



tulane city center
**PUBLIC
INTEREST**



**DESIGN
FELLOWS
2014**



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The Tulane City Center's mission

is to educate, advocate, and provide design services to New Orleans neighborhoods and non-profit clients who are under-resourced and traditionally underserved by the design disciplines. We do this work through allowing communities to define their needs, fostering strategic collaborations, and practicing design excellence.

TCC's Public Interest Design Program

offers an opportunity to nurture young designers who seek to dedicate their careers to serving the public interest. Over the course of an intensive 10-week internship, PID Fellows put their design education into practice, by offering focused design support to advance community driven projects, working in collaboration with real stakeholders. Over the summer, the Fellows refine professional design and communication skills applicable to future careers in the discipline, while developing a nuanced and holistic perspective on the impact of community based design work can have on the quality of life of residents.

tulane city center

tulane city center public interest design fellows

As the outreach arm of Tulane School of Architecture, Tulane City Center (TCC) works with community groups throughout New Orleans to address difficult problems with good design. Design offers a unique platform to amplify voices, empower communities, and address issues of health and equity. Yet often the communities who are most in need of good design are the communities who can least afford them. A growing number of designers, students, and educators are questioning the typical Architect-Client relationship and developing methods of practice that reach all people—and we are proud to be among the institutions leading this charge.

Our work addresses issues ranging from neighborhood planning, cultural and historic preservation, affordable housing, and small-scale design build. It is important that each project begins as a proposal from a community nonprofit and that designs are developed by a team, comprised of students, faculty and consultants, in close collaboration with the nonprofit stakeholders, incorporating feedback from the client all along the process to best meet their needs.

A key component of Tulane City Center's mission is to cultivate the next generation

“ Design offers a unique platform to amplify voices, empower communities, and address issues of health and equity.”



DAVID ARMENTOR

of design leaders, to give them experience working on public interest design projects, and to encourage their participation in this critical dialogue about the designer's role in shaping our cities.

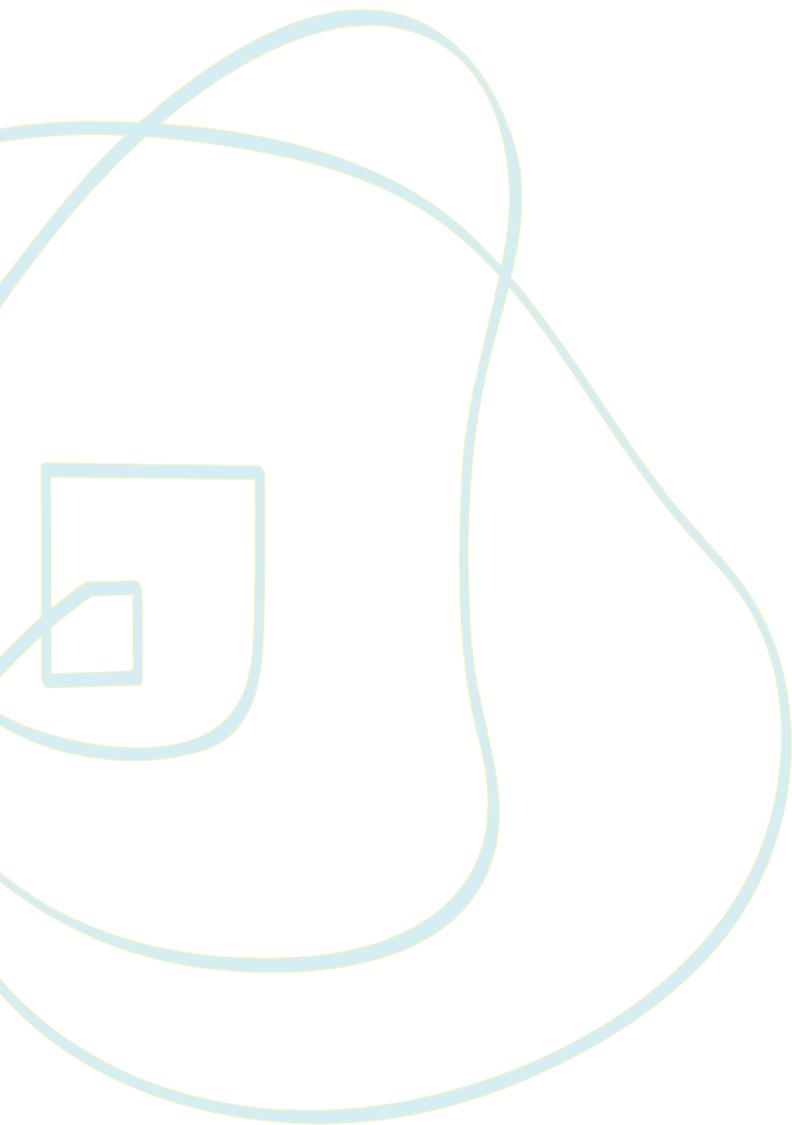
In our nine years of community work we have offered educational opportunities to our students through project based internships and coursework. In recent years, we have seen a growing student desire for deeper engagement and expanded impact, and have responded with a summer Public Interest Design Fellowship program. These

