

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM



This issue focuses on the topic of
URBAN AND PRO BONO DESIGN

Featuring architects, designers and emerging professionals who are affecting the built environment as a whole, while keeping an eye on socially conscious design. We will explore city design issues, including urbanity, demographics, affordability and the human condition.

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CONNECTION

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VALUING THE PUBLIC REALM

Architecture, by many accounts, is seen as a privilege. That's not a statement that we want to believe, but one that we are grappling with as a profession nonetheless. It's also one of the reasons why the AIA has launched a public relations campaign to remind the world that we have value. I have continued hope that the general population believes in our skillset and that they can realize a gain by contracting our services, be it financial, functional, monumental or otherwise. My mission in this month's issue, however, is not to trumpet the value of individual pieces of architecture; It's to discuss the merits of the public realm. Access to great public space is seen as a right and an entitlement to citizens around the country and the globe. Collectively, we pay taxes into the system and we expect shared benefits to be paid in return. Yet, despite who design is meant for - the personal or the shared - and how their access is perceived - privilege vs. right - the two start to sing the same tune when it comes to project realization and how much value is placed on designers' involvement.

The hard issue that both public and private development runs into the same wall: who pays for it. Large and small municipalities are facing cuts and/or smaller operating budgets, state funded projects are often based on fixed fees or RFPs are put out only to be retracted later based on needing a larger allocation. Whatever the case may be, more has to be done with less, despite the value that design professionals bring to any built environment problem. Ironically, the professionals who should command the highest fee are those who can do the most with the least and who are the most creative at solving these types of problems. Because when it comes to public space, the community demands it, the community deserves it and it is seen as a fundamental freedom of the human condition.

All too often, the task of designing our public spaces falls onto the hard work of the community stewards, urban planners, and architects who are unwilling to give in to the pressures of a budget that is less than zero. Projects (great projects) get done, but it's only a fraction of what we are capable of. This brings us back to the value proposition dilemma and who funds the involvement of professionals. We can probably all agree that community supported planning initiatives have the highest rate of success, but they still require the input of a design professional to maximize the potential output. Sounds like value added to me, but value doesn't create dollars.

One of our greatest hopes is in the burgeoning field of Public Interest Design or PID. As a movement, it aims to harness the energy of engaged citizens and focuses it on solutions for the public realm. But it is still in its adolescence, if not infancy, and there is still a gap to close in order to make it a viable, sustainable business model. In the August issue of CONNECTION, we explored a number of structures for pursuing PID as a clear career path. In our October issue, we feature a number of young firms or individual emerging professionals who are advancing the public realm in fantastic ways. However, it is clear there is no consensus on how to create sustained income streams from designing for the public good as an everyday proposition. Pro bono or volunteer efforts are options for public space design, but requires that practitioners make a living doing something else in order to donate their time and resources to efforts they are passionate about.

As a profession, we will continue to engage in initiatives that we care about. Many efforts will be pro bono and/or on small budgets, but sustained impact requires funding from somewhere in order to maintain scale. In the public realm, this requires that the political class understand the effort required to realize great public space and the value that comes with our services. When we are empowered to create, great things happen and the dollars make sense. So, it may always be a choice and a privilege to engage with an architect, but well designed public space should be a fundamental way of life for all citizens.

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.



My two sons love this line from their favorite movie, Kung Fu Panda: "There is no secret ingredient." Due to my work with organizations regarding the emergence of resilience and its relationship to sustainability, this line takes on a new relevance. If we, as architects, are going to move forward with innovation in resilient design, our work must be part of the core and not a topping.

We are approaching the climate summit in Paris where global leaders will discuss the measures needed to avert predicted consequences related to rapid warming of the planet and the 2030 targets that are at risk of repeal in the United States. As we know, change in climate has consequences in extreme weather and sea level rise. The reduction of greenhouse gasses and how cities consume and operate are at the heart of these talks. As architects, we have the greatest impact on carbon and daily efficiency of the end user than any other industry.

Since our institution is such an important aspect of the built environment, the AIA has taken a position on Resilience that incorporates language related to climate change. Our standard of care has to include these elements if we are to be effective in our jobs.

Buildings and communities are subjected to destructive forces from fire, storms, earthquakes, flooding, and even intentional attack. The challenges facing the built environment are evolving with climate change, environmental degradation, and population growth. Architects have a responsibility to design a resilient environment that can more successfully adapt to natural conditions and that can more readily absorb and recover from adverse events. The AIA supports policies, programs, and practices that promote adaptable and resilient buildings and communities.

President Barack Obama has issued executive order after executive order related to climate change, including a mandate that all governing bodies and plans must account for sea level rise and that building codes must incorporate the notions of resilience to meet the measure of coming threats.

