



CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

BROADCAST

Exploring how architecture is consumed by architects, the public and our clients.

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MEDIUM

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

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THE AMERICAN INSTITUTE OF ARCHITECTS

1735 New York Ave, NW
Washington, DC 20006-5292

P 800-AIA-3837
www.aia.org

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MEDIUM CONTRIBUTORS

CONTRIBUTING EDITORS



JEFF PASTVA, AIA

is the 2015-2016 Communications Director of the Young Architects National Advisory Committee of the AIA, the Editor-in-Chief of YAF CONNECTION and a Project Architect with JDavis in Philadelphia.



BETH MOSENTHAL, AIA

is a licensed architect, writer, editor, artist, blogger, mentor, mentee, coffee connoisseur and outdoor enthusiast currently living and working in Denver.



NICHOLAS BANKS, AIA

is an architect at Corgan, in Houston, Tx. He serves on the committee for the Intern and Associates Network and the ArCH Center for the Houston chapter of the AIA. He graduated from Texas Tech University with a Masters of Architecture.



IAN MERKER, AIA

is an architect at Rainforth Grau Architects in Sacramento, CA, specializing in the education sector. He is Film Curator for AIA Central Valley and a former YAF Regional Director.



YU-NGOK LO, AIA

is the principal of YNL Architects. He is an Advisory Group member of the AIA CCA Knowledge Community. He is also a member of the AIA California Council Committee On the Environment, Advocacy Advisory Committee, and the recipient of the 2015 AIACC Young Architect Award.

INTERVIEW SUBJECTS



SUSAN S. SZENASY

is Publisher/Editor in Chief of METROPOLIS, the award-winning New York City-based magazine of architecture and design at all scales. Since 1986 she has lead the publication and its other media platforms through decades of landmark design journalism, achieving domestic and international recognition. She is a pioneer in connecting environmental stewardship with design, and a tireless advocate for human centered design. A book of her writings and talks, each representing her activist voice, and under the title, Szenasy, Design Advocate, was published recently by Metropolis Books/DAP.



FRANCES ANDERTON

is the host of DnA. She also co-produces DIEM, an annual design conference produced by the West Hollywood Design District. She curated Sink Or Swim: Designing For a Sea Change, a critically received exhibition of photographs, by Iwan Baan and others, of resilient architecture, shown in 2015 at the Annenberg Space for Photography. She has served in the past as LA correspondent for Dwell and the New York Times. Her books include Grand Illusion: A Story of Ambition, and its Limits, on LA's Bunker Hill, based on a studio she co-taught with Frank Gehry and his partners at USC School of Architecture.



IAN HARRIS

is the Co-Founder of Arbuckle. He runs the business side of the company while also producing/managing the projects that we create. His love for the stories behind the built environment led him to leave the practice of architecture and decide to pick up the camera to bring these stories to light.



DAVID KRANTZ

is a New York based designer, photographer and filmmaker. In 2007 he joined forces with Ian Harris and formed Arbuckle Industries. David has since directed hundreds of videos including the feature length documentary, Girls' Show. David graduated Clemson University with a degree in Landscape Architecture.



SOHA MOMENI

With a passion for design and craft, Soha is always fascinated by projects that blur the boundaries between architecture and other disciplines.



ANDREW JERIC

is an award-winning Director and Cinematographer based in Los Angeles, CA. As a Director, Andrew has honed his creative voice on dozens of award-winning short films, music videos and commercials that tackle socially complex and emotional subject matter that include OCD, Alzheimer's disease, AIDS, and gang violence. Every project is told passionately yet with an unflinching eye for truth. He shot his first union feature film "PAPA" with his longtime collaborating partner Xiao Zheng in Spring 2015. It is scheduled for a theatrical release in 2016.



DEANE MADSEN, ASSOC. AIA

is Architect Magazine's associate editor of design, with a focus on architecture news and awards programs. He earned his M.Arch. at UCLA's Department of Architecture and Urban Design, and lives and works in Washington, D.C.



EVAN TROXEL

is an architect and senior designer at HMC Architects, and loves going on adventures with his family out of their home base in Southern California. He loves making things and being creative, is passionate about solving problems through design, and has a fondness for adventure and the outdoors.



NEAL PANN

is an alumnus of Cal Poly in San Luis Obispo, California, a licensed architect and a LEED Accredited Professional that has worked on a variety of project types from single to multifamily homes plus commercial tenant improvements and forward planning. In addition to practicing architecture, Neal is involved in the local community as a member of City of Livermore's Planning Commission.

ADDITIONAL CONTRIBUTORS NOT PICTURED:
CORMAC PHELAN

AUTHORS



KURT NEISWENDER, AIA, MAP

is a Project Architect at Sedgewick & Ferweda Architects in Flint, Michigan. Kurt holds the position of 2015-2016 AIA Young Architect Regional Director - Michigan and 2016-2017 AIA Flint Vice President.



MICHAEL ELLARS, AIA, APX, CSI, LEED AP, CASp

is a senior associate at DLR Group and a talented project architect with extensive experience in educational design. He is an expert in building assessment and evaluation, documentation of existing conditions, and code analysis. Michael attended University of Southern California where he now serves on the architectural faculty



LORA TEAGARDEN, AIA

is a project architect at RATIO Architects in Indianapolis, IN, is the Public Relations Director for YAF AdCom and serves on the Equity Alliance web leadership team. She also serves on her local AIA Indianapolis and YAF board, is the creator of #AREsketches, and owns a small business.



JIM LEGGITT, FAIA

IS Principal of the Denver planning and landscape architecture firm studioINSITE, Architect, urban planner, author and illustrator, Jim Leggitt, FAIA, has developed and teaches his creative method of "DESIGN DRAWING" that merges traditional hand drawing techniques with readily available 2D and 3D digital hardware and software.



VIRGINIA STANARD

is an urban designer and principal at City Form Detroit. Prior to joining City Form Detroit, Virginia was Director of Urban Design at the Detroit Collaborative Design Center. She holds positions of Assistant Professor of Architecture and Director of the Master of Community Development program at the University of Detroit Mercy where she teaches design studios and courses in urban design and real estate development. Virginia received her Master of Architecture and Master of Urban Design from the University of Michigan and her Bachelor of Science in Architecture from the University of Virginia.



JUSTIN CRANE, AIA

is an associate at Cambridge Seven Associates, where his work has focused on education, from academic projects to museums. In 2005 he started Common Boston, a volunteer committee of the Boston Society of Architects (BSA), to share architectural ideas with the general public. He was named one of Building Design + Construction Magazine's "40 Under 40" in 2014.



MONICA CHADHA, RA

is a LEED certified, licensed architect who has been practicing for over 20 years. Based in Chicago, she is the Founder of Civic Projects LLC, focusing on the design, building and development of community led projects through a project's social, economic and environmental impact.



ROSA SHENG, AIA

is a Senior Associate at Bohlin Cywinski Jackson. Sheng is the Chair of Equity by Design: The Missing 32% Project, Treasurer for the AIA SF Board of Directors and also serves on the 2016 AIA Diversity Council.



AMANDA HARRELL SEYBURN, ASSOC. AIA

is an award winning designer and urbanist. She is the 2016 National Board Associate Director and the past, 2015 AIA National Strategic Council Associate Director. She is a project designer at Sedgewick & Ferweda Architects in Flint, Michigan.



ANNELISE PITTS, ASSOC. AIA

is a designer at Bohlin Cywinski Jackson and an integral part of the Core Group for The Missing 32% Project. She was a major contributor to the Equity in Architecture Survey conducted in 2014 and worked with the research team during the analysis of the survey data. She holds a M. Arch from the University of Virginia and a BA in art history from the University of Chicago.



PETER EXLEY, FAIA RIBA

is the cofounder of Architecture Is Fun, is an architect, designer and advocate for interactive public environments. He is a Professor at the School of the Art Institute of Chicago, winner of the 2012 Benjamin Moore HUE Award, and serves on the national Strategic Council of the American Institute of Architects.



CAITLIN REAGAN

is a digital content manager at the American Institute of Architects. Previously, she held positions in public relations for the Association of Private Sector Colleges and Universities and the American Heart Association. Caitlin earned a master's in journalism at the University of South Florida and her bachelor's degree in English from Stetson University.



RYAN GANN, ASSOC. AIA

is the 2016/2017 Regional Associate Director for Illinois and an avid Instagrammer. As an Architect-in-training at Ross Barney Architects, he focuses on projects of varying scales that are rooted in their communities and uphold a responsibility to empower users through architecture. In his spare time he enjoys traveling and is devoted to being inspired by culture, architecture, and food.



GEORGE GUARINO III, ASSOC. AIA

is a Project Manager at MAP Strategies in Chicago where he works with a team of architectural and engineering experts to bring efficiency to the legal processes of building, while helping to expand the growing business. Beyond his dedication to building well, he is committed to living well through cooking and exploring.

TELL ME A STORY

During our research for this month's issue, we asked architects across the country how they digitally engage. We were looking for general information such as demographics, content delivery method, and type of media consumed. But when we asked for information specifically about podcasts, a natural storytelling medium, a trend emerged. The top responses - Serial, This American Life and 99% Invisible - all come highly rated for their ability to tell a story. It is encouraging to hear that architects recognize the value, albeit entertainment value, that great storytelling can possess, but it's also not surprising that architects don't necessarily listen to other architect's podcasts. As an industry, we haven't mastered the art of telling a great story, especially to outsiders. We can create an argument or defend our design, but solving a problem in an elegant way doesn't automatically equate to captivation of the untrained professional. Storytelling drives every marketing campaign and feature film, every novel and podcast. If we want people to listen to us, we need to tell them a story.

We also need to define whom the people are that we are trying to reach with our story. In general, there are three primary segments: Other architects, current and potential clients, and the general public. The first is fairly easy to accomplish. We are naturally wired to showcase our work and value to those who understand us the best: other architects. But the awards we garner and the articles that cover our projects are often only viewed by our own industry. It's important to be recognized by our peers, but it limits the impact we have on growing our footprint within the built environment. Landing the cover of a magazine like RECORD will forever be a career achievement, but, for the record, I don't know any non-architects who subscribe.

Our clients are a very important, but vastly different audience. The same rendering that inspires envy from our peers, evokes dollar signs to a client. I don't envision moving away from the traditional forms of presentation media, such as printed boards, powerpoints or flyby videos, anytime soon. However, we are missing out on the greater storytelling power that compels a future client to proactively seek out an architect. This is how a foray into a new or mass media can help. Take for example the AIA National ILookUp campaign: A multi-tiered, multi-year, multi-media approach to tell the story of architects where our clients will find it. It is not specific to a project and takes advantage of the preponderance of media options available, including social, video, and television. This higher-level view aims to inspire and associate architects with the power of design.

The campaign also has the benefit of reaching the third audience segment: the public. The public also encounters architects fairly regularly through the community engagement process. In Philadelphia there are approximately 260 RCOs – Registered Community Organizations. Any project that requires a variance must be presented to the coordinating RCO's zoning board at the local level. Here's the good news: Because of the prevalence of RCOs and the regular attendees that make up the community representation, there are potentially thousands of public members who regularly interact with the work of an architect. Even if we are not a part of the verbal presentation, our drawings or renderings are on display to communicate our ask to the community. We've clearly had success in this arena or else projects requiring variances would not be feasible. Here's the bad news: Despite direct, monthly access to an architect or project, the public still doesn't fully understand the value we bring to the built environment. Many times the public acts as a second or third client. We should aim to incorporate their wants and needs into the design to ensure a project meshes with the financial goals of the client and legal codes of the government. It would benefit us as a profession if the public fully understood our value and recognized us as one of the leaders of the design process. If we send them the right message, they can become a powerful ally, especially when we perform a public service.

As a profession we have to acknowledge that there are two audience segments – two very important segments – that still need to be courted. We know how to talk to ourselves pretty well, but we should be able to talk to and impress our clients and the public on a consistent basis. The answer, of course, is to tell a story and tell it well. We have some work to do, but if we can hold our clients' and the public's attention we won't have any problem communicating our value.

Jeff Pastva, AIA

Jeff is the 2015-2016 Communications Director of the Young Architects National Advisory Committee of the AIA, the Editor-in-Chief of YAF CONNECTION and a Project Architect with JDavis in Philadelphia.



YAF REGIONAL SPOTLIGHT



From leader of the emerging studio HA Architecture in Austin, Texas to Co-Chair of the 2016 Leadership Institute to a Board Member of the Austin Aztex Soccer Foundation, Jamie Crawley, AIA, is an active community member both in the field and on the field.

Read on to hear Crawley's experiences and advice for engaging with the architecture community locally and nationally.

What organizations are you involved in as an emerging professional?

Though I have volunteered on a variety of local and state AIA committees, I most recently served as the 2014-15 AIA National Young Architects Forum Regional Director representing Texas. In that role I served on the YAF Structures and Community Committees and was a representative to the College of Fellows Emerging Professional Component Grant Jury. In Austin, I am currently serving as a Board Member of the Austin Aztex Soccer Foundation (ATX-SF). The Foundation is a nonprofit which serves economically disadvantaged youth through educational scholarships, field development and refurbishment, and school programming utilizing soccer as a vehicle for giving back to the Austin community. As a former visiting professor, I maintain a connection to the Academy through guest critiques at architecture programs in our region and in the community. I am also active in the Society for Marketing Professional Services (SMPS) and am an alum of Leadership Austin.

Please speak to the Leadership Institute, your involvement, and how initiatives such as this strengthen the professional architecture community.

This year I will serve as Co-Chair of the 2016 Leadership Institute. The inaugural 2015 Leadership Institute program was conceived as a complex multi-venue conference that tied local presentations in Boston, Cleveland, San Antonio and Phoenix with National Speakers at the Institute's Headquarters in Washington DC. The event included live communication between the regional venues during a National Q&A as well as on-going discussion via social media. The program was developed in partnership with the Young Architects Forum, the Small Firm Roundtable, the National Associates Committee and was sponsored by the AIA College of Fellows. I would strongly encourage individuals interested in leadership (in and out of your firms) to follow us on Facebook at the AIA Center for Civic Leadership and on Twitter @AIALeaders for updates and begin talking to your employers about sponsoring you to attend this year's event this fall (regional venues and date to be finalized.)

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

The Young Architects Forum and its members remain uniquely positioned within the Institute to contribute to the growth and development of Emerging Professionals as well as the paradigm shift redefining the state of architectural practice. Topics of diversity, gender equality, inclusiveness, nomenclature, climate responsiveness and resilient design, the role of Public Interest Design, entrepreneurship, globalized practice and generational leadership are all top of mind issues.

What advice would you give to Young Architects looking to get involved in their design community beyond working at a firm?

Architecture is certainly a career, but it is more importantly an open-ended passionate pursuit. Efforts need not be grandiose to have a lasting impact. Rather, engaging your local community allows for the public to truly meet an Architect (often for the first time) and witness the unique problem solving point of view we were all afforded by our education. As we listen to our neighbors and act as "verbs" (like Bucky Fuller suggested) in service to those communities -- your life and career will be richer for it. Helping the next generation and leaving things better than you found them is a laudable goal for anyone.

SCHOLARSHIP NEWS



Payette Sho-Ping Chin Memorial Academic Scholarship

Payette is pleased to announce the launch of the Sho-Ping Chin Memorial Academic Scholarship, available through the AIA Foundation and funded by the firm. The program honors the memory of long-time Payette principal Sho-Ping Chin, who passed away in 2015.

Sho-Ping was a leader within the AIA, specialized in healthcare architecture and was committed to the advancement of women in design. She was a talented and compassionate architect who was fiercely determined to design healthcare architecture of the highest caliber for those in need. In no place is this better demonstrated than her selfless and steadfast commitment to bring state-of-the-art healthcare to Haiti. It is our hope that one of her final projects, the Maternity Ward and Neonatal Care Unit at L'Hôpital de St. Boniface Hospital, will have lasting impact. In addition to her work on the Maternity Ward, Sho-Ping was a founding member of Sustainable Healthcare for Haiti, an organization that plans to name its first healthcare facility after Sho-Ping.

Sho-Ping was a wonderful mentor and instilled in her teams a sense of camaraderie and commitment to design. As a founder of the AIA Women's Leadership Summit, Sho-Ping was instrumental in defining the national discourse for Women in Design.

This scholarship is the first AIA Foundation scholarship named after a woman architect and open only to women architects.

The scholarship (\$10,000) will be awarded annually. Students entering at least their third year of undergraduate or any level of graduate study within an accredited architecture program are eligible to apply. Previous scholarship recipients are eligible to reapply. Recipients will be assigned a senior mentor from Payette to help establish contacts within the profession throughout the scholarship year.

Applications are due April 8.

For more information click [HERE](#).

YAF RESOURCE GUIDE

AIA's Young Architects Forum

YAF's official website

YAF KnowledgeNet

A knowledge resource for awards, announcements, podcasts, blogs, YAF Connection and other valuable YAF legacy content ... this resource has it all!

AIA Trust

A free risk management resource for AIA members.



Know Someone Who's Not Getting YAF Connection?

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

- **Sign in to your AIA account**
- Click on the blue "Add a Knowledge Community" button
- Select Young Architects Forum from the drop down and SAVE!

Call for News, Reviews, Events

Do you have newsworthy content that you'd like to share with our readers? Contact the News Editor, Beth Mosenthal, on twitter [@archiadventures](#)

Call for 'CONNECTION' Articles, Projects, Photography

Would you like to submit content for inclusion in an upcoming issue? Contact the Editor, Jeff Pastva at jpastva@gmail.com

FIVE EFFECTIVE STRATEGIES TO GET PUBLISHED

SELF PROMOTION IS AN IMPORTANT PART OF ANYONE'S CAREER, REGARDLESS OF PROFESSION

by Caitlin Reagan, Digital Content Manager at the AIA

Perhaps the greatest aspect to pursuing a career in architecture is the opportunity to create a building or structure. Even more impressive is that architects' designs and problem-solving skills extend beyond the traditional job description, into areas like research, urban planning, and correcting climate change.

If you're hoping to get your thoughts, ideas, or perspective published in a local newspaper, website, or trade magazine, you must understand one thing: It's hard enough for writers to land a writing gig, and even harder for architects to do the same. That said, the most effective strategy many writers use involves simply being noticed, whether through social media or a blog. In fact, these days, most writers understand that the quickest way to a book deal starts with a blog.

Here are five strategies you can use to get your work, designs or writing published...or noticed.

START YOUR OWN BLOG

Thankfully, the advent of technology provides anyone with an internet connection the opportunity to share their portfolio of work with the world. A number of do-it-yourself blogs can guide you through the process of displaying content in a visually appealing format. For instance, [tumblr.com](https://www.tumblr.com) or [wordpress.com](https://www.wordpress.com) offer free templates that users can choose from quickly and easily. Another strong option is [issuu.com](https://www.issuu.com), where you can both view architectural portfolios and blogs, and create your own "publication."

Ease into the process, however. When you open an account and choose a template, make certain you have the content to fill the blog. Draft some opening content that tells viewers who you are, what you've designed, where you've studied, and your interests. Then choose a format that displays your work in a suitable format for viewers. Ask yourself if your content is text-based or more visual. Perhaps it's both.

WRITE USING PLAIN ENGLISH

This is single-handedly the most important piece of advice that I've ever received in my writing career, and it's the strongest tidbit I can pass on to others. Avoid using flowery language, or heavy academic terms. Instead, write concisely and in the clearest way possible. If your goal is to get published, then never make it a challenge for readers to understand what you're trying to communicate.

A good rule of thumb for this practice comes from Thomas Jefferson. He said, "The most valuable of all talents is that of never using two words when one will do."

SHARE YOUR WORK WITH THE RIGHT AUDIENCES

With a little research and a lot of persistence, the payoff in getting noticed by the right groups of people can be rewarding. The trick is finding the right audiences.

If you aren't on social media already, you should think about starting your own accounts. Twitter, Facebook, Instagram, and LinkedIn are havens for enthusiasts of all types. For instance, if you specialize in healthcare design, start following the websites that cover this topic like *Healthcare Design Magazine* or the Center for Health Design. In other words, familiarize yourself with how others cover your specialty or interest. Then participate in the conversations and engagement that's already happening. Doing this creates the opportunity for you to be seen as a part of a particular group, and perhaps a source for information and insight.

SUBMIT YOUR WORK TO THE AIA

Another potential option is to submit your work to the AIA, which has a number of opportunities for you or your work to be published. As a digital content manager for the AIA, I can tell you that while we may not publish everything that comes across our desks, we are always grateful to hear from members about their work. If we see an opportunity, we might pursue a story on it for AIA Architect or perhaps alert the media relations team to see if it's pitch-worthy for a mainstream outlet.

MAKE FRIENDS WITH PEERS, ENTHUSIASTS, BLOGGERS AND OBVIOUSLY, REPORTERS

Find your peers, as well as the architectural enthusiasts, bloggers, and in some cases, reporters, and make friends with them. Social media is a great option for this. Discover what types of articles or images they're sharing on their channels, engage in conversations, and share your work via hyperlinks to your blog.