fellowships offer students an opportunity to work full-time in an office setting on real projects in underserved communities over the course of 10 weeks alongside TCC staff and faculty of the Tulane School of Architecture. In our first year, we hosted 5 fellows and expanded the program to 8 fellows in 2014. This group of fellows is a range of graduate and undergraduate Tulane Architecture students who exemplify what it means to be engaged citizen designers.

We are excited to present to you the 2014 TCC Public Interest Design Fellows. The following pages will give you a sense of the important and exciting work they are engaged in with a range of partners in the City of New Orleans. We hope that you will visit us at our new home in Central City at 1725 Baronne Street to learn more about projects and programming, and we welcome your involvement in supporting these opportunities for our students! ■

- Maggie Hansen
Interim Director, Tulane City Center





design matters

Having spent the last thirty years as an architect and educator, it is particularly heartening to see the emergence of Public Interest Design as a vibrant and defining characteristic in some communities and schools. The so-called Boyer Report (Building Community: A New Future for Architecture Education and Practice, 1996) highlighted the crucial need for schools and educators to shift focus toward urgent needs in society rather than perpetuating internal and self-referential obsessions. Dr. Ernest Boyer and Lee Mitgang's prescient study noted that architecture students should prepare for lives and careers of greater civic engagement:

In the case of architecture education, it isn't enough for [graduating] students to [be] able to create beauty...They should be prepared for the broader professional mission of promoting the value of beauty in society, for connecting buildings to human needs and happiness, and for creating healthier, more environmentally sustainable architecture that respects precious resources.

The Tulane School of Architecture has been at the forefront of this agenda for the past nine years through the agency of the Tulane City Center and

“ we are educating a new model of engaged professional: humble, inclusive, creative, collaborative, empathic...”

other community outreach programs. Our support and advancement of Public Interest Design Fellowships and programs is only the latest chapter in an ongoing story of civic engagement. We are not only collaborating in building community, we are educating a new model of engaged professional: humble, inclusive, creative, collaborative, empathic and dedicated to the idea that design matters in the many challenges faced by communities. ■

- Kenneth Schwartz, FAIA
Favrot Professor and Dean



alfia white

PROJECTS

- Home by Hand/Project Home Again

ROLES

Design, Visioning Booklet

DEGREE

- Bachelor of Science, Architecture
Tulane University
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Study Abroad
- Design Build Studio
- Travel Fellowship Research

With this new venture, Home by Hand, they see an opportunity to look outside of the traditional program and create additional ways to revitalize the city by harnessing untapped energy, talent, and resources.

Home by Hand plans to construct affordable housing using the “sweat equity” model, in which future homeowners contribute to the construction process. This model provides an opportunity to reduce construction costs, increase connections between the homeowner and the home, and provide the homeowner with basic knowledge and skill in construction practices.