"This plan will also protect critical sectors of our economy and prepare the United States for the impacts of climate change that we cannot avoid. States and cities across the country are already taking it upon themselves to get ready." - President Barack Obama, June 25, 2013

There have been actions that followed the words mentioned above and it's in the form of a scoring system. The layering on of sustainability as a special measure if you acquire enough points has long been debated as good message, but a special ingredient nonetheless. Now resilience seems to be following the same path. The good of this is that one can quickly engage in providing resilient *and* sustainable measures to any project without being an expert; Doing good by a roadmap, if you will. The principle negative is that if we follow prescriptive menus without understanding the why and how, we miss out on innovation or the potential for innovation. The adding of ingredients creates a specialty about the subject that places both, resilience and sustainability at a perceptible distance.

And herein lies the problem; the mandate from many governing bodies is that resilience and sustainability are to be required in all projects as part of building code and planning. Not as options or as special ingredients. In fact it is now an architect's ethical charge to incorporate all sustainable and resilient measures into their schematic design process as they would soil testing, site analysis and cost estimating.

The idea of turning resilience into a point system with expert advisors, much like what sustainability has become with the LEED eco-system, cannot happen given the directives from the White House and the world. The time for half measures is over with regard to our planet and the environment. The open source availability of information that must be incorporated into our projects is necessary to operate as an architect in the 21st century.

Once all of the players climb to the top to achieve a resilience rating system, which I am all for, we advocate for a plan. The plan is how to integrate, what is seen as an expertise in sustainability and resilience, into the common knowledge of the architect. Every architect's base services and approach to a project should not need special ingredients for the challenges of the 21st century. In fact it looks like governing bodies will expect of us minimum standard knowledge and practice in each of these areas.

Let's see what comes out of Paris, but no secret ingredient needed for a 21st century building that answers the needs at hand. ■

Illya Azaroff, AIA

Illya is a founding Partner at +LAB architect PLLC, an Assoc. Professor, New York City College of Technology (CUNY). He is a Technical Advisor to the Federal Government for the NDFR-National Disaster Recovery Framework, Works with the Department of Homeland Security, FEMA and regionally with RCPT-Regional catastrophic Planning Team, OEM, and DCP- Department of City Planning -NYC.



reported

ARCHITECTS AND BURNING MAN:
WATCHING AN EVOLVING SYNERGY
IGNITE By Beth R. Mosenthal, AIA

Sometimes it feels like there are few places left secret and, to be frank, not documented by Instagram.

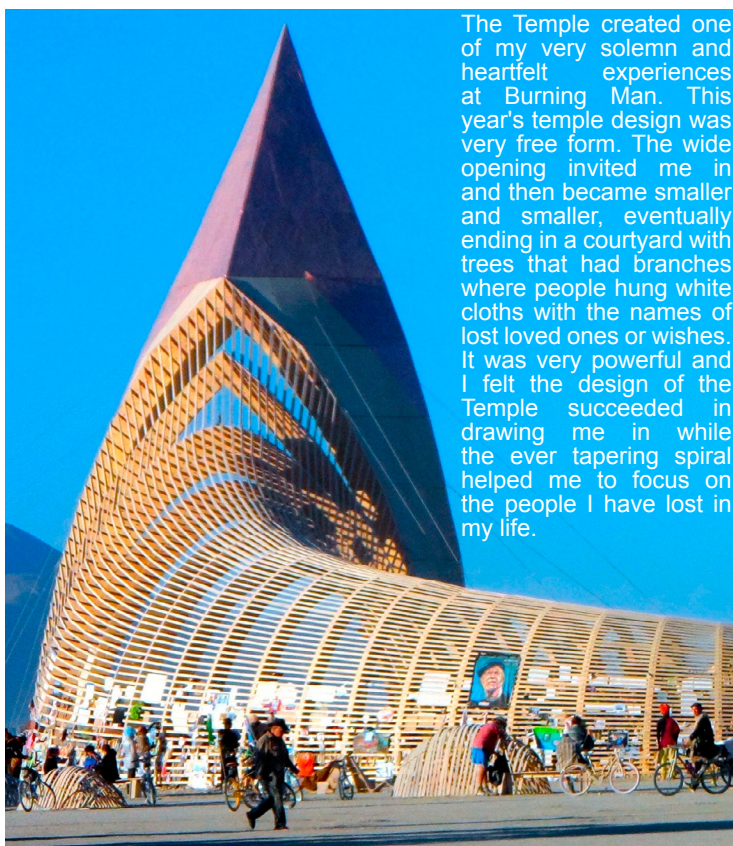
Burning Man, an annual festival that began in 1986 and now held in Black Rock City, Nevada, has been imagined and lived as a temporary community built in the desert over the course of a week and later left with no trace. Built around principles focused on “radical inclusion and self expression,” the event continues to be interpreted through various forms of creative and artistic expression and media.