Positioning yourself as a resource or enthusiast to influencers increases your chances of having your work or writing published. ■

ADVOCACY

A GREAT LAKES WATER PROBLEM

by Kurt Neiswender, AIA

Most of us learned in grade school that the State of Michigan is surrounded by four of the five Great Lakes, which make up 20% of the Earth's freshwater supply. This fact has always fascinated me and now more than ever that I am a resident of Michigan. Flint, to be exact. However, living and working in a state that has so much access to fresh waterways, I am staggered by the fact that we - Flint residents - are going through one of the most unfathomable manmade disasters in recent history. The city of Flint is under a state of emergency declared by the local, state, and Federal governments.

As a first world nation we are accustomed and entitled to have three basic needs fulfilled: Shelter, Sanitation, and Potable Water. These correlate to Maslow's hierarchy of needs as the most fundamental means for survival. Flint has been actively working on the Shelter portion as a recipient of Federal *Hardest Hit Funds* to demolish blighted structures throughout the city. The hope is that what remains is quality housing stock that meets the habitation needs of the citizens. During this time, the City has also been under numerous Emergency Financial Managers (EFMs) since 2012. The EFM law allows an individual appointed by the Governor's Office to have control over all of the financial and operational decisions of the City. This effectively neuters the Mayor and City Council and leaves them in place for nothing more than figurative leadership. As a result of Emergency Financial Management, the City of Flint was prematurely disconnected from the Detroit water supply and reconnected to the Flint River Treatment System which has not been used since 1967. This decision was made without the full understanding of the ramifications, all to save \$5 Million over two years. We now know that the price for this ill-informed decision is rapidly increasing, and is currently estimated at over \$45 Million.

Architects, especially locally based architects, should be involved in this decision making process because we are aware of the history of the place in which we practice. Architects are also collaborators and coordinators by training, and can facilitate the teamwork necessary to produce real outcomes and real solutions. For example, we may not know the technical aspects of infrastructure design, but architects have one skill that has exemplified our industry: master coordinator. Architects should be at the table in order to mediate the conversation. However, the state government met in Flint last week to discuss the 10-20 year task of rebuilding the infrastructure. This was a closed door meeting with no representation from the design or construction industry. It is beginning to appear that this problem is not really about the resilient design of cities as it is about politics and information filtering. There is so much finger pointing that the real issue of the health and welfare of the citizens is getting lost.

Moving forward, architects can develop some short to medium term strategies, such as recapping our local aquifer with new well pumps that are not connected to the city water pipe system. Unfortunately many other cities around the country, like Flint, have old pipes with lead components. We cannot go back in time to prevent that from happening, so we must implement resilient design thinking into the future solutions. The resilient design solutions can become a guideline for other cities with aging infrastructure that will soon have the problem that Flint has had. Many, as we are learning in the news, are already there. There needs to be a national effort to share resources in order for all US Citizens to feel that they have life's essential elements.

No one can solve this problem alone. It is growing rapidly with many extenuating impacts, that it must be done collectively. Architects can be the first to reach out to not only our allied professionals in engineering, design, and policy making, but also to our community partners within the city. The citizens of Flint are our biggest asset and allies in this situation, and we cannot perform this task without them. ■

CLEAN WATER + SMART STORAGE

Limit stacked water cases to 2 in a 2 square foot area*

1 BE AWARE!
Stacking Water Too High Can Cause Floor Collapse

2 Typical 24 bottle case is 28+ lbs
28 LBS

3 Average water bottle is 16.9 oz

4 Average reusable water storage container is 5 gallons

5 42# 5 gallons of water is 42+ lbs

- PRACTICE SMART WATER STORAGE**
- The **best place** to store water is in a **basement or garage** on a **concrete floor**
 - If you do not have a **garage or basement with concrete floor**: Water is **safest stored against an exterior wall** rather than middle of a room

AMERICAN INSTITUTE OF ARCHITECTS | FLINT CHAPTER

www.aiaflint.com **Flint**

*These are storage guideline minimums
For more info please contact your AIA Architect

Above: Flyer distributed to Flint residents on how to help store cases of water they receive. Image by Amanda Harrell-Seyburn, Assoc. AIA

AIA SF EQUITY BY DESIGN

LAUNCH OF SECOND EQUITY IN ARCHITECTURE SURVEY

by Rosa Sheng, AIA, LEED AP^{BD+C} & Annelise Pitts, Assoc. AIA

AIA San Francisco and the Equity by Design Committee are pleased to announce the upcoming launch of the second Equity in Architecture Survey in March 2016. This project builds upon the inaugural survey conducted in 2014 that catalyzed a national movement for equitable practice in the profession. The key findings from the survey fueled the authorship, sponsorship and support of AIA Resolution 15-1 – Equity in Architecture at the National Convention in Atlanta – establishing the AIA National Commission on Equity in Architecture.

Equitable practice addresses the conditions under which architectural talent is developed and retained within the profession. It reflects the architecture profession's commitment to reflect the gender, racial, and ethnic diversity of U.S. society, and the principle that all individuals seeking careers in architecture should have access to educational and work environments that empower them to find success based on their individual needs. Equity is everyone's issue.

The 2016 Equity in Architecture Survey will seek to create a comprehensive national dataset detailing current positions and career experiences of architecture school graduates. The resulting research will focus on differential experiences of women and men as well as underrepresented racial and ethnic groups. We expect to provide insights into talent retention in firms by exploring pinch points that influence decisions to leave the profession as well as factors that promote satisfying and sustainable careers in architecture for all architectural professionals.

The survey will be open for a 5 week period by email to architects on February 29. On average, the online survey should take 15-20 minutes to complete. The Association of Collegiate Schools of Architecture will serve as research partner for the project, completing survey analysis from April to July 2016.

Key research goals/objectives for the 2016 Equity in Architecture Survey include:

- Compare the current positions and career experiences of female and male architecture school graduates nationwide, including both current architectural professionals and those who no longer practice architecture.
- Identify career pinch points associated with these experiences, highlighting ways in which women experience these career pinch points differently from their male counterparts.
- Highlight individual attitudes and behaviors, as well as employer-provided benefits and practices, that contribute to success in navigating these pinch points. Conversely, identify behaviors and practices that correlate with negative outcomes.

Project Background

In the United States, women represent about 50% of students enrolled in architecture programs, but only 18% of licensed architects. Place this disparity alongside the widely distributed Denise Scott Brown Pritzker Prize Petition, the success of *Lean In* by Facebook COO Sheryl Sandberg, the Australian Institute of Architects' recently approved *Gender Equity Policy* and continuing attrition of women architects in the profession, and there is a perfect storm: a climate restless for discussion about women's equitable representation and participation in the future of architectural practice.

The Equity in Architecture Research Project is an outcome of AIA San Francisco's 2012 and 2013 sold-out Missing 32% symposia. Formed from the desire for sustained discussion about equity in architectural practice, these events produced a commitment to change the status quo for both women and men by conducting additional research, publishing best practices, and fostering peer-to-peer accountability and collaboration among firms regionally and beyond. Of primary importance is attracting and retaining the profession's best talent pool by providing equitable conditions that empower individuals to succeed. .

Our Mission Statement:

Equity by Design is a call to action for both women and men to realize the goal of equitable practice, advance architecture, sustain the profession and communicate the value of design to society. Our mission is to understand the pinch points and promote the strategic execution of best practices in the recruitment, retention, and promotion of our profession's best talent at every level of architectural practice.

Our profession needs to reflect the diversity of the communities, stakeholders, and clients that it serves. We seek a synergistic approach that balances discovery through data collection and research, support of professional development through active learning (Learning Curriculum), and recognition. We are committed to creating a network of peers that collaborate, learn from each other and, as a result, accelerate their professional development. The attached summary describes our research project, explains how you can contribute and addresses frequently asked questions (FAQ) about participation.

The survey will be open for a 5 week period by email to architects on February 29. On average, the online survey should take 15-20 minutes to complete.

Frequently Asked Questions

What is the title of the overall project?

Equity in Architecture Survey 2016

What will the research survey project involve?

The Equity in Architecture Survey will collect the professional experiences, backgrounds, and aspirations of approximately 3,000 to 5,000 men and women who have graduated from architecture schools and practice in the United States. Parallel survey tracks are to be provided for the following:

- Individuals who are currently working in an architectural practice
- Individuals who have worked in an architectural practice in the past, but are currently employed in another profession (either in an aligned AEC field or not)
- Individuals who have worked in an architectural practice in the past, and who are either currently not employed, taking a career break or leave of absence.

Who are the researchers on the project?

Due to the sensitive nature of the information being collected, the selected researcher shall not be any person who will pursue admission to, is currently enrolled in an architectural program, or has graduated from affiliated programs with professional degrees related to architecture. Please see below for research team information.

What should participants expect?

Participants will complete a 15-20 minute online survey administered and secured by the research team. At the end of the online survey, participants can indicate their interest to be contacted by the research team for a follow up interview to their initial responses.

Where will the survey take place?

Participants can complete the online survey with a link provided in an official outreach email that will be forwarded by supporting professional organizations. Participants can take the survey wherever they choose, and at whatever time during the open survey period, from February 29, 2016 to April 8, 2016. Once the survey period is complete, no additional survey responses will be taken. Follow-up interviews will be scheduled at the participants' convenience.

Are there any risks based on involvement?

The research team will protect the anonymity of the respondents during the collection, analysis, and results phases. We do not foresee any risks based on involvement for either participants or firms given the confidentiality of the source data collected and rigorous protocol for statistical analysis being administered by our research team.

Are there any benefits based on involvement?

Survey respondents and interviewees will not be paid for their involvement. We expect the architectural community to benefit from increased understanding about the impact of recruitment, retention, and professional development practices on both women and men in architectural practice. Findings from the research will be shared with all participants and organizations in the form of infographics and a final report. Select organizations supporting the research will get a preview of the research results prior to release.

How will we maintain confidentiality and privacy, and ensure security of the data once collected and stored?

The research team will separate any names, usernames, and email addresses collected via the survey. Quotations from open-ended questions may be used in research publications, but never in a way that would specifically identify a participant. Upon request, we will provide verification of the researchers' procedures as endorsed by their Institution.

Confidentiality and Research Team Qualifications

The Association of Collegiate Schools of Architecture will serve as our research partner for this project, with Michael Monti, PhD, Hon.AIA, Executive Director, and Kendall Nicholson, EdD, Director of Research and Information. The ACSA has collected and visualized data about the architecture profession on its own and in partnership with other national organizations. Additional information on the research team and qualifications are available upon request.

Other Partners

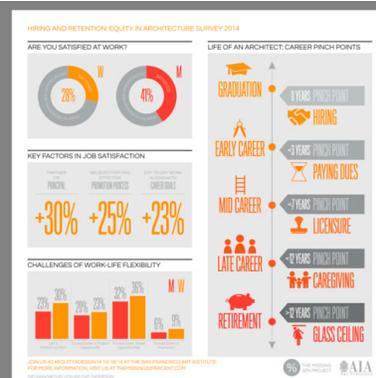
Participation in the upcoming study includes AIA National, NCARB, ACSA, NAAB, AIAS, and NOMA. The survey is funded through AIA SF's sustaining sponsorship program. For a full list of sponsors, please click [HERE](#).

The other partners of the Equity in Architecture research project include Atelier Cho Thompson for infographic data representation and Paul Ko, of LinkedIn for Interactive Infographics.

Got Pinch Points?

Take the Survey
March - April 2016
Equity in Architecture Survey

Learn More
www.eqxdesign.com



ARCHITECTURE IMPORTED FROM DETROIT

by Amanda Harrell Seyburn, Assoc. AIA

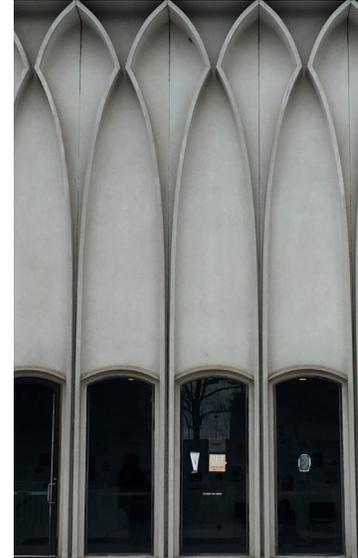
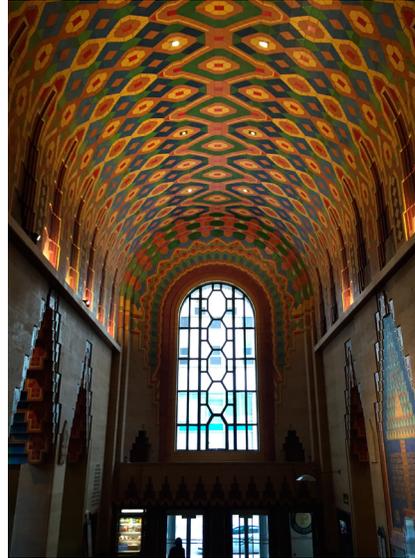
During the third quarter of the 2011 Super Bowl, one of the most talked about commercials of the game aired. To a pulsating beat, the rapper Eminem drives through the streets of Detroit; past its landmarks, public art, and iconic buildings arriving at the Fox Theater to a marquee stating “Keep Detroit Beautiful.” As a gospel choir sings, he utters, “This is the Motor City, this is what we do,”—sending shivers of pride across Detroit Metro.

Entirely filmed in Detroit, the Chrysler ad showed Detroit as Detroiters know it: for its grit as well as its beauty. And yet, people called fraud, unwilling to accept the presence of skyscrapers, civic buildings, and public art in Detroit. Shame on them, and the media that has for decades portrayed Detroit as completely blighted. Images of vacant relics dominating airtime rather than the success stories; buildings by Wirt Rowland, Albert Kahn, Minoru Yamasaki, and Eliel Saarinen. Detroit architects, much of whose incredible legacy of precedent setting art deco and modern architecture is at the core of the city’s revitalization hotspots: Downtown, Midtown, and New Center.

Downtown

Standing at the corner of W. Larned and W. Congress Street, surrounded by skyscrapers and whipping wind, one could mistake the locale for New York City, feeling the chill off the Hudson. But that’s not the case. This is Detroit, standing next to one of the most important art deco skyscrapers ever built. The Guardian building, designed by Wirt Rowland of Smith, Hinchman & Grylls in 1929, is 36 ornate stories of incredibly expressive brick, limestone, tile and terracotta. The inside, more lavish than out with its three-story vaulted ceiling and Michigan themed mural, is lush in Pewabic Pottery jewel stone mosaics.

Across from the Guardian Building are two more Wirt Rowland buildings. The Buhl Building, which rises 26 stories and precedes the Guardian Building by four years, is a mixture of Neo-Gothic and Romanesque. One of the best, and most accessible features, is the Griswold entrance set back in an arched entry with vaulted ceiling glistening in mosaic tiles. Just up the block is the Penobscot Building built just a year before the Guardian Building. Another art deco skyscraper, the building features an H-shape plan and 45 stories ascending to a ubiquitous spire. Decorative granite friezes and carvings adorn inside and out. Note the similarly arched entries, a Rowland trademark. All three designs feature Native American themes and sculptures.



Above Left: Pewabic Pottery Adorned Interior of Wirt Rowland's Guardian Building, 500 Griswold, Detroit. Photo by Amanda Harrell-Seyburn, Assoc. AIA.
Above Right: Gothic Arches Stretch Skyward on the Facade of Yamasaki's Helen L. DeRoy Auditorium, 5203 Cass, Detroit. Photo by Amanda Harrell-Seyburn, Associate AIA.

Next door to the Guardian is One Woodward Avenue, Minoru Yamasaki’s Detroit skyscraper with first floor lobby encased in glass. Built in 1963, the use of precast prestressed concrete panels and repetitious design is a forerunner to the World Trade Center buildings. One can almost see the initial design that led to the distinctive tritons of the 1973 buildings at One World Trade Center.

Midtown

Yamasaki really left his mark on Detroit’s Midtown. A neighborhood located directly north of downtown on Woodward Avenue, currently leading the city in revitalization thanks to a legacy of great buildings and tenacity. Proximity to cultural institutions such as the Detroit Institute of Arts by Paul Philippe Cret and new addition by Michael Graves, Detroit Public Library by Cass Gilbert, and Wayne State University has been a catalyst.

Yamasaki’s international style building collection at Wayne State University was pivotal in his career. Here one can see Yamasaki beginning to experiment with the ornamentation, light, and shadow he was known for—bringing international recognition to the young Yamasaki. The McGregor Memorial Conference Center was the first. Completed in 1958, the conference center is raised on a platform above street level and overlooks a sculpture court and pool.

Across from MacGregor Memorial Conference Center is Yamasaki's College of Education Building. Constructed in 1960, it is the second of four buildings that was set on a platform with deep-set windows. Legend has it that Yamasaki placed a little bride and groom atop the model of this building and often referred to it as the "wedding cake" when he presented it to the university board.

The Helen L. DeRoy Auditorium and Prentis Buildings were completed in 1964 as a two-building complex. The striking Helen L. DeRoy Auditorium is a single story jewel box of a building surrounded by a reflecting pool moat with access to the entrances across pedestrian bridges. Adjacent is the Prentis Building in its three story steel frame glory with thin columns supporting the structure clad in cast concrete terminating in a finial.

New Center

The northern commercial hub of the city of Detroit, New Center, was developed by the Fisher brothers of Fisher Body in the 1920s. At its center is the Fisher Building, built in 1929 and designed by Albert Kahn. This art deco masterpiece is 30 stories high complete with spire. This office building also includes the Fisher Theater, a venue known for its Aztec and Mayan inspired motifs. The building's inside is breathtaking—totally opulent with a three-story vaulted lobby of marble, glistening in gilded ornamentation. Go ahead; stand in the center of the lobby and gaze upward, everyone does.

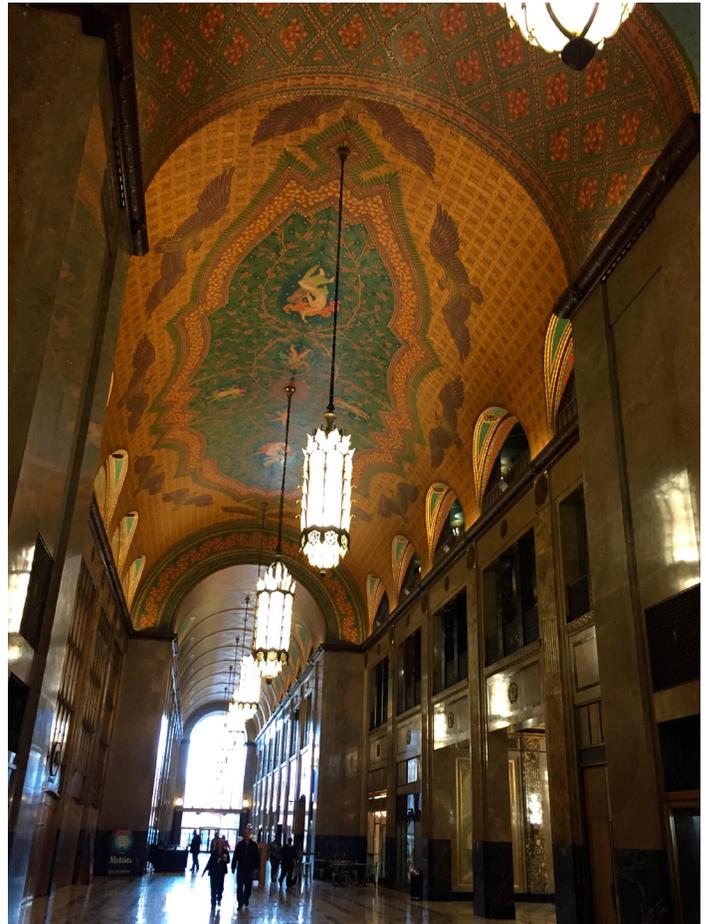
After taking in the Fisher Building, travel at street level or via the underground pedestrian tunnel, to take a moment to appreciate the Albert Kahn Building next door at the corner of 2nd Avenue and Lothrop Rd. It was built in 1930 by the Fisher Brothers and designed by Albert Kahn. Architecturally similar to the Fisher Building, the Albert Kahn is a ten story office building connected to the Fisher Building via underground tunnel. Today the Albert Kahn Building is home to Albert Kahn and Associates.

Cranbrook

Located in the northern suburbs of Detroit, on the same Woodward Avenue Corridor that Downtown, Midtown, and New Center straddle, Eliel Saarinen designed the inspiring campus of Cranbrook in the 1940s. Cranbrook, an educational institution renowned for its architecture, includes the Cranbrook Schools, Academy of Art, Art Museum, and House & Gardens. Eliel Saarinen's modernist vision is felt in the buildings and vistas as well as the smallest details of patterned pathways.

