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Resilience efforts bolstered at state, national level

Oregon Legislature funds seismic safety for schools, AIA updates Disaster Assistance Handbook

RESILIENCE IN THE FACE OF natural disasters and other emergencies was at the center of a host of activities this past spring, both in Oregon and at the national level. Among them, Portland's Center for Architecture (CFA) hosted a March event about the Oregon Resilience Plan that was organized by the Committee on the Environment.

In May, the CFA hosted The Seismic Roundtable, which brought together Jay Raskin, FAIA, chair of the National Institute of Standards and Technologies' Community Resilience Panel; Carmen Merlo, director of the Portland Bureau of Emergency Management; Samir Mokashi, principal with Code Unlimited; and Mark Tobin, PE, SE, an associate and structural/civil engineer with KPFF Consulting Engineers. The panel provided an overview on unreinforced masonry and its implications, resiliency and planning, the city of Portland's Title 24 code, and a review of case study projects.

Also in May, a presentation titled "Oregon Resilience Buildings One & Two: Resilient and Sustainable" informed participants about two high-performance buildings the state



has proposed to ensure government continuity following a magnitude 9.0 Cascadia earthquake. The buildings would meet U.S. Resiliency Council Platinum Building Rating levels as well as net zero energy, water and waste standards. Based on an earlier feasibility study for a state office building and parking garage, the new study was able to attain the performance goals and still remain within 1-2 percent of the original construction cost estimate.

Panelists included Mike Harryman, state resilience officer; Alice Wiewel, state architect; Barry Jones, planning and construction manager for the Department of Administrative Services; Larry Sitz, CEO at Emerick

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From the AIA Oregon President Oregon Design Conference—Reboot?

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IF YOU HAVEN'T BEEN TO an Oregon Design Conference, hosted at Salishan Resort on the Oregon Coast, you've missed out on something truly special. The "tree fort" atmosphere at Salishan, the fellowship of roughly 120 Oregon architects and practitioners from related fields, and the focus on the design priorities and values of our architectural community, result in a "conference" that feels more like a restorative "retreat." The conference has been held every two years, and I enthusiastically encourage you to attend the next ODC, Oct. 4–6, 2018, at Salishan!

As treasured as the Oregon Design Conference is to those who have attended, it has also been recognized that the conference does have an attendee count limitation based on the capacity of the meeting spaces, and the remote location and price point may discourage those earlier in their careers from attending. A volunteer committee was formed by the AIA Oregon Board of Directors to look at whether or not the current conference

format and location achieves the full potential of an event titled the "Oregon Design Conference."

Might there be a way to engage more architects, and particularly more emerging professionals? Might we have an opportunity to recruit attendees from outside of Oregon to attend a conference that showcases and promotes Oregon architects' design values, innovation, and design aesthetics? Would we be willing to give up the biennial retreat at the coast to gain these things?

At the start of 2017, a committee was formed to take a look at what the potential of an Oregon Design Conference could be, and make some strategic decisions about whether or not we want to "reboot."

The result of that meeting provided the following immediate direction:

- ▶ There is a desire to create a new conference format that will allow broader engagement.
- ▶ For the next scheduled conference in 2018, we will, however, keep the



Alene Davis, AIA
AIA Oregon President

existing format and location at Salishan. This ensures there is adequate time to arrange for the logistics of the event.

- ▶ The committee will continue to meet to explore opportunities and challenges.

One of the ideas floated for consideration that I find particularly appealing is the idea of alternating an Oregon Design Retreat (think intimate and restorative Salishan event) and an Oregon Design Conference (think large and invigorating Portland event).

What is your experience with the Oregon Design Conferences in years past? What do you see as a vision for what an Oregon Design Conference could be in the future? I encourage you to share your thoughts and ideas with the committee by emailing me at alene23@gmail.com. ■

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Lakeside at Black Butte Ranch by Hacker. Photo by Jeremy Bittermann.



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Hugh Hochberg, The Cox Group

CLICHÉS CAN BE PITHY. Clichés can express fundamental truths. They truly endure when they express fundamental truths with pithiness that makes them memorable. “Culture eats strategy’s lunch” is one of these. Several things become apparent when looking at design firms, their cultures, and what people in those firms say about their cultures.

Let’s agree, at least for purposes of this article, that culture is the collective mindset and attitude of an organization that reflect its values and drive its behaviors. Let’s also agree—because it’s true—that many organizations overstate the uniqueness and strengths of their culture, as well as the ease with which they say their organizations can blend with cultures of other organizations. The most telling indication of this has to do with mergers and acquisitions across all sectors of the business community. We always hear CEOs of merging organizations talk about how great the upcoming merger will be because of the cultural compatibility of the two entities, yet the high failure rate—as much as 70 percent by some estimates—of mergers is primarily attributed to culture incompatibility. No one is going to say, “We are merging our companies despite cultural differences,” yet such a comment would, based on the failure rate, be far more accurate.

When we think about our firm’s cultures, no matter how strong and consistent they seem to be, things begin to change.

Cultures and subcultures

- ▶ Cultures change as firms grow to the size that the organization’s leaders are less able to be connected to everyone in the organization. This phenomenon can result from sheer size, and it can also result from the aging of leaders to the extent that they are much older than the youngest people joining the organization. Despite feeling young and full of energy, when the firm’s leaders are the ages of the youngest employees’ parents, the phenomenon is likely to come into place.
- ▶ Cultures change when firms’ leaders are not, or are not perceived within the organization to be, on the same page in terms of values, vision, and behaviors.
- ▶ Cultures can change when groups with common bonds get together within an organization, with “common bonds” referring to a wide range such as academic background, ethnic background, personal friendships, and involvement in activities outside the firm.
- ▶ Cultures change when there are too many people for everyone to be connected to everyone else to the extent that everyone knows everyone else very well. This usually becomes evident when an organization grows steadily and slowly to about 35 people, and, with faster growth, the number might be closer to 25.
- ▶ Cultures change when physical changes reduce proximity of everyone to everyone else. Space layouts that create separate physical environments, organizations that occupy multiple floors, and organizations in multiple office locations all will experience cultural change.

The change to which I refer in these examples is the development of subcultures. Subcultures aren’t necessarily bad

and, in reality, can be good, particularly when subcultures challenge basic tenets toward the goal of improving them, when subcultures do actually improve the overall culture, and when subcultures strengthen the sense of personal accountability for performance and results that align with the firm’s overall vision and goals.

One risk of subcultures is that they can deviate considerably from the preferred culture and preferred norms. For example, if an organization’s goal, ingrained in its culture, is to build and share intellectual capital, and a group with its own subculture isolates and protects its own intellectual capital, it decreases the strength of the overall organization.

An example of this, perhaps extreme, is one that for obvious reasons when you read the next few sentences, will remain unidentified: An architect, whose design abilities were probably almost as good as he liked to think they were, forbid his partners—all of whom were committed to firm-wide collaboration—from using work in his portfolio (by which he meant work on which he had been the design partner, even though the work was done with the involvement of other people in the firm) to get new projects unless he was given the right of first refusal to be the design partner if the firm was successful in winning the commission, even if he hadn’t been involved in the project

pursuit. The surprise isn’t that he was removed from the firm; the surprise was that it took the partners more than a year to do it. Also not surprising is the aftermath: The firm closed within a few years.

Several messages come from this understanding about cultures and subcultures:

- ▶ Subcultures are inevitable with increases in size, diversity, organizational complexity, and physical separation.
- ▶ Subcultures aren’t necessarily bad and, in reality, can be good.
- ▶ Subcultures can, however, be counterproductive.
- ▶ Subcultures require more attention from leaders and managers to keep things on a positive track.
- ▶ Drawing on subcultures’ positive attributes can be a huge opportunity to strengthen the overall firm and overall culture.
- ▶ Subcultures require more effort at communications—both information dissemination and dialogue—if the goal is to maintain a firm-wide cultural consistency.
- ▶ Act quickly when cultures or subcultures go sideways.