I collaborated in designing the pilot homes with Professors Kentaro Tsubaki and Andrew Liles. Prior to my work on the project, Professors Tsubaki and Liles and a team of interns had conducted research on self-help affordable housing programs and met with the Project Home Again director, Carey Shea, to develop design strategies. My contribution consisted of producing resolved plans, elevations, and renders of four housing prototypes, as well as a visioning booklet outlining the goals of the program and the designs of the homes.

Project Home Again’s development method is traditional and the homes are designed to blend in with the surrounding neighborhood. This type of housing production is imperative in Gentilly and will always constitute the foundation of Project Home Again’s work, but the proposal for Home by Hand goes

“ Through form, the prototypes explore innovative strategies such as split-level divisions and enhanced connections to the exterior through dogtrot space, covered porches, and extensive exterior deck space.”

beyond traditional methods to seek innovative designs that will appeal to a newer generation of homeowners. The Home by Hand housing prototypes utilize durable and sustainable metal roofing to control interior heat gain, direct roof water towards on site planter beds, and contribute to the contemporary appearance of the homes. Through form, the prototypes explore inno-





Home by Hand



vative strategies such as split-level divisions and enhanced connections to the exterior through dogtrot space, covered porches, and extensive exterior deck space.

In the visioning document for the project, I incorporated previously conducted research into designs for the pilot homes. In contributing to four innovative housing designs I gained significant knowledge of self-help affordable housing programs and succeeded in presenting the Home by Hand Program and proposing pilot homes as viable design strategies for the Gentilly neighborhoods. My summer fellowship with the Tulane City Center was an incredibly educational and interesting experience.





allison price

PROJECTS

- Facade reNEW
- Tulane City Center Branding

ROLES

Research, Design, Client Relations, Branding, Social Media Standards

DEGREE

- Bachelor of Arts, Architecture and Community Design
University of San Francisco
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Affordable Housing
- Community Real Estate Development
- Regional Modernism Design

The program itself was launched in January of 2014, and invited property owners along Bayou Road, St. Claude Avenue, and Oretha Castle Haley Boulevard to apply for up to \$50,000 worth of reimbursable storefront improvements. While these corridors were not zoned as historic districts, applications were required to follow HDLC guidelines. In addition, all eligible applicants had to attend at least one grant workshop prior to their application submission. Applicants had to submit photographs of existing conditions, plans and elevations of proposed improvements, lists and descriptions of materials to be used, and a detailed cost estimate for proposed improvements from a licensed contractor. Once the applications are submitted, priority rankings are incorporated into project selection. Priority Rankings are based on existing conditions and aesthetics, type of occupancy, ownership, community impact, and surrounding landscape.

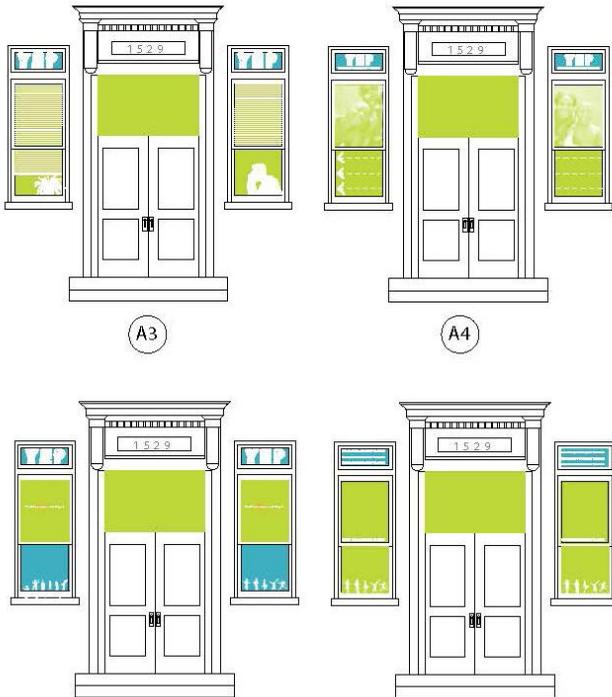
I contributed technical design support during the application process, helping to determine the best use of these resources and to comply with historic preservation regulations. I worked in partnership with Beth Jacob of Clio Associates, looking carefully at each building's history and existing architectural features in order to inform new designs. After each applicant had been pre-approved I worked with them to determine the scope of work and their desires for storefront improvements. I took documented existing conditions and developed schematic drawings for a total of 10 storefronts, some of which were on O.C. Haley Boulevard, others on St. Claude Avenue. The scope of work varied depending on the applicants' budget and programming needs.

