevated to the National Board level, Andrew Thompson was elected Vice President of the North East and Najeeb Hameen was elected Parliamentarian. A new 2010 Executive Board will lay out an updated strategic plan for the chapter for the next 5 years. NYCOBA-NOMA will be looking forward to hosting another Student Conference sometime in late October. ✕

PhilaNOMA

After receiving the NOMA Chapter of the Year 2009 award, PhilaNOMA continues striving to serve minority architects in Philadelphia and the surrounding region. Recently, PhilaNOMA celebrated MLK Day 2010 with a sustainable day of service to the Camden community in New Jersey. PhilaNOMA teamed up with local sustainable businesses Urban Aesthetics and Naturally Neat for a "Cleaning Green Works!" project. The day involved cleaning up the historic Walt Whitman Arts Center by using only green cleaning products and sustainable practices. This service helped to preserve an architectural landmark, a multi-cultural literary, performing and visual arts center, and a Camden community treasure. In February, PhilaNOMA held a roundtable discussion to discuss non-traditional careers in the architectural field. PhilaNOMA posed questions to find whether the traditional idea of working in an architectural firm was sufficient, or if breaking out of traditional roles was necessary to advance and be professionally fulfilled. Many program attendees had already carved 'non traditional' niches for themselves, with careers such as economic/community development work, cost estimating, graphic design/IT, sustainable business

consulting, and construction management. The most revealing of them all were the few sole architecture practitioners in the group. In the course of discussion, the realization was that the latter was especially "non-traditional" for African Americans, as many of us choose not to go into single practice for many reasons.

PhilaNOMA is also looking forward to future programs this spring, such as a joint Speed Networking event in April with NSBE and Urban League Young Professionals. This event is geared towards bridging the gap between designers and other professionals in order to expand individual networks and business opportunities. PhilaNOMA is also planning a Community Design Forum which will focus on sustainable communities and the collaborative roles that designers, municipalities and community organizations have in helping to create them. ✕

DCNOMA

The DCNOMA chapter has been busy building upon the great momentum and relationships established in 2009. The DCNOMA Executive Board, led by President Bernard Suber, has planned many activities for the benefit of DCNOMA members and the community at large. In February, DCNOMA conducted two meetings. The first was held at The Catholic University of America, one of only five schools in the country offering a Master's Degree in Sustainable Design and is home to a burgeoning NOMAS chapter. The second meeting was DCNOMA's Black History Month presentation featuring the works of Arel Architects, one of the leading African American owned firms in the Washington, DC metropolitan area, was featured. This year, the chapter plans to make use of NOMA's standing, as an AIA accredited CEU provider in March making use of NOMA's DCNOMA held a seminar at the Knoll Furniture showroom and will be entitled "Workplace Research Case Studies:

Connecting Design & Employee Performance". Additional DCNOMA initiatives on the horizon are the DCNOMA Scholarship Fund and the 3rd Annual Lankford + Giles + Vaughn Minority Architect Awards this upcoming July. DCNOMA member, Bernard Suber participated in this year's AIA Grassroots Leadership Conference "Shadow an Architect" Program with local high school and elementary school students discussing the profession and what to expect from college. Treasurer Lisa Mae Crawford and CEO/President of Capitol Business Solutions LLC, participated in two panels at the 24th annual BEYA (Black Engineer of the Year Awards) Conference in Baltimore, MD where corporate sustainability and "Green Careers" were two topics of discussion. One key to the success of DCNOMA in 2009 was the development and nurturing of our relationships with numerous allied organizations such as The ACE Mentoring Program, Jan's Tutoring House, The National Parks Service, The Environmental Protection Agency, The American Planning Association's Planning and The Black Community Division, The National Trust for Historic Preservation, The AIA, and the Northern Virginia Black Chamber of Commerce. In 2010 we will cultivate and expound upon these varied relationships even more. Stay tuned. ✕

INOMA

INOMA had a very busy and event filled 2009. In addition to successfully hosting last years NOMA conference, in St. Louis, INOMA has managed to organize monthly meetings and networking events. Highlights include the March meeting, held at UIC, to celebrate newly licensed architects, Bud Biliken Day picnic at Washington Park, a Jazz Networking Event, student critique at IIT Crown Hall and Forms + Functions 10th year Anniversary Celebration in Merrillville, Indiana. In 2010 INOMA also plans to offer programs with certified

professional Continuing Education Units. Building a stronger bridge of dialogue and collaboration between the seasoned professionals and those aspiring to the architecture profession is also a core principle of their mission. ✕

LANOMA

LECTURE SERIES / In 2009 the Los Angeles Chapter of NOMA began the first of a 4-part lecture series Yesterday + Today + Tomorrow - The Celebration of the Black Architect. Spurred on by Robert Moore, the planning group of 12 people invited Mathu Ater to jump start the series with his lecture titled "Connecting the Lines: Western Architecture, Its African Origins". The group will bring the "Yesterday" part of the series to the students by holding the event at Morningside High School in Inglewood, California. The students are a part of a burgeoning architecture and construction academy at the high school. "Architects that Paved the Way from the 1880's to the 1960's" will be a pecha kucha style lecture focusing on black architects that produced work in California followed by a discussion between invited architects and guests John Williams, Karen Hudson, Gail Kennard, Ray Brown. The event will be free and open to the public.

POST Y+T+T EVENT UPDATE / About 200 junior high and school students in attendance from two schools as well as others of the general public. The five presenters excited the students with projects shown on the screen and inspirational anecdotes. Historian Jennifer Trotoux opened with presenting architecture during the period. Karen Hudson presented the works of her grandfather Paul Williams. Gail Hudson showed the notable projects of Robert Kennard while Ray Brown and John Williams reviewed their architectural work and experience.

MEETINGS / The Los Angeles Chapter continues to hold general meetings once a month at the office of Perkins + Will the 2nd Tuesday of each month. The April 13, 2010 meeting Eric Brossy de Dios presents the new prototype for sustainable schools for Clark County Nevada. The most recent presenter, Karen Compton of A3K Consulting, on the topic of how to market and being valuable in your role in the firm. ✕

NWNOMA

NWNOMA has just been awarded the Diversity Best Practice of 2010 by the Diversity Recognition Program Jury for the great work done by AIA Seattle Diversity Roundtable. At the AIA 2010 National Convention and Design Exhibition in Miami they will receive an award recognizing them for their arduous work of increasing diversity in the design profession. Learn more about the roundtable at their website http://www.aia-seattle.org/committee_diversityRT.htm. This past year the Roundtable has established programs such as the annual Gingerbread House design competition, in which diverse middle school students design, build, and eat their gingerbread structures. The students are exposed to the design profession while enjoying a holiday tradition. The Roundtable has also established a recognition program to highlight the unparalleled work of women in the design profession. In addition to these programs the committee members have continued to give career talks to diverse elementary, middle, and high schools to expose school age children to the design profession.

NOMA NW's own Guido Seones-Perla has diligently chaired this diverse committee in its efforts to reach out to diverse communities and expose our typically exclusionary profession to the great work that is being performed by the underrepresented minorities. ✕

HNOMA The chapter hosted its 6th annual Diversity Career Fair on February 27, 2010 at the Crown Plaza, Brook Hollow in Houston, TX. Students from Texas A&M, Prairie A&M, the University of Houston and Houston Community College networked and interviewed with 22 architecture and/or construction firms. March 2010: Supported by Gensler and the University of Houston School of Architecture and a grant from the Architecture Center Houston Foundation, HNOMA hosted its first Current Topics in Design Film Series. Four films were screened at the Gerald D. Hines School of Architecture auditorium at the University of Houston, including Bird's Nest: Herzog & DeMeuron in China, Shiguru Ban: An Architect for Emergencies, Waste = Food and Malls R Us. Krishna Bharathi, past member of NOMA NW and newcomer to Houston and HNOMA, planned the event and secured the grant.

April 2010: HNOMA opens its Spotlight on Diversity Series. The series will focus on the achievements of minority architects in and around the city of Houston. This traveling exhibit will open at Austin High school in April, will move to the University of Houston SOA Gallery in September, Worthing High School in October and the Houston Public Library in December. Exhibits will run from 2 - 4 weeks in each location. The exhibit will introduce high school students and their parents to the diversity in architecture, college students to the achievements of minorities in architecture and the general public to minority architects. ✕



Editor's Page

IN THE INFORMATION AGE, THERE IS NO EXCUSE FOR US TO LIMIT OUR THINKING ON UNKNOWN AREAS TO SOLELY WHAT WE HEAR AND READ FROM MAJOR NEW SOURCES. THE INTERNET IS FLOODED WITH INDEPENDENT JOURNALISTS EVEN AVERAGE PEOPLE WHO REPORT ABOUT THEIR OWN COMMUNITIES. IN THE CASE OF AFRICA, MORE PEOPLE ARE TRAVELING THERE AND MANY PEOPLE FROM AFRICA ARE GOING OUTSIDE THE CONTINENT FOR HIGHER EDUCATION AND EMPLOYMENT. THE STORIES AND EXPERIENCES ARE OUT HERE FOR THOSE OF US WILLING TO LISTEN AND ENGAGE. IN THIS ISSUE WE FOCUS ON AFRICA IN 3D. WE DISSECT CURRENT CONDITIONS AND PAST INFLUENCES, LOOK AT PROPOSED DESIGN SOLUTIONS, AND EXAMINE HOW THE ARCHITECTURE DELIVERED IS BUILT IN OR INSPIRED BY AFRICA. THE WRITERS BRING STORIES OF HOPE AND ALSO REVEAL WORK YET TO BE DONE. THE DESIGNS SHOWN EXPRESS A DESIRE TO GO BEYOND DRESSING AND TRULY COMMUNICATE CULTURE IN THE BUILT FORM. THE WORK ALSO REVEALS HOPE AS ARCHITECTS ARE INSTRUMENTS FOR IMPROVING COMMUNITIES THROUGH THEIR RESEARCH AND ULTIMATELY BUILDINGS THAT SERVE COMMUNITY NEEDS.

Editorial assistance for this issue by Ifeoma Ebo, Stephonie Nash and Victoria Kaplan. ✕ — EDITOR KATHERINE WILLIAMS, NOMA
 Katherine is an Assistant Project Manager at the San Francisco Housing Development Corporation. A former Rose Architectural Fellow, her current primary role is client representative for a mixed-use affordable condo project. Katherine currently serves on the board of Urban Ecology. She graduated from Howard University and is a LEED Accredited Professional. She has one daughter.



Haiti, Activism, Reconstruction: How NOMA Advocates After The Earthquake

JUST A DAY AFTER THE JANUARY 12, 2010 HAITIAN EARTHQUAKE, A SMALL GROUP OF THE NATIONAL ORGANIZATION OF MINORITY ARCHITECTS (NOMA) MEMBERS CONVENED VIA EMAIL AND CONFERENCE CALL TO POSE AND ANSWER THE KEY QUESTION: HOW CAN THE ORGANIZATION MOBILIZE TO ASSIST HAITIANS AND HAITI IN THEIR TIME OF EXTREME NEED AND CRISIS? THE DISCUSSIONS EVOLVED ABOUT THE NEED FOR AN IMMEDIATE OUTREACH TO HAITIAN AND HAITIAN AMERICAN ARCHITECTS, THE CREATION OF A PRESS RELEASE, AND MOST IMPORTANTLY, A STRATEGY TO IDENTIFY THE PEOPLE AND ORGANIZATIONS WITH WHOM NOMA SHOULD BE DIALOGUING WITH - TO PROVIDE ITS EXPERTISE FOR THE IMMEDIATE RESCUE PHASE, THE CONDITION ASSESSMENT AND RECONSTRUCTION PHASES. The press release was sent to NOMA members, the media and via social networks - Facebook and Twitter and identified some of the major reasons for NOMA's involvement in Haiti. It read, "NOMA is launching Service in Solidarity to join others providing assistance to disaster-stricken Haiti in response to the recent devastating earthquake. Immediately, this effort will outreach to NOMA members and other design professionals encouraging donations of money and material resources channeled through any of the credible relief agencies available" And most importantly, "Like all other concerned citizens of the world, we feel compelled to act with urgency and immediacy. Accordingly, we have launched Shelter in Solidarity, which will collect donated tents for distribution by relief agencies on the ground".

Another result was the formation of the Shelter in Solidarity (SIS) Program and a SIS Committee as part of a series of action phases to dialogue and explore the issues and possibilities of what could be done in a variety of ways and means for Haiti based on the diversity of NOMA membership. The committee (made up of Steven Lewis, Nicole Hollant-Denis, Renee Kemp-Rotan, Andrew

Thompson, Alix Michel, Farrah Desir and myself) worked on developing a series of plans and strategies on how to provide immediate and future assistance to Haiti and Haitians based on the professional skills of NOMA members. As part of this process, the SIS committee via the president of NOMA reached out to organizations - Architecture for Humanity (AFH), CHF International and the American Institute of Architects (AIA) - to partner and collaborate with.

The partnership with CHF International focused on getting tents into Haiti; and NOMA members, friends and colleagues donated funds, 100% of which was directed to the purchase and deployment of tents "on the ground" in Haiti. The other partnership with the AIA (it maintained and continued NOMA's Memorandum of Understanding (MOU)), and Architecture for Humanity (AFH) involved these two organizations joining forces to donate funds to CHF International. The end result was a donation of more than \$12,000. The SIS committee was retired in early March to get the organization ready for a more direct outreach by the president and board.

The second phase of the Haiti initiative which began late March focused on three key elements - information, preparation and accessing the key players involved in the reconstruction of Haiti. Information focused on getting a fact-finding team into Haiti and reaching out to USAID and The Clinton-Bush Foundation. In keeping with the original dialogues of the committee, NOMA will outline condition assessment and reconstruction phase strategies. In late April, a small team of members will go to Haiti to gather knowledge and meet with partner organizations - AFH and CHF International. Back in the US, there will preparation seminars for NOMA members and firms focusing on disaster areas and Haitian culture. ✕

+ ATIM ANNETTE OTON

Atim Annette Oton is a cultural writer/ editor and the co-Founder of Black Design News Network, a news bureau, online magazine, digital library and 'workspace' hub for black designers in Architecture, Interiors, Industrial, Product, Graphic and Fashion Design. She studied architecture at the City College of New York in Harlem under the influential black architect Max Bond (who she later worked for) and the Architectural Association Graduate School in London, England. She returned to New York in 1994 to work with the architecture firm, Davis, Brody, Bond Architects and various other firms in New York. Oton served as the executive vice president for Blacklines Magazine, a quarterly magazine publishing features on black designers in architecture, interior design, construction, development and the arts from 2000-2002 and the Co-Organizer, Limitless Layers, Blacklines' Second Conference, Design Showcase and exhibition, April 11-14, 2002 and Co-Organizer, Bridging the Gap between Education and Practice, Blacklines' Conference, Design Showcase and exhibition, October 19-22, 2000. She also worked as an executive producer and design consultant on the Underground Railroad Experience, a cultural education website from 2002 - 2004; and won an Independent Grant from the NYSCA on her work, the Black Hair Salon in 2002. In 2002 and 2004, she participated as a designer for the 3rd and 4th Annual Bridge Street Development Corporation's Bed Stuyvesant Design Showhouses. Recently, in 2006, she stepped down from her role as the Associate Chair of Product Design at Parsons School of Design to concentrate on creating a bi-monthly lifestyle publication about black Brooklyn home décor, fashion, culture, and lifestyle, Calabar Magazine. In 2009, Oton began planning African Design Now, a design conference to be held in Lagos, Nigeria in 2011, in collaboration with South African award-winning profile writer, cultural, music and social critic, Bongani Madondo, who resides in Johannesburg, South Africa. She can be reached at atim@black-designnews.com

TO PARTICIPATE IN NOMA'S HAITI EFFORT:

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Africentricity

How To Use Existing Systems To Improve Livelihoods — DK OSSEO-ASARE

CASE STUDY
TEMA, GHANA



Aerial view of Tema under construction, November, 1959. Distance left-to-right is 3.5 miles.



Fabricators that squat alongside Tema's roads are sites of local production and innovation.

THIS TEXT WRAPS MY CURRENT RESEARCH ON THE INDUSTRIAL NEW TOWN OF TEMA, GHANA. UNDER CONTEMPORARY CONDITIONS OF GLOBALIZATION, AFRICA HAS AMONG THE HIGHEST RATES OF URBANIZATION IN HUMAN HISTORY. TEMA—THE CITY CLOSEST TO THE PLANET'S 0-0 ORIGIN—OFFERS A UNIQUE OPPORTUNITY TO MEASURE THE SOCIAL AND ECONOMIC PERFORMANCE OF MODERN ARCHITECTURE AND PLANNING IN THIS CONTEXT, BECAUSE IT IS A NEW CITY BUILT FROM SCRATCH OVER THE LAST FIFTY YEARS. Designed by Doxiadis Associates of Greece for the newly independent Ghanaian postcolony, the purpose of Tema was to anchor nation-wide agro/industrial development. After several coups and a successful transition back to democracy two decades ago, Tema is now a city of half a million that was designed for a population half that size. Some administrators/planners and some development pressure, still pursue a garden-factory city ideal that may not be entirely applicable. The idea of africentricity refers to mobilizing instead to retrofit African cities according to the way they work not, by default, development models from aburokyiri.