In the last several years, the opportunity to create temporary structures which must be easily assembled and disassembled (i.e. burn) has elicited curiosity and participation from a growing community of architects.

While post-sharing of these amazing and temporary works of art and architecture were perhaps once shared quietly through storytelling and personal polaroids, one might only follow architect Bjarke Ingels’ Instagram feed to understand that an event started as a phenomenon and left only with the trace of memories continues to evolve into a spectacular exposition of temporary pavilions and installations.

Whether the documentation of each temporary structure is divine or sacrilege is perhaps personal preference, but one only needs to look as far as publications such as ArchDaily to find permanent documentation of the event’s most intriguing structures.

Below, a few thoughts on the 2015 temple structure from attendee, Bambi Wood:



The Temple created one of my very solemn and heartfelt experiences at Burning Man. This year's temple design was very free form. The wide opening invited me in and then became smaller and smaller, eventually ending in a courtyard with trees that had branches where people hung white cloths with the names of lost loved ones or wishes. It was very powerful and I felt the design of the Temple succeeded in drawing me in while the ever tapering spiral helped me to focus on the people I have lost in my life.

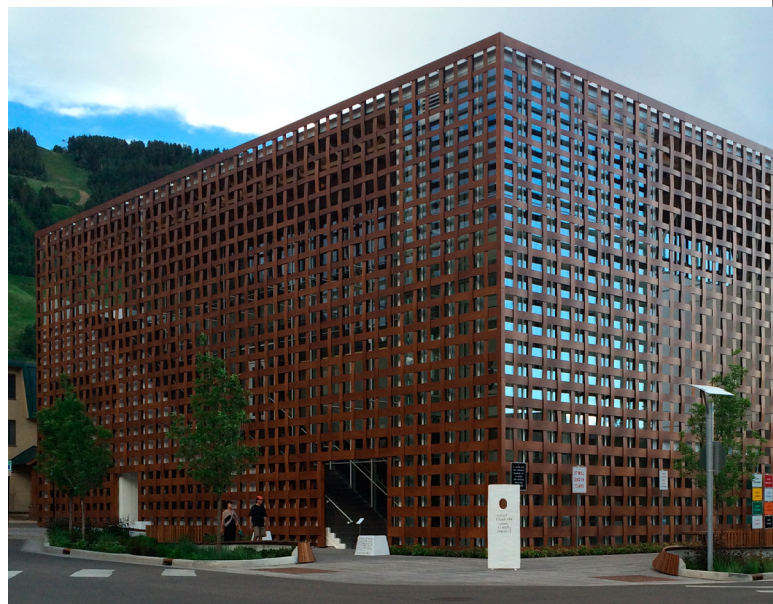
Image courtesy of Bambi Wood, 2015

reviewed

WHAT I DID ON MY SUMMER VACATION;

SHIGERU BAN

By Beth R. Mosenthal, AIA



This past summer I made the scenic and windy-drive to Aspen, Colorado. One of the highlights of the trip was to visit one of my favorite architect's (Shigeru Ban) recently-constructed art museum in the heart of the town's network of main streets.

Recognizing Ban's history of simple complexity in his repurposed and re-imagined designs (including his use of paper as structure and form, or his “curtain-wall house” in which one giant fabric curtain serves as a flirtatious façade that literally “opens” or “closes” a multi-level home to a busy city street,) I wasn't sure what to expect, but I imagined a building that was perhaps as surprising as it was subtle.

What I was not prepared for was a museum that felt a bit like Ban's greatest hits, all combined into one busy and admittedly playful building.

Utilizing a woven, Parklex façade enclosing essentially a cube of glass, I can only imagine Ban hoped to play up the relationship between the vast materials and context of nature, and the ability to capture these elements into rigorous but organic, human-made constructions.

The interior felt a bit like a conundrum; a beautiful long-span timber space frame ceiling competed with vertical walls of stacked paper tubes and a maze of horizontal white elements visible while ascending indoor and outdoor stairs to a third-floor event space.

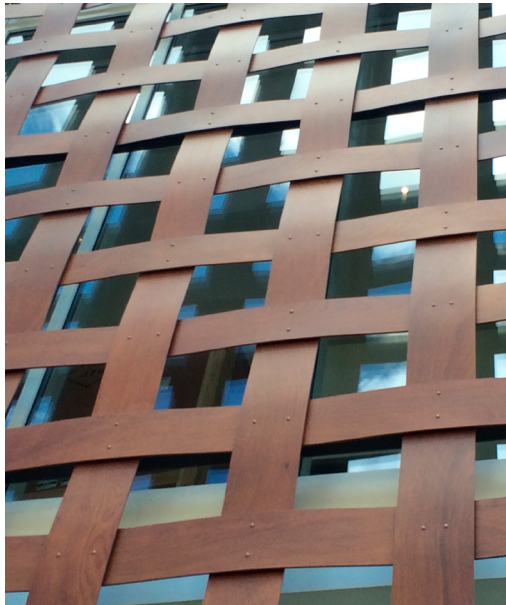
Perhaps my favorite, and most quiet moment in the building, was the pure and pristine galleries—literally white boxes made to simply cater to and conform to whatever art and message might be displayed for a specific exhibition.