The overarching message is don’t let your cultures or subcultures eat your strategy’s lunch. ■



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Architects Without Borders—Oregon continues to make progress in Haiti and beyond

AMONG THE COUNTRIES THAT PERSONIFY resilience in the face of repeated assaults by Mother Nature, Haiti surely stands out. And Oregon architects and engineers have supported its rebuilding efforts since a devastating earthquake struck the island nation in January 2010, killing more than 300,000 people and displacing at least another 1.5 million.

A recent United Nations report states that seven years later, about 2.5 million people in Haiti still require humanitarian aid. Architects Without Borders-Oregon (AWB-Oregon), founded in 2005 in response to the Indian Ocean tsunami and Hurricane Katrina, has helped to build and repair schools in Haiti since the earthquake, as well as an orphanage and education center.

John Blumthal, FAIA, is a founding member of AWB-Oregon and, now retired from Yost Grube Hall Architects, recently had his first opportunity to travel to Haiti. Haiti is not only still recovering from the 2010 earthquake and an ensuing cholera epidemic, but it also endured Hurricane Sandy’s destruction and flooding in 2012 and then a three-year drought that caused even more famine and poverty. Hurricane Matthew hit in October 2016 and killed more than 1,000 people.

“Travel is always eye-opening,” Blumthal said. “You’re in a whole different culture there, and it really made me appreciate the difficulty of the working conditions. The economic system is still struggling, but I’m not sure that that is different from before the earthquake.”

Blumthal went to Haiti at the invitation of buildOn, a U.S. nonprofit that has built more than 70 rural schools in Haiti since the 2010 earthquake using AWB-Oregon’s design that provides

improved lateral resistance to earthquake and hurricane forces. He visited current school construction sites as well as school buildings damaged by Hurricane Matthew and schools built before the earthquake where buildOn has asked AWB to provide retrofit guidance.

“The efforts that are being made to improve the educational opportunities in Haiti are really crucial,” he said. “It’s hard for me not to feel overwhelmed by the state of the Haitian economy and the improvements that need to be made, but buildOn is working on it.”

Blumthal noted that he felt rewarded both personally and professionally as he got to meet community members, construction workers and the buildOn engineers and construction managers in Haiti, and see the steady improvements in construction quality they have made.

“The challenge is to incorporate new ideas with traditional means of construction, and find local communities and workers who are willing to try something new and different,” he said.

In addition to projects in Haiti and Nepal, AWB-Oregon is currently involved in projects in Oregon, Ethiopia, Somalia, and Tanzania. For more information about how to get involved, email volunteer@awboregon.org and include specifics about your project interests, skills you would like to contribute, and your general location and schedule. Or, attend an open meeting that features guest speakers, panel discussions, charrettes, work sessions, and project reviews. Open meetings programs are announced at www.awboregon.org and are usually held between 5:45-7:30 p.m. on the fourth Wednesday of the month at the Center for Architecture, 403 NW 11th Ave. in Portland. ■





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architecture foundation of oregon announces upcoming events, proposal deadline



Don Stastny, FAIA

values as foundations for the work. His work with Native American, Canadian First Nation, Alaska Native, and Native Hawaiian peoples has resulted in memorials, museums, cultural centers, housing, and strategic planning initiatives that tell the stories of the peoples for whom they are designed.

has resulted in elevating the design quality of more than 500 new and renovated federal properties throughout the nation.

Teacher/Mentor and Citizen

Believing individuals and communities need to learn about the “power of design,” Stastny has initiated processes for the elderly to participate in ongoing learning as well as provided fundamental education to youth. He was a founder of the Oregon School of Design, offering a unique architecture and planning program that brought higher education in architecture to Portland and resulted in two subsequent architectural programs at Portland State University and the University of Oregon’s campus in Portland.

Mark your calendar for Oct. 18, when friends and colleagues will gather at the Oregon Convention Center to celebrate Stastny and pay tribute to him. Video stories and live presentations will bring some of his many stories to life and highlight his contributions to our designed and built environment. For more information about the event, please visit <https://af-oregon.org/events/honored-citizen-dinner>.

Since 1993, afo has honored public officials, philanthropists, developers, artists, architects, and related design professionals. The annual Honored

Citizen Dinner provides critical revenues to support afo’s Architects in Schools and other programs.

Van Evera Bailey Fellowship Proposals

Mid-career design professionals are invited to apply for the annual \$25,000 Van Evera Bailey Fellowship presented by afo and The Van Evera and Janet M. Bailey Fund of The Oregon Community Foundation. Proposals are due by 5 p.m. Sept. 8 for projects to begin in January 2018. Details may be found at <https://af-oregon.org/programs/van-evera-bailey-fellowship>.

Albina Yard Tour & Party

afo members and guests are invited to tour Albina Yard, the first office building in the U.S. made with domestically fabricated CLT. Tours will include the studios of the building’s designers, Lever Architecture, and tenants Merryman Barnes Architecture. Refreshments will be available in the building’s very own café/bar, The Wayback. Check afo’s website for event details or sign up for our newsletter at <https://af-oregon.org/about/newsletters>. ■

Submitted by the architecture foundation of oregon

The architecture foundation of oregon’s 2017 Honored Citizen will be Donald J. Stastny, FAIA, nationally recognized for his elevation of design and design methodology as a “problem-solving tool.” His approach has its foundation in the academic, political, and social cultures of Portland and Oregon. We cannot imagine a better representative of afo’s mission to share design’s role in shaping our future.

Stastny’s professional approach, ethos and intellect have garnered him many titles, including:

Architect and Placemaker

He has provided visioning, programming, design and planning services for 23 native tribes and bands, interpreting and integrating tribal

Urbanist and Strategic Planner

Stastny’s urban design and planning work guides communities in the creation of special places that reflect community ownership and identity. He has completed more than 70 urban design and planning assignments for communities across the United States and Canada.

Design Process Manager and Innovator

He is recognized as one of the preeminent competition advisors and managers in North America from his first design competition, creating Portland’s acclaimed Pioneer Courthouse Square, to his collaboration with the GSA Office of the Chief Architect on the Federal Design Excellence program, which



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Full court press in downtown Portland

By Garrett Andrews

THE MULTNOMAH COUNTY CENTRAL COURTHOUSE, one of the largest construction projects in the area, reflects an adaptive response to circumstances.

The \$300 million project at the west end of the Hawthorne Bridge involves a new 17-story tower wrapping around a three-level restored historic structure.

Multnomah County already owned all of the block surrounding the 108-year-old Jefferson Station building. After officials closed a ramp from Oregon Route 99W to the Hawthorne Bridge, the block basically functioned as a small, off-the-books skate park. County commissioners could have elected to buy and demolish the building, but that was expected to take years. Ultimately, commissioners chose to incorporate Jefferson Station into the new courthouse.

Today, surrounded by a lively job-site, all but one Jefferson Station tenant is out (and Sloy, Dahl & Holst Inc.'s lease runs out next year). Construction manager-general contractor Hoffman Construction, designer SRG Partnership, and some of the project's more than 60 subcontractors now occupy its office space, including the former home of the iconic Veritable Quandary restaurant. On the top floor are mock-up stations testing curtain wall concepts, the unique slabs of limestone exterior, and the two-inch, graffiti-resistant glass.

Far, far earlier, the building powered the gears of commerce. It housed the electrical substation that powered the early downtown trolley. Jefferson Station is also significant in the history of building methods, as it was the first building in Portland to feature reinforced concrete.

"Essentially, it was one of the first buildings to use rebar," said Jason Patterson, project manager for Hoffman Construction. "It was advanced for its time, but different from how'd we'd do it today, for sure. They were still learning about how to consolidate concrete around rebar and there's evidence of that throughout the building."