ARCHITECTURE AND IMPERIALISM

In graduate school, I received an assignment for a final paper in 19th-Century Architecture; every suggested topic building was located in Europe or North America. The answer—in essence—to the question, “What about architecture in Africa [and elsewhere in the world]?” was “It only exists when someone utters the word ‘Africa’ [etc] in Paris.”¹ The late Edward Said expertly splices from Jane Austen’s Mansfield Park a geographic inconsistency that parallels the relationship between the ‘Architecture’ that continues to define architecture’s ‘History’ and the networks of commerce and geopolitics that circumscribe the globe:

Far from being nothing much ‘out there’, British colonial possessions in the Antilles and Leeward Islands were during Jane Austen’s time a crucial setting for Anglo-French colonial competition. Revolutionary ideas from France were being exported there, and there was a steady decline in British profits: the French sugar plantations were producing more sugar at less cost. However, slave rebellions in and out of Haiti were incapacitating France and spurring British interests to intervene more directly and to gain greater local power. Still, compared with its earlier prominence for the home market, British Caribbean sugar production in the nineteenth century had to compete with alternative sugar-cane supplies in Brazil and Mauritius, the emergence of a European beet-sugar industry, and the gradual dominance of free-trade ideology and practice.²

Said notes that while the owners of sugar plantations populated Austen’s novel, within the story they exist exclusively in England, while the landscapes of exploitation that finance their lifestyle are rendered invisible. Similarly, the “great buildings” of every era, like the 19th-century Paris Opera House, are born of the ashes of the Haitis of the world (3): The alchemical wealth-creation that financed the construction of Modernity emerged through mercantilist and colonialist global networks of trade and resource-extraction. Today this web of capital flows—which not only pay for the buildings that architects build, but also transform territories elsewhere (plantations, mines, factories, etc.)—has transmogrified into the Empire of globalization, where multinational corporations, NGOs and transnational organizations challenge the sovereignty of nation-states and flatten the world into a homogenized marketplace. At the same time, Africa—like Asia, the Amazon and the Caribbean—has always been a part of the history of art and the human environment, long before Picasso et al looked to the Dark Continent for inspiration.

DEFINING THE “AFRICAN CITY”

While architects write about African cities far less than do journalists, novelists, lyricists, anthropologists, sociologists and development policy “experts,” Africa is back in the discourse thanks in part to Rem Koolhaas’ Lagos. What was it before? Mandela, Mali, Maasai, mud and magic... African architecture is typically considered through several lenses.

- (1) Tradition: The African artisan as indigenous genius. This approach echoes previous preoccupation with organic architecture and the vernacular, embracing traditional techniques of construction and the spiritual dimensions of the culture of building (Labelle Prussin’s work on gender and space, Suzanne Blier’s study of the Batamaliba, Ron Eglash’s ethnomathematics of African fractals).
- (2) Conflict: African as refugee. Africa’s defining conditions are poverty and war, but design can help (Architecture for Humanity, Shigeru Ban’s earlier emergency architecture for the United Nations High Commission for Refugees).
- (3) Crisis: African as innovator. Citizens of African cities are remarkable because they collectively (mysteriously) develop tactics for survival in cities that are so deeply in crisis that they approach total breakdown of social and physical infrastructure (Boeck and Plisart’s Kinshasa, Koolhaas’ Lagos).

¹ I wrote a paper about the bizarre union of abolitionists and slave-owners who pressed the United States to colonize Liberia, and who gave rise to the phenomenon of former slaves from the United States rebuilding the plantation houses that they built in Southern US America in West Africa. See <http://issuu.com/osseo-asare/docs/gsd4203m3_final> For incredible photographs of trans-Atlantic building transfer, check out Holsoe, Herman and Belcher, *A Land and Life Remembered: Americo-Liberian Folk Architecture* (University of Georgia Press, 1988).

² Said, Edward, *Culture and Imperialism* (London: Vintage/Random House, 1994), p.107-108.

³ For an angle on Haiti’s history, see UC Berkeley journalism professor Mark Danner’s 11 January 2010 New York Times Op-Ed, “To Heal Haiti, Look to History not Nature.” <<http://www.nytimes.com/2010/01/22/opinion/22danner.html>> Today too in Africa, terrains of conflict diamonds, conflict minerals and oil, biopiracy, agro-business and other forms of exploitation brokered by multinational corporations mirror Haiti’s geopolitical experience.

Africentricity

How To Use Existing Systems To Improve Livelihoods

CASE STUDY
TEMA, GHANA



Map of West African electricity grid, Volta river watershed and shipping network via Tema harbor.



Map of trucking and paratransit in the twin cities of Accra and Tema.

SO WHAT IS THE AFRICAN CITY, AND WHAT IS ITS FUTURE HISTORY? IT DEPENDS WHO YOU ASK.

For Koolhaas, Lagos is important because it “might be the most radical urban condition on the planet.”⁴ This latest attempt to conquer the enduring mystery of Africa replaces the focus on traditional techniques and materials of construction (mud mosques and village housing) with Africa’s new urbanism, an alternate culture of congestion, emergent entrepreneurship and the interface of infrastructure and the informal. Koolhaas’ Lagos research deliberately plays with the historical idea of “the expedition,” but takes as its territory of discovery Lagos’ “dangerous” and “unexplored” urban spaces: an ultimate urbanism produced by people who survive despite the collapse of the city, the future of the West. His search for the future primitive glosses over the fact that for the millions of Africans who live and trade in the city, Lagos is not unknown.

Technocrats argue that the dysfunction of African cities is bad economics, derived from the continent’s failure to adopt good governance. The World Bank in November 2009 issued its “Urban and Local Government Strategy,” a plan to leverage the 70 million new urban dwellers projected annually (2 billion over 20 years) primarily in the developing world, for economic growth and poverty reduction.⁵ The plan—billed as both pro-city and pro-poor—makes sense from the perspective of the World Bank, i.e. a business with a vested interest in integrating the global economy by promoting urban economic clusters. Thus the World Bank foregrounds private property rights—in both urban and rural land systems—to incentivize private development and economic activity. However, the citizens of the African city who operate on the edges—of roadways, property lines, bankruptcy and legality—are a central part of its dynamism, and their collective approaches to using the city are not the same as those of aid donors and foreign direct investors.

TEMA’S URBAN DYNAMICS

Tema is among the African cities that can be described as thickly transactional spaces. That is, the urban network that connects houses to workplaces and markets via paratransit (tro-tros or converted passenger vans) and private cars is highly redundant: There are a great many individual instances (places) where one can find transportation, buy cement blocks, get a haircut, a dress, a metal gate (or something else made by hand), kenke, water or mobile phone credits. In areas of the city under the most construction, and in those areas

least regulated, there are the greatest number of temporary or semi-legal structures, including distributed manufactories—small kiosks that house low-tech production of shoes, doors, braids, burglar-proofing, tro-tros, DIY electronics, etc. While many things (many of them the same) are accessible simultaneously at many places, the problem is unicity: if someone has a unique product, question or ambition, how do they make that known? More globally, how does one acquire knowledge about how best to improve on an existing scenario or to innovate with as much information as possible? I would argue that the limiting constraint in many African cities is not physical capital but rather access to information: How to locate a particular product, procedure or protocol/ Where exactly to find something specific, How to connect to remote markets, How to optimize productivity,...

TEMA AS INFORMATION FACTORY

The Tema case suggests that the real challenge for many African cities may be less how to create a city of ‘clean lines’ with no poor people working in the streets, and more one of how to amplify existing ways of living and working in the city into an advanced regime of higher information density. The anti-hawker and anti-kiosk stance of the political elite and economically mobile hurts many people’s livelihoods and lines many policemen and women’s pockets. Alternatively, this active edge of infrastructure and economies can be understood as a future-oriented system of organization for the city—one in which flexible urban ecologies absorb new human material through a network of small-scale and low-tech productive nodes. V.K. Desai, whose company Tiny Tech Plants develops technology for “tiny enterprises” argues that smaller-scale development precipitates freedom through self-reliance:

Governments of Africa follow the same pattern of development as Europe and U.S.A. followed. So every African country is trying to establish big industries, is trying to develop highways, cities, power stations, ports, airports and infrastructure required by giant industries. **I venture to assert that this is not the path of happiness but this is the path of exploitation and permanent slavery of African people.** If you want homogeneous development and progress of entire society of millions of masses, you have to evolve your own economic strategy based on local self reliance at least for primary needs of people i.e. for food, cloth and shelter...this type of local self reliance can be achieved through cottage scale family size industries based on small and simple technology.⁶

⁴ This is the subtitle of the Harvard Project on the City Lagos Handbook. P. Belanger, M. Cosmas, A.D. Hamilton, L. Ip, J. Kim and N.L. Slayton. Harvard Graduate School of Design, 2000 (unpublished). Koolhaas supervised this research and essentially composited his “Lecture on Lagos” from the student work contained in the Lagos Handbook. My take may seem critical; however, in my view the Handbook is an impressive text and I argue for more of this type of research, not less. The key is that architects from outside Africa move beyond the Dark Continent narrative of environmental determinism (i.e. the mysterious nature of African landscapes)

⁵ Urban populations of Asia and Africa will double over the same period. Full report online at <<http://www.wburbanstrategy.org>>

⁶ V.K. Desai’s “Appeal to African Elites” <<http://www.tinytechindia.com/appeal.htm>> India has since independence prioritized self-reliance, based in part on the Gandhian political framework. Charles and Ray Eames, in their 1958 Eames’ Report for the Government of India, called to expand this model of local production and innovation through professional (industrial) design training. Hat tip: Emeka Okafor <http://twitter.com/emeka_okafor/status/8585493026>

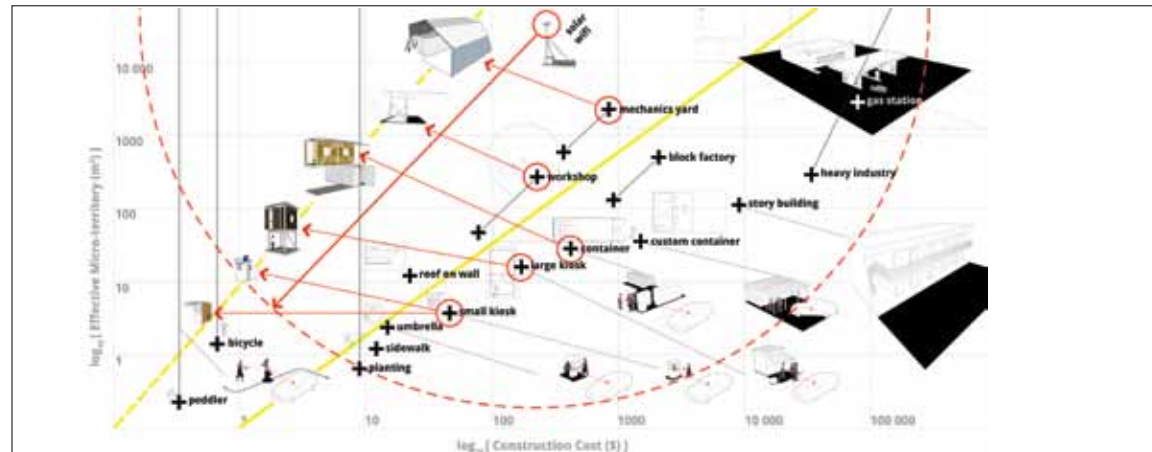
Africentricity

How To Use Existing Systems To Improve Livelihoods

CASE STUDY
TEMA, GHANA



Kiosks like this one - selling credits for mobile phones - have replaced pay phone infrastructure.



Log-log chart of the cost of kiosk construction versus size of business it can support.

For architects, this means rethinking typologies and waste/energy cycles and thinking beyond buildings to fields of technology and local fabrication—to drive ecological and economic sustainability by building active architecture—a project of open source architecture robots—that input Africa’s environmental wealth and output not only shelter but also energy, food, water, Internet access and information about how to make and market designed products from raw material.

Typically architecture serves to provide shelter. However, it is possible to reframe the concept of architecture, from the perspective of its design, from a project of creating a building to creating a building that does things—still a building but an active architecture.

CURRENT RESEARCH IN TEMA

This is the focus of my current research in Tema. Taking as point of departure a survey of the active edges of Tema’s industrial urbanism—what I refer to as “kiosk culture”—the research folds into the discourse of architecture not only the networks of low-cost (and often low-quality) informal shops and manufactories throughout Tema, but also the spatial practices of commerce and production that they support (see for example, the log-log chart of construction cost versus “effective micro-territory,” i.e. the urban footprint of a given kiosk or workshop). A host of technologies already exist that can upgrade this active edge of physical infrastructure within the city. Technologies that would allow upgraded kiosk architectures to collect and purify rainwater, recycle gray water, grow food, passively cool micro-climates, use the sun to cook food, heat water, generate electricity and deliver wireless Internet are not new, and in many cases they are low-tech and low-cost. Despite on-going improvements across the continent, many buildings and many people are still held hostage by unreliable or expensive delivery networks (i.e. water, electricity, telecommunications, etc.) in Africa. Therefore, determining how an active edge of kiosk culture can contribute to wider adoption of (economically and environmentally) sustainable technology on the ground in Tema, as well as Africa more generally, is critical.

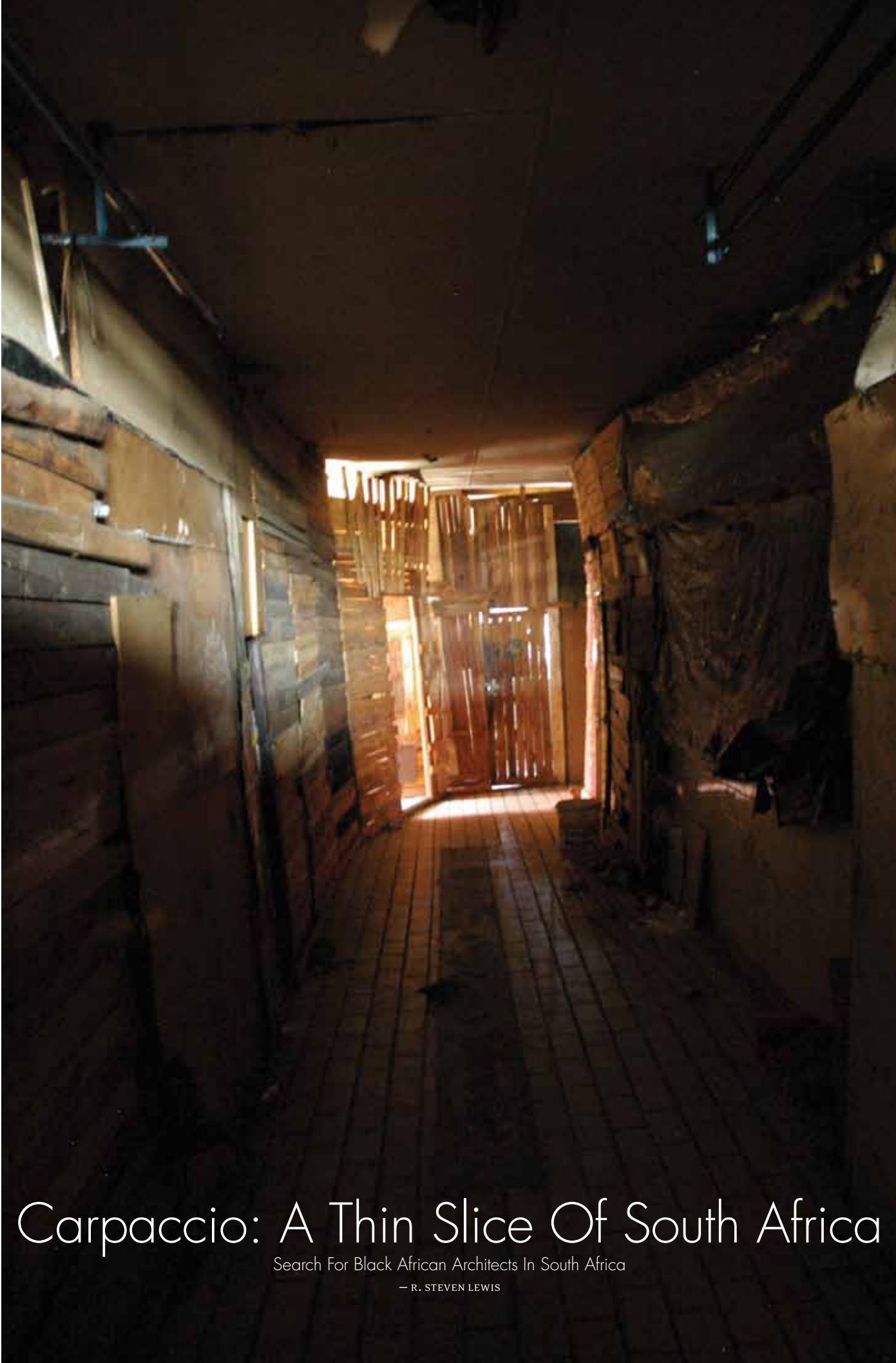
I argue that it can be beneficial to think of Tema as not just an industrial city in the conventional sense, but also as a distributed information factory. That is, if we want to “build better kiosks” at the same time that we advance the scope and quality of the local manufacturing

that occurs within “kiosk culture,” then we have to focus on building networks for sharing information. In Tema, the tiny- and small-scale industry at the edges, as well as the more formal medium- and large-scale businesses sited within officially zoned industrial areas, are well positioned to manufacture more sophisticated components for the local building industry—products like solar water heaters, rain-water collection, solar PV electricity or DIY wind energy, and alternative building materials. If a greater number of entrepreneurs within the informal economy have access to information about how to make these products, they will. Consequently, citizens of Tema and the city itself can exploit existing networks of production and information-sharing to amplify local innovation.

Max Bond once made a powerful observation regarding the social content of design: that the techniques of construction specified by architects affect who builds buildings.⁷ This observation speaks volumes. Materials and techniques of construction impact the local building and fabrication industry, economically. In Ghana, key materials and equipment—ranging from glass, tiles, door handles, air conditioners to cell phones and laptops—tend to be imported (as well as models of the ideal city). In Tema, a city founded around an Aluminum smelter that does not source Ghanaian bauxite, the frontier of the locally-made is the poorer edges, the peri-urban, buildings and developments still under construction, the periphery, the tiny and small businesses along roadsides, the kiosks, the spaces where improvisation is automatic. The prototypes I am now developing in Ghana are for bamboo kiosks (that can eliminate construction cost entirely), bamboo-reinforced concrete floors (that can reduce construction cost), integrating stairs (to increase density), solar electricity, water collection and purification into kiosk mini-typologies, and strategies for wirelessly networking the active edges of the informal. The complexity of survival within African cities contains nontrivial clues for urban development. Africentricity is a call for architects in Africa to strategize for retrofitting African cities based on the everyday reality of how Africans use the city, independent of foreign prescriptions that at times echo of neocolonialism. ✕

7

“For example, if one were to design a building completely out of aluminum products, very few minority people in America could work on the building, because the aluminum industry is one in which not many minorities are involved, from plant to fabrication to erection. If one were to design a building in brick or block, there would be a much greater chance of employing more minority people. Designing a building in materials that are more labor intensive obviously has other benefits as well.” Max Bond and Paul Broches, “Social Content in Teaching and Design,” *Journal of Architectural Education*, Vol. 35, No. 1, With People in Mind: The Architect-Teacher at Work, (Autumn, 1981), pp. 51-56. Blackwell Publishing on behalf of the Association of Collegiate Schools of Architecture, Inc.