The Cranbrook Art Museum, built in 1942, is a Saarinen masterpiece at the center of the Art Academy campus with its iconic peristyle steps that backdrop to the sculpture pool and Orpheus fountain. The building houses an epic art collection and changing exhibitions—it's quite possibly one of the most transcendental places on earth.

From golden age skyscrapers to the serenity of Cranbrook, Detroit's beauty is in its architecture and also its people and possibilities. As Detroit eclipses its media image and revitalization swells around these architectural icons they will no longer be Detroit's best kept secret, hidden in plain sight. ■



Above: Breathtaking Lobby Inside Albert Kahn's Fisher Building, 3011 W. Grand Avenue, Detroit. Photo by Amanda Harrell-Seyburn, Associate AIA

IMPACT DETROIT AS CATALYTIC CONVERTER

by Monica Chadha and Virginia Stanard. Foreword by Ceara O'Leary.

This article is courtesy of the American Architectural Foundation

The Detroit Collaborative Design Center (DCDC) is a multi-disciplinary, nonprofit architecture and urban design firm at the University of Detroit Mercy School of Architecture dedicated to creating sustainable spaces and communities through quality design and the collaborative process. For eighteen months in 2013 and 2014, DCDC ran a pop-up community storefront along Detroit's historic Avenue of Fashion. The Livernois Community Storefront contributed to a collection of initiatives and individuals focused on the revitalization of Livernois Avenue, which is ongoing. This article was first published in 2013 and details the objectives and successes of the Storefront as a community space that supported local business and public life. It also speaks to the larger goals of a DCDC initiative called Impact Detroit, which focuses on collaborative cross-sector solutions to community development needs in the built environment. At Grassroots 2016, DCDC's Executive Director Dan Pitera will help lead a workshop on design and public participation that will address many of the ideas inherent to Impact Detroit.

— Ceara O'Leary, Senior Designer, DCDC

Impact Detroit—a new interdisciplinary initiative realized through the Detroit Collaborative Design Center (DCDC) at the University of Detroit Mercy School of Architecture—comes out of the fact that architects and designers cannot address community needs in isolation. In 2011, we had the unique opportunity to create Impact Detroit as an organization that could develop an interdisciplinary approach to improving the built environment.

Through the current evolution of public interest design as discussed in the recent AIA Latrobe Report, *Wisdom from the Field: Public Interest Architecture in Practice*, the practice of architecture is broadening. Architects are looking to address the needs of the general public, particularly in under-served neighborhoods, and see their work as part of a holistic approach to community development. Impact Detroit partners with community organizations, design experts, civic leaders, and residents to pursue the goals of public interest design—a human-centered approach to design that considers social, economic, and environmental realities and is fueled by the active participation of the public. Additionally, we seek to formalize these relationships by bringing together people and organizations from different disciplines early on in community-driven initiatives and for a longer period of time. This approach develops a continuum of experiences that builds local capacity and contrasts the practice of hiring consultants to work intermittently on projects.

Another challenge with long-term community initiatives is precisely that—they are long term. When these initiatives are planning-driven, they tend to look towards two, five, and ten-year goals. Through our research and feedback from the community, we have found that there needs to be implementable strategies early on and often. In other words, robust planning and immediate change do not stand at odds with each other. People want to see results and progress throughout the process, and proper planning that is also open to community involvement makes room for these visual milestones. This is very much in line with the lighter, quicker, cheaper approach to placemaking that is taking place all over the country.

One of the many forms of placemaking is the emergence of “pop-ups.” Recently, Detroit has become a hub for these temporary activations of space. Pop-ups provide the opportunity for existing and emerging enterprises to test new markets in neighborhoods, where the storefronts would otherwise remain vacant. In Detroit, these efforts have spanned the city and can last anywhere from a week to several months. Organizations such as the Detroit Economic Growth Corporation have been fostering business and social enterprises by utilizing these pop-ups to cultivate the community's vision and goals and to learn more about its economic potential.

Our most recent project has been facilitating and implementing initiatives along the Livernois Avenue Corridor. Through its Livernois Community Storefront project, Impact Detroit has developed and utilized strategies to promote a sense of community and a connection to place by activating a vacant retail space along a historic, yet struggling commercial corridor. Livernois Corridor boasts a rich musical legacy dating back to 1933, with Baker's Keyboard Lounge, America's oldest operating jazz club, anchoring the Avenue. Historically known as the Avenue of Fashion, from the 1950s to the 1970s, Livernois Avenue was one of the top regional destinations for shopping. However, since the 1970s, the area's decline has contributed to high vacancy along the corridor and retail leakage into the surrounding suburbs. To address these concerns, local leaders partnered with the Urban Land Institute in 2011 to develop *Reviving Livernois Avenue as a Thriving Urban Main Street*, a study that inspired the formation of the Livernois Working Group, which serves to coordinate efforts and connect projects to partners.

The Livernois Community Storefront

Today on Detroit's Avenue of Fashion, a new summertime pop-up beckons passersby with its bold, yellow invitation: LIVERNOIS COMMUNITY STOREFRONT. The storefront is the latest in Detroit's temporary pop-up movement, but the difference here, at least for now, is that nothing is for sale. Instead, this vacant storefront serves as a community hub showcasing local business

Immediately Below: Mapping Detroit. Image courtesy of Detroit Future City.
Bottom: Light Up Livernois at Night. Image courtesy of Revolve Detroit



and culture. On any given day in the Storefront, one might encounter a neighborhood association meeting, an event hosted by the Extra Mile Playwrights Group to collect oral histories of the area, or a Livernois SOUP fundraiser for a local neighborhood project. In June alone, over 800 people stopped by the Livernois Community Storefront to participate in a conversation or attend an event.

Catalytic projects such as the Livernois Community Storefront represent a layered and collaborative approach by partners and investments that are essential to placemaking efforts in Detroit today. A myriad of people, projects, and plans have led to the Storefront project. Namely, the recent façade improvements guided by the University Commons Organization; the forthcoming Livernois Streetscape Enhancement Project; Hatch Detroit's new citywide neighborhood retail initiative, which will provide opportunities for Livernois entrepreneurs to grow by using approaches such as "crowd entrepreneurship" to help develop neighborhood retail; and other community-driven opportunities.

The Launch

Impact Detroit has been involved in these efforts since the early stages, and out of these interactions grew the idea to focus our efforts on the Livernois Corridor. In close collaboration with REVOLVE Detroit, the neighborhood retail initiative of the Detroit Economic Growth Corporation, and Challenge Detroit, a professional development program where young professionals live, work, play, and give in metro Detroit for one year, Impact Detroit launched the Livernois Community Storefront project in 2013 with a two-day program. It opened on May 31st with a *Light Up Livernois* community event featuring a fashion show of local retailers as well as music and art. Saturday events included yoga and pottery classes, a theater performance and fashion workshop, food from local vendors, and the Livernois Community Parade. Importantly, many of the participating vendors such as Treats by Angelique were interested in starting a business on Livernois, and the weekend event provided an opportunity to showcase their work while celebrating local culture and marketing the area to new and infrequent audiences.



The work that Impact Detroit is doing in the Livernois Corridor will extend over a minimum of three years, which is critical. Our approach is that the work evolves from the ground up and over time in order to build relationships and meet the needs of the community. We seek to avoid situations where professionals are brought in intermittently for a single phase of the work. This approach is also utilized in our ongoing efforts to support the local College Core Block Club as well as the University Commons Organization, whose mission it is to improve the physical and economic character of the Livernois/McNichols Corridors. University Commons and local businesses have also been integral partners in the Livernois Community Storefront project. Other local partners include the University of Detroit Mercy, Marygrove College, and neighborhood organizations.

How else is this pop-up environment different than the others? Often times, the preparation for a pop-up space is concealed until a surprise reveal, but the doors to the Livernois Community Storefront have been open throughout the entire pop-up process, encouraging an atmosphere of continuous public engagement. Here, visitors are drawn inside by the creatively designed wall map of the neighborhood, the community bulletin board, or the art gallery. Many long conversations with passersby have begun with, "What's going on here?" "Can I hang up my flyer on your bulletin board?" "Is a business going in here soon?" or the nostalgic statement, "I remember when..."

Many have also had ideas about what should happen in the space, both short and long term. Thoughtful arts and culture-related programming that appeals to a range of age groups has been critical to the Storefront's success. Following the *Light Up Livernois* event, the Storefront has become a place for the community to meet, to host events, and to plan for the Corridor's future.



Above and Top: Pottery workshop and fashion workshop at Light Up Livernois. Images courtesy of DCDC
 Opposite Page: View of Community Map of the Livernois Corridor. Image courtesy of DCDC



Plug-in and Pop-up

By opening up the pop-up process and weaving arts and culture into the effort, Impact Detroit has reached more people in more varied and meaningful ways. The Livernois Community Storefront project has become a means for civic engagement, sparking residents to imagine possibilities for the space and Corridor that reflect their concerns and values, as well as a catalyst for action in a city where many have planning fatigue. The Livernois Community Storefront disrupts a pattern of inaction and is a manifestation of change people can see immediately. It offers motivation and provides hope.

REVOLVE Detroit further built on this momentum with a \$200,000 grant from ArtPlace, a national collaboration for creative placemaking, to further utilize the arts as a catalyst for community and economic revitalization on Livernois. REVOLVE activated ten vacant storefronts and public spaces by matching local and national designers and artists with local university students, residents, and entrepreneurs to create temporary and permanent installations in these spaces. The community had an

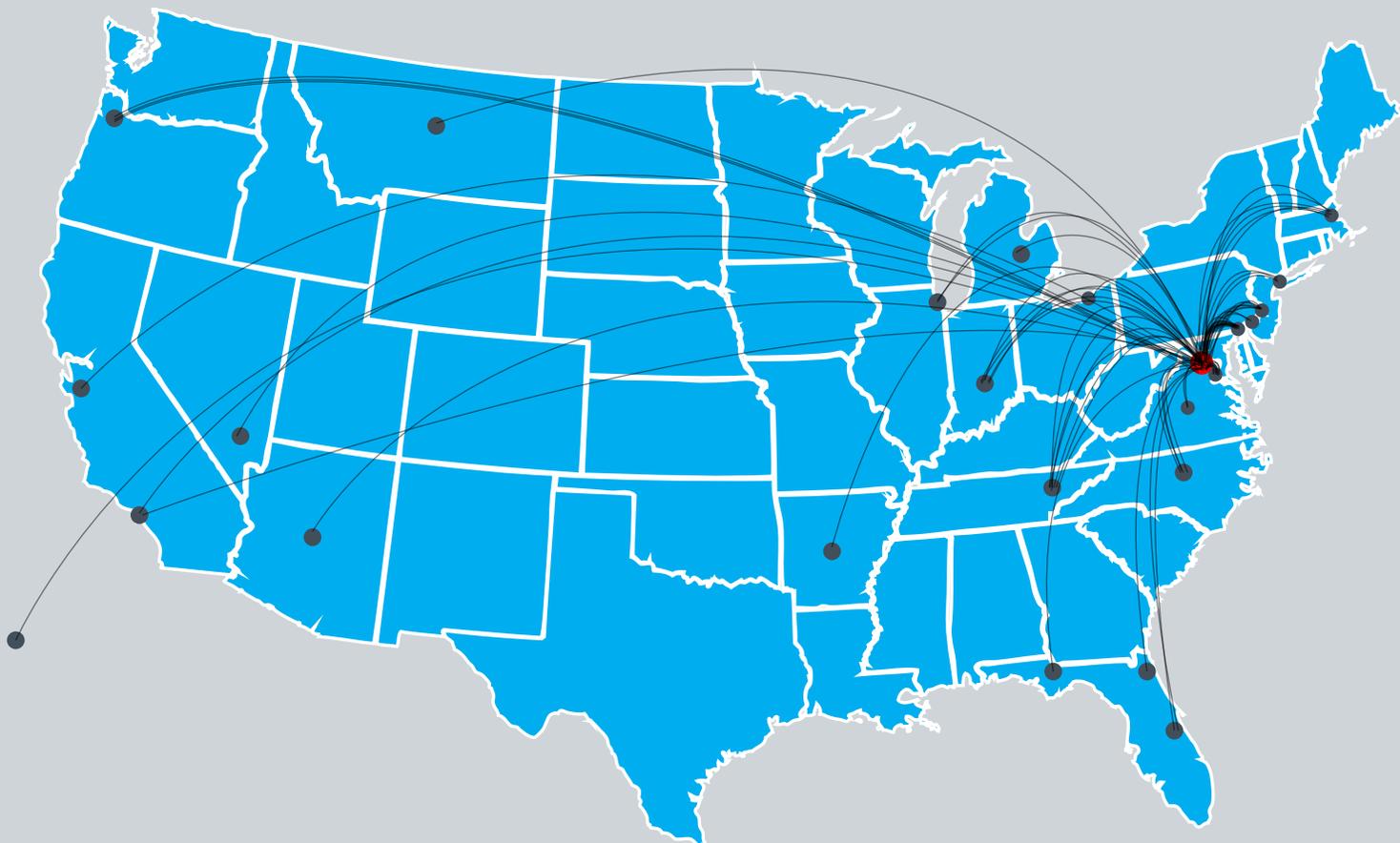
opportunity to weigh in on the proposals at the Community Gallery event held at the Storefront. The activation of the spaces culminated in Light Up Livernois: Detroit Design Festival, the Detroit Design Festival's inaugural event on the Livernois Corridor on September 20th. Going forward, the Storefront's success will depend on local management for programming, staffing, and funding—perhaps led by University Commons or another community development entity. There also needs to be a strategy in place to sustain the projects and businesses along the Corridor, extending beyond these initial activations.

What will be the impact of the Livernois Community Storefront on the community and on the larger trend of pop-ups? It is that thoughtful, collaborative, and temporary actions can lead to the making of lasting and meaningful places through innovative and creative approaches to partnerships, programming, community engagement, and design. The Livernois Community Storefront exemplifies what is possible when a community plugs-in and pops-up. ■

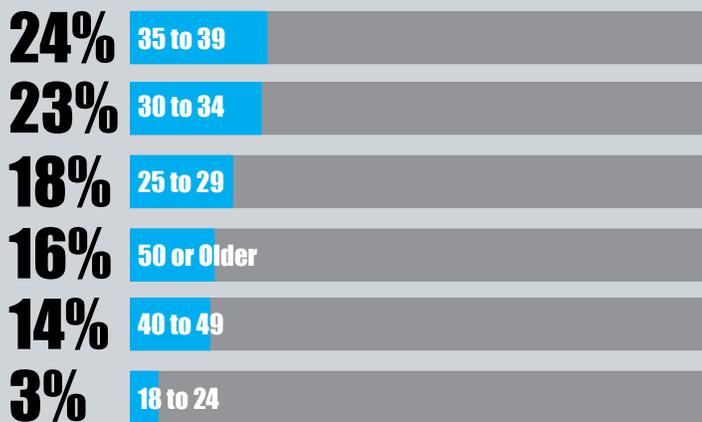


HOW DO YOU DIGITALLY ENGAGE?

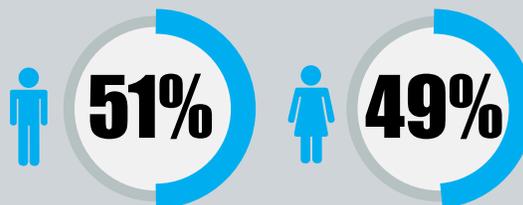
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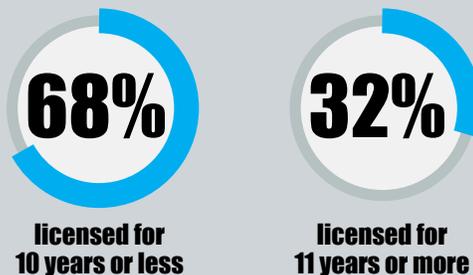
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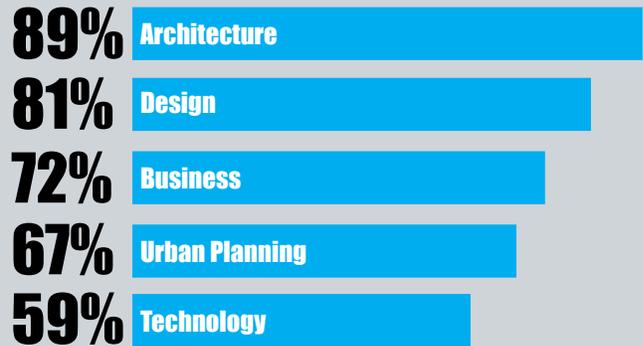
how long have you been licensed for?



what type of stories do you read?



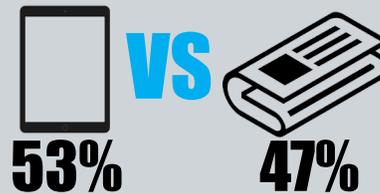
what do you typically read about?



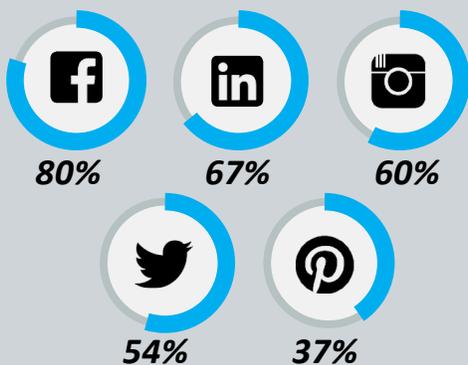
which device do you use for digital media?



do you read print publications or web publications?



what social media platform do you use?



what content do you share the most?



what do you use social networks for?



how do you engage in social media?



MY CITY LISTENS

THE LOOK UP FILM CHALLENGE WINNER

by Ian Merker, AIA. Foreword by Peter Exley, FAIA. Sidebar Q & A with Robert Ivy, FAIA

The quest to precipitate Monday morning water cooler conversations on the topic of architecture has long frustrated the architect. AIA's recent launch of the #ilookup public awareness campaign begins to rectify that from within the profession as never before.

An initial film capitalizing on our imaginative dexterity and capacity to look up was launched via social media, digital marketing, broadcast and print advertising in early 2015. The follow up, introduced at Convention in Atlanta, tells the story of architect Chris Downey, AIA, who lost his sight in 2008; Downey demonstrates his vision, and that of all architects, to engage, collaborate and make positive change in our communities. It's a magnificent and uplifting narrative on the power and impact of architecture.

The subsequent Look Up Film Challenge, a contest open to all AIA members, invited architects to tell the stories of our projects and communities through our eyes. It's a shrewd tactic leveraging our natural capacity to tell stories of building, place and the impact they have on the health and well-being of our communities. The Film Challenge firmly puts the opportunity to tell our tales in our hands - the AIA member. The winning film, *My City Listens*, by architect Soha Momeni, and filmmaker Andrew Jeric, is the poetic reflection of a young woman looking up to her city and the buildings that define it. Alongside thirty or so other entries (13 finalists available to view [HERE](#)), architects collectively demonstrate our passion, skills and storytelling abilities across a spectacular range of relevant and topical issues in the built environment. It makes for compelling and entertaining viewing.

As architects, we are determined, ambitious and imaginative; we possess tools and skills that heighten our efficiency and proficiency to tell stories, and share them widely. The Film Challenge is a great provocation to get us to tell our stories and nudge the conversation of architecture into the popular lexicon, around the water cooler.

- Peter Exley, FAIA

The Grand Prize winners of the Look Up Film Challenge, Soha Momeni and Andrew Jeric created an inspiring film with an unlikely group of friends.

Soha graduated from the University of Southern California in 2014. She currently works with CO Architects in Los Angeles, the 2014 AIA California Council Firm of the Year, and is working on a medical school in Tucson.

Andrew joined us from a passenger van heading to Silicon Valley for a film shoot. He recently completed a documentary, commercials for Sony, Crystal Cruises and SanDisk, is writing a feature film, and filming another feature in China. He also graduated from USC, in the school of Cinematic Arts.

IM: How did you develop the idea for the film?

SM: When we first came up with the idea to do the film, I didn't come up with this particular story. To be honest, it was Andrew's background that helped us choose the right story.

AJ: We ended up brainstorming some ideas. When it comes to architecture, it seemed very limiting as a form in terms of telling a story, but once you get beyond the surface it was easy to start throwing ideas out there. We brainstormed about famous L.A. landmarks and thought that wasn't very stimulating. Then I asked Soha what was interesting to her and how she got into architecture. Her story was unique in that she finds personalities in inanimate objects.

Think of Pixar films where they make lamps come to life with full personalities- Soha does the same thing with buildings. They really become friends and an emotional counterpart for her. After talking about it we said, well, that's the story!

IM: How do you express a friendship between a building and a person?

AJ: Her story is one of a foreigner coming to a foreign land, not knowing a lot of people, feeling isolated, and finding love, comfort and meaning in her surroundings. It's about Soha, but also about what it's like to be alone in a place, looking and finding meaning in the world around you.

What advice do you have for the architect, with no video experience, who wants to participate in the release of the second edition?

