



# CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

This issue focuses on the topic of **IMAGE**.

Featuring architects, designers and emerging professionals working in branding and identity, materials research and product design, and exhibitions and installations. As a follow-up to National Convention in Chicago, this issue will feature articles from Convention activities, the exhibit hall and interviews with speakers.

July 2014  
VOL 12 ISSUE 04

**EXHIBITIONISM**

# CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF **THE YOUNG ARCHITECTS FORUM**

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**EXHIBITIONISM**



# CREATING CONFLUENCE

## TRAJECTORIES OF INCIDENTAL INFLUENCE AND THE BUSINESS OF COLLABORATION

This issue, I'd like to share some thoughts on the [IMAGE OF OUR PROFESSION](#) presented as simple lessons on architecture and design, perhaps on life, as I've come to understand it.

### LESSON 1: PERCEPTION IS REALITY

I believe most of us would agree that architecture, as a service, is comparatively undervalued – not merely in compensation, but more importantly in the value that the general public *perceives* us offering. That perception, on the value of architects, and of architecture for that matter, is directly tied to the public's lack of understanding of what architects do. And unfortunately for us, that perception has become our reality. As Albert Einstein noted, "Reality is mere illusion, albeit a very persistent one." Architecture, in this way, is persistently inhibited by its own reality – an illusion that our industry has constructed over years – an illusion, not the least of which suggests that design is its own end. In recent years, [I believe our industry has begun to counteract this misconception by putting ourselves in the position of global thought leaders, stewards of the built environment, advocates for good public policy, and committed champions of the highest and best use of our resources; not only maintaining design as a focus, but recognizing that design is the culmination of all considerations. In demonstrating that Architecture is "both/and" and that the strength of its singularity comes from its plurality, our industry has proven that a project's success is not measured strictly by glossy prints in our industry publications and design awards won, but in a project's resilience as a lasting, thoughtfully-conceived, and contributing member to the fabric of our communities.](#)

### LESSON 2: LIFE IS FICTION

The primary thing, then, to remember is that life is fiction. This should be a very liberating statement for us all. Not only does it give us a great deal of latitude in what we architects and designers create, it should hopefully remove some of the seriousness about how we go about creating it. Fiction becomes reality when we put pen to paper, draw lines around our visions, and ultimately manifest into built form. Until then, those lines are merely unassuming lies – but lies just waiting to be made truth. [It is our job, as architects, to make those fictions an inspired, and inspiring, reality. It is our obligation, as conscientious members of society, to make those realities a resilient response to the problems that our communities face. It is our privilege, as leaders of the design process, to tell the truths of what our communities could and should be.](#)

### LESSON 3: ARCHITECTURE IS CONFLUENCE

["Life can only be understood backwards; but it must be lived forwards."](#)  
- Soren Kierkegaard, Danish Philosopher

There is something comforting yet equally disconcerting about the ruins of the cities of near-antiquity -- Rome, Athens, Budapest, Madrid, Prague, London, Paris, what-have-you – it's as if their ruins belong to some former self that you prefer, at times, to no longer associate. Perhaps, more appropriately, these architectural structures of bygone times can be seen as distant relatives that have long since been disenfranchised from the modern family – a root of the family tree, still buttressing our foundation but kindly concealed just beneath the soil of ages. Even in cities like Chicago, for instance, our early American built heritage is more nostalgia for Architectural History 101 than it is truly applicable to the complexities of today's built environment. But in the cast shadows of the Chicago skyscraper, [it seems somehow easier to choose a path forward for our profession by understanding the lineage of architectural pedigree that brought us to the present.](#)

That path, set before the architects-of-today, was not lost on mayor Rahm Emanuel when welcoming the attendees at the opening session of this year's 2014 AIA National Convention in Chicago, saying, "In the same way that one-hundred years ago Chicago was the epicenter of modern architecture, Chicago is now at the center of rethinking livable, sustainable, and beautiful cities." And going on to directly address we architects, "Your effort is essential to that."

It is in that context that I was extremely honored to be among the speakers at this year's Convention in Chicago. As one of eighteen AIA Young Architect Award recipients in the class of 2014, I was asked to present some of my work in a program titled 'A Forum for Two Fellows and Two Young Architects'. Sponsored by the College of Fellows, the program is formatted around short presentations by each of the four panelists. As the title suggests, the panelists are two Young Architects Award recipients (Karen Williams, AIA and myself) and two Fellows (Helmut Jahn, FAIA and Julie Snow, FAIA), followed by a brief Q&A with all four panelists.

Having worked primarily for large corporate firms for the better part of my young career and functioning collaboratively on large teams on large projects, it would have been impossible (if not a slight to my team members and the design process) to suggest that body of work was solely my own. Instead, [I decided to approach the review of my work as lessons in collaboration, presenting the means by which architects might guide the diverse, often divergent and sometimes conflicting project influences through a purposeful process in order to realize a single, indivisible outcome.](#)

In the short fifteen-plus years that I've been in the industry, I've witnessed the complexity and speed of projects increase considerably. In that time, the world seems to have changed exponentially each year -- so too has our profession, and our role as architects with it. Today, our projects are comprised of more vested interests, more stakeholders, more jurisdictional and regulatory agencies, more policy, more consultants and specialists -- so much so that the depth charts for large-scale projects are mind blowing. And with more people come more agendas ... all compressed into increasingly abbreviated project schedules. With all of these players, our profession has become collaborative like never before, but necessarily so. More and more, these influences are less about "sticks-and-bricks" and more about multi-disciplinary team dynamics and the "social engineering" thereof. This is the new normal.

[It would be easy, at the speed of this current market, to allow projects to just happen – incidentally - to simply unfold as the sum of those many inputs. It is altogether something different, and more difficult, to approach our projects with purpose; guiding them by intent to a result that is by-design; taking the many-and-diverse and creating the unified-and-singular. This architecture, this design process, that occurs as the outcome of a multiplicity of influences and agendas into a clear, concise, and purposeful synthesis of those inputs is what I've come to understand and term as CONFLUENCE.](#)

### ON CONFLUENCE

There are two visual examples that come to my mind when I think of the concept of confluence: *the swarming of starlings* and *the human wave*. Although not architecture in the strict sense, they both create form through the social science that is our design process. Both are guided by the rules of engagement for those participating.

■ *Our visions, as architects and designers, serve as navigation for that trajectory – they are consciousness dipped in dream, the circling revolution of ideas that find footing when the centrifuge of our mind stops spinning.*

Those rules of engagement begin with 1) a starting point, 2) a trajectory, and 3) an action. Whether the swirling and swooping murmuration of a thousand flocking starlings or the collective hoorah of a thousand shrieking sports fans activating a stadium, that one initial action becomes a series of reactions and each reaction becomes an interaction amongst all involved. Together, and somewhat miraculously, all of those individual interactions adds up to a single concerted outcome ... an outcome that couldn't have been created without this specific mixture of inputs. Both instances are process. Both are design. Both are architecture.

[At our core, we humans are solar-charged and compelled by the fires in our guts, shuttling along our personal trajectories and guided by our own rules of engagement. Our visions, as architects and designers, serve as navigation for that trajectory – they are consciousness dipped in dream, the circling revolution of ideas that find footing when the centrifuge of our mind stops spinning. Sometimes, our trajectories pull alongside that of others; like the single hair combining with its neighbors to create synchronicity; like two streams converging to form a river, the land concedes to their combined force; like the moment when the gnashing teeth of whirling gears seamlessly interlock, through confluence, to create a combined momentum.](#)

Convention, as an event, is undoubtedly a difficult undertaking for our AIA staff to organize throughout the year prior and to orchestrate during those tumultuous few summer days – an undertaking for which our 'gratitude', at least as a word, doesn't quite suffice. The seminars and learning events, the exposition hall and exhibitors, the live interviews and social media – it's a veritable theme park constructed on location in media-frenzied pop-up fashion. Performance and spectacle alike, the whole show is itself a piece of architecture. [And that is what struck me most about this year's Convention: the sheer number of industry professionals, the wide-ranging trades, people and personalities that, in crazily-concerted custom, convene for a singular and intentional purpose - to share, to influence, and hopefully, with exhilarating promise, to create confluence.](#) ■

#### Wyatt Frantom AIA

Wyatt is the 2013-2014 Communications Director of the Young Architects National Advisory Committee of the AIA, the Editor-in-Chief of YAF CONNECTION and a Senior Architectural Designer and Associate with Gensler Los Angeles.





headlined

**SNAPSHOT:**  
**ARE 5.0 TRANSITION PLAN LAUNCHED**  
by Beth Mosenthal



Are you a design professional still answering to “intern architect?”

For those still working away at their ARE exams, it might be worth taking note of the transition to the ARE 5.0, which will launch in late 2016. Most notably, these exams will replace the current graphic vignette software, which has been in use since 1997.

Don’t panic if you’ve already started your exams but don’t plan on finishing by 2016! ARE 4.0 will be available at Prometric through 2018. With that said, this may be that extra push needed to finish sooner rather than later...

Fore more information, [CLICK HERE](#) to visit NCARB’s website.

observed

**WHERE ONE ARCHITECT FINDS INSPIRATION ...**  
by Paul Miller, Architectural Designer, SOM

If you stand at the corner of Broadway and Wall Street in New York City, and point yourself almost directly North you’ll find a composition of two skyscrapers built a century apart -- siblings in program and type as steel frame and curtain wall commercial offices, but cousins-twice-removed in appearance and proportion. In the foreground, Francis H. Kimball’s Trinity Building frames the Trinity Church cemetery with a Neo-Gothic limestone facade detailed to flood the narrow floorplate with light. Just behind it, Fumihiko Maki’s 4 World Trade Center presses into the sky with an ultra-flat glass facade that provides a graceful but hesitant effect. The contrast between the two is fantastic.



Image by Paul Miller, 2014

reviewed

**EVERYTHING LOOSE WILL LAND**  
by Amelia Tabeling

FRESH OFF THE HEALS OF THE AIA NATIONAL CONVENTION, A REVIEW OF A FORWARD-THINKING SHOW IN CHICAGO’S MADLENDER HOUSE ...

Tucked among the streets of Chicago’s Gold Coast, a neighborhood not far from the Loop, is one of Chicago’s best kept cultural secrets: the Graham Foundation’s public programs, exhibitions, and bookshop, housed in the intimate and elegant Madlender House. Currently on view is *Everything Loose Will Land*, an exhibition which has made its way to Chicago via the MAK Center for Art and Architecture in LA by way of Yale University School of Architecture Gallery. Curated by Sylvia Lavin, the exhibition shows a variety of work that expounds upon the conflation of art and architecture in the work of Los Angeles artists and architects during the transition from modernism to postmodernism in the 1970s.



Image from Amelia Tabeling

The show’s themes -- Environments, Users, Procedures, and Lumens -- characterize the shifts Lavin sees during that period of change. Developing immersive environments, considering the audience as an active user, sharing methods of creating work, and using light in new ways -- all influenced creative thinking at the time. In the case of environments and users, a few of the exhibited projects were created by the users or by interdisciplinary teams. *Womanhouse*, for example, was an abandoned house that Judy Chicago, Miriam Shapiro, CalArts students and other artists, renovated as a space in which to exhibit feminist art regarding womens' relationship to the home. Another example of synthesizing art and architecture is Carl Andre’s sketched plan for the 1967, *Cuts*, in which he achieved the precision required for a site specific installation by appropriating architectural drawing -- a technique previously unassociated with the art world.

By focusing on process rather than product, the exhibition celebrates the value of discovery, and asks the timeless disciplinary question of what architecture can be. The fantastic variety of materials (from models to photomontages, a board game, a home assembly kit, books, magazines, film, photographs, and more) remind us of the limitless means of creative expression. Most of these objects are gathered closely together in black-based vitrines with 70’s styled, bulbous plastic tops.

The architectural exhibit being explored by artists is bolstered by the installation of Judy Ledgerwood’s immersive wall painting, previously exhibited unaccompanied in the space. Because Ledgerwood’s work explores the contemporary relationship between painting and architecture. The content provides for a visual smorgasbord, the likes of which one doesn’t typically experience within the white walls of large institutions.

*See the show before it closes on July 26th at 4 West Burton Place.*

upcoming

**THE ARCHITECT’S NEWSPAPER AND ENCLOS PRESENT FACADES +**

Chicago 24th & 25th, 2014 Symposium & Workshops



Opening keynote speaker James Timberlake is a founding principal of KieranTimberlake. Francisco Gonzalez Pulido, President of JAHN with previous president of Chicago's Arquitectos as our afternoon keynote!

*Are you a member of the AEC community: an architect, engineer, or other design professional or student? Do you want to cut through the jargon and consider the heart of high performance building envelopes? Join a broad consortium of your peers for two days this April at facades+ PERFORMANCE, where experts in the industry will analyze, discuss, and dispute the development, implementation, and maintenance of high-performance building enclosures.*

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**VISION42 DESIGN INTERNATIONAL COMPETITION**

The Institute for Rational Urban Mobility is hosting a design competition to boost interest in “vision42” -- its initiative for a river-to-river, light-rail boulevard on Manhattan’s 42nd Street.

Submit your plan to transform the iconic -- but congested -- street into a world-class transit corridor, complete with a high-quality, low-floor, modern-surface, light-rail tram. Along with \$10,000 cash prize, the jury’s top selected projects will have a feature story in The Architect’s Newspaper.

Digital Registration Deadline:  
*Sept 8, 2014 (Midnight) EST*

For more info and to register visit [CLICK HERE](#)

featured



Image Courtesy of Arbaugh, 2014

**Josephine V. Arbaugh, AIA** is an Architect and Urban Planner with AECOM Roanoke and the YAF’s Regional Director for the Virginias. As an active member of the AIA Blue Ridge Chapter, she has and continues to lead a number of community organized events including the 2008 Roanoke Urban Effect Design Competition, Roanoke Parklet 2012 and 2013.

**What organizations are you involved in as an emerging professional?**

In addition to the YAF, I am member of the American Planning Association (APA) and hope to become a certified urban planner in the coming year. I am also an alumni of the Emerging Leaders in Architecture (ELA) honors academy; a year-long program of the Virginia Society AIA that focuses on teaching essential skills in the areas of communication, financial management, legal /ethical issues and public service to young professionals. Part of the ELA program is a hands-on project in which participants work with a local government entity or non-profit organization of a Virginia community to solve a pressing issue. The projects undertaken thus far have had a great deal of success highlighting the benefits and need for leadership programs across the country.

**What are your responsibilities as an AIA Regional Director? How did you become interested in this position?**

As a YAF Regional Director, my role for the next two years is to work with YAF representatives from components across the Virginias; facilitating communication and coordination between YAF Chairs and acting as a liaison between them and the YAF National Advisory Committee. My involvement with the local AIA component during the early stages of my career allowed me to acknowledge the importance of mentorship in our journey to becoming successful architects. I saw the Regional Director position as an opportunity to advocate for good mentorship programs and practices such as the ones I’ve experienced.

**What are some of the important issues that Young Architects face in today’s industry?**

Along with mentorship, a common topic of discussion with peers is that of identity. How do we advocate for the positive impact architects have on our communities while defining our role under the larger umbrella of the ever changing building and construction industry? As the profession continues to evolve to meet the complex demands and expectations of clients, the role of the architect will continue to shift from “master of all trades” to that of “orchestra director”; fostering collaboration across other professions, government agencies, and clients while becoming agents of change.



alternative practice(s)

COUPLE AND COLLABORATORS, OLIVIA VALENTINE AND FIRAT ERDIM EXPLAIN HOW ARCHITECTURAL EDUCATION AND THINKING HAS INFORMED BOTH THEIR DESIGN AND ARTISTIC WORK(S) LOCALLY AND ABROAD.  
by Beth Mosenthal



Firat Erdim



Olivia Valentine

**BRM:** What are your backgrounds, academically and professionally, and how did it get you to where you are now?

**OV:** We met when we were both architecture students at Cooper Union. While Firat stayed on to graduate, I left during my second year, eventually moving on to study photography at Rhode Island School of Design, where I got my BFA. I returned to NYC after RISD, where we both worked for awhile. In 2008, I decided to return to school so we moved to Chicago so that I could obtain my MFA at the School of the Art Institute of Chicago (SAIC) and Firat could teach at IIT. In Chicago, after graduate school, I worked as a staff member in the library at SAIC and continued my studio and freelance photography practice that I have had since living in New York. In 2012, I was awarded a Fulbright Fellowship to pursue Installation Art in Turkey. This past year, I started teaching at Virginia Commonwealth University, where I was a Fountainhead Fellow in the Department of Craft and Material Studies.

**FE:** After Cooper, I worked at a number of architecture firms in New York, while pursuing independent projects with drawings and constructions. I then went to the University of Virginia for an M.Arch. degree. We arrived in Chicago right as the economy collapsed, in 2008. The lack of work in architecture offices turned out to be a blessing in disguise for me; it forced me to really concentrate my efforts on my own projects, on those questions, and on my teaching. I’ve been on that path ever since.

**BRM:** While you both have extremely diverse portfolios, it seems that many of your individual and collaborative work addresses architectural concepts of space, form, history, and materiality. Can you each explain how architectural concepts and process inform your work? Is there one project you feel is a good example of straddling the line between art and architecture?

**OV:** For me, architectural drawing is a fundamental aspect of my current work. I often use orthographic drawing and projection in both my studio and site-specific installations. While my work often includes a lot of different media and modes of working, one of the threads that is consistent in my recent work is creating and investigating relationships between textile and architectural structures.

**FE:** In terms of process, I think the exploration of projection as a material practice is a common concern for both of us. Rather than comparing art and architecture strictly in terms of products – images and objects - if one thinks about them in terms of how they “take place,” then there is a potential for a meaningful critical exchange, one that actually impacts the world. I think the project where we have come closest to articulating that idea was Flash Atölye, and it’s inauguration, Second City, both of which were collaborations between Olivia and me ([flashatolye.tumblr.com](http://flashatolye.tumblr.com)).

**OV:** Flash Atölye was a project / exhibition space in Izmir, Turkey, that we cofounded in October of 2012. The goal of the space was to create a place of cultural exchange through a quick succession of projects. It was located in a commercial “pasaj” in one of the old market places in the city. The market, as well as the pasaj itself, is a smorgasbord of small shops: tailors, barbers, printing presses, yarn stores, leather works, bakers, etc. Over about ten months, we invited our community of artists and architects from Chicago, New York, Atlanta, Singapore, and Izmir to do projects, set up exhibitions, performances, and happenings that engaged the context of that place. The artists and architects who participated have a focus on the labor and craft of making, and this allowed an unlikely dialogue to emerge between the artists and the community of the pasaj, even without a shared background or language.



Guest Room 1, Olivia Valentine

**BRM:** Olivia, much of your installation work is site specific. What role or considerations does site have in how you approach or create your installation work?

**OV:** In many ways, site and place are both fundamental to my work. Even my smallest works address site, often working as models or propositions for larger, unmade works. My relationship with photography is essential to my approach to site specific works, usually becoming a large part of my process in working with a site. Orthographic drawing is also essential. In 2012, I was invited to work with a couple in their home in Chicago, resulting in the project “Guest Room” at the Drake. Using orthographic projection, I brought the exterior windows into the interior of the apartment. Working with the specificities of the space as the work was created and installed resulted in a window that wrapped an interior corner.