Carpaccio: A Thin Slice Of South Africa

Search For Black African Architects In South Africa

— R. STEVEN LEWIS

WHAT DOES THE ONLY BLACK MEMBER OF THE 2006-07 CLASS OF LOEB FELLOWS, WHOSE FELLOWSHIP YEAR WAS DOMINATED, IF NOT DEFINED BY THE TOPIC OF RACE AND ARCHITECTURE, DO WHEN HE GOES TO SOUTH AFRICA? HE GOES IN SEARCH OF BLACK AFRICAN ARCHITECTS, OF COURSE. While America continues to revisit the lingering social, economic and political conditions of our post-Katrina society that are so clearly connected to issues of race and class, our Loeb class traveled from the Harvard Graduate School of Design to South Africa for two weeks in May 2007 to learn as much as we could from a country in transition after generations of apartheid. I approached our trip with a sense of urgency to dig beneath the surface rhetoric and the seduction of “truth and reconciliation” to uncover the true conditions under which the country is moving forward. Given the relative brevity of our visit, I will not pretend to have acquired an in depth understanding of the many factors - both past and present - that have contributed to the spatial consequences of apartheid, and the country’s apparent confusion surrounding attempts to recover from it. However, as Malcolm Gladwell posits in his book, “Blink”, we were able to glean at a glance enough evidence to indicate that either insufficient or inadequate planning on the part of South African authorities is resulting in the rapid creation of new communities that embody what most planners and design professionals from the western world would consider the worst approaches to development.

I was disturbed most by what we observed to be South Africa’s housing production and delivery policy aimed at transitioning the multitude of poor Black Africans out of the squalid conditions of the informal settlements that have become emblematic, and into new government-provided housing. Cobbled together with found materials and devoid of running water except for the communal taps and occasional groupings of porta-potties sprawled across the landscape, these developments formed a visual tapestry that I admit reluctantly to admiring. The tragic beauty embodied in the collage of materials was aptly characterized by a close friend Paul Harris as being “dividends of oppression.” The irrepressible human spirit of the residents who inhabit these dark places refuses to be suppressed and shines through the darkness to provide a ray of hope that life in post-apartheid South Africa will be better. This hope is especially apparent in the eyes of the children, whose innocence is that of all children. The

question remains as to how the government and those with privilege will honor the right of poor Black Africans to be treated justly and with dignity as they emerge from the shadows of the past to take their rightful place at the helm of business, government and society.

Solving the housing problem appeared to us to be one of, if not the top priority of the government, although it is unclear whether the motivation is social justice or putting on a good face for those who will visit during the 2010 World Cup. The country is under tremendous pressure to deliver new Government-provided housing units, complete with internal plumbing. Unfortunately, the government appears to be using a “ready, fire, aim...” approach with regard to development, thereby rendering the efforts of even the most talented architects and planners null and void. No one seems to be taking the time, or more accurately, to possess the time to think and to plan in a sustainable manner. Instead, driven solely by a mandate to build, build, build, they continue to sprawl, sprawl, sprawl! Not a pretty picture. With continuing sprawl, large numbers of poor Black Africans are being pushed farther out from urban employment centers. With no organized mass transit system other than the informal combie taxis, people suffer, as does the environment.

Furthermore, residents who do not possess the means to receive and pay a monthly bill, who live in both new and existing government housing units, receive a 6,000 liter water allocation per month, complete with a meter that requires prepayment to enable it. But oops, they put toilets in these homes. Hum...how many liters per flush? Whoops, there goes our monthly allocation - that is, if we chose to flush. The myriad of problems surrounding how the government might satisfy the constitutional mandate to provide all of its citizens with housing and water equates to a series of complex challenges confronting those in power that have been charged with uplifting the masses.

So we continued our travels around meeting with key agencies, organizations and individuals, and along the way realized that Johannesburg was familiar as a city, and yet still different somehow. The apparent dominance of the Black African population was evident in the sheer number of people we saw everywhere, from the City center to the outlying townships. And yet, as we met with organization after agency, after group,

we consistently saw clear evidence that the White minority still occupy the majority of positions of power and authority. It is clear that until the Government makes education its number one priority, there will be a deficit in capacity and capability among the Black South African population, thereby keeping the assumption of control and authority out of reach for the foreseeable future.

Notwithstanding the prevailing social conditions, I made it a point to go in search of Black African Architects who might be playing a role in shaping the built environment, either in preparation for the 2010 World Cup, or in satisfying the government’s ridiculous mandate to provide a gazillion housing units in too short a timeframe. Black African Architects, it seemed, were as invisible as ever within the paradigm of power (ie: either the ‘Old Whites’ or the ‘New Blacks’). I did, however, manage to connect with a few who are working on significant projects - Mphethi Morojele of MMA Architects, shared with excitement several school projects that the firm is executing in Khayelitsha Township outside of Cape Town.. Another architect, Selby Shiba was busy at work on a Saturday when I showed up on his doorstep, designing an elevated railway station sited in a prominent area of the city. But compared to the predominantly White South African designers and firms who are capturing the legacy of this historic time within their country in the form of major civic commissions, such as the Apartheid Museum and the Constitutional Court, the expressive voice of the majority culture is substantially absent from the “conversation” that is taking place in the built landscape.

By taking Gladwell’s approach and “thin-slicing” South Africa in the brief time we spent there, it shares with America a high-minded notion that is perhaps best expressed through the legacy of Senator Daniel Patrick Moynihan, who challenged us to create civic architecture that embodies the values and ideals of our society in such a way that when future generations seek to understand who we were, they need only look back at the buildings we left behind. Since people of color are the victims of oppression in both places, it is my hope that architects, designers and planners of color will step forward to participate in, and contribute to the built histories that will be constructed of both places, and that our societies will understand the importance and value of such diversity and embrace those who will bring it about. ✕



Children Attending School In Soweto / Section Of The Former Infamous Number Four Prison In Johannesburg



Photos By R. Steven Lewis



Carpaccio: A Thin Slice Of South Africa

Search For Black African Architects In South Africa

Student Sitting Atop Sculpture On The Grounds Of The Constitutional Court, Johannesburg / Government Housing Aimed At Replacing Informal Settlements / Commercial Strip In Khayelitsha Township



— ANN O'NEAL

A Conversation With David Adjaye

During the 2008 NOMA National Conference Ann O'Neal, then the NOMA student representative, sat down with David Adjaye to discuss his work and life as an architect.

WHAT IS THE MEANING OF EDUCATION TO YOU?

Apart from getting tooled up with a lot of techniques and ways of thinking and listening to very interesting people, education for me was about meeting a generation and communicating with a group of like minded people. Some [people] I was going to work with later in my life; some influenced and pulled me into unexpected trajectories. For me, it's been very much about having this incredible opportunity to meet an amazing group of people at a certain time in my life.

WITHIN THE REALM OF ACADEMIC AND PROFESSIONAL ARCHITECTURE, THERE ARE SO FEW BLACK STUDENTS, FEWER BLACK PROFESSORS, AND A NOW A HANDFUL OF WORLD RENOWNED BLACK ARCHITECTS. DURING YOUR ACADEMIC CAREER HOW DID THE SCARCITY OF BLACK ARCHITECTS AFFECT YOU? It was deeply troubling because I was conscious that the references I was interested in looking at were not the classic modernist, Western canon. I was interested in learning about them, but they weren't the models that, in the end, became the lasting inspiration. I was frustrated by the context of this education system, which preferenced and pushed one sort of knowledge base as its operating mode. I had to find my own set of reference points, my own inspiration, and role-model group. That was kind of painful because it came slowly.

When I did find them, I was inspired to see there was a whole universe of characters who weren't in that typical canon, who still did significant work. When I encountered Hassan Fathy's work in Egypt, I was incredibly moved. The work of certain Indian architects - Geoffrey Bawa, Charles Correa - and some of the early Japanese architects, such as Kazuo Shinohara, were huge influences.

Historically there was Oscar Niemeyer. Once I met him I was completely blown away. He modeled an alternative modernism and the birth of the southern tropical modernism, which I was completely giddy about. Finally one could talk about something out of the mainstream. As a young student, I visited all of Louis Barragan's work. It provided me an understanding of a different kind of practice system.

HOW DO YOU THINK THE PEDAGOGY OF ARCHITECTURAL TRAINING MIGHT FACILITATE A CHANGE IN THE NUMBERS AND VISIBILITY OF BLACK STUDENTS, FACULTY, AND PRACTITIONERS? You know it's always tough to ask the creature to change itself; it has to be changed from the

outside. It's about not accepting the status quo but establishing new forms of practice, and forcing that practice to be acknowledged by the mainstream. The facade already had to start cracking. When I first started to gain notoriety, there were statements being made like, "Oh god is it because of his color?" It was extraordinary to me, because, there was no language to deal with this idea of being a young black architect who was suddenly perceived as doing something worth mentioning.

It felt like I was in this very difficult position, where the profession is trying to learn a new language and understand and acknowledge minority architects. This should have happened in the 19th century rather than the 21st. I feel like architecture has been a very lazy dog and needs a good beating. As I look at what Zaha and others have become, I think now it's a very exciting time to be an architect of color. We are bringing the profession a new voice it and a new set of references.

IN YOUR TRANSITION FROM STUDENT TO PROFESSIONAL HOW HAVE YOU LEARNED TO MANAGE A FIRM AND MARKET TO CLIENTS? My business acumen is my common sense and my intuition. I have a very simple business philosophy, "What do I need to do to create the greatest amount of freedom and to preserve that freedom." It's not about making money, it's about making opportunities. My first clients were my friends; the traditional clients didn't come running through my door. I was fortunate enough to have a group of friends who were contemporary artists. We came to an age where contemporary artists suddenly started earning money again. My first clients were my age.

It was amazing in my thirties building houses for my mates; I couldn't afford them, but they could. I had the possibility to make architecture that the mainstream thought could only come through their system. I was fortunate enough not to have to do that traditional thing of having to go into a market you don't know or make yourself into something to try and attract work. That's not easy and I don't envy anyone in that position. By a strange turn of fate, I was able to create my own clients. It has been a very interesting model, one I couldn't have planned. It just happened as a consequence of a lot of things. It has allowed me to position a practice in a way that we are continuously being sought after.

HOW DO YOU FEEL ABOUT THE WORD "STARCHITECT?" I hate it. I find it deeply problematic, in the sense that I think it's about an entertainment issue and I don't like the kind of elitism it establishes. I'm not interested in my work becoming about the cult of the person; I'm interested in the work contributing to a big debate. If I wanted to do something that was about me, I would have done something which was not about building. I thought I would do buildings, so that I could be invisible.

READING ABOUT YOU IN ARTICLES MAKES ME WONDER HOW YOU HAVE BEEN AFFECTED PERSONALLY FROM WHEN YOU FIRST BEGAN YOUR CAREER TO WHERE YOUR CAREER IS NOW. HOW HAS IT BEEN TO STAND IN THAT LIGHT? I practice a blissful ignorance as a kind of survival mechanism. To be really honest, I just can't take that on board. I prefer to be blissfully ignorant and just be surprised by any engagement. After the first public things I did, I was really very reticent, I wanted to disengage from any publicity. Thanks to my friends, I quickly realized this was the kind of privilege that was greater than me just saying yes or no. In the sense that I had an opportunity to have a public voice, I was irresponsible to shy away from it. I have realized how important it is to be a role model.

Every so often I get an email from a mother who will say, "I bought this book for my son who saw you." It sounds really trivial, but it's the most touching thing when it happens. I can't tell you how much that still catches me off guard but this is the reward for the loss of a private self.

HOW HAVE YOU MANAGED THE EVOLUTION OF YOUR FIRM FROM ONE OFFICE TO AN INTERNATIONAL FIRM? Adjaye Associates is my studio and my associates, are my collaborators. What I gave up by making an association of people, was this idea that I personally would manage projects start to finish. I have handed over contract and site management to an association of directors, who work with me. I now have a more philosophical position in the practice where the conceptual and the strategic implementation of all the projects are controlled by me.

HOW IMPORTANT IS THE ISSUE OF URBANISM IN YOUR WORK? This is a very important question. In the West we have a certain idea of urbanism and we think it's the only model in the world, and we also think it's the best model in the world. I always say to students

I work with, "Let's say you're doing a project about a refugee camp. You automatically think the refugee is somehow less urban than you are. You make that assumption at your peril." I have been to places like Sudan and found more sophisticated urbanism and more engagement with wider issues of how density, nature, and landscape work than in cities in the West. In a way those people are able to negotiate the technology that we take as an advantage, every kind of consumerism that we take for advantage, and take a donkey to market, milk a cow, go to farming the fields. These are very sophisticated people. There is not a single urbanite you could drop into their context who could actually negotiate their context in the way they are able to negotiate our context. We're so intolerant of them thinking we're somehow evolutionarily superior to them. We do that at our peril, because I actually think they have a more sophisticated notion of urbanism. They are forced to learn multiple modes. Someone from an emerging country is able to negotiate the urban environment in a way that humbles me.

I've considered doing this documentation of African cities I've managed to go to nearly all 53 countries in Africa. The book might just be called 53. There is this mythology that somehow Africa was discovered at the turn of the century and somehow it was all about these poor wild tribes living on the fringes. There has always been tribal life, but what people forget is that Africa has been a succession of very powerful empires. Only in the 18th and 19th century did these empires collapse through colonialism.

If we think about Africa, it has been engaged very actively in world trade for thousands of years right from the Nile Delta and the

Egyptians. It's archaeologically clear that urbanism and the idea of cities emanated in Africa. The idea of urbanism is an African construct; the idea of architecture as an African construct comes from the Delta, which was fertile and fruitful and had to organize itself, to sustain itself.

I find it funny there is misconception about the sophistication of the continent and its ability to negotiate all these things. We could learn a great deal about addressing "contemporary" issues of integration and architecture if we recognized the answers have been rehearsed and played through for many centuries.

HOW DO YOU DEFINE YOUR CULTURAL IDENTITY?

I see myself very much as an Africanist. I am from heritage West African, a Ghanaian genetically. I was born in East Africa, so I was able to experience the East African culture, which is different than the West African culture. East Africans come from a root of hunters and people with husbandry. West Africans are farm based, Delta based cultivators. I had my education in Europe, which has been great in terms of dealing with an international world, but my identity is that early beginning for me. I grew up with the idea that home is not a place but, home is my family. I'm lucky enough to come from a family that's together and happy. I identify very much with the fact that I'm a West African boy, who happens to be in the global world.

HOW IMPORTANT DO YOU THINK IT IS FOR ARCHITECTS TO DESIGN FOR AN ECONOMICALLY DIVERSE CLIENT BASE?

We are seduced by what I call developmental modernism at our peril. If you are seduced by glamorous commercial architecture or the architecture of money, and you think that's what architecture is about,

you are missing the huge power architecture has and I advise you to read Architecture of the Poor by Hassan Fathy.

Architecture in its most powerful form is how it empowers citizens. That empowerment happens with those who have the least; the most dramatic results happen when you empower, those that have the least. For me that says everything about where the focus and engagement really should be. If anything, the 20th century rehearsed very well what it's like to serve the elite. The discourse about the systemic roots of culture needs to be addressed and what is design excellence when you don't have money? That's the real question, what is design excellence when you can't employ granite and bronze? That's the question of the 21st century.

WHAT ADVICE WOULD YOU GIVE A STUDENT?

Be fearless. Don't let anybody tell you what you should be, don't let anybody tell you what it's about, and what it should look like, because that's the privilege and the freedom you have as an architect. That's the freedom you need to strive for, the ability to say what you think it should be.

WHAT ADVICE WOULD YOU GIVE SOMEONE ENTERING THE PROFESSIONAL REALM?

You think you're entering a world which is very black and white, but actually what's been amazing is that there are an incredible number of people who are very receptive to what you are and who are prepared to give you an opportunity. Contrary to what you might think, or the fears you might have, there are more people like that in the profession than there have ever been. I remember when I was this young African boy studying in London. I'd been through all the things of having professor's say, "Well you culturally don't come from this place where design has been taught. Clearly your parents aren't of a creative arts background, so you don't know about this. Maybe this is the wrong subject, maybe you should do sport or something." I had all of those clichés when I wrote a letter to Eduardo Souto de Moura in Portugal - writing to one of the best architects in the world. "Dear Eduardo, Can I come and work for you as an intern?" and thinking nothing of it. Then I got a letter back saying, "Yes, when are you coming?" He was an incredible influence on the way my practice is now and we're still very close friends.

DO YOU FEEL THERE IS A NEED IN THE PROFESSIONAL AND EDUCATIONAL REALM FOR AN ORGANIZATION SUCH AS NOMA?