Partner with filmmakers that have a true appreciation for design, and throughout the filmmaking process: always be mindful of how to portray your work in terms of solving real-world problems. Consider how to tell the story through characters, whether they be people or your buildings.

Here is my closest friend Always comforting, lending an ear ...she's all grace



IM: Blade Runner comes to mind as the world of complicated design becoming a character.

AJ: That is true as a comparison to a fully realized film. The character in that film is alone, wandering the landscape. I've lived in L.A. for 9 years and rarely thought about the architecture; where Soha has always thought it was interesting. People look down or straight ahead. Once I finally started looking up, I started seeing what she sees. This film is about looking through her eyes.

IM: What have you seen in your life? What brought you into an interest in architecture?

SM: I had no idea that architecture would be as creative as it is. I feel I chose the right school for my Bachelors'- they were thinking completely outside the box. In our first year of studio, we were asked to bring a poem or painting to study, not necessarily buildings. We learned that everything can be architecture-literature, movies, etc. We had a project where we were asked to record how a place sounds. We were told that architecture is creating space, not buildings. That made me look at architecture from other perspectives. Then I did an Art History Master's in Iran, where I got a chance to study how artists such as painters look at architecture in their works. USC was obviously a different experience and then I had the opportunity to work with great designers, such as Larry Scarpa.

IM: Why did you choose to remain in Los Angeles?

SM: L.A. became the perfect place to practice architecture because the firms are really different from each other the same way that schools are different. The ways the graduates interact in those firms makes each office a different style to work with.

IM: Are you able to use that remedial breakdown from academia in your current work?

SM: Interpreting art, sound, sculpture into a more tangible design informs my design. It brings some tangible feeling through how you touch materials. It makes the senses more powerful in me.

AJ: The buildings talk to her. As a filmmaker, my job is to tell stories about people, and what fascinates me is telling that story about how buildings are people. There are things that have meaning and purpose, are intelligent and thoughtful.

IM: How do you take something that is described as an inanimate object and animate it though film?

AJ: One way is through perspective. It's hard to just take a building, shoot it, and make it feel alive. In that way, the perspective is just a photograph or a landscape. You have to tie it to the people. We made the buildings come to life from the point of view of the people. We had our protagonist who is our viewer, who maybe doesn't look up every day, and when they finally do, they realize there is this glorious world around them. Then as the story unfolds, we made sure to stick to that point of view. We didn't start taking shots from rooftops or anything like that- it was a thoughtful approach to angle the shots like what a person would see as they walked down the street.

SM: Andrew really captured the way that buildings interact with people. There were buildings we couldn't enter and they were built right up to the street line, like the Eastern Columbia Building, or the California Department of Transportation, where you can enter the plaza and wander around.

IM: What were the technical aspects of the project? How did you assemble the team?

SM: My friend Mahdis [Aliasgardi] and I wrote the narration together. She made it more fluid in Farsi, she writes very well. She's actually an architectural lighting designer in Madrid. Azadeh [Eftekhari] was a friend of a friend. She's also working in architecture. Our friend Maryam Zahedi Banan has a deep voice that everybody liked for the film.

AJ: We picked the right time of day, we scouted the buildings, thinking of which ones we wanted to show and from which angle. We wanted to find the right point of view and stick with it, so that anybody, on any given day can see exactly what we showed you.

How does the film challenge portion fit into the larger strategy of the PR campaign?

We thought it was an ideal extension of the #ilookup campaign and a unique opportunity for architects to collaborate with filmmakers to showcase, in a very visual and relatable way, the inspiring work that architects do in their everyday lives. We also wanted architects to be part of the story-telling exercise – to use their first-hand experience in addressing critical real-world challenges and create a narrative through a more dimensional visual medium that can help generate greater awareness for their work.

How important is video as a storytelling medium for architecture? Is it a natural progression that should be the dominant avenue or is it complementary to other graphic media, i.e. photography, renderings, sketches when communicating value?

It is absolutely a natural progression, but in a complementary fashion to other forms of media. Sketches, renderings and photography are all excellent means that help shape the visual storytelling of a design through its various phases. Video can then bring that all to life in a more immersive and three-dimensional way. The script and narration can also help to take away some of the mystery of the design process, and help clients and the general public gain a greater understanding of the work that architects do and for their influence on how buildings come together.



IM: Is that something you do for every project?

AJ: I try to approach every project with a very specific language that is designed with our other creative partners. You do your best, sometimes under difficult circumstances, to keep that language intact.

IM: Is the spoken language of the narration a part of the design?

AJ: Soha was the genesis of using Farsi, her native language. It's not just about Soha, though. It could be anybody coming from any foreign land. We thought it was best to represent that in its purest form. Farsi is an absolutely stunning language.

SM: It's the way the story was originally told to Andrew, so we decided to be honest and share it that way.

AJ: When we tried to translate the beauty of what was said in Farsi, it became clunky and lost a lot of the magic. It's a reinterpretation, rather than an exact translation.

IM: Did you have the opportunity to capture the buildings in different types of weather? The wind is really moving through the plaza at Caltrans.

AJ: It was a weeklong process from start to finish. When we filmed, it was kind of windy and chilly. We didn't have permits. It was just me, Soha and our actress [Azadeh]; no other crew.

IM: Is there any way that you focused on expressing the value of architecture in particular?

AJ: The project is ultimately for a brand. We just thought of it as a creative outlet, not necessarily looking at the goals of the ilookup campaign. I've done marketing and advertising projects before, but for this project, we didn't really think about what AIA would do with it. Our only limitation was the runtime, and making people more aware of their surroundings.

SM: All I thought was that the AIA wanted to make people aware of how architecture works- a public awareness project. I think we captured that by showing the ways that buildings interact with people. We considered showing an architect talking about their building, but decided another film can do that. ■

THE WINNERS



ARCHISPEAK

AN INTERVIEW WITH THE CREATORS OF ARCHISPEAK

by Lora Teagarden, AIA

This issue of CONNECTION has a focus on media and how the architecture profession is reaching the three primary audience segments: other architects, the public and our clients. The following is a conversation with the creators of the podcast *Archispeak*, which is geared primarily to an audience within the profession. Lora Teagarden, PR director for the YAF, flexing her media fluency, conducted the interview entirely through iMessage. The initials of the responders represent the three co-founders of the podcast, Cormac Phalen (CP), Neal Pann (NP), and Evan Troxel (ET) and our interviewer was Lora Teagarden (LT)

LT Who put the connections together for the podcast? If I remember correctly, you hadn't all met each other before you started.

CP: Neal, Evan and I were all connections on Twitter prior to the inception of the podcast. The podcast was an idea Neal had prior to coming to the AIA National Convention in DC. The first night he pitched the idea to me at dinner. I said "sounds cool", but never thought anything would come out of it. I assumed he would have a similar conversation with Evan and then one day he inboxed us and asked if we were ready to do this. Evan and I didn't meet until AIACON 2015 in Atlanta and by that time we had been doing the show for 2 yrs.

ET: I remember it differently. The DC stuff all happened as stated, but I wasn't aware of any of it. On Twitter one day, Neal and Cormac were going back and forth and I said they should start a podcast. Then they said we all should start one. I said OK because I had secretly wanted to do a podcast. So here we are.

NP: Evan and I met before Cormac and I did at AIACON12 in DC. I wanted to get into podcasting, but didn't want to create another Apple focused one, so I thought I should create something based on architecture. After some time of somewhat joking about it via Twitter, I put it out there that we should just do it. We tried our first recording in October of 2012 and did at least three before recording our 4th, releasing it as our show.

With not everyone having met before you started, did that make it harder to figure out the personality mesh (or podcast process in general)? Or did the rapport of banter on Twitter break those barriers?

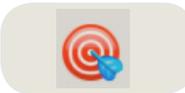
NP: We sort of knew each other already through Twitter, but it was awkward at first. Other than Evan, neither Cormac nor I had been through the recording process or knew the software and equipment required. Evan has really helped us with the quality of the show and setting up our systems for optimal recording quality.

ET: Honestly I didn't care that we had never met in person. It was just going to be a fun, different experience. That's something I try to do all the time - diversify my adventures and experiences.

LT What was your hope at the beginning? A creative outlet? Mentoring others/sharing knowledge? Business-oriented?

NP: My hope was to get into podcasting and to share my knowledge and experience in a different way than being a mentor. It was not business oriented! Though it has become that and I'm happy it has. I've learned a lot about the business side of producing a show and from my very knowledgeable co-hosts who know way more about architecture than me.

ET: My hope for the show was to be authentic about what it's like working in the profession, beyond the polished exterior. We all know it's not perfect, so we wanted to portray it as it really is. Sometimes good, sometimes bad, sometimes exciting and invigorating and sometimes incredibly difficult and frustrating. It's something I wish I had heard earlier in my life.



LT You trend more towards a practical approach vs a high design, high brow editorial. It seems to play very well with the listeners.

NP: We don't speak like that, so we couldn't do a "high brow" editorial show even if we tried. We're doing what we do best and that is to cut through what the Architectural Illuminati and others are so good at with regards to the constant "archispeak". We're appealing to the other 90% of the architects out there.

LT What's the demographic of your listeners? Age? Mostly architects?

NP: Last I checked, our audience demographic of approximately 5,000 listeners breaks down to 68% male, 32% female, 44% falling between the ages of 25-34, and a majority identified as "Technophiles".

LT Do you think your demographics are fellow professionals?

NP: I'd guess most of our listeners are fellow professionals, though recently my 8 yr old daughter has expressed interest in listening.

LT How'd you handle that? I feel like it would impact some of your responses in the conversations?

NP: She's started listening to our previous episodes. We say what we want on the show and don't really hold anything back. For good or ill, our opinions are out there for all to hear.

LT Neal, was there a reason you reached out to Evan and Cormac to do the podcast? Why not just on your own? Does it functionally help having 3 on the team?

NP: I wanted the show to be a conversation, not just myself preaching from off a soapbox. Having 3 sure makes editing tough, but for now Evan handles that. I also needed some help figuring out how to make this all happen. Getting some help and having others to collaborate with has made the show better than I ever thought possible.

LT At 79 episodes, you seem to have hit podcasting at just the right moment. You have a solid foundation right as it's becoming very popular. Do you think there's something about architecture that lends itself to podcasting?

NP: I don't think there's enough people talking about architecture, especially the everyday issues and experiences most of us deal with. As visual as our practice is, architecture is far more complicated than design and what we learned in the design studio. Talking about those things is what Archispeak endeavors to assist everyone with.

ET: We get a lot of mail from listeners that simply says they just like having the show run in the background because it makes them feel like they are either back in school or working in a larger office. They are usually in small practices of their own and it's just too quiet in their studio.

CP: "It is an ancient need to be told in stories." - Alan Rickman. If the passion is there, regardless of profession, the stories can be very captivating. I think what is different about our podcast is that it's not just about the building or just about the architect. It's about the stories.

ET: I would not assume it needs to be more visual. It's a communication medium that is easier than writing, expresses emotion more clearly, and lends itself to authenticity because of the in-the-moment nature. It gives our audience a way to participate in architecture (or the conversation) that can be consumed anywhere. The biggest downside is that it's not really indexable for search, so our show notes play a big part in that. I've pretty much replaced my blogging with this medium now.

CP: I'll agree with Evan on that. As much as I would like to write - I do enjoy it - I just don't have time for everything. Something has to give and it tends to be writing.

LT You covered the future of architecture in episode 74. What's your forecast for how architects will consume or use media going forward? How do you see it evolving in personal and professional use?

ET: I think it will be much more interactive with the ability to drill deeper into multiple layers. Tools like Tableau and Microsoft's Power BI are leading the way in data visualization and our ability to separate out larger sets to be more specific when we need it. It's the same thing in BIM - the info is (or should be) there if you know where to look for it. We will be able to open data sets from the web and ask it questions (through voice commands) and it will be presented in interesting, graphical ways. It will be much more of a living document mentality - i.e. Wikipedia. ■

ARCHITECTURE ON INSTAGRAM

THE SOCIAL NETWORK TO SHARE THE STORY OF ARCHITECTURE

by @insta_gann05 & @georgegiii

When Instagram launched in 2010, few could have predicted the impact a mobile photo sharing platform would have on digital interaction. Since the beginning, Instagram's CEO and co-founder, Kevin Systrom has "focused on simplicity and inspiring creativity through solving problems with thoughtful product design. As a result, Instagram has become the home for visual storytelling for everyone from celebrities, newsrooms and brands, to teens, musicians and anyone with a creative passion." Architects were not explicitly recognized, but the creatively passionate architectural community has an ever expanding presence on the platform.

Architects may never become a significant group of the over 400 million users. As inherently visual thinkers, learners, and communicators, the power of a photocentric social network to architects is obvious. Buildings are captured and documented by drawings and photographs. Like the rest of the world, architects started on Facebook and Twitter, unknowingly waiting for Instagram's fully image-based platform. The entire experience is designed around images; it has a vast audience and tools with which to engage that audience. Its success is the result of constraints. Whereas other social media platforms treat images as one among a wide array of shareable content, Instagram organizes all shareable information around images.

The audience of Instagram is vast, from millennials to baby boomers. Generally, their exposure to architectural content is dependent on the use of hashtags. A hashtag is a way to identify and catalog a photo. The American Institute of Architects deployed hashtags on Instagram as a tool to communicate the value of architecture. In the spring of 2015, the AIA launched the "I Look Up" campaign which relied heavily on the use of *#ilookup*, which now catalogs some thirteen thousand posts.

Profiles vary widely by user and content. Even casual users have strong attitudes towards content, for example: selfie versus no selfie. Perusing the accounts of major players in the architecture and design world reveals specific typologies: individuals, firms, media, and institutions. Content was slightly harder to place into broad categories; some feeds did not fit any of the categories, while others mediated among them. The following is a series of case studies that attempt to draw conclusions regarding the merit of each content type.

Individual

Iwan Baan, the most wanted photographer in architecture, is a good example of the narrative personal account. With no design firm, publication, or institution behind him, his feed mirrors his daily encounters with his built environment. While by no means an 'average joe or jane' posting pictures of architecture, he is certainly posting a visual diary. Iwan is just one of an enormous population of professional and amateur architectural photographers posting meaningful interactions with their built environment.

Some profiles are the de-facto face of their firm, while still solidly representing an individual. A current rock star of the architecture scene, Bjarke Ingels' personal Instagram also serves as the face of his firm, Bjarke Ingels Group. The content is solely narrative, detailing Bjarke's travels around the world and only occasionally one of the firm's works. It is clearly not a portfolio of curated images of the firm's work. This strategy is only reinforced by the presence of BIG Partner Kai-Uwe Bergmann's personal and narrative Instagram. While the firm does have an official Instagram, it is generally unused. Perhaps it was quickly realized that the success of Bjarke's personal account would always outpace the firm.

Firm

Skidmore, Owings & Merrill has the epitome of the curated portfolio. The stream is full of flashy renderings, models, and completed works. It makes no attempt at personality. The feed is essentially an extension of the portfolio page of the firm's website. While these profiles extend the benefits of a firm's portfolio to a wider audience, they fail to engage Instagram's users as more narrative streams accomplish.

SHoP Architects has a lively account that bridges the portfolio and narrative. Any reference to their work is through the lens of an individual's experience, giving an exciting behind-the-scenes look at what is happening in SHoP's office. They have also embraced the hashtag, as they appear to have invented *#archmodelmonday*. The tag is slowly gaining popularity among other users, with over 500 posts.

Individual

@iwanbaan @bjarkeingels @kaiuwebergmann

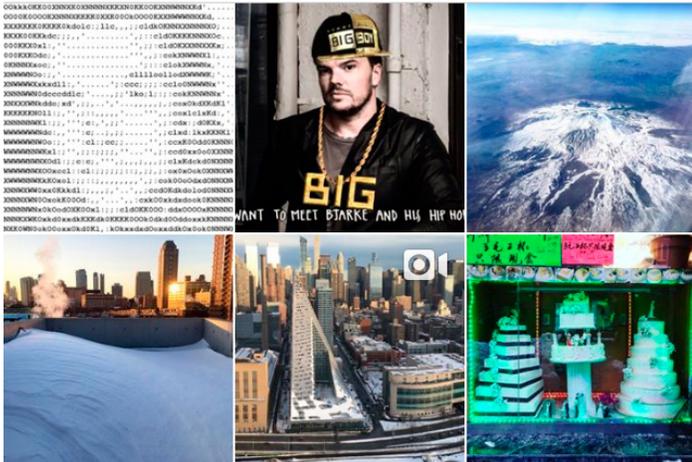
Firm

@skidmoreowingsmerrill @shoparchitects

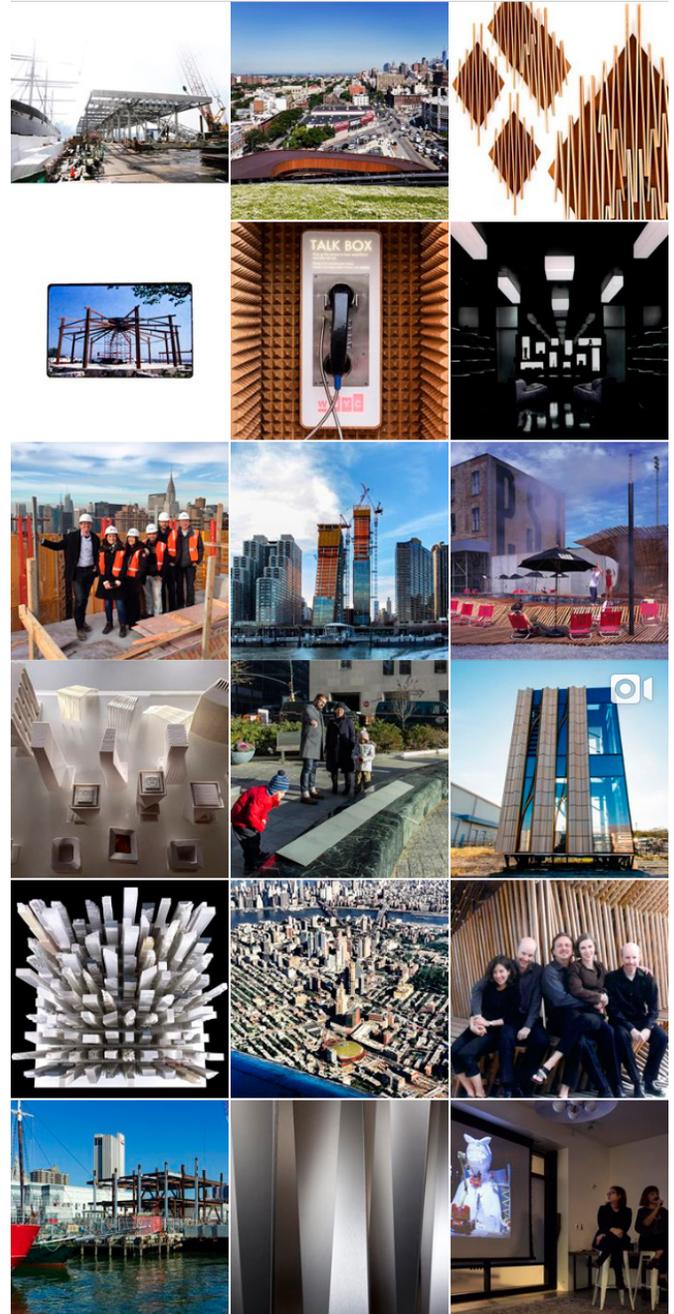
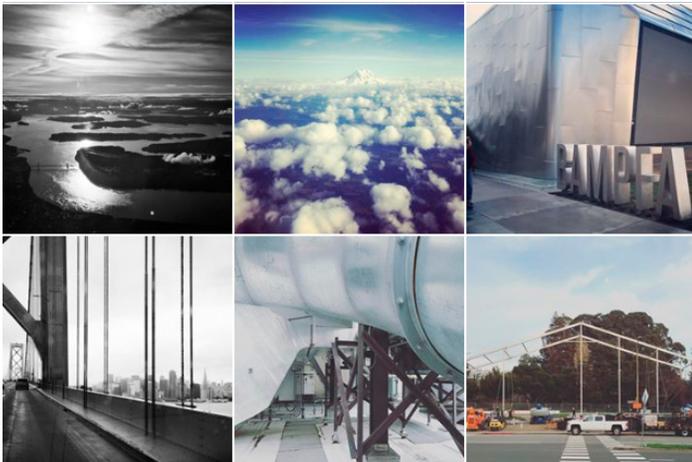
#archmodelmonday



1064 posts 126k followers 83 following



2774 posts 63.2k followers 234 following



Media

@archdaily @architizer @archpaper @architectmag @superarchitects

Institutions

@aianational @chiarchitecture @centerforarch

Media

The architecture media establishment is slightly more consistent in its approach. Most publications simply cull from their existing digital presence with the hope of generating more traffic for their stories. The content is inspirational, a collection of images produced by an array of people and firms that serve as daily architectural nourishment.