**BRM:** Firat, works such as Nakis studies also address site, but in perhaps a different way than Olivia. Can you explain the concept behind this project, including the takeaways you might have had from completing a project that used historic context to inform contemporary form?



Hisar Constructions, Erdim

Punto, Valentine

*[it may] seem impossible to pursue a path off the conventional one but at least in my experience, if you keep at it, you eventually come across the right opportunities.*

I think some projects are site-specific and others are place-specific, and this one is of the latter category. The project was a series of stone carvings that explored the relationship between the strange, eroded landforms of Cappadocia and the decorative motifs in the stone masonry of the vernacular architecture of the region. Carving became a way to explore the role of water, the powerful agent of erosion that has shaped this surreal terrain, as a reference in the details of the stonework. It was also a way for me to engage the local community, since most of the men in that particular village worked as stonemasons. But the non-Muslim, Armenian stonemasons who carved the ornamental motifs on the old houses are no longer there. So while the contemporary Turkish masons can copy the motifs, they don’t know or remember their meanings and histories. This absence allowed an opening for me to imagine a mythology that could reconnect the nature of the wall with the nature of the ground.

**BRM:** Your careers as a young architect and artists have taken you to many different cities both nationally and internationally at a relatively early stage in your careers. What have been some of the highlights of working on exhibits and teaching at many universities? Have you found this temporality of place challenging or inspiring in terms of facilitating your creative process and ability to make things?

**OV:** We have been very lucky to travel and live abroad – this is a relatively new development for us and it is both a pleasure and a challenge. For me, it has definitely pushed me to continue to work with textiles for their ease of portability and references to nomadic architectures. This coming year will be my most traveled yet, spending six months in different locations in the US, and then six months in Rome while Firat is a Rome Prize Fellow at the American Academy, pursuing my own projects while there.

**FE:** I think that for both of us, the nature of a place plays a large role in shaping our work. Arriving at a new place resets your mind, you see things more clearly and sharply for awhile, and that is tremendously helpful in looking for the key, the kernel to build the project around. There is an exchange – the place gives you ideas and looking for those ideas helps you understand the place. In that sense, I would say that the opportunity to work in different places over the last few years has been an invaluable source of inspiration. It’s almost a necessity.

**BRM:** What advice would you give to young architects interested in pursuing less conventional design or artistic paths than working for a firm?

**OV:** We both very much got our start and our bearings through a number of grounded years working both in offices and our studios while in our 20’s in NYC. While the current economy is different then when we graduated college, I think the ideas remain the same: pursue what interests you. Eventually the support and community will come. We work very hard to have community wherever we go, and for us, many of the connections we made in our twenties have been the lasting, supporting connections that we have needed in order to go out on our own in the way we are now.

**FE:** I think it is becoming increasingly more common for people to be involved in multiple professional, creative, and scholarly pursuits simultaneously. I completely agree with Olivia regarding the importance of pursuing your interests and questions, while also supporting others around you who are doing the same. Of course things like having to pay the rent, student loans, health insurance, etc sometimes make it seem impossible to pursue a path off the conventional one but at least in my experience, if you keep at it, you eventually come across the right opportunities.

connected

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# IMAGE OF THE PROFESSION

THOUGHTS FROM RECIPIENTS OF THIS YEAR'S AIA NATIONAL YOUNG ARCHITECT AWARD

*As a recognized young leader in the profession, what are your priorities in shaping the image of architecture?*

MARK PASNIK

The profession of architecture teeters on the edge of capturing immense public enthusiasm and being dismissed as totally irrelevant. At moments we are visionaries, at others we play bit parts fighting for values others deem insignificant. My own research over the past several years has focused on a very different era, what my colleagues and I call the “Heroic” period in Boston’s architecture, defined by a wave of concrete and urban renewal in the 1960s and early 1970s. It was a time when architects and planners transformed cities—reflecting their importance as experts and leaders—supported by public investment in the civic realm. We all know the dark side of this tale, especially the hubris and lack of respect for communities. Today we’ve swung the pendulum in the opposite direction, often underselling our expertise and value in favor of our ability to listen and serve. **It is time for another correction in the way we project our priorities.** The challenges of the future—from dramatic urban growth to impending environmental crises to the need for design to touch the lives of far greater populations—require architects to be leaders as much as listeners. At over,under, where our design work ranges from books to cities, we try to strike the right balance for such a broad range of projects between roles as leaders, collaborators, and listeners. It remains often our most vexing and energizing task.

MATT SLAGLE

Architecture offers the unique and profound opportunity to shape the world around us. While it is truly rewarding to experience a finished product of design, **it is the act of developing a unique dynamic solution that captivates us.** The image of an architect that I am most drawn to, is one where ego is left far behind in the pursuit of humble, rigorous innovation.

DANIEL OVERBY

Architecture is uniquely positioned to provide leadership through design and service. Through the profession, we can truly serve as an agent for progress. We recognize that the design and construction industry is undergoing a major transitional period due to the prolonged effects of the global recession. Yet there is so much thirst for leadership in the field today. **The architectural profession needs to be progressive, not reactionary.** The profession needs to articulate the consistent message that architecture is a resource for all. We need to serve the public interest and provide leadership in the public arena. Only then can progress succeed.

WYATT FRANTOM

The majority of people outside of our profession know architects only through depiction in TV, film and commercial – and stereotypically enough as the lone visionary hovering intently over his drafting board capturing revelations in “blueprints”. Based on a yesteryear version of “architect-as-master builder”, this image misrepresents the absolute complexity and, with that, the absolute value of our industry today. This misconception is further promoted by the fact that only a small fraction of what is built involves an architect – limiting our exposure to the general public. In this context, my priority, or more appropriately my desire, is to **promote the value of architecture and the necessity of design** in every facet of planning, problem-solving and policy related to the built environment.

BRIAN VITALE

The image of the architect working alone at his/her desk must be erased from society’s memory. **We must become an “open-source” profession** that not only actively collaborates with others, but allows others to openly collaborate with us. When we allow these disparate voices and counter intuitive viewpoints to enhance our process we will become integral with the everyday and lead everyone into a more engaging tomorrow. What better image than that?

KAREN E. WILLIAMS

The community of architects that we contribute to is larger than what is recognized by the public eye. The image of architect is still directly connected to the design and construction of residents. The history of architects is far reaching in the development of not just our homes but our communities and history. **My priority is to educate those who are within and outside of the architecture community.** Starting with students of all ages in school and reaching out into the broader community through service. This includes serving on boards, community advisory committees and volunteering. By sharing my values and knowledge with the people alongside me I have the opportunity to project an example of the evolving image of architects across the world. I will start in my community but out pour the message through other young professionals.

NATHAN KALAHER

Architecture affects us like no other art-form, we work in it, live in it, travel through it and to it, we are surrounded by it and cannot help but be transformed by it. As architects we design much of the built environment. Chronologically speaking, architects are often involved early in the development process which gives us the unique opportunity to, not only respond to design challenges, but also to instigate real change. We have been successful in recent years at seeing the need for environmental sustainability and successful at positioning ourselves as the leader of the sustainable design movement. **I believe that the architect of the future needs to be more than a problem solver.** I believe that the architect of the future needs to look for design problems, engage with our communities, become leaders and become true instigators of change.

JASON DALE PIERCE

With all the uncertainty still lingering throughout the profession it is more important than ever to focus on stabilizing our foundation, the people who make up our workforce. With so many recent graduates and even longtime professionals leaving the field to pursue other tangential opportunities our practices are starving for cohesive, collaborative and focused mentorship and general career support among all the generations in the workplace. If we are to maintain a healthy, respected, profession and stay leaders in the building, design, and construction industry we need to **heal the rift within, learn to better respect ourselves and work together to build the profession back to a place where we continue to be seen as thought leaders.** Therefore, my priority continues to be advocating for stronger mentor relationships among all professionals to show the public, and ourselves, that we value collaboration and growing ourselves as much as we tell our clients and society that we can do this for them.

CHRISTIAN SOTILLE

Tomorrow’s architect must be a hybrid; one that can both think broadly and dig deeply to create meaningful solutions. There are three areas in which I believe we should focus: Civic Contributions: Demonstrating the profession’s capacity to lead in issues of community planning; **reclaiming the role of architect as generalist, able to bridge architecture and urbanism.** Design Excellence: Refocusing our attention on human-centered design as a core goal and imperative at all scales. Education Leadership: To realize the future profession we must invest in education. The next generation practitioner is being called to unite ever more complex issues of social advocacy and technical priorities while maintaining the essential role of art in shaping the built environment.

ILLYA AZAROFF

Perhaps you have heard the term "adapt" or become irrelevant, redundant or die. We, as architects, must adapt and redefine for ourselves what architecture is in the 21st century and beyond. **I believe that the current transformation in practice, the tools of making and how we take on world wide climate change is shaping the profession.** My goal is to be proactive in shaping who we are and what we are capable of as a profession rather than wait to be shaped by those and other forces in play.

MICHAEL PFEFFER

Architecture has a civic responsibility – to engage the broader community and, really, to design and build a better world. The client plays a pivotal role in this, and so my primary focus as a managing director at SOM is to work with clients to realize the highest design, environmental and community benefits. Getting “image-shaping” projects built is hardly the focus of our architecture education, but **it is the practical side of design excellence that I mentor junior architects in** and it is my top day to day priority.

LORENA TOFFER

I came to the United States not knowing I would stay; that I would end up calling it home. It was not until I got established that labels to differentiate myself became pervasive: first generation immigrant, Latina, Hispanic, Woman Architect, minority, Young Architect. After six years of practicing as a registered architect and now as a US citizen, I have come to realize those labels should not exist. I am an Architect. Period. The value of my work, accomplishments and recognition should be based on the quality of the work itself, no more. No less.

Our role as creators of the built environment should take future projections to heart, as a conscious decision to provide the best of our services to optimize the use of resources, provision of infrastructure and a social connection: **our profession should look like the communities we serve.** Our role should include extending and creating opportunities for currently under served groups, having an active role within our education systems that will provide a properly educated workforce. According to Smithsonian Magazine, a study of Educating of Americans for the 21st century shows that as students graduate and get jobs, many leave the STEM path. Compared with the total U.S. working-age population, women, blacks and Hispanics are underrepresented in A&E jobs. As part of my practice as a responsible citizen architect, as one specialized in Education Architecture, I will play a role for Texas to become a Center for Education Innovation.

Can we imagine one day without Architects? Just twenty four hours of zero creative endeavors towards the creation of inspiring spaces. Can we ask the same of AIA? If we dare ask this question and ponder it, we may come back with answers that will illuminate the essence of both our profession and our professional organization. Our profession is centuries old, but there is a desperate need for its reins to be held by the young generation. If there is something our profession has going for it after all these centuries, it’s RESILIENCE. Architects have grit. Let’s share our stories with the world at large. Today, our voice needs to be heard, loud and clear: we need more architects at community meetings, at conferences, at legislative sessions, in positions of leadership in order to achieve innovation and push our profession forward. We need to step out of old boundaries and bring back this noble profession to the community it serves.

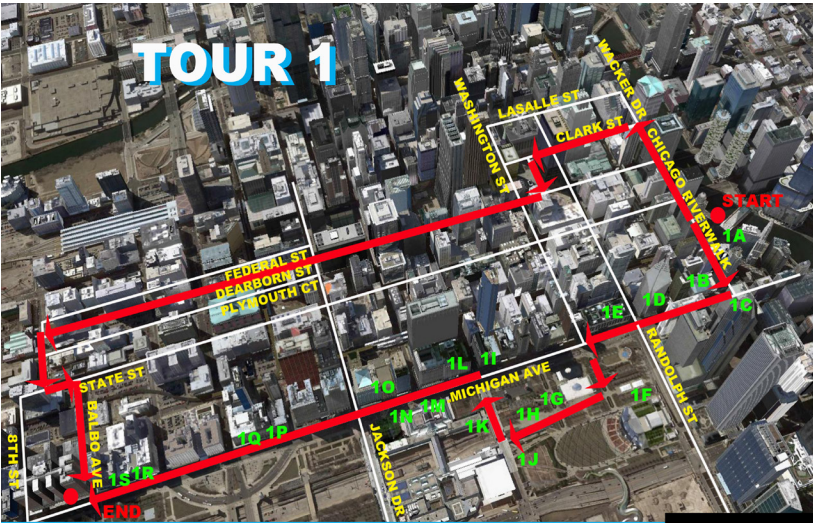


# WALK THIS WAY

## A CONVENTIONEER'S TOUR OF CHICAGO

On two unusually brisk and foggy June mornings, several groups that totaled over one-hundred emerging professionals, young architects, and even a few young-at-heart, gathered at the intersection of Wacker Drive and Wabash Avenue in downtown Chicago to begin the second annual Young Architects Forum “How ACTIVE are You?” Daily Walking Tours. Although the architectural backdrop of Chicago for this year's AIA National Convention was certainly motivation enough to awake at this early hour, the focus of the walking tours was to promote active lifestyles by highlighting how we as architects and designers can have a positive influence on the overall health of the communities in which we live, work, and play.

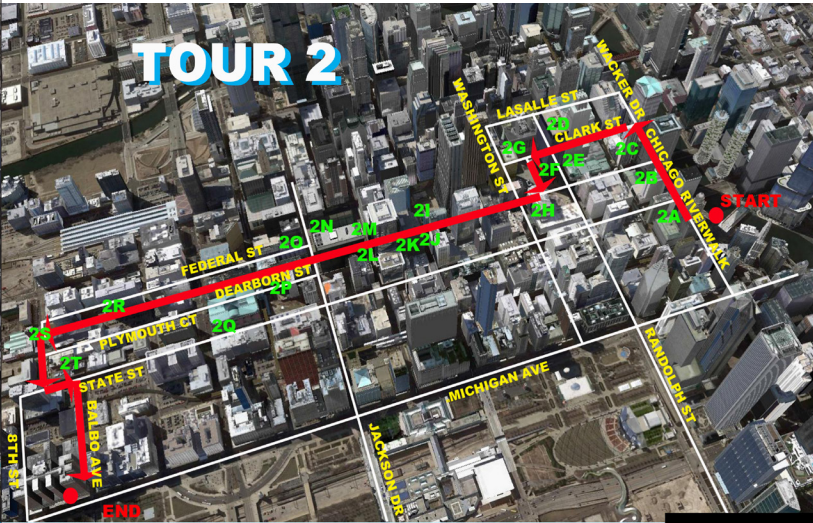
According to the CDC, approximately seventeen-percent of Americans under the age of twenty are considered obese today -- nearly triple the rate of the 1980's. Additionally, if the trend continues, nearly ninety-percent of American adults will be considered overweight or obese by the year 2030; costing the health care industry as much as \$956-billion per year. Architects must play a crucial role in combating this ever growing and alarming health concern.



2014 AIA National Convention - Chicago  
YAF Walking Tours | ALL TOURS ARE FREE

Meeting Location: Chicago Riverwalk at the corner of Wacker Drive and Wabash Avenue

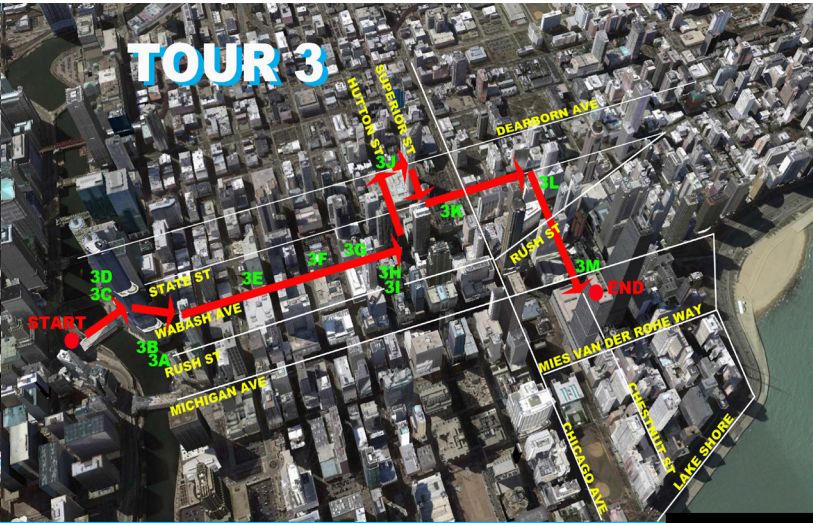
Tour Route 1 - Chicago's Front Yard  
1A: Seventeenth Church of Christ Scientist  
1B: Hard Rock Hotel  
1C: Illinois Center  
1D: Smurfit-Stone Building  
1E: Chicago Cultural Center  
1F: Pritzker Pavilion  
1G: Cloud Gate (The Bean)  
1H: Crown Fountain  
1I: Chicago School Buildings  
1J: Art Institute Modern Wing  
1K: Art Institute Sculpture Garden  
1L: Monroe Building  
1M: Art Institute of Chicago  
1N: Art Institute South Garden  
1O: Santa Fe Building  
1P: Fine Arts Building  
1Q: Auditorium Building  
1R: Spertus Institute  
1S: Blackstone Hotel  
Tour Ends at the Hilton Chicago



2014 AIA National Convention - Chicago  
YAF Walking Tours | ALL TOURS ARE FREE

Meeting Location: Chicago Riverwalk at the corner of Wacker Drive and Wabash Avenue

Tour Route 2 - Chicago Loop  
2A: Jewelers Building  
2B: Leo Burnett Building  
2C: 77 West Wacker  
2D: State of Illinois Center | Dubuffet Sculpture  
2E: Chicago Title & Trust Building  
2F: Daley Center with Picasso Sculpture  
2G: Chicago City Hall  
2H: Block 37  
2I: Chase Building with Chagall Sculpture  
2J: One South Dearborn  
2K: Inland Steel  
2L: Citadel Center  
2M: Marquette Building  
2N: Federal Center | Calder Sculpture  
2O: Monadnock Building  
2P: Fisher Building  
2Q: Harold Washington Library  
2R: Printers Row  
2S: Dearborn Station  
2T: Jones Prep High School  
Tour Ends at the Hilton Chicago



2014 AIA National Convention - Chicago  
YAF Walking Tours | ALL TOURS ARE FREE

Meeting Location: Chicago Riverwalk at the corner of Wacker Drive and Wabash Avenue

Tour Route 3 - River North  
3A: Wrigley Building and Tribune Tower  
3B: Trump Tower Chicago  
3C: AMA Building  
3D: Marina City  
3E: 515 North State  
3F: Bloomingdales Medinah Temple  
3G: Cable House - Driehaus Capital Management  
3H: Driehaus Museum  
3I: St. James Cathedral  
3J: Poetry Foundation  
3K: Holy Name Cathedral  
3L: Soffitel Hotel  
3M: Gratz Center and Fourth Presbyterian Church  
Tour Ends at the John Hancock Building



With an indispensable assistance from some of Chicago's resident young architects, the YAF planned the routes for three walking tours from which participants might choose. **Tour 1** consisted of a 1.3 mile walk along Chicago's Front Yard. The route began at the Harry Weese designed Seventeenth Church of Christ Scientist and then moved to stops at both the Hard Rock Hotel, formerly know as the Carbide and Carbon Building, and then to the Illinois Center which sits along the main branch of the Chicago River. The next stops along the tour route included both the Crain Communication Building, popularly referred to as the Diamond Building, as well as the Chicago Cultural Center. Undoubtedly, the most popular point of interest along the first tour route was the Pritzker Pavilion, the Crown Fountain and the Cloud Gate sculpture in Millennium Park (see photo at left). While tour-goers paused to take a "selfie" in the reflective and highly polished stainless steel plate of the Cloud Gate, the group also discussed how urban parks such as Millennium Park can promote healthy and active lifestyles within an urban setting. Proximity to parks is a key factor associated with higher levels of physical activity and healthier weight levels among both adults and children. After the stop in Millennium Park, the tour continued to move along Michigan avenue with stops at Renzo Piano's Modern Wing of the Art Institute, the Sculpture Gardens, the Fine Arts Building, the Auditorium Building, and the Spertus Building, just to name a few.