I left the museum feeling excited by individual elements I had observed, but trying to find order or narrative in the visually-ordered-chaos I had just experienced.

One of the biggest challenges for Young Architects is connecting to mentors in the profession.

featured

U BAN'S NEW ART MUSEUM IN ASPEN



Images courtesy of Beth Mosenthal, 2015



Stephanie Silkwood, AIA, serves as an advocate for emerging professionals through her active involvement with the AIA, NCARB, and the California Architects Board. She recently served as Chair of the Intern Think Tank, and has a wealth of good advice for emerging professionals.

What organizations are you involved in as an emerging professional?

I have volunteered my time in various positions for the AIA, which has led to relationships with a number of other organizations, including NCARB and the California Architects Board. The bulk of my recent volunteer experience has been focused on promoting licensure and helping to make the path to licensure more comprehensive. Last year, I completed my term as the Architect Licensing Advisor for Northern California and I was invited by NCARB to serve as the Chair of the Intern Think Tank. Currently, I serve as the Young Architect Regional Director for Northern CA, directing more attention to advocacy at the state and national level. I like to be connected with my local community, so I have stayed very active in leadership roles for the AIA Santa Clara Valley Chapter for many years as well.

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

One of the biggest challenges for Young Architects is connecting to mentors in the profession. There is a growing disconnect between those entering the profession and those who have a wealth of expertise to share. The reason for this may be the diversity amongst various generations. Or perhaps it's the evolution of the studio environment in the wake of technology. Maybe supervisors' workloads are too demanding to leave time to mentor employees. Whatever the reason, it means emerging professionals and mentors must be more diligent about establishing mentor relationships. It's very hard to define mentorship and determine how to cultivate it, but I think every firm and every AIA Chapter should actively facilitate forming those relationships.

What are some of the important issues that Young Architects face in today's industry beyond working at a firm?

As an emerging professional, it can sometimes be intimidating to put yourself out there amongst all the talented architects in our design community. I think if you step outside your comfort zone to participate, you'll find that young architects who get involved are really appreciated and well-respected as the future leaders of our industry. Also, we have an opportunity to make great impacts on the profession as we build a voice and connect with the larger design community. For those reasons, getting involved outside of my firm has been both personally fulfilling and beneficial to my professional development. I urge other young architects to get involved without hesitation!



ITT Group 2014, courtesy of Silkwood

alternative practice



Hohnholt 2015

Meg Hohnholt has made the leap from architecture to real estate. She now blends her background as a licensed architect with thorough coordination skills and customer service learned while doing project management as an architect. Read on to learn how she's providing customers in the Denver market with a unique advantage (and perspective) when buying a home.

by Beth R. Mosenthal

BM: What is your background (academically and professionally) and how did it get you to where you are now?

MH: My career as an architect has had many twists and turns; it's what I had to do to survive the Great Recession and keep my career moving forward.

I am a proud Montana State University Bobcat, where I earned both my Bachelors in Environmental Design and Masters in Architecture. Once I was finished with school in 2007, I did high-end residential design with JLF & Associates in Bozeman, MT, until I was recruited by HOK Sport (now Populous) in Kansas City, MO, to help develop their equestrian sport studio (my Masters Thesis was a rodeo arena.) I worked for Populous on various sports projects until the Great Recession and in the Fall of 2009 I was laid off.

That was a huge wakeup call to me about our profession. It mostly shook me from the belief that firm loyalty was solid ground and that working for a big firm was a "reliable" job.

I didn't have much keeping me in Kansas City, so I packed my life into storage and took a few bags with me to Denver, Colorado. Why Denver? Why not! The Denver architecture job market was dead on arrival, so to make ends meet I waitressed and got a Director of Operations job at a recycling company. It took over a year of networking, applications, and interviews until I got a short term position at Vertical Arts in Steamboat Springs, CO. I was hired to do the Revit modeling for a skyscraper in South Korea for the lead architect, SOM New York. It was an amazing experience in a beautiful part of the country, but my heart called me back to Denver.

After I moved back to Denver, the job market was rocky. I worked for a few firms doing project-based work for higher-ed, hospitality, and commercial projects, but nothing stuck. In 2013, I joined Path21 Architecture where I was the project manager for their brewery projects.