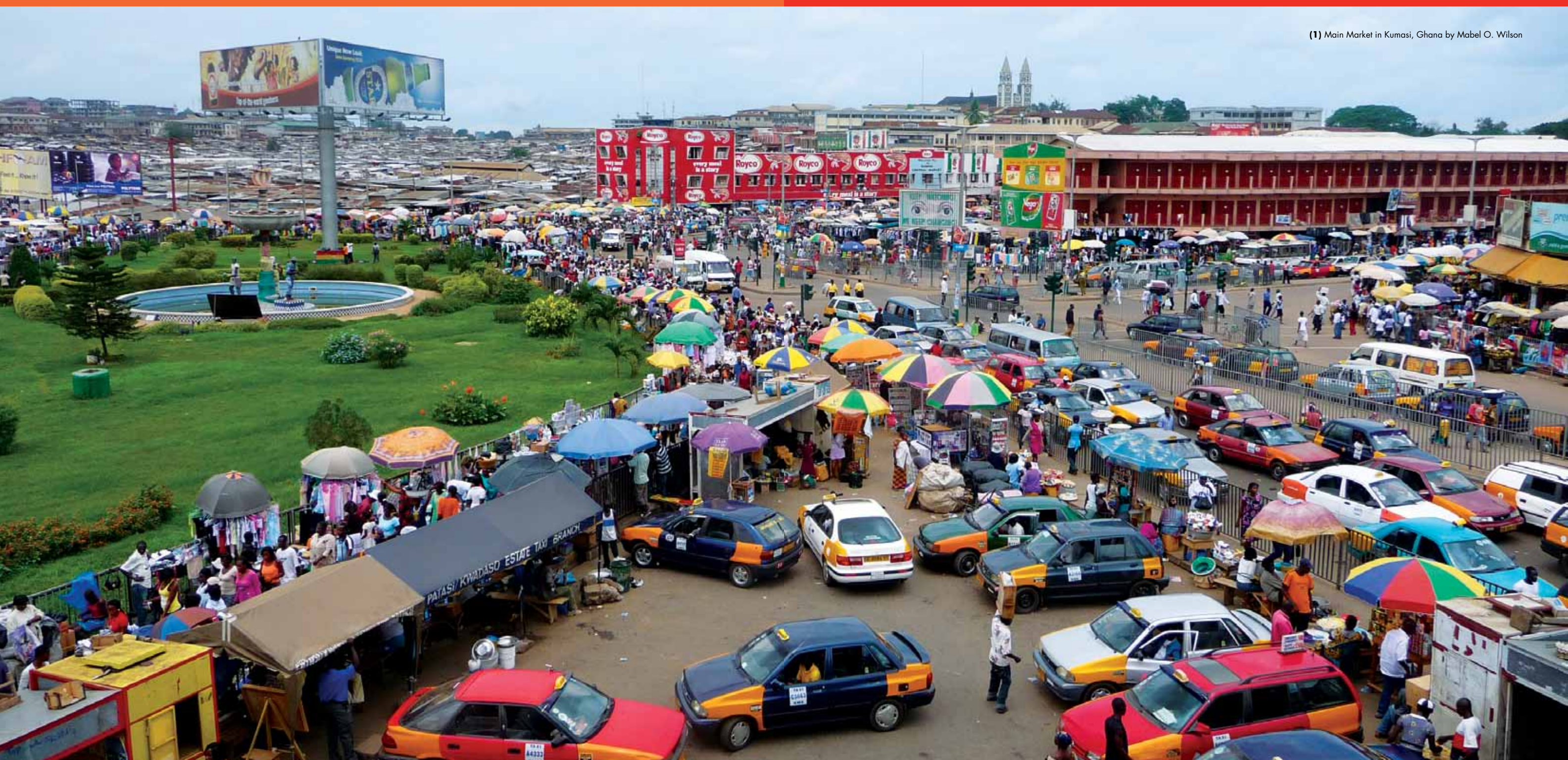
I think NOMA has had to exist to make this possible. My dream is, in the end, something like NOMA doesn't need to exist. I think the ultimate success of NOMA is that it no longer needs to exist or it evolves into something else. ✕



URBAN AFRICA

URBAN AFRICANS ARE ON THE MOVE, AND THE ABILITY TO MOVE, THROUGH THEIR QUARTERS OR CITIES OR AMONG CITIES, MUST DRAW ON A CAPACITY TO SEE THEMSELVES AS MORE THAN JUST MARGINAL TO PREVALENT GLOBAL URBAN PROCESSES.

(1) Main Market in Kumasi, Ghana by Mabel O. Wilson



Future Architectures: Africa

Graduate student research and interventions for Lagos and Johannesburg —MABEL WILSON

ARCHITECTURE FUTURES_AFRICA, A GRADUATE LEVEL ADVANCED DESIGN STUDIO AT COLUMBIA UNIVERSITY'S GSAPP RESEARCHED

THE URBANIZATION TRANSFORMING TWO OF AFRICA'S LARGEST CITIES TO PROPOSE NEW ARCHITECTURAL INTERVENTIONS.

SAFARIS, ELEPHANTS, GRASSLANDS—THESE ICONS ARE OFTEN USED TO REPRESENT AFRICA IN TOURIST BROCHURES AND NATIONAL HERITAGE CAMPAIGNS. CONTRARY TO THE VIVID PHOTOGRAPHS DEPICTING VAST JUNGLES AND RURAL PEOPLES, HALF THE POPULATION OF AFRICA NOW LIVES IN URBAN AREAS. ACCORDING TO RECENT UN HABITAT STATISTICS, THE DIVERSE CITIES OF CAIRO, KINSHASA, ABIDJAN, CASABLANCA, ACCRA, JOHANNESBURG, LAGOS, FREETOWN, NAIROBI, KAMPALA, AND OTHERS ARE EXPERIENCING EXPONENTIAL POPULATION GROWTH (SEE FIG. 1). At its current rate of expansion, Lagos, Nigeria, for instance, in twenty years will become the second largest city in the world. Drawing upon his extensive travels and research on African cities scholar AbdouMaliq Simone argues that “ephemeral forms of social collaboration” are creating new forms of governance, new forms of urban mobility, and new cultural spheres in the fast growing cities. Understanding these new models offers innovative ways to address the many challenges facing Africa’s urban residents who, among many problems, lack adequate housing, safe drinking water, and reliable transportation. In light of these emerging social forms, in what ways can architects think about, imagine and design a visionary urban future and the radical future architecture for the African city? How might new urban imaginaries, how groups of people create relationships that are not governed by formal institutions, but that are exponential, experimental and democratic in nature, become architectural?

For over five hundred years, Africa’s vast resources have attracted waves of Western colonialists, foreign governments, and private companies eager to extract its raw materials and harness its labor to fuel Europe and the New World’s engines of industrialization. Today urbanization in Africa, unrestrained by state and local governments, has layered new routes and structures on top of older systems to create some of the world’s largest urban agglomerations. This rapid urban expansion, spurred in part by neo-liberal economic policies of Western governments and the international banking system, is due to the continued importance of these hubs for channeling the flows of minerals, commodities, and capital. In regards to the

latter, foreign investment in Africa, which the UN estimates now outpaces aid, is nearing \$110 billion dollars. In particular China has been brokering lucrative deals with various African governments. Representatives have negotiated new trade pacts, laid new rail and road ways, and erected new buildings in exchange for access to oil, minerals, and workers. While the West gazes at China, the Chinese look towards Africa. And thus, the quest to extract the continent’s valuable resources continues.

Architecture Futures_Africa, a graduate level advanced design studio at Columbia University’s GSAPP researched the urbanization transforming two of Africa’s largest cities—Johannesburg (Jo’burg.) South Africa (+7.3 million residents) and Lagos, Nigeria (+11.4 million residents)—to propose new architectural interventions. The first half of the semester the studio tracked the movement of various resources. The students collected and mapped data charting the trajectories of raw materials, information, finished goods, art, tourists, pollution, music, citizens and finance as these elements moved into, out of and around each city. The term “city” served as a means to bracket the dynamic domain of the sprawling metropolis and its far reaching tentacles; a conurbation that clearly exceeded local, regional and national boundaries.

The studio looked inside, outside and elsewhere for symptoms and situations. By understanding “ephemeral forms of social collaboration” emerging in the markets, parks, city landscapes, streets, and houses, the studio’s projects tap into the dynamic life circulating through these spaces to propose “future architectures,” architectural interventions that transform the city over time. One group of students developed projects for Jo’burg.

For Elizabeth Lasater’s proposal on memory and loss, the city’s massive mine dumps, piles of extracted sand that bore witness to the brutality of apartheid, become creative landmarks that remember the mining communities, while also producing new greenery for

Soweto and energy for the rest of the city. The mine dumps that symbolize the negative exploitation of Soweto’s black population, becomes a positive living memorial to their immense sacrifices. (see fig. 2)

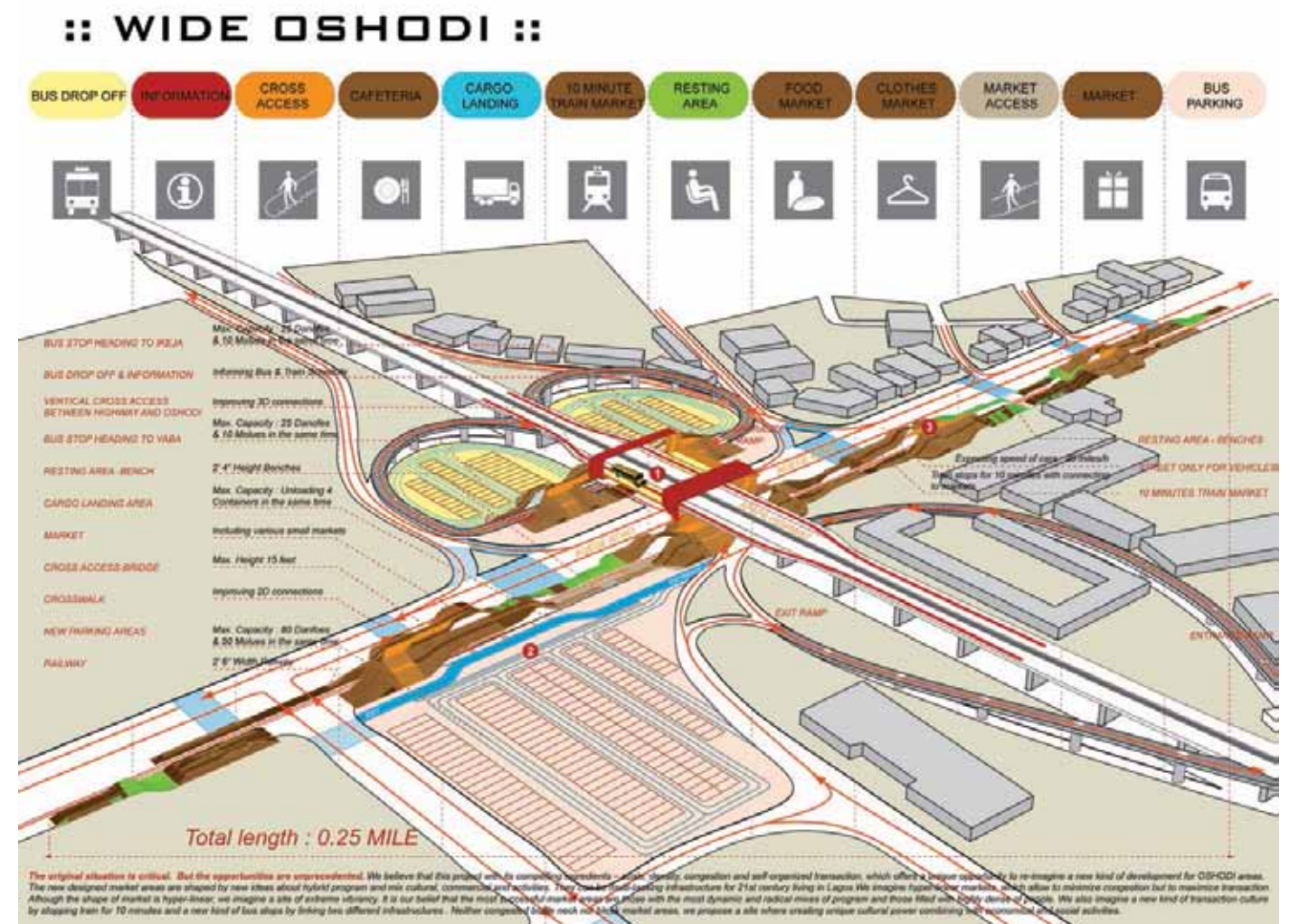
Monica Friday created a new ambient environment within the abandoned high-rise apartment Ponte Tower, the largest residential tower on the African continent. As an icon on the city’s horizon and a symbol of residential segregation under apartheid, she proposed “ambient,” that is changeable programs of new media incubators, classrooms, university dormitories, and other flexible uses that can plug and reconfigure the tower’s matrix of empty apartments. Piggybacking onto the dynamic and multi-scaled distribution system of Jo’burg based MTN, a multi-national telecommunications company.

Yue Wang proposed a mobile new media educational network (ETN) operating in the parks and streetscapes of the city.

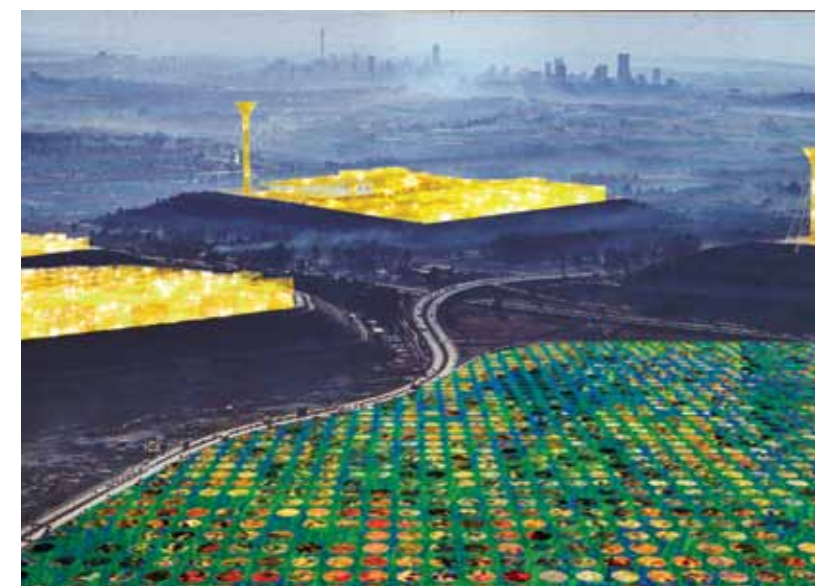
Lagos was a territory of investigation for the second group of students. Instead of removing Lagos’ vital and vivid Oshodi market, Hyunil Oh and Se Yoon Park deployed their strategy of “Towards a New Urban Per Se”. Oh and Park overlaid a provisional infrastructure, “10 Minute Train Market” and other interventions, that will incrementally over time dislodge congestion and facilitate the circulation of vendors and customers, buses, cars, and commuters. (see fig. 3)

Zoe Malliaros studied the sounds of people, cars, boats, and music reverberating across the makeshift environment in the Makoko district’s swampy slums to create a new sustainable performance/recording center on the Lagos Lagoon. Drawing on the history of music, such as Fela Kuti’s Africa Shrine, this new center will provide a community kitchen and showers, along with water collection, solar panels, and composting toilets, whose contents can be sold as fertilizer.

As mixologists and improvisers, the studio implanted “future architectures” onto and into the dynamic trajectories, networks, and compositions of the African city. ✕



(3) “10 Minutes Train Market,” Oshodi Market, Lagos by Se Yoon Park and Hyunil Oh



(2) “Mining Spatial Legacies” Johannesburg by Elizabeth Lasater

WORLDWIDE, OVER 33 MILLION PEOPLE ARE LIVING WITH THE ACQUIRED IMMUNE DEFICIENCY SYNDROME (AIDS). SOUTH AFRICA IS CURRENTLY EXPERIENCING ONE OF THE MOST SEVERE AIDS EPIDEMICS IN THE WORLD. IN 2008 AN ESTIMATED 5.2 MILLION PEOPLE WERE LIVING WITH HIV/AIDS IN SOUTH AFRICA AND IT IS BELIEVED THAT OVER 250,000 PEOPLE HAVE DIED OF THE DISEASE.

Design Activism: A Prototype For An AIDS Clinic In South Africa

—IFEOMA EBO

WORLDWIDE, OVER 33 MILLION PEOPLE ARE LIVING WITH THE ACQUIRED IMMUNE DEFICIENCY SYNDROME (AIDS). SOUTH AFRICA IS CURRENTLY EXPERIENCING ONE OF THE MOST SEVERE AIDS EPIDEMICS IN THE WORLD. IN 2008 AN ESTIMATED 5.2 MILLION PEOPLE WERE LIVING WITH HIV/AIDS IN SOUTH AFRICA (1) AND IT IS BELIEVED THAT OVER 250,000 HAVE DIED OF THE DISEASE (2). THE VICTIMS ARE MULTIFACETED; CHILDREN ARE ABANDONED BECAUSE THEY ARE INFECTED OR ORPHANED BY MOTHERS WHO ARE INFECTED; YOUNG ADULTS WHO LACK AWARENESS UNKNOWINGLY EXPOSE THEMSELVES TO THE DISEASE; AND INCOME EARNERS THAT ARE INFECTED LOSE THEIR JOBS LEAVING FAMILIES IN POVERTY. ALL OF THESE CASES HAVE A MAJOR IMPACT ON THE ABILITY OF COMMUNITIES TO THRIVE SOCIALLY AND ECONOMICALLY. AS ARCHITECTS, WE HAVE THE POWER TO CREATE CHANGE AND THIS ARTICLE EXPLORES MY ATTEMPTS TO UNDERSTAND AND USE DESIGN AS A FORM OF ACTIVISM IN SOUTH AFRICA. In 2009 I was awarded the John Patterson AIA Travel Study Fellowship by Anshen & Allen - a San Francisco based international healthcare design firm. The fellowship is awarded every year to an employee to explore a subject that they are passionate about and that is important to the proposed country. As a fellow I sought to understand how architects and community activists were using design as a tool to respond to the AIDS crisis in disadvantaged communities of South Africa. In light of the devastation in Haiti, this study is vital and can apply to many different nations. During my research in South Africa I visited several clinics and community care centers and noticed design patterns that focused on flexibility, healing, sustainability and activism.

THE BLUE ROOF CLINIC – WENTWORTH, DURBAN The facility was designed by East Coast Architects, a local firm that has championed a process of working in and with poor communities in the urban townships and rural areas of Kwa Zulu Natal. Using innovative programming and sustainable design methods the designers of the Blue Roof Clinic transformed an abandoned warehouse into a Wellness Centre (2). The success of this center lies in its infusion of the services of a primary care clinic with a social services facility. The Clinic includes an interior and exterior community garden, a computer lab, inpatient bedrooms, pharmacy and multipurpose room. The incorporation of a skylight with operable windows provides an opportunity for both natural lighting and ventilation in a manner that positively impacts the future sustainability of the project. Furthermore, the integrated and culturally relevant design of the facility allows the center to be a beacon of hope for the community and eradicates the stigma that could potentially surround a center associated with AIDS patients (1).