**Tour 2** and **Tour 3** offered two different routes along Chicago's famous riverfront. Approximately 1.2 miles in length, the second tour route began on Wacker Drive with stops at the Jewelers Building, the Leo Burnett Building, and 77 West Wacker. The tour continued along Clark Street and Dearborn Avenue with stops at Helmut Jahn's State of Illinois Center and the Chicago Title and Trust Building. The next stop along the tour, the Daley Center and the famous Picasso sculpture that occupies the plaza, again afforded the tour guides the opportunity to discuss the importance of public open spaces within an urban environment and how these spaces can have a positive effect upon the cities inhabitants. Other significant points of interest along Tour 2 included the Inland Steel Building, the Marquette Building, the Federal Center by Mies van der Rohe and the Monadnock Building by Burnham and Root. The third walking tour was approximately 1.3 miles in length and wound along the northern side of the Chicago River. The tour began at the Wrigley Building and Tribune Tower and then moved to one of the newest additions to the Chicago skyline at the Trump Tower. Other notable stops along the tour were the AMA Building, formerly known as the IBM building by Mies van der Rohe, the iconic Marina City, and both the St. James and Holy Name Cathedrals.

This year's YAF walking tours certainly had an undeniable focus on the buildings along each of the walking routes -- no surprise given the rich architectural history of the city of Chicago. However, tour participants found ample opportunities along each of the routes to highlight and discuss examples of what makes our cities walkable and our communities active environments. While trends toward obesity and inactivity are increasing at an alarming rate, they can certainly be deterred if we design our cities in ways that promote walking, biking, and other forms of daily physical activity. Less than half of American children are able to meet the recommended sixty-minutes of physical activity per day and these children will soon be the adults that cause an even greater strain upon an already overburdened health care system.

As we architects play a crucial role in shaping our cities and communities, we must be at the forefront of this ever-growing public health concern; taking a position of leadership alongside elected officials and community leaders to promote the value of good design that facilitates active lifestyles and sustains vibrant and healthy communities. ■



**Robert G. Barfield, AIA**  
is an architect and project consultant with Berman and Wright Architecture and Engineering in Charlotte, NC, the Community Director on the National Young Architects Forum Advisory Council, and state IDP Coordinator for North Carolina.



# ADVERTISING LIABILITY

## SELF-LAUDATION, SHOWMANSHIP AND PUFFERY IN PRACTICE

### Be Careful when Promoting Your Firm

Ethics violations, disputes alleging fraudulent or deceptive practices, and professional liability claims all can be the result of the promotional efforts of a new firm trying to establish its legitimacy in the marketplace for architectural services. **Whether you are publishing material in printed form or on a website, there is a trail of evidence if you misstate qualifications, take credit beyond your role on past projects, or promise the kind of results that a potential client might be seeking.** Even a discussion of your qualifications or the goals of a project with a client or prospect can lead to legal action with an unfavorable outcome. So whether you are developing promotional material for interviews or advertising your practice, you must be aware of the code of ethics that applies to the profession and how the law looks at marketing by professionals.

### Laws Only Allows So Much Promotional Information

The law looks differently at statements of superiority, misrepresentations of material facts, patterns of deceptive practices, and contractual commitments that cannot be met. In all cases, however, professional liability claims -- or difficulties in resolving disputes involving professional services -- may result. Whether in print advertising, website statements, or even conversations with clients, firms need to be careful both about how the law treats any statements they make and the expectations such statements can create.

### Mere Puffery Is Not Legally Actionable

Many firms are quite casual about representations they make in advertising materials or on their websites, and such statements may not directly lead to false advertising claims because of the concept of puffery. **Puffery refers to an exaggeration or statement that no reasonable person would take as factual, and it often occurs in the context of advertising and promotional testimonials. Puffery is generally not considered by the law to be deceptive because it is defined as exaggerated, vague, or loosely optimistic statements about a company that are deemed so immaterial and unworthy of reliance that they cannot serve as the basis for liability.**

It is assumed that most reasonable consumers know a seller will exaggerate a bit. Sellers, even if they are selling professional services, are allowed some leeway with puffery; statements are typically considered innocent misrepresentations. In fact, puffery may be used as a defense to a fraud claim or to assert that the plaintiff should not have relied on the statements at issue. The difference between a statement of fact and mere puffery rests in the specificity or generality of the claim.

### Puffery Can Lead to Deceptive Practices

**In general, puffery consists of statements that are not capable of measurement or which clients would not take seriously. They are simply subjective statements and often are expressions of opinion.** Although general statements are more likely to fall under the concept of puffery, they can approach the legally actionable act of deception. The treatment often depends not only on the kind of statement being made, but also on the sophistication of the party who might be relying on the statement.

Puffery is distinguishable from false representations of specific characteristics. Claims subject to measurement are not puffery. So statements that purport to indicate a consistent result -- such as "every project comes in on time and on budget" -- are verifiable statements that often qualify as misrepresentation, fraud, or deceptive practice. While the actual performance of professional services would not be considered deceptive (even if those services did not achieve the intended or desired result), a statement that contends that a specific outcome will be attained could be considered deceptive under state law.

It is one thing for a firm to state that it offers the "best, finest, or greatest" service, yet it is another to make more blatant and misleading claims. The line drawn between puffery and outright deception often depends both on whether or not the statements are general or if the client is judged to believe the language and can argue that the factual claims persuaded the client's buying decision.

■ *The best form of risk management is for the architecture firm to know the client thoroughly, to communicate with the client consistently and to respond to the client's needs, peculiarities, and level of sophistication.*

### State Laws Affect Advertising

Since the first advertising cases were decided in favor of professional service firms, their state licensing or regulatory authorities and national professional organizations have been coping with the new business realities of professional practice. Under the mandate of Supreme Court rulings stretching back to the 1970s, and the rapidly changing media environment, the "traditional" restraints self-imposed by the professions have vanished. The professions must now confront standards and concepts that place few advertising restraints on professional service firms. For instance, **the AIA Code of Ethics has changed both following legal decisions that characterized the Code as a restraint of trade in violation of anti-trust laws, and following the rapidly changing position of architects in the competitive marketplace for design services.**

The effects of legal challenges are perhaps best exemplified by the changes that the engineering professional has experienced. At one time, the engineering code of ethics published and enforced by the National Society of Professional Engineers stated:

*Engineers shall avoid the use of statements containing a material misrepresentation of fact or omitting a material fact necessary to keep statements from being misleading; statements intended or likely to create an unjustified expectation; statements containing prediction of future success; statements containing an opinion as to the quality of the Engineers' services; or statements intended or likely to attract clients by the use of showmanship, puffery, or self-laudation, including the use of slogans, jingles, or sensational language or format.*

Now, only the prohibitions of material misrepresentations or omissions of material facts remain. Similarly, state laws regulating the professions have had difficulties in defining acceptable advertising. Increasingly, the standards are being challenged and usually lowered.

### Unrealized Expectations May Be the Outcome of Puffery

**Few professional liability claims against architects are the result of technical errors that constitute negligence. Most claims have their genesis in the disappointment of a client with the services provided by the architect or the result of those services.** The best form of risk management is for the architecture firm to know the client thoroughly, to communicate with the client consistently and to respond to the client's needs, peculiarities, and level of sophistication.

Advertising, whether on a website, in print, or orally, is the first form of communication with the client and can set unreasonable -- and unrealizable -- expectations. Even with contractual terms disavowing prior communications, the lingering expectations of the client can lead to disappointment and contractual or professional liability claims. ■

*Victor O. Schinnerer & Company, Inc. and CNA work with the AIA Trust to offer AIA members quality risk management coverage through the AIA Trust Professional Liability Insurance Program and Business Owners Program to address the challenges that architects face today and in the future. Detailed information about both these programs may be found on the AIA Trust website, [www.TheAIATrust.com](http://www.TheAIATrust.com).*



**Frank Musica** is a Senior Risk Management Attorney at Victor O. Schinnerer & Company, Inc. in Chevy Chase, Maryland and an architect, attorney and a frequent speaker at the AIA Convention and other AIA component programs.



# MATERIALS RESEARCH COLLABORATIVE

## AN INTERVIEW WITH DONNA KACMAR, FAIA, UNIVERSITY OF HOUSTON



Donna Kacmar, FAIA is a practicing architect and Associate Professor at the University of Houston. Her forthcoming book titled **BIG little house** will be published by Routledge in early 2015.

Over the past decade, the selection of building materials has evolved from a passive design choice to a much more dynamic decision with considerations that involve performance, properties and origin of raw materials. Donna Kacmar, FAIA, associate professor at the University of Houston likes to say that when she was in school, all that mattered was what a material looked like and how much it cost. Today, Professor Kacmar directs the Materials Research Collaborative (MRC) at the Gerald D. Hines College of Architecture at the University of Houston. With both a physical library and an online database, both students and local architects can take a more holistic approach to materials selection which recognizes the impact that materials have on the environment, performance of building systems and occupant health.

As the building industry continually evolves, the MRC remains current on the latest material technology through a partnership with Material ConneXion, which is an international group aimed at closing the divide between science and design. Through an annual membership, firms such as Gensler and Page/ support the MRC, making the aforementioned partnership with Material ConneXion possible. Students also play a role in curating the MRC. As part of a required building technology course, students research innovations in building materials and as a result these discoveries are added to the physical sample collection and the online database.

Going beyond an educational tool and project resource for architecture students, the MRC has developed a strong presence in the architectural community through partnerships with local firms and research projects funded by grants. As these partnerships and connections to the local community have grown, so too has the influence of the MRC on Houston area architecture. In the spring of 2013 a symposium on innovative materials was held at the University of Houston in an effort to increase the practice of selecting high performance and sustainable building materials for use in Houston's built environment.



At right: Gerald D. Hines School of Architecture, designed by Philip Johnson.

Opposite Page: The workspace inside of the MRC. Curated materials are organized by Division. Regional Materials and a Reuse directory written by the MRC.

... the goal is to elevate the understanding of how building material use will shape the future of architecture and planning.



Local architects, contractors, developers and building owners gathered to discuss issues related to using new materials. Among the topics of discussion were: how a material becomes part of an owners "standard" list; how architects or contractors propose alternative materials, and the process of how materials are selected in a given application. This open dialogue is not only focused on architects but more importantly on the individuals and organizations implementing design standards, allowing them to develop into more sophisticated owners and agents.

Research grants are also an important part of how the MRC connects with the local design community. The majority of the grant money given to the MRC comes from the Architecture Center Houston Foundation (ArCHF). The ArCHF is a nonprofit organization that has become an annual supporter of the MRC, awarding a significant amount of money in grants to support local initiatives that promote the understanding of how architecture and urban planning leverage the built environment. To date, the MRC has engaged in three research projects funded by the ArCHF. One such project, titled Made in Houston was developed as a means to bring together local architects, local fabricators and local manufacturers. Through extensive research and surveying of local manufacturers a catalog and website were created (madeinhouston.uhmrc.com). On the website, a database can be searched by material, manufacturer or keyword. Both large manufacturers and local artisans are represented.

Aside from grant based research, the MRC also participates in project-specific research which allows students working their way through school a chance to make a living while expanding their knowledge base and experience. In association with Skanska USA, Research project Carbon@3009 POB began in the fall of 2012 to do a full carbon analysis for a multi-story office building under construction.

All carbon emissions associated with construction was calculated including: manufacturing, transportation of building materials, waste, on-site energy and transportation of workers. Regarding building materials, an evaluation of the highest project cost relative to the schedule of values was examined. These high-dollar items included the curtain wall, concrete structure, steel and pre-cast concrete panels for the parking garage. Among these four materials, the results found concrete to be the largest emitter of carbon into the atmosphere.

Once construction was complete and all the data was in, the final carbon analysis was turned over to Skanska to use as a benchmark to research means and methods to reduce the carbon footprint of the construction process. This summer the MRC will be embarking on their second carbon footprint analysis to be completed once again by Kacmar and the students of the College of Architecture at the University of Houston.

The future of the Materials Research Collaborative looks to improve on the outstanding work that has taken place thus far. In 2015, the MRC will be teaming with a local general contractor to host a four-day design charrette involving teams of students from architecture, interiors and industrial design. The goal for each design team is to examine innovative materials that architects don't normally use in building assemblies. A general contractor will then collaborate with the students to build physical mock ups of both interior and exterior assemblies. For the MRC, the goal is to elevate the understanding of how building material use will shape the future of architecture and planning. This applies not only to students but also to practicing architects and the public at large. ■



A.J. Sustaita, AIA is a Project Architect and LEED AP at Sustaita Architects in Houston, TX, a Co-Chair of the Intern/Associate Network for AIA Houston.



# IN YOUR FACE BRANDING

## DESIGNING AN ALTER EGO

The charge to create an entirely authentic space for a newly forged entity within a Fortune 500 company can be an unnerving task.

*How does a team of designers go about creating a uniquely collaborative space that breaks all of the rules of traditional, and traditionally-accepted, corporate culture and branding?*

This was one of many challenges the team at Rees Masilionis Turley Architecture (RMTA) faced as they set forth to design Sprint Mobile Health Accelerator located in the Crossroads Arts District of Kansas City, Mo.



### Pursuit

Sprint Mobile Health Accelerator is a one of a kind venture powered by Sprint Corporation and Techstars, dedicated to the growth of the Kansas City tech and entrepreneurship community. The Accelerator is a beacon for entrepreneurship in the region, bringing start-ups from around the world into Kansas City to work on the future of mobile health technology. Sprint collocates engineering talent, executive mentors and other resources to ensure these start-ups have an “unfair” advantage against the rest of the industry.

Each year the Accelerator will select up to ten startup companies from all over the world to gather in Kansas City for three months of intensive work, where they will incubate their ideas for bringing mobile innovation to the health industry.

At the conclusion of the three-month Accelerator, the start-up companies will have the opportunity to pitch their ideas and concepts to a number of established companies in the hopes that their ideas and products will receive financial and professional backing.

### Approach

Understanding these needs, RMTA concluded the space needed to echo exactly what Sprint Mobile Health Accelerator stands for – creativity, diversity, innovation and the goal of being first-to-market.

The building was originally erected in 1903 as an ice house. The 12,000sf second floor underwent significant renovations while retaining the original structure to accommodate activities within three distinct sections: community, accelerator and co-working.

Sprint desired *an environment to inspire and advocate work-life balance; a place where people would want to be. To address their needs, everything about the space was designed to inspire creativity and collaboration.* Sprint also sought a backdrop that would let one know they are indeed in a Sprint space without overwhelming visitors with their universal brand. To formulate this distinct subculture, Sprint provided approvals to set aside the conventional use of corporate branding identity including color, logo, icons and typography. These subtle, yet complex reminders of Sprint's presence in the space radiates throughout without being trite or obtrusive.

With these guidelines applied as a driving design force, RMTA also *approached the branding entities in unorthodox ways by strategically placing them so that anywhere in the space where a photo could be taken, uploaded and shared by way of social media, a hint of Sprint would be captured.*







The project was a collaboration between Sprint Corporation, CBRE, RMTA and Lankford + associates.

## Implementation

Here are just a few of the many examples that can be found throughout the Accelerator space:

- The main exterior entry features a back-lit Sprint 'Symbol of Moving Forward' (SOMF) logo on a curved wall coated in Sprint yellow. The corporate black logo is 8' tall by 6' wide and is a standalone piece without the 'Sprint', text which is atypical.
- The use of polycarbonate throughout allows natural light to filter into the space at deeper levels. In the lobby, the Sprint Accelerator logo located on the gunmetal backdrop wall is removable via industrial strength magnets, so it can be easily taken down when the Accelerator is not in full session.
- The small pitch area is filled with soft seating and high top working tables and is open to members of the entrepreneurial community to work or unwind with a game of foosball or shuffleboard custom colored to match Sprint's color palette. 'SOMF' logos were created out of painted polycarbonate panels. The logos create a repetition and mimic late 19th century painted building advertisements.
- As a nod to the history of telecommunications, an original early 20th Century telephone booth was painted bright, Sprint yellow and modified with data ports and USB connections, serving as both fun pop-up art and functional space.
- The large pitch area, where the start-up's work on their presentation skills, was anticipated to be a heavily used space that would be photographed in and images of the space uploaded more than others. Because of this RMTA, placed an elegantly carved Sprint logo into the gypsum board which spans vertically along the back wall up into the cantilevered soffit above exposing the original brick structure. Sprint's corporate yellow was placed at the drywall returns for refined emphasis.

- The think room features several large Sprint yellow and gray bean bag chairs along with low tables that have writable tops and ports for plugging in. The tenant requested a place where no ideas would get lost, so nearly every horizontal and vertical space throughout the Accelerator is writable, utilizing unique furniture pieces and marker board paint.
- The conference table was painted Sprint yellow with writable paint to maximize usage and branding in the largest of the conference rooms.

## The Results

Sprint Accelerator received the 2014 Launch KC Cornerstone Award from the Economic Development Corporation of Kansas City, developed to recognize companies and organizations that contribute to the growth of Kansas City's economy.

RMTA was named the 2014 Design Is ... Market Award winner for their work on the Accelerator.

"I enjoyed working with RMTA from concept to creation ... From the beginning, the team listened to our requirements and delivered on the innovative office we desired. Seeing the space come alive from a floor plan and 3D mockup in 90 days was nothing short of amazing and I'm still blown away when I open the door in the morning." - Erik Wullschleger, Sprint Accelerator General Manager

"The Techstars guys — who I would say are authorities on co-working and collaborative spaces — said this is a world-class facility and the best co-working accelerator they've ever seen." — Kevin McGinnis, Vice President of Pinsight Media+ and the Sprint Developer program. ■



**Matt Murphy, AIA**  
is an Associate at RMTA in Kansas City, MO. Murphy is also a recipient of the Jason Pettigrew Memorial ARE Scholarship and was named a 2013 Above & Beyond Volunteer by USGBC National.



# POP-UP CULTURE

## A SMALL PROJECT PRACTITIONER DESIGN COMPETITION

In 2014, the AIA Small Project Practitioners Knowledge Community launched the *Pop-Up Project* design competition, specifically created to showcase how small design challenges may be solved creatively, often in a very unique and original manner, while also participating in social change.