The variety of work made me incredibly flexible between different types of projects. I'm able to understand the core objectives and tasks within any project. That flexibility has helped me in real estate because every deal and client is different. It also showed me the value of clear communication and teamwork.



2008, Sublette County Fairgrounds, Populous

BM: You recently made the leap from architecture to real estate. What inspired you to make this career change?

MH: Two words: Value and Fit.

Value: After working in architecture for seven years (three of which I was a licensed Architect), along with years of leadership roles in the AIA, I came to the conclusion that architects are undervalued for their amazing skill sets and tireless dedication to projects.

There, I said it.

I challenge young architects to ask their close peers in other professional service industries about the salary structure at their companies...it could be eye-opening.

Fit: During one of my "forced architectural sabbaticals", I read *Strength Finder 2.0* by Tom Rath. It was the most accurate "mirror" of who I was and what my natural strengths were.

The person I saw in this "mirror" was someone who needed to be in front of people, making connections, building relationships, communicating ideas, and in control of my personal goals. Knowing this, I deeply wanted my natural strengths to fit within traditional architecture culture, but I didn't find a fit.

This prompted me to explore different industries to unlock my full potential, capitalize on my skills, and align with my natural strengths.

BM: As a licensed architect, what skills have you been able to transfer or apply to your work in real estate?

MH: Three things come to mind: the importance of contracts, project management, and client management.

Contracts are at the heart of every real estate deal. Like a project architect knows every part of their construction set and how it relates to what the contractor is committed to do, as a real estate broker, I know every part of the contract each party is committed to and how it relates to tasks and deadlines that they are committed to perform and meet.

I exercise my project management skills everyday with real estate. On the buying side, there can be multiple 'vendors' you are working with to get a contract closed on time for a property. This related really well to managing multiple consultants on a project and making sure everyone keeps to the deadline and does their job.

Client management is very similar as well, especially with residential real estate. Like residential architecture, it's a very emotional and personal experience for my clients. They will change their minds, they will go at their own pace (not mine), and they will look to me to consult them for best practices. There's still that fine line of doing as much as I can so they're happy with my service, yet at the same time respecting my personal time and energy.

Contracts are at the heart of every real estate deal. Like a project architect knows every part of their construction set and how it relates to what the contractor is committed to do, as a real estate broker, I know every part of the contract each party is committed to and how it relates to tasks and deadlines that they are committed to perform and meet.

BM: In what ways has the definition of “work” and “lifestyle” changed for you after moving away from a more traditional office environment? In what ways has it stayed the same?

MH: “Work” and “Lifestyle” have become more grey as opposed to the black-and-white of an 9-5 job. This is especially true with real estate, where it is sometimes necessary to work nights and weekends to accommodate my clients’ schedules. It’s also more grey because my husband and I collaborate a lot on the business, so I can’t just ‘leave work at the door.’

There are some days where I would love to be able to turn off ‘work mode’ when I leave the office and have the rest of the day in ‘play mode,’ but that’s harder to do as a small business owner. When I’m not ‘working,’ I’m still alert for opportunities to grow my business and for inspiration in creating new ways for VIVID Properties to stand out from the pack.

This may sound like I’m more tethered to work, but the balance comes in being my own boss, selecting the clients I work with, and having the freedom to ‘leave work’ when I need to in order to take care of personal priorities. What hasn’t changed is the energy and work ethic I put into each day. When I run, I run hard.

BM: What advice would you give to young architects interested in pursuing their own business—whether it be architecture or real estate (or both!)?

MH: Have a good cushion of 6-9 months of savings set aside to take care of expenses while you get your real estate business off the ground. It takes time and consistency to build your business to have consistent income.

Start practicing time management. It’s one of the greatest personal challenges. When you’re working for yourself, you’ll need a certain rigor and discipline to stay proactive in your business (as opposed to reactive).

Always get dressed and ready for the day like you’re going to meet your next client, because you never know when it will happen.

Thanks Meg! For more information, check out Meg’s blog about Denver, Real Estate, Design, and more at www.vividdenvr.com



2014, Mockery Brewing, Path21 Architecture



2014, Mockery Brewing, Path21 Architecture

YAF Resource Guide

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

READDRESSING THE PUBLIC REALM

As a young professional and aspiring architect, I recently attended a session titled, **“Denver is Booming. But is Design Quality Keeping Pace?”**, hosted by the American Institute of Architects Colorado and the Urban Land Institute Colorado. Attendees were split equally between the two organizations; approximately half the room was represented by architects and the other half were developers or in a related field. The conversation was focused on the quality of construction and development. A developer, an architect, and an urban designer made up the panel of distinguished guests.

■ The first question posed was: Why is (good) design important?