MANDELA SISULU CLINIC – SOWETO, JOHANNESBURG The Mandela Sisulu Clinic in Soweto is a public clinic that provides HIV/AIDS curative and preventative services for the Soweto community. According to Noel Puta, Director of Prism Architects, they used local building materials and methods to drive job creation for Soweto residents and advance the long term sustainability of the project (8). In addition, the material selection also allows the building to visually integrate into the Soweto context and does not distinguish itself as an AIDS clinic (4). The planning of the facility is focused on the flow of patients from initial testing in examination rooms, counseling of AIDS patients, to obtaining the necessary medication in the pharmacy. In the midst of this patient flow, there is a continuous connection to the exterior allowing patients to soothe their anxieties by visually connecting with nature. The integrated method of design and planning of the facility creates an environment that can contribute to both individual healing and community economic support.

ST. CLEMENTS HOME BASED CARE CENTER – CLAREMONT, DURBAN The design of the St. Clements Center is modest, but its significance lies in the provision of numerous flexible spaces that allows the organization to change their AIDS support services based on need. The Center was designed and built by Project Build a non-profit organization that provides design and construction services to communities in disadvantaged areas. St. Clements includes a community garden, kitchen and numerous multipurpose spaces that are used for AIDS/HIV testing, computer training, community gatherings and services for orphaned children (7). The holistic approach to community care that the St. Clements center provides is a strategy that facilitates the upward mobility of the community while promoting AIDS awareness.

APPLICATION OF DESIGN RESEARCH: THE ZIMISELE HOME BASED CARE CENTER In light of this research I came to a conclusion that a prototype was needed that incorporated all of the successful aspects of public clinics and community care centers. Through a connection with the AIDS Foundation of South Africa I met a group of retired nurses, by the name of the Zimisele Health Club, who received a land donation and hoped to build their first administrative building and community center (2). Zimisele is a community based organization that provides home based care services to residents of the Umlazi Township in Durban - one of the locations with the highest rate of HIV/AIDS cases in the country. The goal of Zimisele is to address the health based, socio-economic, and educational impacts of AIDS in their community through programs that are holistic. Providing Zimisele with pro bono design services was a great opportunity for me to be a part of the network of design activism spreading throughout South Africa.

Design Activism: A Prototype For An AIDS Clinic In South Africa

1	2	3
4	5	6
7	8	9

Image 1 – Second Level Interior of the Blue Roof Clinic,
Image 2 – Ifeoma and the Women of Zimisele Health Club
Image 3 – Soweto Context
Image 4 – Exterior Community Garden of the Blue Roof Clinic
Image 5 – Interior rendering: Zimisele Home Based Care Center
Image 6 – Design Workshop at Kroskorp High School
Image 7 – Training Session at the St. Clements Home Based Care Center
Image 8 – Exterior of Mandela Sisulu Clinic
Image 9 – Exterior rendering: Zimisele Home Based Care Center

My process started with a series of design workshops with different stakeholders to understand how communities perceive their health and educational institutions and to develop a series of design principles that relate to community needs. The first workshop was in a high school located in Kroskorp a rural town 2 hours away from the Durban city center. Through the use of legos as a visualization tool students were able to communicate their feelings about hospitals and schools in their communities (6). I identified a need for a sense of security, cultural pride and eradication of the impersonal hospital environment as important principles to incorporate into a new building prototype.

The second collaborative workshop was coordinated with Project Build and brought together designers, builders, project managers and community organizers. Legos were also used to identify strategies on how to involve community members in the design/building process. At the end of the workshop we identified a need for improved communication between designers and community partners and involvement of designers in the fund raising process. The results of these workshops were important data to create a design/building process that focuses on the built product and socio-economic development as the end goal.

Upon returning from South Africa, I and other designers at Anshen & Allen developed a design that draws from the typology of primary care clinics, educational centers and community centers with spaces for counseling and examination, community gathering, skills training and AIDS prevention services. The boundary between private and public is delineated by a series of layers: a solid outer wall tracing the sites perimeter and a transparent inner wall separating the outdoor spaces from interior semi public areas. In plan this is reflected in the separation of the courtyard and garden from the interior gathering spaces by an atrium to allow for transparency. The first floor is programmed to support all of the public programs with a medium sized room to accommodate training classes and a large multipurpose space to accommodate community gatherings and cafeteria. The second floor of the center houses all of the administrative spaces also maintaining a sense of flexibility in the spatial planning.

The design intentions are focused on promoting community healing and providing an opportunity to build organization capacity for Zimisele and economic empowerment for the Umlazi community. Presently the conceptual design will be used as a tool to help Zimisele fundraise for their community programs and building fund. Through the use of local building materials and methods the construction of the building can generate job opportunities for Umlazi residents. Passive ventilation strategies are used such as an atrium with operable windows that promotes cross ventilation and natural lighting for the interior. There will be ample opportunities for mural art, a rich cultural tradition in South Africa, which can add texture to the building and involve the talents of the community (5) These strategies are used to create a project that is sustainable, fosters community ownership, facilitates job creation and becomes a cultural product that can mobilize the community (9). ✕

Credits 1. Human Sciences Research Council (2009), 'South African National HIV Prevalence, Incidence, Behaviour and Communication Survey, 2008: A Turning Tide Among Teenagers?' 2. Statistics South Africa (2009, July), 'Mid-year population estimates 2009' For more information about Ifeoma's research in South Africa and the Zimisele Home Based Care Center visit (<http://ifeomaebo.blogspot.com/>).

AS ARCHITECTS, WE HAVE THE POWER TO CREATE (CHANGE).



project_KHAYELITSHA (pK) —QUILIAN RIANO

MANY TIMES WHAT IS MOST IMPORTANT AND VALUABLE TO A STUDENT'S EDUCATION HAPPENS OUTSIDE REQUIRED COURSES, STUDIO, AND, FOR A FEW, WELL OUTSIDE OF THEIR OWN COUNTRY. IN THIS STUDENT WORKS FEATURE WE WILL TAKE A LOOK AT THE PROCESS THAT TOOK A GROUP OF COMMITTED STUDENTS OUTSIDE OF THEIR CURRICULUM AND INTO A COMMUNITY IN NEED OF DESIGN IN SOUTH AFRICA. FOR THESE STUDENTS IT IS NOT A CHARITABLE PROJECT, BUT IT IS ABOUT CREATING A SPACE FOR THE COMMUNITY TO LIFT ITSELF AND CREATE ITS OWN OPPORTUNITIES; DESIGN AS AN ACCOMPLICE TO BETTERING CONDITIONS.

Young and old are already waiting outside in anticipation of Grand Opening Day, December 1, 2008.



The story of project_KHAYELITSHA (pK) begins, unorthodoxly, with the 50th birthday celebration of California based artist Dorothy Garcia, co-founder of the non-profit organization Art Aids Art. As her husband and collaborator Tom Harding and her were wondering how to celebrate this passage into full adulthood they came upon a simple plan; an art show in which they would ask each of their friends to purchase a yellow brick for about \$10. What they did not know at the time is that the yellow brick road they built that night would deepen their involvement in South Africa's Khayelitsha township, and bring about an eventual collaboration with the current president of the National Organization of Minority Architects (NOMA) and a group of Harvard's Graduate School of Design (GSD) students. Shortly after the birthday party Dorothy and Tom bought a plot that community members within the Khayelitsha township had offered them so that they could continue the work they had started with the purchase of a single shipping container for Monkeybiz, an organization that works with women from Khayelitsha, providing them the resources for a career doing traditional beadwork art. Knowing that they wanted to build something that would be beneficial for the entire community they turned to Tom's basketball buddy Steven Lewis, an architect with the General Service Administration's Office of the Chief Architect and president-elect of NOMA. At first, Lewis thought that the best way to move forward was to organize a NOMA sponsored competition. However,

Lewis told me that "after presenting the idea to NOMA's board of directors everyone thought it sounded like a good idea, but soon other priorities arose and the Khayelitsha competition got to be in the bottom of the list of things to do".

A couple of months after the initial contact by Tom, Lewis found himself heading for a Loeb fellowship at the GSD and thinking of how to best approach Dorothy and Tom's project. Rejecting the idea of sitting in Cambridge, MA designing the entire project by himself, Lewis decided to talk to GSD students about setting up a charrette. On an early 2007 winter morning a group of students gathered to look at the project which they began to call pK. The process that Lewis thought would take a couple of days became much longer as the group of students led by members of the GSD's Social Change and Activism (SoCA) student group, decided that to do the project any justice they had to get as much information and collaboration from the Khayelitsha community as possible. Although the longer process was unexpected it was something that Lewis welcomed as an advocate of social projects that engage local communities.

Over the next few months the students took on the extracurricular task of designing the project, talking to Dorothy, Tom and the people at Monkeybiz to get a sense of what the community wanted. Those that attended the spring open house at the GSD may have seen Tom, Dorothy, and Barbara Jackson

(director of Monkeybiz), give a public critique of the design work by the pK student group. As the students presented their three schemes the invited guests gave their opinions, not as architects but as concerned friends of the community, using a language and methodology one is not used to hearing in an academic setting. The critics talked about feelings and nuanced every-day spatial qualities of the different schemes.

However, as helpful as Dorothy, Tom, and Barbara proved to be, the students wanted a closer conversation with the Khayelitsha community and by their own initiative applied for a series of grants to finance a group trip to Africa. After the successful grant writing effort 5 students and Lewis flew to Capetown in the summer of 2007. While there, the group would talk and interact with the local community, create prototypes of some of the more experimental features such as the edible garden roof, and refine their design. This process has brought the group face to face with the people from Khayelitsha, but as African artist and Monkeybiz co-founder Mathapello Ngaka tells me, it is important for the community to see people from outside. For her, this cultural exchange is as important as the final built-project will serve to improve the quality of life of the community and to bring people from other countries.

The lesson the students were to learn while in Africa is that no matter how much you talk to the community and work you put into the

plans and perspectives socially responsible work requires a good amount of money. In order to realize their vision for Khayelitsha they began a fundraising campaign. As the students reflected on the role of the designer as the fund raiser they confided that they became more committed and took the project from a more traditional client-designer role to become full partners with a stake on seeing the project come to fruition. Perhaps this is the greatest lesson to be learned from the pK project, the importance of designers taking on larger roles in order to do socially responsible work. The students continued to fundraise to get their design built and help the community, but as they waited they looked at pK as a precedent for future student projects. They planned to take the lessons they learned during the process and while in Africa to apply it to other countries and projects.

PROJECT_KHAYELITSHA BECAME A REALITY

Construction began in May 2008 and the center opened in December 1 2008, World Aids Day. The community center was named eKhaya eKasi, which means "Home in the 'Hood'" in Xhosa. The center serves local residents with programs in family literacy, nutrition, edible gardening and AIDS prevention. To create employment and achieve self-sufficiency, the center will house four microbusinesses, including an art boutique, tea shop, tour service and a bed and breakfast to provide travelers with an authentic experience of township life. ✕
www.artaidsart.org

Key Features of the Design

PROGRAM

The students, in conversations with the community, wanted to create entrepreneurial programs to attract people from outside the township and better the quality of life of the community. The main program for the building consists of a gallery and store for Monkeybiz, a hair styling salon, a bed and breakfast, a community kitchen/snack bar, and space for education and community events.

SHIPPING CONTAINERS

In Khayelitsha shipping containers are used for everything from offices and shops to homes, this project recognizes their ubiquitous use and intends to use them in new ways. The Shipping containers provide appropriate structural rigidity to most of the building as well as for the roof gardens. The rest of the building is constructed using local materials and techniques.

VEGETATION

Used as part of the passive cooling strategies, as insulation, for water retention, and for a vegetable garden that will supply the community kitchen.

WATER RETENTION

The project will apply water catchment and reuse strategies on site to help mitigate the severe environmental conditions of Khayelitsha.

PK GROUP

*Ashley Heeren MArch I
*Patrick Jones MArch I
Jessica Lisagor MArch I
Dk Osseo-Assare MArch I
Vanessa Palmer MLA I

*Laura Shipman MAUD
*Angie Thebaud MUP
*Gena Wirth MLA I
Ulises Diaz Loeb Fellow '07
*Steven Lewis Loeb Fellow '07

*Traveled to Khayelitsha during the summer of 2007

http://archinect.com/features/article.php?id=65752_o_23_o_M



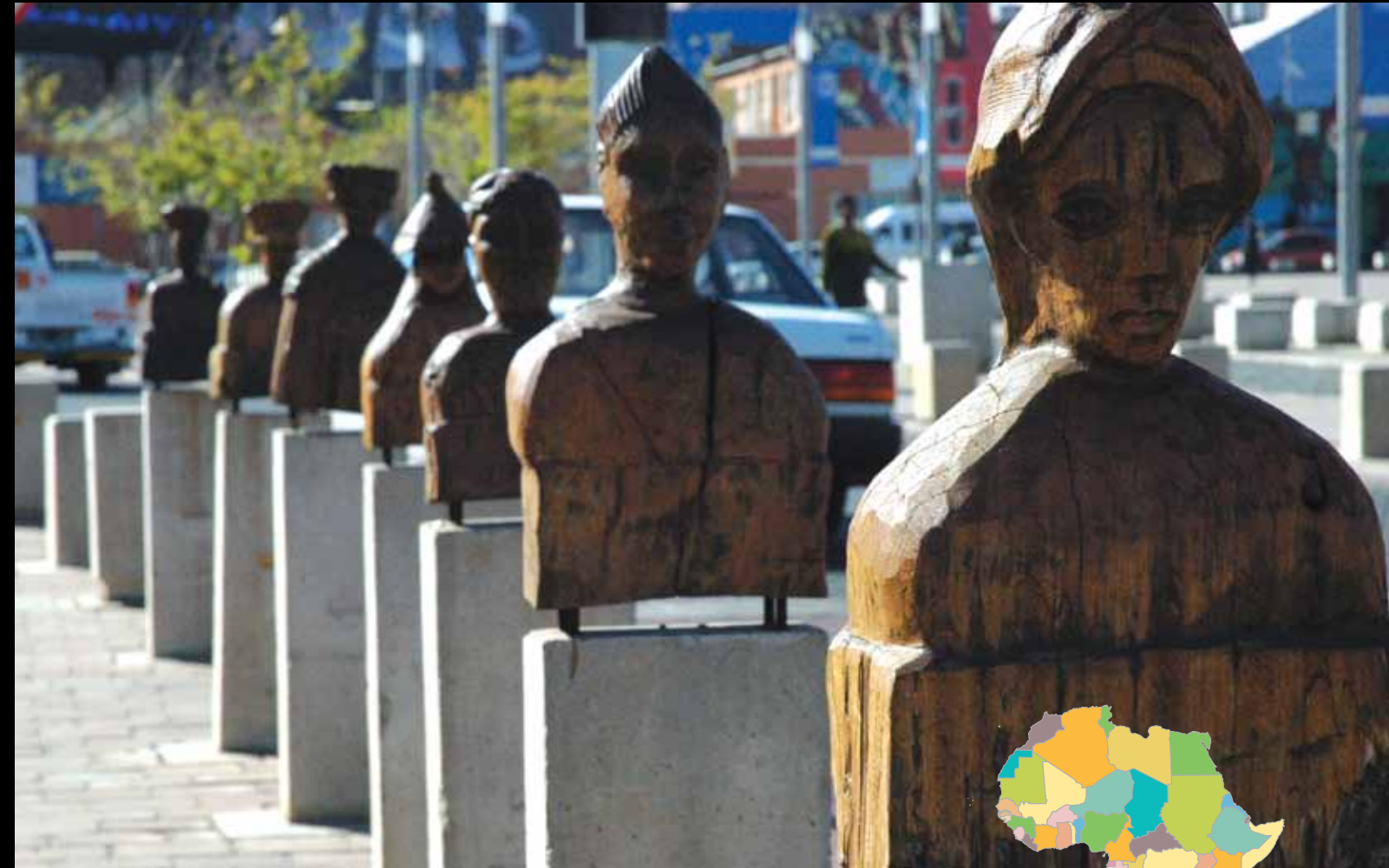
project_KHAYELITSHA (pK)

Harvard GSD students develop roof garden mockup.



Rendering of the community room by the project_Khayalitsh design team.