The competition will occur annually in collaboration with the AIA National Convention host city and a local non-profit which would benefit from the constructed winning design.

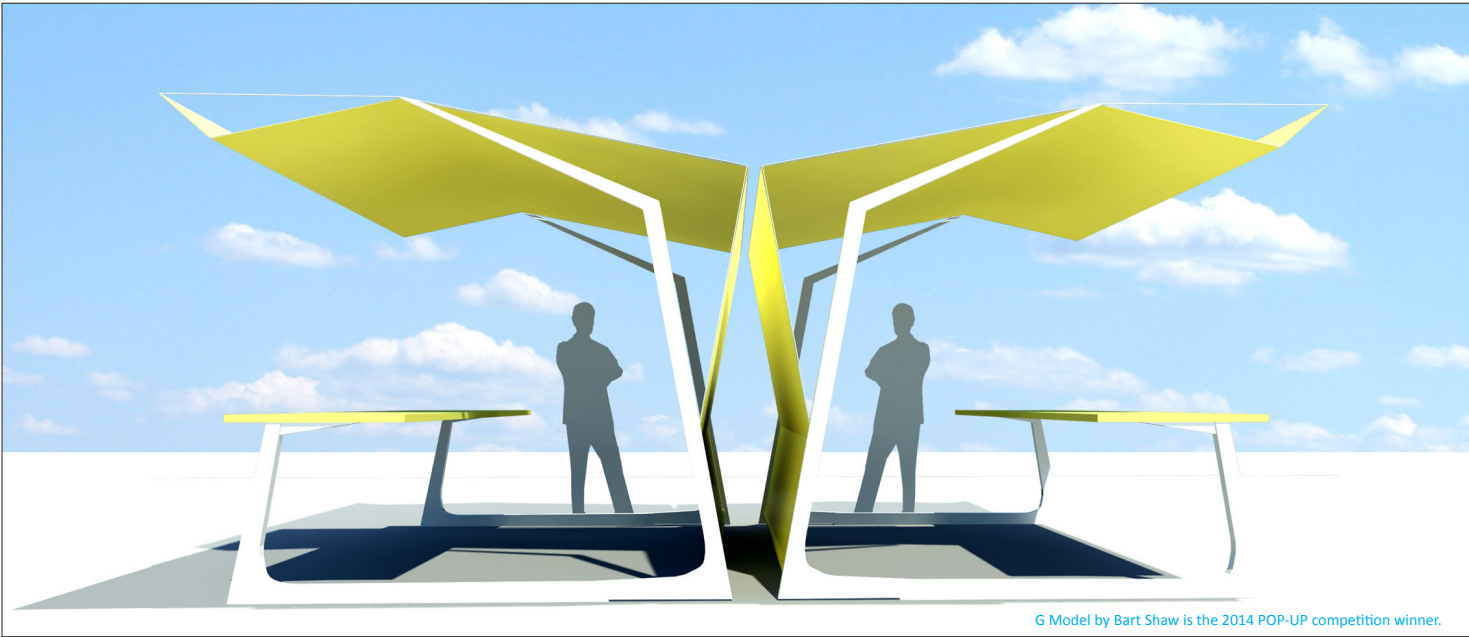
This year, for the host city of Chicago, participants were asked to re-imagine the simple and generic white canvas farmer's market canopy. Chicago is a FOOD city. It has thousands of restaurants and a very active and influential "foodie" community. Mix in the growing "local" food movement and you have created a very vibrant food culture in Chicago. Throughout the spring, summer and fall, the streets are full of street festivals and farmer's markets where local producers sell their harvest. These markets occur all over, often in dense areas with little to no green space, where a neighborhood street is blocked off for an evening or a day, allowing local farmers to set up their wares under the cover of the typical white vinyl pop-up canopy.

The structures are light and portable, which also means that vendors have to get creative when anchoring them to the ground. To add to the blandness of the canopy, most vendors can't afford a custom tent, so most are a generic white, with flimsy or most often totally absent signage.

For the inaugural Pop-Up Competition, we were thrilled to receive well over a dozen entries from across the country, from architecture students and architects. We assembled a great group of jurors to pour over these submissions, including Katherine Darnstadt of Latent Design and recipient of the 2013 AIA Young Architects Award, local farmers Alex and Allison Needham from Radical Root Farm, as well as representatives from our local non-profit partner, Growing Home Inc., Tim Murakami and Melissa Mahon.

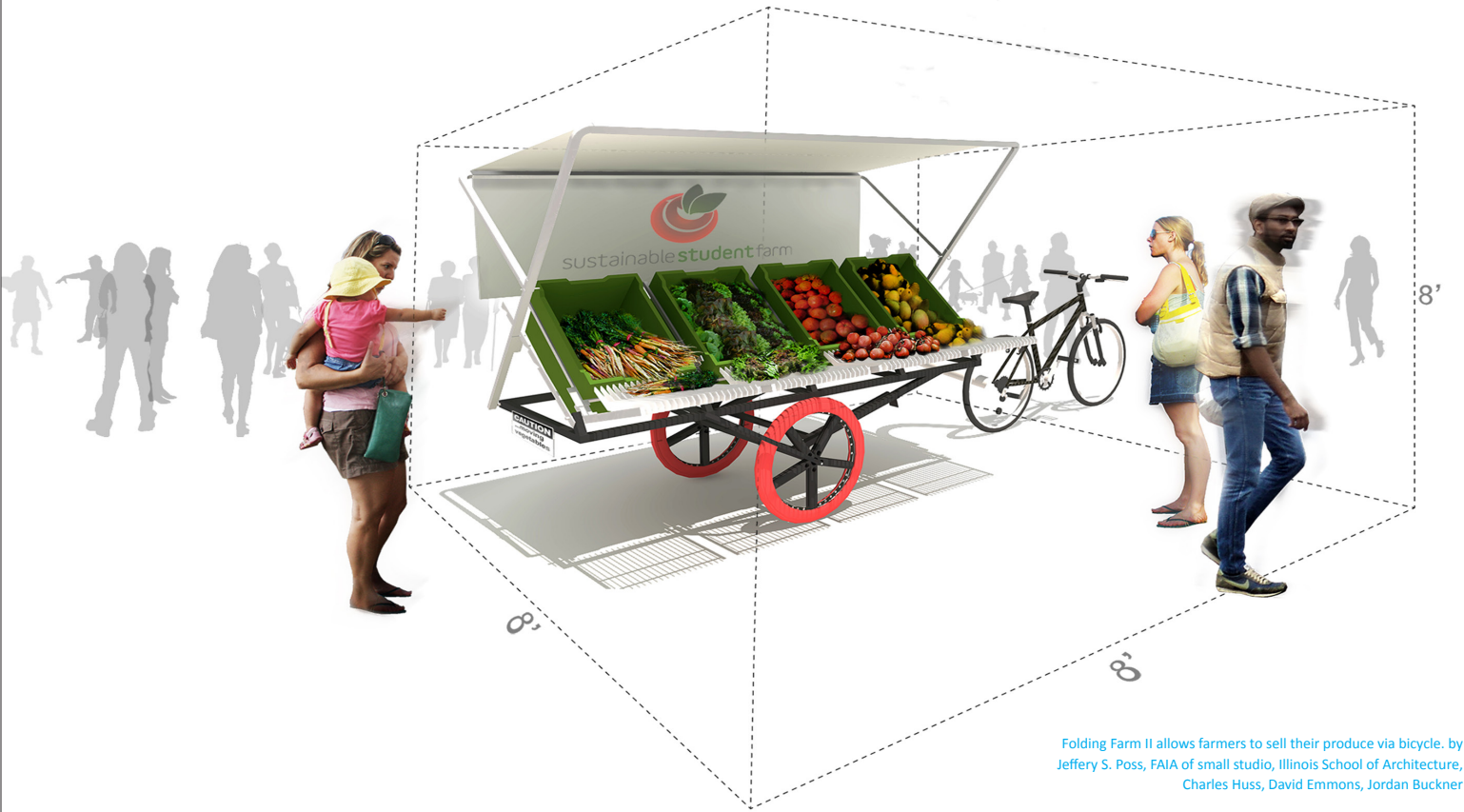
This year's winner, G by Bart Shaw, of Fort Worth TX, is an elegant design which provides great branding opportunities for the vendors. And true to the design competition parameters, Mr. Shaw developed a simple and lightweight way by which to transport the system. The jury fell in love with how well several of these canopies could line a market street, while also creating a cover for the shoppers.

We were focused on selecting a single winner, but could not forget to mention some of the incredibly original entries we received. *Folding Farm II* received an honorable mention for its hyper-local solution to the problem. Mounted to a bike, this mobile pop-up kiosk allows a small farmer or vendor with a limited amount of produce to cycle from place to place with ease. This design certainly would stand out in a crowd of tents, would be perfectly suited for a specialized vendor and tells a beautiful story about the locally grown movement.



G Model by Bart Shaw is the 2014 POP-UP competition winner.

■ The problem seems simple enough, but these are the ones which are usually deceptively complex. The greater challenge, based on the entries, was to create something that was easy to carry while also easy and quick to assemble/disassemble by one or two people.



Folding Farm II allows farmers to sell their produce via bicycle. by Jeffery S. Poss, FAIA of small studio, Illinois School of Architecture, Charles Huss, David Emmons, Jordan Buckner

*Box It Up* was another honorable mention recipient (not shown). Somewhat of a simpler design, and very close to the traditional tent in form, it was the unique way of anchoring and display of wares that attracted the jury to the entry. The design is one familiar to the farmers yet it allowed for a unique experience within the tent in how each vendor could customize the legs to display, brand and organize their space.

Last, but certainly not least, was a category the jury created specifically for this entry. *Naked* is based on the use of a technology none of us had heard of before, Fidu, inflated metal. The design was intriguing, but what was most captivating was the use of the inflated metal circular ribs. We all agreed that it did not solve the problem perfectly, but we all wanted to see it built.

As in all design competitions, some entries took the ideas too far and neglected to solve the problem at hand, while others took a simpler approach and failed to challenge the idea with greater vigor.

Our hope is that this competition will showcase to the general public and to the architectural community, that simple design problems can often be a source of tremendous design opportunity and creative release. And that put to good use, these designs can create interest and awareness that so many organizations like Growing Home need and deserve.

The winner will fabricate and assemble the pop-up design in Chicago where it will be displayed at the convention center, during the 2014 AIA National Convention, and then donated to the local non-profit partner, **Growing Home Chicago**, for use by their clients and program participants. During the convention, the Pop-Up Project will be used to display information about the competition, the winner and other submissions as well as feature information about our non-for-profit partner. ■

Jean Dufresne, AIA  
is Co-Chair of the AIA Small Practitioners Group and Principal of Space Architects & Planners in Chicago.

The AIA Small Project Practitioners Knowledge Community generates, collects, and distributes knowledge for architects of small firms and designers of small projects.



# LUCID STEAD

## A REFLECTION ON ARCHITECTURAL VERNACULAR



Photo by Steve King

**Phillip K. Smith, III** is a California artist who merges elements of Minimalism, Geometric Expressionism, and Light + Space to create a foundation for new work. He has received a Bachelor of Fine Arts and Bachelor of Architecture at the Rhode Island School of Design.

Wyatt Frantom, Jeff Pastva, and Nicholas Banks prepared a series of questions for Phillip K. Smith, III. What follows are his written responses.

During the weekend of October 12th, Phillip K. Smith, III revealed *Lucid Stead*, a conversion of an early 1900's homestead shack that was located on property that Phillip owns in the middle of the desert in Joshua Tree, California. At first glance, it seems as though you are looking directly through the building. Upon further study, however, you soon realize that the surrounding landscape is being used to "paint" the stead. Every other horizontal row of the planks that clads the stead, and the doors and windows, have been replaced with mirrors, providing a reflective canvas for the desert to envelop the building.

As the sun traverses the sky throughout the day, what was once fully illuminated is now in shadow. As the sun sets and turns the sky a rusty red, along follows the stead. But at this moment of near twilight is when the project takes on its next transformation. The large mirrors that form the doors and windows start to emit colored light. In addition, an inner light, filtering through all of the reveals and cracks between the boards, exposes the inner structure of the shack which would otherwise be obscured. As the sun fully sets and the desert falls into natural and total darkness, the stead now projects onto the landscape around it.

**NB:** You have owned this site for nine years. What is the relationship that you have with the stead prior to your installation? What is some of its background and history that you have discovered, and how did that influence your design? Did you conduct any studies or technical drawings as you worked through construction?

**PS:** My relationship with the shack began when I purchased the property. It was located on the property because it was the original homestead structure that established the 5 acres around it. ... In the end, I was more influenced by the visual presence of the shack within the desert environment ... And to be clear, this specific shack ... and the way that it had slowly aged and worn since the 1940's when it was most likely originally built. There was no glass in the windows. No doors in the doorway. A desert-dried skin of wood siding created a volume, yet the cracks and splits allowed light to pass through this surface.



Photo by Steve King



Photo by Lance Gerber

As for studies or technical drawings...these only occurred once the project was conceived ... It was important to me to not alter the realities of the shack. While I am used to working with near zero tolerance CNC-aided fabrications, the shack provided a new understanding of zero tolerance. If the rusty nail was sticking out at an angle, if the wood was split and dirty...leave it, it's perfect.

**JP:** What was your inspiration for the color choices? Are they all found naturally in the desert or was it part of the contrasting experience?

**PS:** The projected colors used in *Lucid Stead* were inspired by the color studies associated with my Lightworks series of work. The pace of change and final programming of the projected light were directly inspired by the desert and one's movement around the shack.

By day, the shack is composed entirely of reflections of the surrounding desert environment. At dawn and at dusk, you and the environment begin to merge with the projected colors. As you approach the four windows and the doorway, you may see yourself as purple, green, or blue, but the reflected world behind you is true in coloration...the sky is blue, the creosotes are green. As the sky darkens, the entire reflected desert becomes tinted. As the dusk sky turns to night, the reflected environment dissolves into pure color and the rectangular fields of color appear to float in the darkness.



Photo by Steve King





Photo by Steve King



Photo by Lou Mora



Photo by Lance Gerber



Photo by Lance Gerber



Photo by Steve King

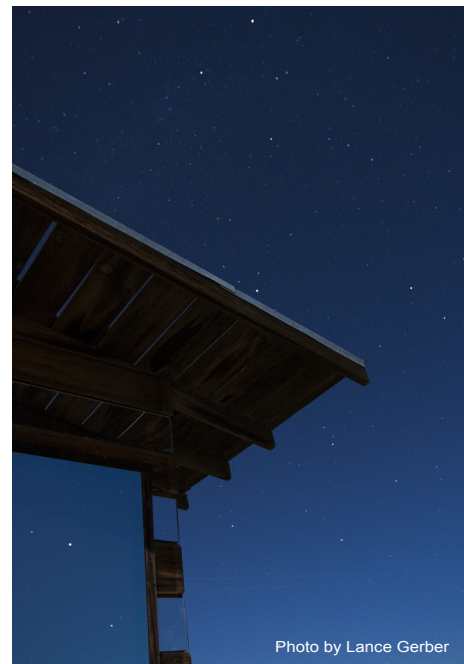


Photo by Lance Gerber

■ *As an architect, I was trained to be highly conscious of my surrounding environment ... of the context ... to be engaged with the site. An interest in the investigation of and respect of materials was also carved into my mind.*

**WF:** As an artist who works in the medium and the scale of built structure, and who has an architectural degree, what is your perspective on architecture? Further, how might your perspective be different from that of a typical layperson?

**PS:** As an architect, I was trained to be highly conscious of my surrounding environment ... of the context ... to be engaged with the site. An interest in the investigation of and respect of materials was also carved into my mind. As a result of that, color was originally very difficult for me. Much of my early work was monochromatic ... with the intent of interacting directly with light and shadow and the movement of the sun. This is still a distinct interest for me and an important aspect of much of my work. But it wasn't until 2010, when I was the Artist-In-Residence at the Palm Springs Art Museum that I really took on color directly through the creation of *Aperture*. Since that time, the combination of color, change, light and shadow, form and space have been crucial in my work. Because of this, I am always looking at architecture through this very specific filter.

In addition, my interest has been to create art at the scale of architecture. Thinking at a monumental scale has always come naturally for me. Often, a new series of work begins with a singular, monumental installation which then yields additional study and progress through smaller works. Since *Lucid Stead* in October, 2013 and *Reflection Field* in April, 2014, I have created and am in the midst of creating a number of new intimately scaled works directly inspired by these large installations.

**NB:** You mention this project is about tapping into the desert, a pace of change, and the quiet of the place. Can you describe how your project achieves this?

**PS:** For the 400+ people that made the trek to Joshua Tree to see *Lucid Stead*, that visit often included a 1.5-2 hour drive just to get to the turnoff for the 20-minute drive down the dusty, bumpy, slightly anxiety-ridden dirt road. When people arrived, the opening of their car door allowed them to hear the quiet of the desert for the first time. At the same time, there was the realization that this place was highly different than the place they had just come from. From there, a shuttle delivered people to the site about ¾ mile away. When people stepped out of the shuttle, there was a sense that one needed to be quiet ... out of respect for the desert, for the reality of the site. The procession leading to this moment aided in this feeling.

The desert moves at an incredibly slow pace of change. But if you slow down, stay silent, and move sensitively, your eyes and ears can be opened to the subtleties of the desert. At the site, there is solitude. The closest neighbor is ¾ mile away. The views extend for miles to the mountains in the distance. The sky is pure overhead. And the shack, with its mirrored siding, makes you see all of this for the first time. The mountains beyond align with the reflection of mountains behind you. The shadows slowly shift. You can hear a bird or bug fly by.

This quiet and pure experience is aided through simple detailing in the construction and powering of the shack. There are no visible connections. No screws or bolts that show methods of attachment that define the "how". While there is an electric pole nearby, it is clear that this project is not attached to it. In the distance, amongst the creosotes, a small solar array was hidden to power the shack. Not only was this clean power, it was quiet power. No hum of a generator could pull you away from the subtleties in front of you.

At night, the pace of change of the colors was such that you were not necessarily aware that they were changing. You'd see a composition of colors...of blue, green, and orange. You'd look away for a moment, take a few steps, and then realize that they were now purple, red, and yellow. The white light emanating from the cracks created a hovering backdrop of white lines that traced the volume and structure of the shack.

**WF:** It's interesting that one can view the surrounding landscape and the change of day through the exterior façade of the homestead, as if the building itself is serving as a window through which to view. What do you think this inversion says about façade, about the divide between inside and outside, and between interior and exterior?