One specific project that comes to mind is the Youth Empowerment Project's proposal for the old branch of the Commercial Germania Trust and Savings Bank. Today, the

“ Seeing the impact that [Tulane City Center] has had—all spearheaded by people my age or that I see everyday—was really empowering.”



Project reNEW



non-profit runs their programming services out of the white terra cotta structure, originally built in 1907. Here, balancing desperately needed restorative measures with new fixtures and signage to create a brand identity made for an exciting challenge. After some historic research and several design meetings, proposed improvements included: exposing and restoring terra cotta structural elements; installing up-lighting to highlight columns; and adding awnings and window graphics that mix playful design elements with preservation of authentic historic elements, setting the tone for the building and the corridor's vibrant past, present, and future.



jenny renn key

PROJECTS

- Mardi Gras Indian Corridor

ROLES

Research, Design

DEGREE

- Bachelor of Science, Interior Design
University of Cincinnati
- Master of Architecture Candidate
University of Tulane

BACKGROUND

- Urban Neighborhood Identity
- Public Interest Design

In the fall of 2012, I was an interior design student at the University of Cincinnati, developing a senior capstone called Sync: OTR, a conceptual design for a historically rich neighborhood in Cincinnati that connects three outreach organizations. In Spring 2013, I entered TSA's Master of Architecture program and, the following year, our studio was introduced to the Mardi Gras Indians (MGI).

During events such as St. Joseph's Night and Super Sunday, Mardi Gras Indians fill the New Orleans streets with color, chants, and pride as they display unique, labor-intensive costumes reflecting their African-American heritage.

Studio students captured these experiences and translated them into programmatic elements and architectural features. I was fortunate in being awarded a PID Fellowship to continue work with the Mardi Gras Indians, developing a Cultural Corridor to advance their presence in Central City.

I worked as part of a team producing an analysis of Central City, LaSalle Street, and a Mardi Gras Indian-owned shotgun house in its context. This analysis informed decisions regarding effective design intervention locations. Designs ranged from the temporary to the permanent as proposals for creating a year-round Mardi Gras Indians presence. In July, two Design and Development meetings—intended to gain feedback on these proposals—resulted in storytelling as an ongoing and important lesson. We read articles, gathered black and white photographs, and then deciphered what may be different or similar for residents of Central City today. TSA and LSU students collaborated on oral history interviews with charismatic Mardi Gras Indian Chiefs. Landscape architecture graduate student Matty Williams captured these stories on film, developing the footage into shorts and extended clips that are accessible on a website to be managed by the Mardi Gras Indians.

These stories encapsulate a side of New Orleans few have witnessed: Bertrand Butler told us stories of playing in the streets of the Magnolia Projects, witnessing Ray Charles before he performed at the Dew Drop Inn. Chief George Landry recalled tribes signaling “Humbow” with secret flag



MATT WILLIAMS

“ With swaths of land bulldozed away, memories remain in the words of oral history. Hearing all these stories provides a drive for our team, a desire to preserve culture, to strengthen communities, and to facilitate participation in economic development.”





MGI Cultural Corridor

movements, and others shared tales of tensions with police, reasons behind masking, and the importance of teaching traditional practices to younger tribe members.

With swaths of land bulldozed away, memories remain in the words of oral history. Hearing all these stories provides a drive for our team, a desire to preserve culture, to strengthen communities, and to facilitate

participation in economic development.