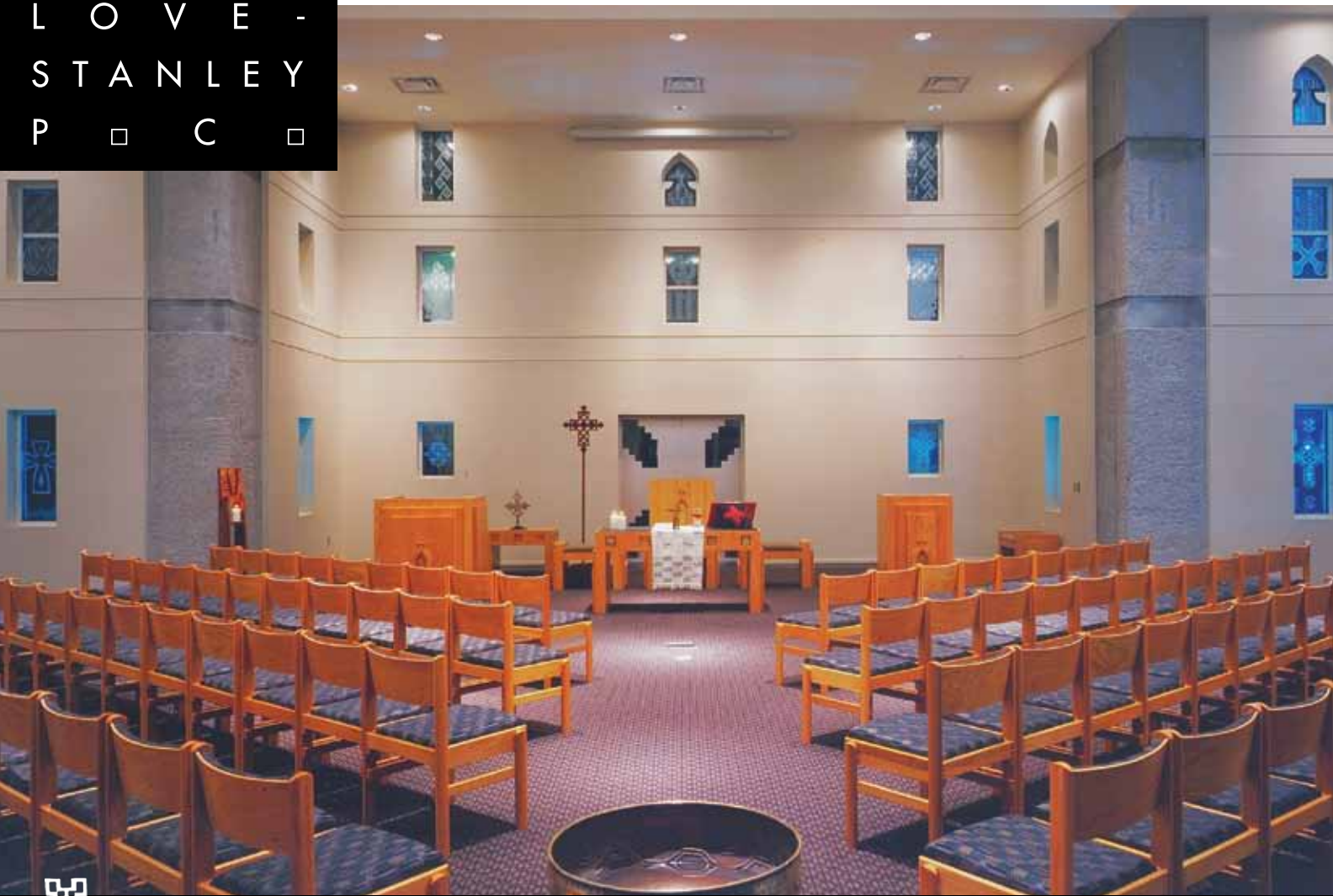
Barbara Jackson 1949 - 2010

2010-02-24

A truly great human being, and art icon of South African Craft and Ceramics passed away quietly last February in Cape Town. Barbara made remarkable footprints on this earth. A visionary, a leader, a rebel with a cause. Unstoppable in the way she brought beauty into our world. It was too soon and so quick and then she slipped away. We all will miss her beautiful and generous soul.

AFRICADELIVER

STANLEY
LOVE -
STANLEY
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Interior Lyke House Chapel

FOR YEARS THE MOVEMENT TOWARDS A LEGITIMATE EXPRESSION OF AFROCENTRICITY IN ARCHITECTURE HAS BEEN CARRIED FORWARD IN THE PRACTICES OF A FEW FIRMS; THIS HAS THEREFORE MANIFESTED ITSELF IN A LIMITED BUT POWERFUL COLLECTION OF CULTURALLY SENSITIVE PROJECTS. AFROCENTRICITY IS MOST OFTEN USED AS A THESIS IN PROJECTS SUCH AS CULTURAL CENTERS, CHURCHES, MUSEUMS, PERFORMANCE VENUES, AND MONUMENTS WITH FEW EXCEPTIONS. AS AN EXPRESSION OF FORM, ARTISTIC ATTITUDE, CULTURAL UNDERGIRDING, AND RITUAL, AFROCENTRICITY HAS PLAYED A DEFINING ROLE IN THE LITERATURE, VISUAL ARTS, MUSIC, DANCE, FASHION, AND THE LIFESTYLES OF AMERICAN, CARIBBEAN, AFRICAN AND IN SOME INSTANCES EUROPEAN CULTURE.

It is a widely known fact that Picasso, Brâncusi, and Calder were all influenced by what in their time was considered to be the “primitive arts” of Africa. The movement to elevate Afrocentric design from the “valleys of the primitive” to its rightful plateau as fine art has gained traction in nearly every form of cultural expression except architecture and perhaps furniture design. Well-meaning design projects such as the Lodge at Walt Disney World’s Animal Kingdom in some ways miss the point. The mythical civilizations and sometimes romantic safari lodges are the only vestiges of the movement that have gained an audience. Even then they are viewed through the eyes of European interlopers who often merely scratch the surface.

Ancient civilizations such as Kimet, Timbuktu, Great Zimbabwe and Lalibela have not received their proper status among the world’s major historic cultural centers. To that end there has never been a serious focus on their contributions to the architectural forms that are the undergirdings of world culture. Very few examples of African antiquity in furniture for example are still available. The architecture of Stanley Love-Stanley, P.C. along with a few others seeks to establish the proper place for Afrocentric architectural expression. Afrocentricity as a movement called by

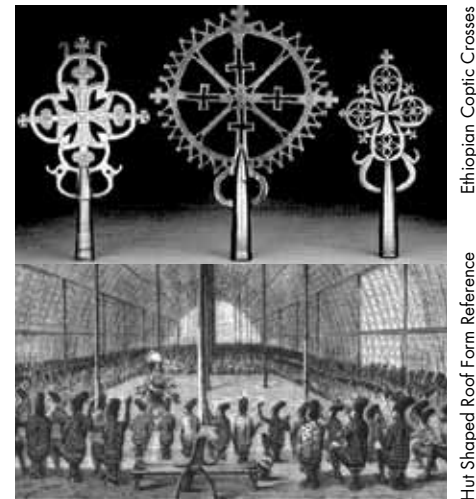
Afrocentricity in Architecture —BILL STANLEY

any name exudes life, vitality, and historical significance. Only time will tell whether or not it continues to gain momentum.

Stanley Love-Stanley, P.C. has practiced throughout the Southern U.S. and in South Africa. The practice has refined the art of weaving Afrocentric elements into its designs whenever possible and wherever appropriate. Noteworthy examples include the New Horizon Sanctuary at Ebenezer Baptist Church and the Lyke House Catholic Student Center at Atlanta University Center, and the Dobbs Plaza.

As the church where Dr. Martin Luther King, Jr. served as pastor, Ebenezer has a history that is infinitely significant to Atlanta and the nation. To signify the importance of King’s life to the church’s history, the sanctuary’s central axis passes through his crypt.

The edifice features a symmetrical central aisle plan with fan shaped seating sections, paved with variegated purple and green slate aisles; woven carpet is placed under the pews. The carpet and seating fabric recall African textiles. Coptic, traditional, and universal crosses adorn the base of the sanctuary columns; the cruciform glyphs are manifested on the custom designed pews and liturgical furniture. The roof is comprised of several hut-shaped arch forms constructed of steel bents that increase in height and width from both the front and the rear to an apex of 80 feet inside along the front edge of the balcony. The resulting forms are reminiscent of sculpted building forms common in Africa. The patinaed copper standing seamed roof suggests thatching that is found on African structures. The exterior palette of tri-colored brick and cast-stone relates to the historic sanctuary and pays tribute to African-American masonry traditions. The bell tower is an obelisk of brick and precast Afrocentric glyphs, inspired by the Dogon culture of West Africa. The obelisk pays homage to the Stele at Axum in East Africa.



Ethiopian Coptic Crosses
Hut Shaped Roof Form Reference

The Lyke House Catholic Student Center is a modern interpretation of the Churches at Lalibela in Ethiopia; it is the first to be built outside that country. The original chapels were carved of solid stone; this chapel building consists of poured-in-place concrete, heavily sand blasted and contrasted with smooth horizontal alternating bands. Punched windows are further reminiscent of the façade of Lalibela’s original chapels.

Inside, the chapel contains a sacristy, a daily mass chapel, and a generous pre-function vestibule. The black slate and black and tan patterned woven carpet are Afrocentric in design. All furnishings are designed with the principal Lalibela window symbol. The pyro-acid etched windows are adorned with Afrocentric religious symbols and were fabricated by monks at a nearby monastery. A student center and a priest residence complete the complex.

Both structures seamlessly incorporate Afrocentric elements into their designs, as they inspire future generations while validating an architectural movement.

Dobbs Plaza was developed as a public plaza and primary venue for the 1996 Centennial Olympic Games and has received much

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Skylight in Ebenezer Baptist Church

public approval. The project was designed in collaboration with EDAW - an internationally renowned landscape architectural firm. SL-S created a “midpoint experience” along sweet Auburn Avenue in the M.L. King, Jr. Historic District which is anchored by a prominent downtown park on its western end and Ebenezer Baptist Church on its east. John Wesley Dobbs was the grandfather of Maynard H. Jackson, II, and Atlanta’s first African-American mayor. Mr. Dobbs was the Most Worshipful Grand Master of the Prince Hall Masonic Lodge and an early civil rights leader in the South. The monumental “mask” of his likeness is rendered in a bronze cast sculpture reminiscent of wood masks prevalent in West Africa. A low stacked stone battered granite wall with chevron patterns rest along the top of a curved grassy knoll which forms an amphitheater. The wall is reminiscent of the Wall of Great Zimbabwe. All along the wall there are openings which allow for views to a ramp leading to an upper garden. Each opening contains Adinkra symbols cast in cortin steel. The top of the wall contains a weir whose waters empty into a smooth granite pool at its base. The entire plaza is covered with granite pavers which form additional adinkra patterns.

The plaza is the primary gathering plaza for festivals and performances. The grassy knoll is gently sloped to allow for casual seating during events. A set of monumental steps leads to the elevated garden, which features grasses and plants native to the African Savannahs. 33 ceremonial steps which are not accessible to the public are placed along side the monumental steps to the garden. The 33 steps represent the 33 degrees of masonry. Additional stair rails with Adinkra patterns, an allee of trees, standards for festival and banners, and plaza furniture all reflect the “afro culture” of the plaza

Stanley, Love-Stanley, collaborated with Motlatsi Peter Malefane, Hon. FAIA to create a master plan and campus for Wilberforce College in Evaton, South Africa. The existing campus dates from 1908 when the AME Church established it to educate the con-



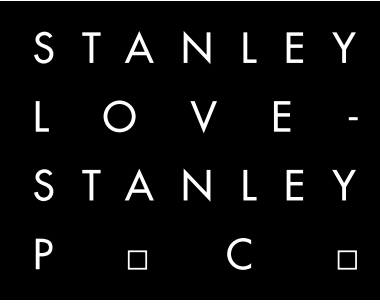
Column Bases in Ebenezer Sanctuary

tinents’ intellectual elite. These fortunate persons went on to receive advanced degrees at European and American universities. The campus’ existing Flemish style architecture was restored but the new multi-use building took the form of an African compound which is traditionally comprised of multiple “smaller buildings”. In this case the design resulted in several quads arranged around an open courtyard. Each quad featured operable windows and doors to provide for flow thru ventilation and solar protection while allowing all the spaces to enjoy generous day lighting. The roof forms were influenced by the upturned headpieces worn by women of the region. These roofs were designed to allow for clerestory windows which provide daylight for interior spaces. All of the materials are native to the Evaton area.

Stanley, Love-Stanley has never really had to “convince” a client of the relevance of an Afrocentric aesthetic for their project. The majority of the clients who move in that direction have availed themselves of some aspects of the cultural significance or they have had an appreciation for the opportunity to include symbolism for their project. The more sophisticated client who has the budget and program flexibility will usually jump at the chance. This is especially true of institutional clients like churches who stand to achieve a higher value by using their buildings as instruments for teaching; or to make it a part of their celebration of their values.

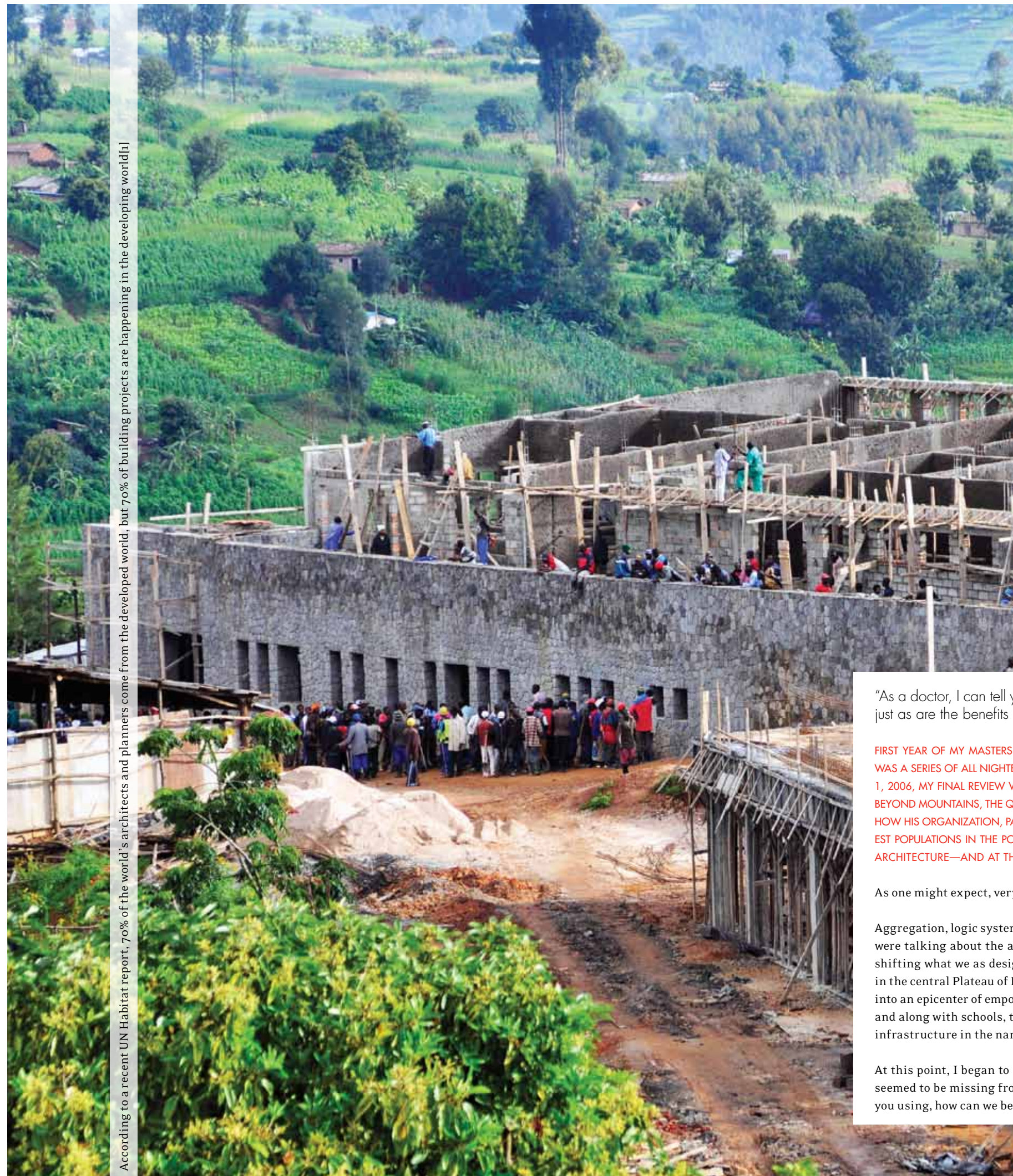
We have been approached by several clients because of our success in employing an African and African-American cultural expression in a building or a gathering place which had usually already gained notoriety, but it is more rare than one would imagine. Ultimately the work must already have been considered well above average, approaching design excellence to even gain the attention of those who are serious about this aesthetic.

We even infuse the forms and symbols in various parts of other buildings that we design, from interiors to exterior, plantscape and hardscape. We are less inclined to simply apply aspects of the aesthetic as decoration or appliqué. Stanley, Love-Stanley is forever seeking commissions that can afford us the opportunity to express ourselves through an Afrocentric aesthetic. ✕



Building Where The Need Is: Architecture For The Underserved

— MICHAEL P. MURPHY » MASS DESIGN GROUP » KIGALI » BOSTON



According to a recent UN Habitat report, 70% of the world's architects and planners come from the developed world, but 70% of building projects are happening in the developing world[1]



DELIVER / 45



Construction of Butaro Hospital — All photos provided by MASS Design Group.

“As a doctor, I can tell you that bad infrastructure and thoughtless policy are visible in the bodies of the poor, just as are the benefits of good policy and well-designed infrastructure.” — DR. PAUL FARMER

FIRST YEAR OF MY MASTERS OF ARCHITECTURE DEGREE, FIRST SEMESTER, FIRST FINAL REVIEW WEEK, I TOOK A BREAK FROM WHAT WAS A SERIES OF ALL NIGHTERS, TO RUN DOWN THE STREET TO HEAR DR. PAUL FARMER LECTURE. IT WAS WORLD AIDS DAY, DECEMBER 1, 2006, MY FINAL REVIEW WAS IN FOUR DAYS, AND DR. FARMER, THE MAN TRACY KIDDER CHRONICLED IN HIS BOOK, MOUNTAINS BEYOND MOUNTAINS, THE QUEST OF DR. PAUL FARMER THE MAN WHO WOULD SAVE THE WORLD, WAS TALKING TO STUDENTS ABOUT HOW HIS ORGANIZATION, PARTNERS IN HEALTH, HAS LEARNED TO PROVIDE THE MOST COMPREHENSIVE MEDICAL CARE TO THE POOREST POPULATIONS IN THE POOREST COUNTRIES FOR THE LAST 25 YEARS. AND WHAT, ONE MIGHT ASK, DID THIS HAVE TO DO WITH ARCHITECTURE—AND AT THAT TIME, ESPECIALLY—THE ARCHITECTURE BEING TAUGHT AT THE GRADUATE SCHOOL OF DESIGN?

As one might expect, very little.

Aggregation, logic systems, and hybrid programs were the de rigueur in architecture in December 2006 and very few were talking about the activism lying dormant in our discipline. Meanwhile, Dr. Farmer was forced to go it alone, shifting what we as designers might think of as architecture, and calling it healthcare. In their hospital in Cange, in the central Plateau of Haiti, a thriving hospital had completely transformed a deeply disenfranchised community into an epicenter of empowerment. In Rwanda, they were building homes by the hundreds for the poorest of the poor; and along with schools, training facilities, and roads, found themselves deeply entrenched in providing better built infrastructure in the name of poverty reduction.