**PS:** I think that this oscillation between object and window plays with an oscillation of 2-dimensions and 3-dimensions ... which is an aspect of much of my work. The entire volume of the shack, at times, in certain light, flattens and becomes almost like a silhouette. Plus, your eye was naturally merging the mountains and creosote in front of you with the similar mountains and creosote behind you. There was a sense that the façade was a kind of warble in the desert. That it was mirage-like. In fact, the mirrors from a distance created a watery reflection of the desert. As you walked closer, the reflection became more crystallized and pure. So, there was a direct interaction with the façade in relation to distance. Plus, you always saw yourself or others reflected in the skin of the project. So, the viewers themselves became part of the piece. ■

Phillip K. Smith, III is represented by Royale Projects : contemporary art  
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Palm Desert CA 92260  
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info@royaleprojects.com

All images courtesy of Royale Projects : Contemporary Art [www.royaleprojects.com](http://www.royaleprojects.com)



**Nicholas Banks, Associate AIA**  
is an Associate at Studio RED Architects in Houston, TX and graduated from Texas Tech University with a Master of Architecture degree.



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*Design vision, like a business plan, establishes the framework for achieving exciting and strategic results. With an innovative spirit and deep expertise, ADD Inc's design teams develop a guiding vision for each project. Collaboration is at the core of an exceptional design process, and their design teams merge inspiration and business savvy to create award winning places to live, shop work and play.*

QUAD

**Lesson One: No matter how "micro" the apartment, living in downtown Boston is still expensive.**

2012 was the Year of the Micro-Unit for the Boston-based research and design initiative called WHAT'S IN. Started in 2011 by ADD Inc. designers Quinton Kerns and Aeron Hodges, WHAT'S IN is an interdisciplinary group on a mission to investigate the multifaceted matter of urban housing. Each year, they seek to explore one angle of the larger issue with as many people as possible. In 2011, they organized two focus groups of young professionals to ascertain the housing needs and desires of this valuable demographic. In 2012, the group used the focus group data to inform the design and construction of a modular micro-unit mockup (heavy plywood & 2x4s, bright orange, nicknamed "Luan") for the 2012 ABX building industry convention. A mobile exhibit, "Luan" traveled around Boston to showcase how the big idea of a micro housing typology could foster innovation and growth in cities, making headlines and beginning a public conversation about the prohibitive cost of urban housing.

When the last piece of the traveling "Luan" was laid to rest, the team shifted focus to a macro view of the issue of affordability in urban housing, asking not what to build, but where? Rents were soaring in Boston's hottest downtown neighborhoods and even micro-apartments seemed like a financial nightmare (living on a diet of ramen noodles and staying in on the weekends) to young professionals. Not wanting to lose this energetic and community-minded demographic to the far-flung suburbs, the team hired two research interns from Northeastern University to find neighborhoods in and around Boston that could support vibrant, affordable, and highly livable development. They hit the streets in six neighborhoods outside of the downtown core; talking to residents about livability factors such as noise and light levels, commuter access, outdoor space, amenity density, pedestrian activity, safety, and cleanliness. And while residents reported modest levels of satisfaction with their neighborhoods, they revealed deficiencies that could easily be turned into opportunities for development. WHAT'S IN hopes to use this data to work with the city of Boston on pilot housing programs in the coming years.

**Lesson Two: No matter how spectacular the exhibition piece, plywood-clad 2x4s are still heavy.**

The 2012 ABX micro-unit mockup exhibit was such a hit with convention-goers that the organizers of the event asked the WHAT'S IN team to "do it again" at ABX 2013. The mission was clear; draw crowds through the exhibit hall to the oft-forgotten vendors at the back, provide a multifunctional gathering space to foster community, and serve as a gallery for the WHAT'S IN neighborhood development research findings. Remembering the countless hours they had spent building and breaking down the modular plywood mock apartment in 2012, the design team set to work on plans for an installation that was lightweight, inexpensive, easy to build and easy to store. The design that satisfied these criteria came to be known as a "cloud forest," a space-making-canopy-of-sorts that felt like a light-hearted and imaginative representation of what shared living space could be like outside of the micro-apartments that had been featured at the convention the year before.



Image courtesy of Sara Kudra



DESIGN EXHIBITIONISM

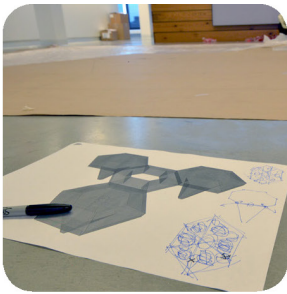
From start to finish, the design of the cloud forest was pushed and pulled by constraints of time, budget, materiality, constructability, rules of the convention center, and basic laws of physics. The design process was one of patience, discovery, and on-the-spot innovation as each obstacle came up. To draw crowds to the space, the installation had to be visible above the sea of vendor booths. A canopy of balloons? No; no helium allowed. An awning suspended from the ceiling? No; rigging fees were too high. Thus, the installation had to be built from the ground-up and that meant that it had to be self-supporting. Building a structurally sound inhabitable space is easy enough with lumber and some power tools, but the team was striving for a lightweight end result. They settled on an inflatable installation because they figured that nothing could be easier to set up and break down than air and plastic. In the end they were correct, but they discovered that the reality of supporting plastic and air was not as simple as it looked on paper ...

First, a material-fail; the combination of trash bags and double-sided tape did not hold together over time. Solution: Use plastic drop and seal the seams with heat! Next, a structural-fail; the canopy component toppled when supported by two points of vertical support. Solution: Go back to the drawing board to include three vertical supports for each canopy cloud!

Then, a constructability-fail; the asymmetrical design, while cool, proved unstable when field-tested. Solution: Embrace symmetrical design to ensure that the cloud won't fall on anyone! After that, a physics-fail; the canopies did not lift off the ground when inflated by standard fans. Solution: Use heaters to fill the installation with a continuous stream of hot air. And on it went... When the cloud forest was finished, the WHAT'S IN team sat back to look at what they had created; an installation that could be folded up and carried around by one person and inflated within 2-minutes of setup. No power tools, no plywood or 2x4s, no rented box truck. Great success.

**Lesson Three: No matter how outlandish an inflatable cloud forest may seem, a unique form still attracts a crowd.**

With the inflatable canopy created to define space within the 2013 ABX exhibit hall, the WHAT'S IN team turned its attention to defining place within the space. They installed carpet, brought in comfortable seating, and kept the height of the space relatively low to support relaxed and intimate interactions. They deployed a vibrant color palette to set the mood and pitched a custom acrylic modular display wall of research findings to help fuel substantive conversations. They called the area "the QUAD" to brand it as a place to gather and share.



DRAW



CUT



IRON



INFLATE



COMPACT

And gather and share they did. On the face of it, "the QUAD" was a budget-conscious solution that achieved all of its goals. Visualized in sketches and actualized through trial, error and exploration, it drew curious convention-goers through the exhibit hall to find out what was happening under the enormous puffy pillars of plastic. It was easy to set up and break down so that it could travel around the city to further the conversation about housing after the ABX convention was over. It was a flexible space that adapted to a variety of events and multiple modes of social interaction. It presided over an award ceremony, a panel discussion, a gallery exhibit, and multiple receptions for people to come together over the issue of urban living.

After months of work, "the QUAD" stood as an embodiment of the type of shared living spaces that ought to have a place at the center of vibrant yet affordable city housing. Flexible and unique, these gathering places generate excitement and foster the community necessary to stir up innovation and investment in city neighborhoods.

With cloud forest packed away and the success of the 2013 ABX event in the rearview, WHAT'S IN will continue to study the larger issue of urban development through the emergent practice of research-based, hands-on design. Until the problem of access has been solved, for WHAT'S IN, there will always be the question of WHAT'S NEXT? ■

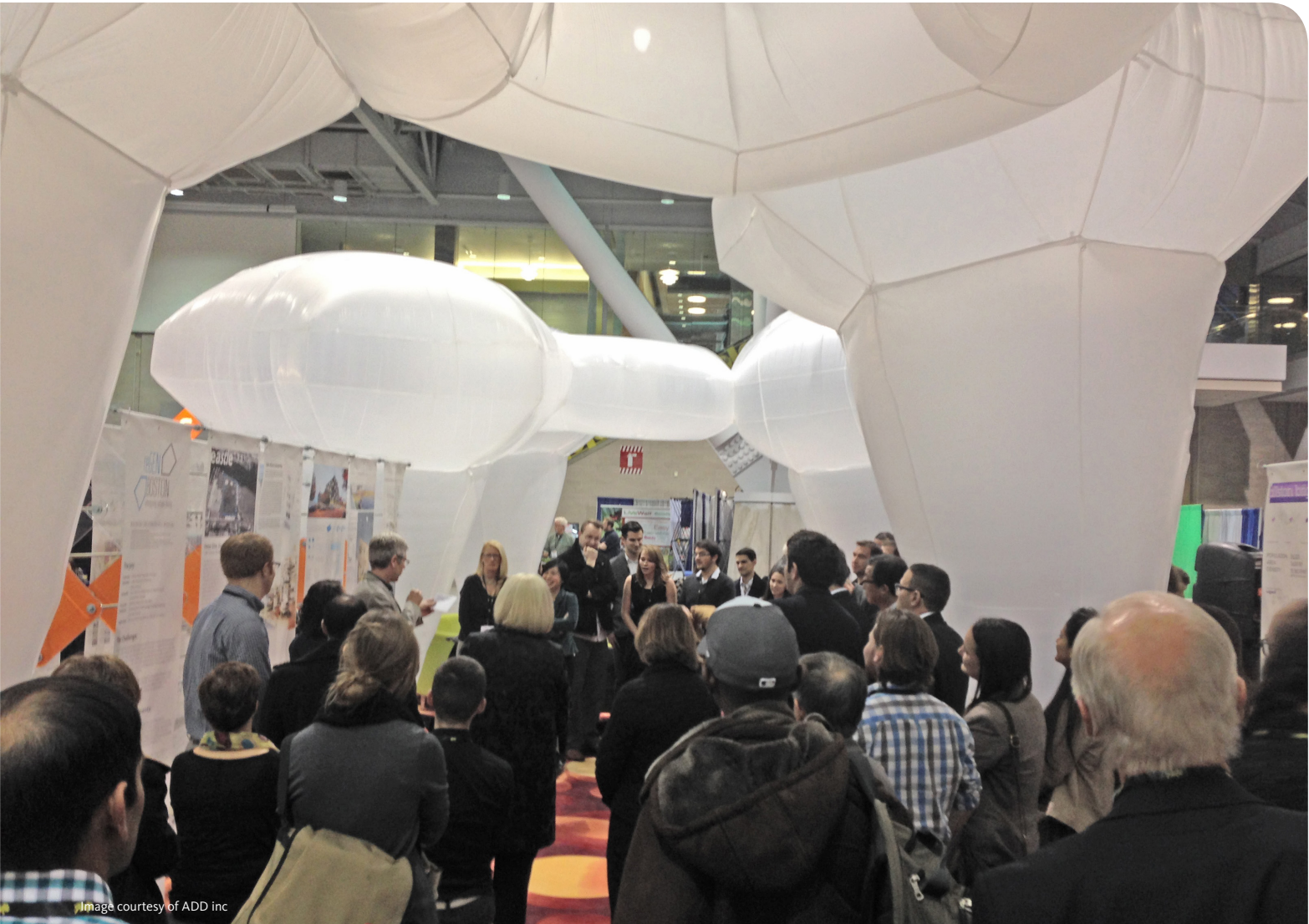


Image courtesy of ADD inc



Image courtesy of Sara Kudra



# #yafchat

**@AIAYAF** [Moderator] Welcome to the monthly AIA YAF Tweet-up. Today's chat on BUSINESS LEADERSHIP will be featured in CONNECTION. #yafmba

**@AIAYAF** [Moderator] I'm Josh Flowers, the YAF Knowledge Director. I'll be your guest host for the chat today. Just a note on format: #yafmba

**@AIAYAF** [Moderator] I will ask a question "Q1". Please use "A1" or the corresponding number so we can track responses #yafmba

**@AIAYAF** [Moderator] We'll be focusing on business leadership and business skills architects need to advance their careers #yafmba

**@AIAYAF** [Moderator] **Q1** - How can architects benefit from understanding the business side of the profession? #yafmba

**@jeffpastva** (Jeff Pastva) **A1** - Knowing your market, how much to charge for services, how to add value, how to differentiate yourself, what clients to pursue. #yafmba

**@architect1122** (Rob Anderson) **A1** - Be competent in discussions of business practices and thoughts shared by our professional counterparts. #yafmba

**@ianmerker** (Ian Merker) **A1** - Keep an open book policy in your firm, from billable rates to invoices. Expose productivity and profit among the ranks. #yafmba

**@ianmerker** (Ian Merker) **A1** - Setting a benchmark of productivity is a matter of survival! #yafmba

**@AIAYAF** [Moderator] **Q2** - How can architects at all career stages learn to think like a firm owner? #yafmba

**@jeffpastva** (Jeff Pastva) **A2** - Act as if you are personally liable. Who you hire matters, what clients you retain matters, capex (if any) matters #yafmba

**@diverteddesign** (Jana ITZEN) **A2** - Thinking like an owner is thinking from all sides of the project and process at all times. #yafmba

**@architect1122** (Rob Anderson) **A2** - Place an importance in the decisions you make as they steer ship for many that depend on you. #yafmba

**@AIAYAF** [Moderator] **Q3** - What skills could a mentor or business coach pass to a young architect? #yafmba

**@branngin** (Virginia Marquardt) **A3** - So many... BD, Marketing, PM, Communications, Finance. #yafmba

**@jeffpastva** (Jeff Pastva) **A3** - How to talk to clients and other specific communication items. Particularly the art of persuasion. #yafmba

**@ianmerker** (Ian Merker) **A3** - Client retention. Maintaining rapport, quality of service, and an appropriate degree of going out of your way for their needs. #yafmba

Our 60-minute virtual tweet chat in **April** explored the topic of **BUSINESS LEADERSHIP** and ways that our industry can better prepare young architects for practice in the business of architecture.

LOOK FOR FUTURE TWITTER CHATS **@AIAYAF**

1,800 Twitter Followers

AIA YAF Monthly Tweet-up  
16 April, 2-3:00pm Eastern Time

Theme: **BUSINESS LEADERSHIP**  
Hashtag: #yafmba

**@bkasdan** (Ben Kasdan) **A3** - Firm owners/leaders should share the big picture with all members of the team - both in terms of design and business. #yafmba

**@studio630** (Kyle Rogler) **A3** - Is what we want mentors and business coaches to really pass on just skills? Would it not be better to pass on a mindset? #yafmba

**@diverteddesign** (Jana ITZEN) **A3** - Developing an atmosphere of learning is crucial in anyone's development as an architect or coach. #yafmba #newmindset

**@AIAYAF** [Moderator] **Q4** - YAF polls identify communication as the number one skill architects need. What are ways to improve communication? #yafmba

**@jeffpastva** (Jeff Pastva) **A4** - Comfort level & practice. There is also an art on how to never say "no, we can't do that" by posturing the question. #yafmba

**@architect1122** (Rob Anderson) **A4** - As much in person communication possible. #yafmba

**@branngin** (Virginia Marquardt) **A4** - How to deal with the nerves when speaking in front of others. #yafmba

**@bkasdan** (Ben Kasdan) **A4** - Everything architects do is communication. Through drawings, presentations, coordination, shared vision, inspiration, etc. #yafmba

**@studio630** (Kyle Rogler) **A4** - Communication is more than just speaking person to person. Its about a mutual understanding of building knowledge and respect. #yafmba

**@AIAYAF** [Moderator] **Q5** - How can architects acquire the business skills they need related to financial, legal and insurance issues? #yafmba

**@jeffpastva** (Jeff Pastva) **A5** - Short of taking business classes, there are resources such as the SBA or Small business dev. consultants at local universities. #yafmba

**@diverteddesign** (Jana ITZEN) **A5** - Developing a go-to team of advisors is crucial to success. #yafmba

**@studio630** (Kyle Rogler) **A5** - The best is to go out of your comfort zone. Be the treasurer for a volunteer organization or join your local planning commission. #yafmba

**@AIAYAF** [Moderator] **Q6** - Should architecture students be required to take business classes beyond Professional Practice? #yafmba

**@jeffpastva** (Jeff Pastva) **A6** - Required? Not necessarily because it's not for everybody. But encouraged/ explained the important? Absolutely. #yafmba

**@ianmerker** (Ian Merker) **A6** - All I learned in Professional Practice was how to stay out of trouble with the State. NAAB should require a more robust course #yafmba

**@branngin** (Virginia Marquardt) **A6** - YES! As an industry we need to be better at thinking and acting like businessmen, not just be great designers. #yafmba

**@studio630** (Kyle Rogler) **A6** - I am going to say no because I believe school is to develop your mind for the unknown future, not just to meet present demands. #yafmba



# #yafchat



**@AIAYAF** [Moderator] **Q7** - Should IDP require training related to business? What business skills would you include in IDP?#yafmba



**@jeffpastva** (Jeff Pastva) **A7** - These reqs. make it too cumbersome for an intern to accomplish. Anything firm financial related is usually out of their reach #yafmba



**@ianmerker** (Ian Merker) **A7** - Baby steps with NCARB and IDP. Mentors need to get on board with CA before we require nitty gritty proforma and budget #yafmba



**@studio630** (Kyle Rogler) **A7** - I think it's the paradox that firms want individuals with experience, so how does someone with no exp get in? #yafmba



**@AIAYAF** [Moderator] **Q8** - Do you play a role in managing the business of your firm? How? #yafmba



**@jeffpastva** (Jeff Pastva) **A8** - Not in a direct way, but every employee has the chance to maintain relationships w/ clients, contractors, subs, reps, etc. #yafmba



**@\_clinger\_** (Matthew Clinger) **A8** - @jeffpastva I agree. The business management is held close but everybody can find ways to advocate the brand. #yafmba



**@kimballjim** (Jim Kimball) **A8** - My students at the BAC learn my 4 favs: sell it, do it, bill it, collect it. this is what we do to be successful. #yafmba



**@diverteddesign** (Jana ITZEN) **A8** - As the owner and president of our firm I make many of the business decisions, but we try to involve others as much as we can. #yafmba



**@diverteddesign** (Jana ITZEN) **A8** - @Studio630 @AIAYAF @KimballJim Candidates can show their knowledge in research, communication, marketing, and organization. #yafmba



**@AIAYAF** [Moderator] **Q9** - What alternative careers are available to architects with business skills? #yafmba



**@architect1122** (Rob Anderson) **A9** - All other non regulated careers. Many times it is a small jump to get into another regulated profession. #yafmba



**@jeffpastva** (Jeff Pastva) **A9** - Design-centered enterprise is the new buzz term, but industries that value design thinking and the value it brings are ripe #yafmba



**@ianmerker** (Ian Merker) **A9** - There are some interesting models for #kickstarter style service. Stay tuned to YAF Connection to learn more. #yafmba



**@AIAYAF** [Moderator] **A9** - @IanMerker. New models can be valuable in helping us expand our knowledge. #yafmba



**@AIAYAF** [Moderator] **Q10** - What will architects need to know in order to lead firms in the future? #yafmba



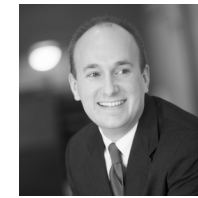
**@AIAYAF** [Moderator] **A10** - @\_clinger\_ Making connections is always the challenge. #yafmba



**@\_clinger\_** (Matthew Clinger) **A10** - It is a challenge @AIAYAF but we're trained to solve challenges #yafmba



**@jeffpastva** (Jeff Pastva) **A10** - Communication, charisma, relationship building, technical knowledge & comfort being an expert. Experts will always have work. #yafmba



About the Moderator  
**Josh Flowers, AIA**

*Josh is the Knowledge Director for the YAF AdCom, served as Young Architect Regional Director for the AIA Gulf States Region, is a past president of AIA Memphis, and is General Counsel at HBG Architects in Memphis, TN.*



**@architect1122** (Rob Anderson) **A10** - Both creativity and conviction in response to others needs. #yafmba



**@branngin** (Virginia Marquardt) **A10** - Firms will have to become more successful as businesses. Ask yourself - Why would anyone—in/out—invest in your firm? #yafmba



**@AIAYAF** [Moderator] Last two minutes - any last thoughts on how architects can become business leaders? #yafmba



**@ianmerker** (Ian Merker) Provide a unique service and eliminate the competition! Make your firm a resource for other architects. #yafmba




**@AIAYAF** [Moderator] Thanks everyone. Great Tweet-up. Share the Q's with your colleagues and ask them to share their answers. #yafmba


# #yafchat


 **@AIAYAF** [Moderator] We're chatting all things @AIAConv, #chicAIAgo, & #emergingprofessionals at 2pm ET! Join us, @AIA\_NAC, & @AIACenterforEPs using #yafchat!