Despite being innovative for its time, in 2017, the building is a big seismic liability. Much is essentially brick stacked on top of brick, in some cases bearing on soil. To meet preservation requirements, Hoffman Construction and its subcontractors will replace the entire building structure with steel, as well as remove the top level (added in the 1980s) and re-establish an original entrance.

The restored Jefferson Building will be incorporated into the finished courthouse, likely housing high-volume courts with low security risk, like those for traffic infractions and small claims.

The rest of the project, the courthouse tower, is the real showpiece.

After more than a century of use, Multnomah County's current central courthouse building on Southwest Fourth Avenue is "structurally and functionally obsolete," according to the county. There is today far greater demand due to a much larger population, which has led to safety and operational problems, county spokesman Mike Pullen said.

The new facility will have 44 courtrooms and is expected to accommodate higher levels of traffic, incorporate a number of courthouse design best practices and meet current seismic code, which the current facility does not. The experience for jurors, in particular, is intended to be improved. Pullen showed pictures of the

current juror waiting areas—subterranean, brightly-lit and sparse.

Hoffman is currently working on a \$38 million preconstruction contract. In total, it will control \$195 million of a \$300 million price tag. Along with the land, the county is putting \$175 million toward the project, with the remaining \$125 million expected to come from state bonding.

The state has already provided \$32.4 million of its share, and Multnomah County is requesting the final \$92.6 million in bonding authority from the 2017 Legislature. ■

This article originally appeared in the July 3, 2017, edition of the Daily Journal of Commerce.



Multnomah County Courthouse Replacement

Cost: \$300 million

Architect: SRG Partnership

Contractor: Hoffman Construction

Expected completion: 2020

Crews with DeWitt Construction drill foundation shafts for the Multnomah County Central Courthouse project. Approximately 60 shafts measuring as wide as 60 inches and reaching as deep as 60 feet below grade will support the 17-story building.

Photo courtesy of Sam Tenney/DJC

Portland State University named to AIA National Consortium

THE SCHOOL OF ARCHITECTURE at Portland State University is one of three universities to recently join the AIA Design & Health Research Consortium, according to a joint announcement by the AIA and Association of Collegiate Schools of Architecture.

PSU's School of Architecture takes an integrated approach to research, testing and dissemination of information focused on the connection between architecture and wellness. Coursework connects students with

firms interested in understanding the health consequences of their design, both during the design process and once occupied.

Besides topic discussions, the seminars include activities that embed project teams to conduct research of relevance to a project currently under design in a firm. For the architectural firms involved, working with the university allows them to engage a deeper level of research expertise in the design process and to access resources not typically available in

practice, enhancing their capacity to address health issues in their work.

The School's Center for Public Interest Design provides students opportunities to learn, challenge and implement principles of public interest design. Recent work with the city of Sacramento explored how public interest design can be used to address the needs of some of the city's most disinvested and environmentally impacted neighborhoods in an urban area of culturally diverse communities.

Also named to the consortium were Harvard University's T.H. Chan School of Public Health and the University of New Mexico School of Architecture and Planning. The trio joins an existing network of 16 university teams dedicated to team-led research linking health outcomes and design interventions. The AIA-led consortium helps translate this research into architectural practice for design and public health professionals, policymakers, and the general public. ■

Catching up with Portland's Center for Architecture

By Robert Hoffman, AIA, Executive Director AIA Portland, AIA Oregon and the Center for Architecture

WHEN AIA PORTLAND MOVED its offices to a 128-year-old historic building at the corner of Northwest 11th and Flanders in 2008, it launched a brand new idea in Portland—a Center for Architecture. Chapter leaders, with the support of members, did this with all the momentum and resources available during the years before the Great Recession. They were rightfully inspired by the centers that were gaining momentum in New York, Chicago, and several other large cities, and believed that a place dedicated to the presentation of architecture was worth the enormous investment. It would address two important goals for AIA Portland—and perhaps the profession of architecture here in Oregon.

First, a center of architecture would provide AIA Portland a place that could better support its programs and services to members while reinforcing the brand of the AIA and the Portland chapter. This LEED Platinum facility would be able to host professional education, lectures, meetings, and social functions for the chapter and its members in a way that all its previous office locations—even its former offices on Southwest 4th Avenue—couldn't do.

Additionally, AIA Portland would be visible to not only its members at this corner, street-level location, but to the community. People walking by would be able to “see” architectural activities by AIA members and their partners, collaborators, colleagues, etc., that had been typically off the beaten path of the typical Portlander. In those early days, right after the chapter moved into the CFA, we used to talk about the “change in AIA Portland's DNA.” After all, architecture, at its core purpose, belongs to everyone...so a visible and open building for the AIA here in Portland makes a lot of sense.

Along those lines the second and,

ultimately, more interpretive goal of transforming this prominent corner location in one of the West Coast's most celebrated new neighborhoods—Portland's Pearl District—into a place of engagement, sharing and inspiration about architecture and environmental design.

The Center for Architecture—the building—as offices and program space for AIA Portland was always only half of the proposition that made the move to the Pearl so intriguing. The Center for Architecture—the new charitable corporation—separate, but collaborative with its founder, AIA Portland, promised something beyond the mere visibility of the AIA. This new organization, through its Board of Directors, volunteers and partners, would strive to achieve that engagement with the public as its sole purpose.

There is little doubt that the unforeseen obstacle of the Great Recession made growth of the CFA very difficult, indeed. While many hundreds of architects in Portland lost their jobs due to lack of project opportunities caused by the broad and complex forces of the economic downturn, the Center for Architecture plodded forward with determination, volunteers and the still-fresh pride in the achievement of the Center for Architecture the place. A lot was sacrificed as I recall my tenure as both AIA Portland President in 2010 and Center for Architecture President in 2012. Small forward progress was happening, however, and we have many dedicated members, staff and industry partners to thank for that.

As the economy began to show consistent signs of growth within the design and construction industry—five or six years after the recession's official “end” in 2009—the Center for Architecture in 2014 could elevate both the content and depth of its exhibits and programs.

This due, mainly, to the renewed capacity of its donors and partner organizations and the leadership of its directors. Building Fit in 2015 and the 2016 shows Tsunagu: Connecting to the Architecture of Kengo Kuma; Snohetta: People Process Projects; the 2015 Portland Architecture Awards, and Building Fit: Designing For Wellness all contributed to a rejuvenated momentum of exhibits envisioned, to varying degrees, as more immersive and comprehensible experiences that can draw the broader public into an increasingly thoughtful dialogue about architecture.

Today, the Center for Architecture is hosting an exhibit of regionally responsive contemporary residential design executed by seven Portland architecture firms. 7 Houses opened on April 23 in conjunction with Design Week Portland and will extend its original June 30 closing date to late summer. The exhibition features projects by award-winning firms Allied Works, Architecture Building Culture, Architecture W, Holst Architecture, Hennebery Eddy Architects, Waechter Architecture, and Works Progress Architecture. It was inspired, in part, by Quest for Beauty: The Architecture, Landscapes and Collections of John Yeon currently on display at the Portland Art Museum.

Projects were selected following an open call for submissions by jurors Hunter Tura, president and chief executive officer of Bruce Mau Design; Professor Judith Sheine, head of the Department of Architecture at the University of Oregon; and Randy Gragg, executive director, The John Yeon Center for Architecture and Landscape Studies at UO and curator of Quest for Beauty.