During this summer, I participated in a meaningful community project that resonates with deep complexity while producing a beautifully rich New Orleans experience. Getting a glimpse into the Mardi Gras Indian culture over the past eight months resulted in an emotional investment and continuing passion for place.





joseph colón

PROJECTS

- Facade reNEW

ROLES

Research, Design, Rendering,
Visioning Booklet

DEGREE

- Bachelor of Science, Architecture
Tulane University
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Carpenter
- English Teacher in Guadeloupe
and Haiti
- Designer

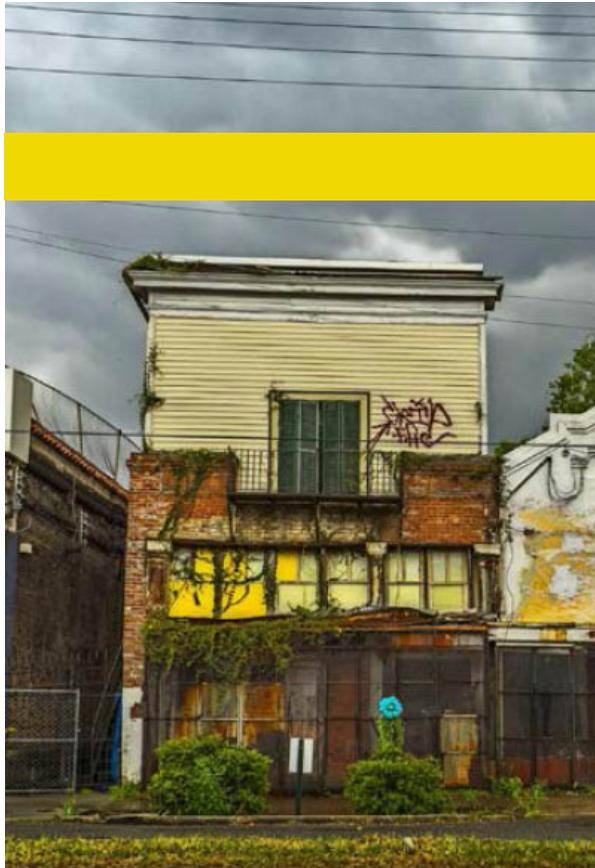
As a summer TCC PID Fellow, I was assigned to Façade ReNEW, a project supported by a reimbursable grant program intended to promote rehabilitation and restoration of storefronts in four targeted corridors. TCC provided design assistance, together with CLIO Associates and its founder Beth Jacobs, in order to strengthen grant applications. Through conducting historical research, examining urban context, and meeting with property owners, we were able to present designs that restored the integrity of buildings (of varying conditions), provided a much needed face-lift to the corridors, and met the desires of property owners.

[joseph colón]

Working with community leaders and TCC faculty allowed me to develop technical and interpersonal skills, while giving me insight into the importance of historical and contextual research in the design process.

I learned the importance of being flexible, listening to the clients' needs, and working through the process to reach a satisfactory design. Fulfillment came with approved applications and the beginning of the final building stage. As a pilot program, Façade ReNEW is working towards over 40 projects by 2016.

I look forward to sharing with friends and family, my participation in this important work to revitalize New Orleans.





Facade reNEW



“ Working with community leaders and TCC faculty allowed me to develop technical and interpersonal skills, while giving me insight into the importance of historical and contextual research in the design process.”





sam naylor

PROJECTS

- L9 Environmental Learning and Research Center
- Tulane City Center Branding

ROLES

Design, Marketing, Visioning
Booklet, Modeling, Community
Outreach

DEGREE

- Bachelor of Science, Architecture
Tulane University
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Digital Fabrication
- Urban Design Theory
- Public Interest Design

After enthusiastic permission from the CSED board to continue work, I set out with Professor Roser Gray to refine our design and work towards a design meeting with a small team from TCC and CSED. Simultaneously I collaborated with Eskew+Dumez+Ripple (EDR) to design their USGBC classroom, which had become an important first phase in the project. We have since received input from CSED and are working toward final presentation drawings to wrap up the visioning process. I built two physical models to assist CSED in visualizing the project on site and designed a visioning booklet as a fund-raising and outreach tool.