 **@AIAYAF** [Moderator] **Q1** - Registered for @AIAConv? Where/What are your favorite places in Chicago to see, eat, and play? #yafchat


 **@ianmerker** (Ian Merker) **A1** - Read 'Devil in the White City' before visiting Chicago. It brings history to life. #yafchat


 **@kurtneiswender** (Kurt Neiswender) **A1** - Portillos for chicago style hot dogs! millennium park and navy pier. Want to try and see some John Ronan work this time around. #yafchat


 **@jeffpastva** (Jeff Pastva) **A1** - I have only been there once, but made it to Blackbird, The Girl and the Goat and the Purple Pig. #yafchat


 **@AIAYAF** [Moderator] Remember to join us on Thursday & Friday mornings during convention at 7am for a stroll around Chicago. #yafchat #chicAIAgo @AIAConv


 **@AIACenterforEPs** (AIA Center for EPs) **A1** - Just registered today! It will be my first time in Chicago. Excited to go to the Skydeck at the Willis Tower. #yafchat


 **@AIA\_NAC** (Nat'l Assoc. Comm) **A1** - Yes, Chicago will have too many places to eat and play! If you can make it out to Wrigleyville, I suggest going there! #yafchat


 **@AIAYAF** [Moderator] **Q2** - (Let's think @AIANational big picture for a sec...) What are your thoughts on the term 'intern' & why? #yafchat


 **@architect1122** (Rob Anderson) **A2** - "Intern" seems to finally be in the process of elimination from the Architect's vocabulary! Thank you NCARB! #yafchat


 **@kurtneiswender** (Kurt Neiswender) **A2** - Still not sure that it is a real problem. If thinking big picture then what does a title matter if working to get licensed. #yafchat


 **@L2DesignLLC** (Lora) **A2** - I think it aptly covers those in school. Not so much for graduates or ppl who just never get licensed. #yafchat

 **@kurtneiswender** (Kurt Neiswender) **A2** - As a young architect and YAF i still feel that i don't know everything. I find it hasty to have recent grads called architect. #yafchat


 **@AIACenterforEPs** (AIA Center for EPs) **A2** - A survey about Intern Titling will be coming out before @AIAConv in June. Check your inbox from emergingprofessionals@aia.org #yafchat

 **@ianmerker** (Ian Merker) **A2** - Labels should be useful-they classify usage. I want the label to be easily understood so professionals can have worldwide cred. #yafchat

 **@AIACenterforEPs** (AIA Center for EPs) **A2** - Survey will look to find the appropriate title to mach the aspirations of EP's. #yafchat

 **@ianmerker** (Ian Merker) **A2** - Match other English speaking countries' names for career stages. Someday there will be int'l reciprocity. #notanintern #yafchat

 **@AIAYAF** [Moderator] **Q3** - Is it important for architectural professionals to engage in their community both professionally and personally? #yafchat

 **@kurtneiswender** (Kurt Neiswender) **A3** - YES I recently read an article that said if you don't get out there no one will know what it is you are good at. #yafchat


Our 60-minute virtual tweet chat in **May**, as a joint program of the Young Architects Forum (YAF) and the National Associates Committee (NAC), explored the **IMAGE** and ways that our industry can improve the perceived value of architects in our communities.


**LOOK FOR FUTURE TWITTER CHATS @AIAYAF**


**1,800** Twitter Followers


AIA YAF Monthly Tweet-up  
**21 May**, 2-3:00pm Eastern Time


Theme: **IMAGE OF THE PROFESSION**  
Hashtag: #yafchat


 **@L2DesignLLC** (Lora) **A3** - Abso-freakin-lutely. We have to continually show value to society. If we only intermingle, how does society see value? #yafchat


 **@ianmerker** (Ian Merker) **A3** - If you want to advance professionally, you have to get out of the cube. #yafchat


 **@palmettoEPs** (AIASouthCarolina EPs) **A3** - Yes! validate our importance as architects and designers for the well-being of the population. #yafchat

 **@L2DesignLLC** (Lora) **A3** - Also, we are first and foremost stewards. If you're only living in your self-designed box...you aren't really giving back. #yafchat

 **@AIAYAF** [Moderator] **A3** - Join @AIACenterforEPs staff for @AIAConv session on #volunteering w/AIA, Thursday 6/26 7am TH106 @bloggerfitz @erinmurphyia #yafchat


 **@AIA\_NAC** (Nat'l Assoc. Comm) **A3** - Being apart of the community promotes not just architecture but design. Very important! #yafchat

 **@architect1122** (Rob Anderson) **A3** - Not important, ESSENTIAL! #yafchat


 **@jeffpastva** (Jeff Pastva) **A3** - Yes. It comes back to advocating for the professional and proving the value of the architect. Prove your value = get more work #yafchat

 **@AIAYAF** [Moderator] **Q4** - What should every architect within a firm, and those looking to start a firm, know about RUNNING an #architecture firm? #yafchat


 **@kurtneiswender** (Kurt Neiswender) **A4** - Utilize your strengths and hire for your weaknesses! #yafchat


 **@L2DesignLLC** (Lora) **A4** - The learning never stops. If it does, so does your business / professional growth. #yafchat

 **@kurtneiswender** (Kurt Neiswender) **A4** - Be comfortable to let go of tasks cuz you cant do it all and think you'll be successful #yafchat


 **@architect1122** (Rob Anderson) **A4** - Your passion brought you here; hope you didn't forget your brains. #yafchat

 **@falloutstudio** (Jamie Crawley) **A4** - Balance of patience and passion #yafchat

 **@AIAYAF** [Moderator] **Q5** - What's missing from firm culture that could better support prof development & foster a positive work atmosphere? #yafchat

 **@kurtneiswender** (Kurt Neiswender) **A5** - Bidirectional mentoring. think horizontal not vertical firm structure. collaborate vs demand. #yafchat

 **@palmettoEPs** (AIASouthCarolina EPs) **A5** - Group activity and #flexible #work hours. #yafchat

 **@BKasdan** (Ben Kasdan) **A5** - Starting with studio culture in schools, firm culture should strive for #architectlifebalance #yafchat

 **@ianmerker** (Ian Merker) **A5** - MENTORSHIP. Teach to fish. Make ownership transition a part of practice. Treat everyone as a shareholder #yafchat

 **@AIA\_NAC** (Nat'l Assoc. Comm) **A5** - Early career development. Mentoring is an essential part of an interns career path #yafchat

# #yafchat



**@AIAYAF** [Moderator] **Q6** - What does the architecture firm of the future design, is it more than just buildings? #yafchat



**@palmettoEPs** (AIA South Carolina EPs) **A6** - Just buildings ... but buildings on the #moon or #mars? #yafchat



**@architect1122** (Rob Anderson) **A6** - On a broad scale, Architects will design whatever society deems us necessary to create. #yafchat



**@ianmerker** (Ian Merker) **A6** - Collaborating at a higher level with manuf's and construction where materials and methods become a part of the design solution #yafchat



**@L2DesignLLC** (Lora) **A6** - Question in response. Did you see article about architecture building branding turning into architect AD agencies? #yafchat

**@AIAYAF** [Moderator] **A6** - Join us Thursday of @AIAConv to find out more about Starting Your Own Firm, Session TH315 @Latent\_Design @RubelingAssoc @RadiumArch #yafchat



**@jeffpastva** (Jeff Pastva) **A6** - Diversification of design trades - even more multidisciplinary than currently exists - integrated delivery #yafchat



**@falloutstudio** (Jamie Crawley) **A6** - Profession often says we are stewards of the built environment ... inherently a lot of territory & a lot of design opportunity #yafchat



**@AIAYAF** [Moderator] **Q7** - Day-to-day, what keeps you energized in the architecture profession? #yafchat



**@L2DesignLLC** (Lora) **A7** - The knowledge that I have the ability to impact another's life for the better through doing what I love: design. #yafchat



**@L2DesignLLC** (Lora) **A7** - Paraphrasing Thurman: "Don't ask what the world needs. Ask what makes you come alive and do it. The world needs that." #yafchat



**@architect1122** (Rob Anderson) **A7** - KNOWING our essential role, even if outside other's field of vision. #yafchat



**@ianmerker** (Ian Merker) **A7** - Coffee. #yafchat



**@BKasdan** (Ben Kasdan) **A7** - Architecture literally has the power to change the world. With great power comes great responsibility. #spiderman #yafchat



**@AIAnwpr\_YAF** (Shannon Peterson) **A7** - New challenges every day, collaboration across disciplines, fun and rewarding projects, great clients, and awesome colleagues! #yafchat



**@AIAYAF** [Moderator] **Q8** - What is leadership to you and what can help make you a better leader? #yafchat



**@L2DesignLLC** (Lora) **A8** - Helping others obtain a goal. Creating good. Mentoring. How? I think that's dependent on the goal. #yafchat



**@AIAYAF** [Moderator] **A8** - Join @egraia @branngin @snarkitectDC for TH207 at @AIAConv for "EP Leadership: A Presentation & Discussion w/Influential Voices" #yafchat



**@AIACenterforEPs** (AIA Center for EPs) **A8** - Leadership is listening to advisers, building group consensus & championing and defending the decision #yafchat



**@AIAnwpr\_YAF** (Shannon Peterson) **A8** - Leadership is finding the potential in people and helping them align it with their passions to reach their goals. #yafchat



About the Moderator  
**Ashley Respecki, Assoc. AIA**

Respecki is the Manager for the AIA Center for Emerging Professionals in Washington, DC where she manages the social media presence and works closely with the collateral organizations in architecture to advance the future of the profession. Respecki holds a Master of Architecture from Ball State University.



**@AIAYAF** [Moderator] **Q9** - What do you think when you hear "thought/knowledge leader" & who are most inspiring thought/knowledge leaders that you follow? #yafchat



**@L2DesignLLC** (Lora) **A9** - One you can rely on, whose words / actions you trust. Who is innovative, forward-thinking, but humble in learning. #yafchat



**@AIAYAF** [Moderator] **A9** - Learn more w/us & @PoArch Friday at @AIAConv for FR109 "Position Yourself & Your Firm as Thought Leaders" @evelynmlee @waltercomms #yafchat



**@architect1122** (Rob Anderson) **A9** - Someone with the ability to both humble and inspire at the same time. Who? Children. I believe we really are born perfect as is. #yafchat



**@L2DesignLLC** (Lora) **A9** - Off top of head: @bobborson, @Jeff\_Echols, @EntreArchitect, @casinclair, @studiogang, etc... #yafchat



**@AIAYAF** [Moderator] **Q10** - What is one positive change in the architecture profession that you can see happening in the short term? #yafchat



**@AIA\_NAC** (Nat'l Assoc. Comm) **A10** - Getting rid of the term 'intern' all together including IDP #yafchat



**@AIAnwpr\_YAF** (Shannon Peterson) **A10** - The release of #ARE5 to align licensing exams with practice. #yafchat



**@L2DesignLLC** (Lora) **A10** - Continued innovation / collaboration. Design thought transfer focus from building aesthetics as art to aesthetic for user. #yafchat



**@ianmerker** (Ian Merker) **A10** - Emerging Professionals are taking over leadership! #yafchat

**@AIAYAF** [Moderator] Hope you'll share more of the @AIAConv sessions you're excited to attend w/the twitterverse! Can't wait to see you at #chicAIAgo! #yafchat



**@AIAYAF** [Moderator] And come meet your tweeps on the Expo Floor at @AIA National Town Hall Tweetup, 3pm Friday! See you there! #yafchat



EMERGING FIRM PROFILE  
EASTON + COMBS



**Lonn Combs**  
is a cofounder of EASTON+COMBS, a registered architect and an Assistant Professor of Architecture at Rensselaer Polytechnic Institute. He is a 2012 Fellow of the American Academy in Rome. Combs studied architecture at Columbia University and the University of Kentucky.



**Rona Easton**  
is a cofounder of EASTON+COMBS and a registered architect in the United States and Great Britain. She is a LEED Accredited Professional with a focus on sustainable research, design and project delivery. Easton studied architecture at the University of Strathclyde, University of Westminster, and the Bartlett School of Architecture.

**EASTON+COMBS** is an award winning, internationally recognized architectural office focused on innovative building strategies through the convergence of material practice, digital methodology and applied architectural research. Awards include the Architecture League’s ‘League Prize’ in 2008, MoMA’s Young Architecture Program in 2010, and NYS Council on the Arts grant in 2011. The firm received design merit awards from the AIA New York Chapter for 2010, 2011 and 2012. In 2010 the firm was awarded with the ‘highest honor’ in the biannual New Practices New York competition recognizing important emerging practices in New York City.

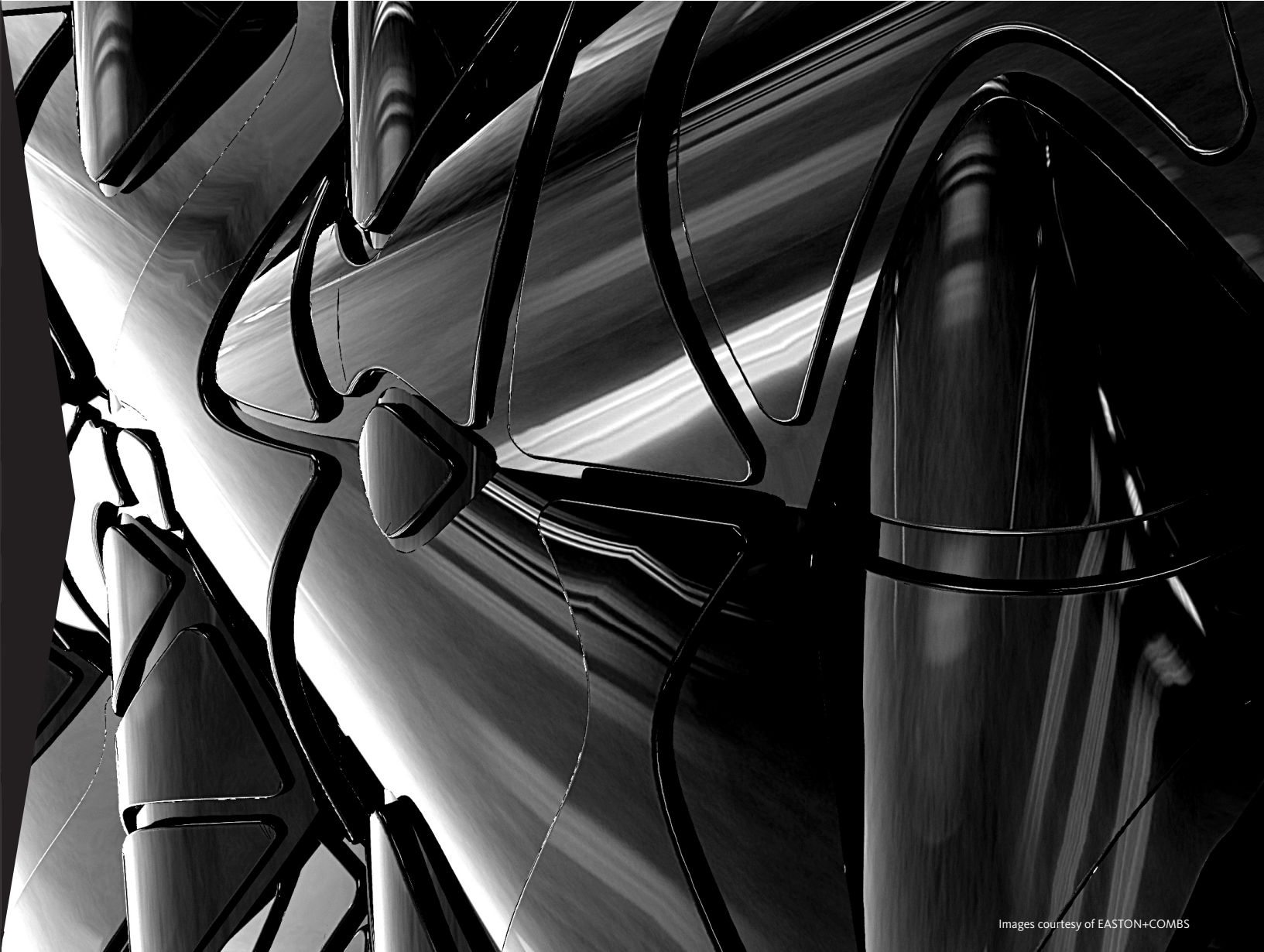
Wave Weave

Drawing on research into landscape, geometry, sinusoidal movement and progression, **Wave Weave** is a series of wall relief panels that examines the possibilities and complexities that emerge in pattern progression of three intersecting three dimensional fields, both in terms of spatial surface combinations and conditions of repetition. Operating at the scale of a wall relief, the **Wave Weave** is at once a surface of curiosity and a rhythmic background. Rendered in high-gloss automobile paint and cast in black and white, the surface engages and complements the composition of a room as both a neutral field and a surface of visual agitation.

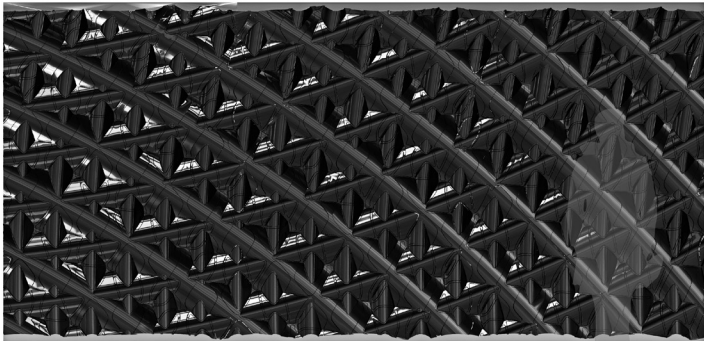
**Wave Weave** is a wall panel generated from a three-point source interference pattern in which the three waves propagate with equal amplitude and varying wavelengths. WAVE WEAVE uses this waveform as the basis for a geometric grammar of inscription and activation. While any section taken through the point source of a single wave is a sine function, the productive interference of the three waves produces complex variations and affects. Across the surface of the piece, areas of seeming repetition are revealed to be in flux as they fade and shift, driven by the underlying logic of the sine-wave ripple interference. The undulating motion of the waveform is frozen and framed — a happening in time made solid and stable.