The ultimate expression of this typology is the “regrammer”. The regrammer collects photos from the Instagram community either via email or hashtag and reposts those that suit its (usually vague) curatorial mission. These upstart accounts are not all that different from those of the more established architectural print and digital media on Instagram. Some, such as SuperArchitects, are capitalizing on their Instagram success to develop new digital platforms.

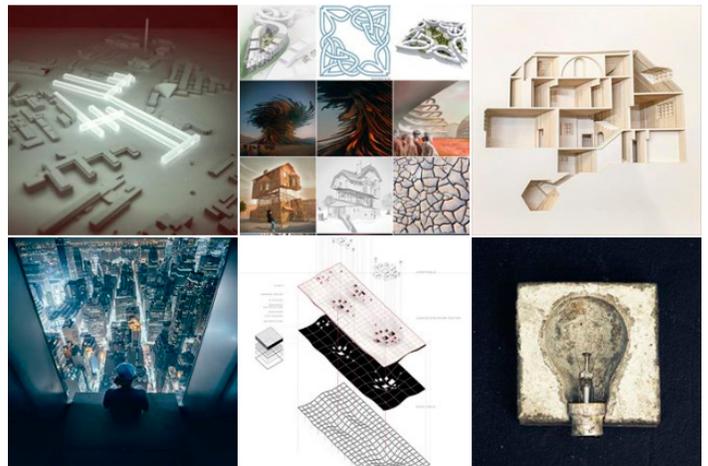
Institutions

Institutions exist almost explicitly to mediate the profession’s interaction with the general public and, ideally, serve as an advocate as well. For the widely varied institutions of the architectural profession, there is a wide variety of profile types. AIA National falls squarely in the inspirational content group. This displays the best the profession has to offer and through the use of hashtags, puts them squarely in the public realm. Others, such as the Chicago Architecture Foundation have similarly inspirational feeds, however, they encourage user interaction by asking people to submit their photos with *#chiarchitecture*. In this way, the institution has adopted the regrammer methodology, a more effective means to engage with a community on Instagram. For AIA NY’s Center for Architecture, the narrative approach is humanizing. It reminds those who may be intimidated or uninterested by architecture and architects that it is created by humans, just like them, with fun and engaging Instagrams detailing their day-to-day as well.

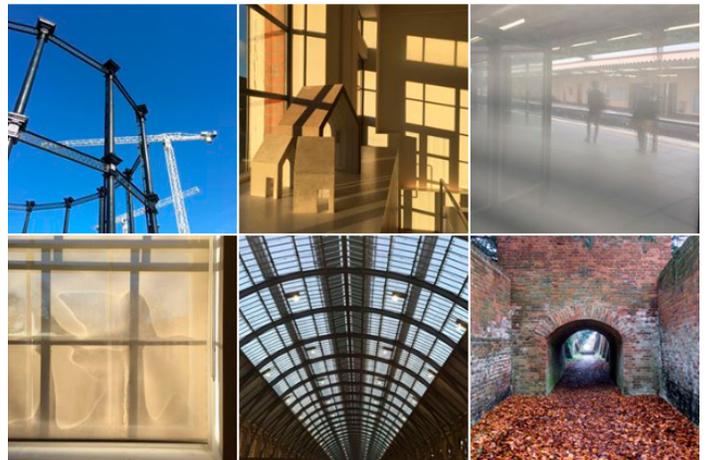
It is clear that there is a diverse array of approaches to utilizing Instagram, even when the sample is limited to the architectural community. The research for this article did not include any statistical analyses. It did not include hard proof that a certain approach for a certain user will guarantee the greatest success, yet it was clear that those profiles that remained dedicated to a specific approach were the most compelling.



3150 posts 412k followers 4466 following



297 posts 15.2k followers 116 following



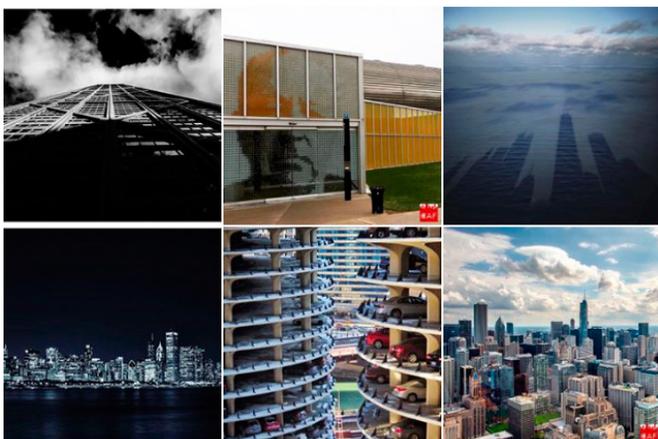
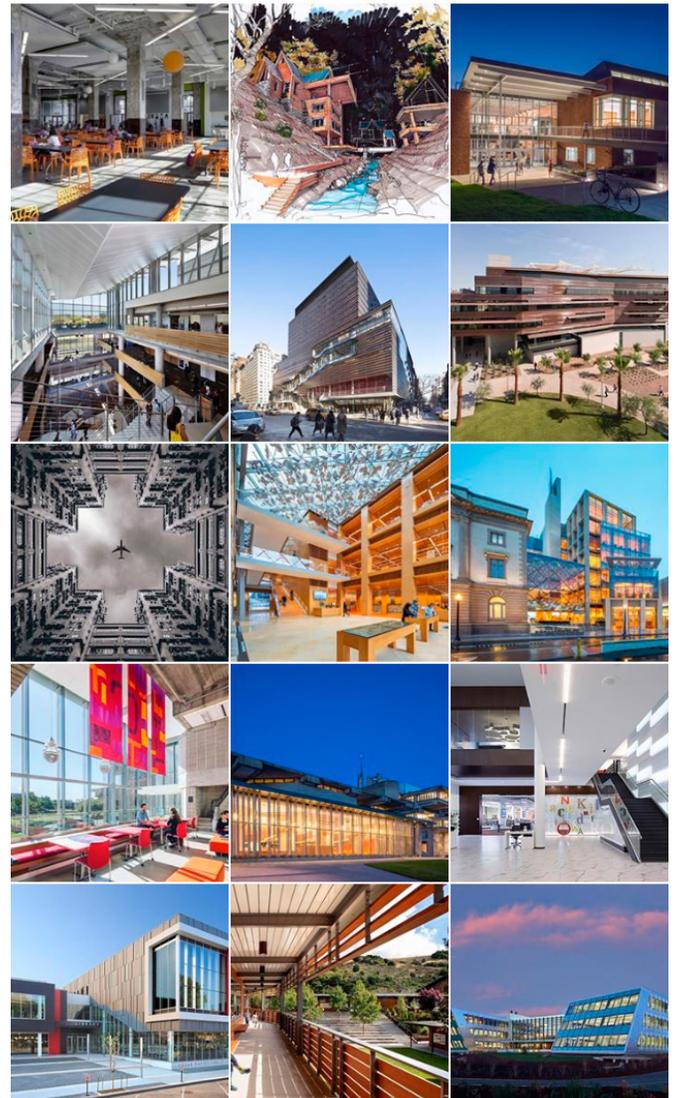
#chiarchitecture

The focus above on architecture personalities, firms, and institutions is not intended to discount the more grassroots presence of architecture on Instagram. Perhaps the greatest impact architecture has through Instagram is with crowd-sourced imagery populated by amateur photographers, soon-to-be architecture students, world-travelers and tourists. The platform gives everyone the opportunity to share what were once highly personal encounters with the built environment. Searching #architecture delivers over 28 million tiled results. Some are clearly spam, and clearly not architecture. It is likely that a majority of these posts are not by architects. There are multiple motives at work here: those who wish to associate with the broad cultural coolness of architecture and those who want their photography to join Instagram's catalogue of architecture images. In both cases, this contribution by the general public speaks to a relevance beyond the architectural community.

The magic of the digital revolution was the newly sunken threshold for participation in global conversations. Both individuals and international organizations have the opportunity to impact architecture's presence on Instagram despite their vastly different scale and intent. Instagram gives the ability to showcase architectural ideas, inspiration, and impact through sketch, model, image, construction and final built work. It gives the opportunity to demystify the design process and this poorly understood profession. Architects (individuals, firms, media, and institutions) must better embrace this opportunity to improve upon the current state of relevance and continue to share the profession's passion for architecture with the world. An image remains the most effective means of communicating the values, aspirations, and true impact of architecture. ■



298 posts 4316 followers 268 following



VIRTUAL REALITY: A REVOLUTIONARY EVOLUTION IN BUILDING DESIGN

by Michael Ellars, AIA, APX, CSI, LEED AP, CASp

In the realm of visual communication, virtual reality (VR) is ancient. It's much older than the failed video game interfaces of the early 1990s. VR predates computer monitors or even computers themselves! In fact, attempts to create a realistic sense of immersion in an artificial setting can be traced to panoramic paintings and stereoscopic photographs in the 1800s. But the past decade has experienced exponential growth in technology, pushing the boundaries and opening possibilities to the next generation of design professionals. We have reached a critical mass where lower production costs and public awareness equates to widespread public adoption. As one of several creative technologies poised to reach deep into the public sphere, VR will create new opportunities for architectural practice in ways that we are only beginning to understand.

In the context of architectural tools, VR today is where BIM (building information modeling) was about fifteen years ago: on the fringes and easily dismissed as “not the way it's always been done.” I remember hearing that in 2001 while watching a demonstration of this new-fangled program called Revit. I instantly understood how the underlying concept of parametric building modeling at the core of BIM would become the future of architectural design and documentation. I see similar shifts in architectural practice heralded by virtual reality.

The transition from CAD to BIM was revolutionary, but in an evolutionary way. While computer renderings were not rare at the time, most firms did little to no digital drafting work in the third dimension. BIM forced our profession to address that forgotten dimension. Yet today, almost all interaction with the building information model remains limited by two-dimensional (2D) media like computer monitors and the printed page. Even when a three-dimensional (3D) view is created, it gets flattened into a 2D representation for consumption.

The transition from BIM to VR is evolutionary, but in a revolutionary way. Almost all building information modeling is already accomplished through 3D design. Adding a virtual reality interface to the process frees us from 2D media as the exclusive means of interaction. Rather than simply looking at a building or a design detail, we can actually *experience* the building as if it already existed, or walk around the detail to see it from the actual points of view that will exist in the finished construction.

Of course, the concept of looking at buildings in 3D is not new. Architectural models have been used since the origin of the profession. More recently, 3D printing offers new design methods

such as rapid prototyping for reviewing detail conditions. VR is not a drop-in replacement for model making, just as BIM did not entirely eliminate the corporate model shop or 2D drafting.

What sets VR apart from architectural models is *immersion*. The ability to actually “inhabit” a design is a revolutionary change for the design process. For example, it would be unrealistically expensive to 3D print a building at full scale during the design phase, and even if a client authorized such a thing the result would be as impractical to modify for design iterations as a real building. In contrast, VR uses the same number of electrons regardless of the scale of the design, and implementing changes (or undoing them) is essentially the same as with BIM: click here, drag there.

Furthermore, VR can make use of the rapid digital models (a la SketchUp) and building information models (a la Revit) that we are already creating anyway to offer new opportunities for design, visualization, and collaboration. Yet just as thinking of BIM as merely 3D drafting misses the revolutionary nature of a new way of approaching the life cycle of design; thinking of VR as merely a different presentation medium misses the evolutionary possibilities for communicating design.

It is understandable to take a “wait and see” approach, especially when you haven't actually experienced the latest in VR technology. I call it “the Matrix problem of VR” in homage to that great millennial movie: **You can't be told what it's like to experience virtual reality; you have to experience it for yourself.** VR today gives people the ability to experience scale and distance and perspective in a virtual environment that creates a perception of reality. But it's something that is experienced, not observed; and that is what separates VR from a commonplace fly-through animation. VR allows free exploration of architecture in three dimensions rather than a curated series of fixed two-dimensional views.

There are challenges involved with using VR in the context of architectural design. Perhaps the tallest hurdle currently facing VR adoption is cost. It's easy to focus on the \$600 for an Oculus Rift head-mounted display (HMD), and then the \$600 computer graphics card needed to supply the HMD with ultra-high framerates and ultra-low latency. There are many lower-cost HMD options, including Google Cardboard, but VR closely adheres to the “you get what you pay for” adage. Yet these simplified devices are great for an easy introduction to VR technology and sharing VR experiences with large audiences.

Another aspect of the cost challenge is the learning curve cost for VR. Admittedly, the first few VR projects I completed required more time than anticipated. That should not come as a surprise to anyone who has learned a new program. However, thanks to widespread knowledge of BIM, software interface similarity, and multiple online resources for architectural VR techniques, the VR learning curve is shorter (although perhaps a bit steeper) than the one for BIM. For an even faster integration of VR into the BIM workflow, BIM software already in use can be supplemented by plugins that overlay a simplified VR experience.

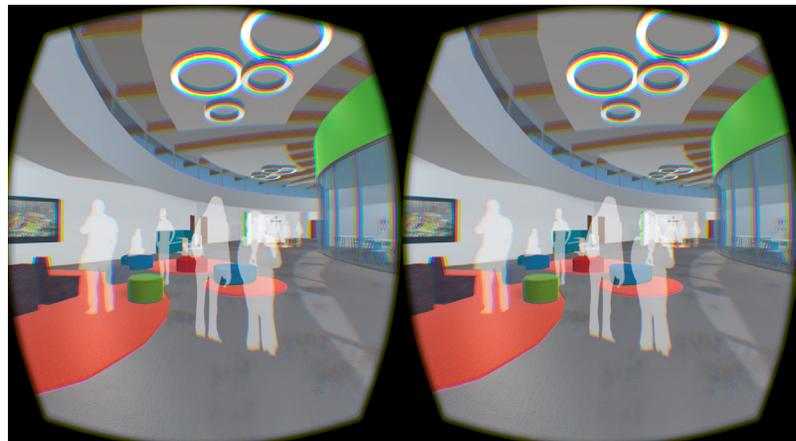
In addition, relatively straightforward workflows have been developed for exporting designs from rapid digital modeling software (like SketchUp) into game development software (like Unity). Game development software produces accurate lighting and physics in the VR environment, which increases realism and enhances the overall experience. With practice, and given the “right” source material, it’s possible to create a basic VR experience from SketchUp to Unity in an hour or less.

My personal journey through the VR landscape has me convinced that VR will affect the way architects do business in the same way BIM has already. Fifteen years ago, using BIM on a daily basis was a quaint dream for all but a few leading-edge designers. Today, BIM is considered baseline ability; virtual reality experiences can be created from building information models; and advanced VR technology is available to a public eager to consume VR content. Fifteen years from now, ubiquitous VR capability may finally free us from 2D representations of 3D information, completing a revolutionary evolution in building design and visualization. ■



Above: The author tries on the Oculus Rift, the most developed of the current crop of Virtual Reality head-mounted displays. Image Courtesy of Michael Ellars.

Below: Demonstration Virtual Reality model of next-generation learning environment. Image Courtesy of DLR Group.



BRANTLEY HIGHTOWER

TALKS PODCASTING, BOOKS, AND SOCIAL MEDIA

by Nicholas Banks, AIA

Brantley Hightower is a San Antonio architect who operates his own firm called HiWorks. He recently won the Award for Young Professional Achievement in Honor of William W. Caudill, FAIA for the state of Texas last year. I met up with Brantley midweek at a coffee house in Houston. Fresh off a book signing the night before at the local Brazos Bookstore, Brantley was getting ready to return to his office in San Antonio. However, he managed to save a few moments before getting on I-10 to speak with CONNECTION about his involvement with podcasting, social media, and traditional publications.

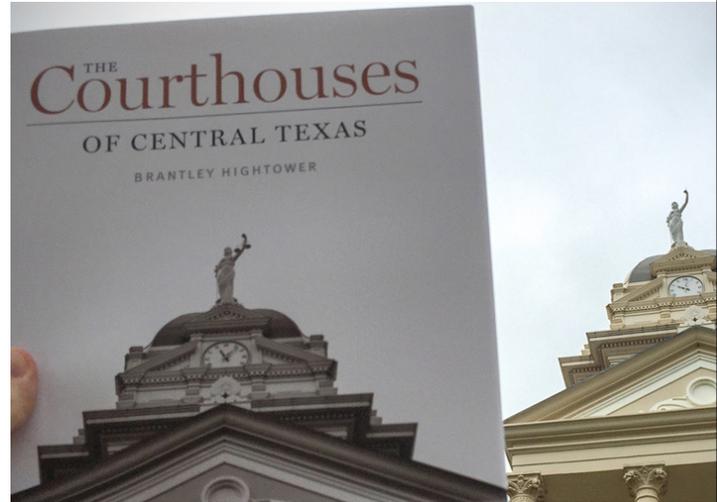
After graduating from UT College of Architecture in 2000, Brantley moved to Chicago for two years to work at Perkins + Will. He lived in Oak Park, volunteered at the Robie House, and frequently visited architectural icons of the Midwest. Eventually, he returned to Texas where he worked with Max Levy in Dallas for a summer, “Max is basically who I want to be when I grow up. I have a huge amount of respect for him and his work; he has been a great mentor. His firm is limited in scale and scope, by design. I didn’t realize it at the time, but I was modeling how I wanted to wind up moving forward.”

Afterwards he found a long time home at Lake Flato. He worked there for eight years over the next decade, taking a few years off to attend grad school at Princeton University. In 2012 he wanted to take more control over his future and work schedule, so he started his own firm called HiWorks. “It has been three years, and it is like having a kid. You can plan to a certain degree, but once you are in the thick of it, it is what it is.”

“I am able to be engaged with my family in a way that was always challenging at the firms that I worked at. I have a big iMac at work and a little iMac at home. I wake up between 4-5 A.M., work for a couple of hours before the girls wake up. I get to be an engaged parent, get them ready and drive them to school. My wife is an architect as well, so we take turns picking up and dropping off. I usually go to the office for 8 hours, come home for dinner and bedtime, and get another few hours of work in before bed.”

Brantley recently released his book *The Courthouses of Central Texas*, a research project that he started in 2010 shortly after the birth of his first daughter. “Occasionally I would do competitions, but found it difficult to meet the deadline with a new child who wouldn’t sleep through the night. I still wanted a project that I could take on, but one that didn’t have a deadline. It could take two or six years; in this case, it took six.”

The book itself is hardbound and depicts 50 courthouses in central Texas, each with photography, a thumbnail site plan, and a brief description. On the opposite page, a hardlined drawing of the elevation was pieced



together by Brantley from available historical commission documents, photo analysis, and field verifications. The format is reminiscent of a book he had while growing up, “The book was called, *Jane’s Aircraft Recognition Guide*. It was a thick book. It had images of an aircraft and a plan view or elevation. Just flipping through it gave you all the basic information you need. One thing about buildings in general, but architecture in particular, is that is hard to compare them. By definition, they are in different physical locations. So this idea of creating a document of consistently scaled drawings, which would allow for a degree of analysis, is something I wanted to exist in the world.”

“As an architect, I am always excited by a good building. And I am really excited when good buildings get built in places where you might not expect them to be. A cool civic building in New York? Fine, there are tons of them. But one in La Grange? That’s kind of unusual! However, it is a ubiquitous part of the Texas landscape. In the current political climate, it’s kind of weird that these monuments to the government were built in rural Texas.”

“While I am a modern architect, there is some essence there that I am trying to learn from and figure out why these communities would invest a lot of money, time, and effort into one of these buildings. Which have served their communities for over a century or more and have become centerpieces of their communities.”

» **What I am interested in personally, is how the built environment has come to exist.**



He started a podcast early in 2015 called *The Works*. He has released 10 episodes, one each month from February to November, the second season has just been released this February. The format is a produced show, about 15-20 minutes in length, that features thoughtful narratives, interviews, and field recordings. “I try to tailor it to what my commute is, and what I like listening to.” One podcast that Brantley refers to as inspiration is *99% Invisible*, a weekly podcast that focuses on the unnoticed architecture and design that shapes our daily lives hosted by Roman Mars. “What turned a switch on in my head, is that [99% Invisible] is a show about architecture, but not really. It’s a show about a story about architecture. One thing you notice is he barely describes the building more than the baseline of what you need to know, and by doing that, sort of removes aesthetics as a consideration.”

“What I was interested in personally for *The Works* was how the built environment has come to exist.” The show covers topics that vary. Some are about hyper-local topics, about specific locations in San Antonio while others dive into broader contemplations about the built environment. “The first episode is about a Winston Churchill quote my professor at The University of Texas used to use. We shape our buildings; thereafter our buildings shape us. I wanted to focus on what that quote is actually about. It turns out the story my professor told wasn’t entirely true, but the sentiment was still there. The spaces we inhabit influence the work that we do.”