Exhibit curation was executed by the exhibiting firms and directed by Center for Architecture and AIA Portland President Brian Cavanaugh,

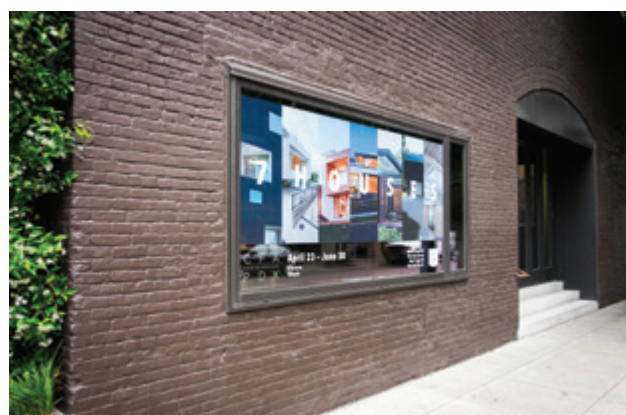
AIA, with assistance from AIA Portland staff. Funding for the exhibit was generously provided by Center for Architecture Cornerstone Partners Hoffman Construction, Precision Images, and AIA Portland.

Upcoming exhibits in 2017 and beyond will include 2016/2017 Portland Architecture Awards submissions and award recipients as well as a potential collaboration with the National Trust for Historic Preservation on Portland's Memorial Coliseum. Beyond this, a possible look “into the future” is on the horizon.

As the landscape of organizations dedicated to discourse about the built environment in and around Portland and the Northwest continues to evolve, we are ever aware of the increasing ways in which the Center for Architecture can fulfill its ability to serve as a place for this dialogue, celebration and learning. On May 5, Design Museum Portland hosted its initial Design Museum Mornings topical program at the Center for Architecture—the first of many partnership opportunities, we hope!

The initial goals of visibility and engagement here at the Center for Architecture remain as relevant as ever since its inception over 10 years ago. What is becoming increasingly evident, however, is that tactics, strategies and partnerships can evolve as needed to address these goals. As the AIA in Oregon, and to a greater extent, nationally, continues to position itself for renewed relevance and resource to its members, partners, and the industry, so must the centers for architecture.

To everyone who has contributed to the CFA, we remain ever thankful. Most importantly, we hope your enthusiasm and drive to bring the power of design to our community remains contagious and a source of inspiration for others! ■



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AIA Southern Oregon President's Message

Great things come in small packages



Dana Ing Crawford, AIA

SOUTHERN OREGON IS A RELATIVELY small population base, but this season has demonstrated how a small group of professionals can make a big difference in how the built environment is understood, appreciated, and defended in our region.

The chapter is small but mighty: Chapter officers continue to advance the proposition of a statewide chapter, the Architects in Schools program grew exponentially, and the upcoming People's Choice Awards is gearing up for a new format to engage thousands in our public-oriented design awards event.

The idea of creating a statewide chapter is about raising the bar. The AIA recently instituted requirements for all chapters to deliver a minimum level of services to its members. A chapter must deliver quality education, engage the public, communicate with members, and have its house in order relative to policies and procedures. For a membership organization, this was a radical and brave thing for the AIA to require. It means raising

the bar, and it means that membership in the organization will matter more.

How enhanced services are delivered is an open road of possibilities. For Oregon, all chapters opted to explore consolidating into a statewide chapter for organizational efficiency—and more importantly—for a more potent membership experience that connects members across the state through interest groups, education and leadership. Delivering more services—especially for organizations that are small and volunteer-led—can be expensive or short-lived. AIA Southern Oregon stands to gain access to invigorating programs and a statewide perspective.

In return, our chapter offers energetic leadership, regional expertise, and a diverse perspective. Over the last two years, leaders from all chapters have identified the intentions, benefits, and governance structure of a statewide chapter. The current effort is about fine-tuning and implementation: the dues structure, the mechanics of the transition, how the concept is communicated to members, and how and when a vote will occur. The goal is to share clear and concise information to members in town hall meetings and digital communications late this year, revise as needed, and potentially vote on consolidating to a statewide chapter near the start of 2018. You'll see more information as the year progresses.

The Architects in Schools program started in Southern Oregon four years ago with only three classes; this year the program blossomed to 17 classes. In just a few years, local architects are now teaching architecture in nearly every community in the region. The program

drew a diverse group of educators including architects, landscape architects, structural engineers, and other design professionals.

This year also included the youngest class in AiS program history: kindergartners! Final projects ranged from sculpted model playgrounds designed by kindergartners under the guidance of a landscape architect to movable and furnished tiny homes designed by middle-schoolers under the guidance of an architect, and many other creative treasures realized by children with the help of volunteer design professionals. Many final projects were displayed at ScienceWorks, a kid-oriented science museum in Ashland. As a part of the final project display, one of the design professionals hosted live destructive testing of model bridges created by one of the AiS classes. The drama of the testing was a terrific touch that highlighted the success of this year's program.

The chapter has focused on a major architectural event each May. In even years, we help shape and attend the Oregon Design Conference; in odd years, we host a public-oriented design awards event called the People's Choice Awards (PCA). Previous PCAs have been staged during Medford's Art In Bloom festival, a weekend event focused on arts and crafts. To engage the public, architect volunteers issue ballots at the venue entrance and the public casts votes for their favorite projects. For the last few PCAs, the Architects in Schools final projects were displayed in the same space to increase public engagement and awareness of architectural involvement in the community.

This year we are taking the PCA to the Rogue Valley Maker Faire (also located at ScienceWorks), where science-oriented projects are displayed over a three-day weekend in September. Last year, the faire was staged inside the museum and attracted hundreds of visitors. Due to the event's popularity, this year the faire will be staged outdoors and is expected to draw thousands of visitors. On opening day (Friday), middle-school students throughout the Rogue Valley will be bused to the event to explore a variety of booths and projects, and the faire will then be open to visitors of all ages throughout the weekend.

Our chapter members will host the display boards throughout the event to engage the public, discuss displayed projects and the role of architects in the built environment, and encourage people to vote for their favorite project. The culmination of the event is a Maker Faire dinner sponsored by local restaurants and is free to event volunteers. Votes are tallied the following week and design awards are announced at a chapter reception the following weekend at Roxy Ann Winery. Continuing the collaborative tradition of previous PCAs, architects and landscape architects are encouraged to submit projects. Keep an eye out for the Rogue Valley Maker Faire at ScienceWorks in September!

It takes a significant effort to be great, and to make a difference. Thanks to all the design professionals in the region who volunteer for these important design efforts. Your contribution heightens interest in and awareness of the natural and built environments. You are part of what makes Southern Oregon great. ■

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Chapter members help elementary students learn about design, built environment

AS THE SCHOOL YEAR CAME to an end, AIA's Southern Oregon chapter celebrated its members' participation in the Architects in Schools program, which introduced students at six elementary schools to design and the built environment around them.

Southern Oregon schools that participated this year were Helman Elementary, Madrone Trail School, Phoenix Elementary, Oak Grove Elementary, Ruch Community School, Walker Elementary, Willow Wind School, and the Valley School of Southern Oregon. The program integrated design concepts into math, science, social studies, and language arts.

Students' final projects with their design professionals help them learn about ancient Greek architecture;

how to design custom spaces for special client animals with many different interests and needs; playground design; design concepts for an ideal middle school; and creating and building models of tiny homes. Their work was displayed in May in an exhibit at ScienceWorks Hands-On Museum in Ashland, where students from Phoenix Elementary were even able to test how much load the bridges they designed could hold.

David Stevens, with Medford's OgdenRoemerWilkerson Architecture, was one of several architects who participated this year, and he recently shared his experience with *Oregon Architect*.

"My imagination always runs wild about what to expect from the students. What they are expecting, and entering a class full of eager eyes, is usually a little daunting. However, after the first few minutes, the excitement of a new experience and learning that children's expectations are to absorb information, what I was bringing into the classroom, and to be inquisitive. This is a refreshing contrast to the

often-encountered adult 'wait to talk' experienced in professional life.

It was also refreshing to impact their daily routine with a fresh task, a new face, being someone outside their environment to show interest in them. This was a fun experience. I was always greeted with several hello's and smiles. I've shared their classroom experience, and had songs sung to me!