I was instantly anxious to hear the answers from the varying panelists. The answers varied from “architecture is like art” to “it creates the environment of a city.” Throughout the entire conversation being held on stage, I found myself wanting the conversation to be more aspirational. For example, I was hoping someone might mention that design can facilitate better health, learning environments for children and adults alike, and create safer communities.

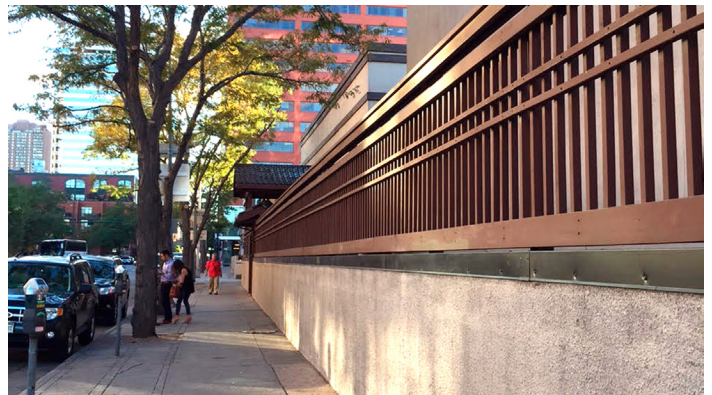
I wanted the answers to move beyond the discussion of design being something “special” and into the realm of why I personally feel design is important. “Good” design, while subjective in nature, is inherently important because of the end user; i.e. the people who feel uncomfortable when walking past endless blocks of concrete parking structures and isolated buildings. “Good design” allows the end user to feel comfortable when walking the streets and invites people to interact with the building and its site.



Above: Parking garage anchoring city corner. Image Courtesy of Korey White, 2015
Above Right: Barrier between building and sidewalk. Image Courtesy of Korey White, 2015

I do not dispute that design and architecture, when executed with thoughtfulness and skill, are an art form. But I also don't believe that is why people are challenging the current state of design in cities across America. They aren't challenging the downtown areas of developing cities because they aren't artistic masterpieces. As one of the panelists, Chris Shears of a Denver-based architecture firm Shears Adkins + Rockmore commented, *“Not all buildings need to be masterpieces. Some need to be in the background”*. Shears was arguing good urban environments have a mixture of prominent and secondary buildings. So what are designers missing when it comes to supplementing these secondary buildings and creating a great urban environment?

With the rapid change of BIM technology, increased efficiency in construction methods, and innovative materials it has become easier to accelerate the design and construction process and modify simple building solutions for a multitude of locations and sites. The increase in newer and efficient technologies has allowed out-of-state developers to place repetitive designs in the hottest US markets. Recently, Denver has experienced surges in population growth. This comes with a higher demand for multi-family construction. Out-of-state developers have seen the opportunity to create supply and to do it quickly by taking advantage of the rapid technological changes in the industry.



Often times these developer-driven buildings are being designed without the existing context and use in mind. Rather than shaping what could be, these developments often lack a forward-thinking contribution to an enhanced public experience. As shown in the picture above, we have created an isolation between building walls and the sidewalks. These buildings are not allowing the public to interact with the built portion of built environment.

■ *Throughout the entire conversation being held on stage, I found myself wanting the conversation to be more aspirational—for example, I was hoping someone might mention design can facilitate better health, learning environments for children and adults alike, and create safer environments.*

A majority of today's new multi-family urban construction lacks the principles of urban design. Jane Jacobs' book, "The Death and Life of Great American Cities," is used almost unequivocally when discussing these basic principles. Her concept of "eyes on the street" remains relevant today as well as her theories on the use of sidewalks as instruments for building trust on our city streets and the need for mixed primary uses.

Development has recently been focused on the elements of design within buildings and has lost sight of what is truly important when creating a community; the interaction of private and public space (i.e. the building versus the public realm on the ground floor.) For centuries, great care has been placed on the design of sidewalks and green space outside of the building in cities such as New York, Chicago, Paris and London. As we have decreased the amount of time it takes to construct a 50 story building, we have decreased the attention we pay to the public realm. Many factors contribute to this decreased attention, including lack of public incentives, desire for higher financial yields, and increased demand for completed projects.

The blame cannot be placed on one entity; it is not solely the city, developer, or architects' fault. The design community needs to establish a collaborative environment in which these elements are not value engineered out of design. In an effort to embrace out-of-state developers, the city might do well to integrate greater tax incentives for giving thought to the public realm as buildings are developed. The city also has a great responsibility to define what the public space looks like and could include the parameters within zoning codes or design guidelines.

This is a challenging predicament. America has recently emerged from a recession. As architects and developers, we have had a mindset to build inexpensively and value engineer frivolous features, all the while keeping up with a rapid demand for new structures. Very few people who use the streets of our city experience the interiors of the buildings that are being constructed, with the exception of the streetscape and ground-level space.