**DATA:** Wall Panel / Installation 6’ x 12’ x 3” High Density Urethane Foam CNC Milled

■ The undulating motion of the waveform is frozen and framed - a happening in time made solid and stable.



Images courtesy of EASTON+COMBS





## Where Will Love Come From Next?

# Times Square

**Love Triangle New York** Is A Multifaceted Urban Kaleidoscopic Visual Landscape Dedicated To Valentine's Day And Celebrating The Rich Diversity Of Life And Romance In New York City. By Creating A Voyeuristic Window Onto A Crystalline World, The Love Triangle New York Reconfigures Times Square Into A World Of Infinite Possible Valentines.

**Love Triangle New York** Invites Viewers And Lovers To Peer Into Three Heart Shaped Viewing Windows, Through Which They Visually Enter A Kaleidoscopic World, Reflecting Themselves And Others, Familiar And Unknown, In An Infinite Mash-Up Of Reflections. Chance Encounter Visual Relationships Are Created And Viewers Can Position Themselves To Align Their Reflections With Others And Exchange A Virtual Kiss. These Visual Reflections Correlate With The Unpredictable Nature Of Love And Unfold Into An Infinite World Of Romantic Possibilities And Posing The Question:

**Where Will Love Come From Next?**



Image courtesy of Avoid Obvious

# Changing Room

**Changing Room** is a mirage of the intimate in the realm of the public. As the daydream is to daily life, a momentary slippage that can re-qualify the onslaught of a quotidian continuum, so too is the **Changing Room** to the urban field.

**Changing Room** redefines boundaries and expected conditions of intimacy while transforming into a subtle spectacle of the expectations and boundaries of intimate experience in the public realm. Expressed as a structural and material veil and suspended from above, the lightweight structural skin dilates along the bottom edge creating oblique visual corridors to the interior as well as passages for the body to move through. The skin culminates in an undulating skirt edge suspended above the surface of the gallery floor. Like a closet of two way mirrors, the limit and perception of the interior belies the condition of transparency and spectacle from the exterior.

Location: Extension Gallery, Chicago  
Status: Invited Installation  
Program: Public space installation  
Area: approximately 16 x16 feet [5mx5m]

...oscillating redefinitions of the intimate and the public as an experimental architectural expression.

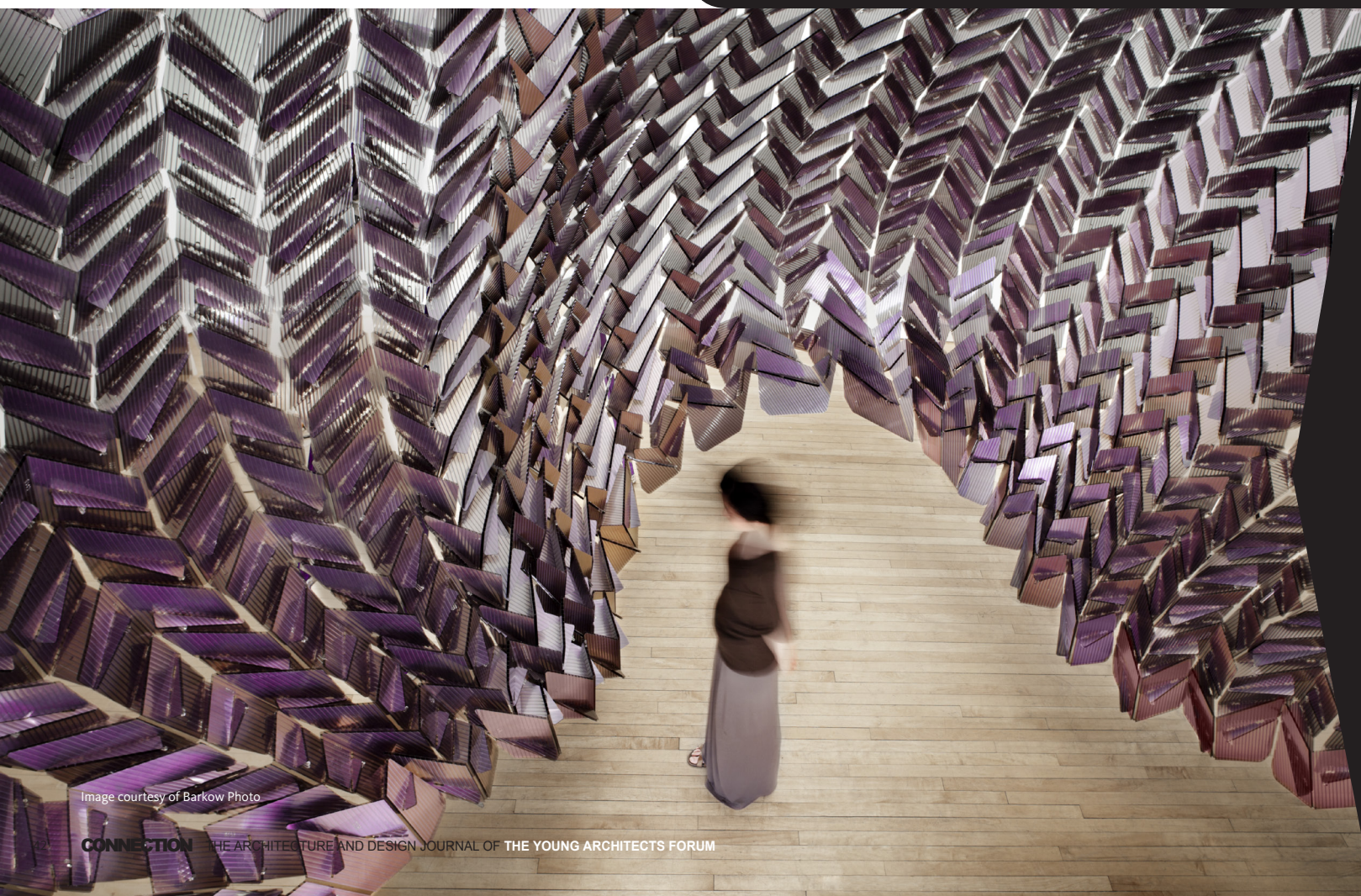


Image courtesy of Barkow Photo

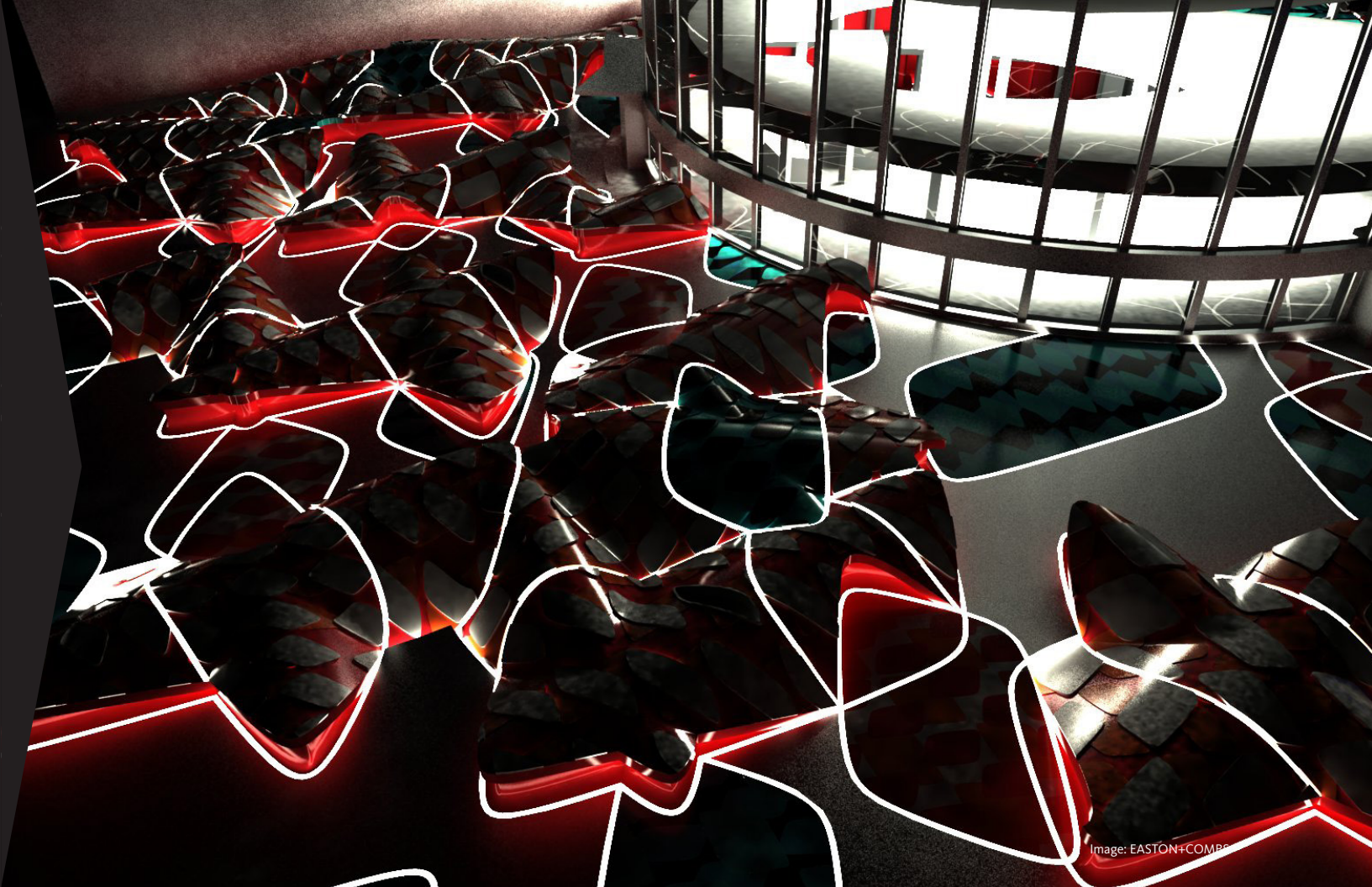


■ *The urban-scape is colorful by day and lighted by night.*

## Urban [Re]vision-ism

**Urban [RE]Vision-ISM** is a vision for public space that addresses the history, present and future of Warsaw. Situated in an urban environment with an eclectic mixture of 19th and 20th century architectural artifacts, this proposal redefines the relationships of the urban context into a rich dialog of playful urban character. The proposal seeks to address the 'face' of Warsaw not as a series of autonomous architectural facades rather as the very fabric that binds buildings together to form an urban identity. **Urban [RE]Vision-ISM** creates a new identity that attracts citizenry to visit, play and stay as a new vision of the often stark urban conditions of postwar modernism. By placing the attention on the plaza level the Warsaw Rotunda receives an urban-scape where casual, cultural and commercial activities are situated. The urban-scape is colorful by day and lighted by night, addressing Warsaw's long summer days and winter nights to equal degree.

**DATA:** International Architectural Competition Location: Warsaw, Poland

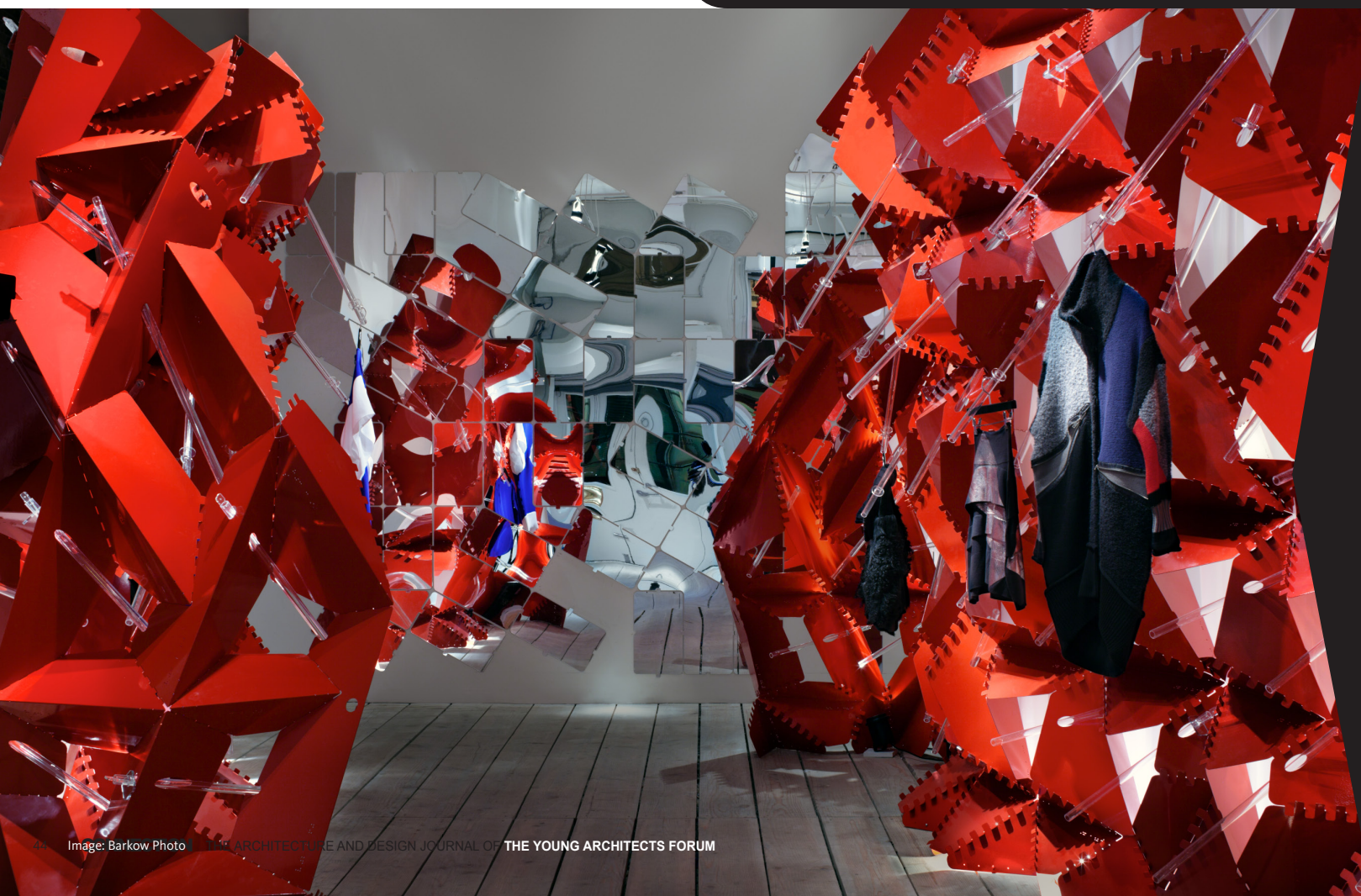


## Ohne Titel Concept Store

The Ohne Titel Concept Showroom is a temporary retail / gallery environment for the display of the fashion designers fall / winter 2011 collection in New York City. The design focuses simultaneously on the issues of the architecture of temporary spaces, as well as the development of an immersive display-scape for the Ohne Titel collection. The designed environment alternates between its role as a spectacular backdrop for display and a visually porous weave suggesting a layering of inside and outside. Folding and interlocking aluminum components are tethered and woven together to form a composite structural surface that creates a play of scale and materiality through pattern, structure, geometry and form.

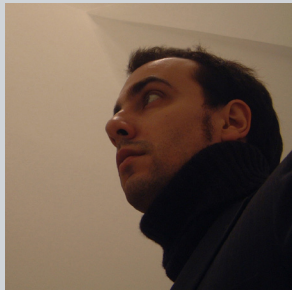
Conceptually and practically, the temporary nature of the architectural environment instigates a research that narrows the divisions between strategies in textile (fashion) design and architectural and fabrication design. The entire installation is achieved on a minimal budget and installed in less than 48 hours. To maximize the efficiency of the installation period the display system is developed as a interdependent component wall system, where the performance of structure, fabrication, display, image and atmosphere are resolved in with one architectural strategy.

■ *Folding and interlocking aluminum components are tethered and woven together"*





LEADERSHIP PROFILE  
PABLO LORENZO-EIROA and AARON SPRECHER



**PABLO LORENZO-EIROA**  
is an adjunct associate professor and the director of the Digital Representation and Fabrication Program at The School of Architecture of The Cooper Union in New York City, a Fulbright-National Endowment for the Arts scholar, and design principal of Eiroa Architects New York and Buenos Aires.



**AARON SPRECHER**  
is an associate professor at McGill University School of Architecture in Montreal. He is cofounder and partner of Open Source Architecture, a collaborative research group that brings together international researchers in the fields of design, engineering, media research, history, and theory.

Digital architecture is an emerging theory that has matured from its infancy phase, but the discourse is still developing on the subject. A few of the elements critical to continuing the dialogue is the documentation and curation of the important issues of the day. One such example was recently released, *Architecture in Formation*, by emerging leaders Aaron Sprecher and Pablo Lorenzo-Eiroa. According to the publishers, it's "the first digital architecture manual that bridges multiple relationships between theory and practice, proposing a vital resource to structure the upcoming second digital revolution." The two have been adding to the discourse for over a decade and continue to work together at workshops across the world. In an effort to understand more about the message of the book and it's place at the forefront of the second digital revolution, YAF *Connection* Senior Editor, Jeff Pastva, caught up with co-curators Aaron Sprecher and Pablo Lorenzo-Eiroa.

How did you first collaborate and what was the genesis of the book?

**AS:** Across the years, Pablo and I had discussions regarding the role of technology in architecture. These discussions led us to co-curate and co-chair the prestigious ACADIA (Association for Computer Aided Design in Architecture) conference in 2010. This conference became an opportunity to confront multiple theoretical and practical standpoints in the field of digital architecture. Here is where we asked ourselves: "What are we actually doing?" and decided to address the nature of information in architecture, considering the importance of technology in our discipline. Through our process, this conference became an opportunity to unite world-acclaimed architectural historians, theorists and technologists to confront their visions and ideas. Thus, bridging the gap between theory and practice became the project that culminates with our recent publication *Architecture in Formation* (AIF).

**PLE:** I would go even further to say there is a certain confrontation between experimental digital architects who usually resist critical thinking and theorists who are skeptical about digital architecture. But there is a deeper problem. In ACADIA 2010 we wanted to question authorship in the design process. We were interested in claiming that designers were relegating authorship to software programmers.

How did you organize the book to read like a manual?

**PLE:** The book is organized in progressive chapters, but each chapter deals with an issue separately. For example, the projects in Chapter Two work directly by coding and focus on relationships, whereas in Chapter Six, the projects are more visual, relying on form once it is constituted. Each chapter presents a discussion between theoreticians and experimental practitioners. But the ultimate objective is that the reader will interact with the book defining his or her own position. While different positions define the content of the book, the objective is to open up questions and problems that the reader must consider.