Showing practical application of the lessons the children are learning; math, writing, spelling, history, all applicable to real-life jobs. As we examined the individual subjects together, and I gave examples of how they were used in the design profession, at least a few students took this on-board, and hopefully realized that they were not just at school because they must be, but because we are educating them to be future participants in our workforce.

Showing children the world in which they live and the built environment around them wasn't accidental, but created through ideas, plans, engineering, and manufacturing. We examined the classroom and the school we were in, and we looked at all the pieces which put the structures together. I saw how the students began to connect the various pieces of architecture and engineering and to understand that there was detail, which often goes unnoticed.

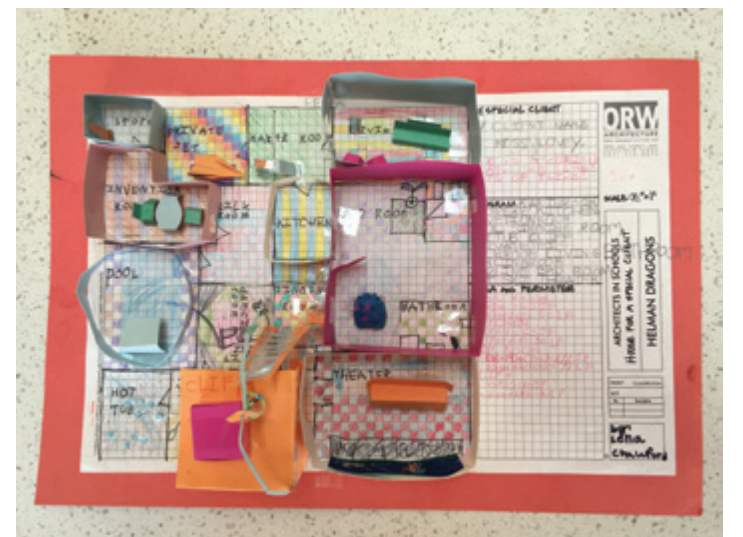
We introduced new concepts to the children, such as city planning, sustainable design and professions that exist

that they can all take part in. The children really started getting interested when I explained how a city is planned, and that there were people performing these jobs right here in the city we lived in.

Observing the range of children's focus and attention to detail through the various activities was interesting. Some children loved the drawing and designing, others the hands-on building. The children in my class paid attention to the different skill levels of their friends, and offered suggestions and assistance when someone was having difficulty.

I'll certainly be looking forward to participating next year."

The architecture foundation of Oregon's Architects in Schools program takes place in many communities. Architects go into participating classrooms for a session a week over a period of about six weeks. The program is primarily geared towards third through fifth grades and is free to participating schools. Residencies are custom designed for each class by the teacher and design professional with help from afo. They begin planning their residencies in the fall at a training that includes lessons from afo's Architects in Schools curriculum guide, *Architecture as a Basic Curriculum Builder*. ■





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2017 winners (clockwise from top left): Rosewood Beach, Woodhouse Tinucci Architects, photo Bill Timmerman; One North – Karuna East and West Buildings, Holst Architecture, photo Andrew Pogue; T3 Minneapolis, MGA | Michael Green Architecture, DLR Group, photo Ema Peter; Albina Yard, LEVER Architecture, photo LEVER Architecture; Common Ground High School, Gray Organschi Architecture, photo David Sundberg; Dixon Water Foundation Josey Pavilion, Lake | Flato Architects, photo Casey Dunn

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AIA Salem President's Message

New murals will inspire interest in public art, help energize downtown Salem



Kaley Fought, AIA

THE SUMMER HAS KICKED OFF with a fantastic addition to downtown Salem. Thanks to the efforts of the Salem Public Arts Commission and the Downtown Advisory Board, two murals will be making a vibrant impact on the downtown streetscape. I was thrilled to learn that despite the inevitable opposition to public art such as this, the support from the community ran strong and clear.

This is a fantastic “win” for downtown as the artists, Damien Gilley and Blaine Fontana, are notable nationally and internationally. The first mural to be completed, created by Gilley, has a strong architectural quality which compels the viewer to look beyond the generally perceived notion of “place” and architecture by utilizing forced perspectives and a shifting visual experience.

The second mural, by Fontana, is in part inspired by Waldo Park, the smallest redwood park in the world located in Salem. Discovery, energy, and new growth are at the root of this mural’s narrative, illustrated by rarely seen Pileated Woodpeckers amidst pop art graphics.

These murals are an exciting addition to downtown, and will inspire rejuvenated interest in public art and often overlooked spaces. The relationships between art, architecture, community, and place give strength and identity to a city. I find that the successful impact of the murals is a tangible example of how these relationships can support and guide progressive development when fueled by a desire for something more.

Cross-discipline engagement and support provides momentum for development that inspires people and the spaces they frequent. Architects are a critical voice to have at the table when discussing not only the physical nature of the built environment, but the vision for what could be experienced. Several of our members serve on the boards that facilitated the realization of the latest installation. This involvement takes significant time and energy on top of a



Find this mural July 5 on a short, rounded wall in the alley between Commercial and Liberty Streets NE

typical workday, but the impact on the city is immeasurable.

Within the AIA, our current structure of individual chapters around the state can tend to dilute the efficiency of volunteer efforts. Over the last several years, we have been heavily engaged in a conversation regarding the restructuring of AIA Oregon into a single state chapter. The benefits of this transition are significant, particularly for those chapters that are sustained solely on volunteer efforts. By shifting to sections of an AIA Oregon chapter, volunteers are able to focus on the goals and initiatives of the local section, supporting and providing relevant services to members, rather than the intricacies of keeping a standalone chapter solvent. Ultimately, this will facilitate architects having a more prominent voice in all conversations relating to the visioning of a community.

We are architects, thinkers, creatives, visionaries, and makers. We thrive when presented with problems to solve and opportunities to create. As we continue the exploration of realizing a single state chapter, keep in mind the critical resource of volunteer time and how their efforts can be facilitated by a more streamlined approach. With the strength and resources of AIA Oregon providing the foundation from which local sections can build upon, our volunteers will be afforded the ability to expand their reach locally. ■



Right: Find this mural July 10-25 on exterior surface of the Chemeketa Parkade's east stairwell



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AIA Southwestern Oregon President's Message

Parklet competition provides unique opportunity for community engagement



Katie Hall, AIA

TO CONTINUE THE THEME of my term this year, I speak again of the importance of engagement among the profession. Previously, I spoke of the Southwestern Oregon chapter's successes and the programs that help create a solid foundation of engagement among our members and leadership. Now, I speak of our engagement and activities offered to the membership that create a presence within the community and provide a path to partnerships with community organizations and businesses.

Recently, we were approached by the city of Eugene's parking program, Epark, to partner on a parklet competition. A parklet is a sidewalk extension that provides additional space and amenities to be used by the public, and utilizes parking stalls designated for vehicles and trades them for a space designated for humans. There are four assigned parking spaces reserved for

the event. This competition is part of an initiative to increase the pedestrian presence and community involvement in downtown Eugene.

The Epark program is a city program that reimagines parking to appeal to the imagination of the public. Epark reinvests part of the parking money back into the arts by providing opportunities to add to the experience in Eugene with murals, painted poetry, signage and other forms. In addition, they look for ways to invest in downtown Eugene and put money back into the community. Teaming up with such an awesome program was an easy decision. Beyond the obvious benefits of participating in a free design competition, this endeavor provides for us as a chapter and for our members.

As architects, we all love a good design competition. But what is the intent behind these and how do they foster relationships among the community? In this case, the Epark program helped us establish a seed fund to contribute to building the parklets that other partners can add to. This provides a great platform to involve other businesses, giving exposure to businesses dedicated to improving their community and creating an event with quality designs to enjoy and contribute to activating the streets of downtown Eugene.