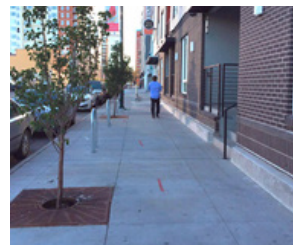
■ **Another component that challenges designers and developers is the question: Who are we designing for?**

Architects often defend that design is for the building user, but when we are creating well-designed cities, everyone is our client. In my opinion, the public is anyone who is not at the design "table".

We are designing for young professionals who walk past our building to work each day. We are designing for the children who walk by our building on their way to school. We are designing for all of the people that will rush by our building trying to get from point A to B.

While not trained in the principles of design and urban planning, the public is still our greatest asset when it comes to creating great spaces and inviting public realms. We should not discount their opinions. If you choose two city sidewalks, one as pictured in Exhibit A the other in Exhibit B, you will notice that people are more likely to walk where they feel more comfortable, where they are not overheated due to the heat island effect, and where they can be publicly seen by others walking/driving for purposes of safety. The sociological effect these two different sidewalks create is something that cannot go unnoticed.

Prior to the session "Denver is Booming..." attendees took a pre-event survey and were asked "what are the most important areas to focus on when talking about design?" The top three responses were building façade, public realm, and sustainable building. So often we subconsciously isolate great design to the building itself. In cities striving to be walkable, sustainable and friendly for all users, it is time we shift our urban design discussions to include the public realm as a key factor in design and development. ■



Above Top: Exhibit A. Image Courtesy of Korey White, 2015

Above Immediate: Exhibit B. Image Courtesy of Korey White, 2015

Above Right: Figure 3: New York City Sidewalk. Image credit provocationutah.wordpress.com



Korey White, Assoc. AIA

is a Project Coordinator at Path21 Architecture in Denver, CO. After earning a dual Masters in Architecture & Urban and Regional Planning, White has developed a keen interest in the urban design of urban communities. White serves as the National Associate Committee Vice Chair-Elect for 2016 and Chair-Elect for 2017. She also serves as the Regional Associate Director for the Western Mountain Region, editor of the AIA Colorado EP Blog, and serves on the Emerging Professionals Committee for AIA Colorado.

TINY VICTORIES

Many advocates are pushing for a new architectural model, permanent supportive housing, to reduce homelessness. The model prioritizes a stable place to live and has been proven to keep people from falling back into homelessness. Alan Graham, president and CEO of charity organization Mobile Loaves & Fishes, who had already raised 12 million dollars to support his vision of moving the chronically homeless off the streets and into community housing, fortuitously joined with the local Chapter of the American Institute of Architects to share his vision. Graham wanted to build dwellings that also fostered a sense of community and often described his vision for the initiative as “Think KOA campgrounds on steroids.” What resulted was *Tiny Victories*, an architectural design competition for Community First! Village in Austin, Texas. The architectural design competition and subsequent build is an ongoing project of AIA Austin’s Designvoice committee, assisting Mobile Loaves & Fishes to establish a place, a community and most importantly a home. The goal remains to provide a home for homeless brothers and sisters in need with the bold plan to construct over 100 cabin-type shelters, along with other housing options at a site within proximity to downtown.

When I visited with some of the Emerging Professional organizers of the Tiny Victories project for AIA Austin they seemed to echo an Irish proverb, sharing with me “Wouldn’t it be great to inform the conversation about affordable housing in Austin through a series of design competitions; Aimed at engaging the AIA membership to create designs and case studies to take into the community to tell a great story?!” The seeming insatiable passion for community engagement and the concept of ‘design matters’ embodies the spirit of Design Voice... seemingly giving voice to the community through a lens of dialogue, engagement and belief in the power of design for change. Echoing the US Interagency Council on Homelessness’ charge, “No one should experience homelessness. No one should be without a safe, stable place to call home.”

Though circumstances vary in urban centers and other locales across the United States, arguably the main reason people experience homelessness is because they cannot find housing they can afford. The Department of Housing and Urban Development indicates “an estimated 12 million renter and homeowner households now pay more than 50 percent of their annual incomes for housing, and a family with one full-time worker earning the minimum wage cannot afford the local fair-market rent for a two-bedroom apartment anywhere in the United States.” Programs spearheaded by Emerging Professional led committees of the AIA appear best positioned to address these community interest design opportunities. AIA Designvoice in Austin represents

a lens on the future leaders of our profession and how they view both their place in practice as well as their public role in their urban communities. One entrant, Michele Auer of Aamodt Plumb Architects in the Tiny Victories competition explained her entry, “Having a home means stability, having all that you need, and becoming part of a community. Having a home means having a stake in the space that contains you, a sense of mutuality and ownership that ties you to the physical place as well as the social community. Having a home also means having privacy, the ability to serve as a host to your friends, and everything in between.” These are the voices of Architects prepared to be a generation of leaders and lead initiatives that partner with community groups like Mobile Loaves and Fishes. These are the outside of the box thought leaders and public interest design opportunities that should be evangelized in AIA Chapters across the nation.