Over the course of the summer, the L9 project gained greater clarity of direction. Communication with CSED and EDR improved and I believe the booklet and model will serve CSED well in the future. The schematic design of the main L9 building could use more outdoor covered space, especially

in the circulation, helping to break down the long, extensive corridors into more manageable and pleasant green space.

My other project, "rebranding," presented TCC staff with possibilities for improving our website and physical branding. Another summer fellow was interested in expanding our social media presence. To coincide with the pending move to new premises, TCC staff gave the go ahead for new virtual sites. Allison Price and I created an account with Issuu and Vimeo giving TCC the ability to post multimedia and incorporate it into our network. I created a website using Squarespace, building on old work while crafting new content that includes an interactive project map, project icons, embeddable booklets, community partner list, past designers list, resources list, and more. Allison and I successfully catalogued our old site and transferred the domain over to our new site.





L9 Environmental Learning and Research Center



We also initiated a position for a student who would manage the social media during the year; this will likely prove invaluable as TCC grows. In addition to this virtual presence, I created a branding package with a list of fonts, colors, logos, and the like, for use by TCC.

My experience as a TCC fellow was both enjoyable and highly productive. It allowed me to apply and improve my graphic and representation skills and learn how to work collaboratively with community partners.



scott mikawa

PROJECTS

- Dew Drop Inn Reinterpretation

ROLES

Design, Presentation,
Production, Fabrication

DEGREE

- Bachelor of Science, Architecture
Portland State University
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Graphic Design
- Socially Responsive Design
- Leather Goods

My TCC Fellowship has given me the opportunity to participate in a multitude of tasks and project types. This summer I worked on the reinterpretation of the historic Dew Drop Inn within the Central City neighborhood. The Dew Drop Inn opened as a hotel in 1939 and became a music venue in 1945. From the mid-1940s to the 1960s, this national institution and neighborhood landmark formed a vital part of New Orleans' African American music scene. The Dew Drop Inn closed its doors after Katrina and since then has haunted La Salle Street as a ghost of its former self.

It was a pleasure, to work with Tulane professors Giovanna Galifione Cox and Nick Jenisch in the initial steps towards revitalizing the Dew Drop Inn. In collaboration with Community partners Harmony Neighborhood Development, Milne Inspiration Center, and Kenneth Jackson (the owner), it is our goal to reactivate the site by reintroducing and reinterpreting those uses rooted in history while introducing new programs for music and youth.

During this project, we were responsible for surveying and documenting the building's current condition, developing programmatic organization and schematic design, and installing a temporary façade. Our team worked collaboratively on all parts of the project and I was permitted to play the role of designer, presenter, producer, and even fabricator. Bi-monthly meetings with our community partners and clients ensured their full integration in the design process while maintaining the commitment and



“ Bi-monthly meetings with our community partners and clients ensured their full integration in the design process while maintaining the commitment and passion to move forward with the project.”



DAVID ARMENTOR

Dew Drop Inn Reinterpretation



passion to move forward with the project. This integrated process created a profound sense of mutual respect and true partnership.

During my fellowship, I was pleasantly surprised by the amount of responsibility and trust afforded me from the beginning, and feel that my experience at TCC has given me insight into both traditional and alternative architecture careers. I have seen how expanding access to design provides greater opportunities to the architect while reaching further into underserved communities.



stuart hurt

PROJECTS

- Hung Dao CDC - Algiers Site
Redevelopment & Community
Center

ROLES

Design, Community
Communications

DEGREE

- Bachelor of Arts, Italian Literature
and Culture
Middlebury College
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Architecture
- Teaching
- Visual Communications/
Curation

When I began working with TCC, I had lost interest in becoming an architect. I had completed more than half of my requirements for the Master's degree in architecture at Tulane and I wanted out. The academic work of my degree program was interesting, but I was overextended and didn't like the feeling that my design work was happening in an ivory tower vacuum. I had convinced myself to take a semester away from design studio to decide what to do instead of finishing my degree. Because of my lightened course load and my craving to do something—anything—away from school, it was easy to accept an offer from Professor Tiffany Lin to help with a Tulane City Center project.