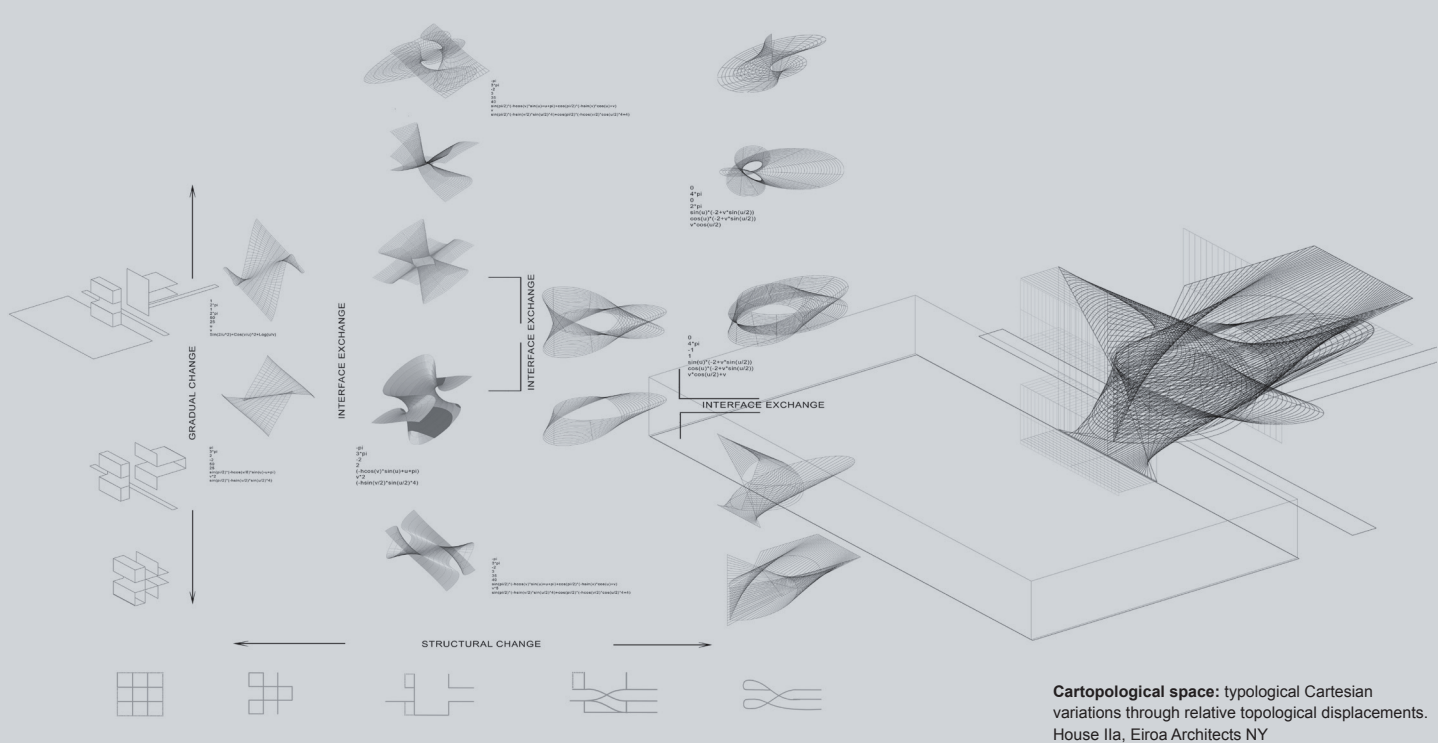
**AS:** Yes, the objective was to structure the publication – chapters were the traditional method, but the real structure is more about tendencies. Different aspects of digital architecture are porous and looked at as a gradient versus a fixed point. We also produced a visual mapping to help the reader see the complex positions produced through the discourse, so the reader can see the relationship. But there is no one-way to experience it. You can go through chapter-by-chapter or non-sequential and still find a path through.

**PLE:** Yes, the visual mappings were a way to understand affinities between different discourses relative to the theme of each chapter. What the mappings show is that each time we defined a chapter there were problems which questioned their categories.

Can you talk about how your research has affected your professional and/or academic design process?

**PLE:** During the last 10 years we understood that curating by defining agendas is an integral part of how you question what we do. We believe that we are helping to build an academic discourse. The book presents the beginning of a second digital revolution; a critical digital revolution. Since ACADIA 2010, we have been trying to organize a more consistent digital discourse understanding the way we work but also how architecture can be more relevant in this interaction.

**AS:** One of the great positions we are in is due to our different perspectives; Pablo studied under an East Coast influence with Peter Eisenman, and I studied on the West Coast with Greg Lynn – one of the pioneers of digital architecture. From these experiences and my on-going collaboration with world-acclaimed architectural theorists Georges Teyssot, Alessandra Ponte, and Martin Bressani, I would observe three main consequences regarding the influence of technology in architecture:



**Cartopological space:** typological Cartesian variations through relative topological displacements. House IIa, Eiroa Architects NY



**N-Natures**, RISD, 2009, Open Source Architecture (C. Ahrens, E. Neuman, A. Sprecher) and JBohn Associates, www.o-s-a.com



i) Reversal of Sequence:

The current process is organized by observation and production of an object. In digital architecture, there is a tendency to program or “script” the object. This flips the way we are traditionally thought to analyze;

ii) Trans-disciplinary condition:

There is less hesitation to work at the boundaries of architecture and it becomes increasingly porous to other disciplines. In this capacity, each discipline is identified and executes independently of each other;

iii) Image vs. Non-Image (Statistical Object):

The iterative process allows for quick design dialogue. Much quicker than the traditional method and allows a wider range of designs to be considered. These three conditions are at the core of our projects at Open Source Architecture, an international office founded by Chandler Ahrens, Eran Neuman, and myself. One example of such projects is best exemplified by the recent completion of SlrSif, a private residence in Culver City, California.

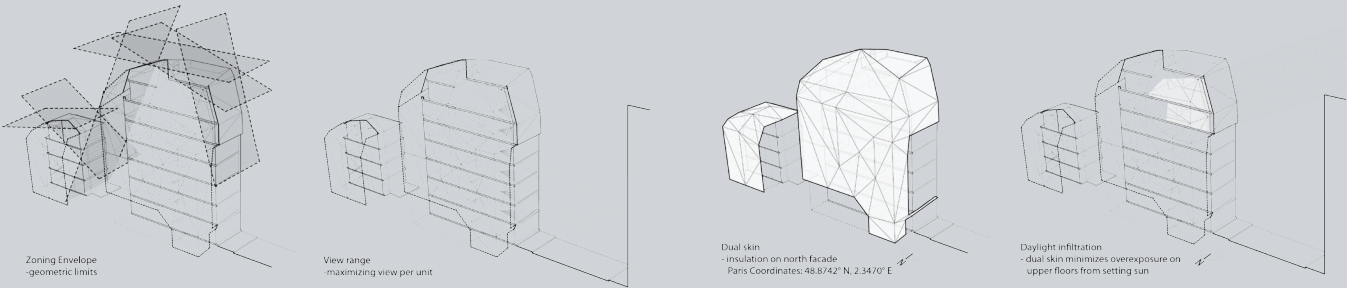
**PLE:** I would also like to add some notes to those three items. The first item, forces architects to work more relational, resisting the visual by understanding how form is structured by representation. It’s not just a reversal of the sequence, but who is the actual author of the work. I believe there is a political responsibility in this recognition.

Instead of interdisciplinarity, I rather think of a trans disciplinary approach. It is interesting to understand how a specific knowledge can be generated within a discipline.

Lastly, the statistical object can be seen in contrast to the predetermination of typology, tensioning typology and topology, which defines the logic of House IIb that synthesizes our practice, Eiroa Architects in New York. Any final thoughts that we might not get directly from the book?

**AS:** Digital architecture means paper architecture to many people. However, the new condition is not whether it’s digital or not anymore. Back in the 1990’s, it was a manifesto because a new technology was introduced. When we ask what are we doing with this now – we must recognize that it is not any longer a question of style, after all even the Venetian Hotel in Las Vegas has been fully CNC milled. Instead, our book *Architecture in Formation* offers a critical dimension of thought to add to the current discourses in the field.

**PLE:** We begin by questioning what the digital is and how we can have a broader understanding of how it is structuring architecture. But I want to reiterate that the manual covers an interesting spectrum based on a formal autonomy within this problem. It proposes a base to transcend the simple apparent opposition between coding deep structures and the visual, by critiquing the limits of both with projects not seen so often. ■



D-velop, Paris, 2008, Open Source Architecture (C. Ahrens, E. Neuman, A. Sprecher) with R\_are Architecture, www.o-s-a.com

Transdisciplinary condition: There is less hesitation to work at the boundaries of architecture and it becomes increasingly porous to other disciplines.



D-velop, Paris, 2008, Open Source Architecture (C. Ahrens, E. Neuman, A. Sprecher) with R\_are Architecture, www.o-s-a.com





# COFFEE WITH AN ARCHITECT

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*"But, what does the building want to be?"  
... \$#! ARCHITECTS SAY*

Jody Brown is just an Architect, standing in front of an ideology, asking it to love him.

## \$#! ARCHITECTS SAY

As posted May 22-23, 29 of 2012 and June 27, 2013



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**"It should be on the drawings."**  
... \$#! ARCHITECTS SAY

## \$#! ARCHITECTS SAY

... CONTINUED



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### Jody Brown AIA

Brown is an Architect and principal of Jody Brown Architecture pllc., in Durham, NC. His interests and the firm's portfolio is focused largely on urban infill, mixed-use, urban design, and urban renewal projects. In his 18-years of practice, he has built on his passion for planning and urban design; working on enhancing, adding-to, re-using, renovating, and sometimes creating-from-scratch the places where people meet, learn, play, and become inspired. His work is grounded in the belief that Architecture can save cities.

When he's not doing that, he can be found making fun of himself and his profession, and blogging about his ideals at – [Coffee with an Architect](#). Or, you can find him sipping coffee with someone at a cafe near you, blathering on-and-on about Le Corbusier, while looking aloof and interesting at the same time.



## 2014 EDITORIAL CALENDAR

### JANUARY PLUGGED-IN

This issue focuses on the theme of **INFORMATICS**.

Featuring architects, designers and emerging professionals through endeavors in computational design and information or data-based design solutions (i.e. evidence-based design, performance-driven design, etc), building systems and management, and digital technologies for prototyping and fabrication that are redefining our craft.

### MARCH WE THE PEOPLE

This issue focuses on the theme of **ADVOCACY**.

Featuring architects, designers, and emerging professionals serving as advocates in the community, in politics, and for the profession. This issue is a follow-up to the Emerging Professionals Summit held in January and a lead-up to AIA Grassroots in Washington DC (March 19-22), the annual AIA conference for leadership and legislation.

### MAY CHANGE ENGINE

This issue focuses on the theme of **ADVANCEMENT**.

Featuring architects, designers and emerging professionals that are changing the face of the profession. As a lead-up to the theme of CHANGE for the National Convention in Chicago (June 25-28), this issue will feature articles on upcoming Convention programs and interviews with speakers.

### JULY EXHIBITIONISM

This issue focuses on the theme of **IMAGE**.

Featuring architects, designers and emerging professionals working in branding and identity, materials research and product design, and exhibitions and installations. As a follow-up to National Convention in Chicago, this issue will feature articles from Convention activities, the exhibit hall and interviews with speakers.

### SEPTEMBER TOPO GO>GO

This issue focuses on the theme of **GLOBALIZATION**.

Featuring architects, designers and emerging professionals offering a global perspective through global projects and articles on global firm cultures, travel photos, mapping studies, and speculative articles on the trends of urbanity, super-mega projects and the future of architecture at a global scale.

### NOVEMBER BACK TO ZERO

This issue focuses on the theme of **RESOURCES**.

Featuring architects, designers and emerging professionals acting as environmental stewards through initiatives in sustainability and sustainable development, energy and global warming, and disaster recovery and resiliency.

## CALL FOR SUBMISSIONS

### WE ARE CURRENTLY SOLICITING CONTENT

**CONNECTION** welcomes the submission of ARTICLES, PROJECTS, PHOTOGRAPHY and other design content. Submitted materials are subject to editorial review and selected for publication in eMagazine format based on relevance to the theme of a particular issue.

If you are interested in contributing to CONNECTION, please contact the Editor-In-Chief at [wyatt\\_frantom@gensler.com](mailto:wyatt_frantom@gensler.com)

CLICK HERE for past issues of **CONNECTION**

## SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

### Text

Submit the body of your text in a single, separate Word document with a total word count between 500-1000 words.

Format the file name as such:  
[yourlastname\_article title.doc]

### Images

Submit all images in JPEG format at a minimum resolution of 300 dpi RGB mode. Include captions to all images in the body of your e-mail transmittal.

All images must be authentic to the person submitting. Do not submit images with which you do not hold the rights.

Format the file name(s), sequentially, as such:  
[yourlastname\_image1.jpg]

### Author Bio

Submit a brief, two-sentence bio in the following format:

[ yourlastname ] [ AIA or Associate AIA or RA ] is a [ your title ] at [ your company ] in [ city, state ]. [ yourlastname ] is also [ one sentence describing primary credentials or recent accomplishments].

Format the file name as such:  
[yourlastname\_article title.doc]

### Author Photo

Submit a recent headshot in JPEG format at a minimum resolution of 300 dpi grayscale in RGB mode.

Format the file name as such:  
[yourlastname\_portrait.doc]



WHAT IS THE YOUNG ARCHITECTS FORUM?

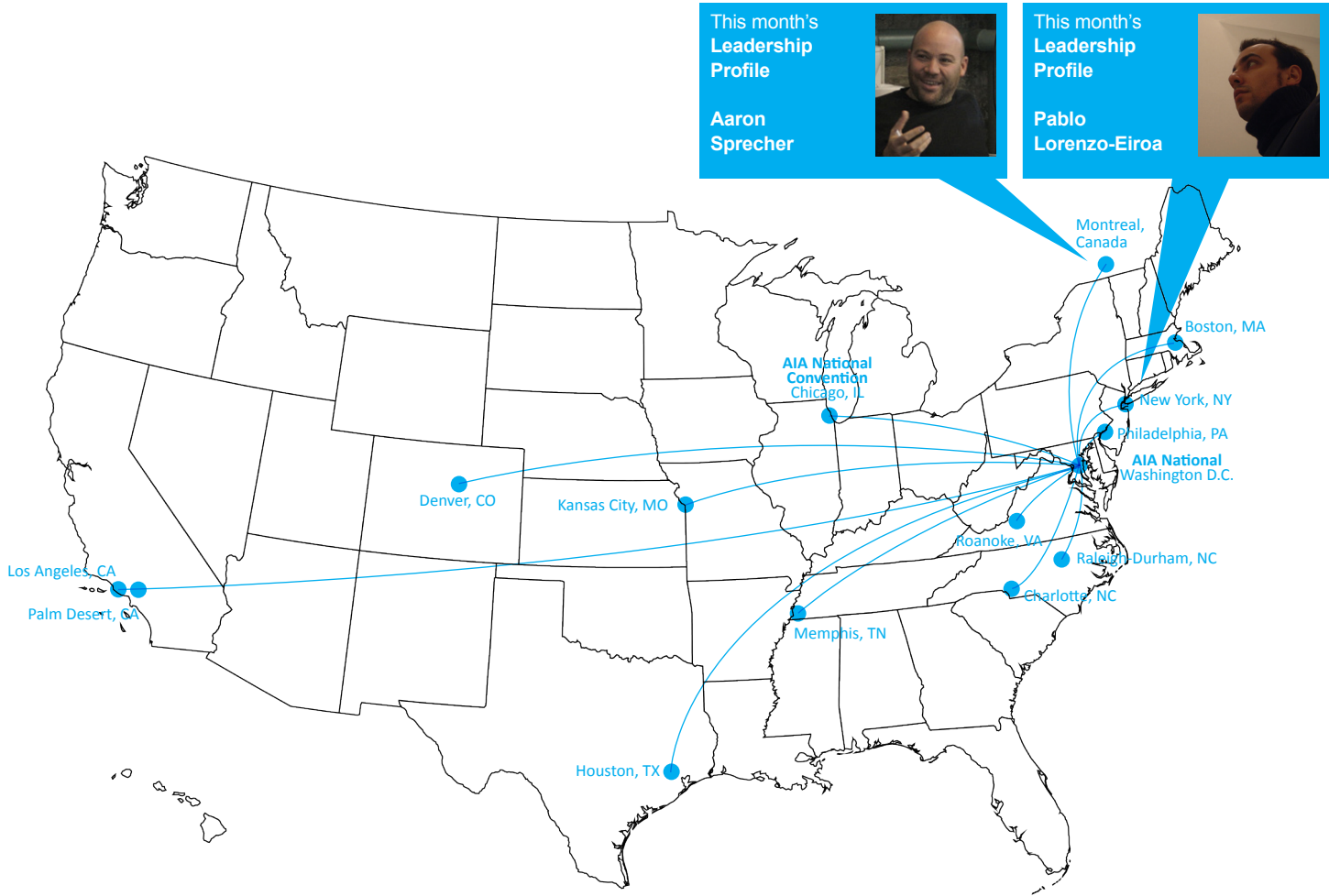
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession with a focus on architects licensed less than 10 years. The national YAF Advisory Committee is charged with encouraging the development of national and regional programs of interest to young architects and supporting the creation of YAF groups within local chapters. Approximately 23,000 AIA members are represented by the YAF. YAF programs, activities, and resources serve young architects by providing information and leadership; promoting excellence through fellowship with other professionals; and encouraging mentoring to enhance individual, community, and professional development.

GOALS OF THE YOUNG ARCHITECTS FORUM

To encourage professional growth and leadership development among recently licensed architects through interaction and collaboration within the AIA and allied groups.

To build a national network and serve as a collective voice for young architects by working to ensure that issues of particular relevance to young architects are appropriately addressed by the Institute.

To make AIA membership valuable to young architects and to develop the future leadership of the profession.



GET CONNECTED PUT YOURSELF ON THE MAP  
THIS ISSUE FEATURES CONTRIBUTING ARTICLES FROM THESE MAPPED LOCATIONS.



Jennifer Rhoades, Assoc. AIA  
Member Since 2012

Sam Garcia, AIA  
Member Since 2009



Elevate your career path.

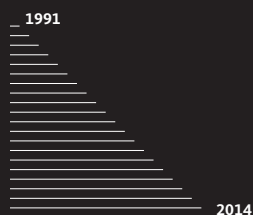
As an AIA member, you have access to professional resources that provide the tools you need to enhance and sustain your practice at every stage of your career. Whether it's government advocacy to back your practice, continuing education programs to keep your skills and knowledge current, or the invaluable support of a professional network of more than 81,000 colleagues, AIA membership is an essential investment in your career.

Seize the opportunity and see what happens.  
[www.aia.org/join](http://www.aia.org/join) • [www.aia.org/renew](http://www.aia.org/renew)

Tamarah Begay, Assoc. AIA  
Member Since 2005







**YOUNG ARCHITECTS FORUM**  
CELEBRATING 23 YEARS OF ADVANCING THE CAREERS OF YOUNG ARCHITECTS