At this point, I began to feel that working with groups like Partners in Health (PIH) might be a way to relink what seemed to be missing from architecture. I walked up to Dr. Farmer and asked “what can we do? What architects are you using, how can we be of service”

Architecture?!” he asked, “We don’t use any architects, I drew the last hospital on a napkin. There have never been any architects available, so we just do it ourselves?”

WHEN I SCRATCHED THE SURFACE TO FIND AN ANSWER TO THE SEEMING IRRELEVANCE OF ARCHITECTURE, WHAT I UNCOVERED GAVE ME SOME PAUSE.

According to a recent UN Habitat report, 70% of the world’s architects and planners come from the developed world, but 70% of building projects are happening in the developing world[1]. The inequities of where design professional services are available aligns, not surprisingly, with the extremities of poverty. On the continent of Africa, a grand total of 35,000 professional architects are working, 25,000 of whom are in Egypt[2]. A stunning deficiency considering Nairobi, Lagos, South Africa and Ghana have many licensed architects and established schools of Architecture. In Rwanda, a country where PIH is now working, with a population of nearly 10 million, fewer than 10 trained architects are at work, with no school of architecture to speak of, and no way to train Rwandans to rebuild their country. These were the conditions where PIH and other NGOs found themselves: a tremendous disconnect between where professionals are working and where the work needs to be done; a massive dearth of educational systems in place to train a class of builders from within the country instead of requiring the importation of those skills; and huge swaths of the globe unserved by trained professionals because these potential clients do not have many financial resources.

No wonder Paul was drawing hospitals on napkins. Still, the question remained, why weren’t we, the architects who were spending all night discretizing surfaces, trying to re-balance these scales? Why weren’t we applying our skills and services to those most in need and most underserved? And not only for charity, was this not also a huge potential client base being underserved as well? It is not just the poor, but the NGOs serving the poor, and the governments hosting those NGOs. For many of them, architecture was an irrelevant service of the wealthy. We have the responsibility to rethink our practice to better accommodate those most underserved? We have a responsibility to repractice architecture as an engine for empowerment not a tool of disenfranchisement.

Fast forward a year later, after a summer in Rwanda working with the PIH head of infrastructure, Bruce Nizeye (a Rwandan who could seamlessly choreograph 30 infrastructure projects at once). Paul contacted me this time and asked if I could assemble a team of architects to help design the new hospital in the northern mountains of Rwanda. Many have noted the absurdity of asking a second year graduate student to design a massive medical facility. Some would think it irresponsible. Many at the GSD did. Friends and faculty split down the center, suggesting through raised eyebrows that underneath this project was a simmering neo-colonial desire to reshape the tabula rasa that is “Africa”. What they did not know was how Bruce Nizeye could get things done, how PIH could execute

world class work from napkins, and how a team that was committed to serving the poor at any cost, would execute for those most in need. In Paul’s opinion, this could only be an improvement, and equivocating about who speaks for the poor, was answered in the actions not the words. Plus there was little time to pause. With a small team in place, we flew out to Rwanda on winter break to start the design process. What we saw was a need for this work not only in Rwanda, but the resource limited world. We saw the built environment, and the massiveness of it, as a missing component of the delivery of basic services to the poor. We recognized the critical mass that it would require to shift these scales. Thus, we formed MASS Design Group during that trip, recognizing the tremendous need for infrastructure and the movement required to enable it.

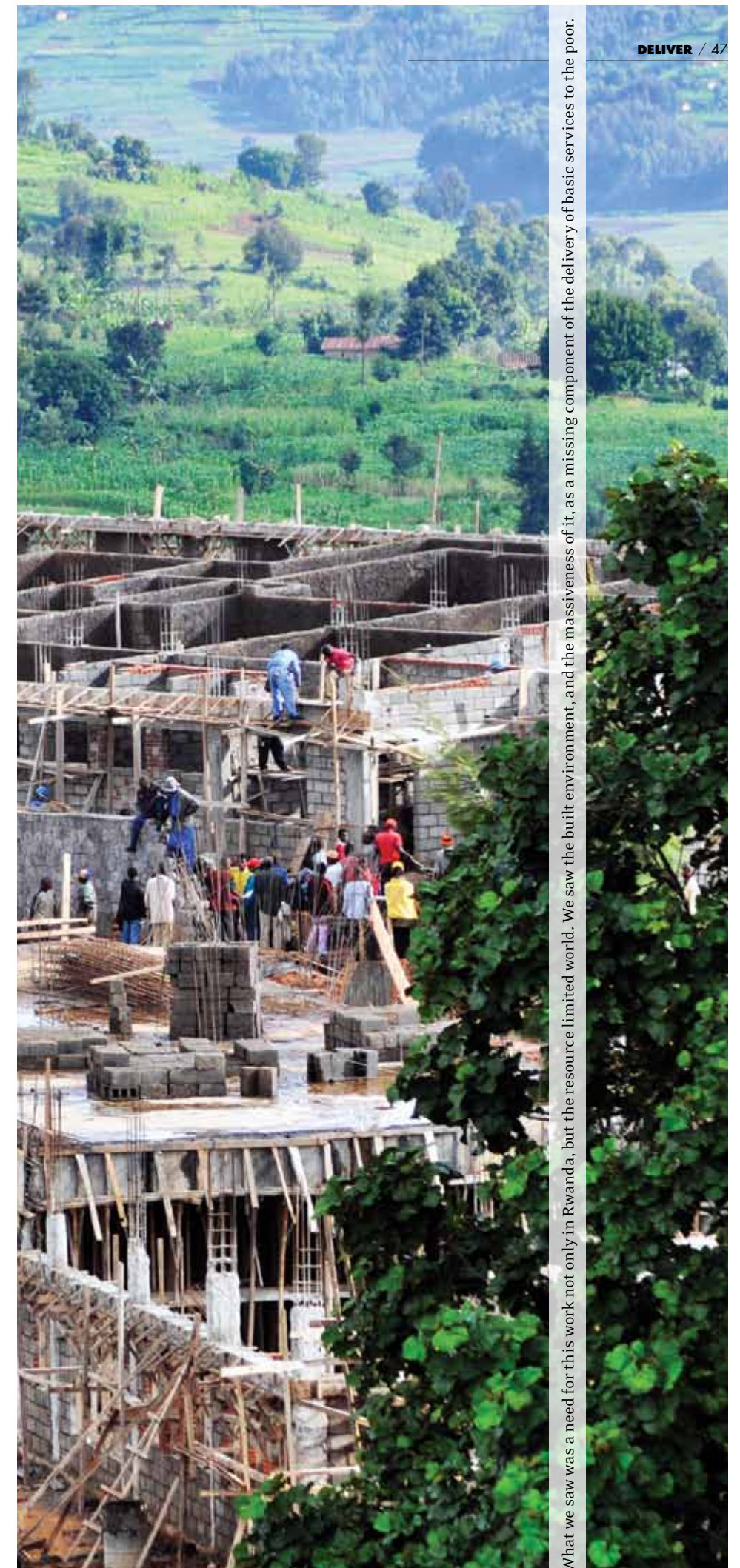
Two years later, we are ready to unveil the new Butaro Hospital, a 6,000 square meter facility in the Burera District of northern Rwanda that is the joint effort of the Government of Rwanda, Partners in Health, and the Clinton Health Access Initiative. One of the outcomes of this work has been learning to ask the questions that need to be answered. For instance, we have been able to research airborne disease transmission, an afterthought in previously designed hospitals in rural Africa. Hospitals with poor ventilation have literally become incubation centers of diseases like Tuberculosis, causing untold amount of death. With the help of PIH, we have been able to develop new design standards that help reduce and mitigate the transmission of airborne diseases like Tuberculosis, standards which are now changing how the government designs all medical facilities.

With this work in place, our team on the ground is now key faculty in the new school of architecture at the Kigali Institute of Science and Technology, and we have taken on a number of projects to further push the idea that we can be a part of helping Rwandans rebuild Rwanda while providing crucial services to those most in need.

Coming back to the GSD after a year in Rwanda, there is much more of an interest in what role architecture can play in poverty reduction. The user and client is being rethought, and the new dean Mohsen Mostafavi mentioned a growing ‘new humanitarianism’ that is reflective of our time, our economy, and the desire of our practitioners to make projects that have real and measurable impact on people and society. I am not sure if this is the zeitgeist of our time, but the tide is turning. Groups like Architecture for Humanity, Public Architecture, and Design Corps have been leading the charge. Now schools are starting to listen to the students: studios are more and more in resource limited settings, and smaller groups are taking action. With more attention given to seeking out different client types, and rethinking how we practice, slowly, we can hope that less and less of those will be underserved, and we, as architects, might find ourselves in an environment where we are considered a needed component instead of a luxury. ✕

www.massdesigngroup.org

Architecture For The Underserved



What we saw was a need for this work not only in Rwanda, but the resource limited world. We saw the built environment, and the massiveness of it, as a missing component of the delivery of basic services to the poor.



Complex Imageries Of A World Class African City

— MPHETHI MOROJELE

The Greater Ellis Park Precinct Upgrade

PROJECT TEAM

URBAN DESIGNERS AND ARCHITECTS

MMA Architects in association with Albonico Sack Mzumara Architects & Urban Designers (ASM)

PRINCIPAL URBAN DESIGNER

Monica Albonico (ASM)

PRINCIPAL ARCHITECT

Mphethi Morojele (MMA)

LANDSCAPE ARCHITECTS

Newtown Landscape Architects CC (NLA)

PROJECT MANAGERS

Archway Projects CC

QUANTITY SURVEYORS

Walker Maré Johannesburg (Pty) Ltd

CIVIL ENGINEERS

Themba Consultants (Pty) Ltd & UWP Consulting (Pty) Ltd

ELECTRICAL ENGINEERS

Selanya Engineering Consultants

ENVIRONMENTALISTS

Nemai Consulting

2010 MARKS THE ARRIVAL OF THE WORLD CUP TO SOUTH AFRICA. IN PREPARATION FOR HOSTING THE FIFA SOCCER CONFEDERATION CUP IN 2009 AND WORLD CUP FINALS IN 2010, THE COUNTRY HAS UNDERGONE A TREMENDOUS ARCHITECTURAL FACELIFT. THE SOUTH AFRICAN EXHIBITION AT THE 2008 INTERNATIONAL ARCHITECTURE EXHIBITION AT THE VENICE BIENNALE ENTITLED "LOCATING 2010" SOUGHT TO EXAMINE HOW "THE ALLURE OF A GLOBAL EVENT LIKE THE WORLD CUP EVOKES COMPLEX IMAGERIES OF A WORLD CLASS AFRICAN CITY AND GIVES RISE TO NEW FORMS OF ARCHITECTURE AND URBAN LIFE IN SOUTH AFRICA." HANNAH LE ROUX AND MPHETHI MOROJELE CURATED THE EXHIBITION.

The Johannesburg Development Agency (JDA) is one agency orchestrating these upgrades. The JDA is a city agency charged with delivering area-based economic development initiatives amongst which include "regenerating decaying areas of the city so as to enhance their ability to contribute to the economic development of the city and the quality of life of its residents." (www.jda.org.za) The JDA sought to upgrade the Ellis Park stadium precinct as part of the World Cup redevelopment strategy. The recently completed Ellis Park precinct upgrade project provided a unique opportunity through design to address this "multiple processes of capture, contestation and play, in the remaking of South African cities and to "examine the resultant emerging multiple identities and spatial practices in South Africa." (Le Roux and Matsipa 2008).

Ellis Park is a relatively dense and tough inner-city area situated in the east of the city. Home to some of Johannesburg's oldest suburbs it has become run-down and has a mixed community of working class families and a significant migrant population. The lack of management and the resultant urban decay have come with attendant social problems of homelessness, crime and grime. The area is also known as Johannesburg's "Sports precinct" as it has a clustering of various sports and educational institutions. These include two stadia including the Ellis Park stadium to be used for the World cup,

an indoor sports arena, a swimming centre, tennis courts and a University and technical college. Bordering this sub-precinct is an area of light industry, a lot of buildings of which are now being converted into low-rental accommodation.

The Greater Ellis Park development project therefore sought to serve a dual purpose i) to improve the environment in line with the requirements for hosting an international sports event of the magnitude of the Soccer World cup and ii) to provide a lasting legacy of improved economic development and quality of life for local and inner-city residents.

COMPLEX IMAGERIES OF A WORLD CLASS AFRICAN CITY

In terms of the World Cup the upgrade is intended to provide for better access and egress to and from the stadium and surrounding areas, the integration of a public transport network, park-and-ride facilities, safety and security, fan amenities and general "city beautification" all in line with FIFA requirements. Train stations and bus/taxi termini in the area have been improved, and pedestrian routes from these to the stadium made more legible and upgraded. A new city-wide bus rapid transport (BRT) system has been introduced and integrated into other road-widening schemes to improve traffic flow. Improved lighting, paving, landscaping, signage, surveillance cameras etc. have also been introduced primarily along these major routes.

Key to the legacy projects is the development of public and recreational spaces for the local community. These include the upgrade of two public parks, the development of a cricket oval and the development of a major new grand public place of metropolitan scale.

This public forum lies in the central area between the two stadia and sports arena in the area and was developed initially to comply with the FIFA requirements for hosting matches at Ellis Park which includes providing appropriate access and egress and space

for emergency, security, broadcasting facilities etc. and mobile pre-and post-match fan entertainment facilities.

As part of the legacy of the 2010 World Cup it is intended that this central space will go on to provide the city and the sports precinct with a unique arrival and gathering space, both during and in-between major events, promote active recreation, outdoor leisure, training and sports-related uses and celebrate the culture of sport and the role that sport can play in improving people's lives. A new and engaging multi-use space is created between the sports facilities to be used either independently or in support of major functions and events at the stadiums. Religious and other celebratory festivals, parades as well as promotions, markets and other special events for the city can all be held here allowing the possibility of creating a social connector between different inhabitants of the city.

The space is given character through various urban design moves, establishing sub-precincts and defining boundaries, enhancing critical vistas and views, celebrating arrival and the landmarks and cityscapes already imprinted in the collective memory.

The site is made memorable through the unearthing and interpretation of its history and heritage through specific features and an extensive public art project. The source of the Juskei River, now canalised and underground is celebrated through the design of a unique water feature. The site of a historic 1922 battle is memorialised.

Soft landscaping is used here to create a safe, pleasing, yet usable environment with optimum maintenance requirements. Indigenous trees with overhead canopies are used to provide shade along and define major movement routes. Feature planting and lawns occur around important areas and bushes and low-level shrubbery that create visual barriers are restricted to areas of level changes and retaining walls.

CHALLENGES

Well designed and managed public spaces are required to contribute to improved safety and security and, by enhancing the quality of the environment, stimulate investment and social cohesion within an area. The legacy of the apartheid city where black people were denied citizenship and made invisible meant that public space, where it existed was highly subscribed. The policy of segregation eradicated any notion of public space as spaces of diversity and of "chance encounters with the other." This is one of South African societies biggest challenges, the development of a true public culture where the previously disenfranchised get a sense of ownership and white people, a sense of belonging in these new and transforming urban conditions. (Mbembe et al.) The city has used an area-based approach to regeneration, concentrating development in distinct precincts. These precincts have been defined by the dominant uses found in the area such as at the Cultural precinct, sports precinct, fashion district etc. These definitions drive the urban design and development of each area determining the privileging of certain functions over others, the definition of boundaries/borders and the socio-spatial characteristics of the area and potential for economic development.

Management of these areas largely occurs through the establishment of City Improvement Districts (CIDs) partnerships between the city agencies and local businesses. The city Social services departments are enlisted to address some of the social issues of poverty, homelessness, crime and grime.

In South Africa an Environmental Impact Assessments (EIA) requires by law some community involvement. At Ellis Park there was community input on the small sports parks in terms of uses and management rather than design specifically. A local primary school has agreed to the upkeep of one park for use by their pupils provided they could control access both during the week and weekends. A local cricket club (the only inner-city club) was also involved in

determining the use of what is now a cricket pitch and club, also with similar conditions. The End street park's use was determined by the surrounding flat owners and schools. The main open space was mainly inputted on by FIFA, the local sports management bodies, stadium management and various city departments.

The re-development of the Ellis Park precinct has sparked a renewed interest in the area primarily for investment into inner-city housing and small and emerging businesses. On the whole the parks seem to be well received and used by the community ~300 temporary job opportunities were created. There were some who were disgruntled by the takeover of a soccer pitch by the cricket club and there were some heritage issues with the demolition of some old buildings for road widening etc. It remains to be seen whether this interest and the ongoing management of the environment can be sustained post World cup and whether these will result in gentrification and further displacement of the urban poor. ✕



Asa Dam Project

Indianapolis Architecture Firms Casts Vision To Help Put Nigeria On The Global Map – VOP OSILI



I GAZED ACROSS THE NIGERIAN LANDSCAPE ALLOWING THE SCENIC BEAUTY OF THE AREA TO WASH OVER ME. THE YEAR WAS 2007, AND I HAD TRAVELED TO THE ASA RIVER DAM IN NIGERIA TO SURVEY THE SITE FOR POSSIBLE DEVELOPMENT. THE LUSHNESS OF THE TERRAIN COUPLED WITH THE SERENITY OF THE WATER CREATED SUCH A PEACEFUL VIEW THAT I FELT INSPIRED. OVER THE HORIZON A SINGLE FISHERMAN WAS CASTING A NET OVER THE SIDE OF HIS BOAT. NO SINGLE POSTCARD COULD HAVE BEEN MORE STUNNING. THERE WERE BIG PLANS FOR THIS AREA: PLANS THAT HAD THE POTENTIAL TO PUT NIGERIA ON THE GLOBAL MAP.