He has a recording booth set up in his closet. “The equipment isn’t that much of a barrier. All you need is a nice shotgun mic for a couple of hundred and a digital recorder for another hundred or so. All the editing is done on GarageBand, which is already installed on my Mac. It’s basically the same setup that is used for larger podcasts or radio shows.” Self admittedly he is still working on figuring it out. “I have no training in this whatsoever, but what I have tried to do is create a hobby that I enjoy that ties back to my work in a way.”

Brantley tries to follow a schedule for posting and creating content, so it doesn’t become overwhelming. “I have the podcast every month, and I try to do a blog post every week. I try to set up a schedule to create something because it is always disappointing to go to a website that hasn’t been touched since July of last year. It’s completely understandable how that happens, but I want to try and avoid that.” But creating a podcast isn’t something that Brantley does casually. “It will take between 20-30 hours to create each episode.” Between interviewing, research, and writing a script that sounds natural, the recording and editing is one of the easier parts. “Writing is the most time intensive part; trying to write so it doesn’t sound written.”

In addition to the blog and his podcast, you can find Brantley on Twitter and Instagram. “As I play around with these different formats, I found that they are all good at very different things. If I have an interesting thought about something, I can push it out on Twitter. If I have an idea that is not fully developed but is something that I am processing or thinking a thought, that would be a blog post. So if it’s something that I want to spend more time researching and has more of a story behind it, that would be a podcast.”

You can find more information about Brantley and the work that he is doing at his website hi.works. ■



All images courtesy of HiWorks

Opposite Page: Book and reality

Top: The Works podcast logo

Right: Brantley recording in his sound booth closet

SHARING BIG IDEAS WITH AN EVEN BIGGER WORLD

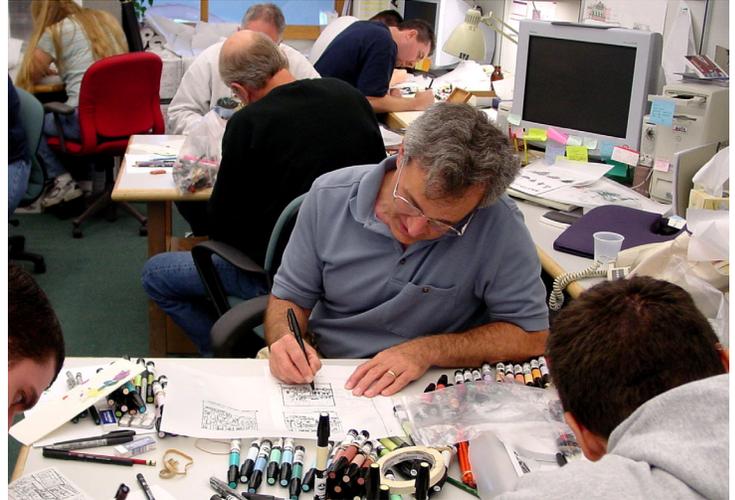
by Jim Leggitt, FAIA

In the late 1980's, as our profession began to transition from the drafting table to computers (I call it the move from surface to screen), I developed a passion for creating design sketches and project renderings by combining traditional hand drawing techniques with photography and 3D AutoCAD wireframes. These technology assisted perspectives were really fun to make, quick to produce, and more accurate than I could ever create with more traditional methods of illustration. By the mid 1990's, I had fine tuned this visualization process which eventually led to my popular seminar on the subject at the 2000 AIA National Convention. That led to being contacted by Wiley & Sons and the publishing of my book *DRAWING SHORTCUTS: Developing Quick Drawing Skills Using Today's Technology* in 2002.

Establish a Large Audience Base of Communication

That was my "Big Idea". Building on the momentum of my book and a growing global interest in hybrid drawing, I established a four-part strategy; Publish, Promote, Preach and Participate, for broadcasting my ideas to a larger audience and sharing my enthusiasm with whomever would listen, read, or watch. The following checklist breaks down the strategies I actually used in more detail with some tips for sharing creative passion with others. My list isn't complete, but it works for me given my challenging balance of work, play and creative projects.

Strategy One: Publish. This strategy involves getting as many articles as possible into print media. I've written national magazine articles, published two editions of *DRAWING SHORTCUTS* in four languages, plotted display boards for conferences, and published white papers, portfolios and numerous multi-page handouts at conventions and workshops. As an unwritten rule, I try to combine written text with an equal amount of visual material to make any publication visually interesting. Much of my material is produced in a "how to" format that incorporates lots of step-by-step instruction about how I created the specific drawing. As you can imagine, writing a book involves a tremendous time investment. It took twelve months between delivering the content to the publisher and when the book actually hit the shelves. What became evident with *DRAWING SHORTCUTS* was how outdated some of the material became during the 2 year process of publishing the book. Unless it's a smash hit, actual book sales may total 10,000 copies during its typical ten year life span before the material becomes too outdated. Very few authors gets rich selling books. I realized that I'd never reach a very large global audience with a traditional printed book publication and I've stayed away from publishing E-books completely.



Above: Jim Leggitt drawing workshop with an east coast architectural firm. Image courtesy of Jim Leggitt.

Strategy Two: Promote. Expansion of the internet completely changed my approach to reaching the creative community by immediately opening up an unlimited global audience at the click of a keyboard. THE most successful media format I found was creating a blog I've written more than 200 "step-by-step" articles on drawing and have an average of 325 daily views from all over the world. Each blog article typically takes three hours to write. My blog has surpassed 780,000 page views and is still growing in popularity. I took much of the material from my book and added "step-by-step" instructions on how I developed each drawing. The beauty of having a blog is that I can immediately share new ideas and material with an audience. Nothing is ever outdated! My commitment to putting material on a blog is driven by my dedication to providing free content to as many people around the world who are interested in the subject of drawing and willing to read the material. I chose to create quick read articles, rich in visuals with minimal text. A couple of years ago, I gathered my best blog articles and created a soft cover book through Blurb. That print-on-demand book has probably sold no more than 50 copies.

At the same time I began my blog, I created the website drawingshortcuts.com. It became a go-to platform for people to keep track of my programs and constantly evolving hybrid drawing techniques. Adding to my primary website and blog media formats, I taped a couple of YouTube training videos, participated in online webinars (Land8 produced numerous webinars with me), joined LinkedIn, Facebook, Instagram, and other social media options -



Above: Jim Leggitt hybrid digital watercolor developed from a SketchUp model. Image courtesy of Jim Leggitt.

all with the common goal of reaching out to a broad global audience of students and design professionals. Who knows, maybe I'll be fortunate enough to land a TED talk some day!

Strategy Three: Preach. This strategy is all about networking. Getting out there and telling my story. I'm always searching for local, regional and national conferences to speak at in addition to the American Institute of Architects. I've done programs for AIA, ASAI, ASID, ASLA, APA, ProGreen and other organizations. I also travel the academic circuit and have offered numerous lectures at universities in the US, Canada, and Mexico. By offering seminars and workshops, I can connect with like-minded people who have an interest in my visualization methods and are eager to learn more and improve their communication skills.

Strategy Four: Participate. This is my favorite method of sharing what I love best with others - by teaching directly to others in a drawing workshop or offering a college course. I taught the subject for many years to graduate students at University of Colorado College of Architecture and loved the one-on-one interaction with students. One of my favorite programs was a children's drawing

class at a local art supply store. In-house drawing workshops I offer to fellow employees has been very rewarding. Another enjoyable program I created was the "Lunch and Learn", a brown bag lunch program I regularly offer to other architectural firms and allied organizations. These programs are not only fun but earn architects continuing education credits.

Invest Your Time, and Keep Your Eyes Open

All of my strategies for sharing my drawing techniques with others has taken years of dedication and steady work to learn new media alternatives, maintain professional connections, line up programs and most importantly, create new material to share with others. Looking back at my first big AIA Convention presentation sixteen years ago, I've had great fun writing, teaching, talking about and connecting with such an interesting group of creative individuals. Each attendee is trying to improve their drawing skills and is hungry to learn new tricks for communicating their design ideas. It has been a great joy and worth every minute invested into making a difference in someone else's design world! ■

FROM ARCHITECTURE TO ARCHITECT (MAGAZINE, THAT IS)

AN INTERVIEW WITH ASSOCIATE EDITOR DEANE MADSEN

by Beth R. Mosenthal, AIA, LEED AP BD+C

In a trajectory he calls “architecture adjacent,” Deane Madsen has followed a career path that has allowed him to utilize his architectural education to pursue what he refers to as architects’ “implicit gift of gab,” i.e. the ability (and arguably, the necessity) of architecture professionals to be able to articulate, convince, market, and in many cases, defend their work. As the current Associate Editor of ARCHITECT magazine, Madsen shares with us his experiences in identifying and reporting all that is newsworthy in architecture, while thoughtfully navigating the consumer’s relationship to both digital and print media.

BRM: What is your background, both academically and professionally, and how did it help get you to where you are now?

DM: After studying architecture at UCLA during the summer of 2007, I made the decision to stay and pursue a Master’s of Architecture degree from 2008-2011. While in school I studied under fascinating theorists such as Sylvia Lavin, Dana Cuff, and Richard Weinstein. My experiences in their classes, in which we were learning theory and being encouraged to be critical and to write about architecture, left a window open for the possibility of pursuing an “architecture adjacent” career.

While in school, I wasn’t sure where the degree program would lead. My class at UCLA was about 50 people, half of whom had an architecture background and half of whom didn’t. From the beginning of studio, we were combining a lot of skill sets; some with a high degree of familiarity with architecture, and others with less, which foreshadowed the different career paths my classmates and I ended up choosing.

After finishing school I moved to DC and started looking for different options of practicing architecture. Upon arrival in DC, I did contract work and remodels, but didn’t feel these types of jobs were tapping into the creative vein that I’d been developing over the years. I started looking beyond architectural practice for job opportunities.

When the chance to join ARCHITECT arose, I pounced on it. Fortunately they hired me on, and they’ve been stuck with me ever since.

BRM: What are the responsibilities of an Associate Editor at ARCHITECT magazine?

DM: A large part of my responsibility is to find what’s architecturally relevant and newsworthy, then write about it. Now that I’ve advanced within the role, I also find writers to pitch news event and I edit their work. The other major component

of my work is to develop relationships with firms and find out who’s working on what. I also administer ARCHITECT’s P/A Awards program, which recognizes the best in unbuilt architecture.

BRM: Before writing and editing for ARCHITECT, what types of activities helped you prepare for this career path?

DM: Before working for ARCHITECT, I was keeping a blog about all sorts of things—food, architecture, notes of surroundings and experiences. It was very personal—I’m not even sure if my parents read it—but it was a good way to develop a voice and a style evident in my professional work.

I also found it useful during studio to take note of projects as they were evolving and to write down personal, internal reflections or a postmortem of a final review. These actions encouraged me to get into a rhythm of putting pen to paper (or fingers to keyboard), and helped develop “the writing muscle.”

BRM: As someone with an architecture background that is sourcing and delivering content, do you aim to be objective in the material that you’re covering, or is it inevitable that your personal design preferences inform your opinions and understanding of various topics?

DM: I aim to be objective. ARCHITECT enlists outside critics to cover our building design critiques pretty much across the board. When we are writing in-house about projects, it’s very matter-of-fact and objective. Over time, we’ve let the editorial voice come through in the projects we select for inclusion more than it does in the praise or critique of a particular project or building. When we have critics write about buildings, they don’t hold back in voicing disapproval or giving praise. That’s how we draw that editorial distinction.

BRM: How do you find what is newsworthy in an over-saturation of content?

DM: As someone with Tweetdeck open on a second screen all the time, there is no shortage of content. There are stories happening all the time, and selecting stories worth investigating and sharing is critical.

From a personal standpoint, one topic I’m interested in following and reporting on is the idea that many historic and/or iconic buildings are being demolished. There was a huge outcry about the high profile demolition of the American Folk Art Museum. Currently, there are many demolitions of older, but architecturally relevant buildings happening across America.

It’s hard to gauge the impact of these stories outside of architecture circles, but writing is a powerful medium to convey the importance of architecturally significant buildings to the general public.

■ *Before working for ARCHITECT, I was keeping a blog about all sorts of things—food, architecture, notes of surroundings and experiences. It was very personal—I’m not even sure if my parents read it—but it was a good way to develop a voice and a style evident in my professional work.*

BRM: Does ARCHITECT target architects or the public at large?

DM: ARCHITECT in print is fully business-to-business. You can get a subscription to ARCHITECT independently, but it is most commonly distributed through AIA memberships and architectural offices. This means there is a lot of focus on the industry itself. If the publication is only reaching industry professionals, then the voice speaks to that specific audience.

Online is a totally different beast. I would like to think there is a more diverse, global readership online than in print, so we treat the two editions differently. We have less of a focus on preaching to the architectural choir and we focus on reporting architecture news in a more accessible format.

BRM: With a constantly evolving shift towards information consumed on mobile platforms and in shorter formats, how is ARCHITECT evolving to meet these emerging trends in media?

DM: ARCHITECT was looking at mobile platforms and digital editions even before I was brought on. We are always looking for new ways to disseminate information on our website and print layout. Our last print redesign was a year ago (the January 2015 issue), where we focused on print that more accurately reflected what we’d been doing online. It’s not just ARCHITECT; across the board in architectural media there is a focus on letting the image carry a project. Whether that’s to the harm or benefit of the profession is still open to debate.

The sort of unfortunate thing (and this is my opinion and not of the magazine) is that there is so much that goes into an architectural project. When you talk to architects about their work, they can tell you about the years of planning, changes to budget, design, permitting, and code restrictions—they have lived every detail of the project.

If all of a project’s history and present is trying to outlive a Twitter half-life of 14 seconds, that’s a really difficult task to undertake, and can be emotionally damaging for the architect. If an architect spends half a career on a single project, to have the architectural media pounce on it one moment and forget it the next seems irresponsible.

With that in mind, part of the emphasis of the redesign in print at ARCHITECT is to be a keepsake publication. Many people read publications and recycle them. I would like to think that [ours] is a publication that people don’t toss, and that they use it for reference and information.

One hopes the readers consider it as both a historical reference about a specific moment in architectural history and a means of looking to the future in regards to technology, details, and innovative worldwide projects.

The notion of having the print become a keepsake is one that we’ve held on to. This is despite the trends in media (at least online) that keep pushing for the opposite. Many feel that media is ephemeral. The thing about print is there is a tangible memory of a printed object that elicits an object memory of where a particular detail lies within a book, and maybe even what is on that page. I don’t know if that’s true for all architects, but based on their book collections it seems there is some stickiness to the analog mentality of print, and that these sources, possibly the inspiration for the next project, are found more readily in printed matter than on a Pinterest board.

BRM: What advice would you give to someone looking to make the transition from architecture to editing and/or writing?

DM: Start writing. Now. And develop your voice. In studying architecture, there are so many related disciplines that people in architecture touch that present themselves in day-to-day practice. Whether you are focusing on what it means to write good PR copy for a firm, a project description that will accompany a seminal project, a brief for a competition, or notes to a client, [these are all opportunities to hone your writing skills.]

Architecture as a profession is time consuming enough (assuming you’re balancing a traditional career path with AREs, personal life, etc.) There isn’t a lot of time to explore other opportunities, so I would recommend trying to find those opportunities within your work. If that means helping your PR team craft a project narrative because you are connected to that project and have the right words, that’s one means of developing your architectural voice.

If you do have free time - congrats - but starting a blog and commenting on various architectural design boards are additional ways to get involved and flex that creative writing muscle!

Lastly, I’d say send me a pitch. I think writers and aspiring writers learn as much from the pitches that get turned down as they do from actually working on a story. If you’re starting out the first quarter of 2016 wondering what you’re doing, developing new skills within your current position will increase your value to your firm while allowing you to test the waters of your own new trajectory. ■

FUTURE TRENDS IN PUBLISHING

AN INTERVIEW WITH METROPOLIS EDITOR SUSAN S. SZENASY

by Jeff Pastva, AIA

The goals of the Young Architects Forum have been very consistent over the years. We aim to be the voice of the next generation of architects and to lead the profession in reshaping the future of architecture. How we consume and react to established and emerging forms of media is a big part of that future and we recognize that we are not alone in our research. In an effort to learn more about the trends of architecture in the media, CONNECTION caught up with the editor of Metropolis, Susan S. Szenasy, to understand how her publication is adapting with a changing environment.

In your experience, how has design journalism changed since the proliferation of social media and blogs? Has it changed your style, helped your distribution strategy, or disrupted the delivery in a positive/negative way?

SSS: The addition of digital media has certainly expanded our reach in a wider, more varied audience. Our strategy is to figure out what works best for paper technology—in text and in layout—and what is the nature of information gathering in the digital realm. That said, there has been a general erosion of writing as a result of digital media: “writers” aggregate information from web sources without fact checking which is the hallmark of analog media, and fact checking on the web seems to have disappeared. The web is now becoming a news source, and it’s at its best when the headline (you harvest on your iPhone) has a real story behind it. Interestingly, in this headline obsessed world, there is a growing interest in long form, thoughtful, critical writing. Go figure.

Your career has crossed different media outlets. Tell us about your experience working on documentary films in particular.

SSS: We made two films, so far. Site Specific: the legacy of regional modernism; and Brilliant Simplicity: 15 designers research, collaborate, innovate. This venture into another media was for us to try to tell a more visual, intense, personal story about design, which only film can tell. We filmed all over the U.S. and Canada, supplementing interviews with drawings, charts, graphics, and still photos. To raise funds for our filmic venture, we went to our advertisers and asked them to sponsor the making of the films, as well as touring them around the country to architecture offices and public groups. Luckily, much of the fund raising happened before the recession, so we were well financed. Both films were popular, but Brilliant Simplicity, the newer one, ran before and during the recession when architects were more and more interested in talking about the ways to include new approaches to research, collaboration, and innovation in practices that felt stuck in the 20th

century. As the recession wore on and as the firms began to realize that the changing world—due to technology and its applications, demographic shifts, environmental concerns—was coming at us like a 747 jet, the conversations revealed the incredible, pent-up creativity that resides within the practices. As we listened, we heard a movement in the making. So we decided to dig deeper into the question of change and human centered design, and called our visits to the firms “Think Tanks”. We’re very much impressed by what we’re learning. Some of our Think Tanks have been filmed and are being turned into CEUs for architects.

How much of your content is driven by the emerging professionals market? Have you changed the types of projects that you cover based on their interests or design styles?

SSS: I would say at least 59% of our coverage deals with emerging professionals at the cutting edge of thought and action. We have always been interested, since Metropolis was first published 35 years ago, in human centered design, environmental awareness, accessibility, technology—all those things that shape the designed environment in an ecologically stressed world. Also, we have an abiding interest in design and architecture at all scales, from the smallest detail to urban context. For us, style is nice to look at briefly, but in and of itself it doesn’t hold our attention. When design addresses human needs beautifully, functionally, and memorably—I’d say it has a great style of its own.

How do you see the integration of broader design topics or social issues trending into the mix in the future?

SSS: It all relates: product is related to interior, interior is related to building, buildings are related to land use, everything relates to the Earth and its functions and the creatures (including homo sapiens) who live on it. Environmental issues will continue to be at the forefront of interest into the 21st century. We have just begun to understand what it means to have a systems approach to design, not the kind of incremental fixes that industrial cultures of mass production have shaped; everything, from western medicine to urban planning. We have a long way to go before we understand the importance of systems, but when we do, our designed environment will look and feel very different than the alienating, chemically infused environments we continue to produce. Technology, of course, will be reshaping our life patterns, services, buildings, interiors, cities. And technology connected to well-being may just be the most important design cultural/design trend to follow.

As more and more magazines switch to producing digital content, do you still see a desire for print issues? What is the typical balance between readership outlets?

SSS: The paper magazine provides a tactile, visceral experience of design that no digital media has been able to do, so far. It also slows us down, so that we can actually learn something new and important, not just learn what's new. The visual, spatial nature of design and architecture can be told well in the paper format as image, plans, details, elevations, sketches, etc. cohabit the designed page or spread. The magazine's readers are, in large part, professional architects and designers; the digital version has some of the same people, but mostly those looking for quick information. This quick digestion of information is aided and abetted by social media, an even shorter form of communication. I never Tweet, for instance, when I don't have a longer, more detailed story attached, just in case someone wants to know more.

We view Metropolis as a more public facing media outlet, because it can be found on new stands and in bookstores. Do you feel the public or clients of architecture use it to inform themselves about design?

SSS: Designers and architects tell me, on a regular basis, that they give Metropolis to their clients and tell them to "Take a look and read. This is what we do." That's very encouraging to me. This natural extension of our audience into the design-interested public signals a broadening of the audience for design. Although what I see most often, when the public is exposed to design, is the cool stuff they can buy, the prestige architect they should hire, the desired address to live in. But now there is something really interesting happening and it feels very hopeful to me: Young architects' interest in working with local communities, people who would really benefit from design thinking! This tendency was just given a world stage when the 2016 Pritzker Prize went to Chilean architect Alejandro Aravena, known for his excellent and empathic work in humanitarian architecture. ■



Above: Cover of the October 2015 issue of METROPOLIS that focused on new talent in the profession. Image courtesy of Metropolis magazine.