The competition supports membership engagement and maintains our presence as active participants in our community by providing a creative outlet for the membership and, by being a design and build competition,

encourages participants outside the architecture community to contribute to making the designs a reality. Architecture firms, landscape architecture firms and contractors are teaming up on design entries. Bring Recycling and Jerry's Home Improvement are offering monetary and material donations, and several construction companies are offering labor as a donation and contribution to the event. The design and building professionals and material suppliers are all coming together to make this a great event and environment for the community to experience!

The deadline for the parklet competition ended June 16, when all design proposals were due. Entrants offered up sketches, narratives and prospective budgets to give the jurors an idea of what it will take to build the design. Winners of the design portion will receive funds to subsidize the building of their parklet designs. The opening of the built parklets will be launched during the Eugene Sunday Streets event on July 30. This is part of a larger day of events consisting of the Eugene Parade, the Sunday Streets event and the parklet competition. Eugene Mayor Lucy Vinis will announce her "Mayor's Choice" Parklet Award. Afterward, the parklets will remain open and active from August to September, during which time the Eugene mural project will commence; First Friday Artwalk tours and other downtown events will continue to provide exposure to the designers, chapter, and partners. We're excited about the overlap and integration of

the parklet event with community-wide events. It is another way for us to showcase the partnerships and designs in the community by contributing to a fun and active downtown environment.

In addition to the Epark program and Sunday Streets, the parklets involved other city programs and downtown businesses in order to designate the parklet locations downtown. The locations were decided in collaboration with the Downtown Eugene Merchants, a group of businesses promoting the downtown neighborhood, and the Places for People team. Parking spots designated at the corner of Broadway and Willamette Street, an established active corner, will host three parklets as an extension of the current sidewalk. Neighboring businesses will have an extended seating area outside their current permitted sidewalk, and downtown patrons will have a new exciting place to engage with the community. After September, the built designs will be reused by the city and moved to different locations for additional cultivation.

We have members, allied partners, civic members, and citizens all contributing to improving the presence and experience of downtown Eugene. We're excited about the long-term benefits of this short-term event and engagement. Engage! ■

We're actively seeking sponsors, volunteers, material donations, and skilled laborers to contribute to the winning team designs. Any contribution reduces the burden on any of the teams and increases the quality of the built parklets!

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Architecture students re-imagine historic Army barracks at Fort Vancouver

UNIVERSITY OF OREGON STUDENTS ARE helping to re-envision a 19th-century Hudson's Bay Company trading post site to incorporate current fire codes, sustainable materials, and Americans with Disabilities Act requirements—all while respecting the site's historic character.

Students in two Interior Architecture Program studios in the UO's College of Design in Eugene took on the challenge for three buildings at the Fort Vancouver National Historic Site, a National Park Service unit in Vancouver, Wash., last winter.

Taught by Associate Professor Kyuho Ahn and Visiting Assistant Professor Gabrielle Harlan, the two studios shared the overall objective—reimagine the buildings for commercial, retail and educational use—with slight differences: Ahn's studio focused more on universal accessibility while Harlan's emphasized historic preservation.

The students found the studio “really eye opening,” “the most valuable experience thus far in my studies here at the UO,” and “it opened up another career option for me.”

Those comments—from Janet Haselden, Sarah Homister and Stella Christ—reflect students' appreciation for the immersion in universal access and historic preservation principles.

“It seemed like a good opportunity to have students work with a real client, to have a project with real constraints as to how the exterior envelope could be altered, and to get exposure to preservation concepts,” Harlan said.

“The students did a wonderful job providing a variety of re-use designs for the buildings,” said Kristen Jontos,

business manager at Fort Vancouver, the client for the project. “It is very helpful to have examples of how the buildings could look and function post-renovation to share with interested tenants to help them visualize the potential of the spaces.”

“Historic preservation is not something I would have initially signed up for,” said Homister, a graduate student in the college's School of Architecture & Environment. “My perspective before this studio was that it is an elitist section of architecture, meant to preserve expensive mansions or significant monuments. After taking this studio, I realize that historic preservation can also tell the untold stories of and remember those marginalized—in the case of this studio, the tribes displaced by the trading company.”

Christ, an interior architecture undergraduate, also was initially “hesitant about [designing for] historic preservation, because it seemed like there were so many guidelines that I thought would be restricting,” she said. “But it was incredible to be able to work with those restrictions and guidelines and be able to design a space so intriguing and successful.”

The three early-20th century Army barracks as reimaged by students feature a multicultural center, bicycle repair shop, spaces for dance classes and bird and reptile exhibitions, conference spaces, a contemporary “trading post,” and more. Their designs also include an elevator, which an early-20th century Army would have spurned.

“I wanted to make every space accessible, which required a careful finessing of elevator and stair relationships to

the rest of the space,” Homister said. “I would rather design an average building that is totally accessible than to design a compelling building capable of being experienced by few.”

The studio also introduced the students to two tools used regularly by the National Park Service, which oversees the National Register of Historic Places, historic structures reports that identify historic features in a building, and cultural landscape assessments that evaluate the physical context of historic sites. The students used the documents to help decide which features must be retained in a building and which could be modified “with proper justification,” Harlan said.

“This was a great collaboration, where practitioners could interact directly with students who are learning their craft,” said Doug Wilson, director of the Northwest Cultural Resources Institute based at the fort.

“I have partnered with the UO through the Pacific Northwest Preservation Field School and now this studio,” he noted. “These projects help to fulfill our mandate of education of students and the public about the sensitive cultural resources that are at the heart of many National Park Service units.” ■

Story by Marti Gerdes, College of Design, University of Oregon



UO receives AIA National design award, introduces College of Design

THE AMERICAN INSTITUTE OF ARCHITECTS and the American Library Association recently announced that the University of Oregon's Allan Price Science Commons and Research Library is one of seven projects worldwide to receive the 2017 AIA-ALA Library Building Award.

The awards program was developed to encourage and recognize excellence in the architectural design of libraries, especially as it reflects the evolving role of the library as a community space. It is the only award to recognize entire library structures and all aspects of their design. Among the other 2017 award recipients are the New York Public Library, Boston Public Library, and the National Library of Latvia.

The Price Science Commons was designed by Opsis Architecture of Portland. Principle architect Jim Kalvelage ('81) noted that his team

was inspired by school ties and a collaborative spirit.

The renovation and expansion was built by Anderson Construction. In 2014, the Oregon Legislature put the project on a fast track with approval of \$8.375 million in general obligation bonds, according to the university.

In other news, the UO School of Architecture and Allied Arts will soon have a new name and a new organization designed to “enhance programs, bring increased value to degrees earned, and position students, faculty and staff for greater success.” In a message to the campus community, Scott Coltrane, UO provost and senior vice president, announced his approval, which will transform the school into the College of Design.

“The quality of these programs is a pillar of the university's strong reputation around the world,” Coltrane wrote. “These changes will build upon

the university's strengths, foster collaboration and innovation, and continue to create student experiences that are second to none.”

The name officially changed July 1, with the new organization on track for implementation with the start of fall term.

“The new model will give greater

identity, flexibility, funding and philanthropy opportunities to each of the schools and components within the college while preserving the historic cross-disciplinary enrichment,” said Larry Bruton, a 1967 UO graduate, honorary member of the dean's advisory council and former partner at ZGF Architects in Portland. ■



Price Library photo courtesy of the University of Oregon

Firms team up on one-of-a-kind student center for UO campus

PORTLAND'S OFFICE 52 ARCHITECTURE HAS partnered with Eugene-based Rowell Brokaw Architects on a unique center for the University of Oregon that is the first in the nation to integrate the program elements of academic advising, career counseling and the centers for academic support and excellence with faculty, staff and senior leadership in one building.