At the very start, before I met our community partners in the Hung Dao CDC, it seemed like another academic design exercise. There were a few basic ideas about what the design should include, much like the typical program briefs given in studio. We ran through a few iterations in preparation for our first meeting with the Hung Dao representatives in Algiers, and I felt like I was readying for another desk critique in just another studio.

The meeting in Algiers changed my entire perspective. We had presented our preliminary proposals and, as we concluded, I mentally prepared responses to defend our oh-so-brilliant design ideas—but, few of the questions related to our design intentions. Instead, they drove straight at the heart of real-world feasibility. How much would this cost? What would be done first? How did we propose to manage certain legal liabilities? I felt immature because I had only considered the “moments” and diagram-

matic architectural qualities of the proposal. The limits of my considerations were starkly apparent. And if we wanted our precious proposal to go anywhere at all, I’d need to understand and address their concerns—and quickly.

This experience was pivotal. I realized that my role was much more interdependent than I’d ever considered. Our partners at Hung Dao needed the skills and expertise Professor Lin and I could provide, but we needed their knowledge and insight—their unique experience—to make the proposal successful. As the summer progressed, and we continued to meet and refine our proposal, the work took on new urgency and weight. I wasn’t designing for myself, or some unnamed, faceless “client.” I was designing for Son Nguyen, Van Pham, and an entire community of people who had taken on significant risk and responsibility to change their community—our community—for the better.



“ “ Our partners at Hung Dao needed the skills and expertise Professor Lin and I could provide, but we needed their knowledge and insight—their unique experience—to make the proposal successful.”





Hung Dao Community Center

In design education, we talk about the fact that creativity is only possible with constraints. Where there are no rules there is no way to measure the aptness of a response. The human element integral to working with a real community partner adds a level of richness because of the constraints of trust and responsibility we had in helping those who were allowing us to do the work we love.

As the summer drew to a close, and these initial steps in the project neared conclusion, I became emphatically aware that this summer and these community partners had allowed me to be an architect—and not solely in the sense that they gave me a project to work on. Son and Van and the rest of the Hung Dao CDC gave me the responsibility and the charge that I'd been missing and renewed my interest and passion in architec-

ture to which I'd originally been drawn. Their willingness and desire to enact a change in our community gave me an opportunity to remember that we're all in this together. Every project that I take on affects me as a designer and a citizen as much as it affects my community partner or client. Conversely, and more importantly, each and every decision that I make as a designer can have real, tangible consequences for a community much larger than the client. Superficially, that could be interpreted as power, but in reality, it's a great responsibility and a humbling opportunity. I entered Tulane School of Architecture considering it a final step in my studies. My experience with the Tulane City Center and, perhaps more specifically, with our partners in the Hung Dao CDC, reframed my time at school as the beginning of a career and a life in architecture.





vincent badouin

PROJECTS

- St. Claude Pocket Park
- LOOP Pavilion
- Grow Dat Youth Farm
- Magellan Street Garden
- Tulane City Center Headquarters

ROLES

Handyman, Interior Design, Prototypes

DEGREE

- Bachelor of Science, Architecture
University of Virginia
- Master of Architecture Candidate
Tulane University

BACKGROUND

- Disaster Relief
- Carpentry
- English Language Teacher

As a Fellow with the Tulane City Center I took on a variety of projects in which my role ranged from general handyman to interior designer, completing outstanding tasks from unfinished City Center projects. In a summer defined by a big move into a new facility at 1725 Baronne Street, I assisted in settling the City Center into its new space. Four previously unfinished TCC projects I completed included the St. Claude Pocket Park, the LOOP Pavilion, the Grow Dat Youth Farm, and the Magellan Street Garden.

The St. Claude Pocket Park was built in the fall of 2013 in partnership with the St. Claude Main Street (SCMS) organization.