Metropolis has been covering design and architecture at all scales since 1981. The magazine and now its multi-media platforms--web, books, films, social media, events--is known for its human centeredness as well as for connecting design to the social and cultural issues of our time, including sustainability, technology, and accessibility--all of which are in an evolving mode.

CREATING COMMON GROUND: SHARING OUR WORK WITH THE PUBLIC

by Justin Crane, AIA

People often tell us that they would have loved to have been an architect. Yet despite this enthusiasm for our job, there is a noticeable lack of enthusiasm for progressive design as well as a lack of trust in the building process. As a result, we're perceived as elitist professionals with little relevance to many people's lives. This is unfortunate, since our skills are increasingly important as building performance and design are more closely linked to public health and environmental sustainability. More fundamentally, architecture is our only chance to imagine and build the world in which we want to live.

We need an even more effective way to communicate with the American public. For all the power of new media and sound bites, I don't believe these are the best means of raising the public's appreciation of design. We must use the medium in which we work, and invite more citizens to visit architecture.

Just as music reviews would not be interesting to those with no chance to hear the pieces, discussions about architecture will be irrelevant to those without the chance to experience a variety of buildings. Photographs and sentences do not do justice to the total sensory experience of architecture; they cannot recreate the social aspect of inhabiting a great civic building. We build by shaping space, and we must create more opportunities for the American public to experience this medium if we are to begin fruitful conversations on the importance of architecture.

With this in mind, a group of emerging architects and I co-founded Common Boston to create a variety of opportunities for dialogue between architects, clients, contractors, and residents. In the five years I was co-chair of Common Boston we organized 230 events in 24 Boston neighborhoods, with events such as open buildings, hard-hat tours, neighborhood walks, bicycle rides, picnics, foraging expeditions, group art projects, photo scavenger hunts, and mobile phone tours. All events eliminated boundaries that were social – allowing for dialogue between architects and residents in informal settings away from the high-pressure arena of community meetings – as well as physical – allowing the general public into spaces that were closed or required an entrance fee at other times of year.

Eliminating presumed boundaries is also core to the work of Learning By Design in Massachusetts (LBD:MA), on which I have served as board president since 2012. Since its founding in 1999, the organization has brought architectural studio projects and neighborhood study tours to more than 20,000 grade school students. The majority of these students go to inner-city schools and represent a demographic that remains dramatically underrepresented in our profession (and in our client base). By encouraging students to explore their neighborhoods and then following up with in-person conversations between the students, teachers, and visiting professionals, LBD:MA is building a new generation committed to improving our communities through architecture.

In the last year, Common Boston and LBD:MA programming have become part of the Boston Society of Architect's new civic engagement organization, the BSA Foundation. Steered by the BSA's executive director, Eric White, as well as several BSA presidents and BSA Foundation board chairs, the BSA Foundation is a new chapter for the architecture profession in the Boston area. The foundation will reinforce the importance of places in our communities – not by PR campaigns or increased use of new media – but by creating more opportunities for architects and the general public to meet and to create together in these spaces. These opportunities range from gallery openings and KidsBuild! in the new BSA Space gallery, to sketch walks and "Dining with Design" nights throughout the city.

■ *Just as music reviews would not be interesting to those with no chance to hear the pieces, discussions about architecture will be irrelevant to those without the chance to experience a variety of buildings.*

Several other large cities have active architecture centers; yet we should try hard to curate similar events in communities of all sizes, as these are our best chance to improve the public's perception of architects and architecture – as well as to educate ourselves about the needs of the general public. While residential open houses are already a popular pastime, we should focus more on civic buildings and opportunities for bringing together citizens for dialogue – no doubt such opportunities will be even more beloved by the public. Formats for doing so could include a nationwide "open doors" weekend, popular ballots on a community's best new building or interior space (featuring ballot boxes in those spaces), or public events celebrating building openings. Finally, we should meet citizens in the places that are meaningful to them by focusing our efforts on civic outreach – via the 1+ Program, design-build efforts in underserved neighborhoods, or travelling exhibitions.

We should explain ourselves in our own medium – through opportunities to bring more people into the buildings and spaces of which we're most proud. Open buildings and neighborhood-based events are, by necessity, local. They don't reach a national audience as instantaneously as a YouTube video. However, their effects will be more memorable and longer-lasting, creating a citizenry more devoted to the quality of our built environment. ■

Fort Point



Russia Wharf Building Tour

Friday / June 18 / 12:30-1:30 PM

Russia Wharf, 530 Atlantic Ave 1

Combining a contemporary high-rise building with restored 19th century buildings, this redevelopment project reflects Fort Point's manufacturing past while looking toward its future. Led by CBT architect Phil Casey. Meet at the corner of Atlantic Ave and Congress St.

Photo Discussion of Fort Point

Saturday / June 19 / 1:30 PM

Payette, 285 Summer St 2

Peter Vanderwarker has a great deal of knowledge and a collection of photographs of the development of Fort Point Channel. Through a photographic presentation, he will shed light on the development of the Fort Point neighborhood, it's connection to Boston, and will comment on current directions in global architecture and what Boston might do to develop the Fort Point area.

Family Interactive Tour

Sunday / June 20 / 11:00 AM-12:00 PM

Boston Children's Museum, 308 Congress St 3

A hands-on walking tour of the architectural elements of Fort Point Channel for children 7+ years accompanied by an adult. The tour encourages children to observe, seek, reflect and draw the Fort Point Neighborhood. Tour led by Courtney Kirk of Learning by Design in Massachusetts.

Registration required

Visit www.commonboston.org for instructions

Common Boston Week 2010
www.commonboston.org

Historic Fort Point: An Infrastructure Walking Tour

Sunday / June 20 / 1:00-2:30 PM

Broadway T Station 4

Enjoy a walking tour discussing the history and evolution of the Fort Point neighborhood. The tour will focus on the art, architecture and culture of Fort Point, the future of the neighborhood, and possible multi-use connections to the waterfront.

Boat Tour:

Development on the Waterfront

Sunday / June 20 / 3:00-5:00 PM

Moakley Federal Courthouse, 1 Courthouse Way 5

Traveling by water taxi, this tour, led by Vivien Li of The Boston Harbor Association, will trace the story of development along the waterfront from Fort Point Channel to East Boston.

FPAC Artist Housing Tour

Sunday / June 20 / 3:00-4:30 PM

FPAC store, 12 Farnsworth St 6

See Fort Point Channel through its artists' eyes. Visit artist studios in three buildings, each with a different ownership structure, and learn how the artists connect to this formerly industrial neighborhood.

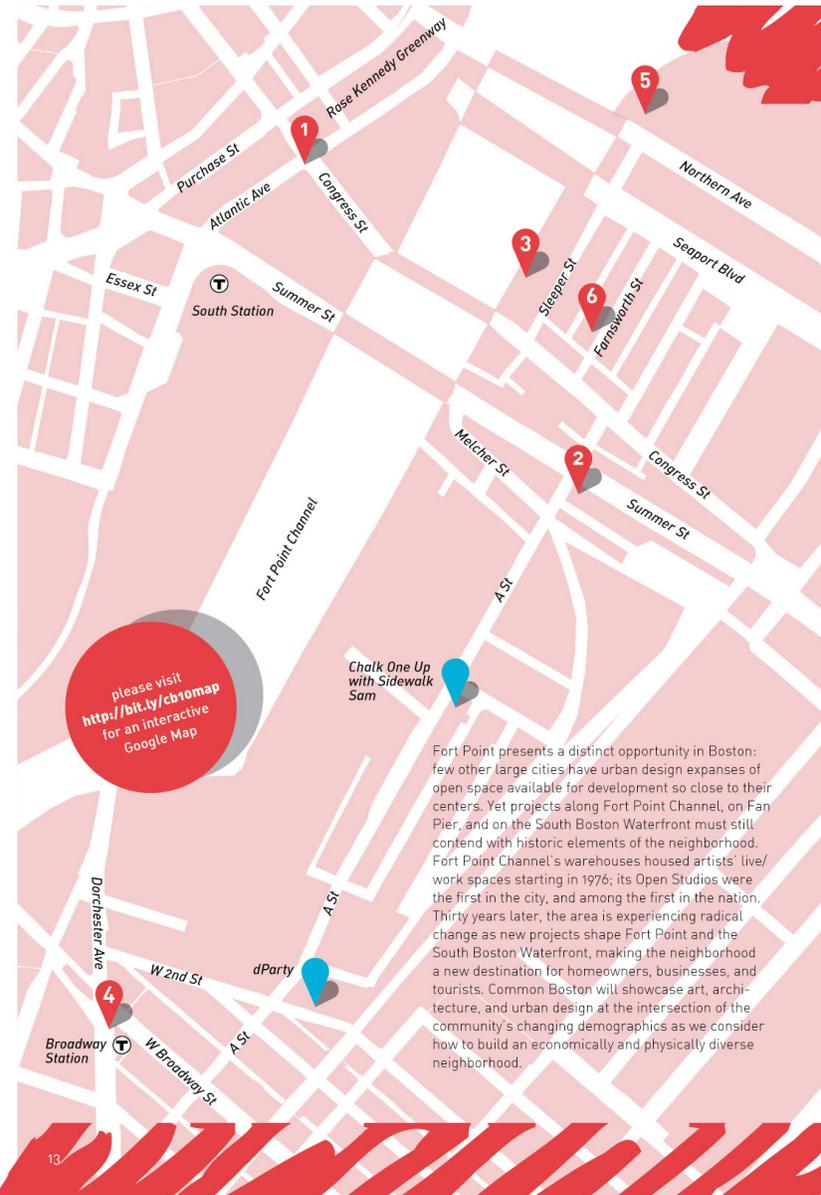


SHIFTboston Ideas

Ongoing

www.shiftboston.org

This winter, SHIFTboston asked architects, artists, planners, engineers and others to submit their wild, provocative visions to transform the City of Boston. Download this tour of winning proposals onto your phone from shiftboston.org and see Fort Point Channel ... in 2030.



Fort Point presents a distinct opportunity in Boston: few other large cities have urban design expanses of open space available for development so close to their centers. Yet projects along Fort Point Channel, on Fan Pier, and on the South Boston Waterfront must still contend with historic elements of the neighborhood. Fort Point Channel's warehouses housed artists' live/work spaces starting in 1976; its Open Studios were the first in the city, and among the first in the nation. Thirty years later, the area is experiencing radical change as new projects shape Fort Point and the South Boston Waterfront, making the neighborhood a new destination for homeowners, businesses, and tourists. Common Boston will showcase art, architecture, and urban design at the intersection of the community's changing demographics as we consider how to build an economically and physically diverse neighborhood.



Top: Common Boston Week events in the Fort Point Channel neighborhood, 2010. Brochure design by Kenny Isidoro, Mudeo Studio.

Above Left: Architect-led public tour of the Islamic Society of Boston Cultural Center. Photo by Justin Crane.

Above Right: LBD:MA Family Design Day at the BSA Space. Photo by Polly Carpenter, FAIA.

THE WIDE OPEN LANDSCAPE

POSSIBILITIES FOR VIDEO AS A STORYTELLING MEDIUM

by Ian Harris & David Krantz of Arbuckle Industries. Commentary and questions by Jeff Pastva, AIA

Talk about your current client base and what the typical production looks like.

Coming off the production of our documentary, *Archiculture*, in 2008, we found ourselves, two architects-turned-filmmakers, at the right place at the right time. With the rapid growth of YouTube, which started only a few years prior in 2005, online videos were on the verge of becoming a popular mass medium and we had a robust production package to offer. And after being financially drained by *Archiculture*, we took advantage of our friends' and colleagues' requests for corporate and commercial videos.



Arbuckle interviewing Detroit's *Practice Space* founders

Eight years later, we have completed a few hundred videos related to the built environment and interviewed over three hundred industry leaders. The interesting thing is that after all this time, the types of videos the industry has produced haven't changed much. It's great to see firms embracing video as a medium to communicate the value of their design services, process and culture. It's also exciting to see the uses of new camera technology, such as drones, stabilizers and GoPros.

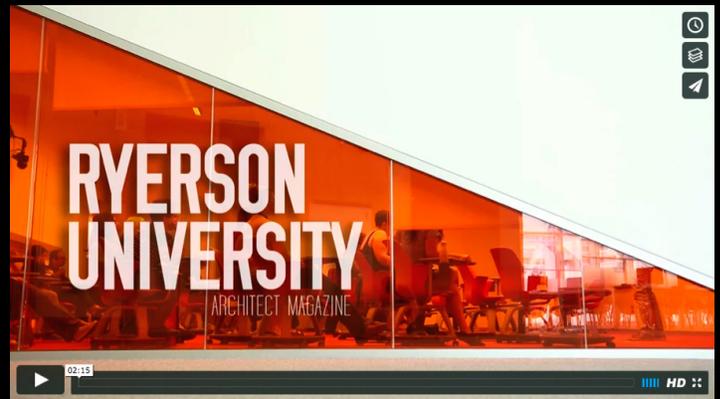
But many firms are missing huge opportunities to create more meaningful and entertaining videos that connect to their client base and users. It may feel strange shifting from a hard sell to a soft sell, but it's crucial. It's the difference between a company saying "this is *what we sell* and we're the best," versus "this is *who we are* and this is why we should collaborate." You want to take the viewer on a unique journey and then make the connection to your brand.

Can you give us some examples of your work? Think both typical (day-to-day) and what you aspire to.

The architectural industry needs to start thinking of video as an integral component of their marketing strategies, project pitches and business development.

Many firms still model their marketing efforts after methods that are less effective now, like print media. The profession needs to take the necessary steps into the 21st century landscape of

content marketing if it is to hold the tide of waning cultural value while critically engaging the coming generation of building owners, developers and clients.



Arbuckle production telling the story of a new student center in Toronto by Snohetta



Great example of intimate storytelling mixing design, process and place

We are true believers that your completed work is hands-down your most powerful marketing asset. Videos distribute your work to large audiences that can't experience it in person. Photography is limited in its ability to communicate space, but video is the first true medium to relay spatial emotion by showing the effects of time, light, scale and movement throughout a building or landscape. Video effectively sells a firm's design services by showing the value they have created in people's day-to-day lives. The profession is well aware of the identity crisis it is in the midst of with a diminished public persona and generally devalued position in society. In general terms, it is still a profession for and by the top 1%. But efforts such as the [I Look Up](#) (which Ian was judge) campaign are just the tip of the iceberg for how the medium of film can help bridge the gap between the firm, society and culture. It is why we left the draft table for a camera to help enable this transformation.

How does storytelling work with strategy?

The most important thing about storytelling is the excitement and emotion it can translate to and engage with the viewer. When stories are told through the passionate eyes of someone who is intimate with the content, they will naturally captivate an audience. However, the video content being created by the architectural profession is almost never told through a trained actor/actress. We depend on untrained performers to essentially perform on camera, which means you need passion and humanity to connect. Simply talking at the viewer is hardly a story. It's not engaging and lacks the character or conduit to hold anyone's attention. The best solution, aside from hiring actors or even using simple voice-over actors, is to not only tell the story through the eyes of the omnipotent architect, but use an enthusiastic person who's been affected by your design to passionately tell how this space has changed their lives for a truly engaging storyline.



The story of the Howard Hughes Corporation developing a new concept store in the old South Street Seaport District with Guild as the design build firm culminating in the grand opening event

Sometimes all a video calls for is some great B-Roll or stock footage with a well-written script. You should seriously consider hiring a voice-over artist to read what you write. Asking an employee with a nice voice to narrate your film won't cut it, and the viewer will notice right away. If you can, spend a little more for a professional and it'll go a very long way.

We constantly try to pull our architectural clients away from using video as a glorified PowerPoint presentation that is comprised of sexy renderings and abstract photographs. Instead, these photos and graphics should be animated and composited to look and feel like video footage. If you have these and want to incorporate them, make sure your production company has a portfolio of strong, clear, yet simple animated graphics.

Who are some of the storytelling masters that are pushing the envelope?

There are only a handful of production agencies out there like us that are specifically working in the world of architectural filmmaking. Many shooters and cinematographers can shoot buildings in a decent capacity, but what the profession needs are effective storytellers. The benchmark that we keep coming back to are the videos that the Bjarke Ingels Group is producing with Squint/Opera. They are working on a level far beyond what the rest of the profession's marketing departments are even beginning to conceptualize. They show that if you create a really compelling story about the concept, not just the finished project, you can help your client get the work supported by the local community, funded and built! A great story can take us on the journey of the design problem, your concept of how to fix it and how real people will be impacted with a better quality of life.



Great example using video to propose a complex design concept to engage a community for support

The example above does a great job of integrating really strong animated graphics and 3D conceptual design components into real world footage to cohesively tell the compelling story of how to protect lower Manhattan from future storm surges. This is where we see the industry heading in the next five to ten years - utilizing video to not only document existing work, but also to get more work while selling their design services.

A great case study of our own is the set of videos we produced with the firm CLR Design. They had gone through a recent turnover in leadership which culminated in a new marketing strategy. The firm specializes in zoo exhibit design, so our concept was to produce a set of videos which showcased the new leadership, some of their recent award-winning work and input from users and clients.

A shorter commercial-type product we created as a way to showcase good zoo design with a soft sell at the end to CLR Design



The longer format, almost mini-documentary telling the full story and designs of CLR Design



Why Video?

- Clients Acquisition/Retention
- Talent Acquisition/Retention
- Public Engagement
- Extremely Shareable
- Trackable Analytics and Metrics
- SEO Superboost

Typical Architectural Video Formats To Start With

- Company-Wide Profile - anniversary, leadership transition, etc.
- Portfolio Segment Showcase - top few projects in a specific vertical
- Legacy Project - single project focus with interviews or just cinematography
- Series - branded structure you repeat and gain a following

How To Make Yo

- Multiple Edits other content
- Archive - you assets
- Trackable - tra
- New Audiences

We interviewed a handful of the firm’s leadership and shot some great cinematography of their design process in their office before heading to three projects around the US to capture interviews on-site with zoo staff and CLR team members. This created a storyline that wove many demands for various audiences, such as potential clientele and new talent, while also reinforcing company culture and championing good exhibit design into a single narrative.

The best part of the production process was the savvy way the firm distributed the videos. They released both at that year’s Association of Zoos and Aquariums, an annual conference. Each attendee received the videos, along with some information sheets, on USB sticks. This immediately sent a buzz throughout the community of existing and potential clients and users, reinforcing CLR Design as the continued industry leader.



Interviewing Wendell Burnette at his Phoenix studio

Discuss distribution strategy. Once a video is produced, it has a life beyond a homepage, newsletter or trade show. How can the video work for a client?

One of the things we love about video is that it never turns off. Think of it as a live, ongoing pitch - it’s dynamic, personal and can deliver your message all day, every day. It is a medium often perceived as a young person’s arena, but is something that all ages actively enjoy and spend increasing minutes of their lives watching. Videos are extremely shareable and can get a lot of information across in a very short amount of time! The increase in viewership is astonishing: mobile is up 844% since 2012 and video is three times more likely to be clicked than a standard text link, further driving traffic to your website and work.

Discuss strategies to share the cost of production and the value of reusing cinematography to tell multiple stories

Time and again, companies and brands miss the opportunity to get the most out of their video productions. Filmmaking is not cheap, and the opportunity to capture quality video should be maximized. Our solution is to propose multiple edits from footage already shot. Let’s say you’re making a video of a segment of your portfolio. The editor could spend a little extra time pulling out certain clips to assemble into a shorter cut for each building. The footage already exists. Why not repackage it?

It’s the difference between a company saying “this is what we sell and we’re the best,” versus “this is who we are and this is why we should collaborate.”

Another method is to ask a few extra questions during interviews. These additional sound bites could be used to make a second video covering, say, the history of the firm. Thinking ahead like this will save you loads of money by not having to schedule a second shoot. Having multiple films will help your distribution because different mediums call for different time lengths, i.e. websites, presentations and social media.

This is where a comprehensive content strategy comes into play. We highly recommend having conversations about uses for video within your firm both today and down the road. If you are hiring a video crew with a project in mind, ask them if they can think of alternative edits to create out of the production. This is where an experienced production company will bring even greater value rather than just a hired video team.



Interviewing Renzo Piano at his recently opened Whitney Museum

Our Video Work For You After They're Live

- create multiple videos out of content and recut with

need a video archive just like photography as future

ck all views and embeds of the video in one place

s - find out where people are looking at your work online

Ways to Cover the Cost of a Video

- Sell video as a service to your own clients and then turnaround to hire a trusted production team to produce the a video that both of you can use
- Share cost between project stakeholders like the developer, builder, engineer, etc. so each of you get a cut for your own purposes
- Shoot some of the process footage in-house by having a tech-savvy, photo enthusiast capture footage of early meetings and construction decreasing the cost of production

Discuss risk/reward about the investment in video. Can too small of an investment result in poor results?