The two firms each bring specific expertise to the project. OFFICE 52 Architecture, the design architect, brings a national portfolio of innovative higher education experience and a creative design process to the project. Rowell Brokaw Architects, the architect of record, has been working on the University of Oregon campus for many years and has deep familiarity with the institution and the city of Eugene.

The Tykeson College and Careers Building, or Tykeson Hall, will serve as a headquarters for the College of Arts and Sciences, its 800 faculty and 11,000 students majoring in 42 fields. The 65,000-square-foot Tykeson Hall represents several solutions for design and development challenges that are happening at other universities across the country.

Among them, the necessity to create new buildings that provide services for future generations to come while respecting the historic character of the existing structures and landscape that surrounds

it. Tykeson Hall will be situated at the heart of campus, on East 13th Avenue between Johnson and Chapman Halls.

Isaac Campbell, AIA, NCARB, principal with OFFICE 52 Architecture, said he and his partner, Michelle LaFoe, AIA, are working closely with the College of Arts and Sciences and its dean, Andrew Marcus, to ensure the design draws upon the historical context and the typologies of the campus while also creating a unique and powerful architectural vision for the college.

"The power of the site combined with the uniqueness of the program, those two things have been the driver for us architecturally and in thinking about the design of the building," Campbell said. "The past and the future could be diametrically opposed, but we see it as a rich architectural and landscape lineage that combine with our forward-thinking building design to create a rich milieu."

Dean Marcus emphasizes that Tykeson Hall centers around student success. By integrating academic programs, academic advising and career advising in a single place, the project can be a prototype for how colleges and universities can provide real and useful resources for students in helping them discover their path in life. The building design seeks to eliminate traditional barriers and make the connections that students need to succeed at the university and beyond.

Marcus praised OFFICE 52's design for its potential to draw some 9,000 students each year into "the living room" and other first-floor gathering places. From there, they are guided into areas on the second and third floors where academic and career counselors are readily accessible and available to have conversations that help direct students through their education and early career choices.

"This has been my first building and it's been the most exciting career experience of my life. It's like the "Field of Dreams" where if you build it they will come," he said. "It's the first time I think I've understood fully how architecture brings to life and creates a vision for doing business in a new way than you've done for more than a century."

The college's Associate Dean of Undergraduate Education, Ian McNeely, said he is impressed with the "thoughtful way in which the spaces have been arranged to draw in students who come to the building for their first time, in this case for introductory writing and math classes, and into welcoming spaces" that serve a variety of purposes in a well-lit, airy, open atmosphere.

"This represents the new landscape of higher education and the enhanced support that we went to give to this generation of students. There are more resources and greater opportunities than ever before, but also more uncertainty than ever before," McNeely said.

Mark Young, AIA, LEED AP BD+C, principal at Rowell Brokaw, said this project stands apart from other projects the firm has done on the campus because of the unique and innovative program involved.

"There isn't much precedent to rely on, so programming has been very exploratory. There have been significant discoveries about the program that have come about through the design of the building," he said. "In addition, the central location in the historic campus core brings a higher level of visibility and scrutiny to the project, much more than our previous work at the University of Oregon."

Young noted that OFFICE 52's design concept for the building has two parts that reflect history while looking forward. The three-story, east mass contains more traditional programs and draws from the massing, proportions and materials of the surrounding historic buildings. The four-story west mass holds the innovative programs and is clad in a terracotta rainscreen and glass, traditional materials used in new ways that are a departure from the character of buildings on campus.

"One of the goals of the project is to be outward-facing and transparent, which is different from how the traditional masonry buildings in the historic core of campus present themselves," he said, adding a completely glazed commons on the west side connects out into the campus landscape, a concept that OFFICE 52 brought to the project from the beginning.

One of the challenges involved in the project is planning spaces for untested uses because the program is so experimental, Young said. "It will require a change in how the occupants work, collaborate and engage with each other, so there will likely be an adjustment period. We are designing in flexibility to adapt to changing needs and innovative programs."

According to the UO, Tykeson Hall will attract students to the advising centers by not only making them highly visible, but also offering a new kind of advising that speaks directly to student interests. The building will feature:

- ▶ a large hub, the CAS Commons, on the ground floor, that helps orient students and serves as their "trailhead" for the rest of the building.
- ▶ classrooms that are deliberately located in areas that draw students farther into the building and into welcoming advising spaces.
- ▶ "theme pods" that house advising teams offering combined academic and career guidance, with each team focusing on a specific area of student interest.
- ▶ rotating exhibits positioned along sight lines to attract students to advising locations.

Campbell noted that most universities, and especially public institutions, wrestle with how to best support students who don't necessarily come to college with all of the tools they need to successfully navigate it. Universities must find ways to help these students not only stay enrolled beyond their first year, but complete their studies in four years rather than five or six. While other institutions have implemented smaller efforts at this type of integration, he knows of no others that have attempted it at this level and broad scope and scale.

"The University of Oregon has taken a proactive position on this initiative and is demonstrating real leadership," Campbell said. "My sense of it is that when they are successful in doing this, everybody is going to come see what they've done. It makes for a very interesting project and a very unique architectural challenge." ■



Images courtesy of OFFICE 52 Architecture

Firm News

‘Fun and sustainable haven’ receives AIA National Housing Award

A Portland development called Cully Grove is among the 14 recipients of the American Institute of Architects’ 2017 Housing Awards. The jury recognized projects in four award categories: One/Two Family Custom Housing, One/Two Family Production Housing, Multifamily Housing and Special Housing. Cully Grove was honored in the One/Two Family Production Housing, which recognizes excellent design of homes

built for the speculative market.

Designed by Green Gables Design and Restoration, the project weaves together shared amenities, existing trees, artwork, winding paths, play areas, and garden beds to create a fun and sustainable haven for urban gardeners of all ages. In the tradition of cohousing and cottage clusters, the development extends green building practices from the individual

home scale to that of a small, multi-generational community. On two acres, 16 modest homes curve around two distinctive courtyards. At the heart of the community is an 1,100-square-foot common house for shared meals, social gatherings, music, movie nights, and hosting out-of-town guests.

The AIA’s Housing Awards program, now in its 17th year, was established to

recognize the best in housing design and promote the importance of good housing as a necessity of life. This year’s jury included Chair Katherine Williams, AIA, Fifth Generation Holdings; Joe Digrado, AIA, Danielian Associates; Blake Held, AIA, Blake H. Held Architect; Charles Mudede, The Stranger (journalist); and David Perkes, AIA, Mississippi State University GCCDS. ■



Images courtesy of AIA National



High Desert Museum celebrates 35th anniversary

Bend’s High Desert Museum marked its 35th anniversary with a party and presentation May 12.

Built on the premise that museums should be collections of unique experiences, repositories of memories, and places of discovery, Don Kerr, the museum’s founder, often expressed that its role was “...to wildly excite and responsibly teach.” Kerr envisioned that visitors would leave not only with a heightened sense of the high desert’s natural and cultural worlds, but also with a commitment towards the region’s future.

“The museum has a strong reputation for developing and delivering unique,

thought-provoking programs and exhibitions that stimulate conversation,” said Executive Director Dana Whitelaw, PhD. “We serve as a forum for meaningful discussion on a range of issues relating to the natural and cultural history of the region. We are committed to supporting diverse voices in our exhibitions and programs.”

The museum opened in 1982 based upon an educational philosophy that placed as much emphasis on personal experience as it did on knowledge. One year later, Kerr contacted Portland architect Thomas Hacker, FAIA, after seeing an article and watercolor rendering in *The Oregonian* about a national competition

Hacker’s fledgling firm had won for the Arizona Historical Society Museum in Tempe. Kerr was seeking an architect to partner with on the next phase of construction at the museum: building the Earle A. Chiles Center on the Spirit of the West, a new and expanded entrance pavilion and a new administrative wing. Beguiled by Kerr’s infectious enthusiasm, thus began a long-term relationship between the architectural firm Hacker and the High Desert Museum.