Although the unique earth-and-wood pyramids are the defining feature of the park, it needed other elements to be complete. To this end, I organized a series of work days with the TCC fellows and staff, during which we installed six bike racks, planted two trees (live oak and satsuma), and sealed the wood decks. I then worked with members of SCMS to design an appropriate park sign that incorporated the park name, park rules, and a map of art galleries and other community features. Toward the end of the summer, AmeriCorps VISTA member John Coyle and I installed a frame for the sign and two benches that I had built over the course of the summer.

Another project completed in the fall of 2013 was the LOOP Pavilion, built on an island in City Park to support a ropes course operated by the Louisiana Outdoors Outreach Program. TCC staff decided the structure needed reinforcement against future hurricanes. To this end, I researched appropriate materials, purchasing steel cable and the necessary hardware to attach to helical anchors that would be driven into the ground. During the intense heat of mid-summer, I worked with Emilie Taylor and PID fellows Alfia White, Sam Naylor, and Jenny Renn Key to install four anchors at key points around the pavilion.

In the spring of 2013, a design/build studio led by Professor Doug Harmon had completed the Magellan Street Garden. Located in Algiers, the garden included raised planter beds, a shade structure, and a fishpond that feeds into a constructed wetland. Anthony



LOOP Pavilion

Lee, who oversees the garden, noticed that the concrete-and-steel fishpond was losing water, causing it to dry out. I was asked to find a solution, settling on a marine-grade caulk to seal the joints. Stuart Hurt, Joseph Colon, and I cleaned the pond and installed the caulk, which has solved the problem. “The fish are happy,” Anthony says.

Grow Dat Youth Farm in City Park, a highly successful project built in fall 2011 and spring 2012 with especially close collaboration between TCC and a partner organization, resulted in the use of a shipping container for Grow Dat’s tool storage. However, on moving into 1725 Baronne Street, TCC realized the need to store tools at its new

“ It was rewarding to be able to take on and complete such a long and varied list of tasks. I was happy to assist in successfully closing out a number of past projects.



site. I facilitated this by clearing out the storage container and organizing the tools at the new building. I also led a group of interns including Allison Price, Alfia White, Joseph Colon, and Sam Naylor in building a shed wall, spreading gravel, touching up paint, and removing trash from the Grow Dat site.

In my role as interior designer I worked closely with Project Manager Emilie Taylor, and consulted with Director Maurice Cox, Assistant Director Maggie Hansen, and Project Manager Nick Jenisch in imagining, planning, and executing TCC's transition into the new space on Baronne Street.

The planning process moved quickly. Early in the summer, I compiled feedback from faculty members and others who had toured the space and developed a series of layout options for the community storefront, studio, TCC office, woodshop, and support spaces. Once the TCC staff agreed on a scheme, I developed a brochure to advertise the new space—in particular, areas that

could be rented out—and I ordered essential furnishings and equipment.

A final task for the new building was to design a new studio desk, which incoming students in the Fall 2014 design/build studio will construct as their first assignment. I proposed several possible options, working closely with Emilie Taylor and TCC staff. My final design was for a 9-foot-long, 4½-foot-wide desk that could accommodate four to six students. Although this design was not prototyped, I built a smaller desk to test ideas about dimensions and detailing.

In a short summer fellowship, it was rewarding to be able to take on and complete such a long and varied list of tasks. I was happy to assist in successfully closing out a number of past projects, enjoyed coordinating work days for other fellows, and eagerly participated in moving TCC into its new space, setting it up for future productive enterprise.



DAVID ARMENTOR

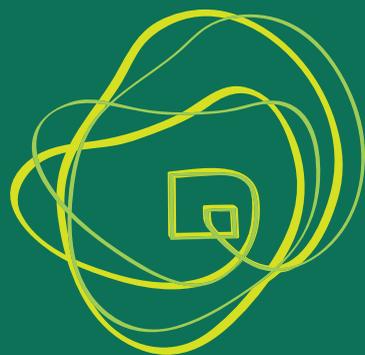


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2014



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