The Asa Dam project is a massive undertaking that will result in a tourist center unlike anything which has ever existed in that part of the world. It includes a large amusement park, 3 hotels, a conference center, a mall, gardens, and a sprawling golf course. Also included in the plans is an international school offering a high-quality education. This 250 hectare project seeks to elevate the Asa Dam area's prominence, both nationally and internationally. It is also an environmentally conscious project that will preserve the ecosystem and biodiversity of the area. The goal is to bring new investment to Nigeria and new pride to a nation of people.

In many parts of the world, projects like Asa Dam are not unique. But in Nigeria, an oil-rich country that has only just embarked on a new era of economic and political reform, projects like Asa Dam that can expand economic opportunity are sadly too few. The Asa River Dam was constructed in the 1970's, and was used almost exclusively as a source of water for the local population. The area has been neglected for more than two decades. More recently, a newly-elected democratic Governor in one of Nigeria's 36 states saw the power of the Asa River Dam project to reverse decades of stagnation and transform the region.

As an architect, I have had the opportunity to share our Indiana values and work ethic with the rest of the world. A2so4 has worked with clients in many parts of the world to create and design new projects. This work has meant learning about diverse landscapes, traditions, and people. In 2007, I was in the Middle East working on a new project when I was visited by an old schoolmate from Nigeria—Ade Laoye, Partner at ECAD Architects, LTD., Nigeria. He shed light on the upcoming Asa Dam development and we analyzed the opportunity. I met with the governor and by March of 2008 A2SO4 and ECAD had officially been commissioned for the project.

The Asa Dam Development is truly an inspiring place. This project represents hope for change and progress even for the world's poorest communities. The project also has the potential to serve as an engine for economic expansion for other areas of Nigeria. Beyond the natural beauty of the Asa Dam project, the vision that led to its development is enduring. For too long, government officials in many developing countries have impeded economic growth instead of aiding it. Asa Dam is a breathtaking reminder of the power of bold vision and leadership to transform lives and create economic opportunity. ✕

<http://www.a2so4.com/services/architectural-design/public/asa-dam-conference-center-and-resort/>

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Asa Dam Is A Breathtaking Reminder Of The Power Of A Bold Vision That Can Transform Lives And Create Economic Opportunity



PROGRAM ELEMENTS

- Conference Center and Hotel
- Recreation Center
- Recreation Fields
- Boardwalk with Retail
- Family Hotel
- Marina
- Central Park with Pavilions
- Amphitheater
- Children's Fountains
- Amusement Park
- Shopping Mall
- Commercial Office
- Pedestrian and Golf Cart Bridge
- Parking

PROJECT PHASES

- Phase 1 includes:
- Major Road Linking Site to the Expressway (East & West wings)
 - The Major Loop Road and Pedestrian Paving (East & West wings)
 - The Suspended Foot Bridge
 - Perimeter Fence
 - External Mechanical, Electrical & Plumbing Services (MEP)

PROGRESS REPORT

- Construction Documentation 99% Complete
- Tenders For the Works Sent & Received In The Following Packages:
 - Fence Works
 - Road Networks
 - Bridge Works
 - External MEP Works
- Tenders Opened
- Tender Analysis/Evaluation by the Architects & QS Ongoing
- Expected Contractor Recommendation & Contract Award by the Client Before Summer, 2010

Who Will Tell The Story: The Smithsonian Institution's Selection of The Architect

— R. STEVEN LEWIS, NOMA PRESIDENT

AFTER ANXIOUSLY AWAITING THE SMITHSONIAN INSTITUTION'S SELECTION OF THE ARCHITECT FOR THE HIGHLY COMPETED NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE, MEMBERS OF THE NATIONAL ORGANIZATION OF MINORITY ARCHITECTS (NOMA) RELEASED ONE GIANT, COLLECTIVE SIGH OF RELIEF WITH THE ANNOUNCEMENT BY MUSEUM DIRECTOR LONNIE BUNCH OF THE FREELON GROUP, WITH DAVID ADJAYE, DAVIS BRODY BOND AND THE SMITH GROUP AS THE WINNING TEAM. The so-called FAB Studio won out over five other formidable teams, all of whose design proposals were respectable, if not persuasive. For African American architects, the emotions leading up to the announcement were disturbingly reminiscent of the doubts and fears that so many of us felt on election night, 2009. Could, or would such an important commission be awarded to a Black architect?

As the primary advocate for architects-of-color, NOMA views the selection of a number of our best and brightest for a project of this magnitude as welcome, albeit long overdue. People need to understand why this is so important to so many within the Black community. For almost 400 years, we have endured the telling of our history by others. Most recently, the highly sought after commission for the Dr. Martin Luther King, Jr. Memorial in Washington, DC was awarded to Roma Design - a firm led by three White principals. When former Virginia governor Douglass Wilder needed an architect for the design of United States National Slavery Museum, he hand-picked Chien Chung Pei - the son of distinguished architect I.M. Pei. But when the story of the Holocaust needed to be told, the commission went to architect Jim Freed - a Jew who, at the tender age of nine, fled Germany with his family to escape the Nazi regime. Douglass Cardinal and John Paul Jones were among the Native American architects who conceived the uniquely-designed National Museum of the American Indian. With history as the measure, simply allowing due process to take its course appeared, at best, to be a risky proposition for those Black architects who awaited the Smithsonian selection committee's final decision.

On Tuesday, April 14, 2009, the question of "who will tell the story" was put to rest. A building proposal was chosen by the Smithsonian's selection committee based on the merits of its design, and of its designers - a world class team who, by the way, happen to be Black. Members of the FAB Studio should be congratulated first and foremost for securing this historic commission on the basis of their brilliance and talent. That race might have been a factor in determining the best architect for the single most important building in the world to most African Americans should not diminish the credit due the winners. To the contrary, the selection of Black architects to "tell this particular story" is, for many, essential and appropriate.

NOMA would like to recognize the Smithsonian for engaging Black-owned firms as leaders in all roles of the project from its very inception. I believe in the spirit of a process that seeks to reward merit without regard for how familiar the architect's name is, much less his or her race, color or creed. But pure and beautiful as the process may be, it is ultimately driven by individuals whose sensibilities, values and world views have the potential to produce outcomes that defy the public's interest. With its announcement of the winning architect for the NMAAHC, the Smithsonian Institution has provided the architectural profession the perfect opportunity to turn a page in its often elitist and exclusionary past, and to move forward, creating a future that values and appreciates the richness that diversity represents. The selection of the FAB Studio should be particularly gratifying to Washington's citizens, who through the buzz generated during the recent presidential campaign gained a heightened awareness of the contributions of an anonymous group of Blacks to the construction of the Capitol building. How fitting it is that this new monument will proudly bare the names of a group of today's most talented architects, who themselves happen to be Black. ✕

Documenting The Architectural Process Of Design

— BRYAN LEE

IN EARLY 2009, SHORTLY AFTER THE NOMA CONFERENCE IN THE WASHINGTON DC, I SET OUT TO FILM AND DOCUMENT THE ARCHITECTURAL PROCESS OF DESIGN FOR THE NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE (NMAAHC). MY INTENT WAS TO FIND OUT HOW THESE SIX ARCHITECTURAL TEAMS DEALT WITH THE CONTINUAL QUESTION OF AFRICAN AMERICAN IDENTITY IN ARCHITECTURE. Finding cultural significance in a building is entirely subjective and dependent upon one's relationship to the structure and the content of the building itself, but in the case of the NMAAHC, as in most museums, the significance of the structure is implied. So how would these architects respond to the question of African American identity in their respective designs? Would they ignore the concept entirely? Would they encompass it completely in their design? Or would they disparage the idea as an antiquated premise, replacing it with the idea that modern architecture exist without specific cultural relevance? I do not believe any of the final projects represent a full-throated endorsement of black architecture as a concept, nor do I believe the firms involved have any intention of producing or developing "black architecture". In the end, the architects' belief in a culturally specific architecture is not relevant; it is the underlying process used to imbue this building with its cultural significance that will ultimately encourage a discourse that moves from a purely intellectual conversation to the practical representations of black architecture within our field.

Architecture, by its very nature has a tendency to cater to the elite and dictate to the poor and middle class, which is a consequence of the service we provide, but is also a hindrance to universal and cultural accessibility. The peripheral nature of architecture insulates the African American community from the processes of our field and in cases unrelated to culture; this can be a perfectly legitimate perspective. Although extremely important, very few people care to understand the intricacies of typical bathroom details or the enlightened transcribes of a project specification set. The majority of architecture students matriculate with an intent to design, and we are immediately engrossed into the histories, theories, and methods of the world's greatest architects. Beyond just programmatic and structural functionality, the PROCESS of architectural design is defined by our ability to translate sociological and anthropological narratives into formal architectural implications of space. This process was put to the test as the Smithsonian began its pursuit to build the National Museum of African American History and Culture on what is likely to be the final available lot on the national mall.

In this new Smithsonian museum, black America is supposed to find a place of pilgrimage to honor these stories. In this context it was extremely important for the competition finalist to connect with the architectural implications of an African American identity. The architectural teams cross the spectrum of race, creed, religion and even international waters; and in doing so, these six separate architectural teams brought their respective theories, judgments, and stereotypes to the table as their design processes shaped six distinct museum projects. The beautiful thing about having a limited frame of reference for this specific type of project is that it allowed the architects to embrace their established pedagogical leans or step outside of their base to confront their own relationships to African American architecture and culture.

The resultant projects reflect the diversity or a lack thereof within these teams, but more importantly it reflects the diversity of process, and shows the intellectual direction these teams traveled to produce an affective project. There have been African American museums done with great acclaim before, most notably to the members of NOMA are the Civil rights institute in Birmingham by the late Max Bond Jr, the Museum of African Diaspora (Freelon Group) in San Francisco and the Freedom Center (Blackburn Architects and BOORA Architects) in Cincinnati; there are plenty more African American museum references in the catalogues and there will surely be more constructed after, but none will have the impact and hold the nations' attention more than the NMAAHC. There will be no better time than now to observe the complicated relationship between black culture and black architects. Ultimately, filming the process of design for the NMAAHC will hopefully serve as a definitive point of conversations for the black community to engage in the discourse that many of us have had for years. What is the African American identity in architecture? ✕

NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE

Mentoring - A Reflection

Commit To A New Resolution: Find A Mentor To Make You Better – SANFORD GARNER, AIA, NOMA, LEED AP ND

AS WE ENTERED 2010, I WROTE DOWN PERSONAL AND BUSINESS GOALS. INCREASE SALES? CHECK. EXERCISE MORE? CHECK. DESIGN SOMETHING THAT MAKES A DIFFERENCE IN PEOPLE'S LIVES? DOUBLE-CHECK. YOU GET THE PICTURE.

Like all of you, I've been through this drill before, always with good intentions – but not always with great results. The problem comes with follow-through. And that's where it's helpful to have a mentor – someone to guide you, hold you accountable and encourage you.

I know this from experience. Granted, several years ago, when I met Horace Cantrell, he was Sate Architect of the State of Indiana. We spoke of his hometown in northwestern Indiana (also my mom's hometown); I didn't imagine it would be anything more than a casual conversation. But, as we got to know each other, I realized how much I respected his work as an architect and valued his opinion as a person and professional. Over time, Horace became one of several mentors in my life.

Horace and I would meet at his office and speak over the phone bantering about challenges and opportunities, about the ups and downs of our industry, and about just about anything else. Among other things, he nudged me to get my professional license, help me keep my firm on track and tease me about my company's name.

As well as this all worked out, I have to admit that, before I met Horace, I hadn't really thought much about seeking out a mentor.

Like most young professionals, I started my career when the ink on my diploma was barely dry; I knew I didn't know everything I needed to conquer the world. I quickly learned that I knew nothing about the business world, about the realities of working with clients and collaborators, and about the challenges I'd try to unravel every day.

Most people muddle through, often learning the hard way. But those who are successful will point to mentors who helped them find their way – who helped guide their careers, gave them advice about negotiating workplace politics, helped them increase their responsibilities and income, and told them when they were ready for new challenge or when they were in over their heads.

Trust and candor is essential. Mentors must be honest, with both positive and negative feedback, and you must feel comfortable confiding in them without worrying about negative outcomes. And your mentor must be willing to hold you accountable for your actions. Miss out on trust and condor and you'll miss out on the true benefits of having a mentor.

A real key to finding the right mentor is knowing where to look, and whom to ask. A great mentor doesn't have to share your profession; he or she only needs to care about you and want you to succeed. If you don't know where to look, don't be afraid to ask your peers or employers if they have recommendations of people you can meet.

Your mentor relationship need not be limited to one person either. In addition to the guid-

ance I've gotten from Horace, I've also benefited from the inspiration from my long-time friend and mentor Indiana Rep. Greg Porter. Not only was Greg the catalyst that allowed me to start my business, A2SO4, he kept me focused on what it meant to be a community focused business person. He also has been wonderful in giving me insights as to what it means to be a great father. And then there is my father, a brilliant, quiet man, who was my first mentor at a time I didn't even realize it. From him, I learned integrity, fortitude, and patience.

Over the years, I've become very deliberate and direct about choosing mentors. I've learned to simply approach them and ask them to be my mentor.

If there's someone you admire, trust, and would like to emulate, ask if he or she would become your mentor, making sure he or she understands the commitment being made: to get together every now and then to talk things over and share advice, opinions and experience; to be honest and tough, but also nurturing and encouraging; and never to grab the check when you're having a cup of coffee. It's that simple. Most people are flattered to be asked.

Every relationship I've had with a mentor has allowed me to grow individually and personally. My life has been enriched because of these relationships. For that, I'm blessed, and I'm also hopeful that as I finish setting my goals for 2010, I'll remember to rely on my mentors to hold me accountable, stay motivated and work to improve something every day. ✕

Obituaries

ISHAM O. BAKER, FAIA

Isham O. Baker, FAIA died on Monday, March 1, 2010 after a protracted illness. Baker's experience covered several decades and covers a variety of building types in the institutional field. His projects include the \$17 million Law Library for Howard University; Bankeker Academic High School Science Labs., the \$19 million D.C. General Ambulatory and Critical Care Center. He held Bachelor of Architecture degree from Howard University, and also studied at Catholic University of America. Along with Phillip Cooper, Baker started Baker Cooper & Associates, P.C in 1982. (bakercooper.com)

KAREN DAVIS

Karen Davis died on January 8, 2010. Karen was Senior Director, Strategic Planning for the American Institute of Architects and a close friend of NOMA. She was a graduate of the University of Pennsylvania Wharton School of Business. She worked long hours and was instrumental in setting the future of architecture as we all would like to know it. This includes not only the inevitable explosion of BIM and integrated project delivery, but also the equally important aspects of universal accessibility, carbon neutrality, energy efficiency, development of the next generation of professionals, and, of course, equal access to projects of excellence and global recognition of that excellence.

PAUL S. DEVROUAX, JR., FAIA, NOMAC

Paul S. Devrouax Jr passed away on March 22, 2010. For more than 30 years, Paul S. Devrouax Jr. helped weave the urban fabric of Washington. He and his firm worked on some of the region's largest and most significant buildings, including the Walter E. Washington Convention Center, the Pepco building, what is now Verizon Center and the Freddie Mac headquarters in McLean. Along with HOK Sport of Kansas City, Devrouax & Purnell designed Washington's Nationals Park, which opened in 2008.

Devrouax received his architecture degree from Southern University at Baton Rouge, then began his career at an Arlington County subsidiary of Westinghouse. He practiced architecture briefly in Miami before forming his first firm in Washington in 1973. He formed Devrouax & Purnell with Marshal Purnell, FAIA, NOMAC in 1978. (Washington Post)

HORACE CANTRELL, FAIA, NOMA

Mr. Horace Cantrell, FAIA, NOMA of Indianapolis, Indiana passed away Saturday, January 16, 2010. An Indiana native, he graduated from Keller Graduate School of Management, MBA Studies, and Chicago Technical College with a degree in Architectural Engineer-

ing, Purdue University - Land Surveying, Illinois Institute of Technology - City Planning and the University of Wisconsin - Roofing Technology. Cantrell was the Indiana State Architect, Indiana Department of Administration for nineteen years. With his staff, he was in charge of overseeing the architectural designing of all state-owned buildings and facilities. Cantrell formed an award winning architectural firm, H. Seay Cantrell Associates, 1958 - 1968. He was actively involved in the architectural community, professional and civic organizations. (crownhillfuneralhome.net)

GEORGE WORTHY

George Worthy passed away March 19, 2010. The Washington DC native received a Bachelor of Architecture Degree from the School of Engineering and Architecture followed by a Masters Degree of Architecture in Community Design from Carnegie-Mellon University. He taught at the University of the District of Columbia, Howard University School of Architecture and Morgan State University in Baltimore Maryland. He retired as an Associate Professor of City and Regional Planning from Morgan State University in 2005. In 2006 George and his wife Dorothy moved to Savannah, Georgia. There he began to engage in one of his earlier loves, art and sculpture. In 2009 George was an exhibitor with other artist at the Beach Institute. (savannahnow.com)

SIMON R. WILTZ, RA, NOMA

Mr. Simon R. Wiltz, RA, NOMA of Houston passed away Tuesday January 19, 2010. Simon graduated from Fisk with a Bachelor of Science Degree in Physics. He worked as a systems programmer. In 1972, he enrolled in the Masters of Architecture program at the Massachusetts Institute of Technology (MIT). He worked for Stull Associates, Inc. Architects and Planners in Boston, before going to Houston. There he joined S.I. Morris and Associates, Architects and Planners and later Haywood Jordan McCowan. In 1983, he began his teaching career in the Architecture Department at Prairie View A&M University's College of Engineering and Architecture. He later served as Department Head of Architecture In 1984, he and two other architects founded Archi*Technics/3, Inc., Architects and Planners.

An avid reader and architectural historian, Simon possessed an insatiable love of learning, an instant recall of facts pertaining not only to history but geography, and of course, architecture. His impact on scores of young architects has been profound. A testament to this is the establishment of the Simon R. Wiltz Endowment Fund in his name. The fund will provide scholarships for students of architecture at Prairie View A&M University. (Houston Chronicle)

The National Organization of Minority Architects (NOMA) announces the 38th Annual International Conference and Exposition located at the Boston Copley Marriot in the heart of Back Bay.

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