Set on a 135-acre campus, the main museum building features walls constructed of lava rock gathered directly from the site and incorporates ponderosa

pine columns harvested from the grounds. Paved trails lead through a forest to outdoor features such as the 1904 Miller Family Ranch, High Desert Ranger Station, Changing Forest, Donald M. Kerr Birds of Prey Center, and the recently renovated Autzen Otter Exhibit. Enabling a deeper understanding of the region’s arts, culture, history, and natural sciences through the presentation and interpretation of visual art exhibits, historical artifacts, living history performances and wildlife encounters, the museum has welcomed over five million visitors since opening its doors... and counting. ■



Images courtesy of Hacker



Hennebery Eddy Architects promotes staff members

Hennebery Eddy Architects has promoted marketing director Debbie Rogers to principal, architect Will Ives, AIA, to associate principal, and interior designer Elyse Iverson, NCIDQ, to associate.

Rogers administers the marketing program for Hennebery Eddy, including strategic planning, business development, and collateral design and production. Rogers has guided the firm’s focus on primary market sectors, deepening its portfolio of higher education, commercial, civic, and cultural clients and projects. Her successful business development planning and strategy has directly

contributed to the firm’s growth to more than 50 staff members and projects that range in scale from modest facility rehabilitations to new buildings over \$175 million in construction value.

As principal, Rogers will continue directing Hennebery Eddy’s marketing and business development, and will participate in the firm’s overall operations and management. Rogers joined Hennebery Eddy as marketing manager in 2004. She became an associate in 2008, rose to marketing director in 2012, and was promoted to associate principal in 2014.

With a focus on high-performance buildings, Ives has been instrumental in evolving the firm’s approach to applying renewable materials and energy- and water-efficiency measures. His projects include the Jake Jabs College of Business & Entrepreneurship at Montana State University, which achieved LEED Gold certification and a Montana AIA design award, and Our Lady of Montserrat Chapel at Seattle Preparatory High School, for which he served as project architect and which was recognized with a Wood Design Award from US WoodWorks and a national design award

from the Interfaith Forum on Religion, Art and Architecture.

Ives has designed a range of corporate workspace projects exploring emerging work styles. He is leading the design of the Yellowstone Youth Campus in Yellowstone National Park, which seeks to create a healthier, more culturally rich and ecologically restorative campus through the framework of the Living Building Challenge. Ives is a certified passive house consultant. He joined Hennebery Eddy in 2011 and was promoted to associate in 2014.

Iverson’s interior design work at Hennebery Eddy spans hundreds of thousands of square feet of commercial workspace, libraries, fire stations and historical academic building renovations. Iverson was interior designer for the acclaimed Fire Station 76 in Gresham, which received AIA Portland, AIA Northwest and Pacific Region, and US WoodWorks design awards. She is currently designing the Yellowstone Youth Campus, a range of corporate workspace projects and the renovation of Chapman Hall, home to the Clark Honors College at the University of Oregon. Iverson joined Hennebery Eddy in 2014 after practicing in Philadelphia. ■



Will Ives, AIA



Elyse Iverson, NCIDQ



Debbie Rogers

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Construction; Ruwan Jayaweera, mechanical engineer and senior associate at PAE Consulting Engineers; and Yumei Wang, PE, a civil/geohazards engineer at the Oregon Department of Geology and Mineral Industries.

The panel also included Kent Yu, PhD, PE, SE, president of SEFT Consulting Group and an engineer on the project. While chair of the Oregon Seismic Safety Policy Advisory Commission, Yu led the Oregon Resilience Plan effort. The discussion was moderated by Raskin, who also serves as current vice-chair of the Oregon Seismic Safety Policy Advisory Commission and as a senior associate of Salus Resilience.

State issues nearly \$154 million in rehabilitation grants

In April, the committee overseeing Oregon's Seismic Rehabilitation Grant Program announced that 100 schools and 47 emergency services facilities will receive \$153.6 million in state grant funds. The program provides funding for construction work on schools and other critical public buildings to better prepare the structures to withstand a major earthquake.

The realization that Oregon is at risk of a major, Cascadia Subduction Zone earthquake drove the bipartisan effort to invest now to protect critical community structures from catastrophic damage. Governor Kate Brown and the Oregon Legislature, led by support from Sens. Peter Courtney and Ted Ferrioli, are helping to address the issue by prioritizing funding to increase statewide

resilience and promote community preparedness.

"Ensuring every community in the state, particularly in rural regions, has safe community gathering places and emergency response infrastructure will be key to Oregon's recovery from a significant seismic event," Brown said in a statement. "While this may seem to be a daunting task, we're making steady progress through a concerted and coordinated effort by communities, individuals, businesses, and as a state, toward building a more resilient Oregon."

This is the second round of funding released through the program this biennium, which is administered by Business Oregon. Schools throughout the state received \$50 million for 41 retrofit projects in April 2016, the first phase of \$205 million in program funding established in this biennium's budget. Before the most recent awards, the program had made 118 awards totaling \$108 million. The seismic rehabilitation program began funding projects in 2009.

AIA handbook highlights architects' role in community resilience

In late March, AIA National released a "significantly enhanced" version of its Disaster Assistance Handbook that is intended to serve as a go-to reference for architects, built environment professionals, municipal government officials, and emergency managers involved in disaster mitigation, preparation, response, and recovery.

The revised handbook also serves as a step-by-step guide for maximizing architects' unique skills in addressing each phase of the disaster cycle.

The handbook was developed by a nationwide team of AIA members and staff experienced in disaster response and preparedness, with contributions and review from industry experts and government officials. Oregon architect John Blumthal, FAIA, is a member of AIA's national Disaster Assistance Committee.

Key features of the third edition of the handbook include a new chapter on hazard mitigation and risk reduction; detailed explanations of recent changes and advances in emergency management protocols; and case studies, best practices and replicable projects from AIA chapters and members.

"As the frequency, severity and costs of natural and manmade hazards continue to impact the built environment, the unique skillsets that architects bring to all phases of emergency management are more critical than ever," AIA Chief Executive Officer Robert Ivy, FAIA, said in a news release. "The new handbook shows architects everywhere how they can work with local governments to prepare for and respond to disasters, and how they can help enhance community resilience through individual client projects and participation in broader planning efforts."

The handbook's new case studies catalogue best practices and lessons learned from every state of the disaster cycle, including:

- The innovative design of a community campground facility that also functions as a tornado shelter at the Iowa State Fairgrounds.
- Successful efforts by the New Hampshire Architects and Engineers Emergency Response Task Force to draft and pass the state's Good Samaritan legislation that enables a more efficient response effort by extending liability protections to architects and other built environment professionals for voluntary services they provide during government-declared disasters.
- Critical post-disaster damage assessments following Hurricane Katrina in 2005 and tornadoes in Tuscaloosa, Ala., in 2011, providing much-needed resources to survey structures and allow people to either return to their homes or begin the rebuilding process more quickly.
- Resilience-enhancing recovery efforts following destructive tornadoes in Greensburg, Kan., in 2007 and Hurricane Sandy in 2012, including a "Design Help Desk" providing homeowners with free guidance on obtaining financial assistance and making repair and rebuilding decisions.

The Disaster Assistance Handbook is now online, and AIA has planned ongoing outreach and education efforts throughout the year. ■



PLANTING THE SEEDS FOR NET ZERO

What inspires a winery to pursue net-zero energy use for its tasting room and storage facility? For Bill and Barbara Steele, owners of Cowhorn Vineyard, it's about doing what's right for their business and the environment. That includes saving \$2,000 a year in energy costs.

Energy Trust of Oregon provides cash incentives to help businesses like Cowhorn Vineyard reach their energy goals. Get on the path and discover what zero can do for you.



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Serving customers of Portland General Electric, Pacific Power, NW Natural, Cascade Natural Gas and Avista.