There is such a wide variety of video products available, ranging from a simple timelapse to a multi-year documentary. But a bigger budget doesn't necessarily result in the best product. Companies should set realistic budgets and try to create the absolute best product within that budget. Trying to do too much with too little is a recipe for disaster and can have a negative impact on your image. Again, this is where an experienced creative production team will go a long way.

How does content reach the intended audience?

We can't tell you how many times we've sat down with a client at the kickoff meeting and the collective agreement is that "we don't want to produce this particular type of generic video." Sure enough, three months later, the client has pushed the production to that exact film.

There are two key things that hinder a production within the architectural industry:

1. Architects can be control nuts that don't like to relinquish oversight, even to outside professional service companies.
2. There is traditionally an intensive internal review process that makes it very difficult to get things approved. It's not always the case of "too many cooks in the kitchen," but the refining process often creates a watered down product. Stick to the original concept.

A specialized industry like architecture usually has a difficult time distancing itself from its peers in order to focus on their clients' and ultimately users' needs. So ask yourself:

- Are you creating content to impress your peers?
- Are you creating stories to impress your clients?
- Are you creating stories accessible to users?

They all deserve the same level of professionalism, but the motives for each are different. Architectural media as a whole has been a fairly navel-gazing, insular exercise. But it cannot continue like this as we progress in a world that needs our quality design services to solve some of the most pressing cultural and environmental issues. The powerful and ubiquitous medium of video is readily available to enable and champion our cause. ■



On set with Christiane Lemieux for Wayfair and DwellStudio



Arbuckle studio shoot for Architectural Lighting Magazine



Interviewing Richard Meier for a video on his recently opened Seamarq Hotel in South Korea

#yafchat



Following

Q1: Individually, how do you use digital media? Do you use it personally or does it overlap into your "architect life"? #YAFchat

2:05 PM - 20 Jan 2016



Joseph Lai
@ThisIsJLai

Following

#YAFchat A1 I use digital media to promote ideas that are important to me & to connect w/ like-minded people

2:10 PM - 20 Jan 2016



Stephanie Silkwood
@StephSilkwood

Following

A1 I use digital media both personally and professionally to stay in touch with the latest trends in the industry. #yafchat

2:17 PM - 20 Jan 2016

San Jose, CA



Shannon Christensen
@AIAwpr_YAF

Following

A1 I read all my print news through digital media. Also carries over to arch. I should probably cancel my print @architectmag! #yafchat

2:09 PM - 20 Jan 2016



Christian Jordan AIA
@CJordan_AIA

Following

A1 is there a diff b/w personal + architect life? ;) info collection/sharing, networking, promoting #YAFchat

2:10 PM - 20 Jan 2016



Following

Q2: Has your use of digital media/media platforms ever shown benefit your career? What did you do or how did it help? #YAFchat

2:11 PM - 20 Jan 2016



Shannon Christensen
@srp0406

Following

A2 I like to share knowledge/info & promote clients projects/business on @CTA_Group's blog & tweeting. Success for them & us. #YAFchat

2:18 PM - 20 Jan 2016



PJA Architecture
@pja_arch

Following

A2: @instagram creates narrative about our firm culture. @twitter connecting w/ people outside typ circle #YAFchat

2:18 PM - 20 Jan 2016



Stephanie Silkwood
@StephSilkwood

Following

A2 I have found that using digital media is very effective for promoting myself, my firm, or causes that are important to me. #yafchat

2:18 PM - 20 Jan 2016

San Jose, CA



Joseph Lai
@ThisIsJLai

Following

#YAFchat A2 not yet, but soon it will be mandatory to have "digital proof" of your expertise or body of knowledge

2:14 PM - 20 Jan 2016



Moderated by the 2016-2017 AIA YAF Public Relations Director Lora Teagarden and hosted by the AIA **Young Architects Forum** (YAF). The yafchat for the month of January focused on **Architecture + Media**.

3,027 Twitter Followers

AIA YAF Monthly Tweet-up
20 January, 2-3:00pm Eastern Time

Theme: **Media**
Hashtag: #YAFChat



AIA YAF
@AIA YAF



Following

Q3.1: How do you see architecture as a whole either using or being consumed via digital media? #YAFchat

2:19 PM - 20 Jan 2016



Bob Borson
@bobborson



Following

A3.1

I think we should be telling stories that people want to hear, not just talk about what we are doing #yafchat

2:31 PM - 20 Jan 2016



Shannon Christensen
@AIAknprc_YAF



Following

A3.1 Arch is more accessible thru digital media. Idea boards/images on @pinterest or @instagram - even if you're in rural MT/AK. #yafchat

2:27 PM - 20 Jan 2016



Stephanie Silkwood
@StephSilkwood



Following

A3.1 There's a lot of noise out there in digital media. Architects need to find ways to identify what information is relevant! #yafchat

San Jose, CA



AIA Center for EPs
@AIACenterforEPs



Following

A3: Hero images, photos of the day etc. can give a glimpse of arch to those who otherwise might not notice. #YAFchat

2:30 PM - 20 Jan 2016



Joseph Lai
@ThisisJLai



Following

#YAFchat A3.1 #architecture & #archilovers are very popular hashtags on Instagram. raise public appreciation

2:28 PM - 20 Jan 2016



e
@trico_w



Following

@AIA YAF Q3. Digital media, with it's blogs, photos & vids, will help people to see the value in hiring an architect. #YAFchat

2:24 PM - 20 Jan 2016



PJA Architecture
@pja_arch



Following

A3: digital media makes #architecture more accessible to the gen. pop...maybe influx of clientless arch.? #YAFchat

2:24 PM - 20 Jan 2016



AIA Center for EPs
@AIACenterforEPs



Following

A3: Social media often captures the romanticism & art of architecture. #YAFchat

2:30 PM - 20 Jan 2016



#yafchat



Following

Q4: Do you have favorite architects or news sources you regularly go to/follow? Share them!

#YAFchat

2:32 PM - 20 Jan 2016



Joseph Lai

@ThisisLai

Following

#YAFchat not architecture related, but websites i visit daily: @TheEconomist, @voxdotcom, @TheAtlantic

2:35 PM - 20 Jan 2016



@rico_w

Following

@AIAYAF A4. @bobberson @Jeff_Echols @L2DesignLLC @eldoradoinc @AIAYAF @ArchDaily @archispk @archsessions #YAFchat

2:38 PM - 20 Jan 2016



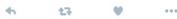
PJA Architecture

@pja_arch

Following

A4: @section_cut @CurbedPhilly @DesignPhilly @WIRED @DomusWeb #local-->#global #YAFchat

2:39 PM - 20 Jan 2016



Shannon Christensen

@srpc006

Following

A4 I've used @Flipboard to curate my favorites - @TheAtlantic, @NPR, @FastCompany, @architectmag, & others. #YAFchat

2:39 PM - 20 Jan 2016



Following

Q5: How do you think we can best interact with public via digital media to continue showing the value of our profession? #YAFchat

2:38 PM - 20 Jan 2016



Christian Jordan AIA

@CJordan_AIA

Following

A5 raise awareness via story telling, extend reach outside #architecture connecting to all walks of life #YAFchat

2:45 PM - 20 Jan 2016



YAF New England

@YAFNewEngland

Following

A5: We can show more than lovely buildings - show firm culture, pro-bono work, get involved in public dialogue, etc. #YAFchat

2:48 PM - 20 Jan 2016



Joseph Lai

@ThisisLai

Following

#YAFchat A5 not only sexy images, but more content about what we do to improve cities/neighborhoods/lives

2:43 PM - 20 Jan 2016



Bob Borson

@bobberson

Following

@YAFNewEngland storytelling is important - but I think it needs to be 1st person narratives if you want engagement #YAFchat

2:54 PM - 20 Jan 2016





About the Moderator
Lora Teagarden, AIA

Teagarden is a Project Architect at RATIO Architects in Indianapolis, IN, is the Public Relations Director for YAF AdCom and serves on the Equity Alliance web leadership team. She also serves on her local AIA Indianapolis and YAF board, is the creator of #AREsketches, and owns a small business.



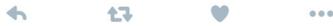
AIA YAF
@AIAYAF



Following

Q6: Marketing sources say that this is the "year for video" - how can we as architects capitalize on that? #YAFchat

2:47 PM - 20 Jan 2016



Joseph Lai
@ThisIsJLai



Following

#YAFchat A6 start official @AIANational snapchat account. showing architects at work around the county & world!

2:50 PM - 20 Jan 2016



Shannon Christensen
@AIAwpr_YAF



Following

A6 I agree w/ @ThisIsJLai - show architects at work. A @YouTube video we can show to clients, high school students, anyone! #yafchat

2:52 PM - 20 Jan 2016



FRANCES ANDERTON

A CONVERSATION WITH THE HOST OF DnA

by Yu-Ngok, Lo, AIA

Not many radio shows are dedicated to architecture and design like the Los Angeles based program DnA (Design and Architecture) on KCRW. The show covers a wide range of design and architecture topics, from the perspective of designers, critics and users.

It is aired on traditional FM radio and podcasted worldwide through the web. CONNECTION editor Yu-Ngok Lo met with the show's host, Frances Anderton, to talk about the show and how she sees the general public consuming architecture.

In addition to hosting DnA Frances writes about design and curates events. She co-produces DIEM, an annual design conference produced by the West Hollywood Design District. She curated Sink Or Swim: Designing For a Sea Change, a critically received exhibition of photographs, by Iwan Baan and others, of resilient architecture, shown in 2015 at the Annenberg Space for Photography.

She has served in the past as LA correspondent for Dwell and the New York Times. Her books include Grand Illusion: A Story of Ambition, and its Limits, on LA's Bunker Hill, based on a studio she co-taught with Frank Gehry and his partners at USC School of Architecture.

Yu-Ngok Lo (YL): You studied at The Bartlett School of Architecture at University College London (UCL). Talk about your career path that led you into architectural journalism and how your educational background prepared you for it?

Frances Anderton (FA): I have been interested in architecture since I was a child because my father bought houses and restored them in the very beautiful city of Bath in the west of England. He was not an architect, but he was very passionate about architecture and inspired me to study it.

During architecture school I discovered three things. First, I reaffirmed that I still absolutely love architecture. The second is that I was not temperamentally suited to be an architect. Architecture takes a lot of patience and is highly detailed and focused. I was more suited to communication and fast turnaround of ideas so it became clear that I should stay in the larger field of architecture but not necessarily become an architect.

The third thing I learned in architecture school was the difference between the way my father talked about buildings and the highly theoretical or academic way professors or architects talked about buildings.

To my father, it didn't matter where they were or what era they were from, he just loved a good building and he talked about buildings in regular language. In architecture school I found the educational system has a set of values that are particular to the architecture world and it's in a language that could be impenetrable in some ways. This was something that really struck me very early on and I thought a lot about the communication of architecture.

YL: What inspired you to start hosting DnA in 2002? How has the program evolved and what will its future be? Do you foresee any changes to the way that architects, the public, and clients consume architecture?

FA: The program started in 2002 as a directive from Ruth Seymour, the former general manager of KCRW. The station had a show called *Politics of Culture* which would take a different topic of interest each week that was at the intersection of politics and culture.

In 2001, Rem Koolhaas was brought in to redesign and remaster plan the Los Angeles County Museum of Art (LACMA.) He had the idea to tear down four buildings and replace them with a single new building. People were very anxious about this and Ruth suggested dedicating an episode of the show *Politics of Culture* to talk about it.

It was a big story and she knew I was interested in architecture. She basically told me to go into the studio and just do it. It was a very terrifying experience, but after that we created a show called *DnA*. It was going to be once a month because she wasn't sure if there was an audience for design and architecture.

What I believe, and hopefully the show demonstrates, is that people are broadly interested in design and architecture because it's such a dominant part of our lives and there seems to be a huge interest in what's happening within our cities.

If I said to the general manager twenty years ago that we should do a show about infrastructure and community-based design, that would not have sounded very exciting. Now you find a thirst for discussion about changes in transportation.

» *I found the educational system has a set of values that are particular to the architecture world and it's in a language that could be impenetrable in some ways.*

YL: Who do you define as the DnA listener base and how do you want the public to understand Design and Architecture? How have you made the topic of architecture and design accessible to the public?

FA: Well, the listener base is broken into two audiences. The so-called mainstream audience is made up of regular public radio listeners who are generally well informed and curious, but not necessarily educated in design or its language. Then there is the design community. The challenge is finding a balance so the show can appeal to both groups.

One of my goals is to expose the general public to just how interesting and thoughtful architecture and design can be. People don't really know what designers do and so much of it is extremely thoughtful and inspiring. On the other hand I do think the design world can be somewhat specialist about what they do and has the tendency to slightly disregard what the public thinks.

I hope that the show functions as a kind of bridge, so that the public can learn and appreciate what designers do, but equally that designers and architects are exposed to how the public perceives what they do.

YL: Some of the stories on DnA blend social and political issues with that of architecture and design. What additional message are you aiming to provide with that commentary?

FA: Prior to hosting DnA, I spent many years working for *Which Way, L.A.?*, our current events show that looked at L.A. through the lens of politics and economics. *Which Way, L.A.?* was an enormous education for me in terms of understanding a city beyond its physical realm and understanding the forces that create it.

Architecture and design are the built reflection of our lives and values. To the extent that becomes part of the discussion I think is very important.

YL: I see DnA as a journey of exploration into design all over the world. How do your stories from abroad (for example, the program *Does Germany Have the Answer to Affordable Living*) relate to the listeners who mostly live in the Los Angeles area?

FA: That is a good question because to be honest, that was a little bit unusual. Under normal circumstances, I wouldn't necessarily have done that story on DnA, because we generally do stories with a strong connection to LA.

However, I had gone to Berlin with some KCRW colleagues and found the Baugruppen concept – where people co-purchase and develop their own multifamily residence -- really interesting and determined that it has a relevancy to L.A.

I am meeting more and more people in Los Angeles who are middle aged, and might be single, or might not have a family or be able to afford a single family house, and are thinking: How am I going to live as I age? Am I going to live in a retirement home or is it possible to determine my own existence and live with my friends? Could I buy a plot of land with other people and create a group living environment? That is a conversation that is happening more and more here in L.A.

So I felt it was appropriate to draw on an example that isn't in Los Angeles, but was really provocative, even though Berlin has a different approach to financing and providing housing.

Also, I tied that segment to L.A.'s history and past examples of co-housing developments. My point is, I would like my listeners be able to look at issues all over the world through the lens of L.A.

YL: How many listeners do you have and how do you acquire new listeners? Has it been mostly through word of mouth or do you run a marketing campaign? If the latter, what types of media outlets do you use to promote it?

FA: The podcast is about 85,000 listeners. Then we have our regular broadcast listeners, which is about 30,000.

In terms of promotions, we cross-promote station shows on the podcast version of the show. We also do Twitter, Facebook and run a blog on the KCRW website. I do a lot of public events so I am marketing the show just by showing up at events. Networking is very important to engage listeners and attract new audiences.

YL: Is there anything else you would like to add?

FA: Through my years of doing this, I have been on the receiving end of many pitches from architects. I have really learned who is good at telling their own story within the architecture profession. I think it is really important that young architects learn the value of accessible communication. If they can talk to their future clients in a clear and accessible way that shows an understanding of what the client wants, that will really help. Over the years, I have attended presentations by designers to clients or even on public projects. It's amazing to see that the designers who can talk in an engaging and accessible way they rise to the top. The public and the client don't want to be talked down to or be talked at in a foreign language of design jargon. The same goes for drawings and visual presentation. ■

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2016 EDITORIAL CALENDAR

FEBRUARY MEDIUM

This issue focuses on the theme of BROADCAST and how architecture is and will be consumed by architects, clients and the public.

CONTENT DUE 1/21
PUBLICATION MID FEBRUARY

APRIL POLITICO

This issue focuses on the themes of POLITICS AND ADVOCACY and on architects who are in or pursuing public office through election or appointment.

CONTENT DUE 3/24
PUBLICATION MID APRIL

JUNE WORKFORCE

This issue focuses on the theme of EMPLOYMENT TRENDS and on addressing the needs and job categories that support recruitment, retention and retraining initiatives that meet common firm and organizational objectives.

CONTENT DUE 5/26
PUBLICATION MID JUNE

AUGUST STATE OF PRACTICE

This issue focuses on the theme of EVOLVING BUSINESS MODELS, on that state of the current profession and how it will evolve to meet future needs.

CONTENT DUE 7/21
PUBLICATION MID AUGUST

OCTOBER DATA DRIVEN

This issue focuses on the theme of METRICS and how big data and parameters are changing how we do business.

CONTENT DUE 9/22
PUBLICATION MID OCTOBER

DECEMBER EDIFICATION

This issue focuses on the theme of SCHOLARSHIP and how architecture is a career of lifelong learning.

CONTENT DUE 11/17
PUBLICATION MID DECEMBER

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 jpastva@gmail.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?

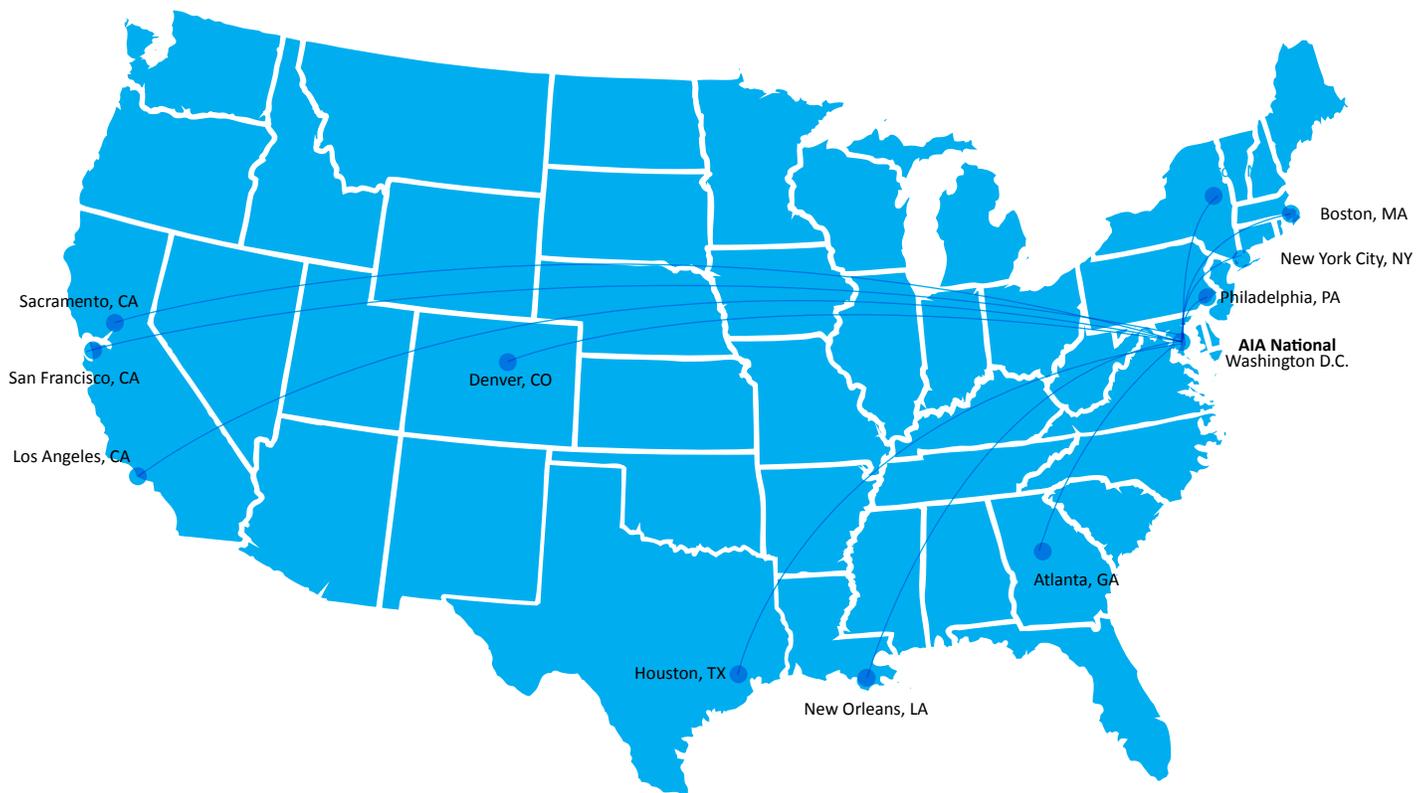
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession 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



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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.

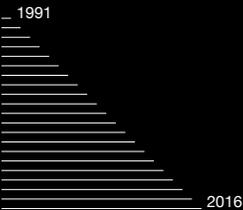
www.aia.org/join • www.aia.org/renew

Tamarah Begay, Assoc. AIA
Member Since 2005



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YOUNG ARCHITECTS FORUM
CELEBRATING 25 YEARS OF ADVANCING THE CAREERS OF YOUNG ARCHITECTS