The *Tiny Victories* Competition judged less than a year ago resulted in extensive support from the Architecture and Construction Community in and around Austin. Fifty-four home designs, between 144 and 200 square feet, were juried in the competition and represented a variety of vernacular and design concepts. First and foremost, however, shelters needed to embody 8 essential characteristics of home:



■ *Having a home means having a stake in the space that contains you, a sense of mutuality and ownership that ties you to the physical place as well as the social community.*

8 Essential Characteristics of Home

(Alan Graham, president and CEO of charity organization Mobile Loaves & Fishes)

- permanence • dwelling • stories • memories
- embodied habitation (history • family) • safety • refuge • hospitality
- orientation • affiliation • belonging

THE WINNERS | Four Architecturally distinct entries were recognized as a part of the Tiny Victories Competition. The winning entries were:

Casa Pequeña designed by Michael Smith, AIA and Mick Kennedy, AIA of TX architects. This design draws from an evocative and relevant Texas precedent: building lightly on the ground while shaded from the sun and open to the breeze.

Dogtrot, Tiny Living Made Breezy was designed by Brianna Nixon, Becky Jeanes, AIA, Tray Tounge, and Laura Shipley of DESIGNTRAIT. This modernized interpretation to the historic dogtrot approach yields a simple composition of spaces and a tiny solution to an enormous problem.

The Rooftop Hospitality House was designed by Cody Gatlin of Fazio Architects. This dynamic home has the potential to host more guests than would have been possible without the addition of a habitable rooftop space.

MicroPod was designed by Sinclair Black, FAIA and his team at Black + Vernooy Architects. MicroPod offers a flexible unit which can be oriented to optimize privacy, solar, and ventilation considerations, as well as other site opportunities such as views and trees.

Earlier this year extensive construction began on the site. The units constructed at Community First! Village will be available for rent at very low cost to people in need with a desire to work their way back into the society from which they have become estranged. Designvoice recognized an opportunity to apply its mission of community outreach to mobilize the AIA membership and its affiliates to address the missing middle, by first placing the lost and forgotten. To this end, those professionals best equipped to do so, stepped forward to implement solutions that better inform the conversation about growth, density and affordability. Now it is a race to the end of this month and see this next chapter in this story. Mobile Loaves & Fishes will be unveiling the 2015 Tiny Victories micro-homes at a showcase and media event at Community First! Village on Saturday, October 31, 2015. ■



Above Left: Tiny Victories build in progress. Public Open House on site 10.31.2015. Image Courtesy of Designvoice.
Above: MICROHOME designed by Tiny Victories winner Stephi Motal of Black + Vernooy Architects. Image Courtesy of Designvoice.
Left: CASA PEQUEÑA designed by Tiny Victories winners Michael Smith and Mick Kennedy. Image Courtesy of Designvoice.

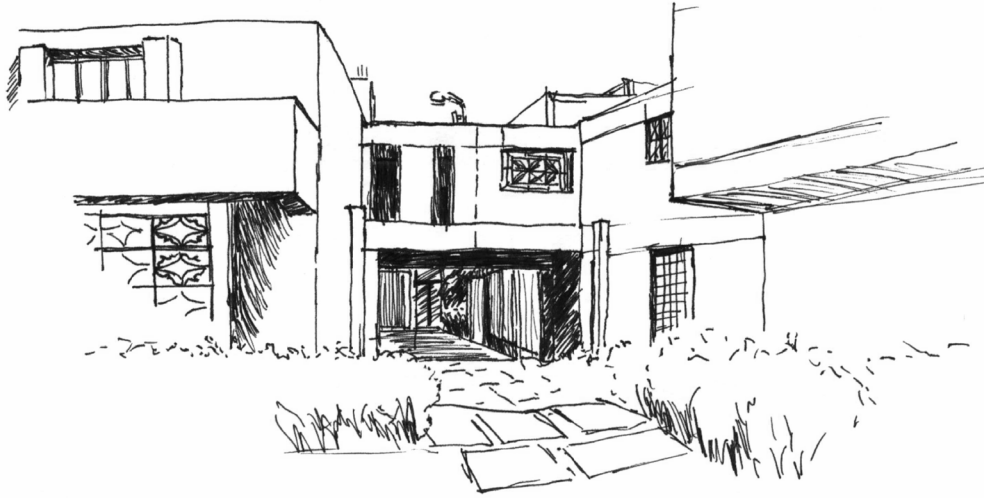


Jamie Crawley, AIA LEED AP BD+C

is a naturalized Texan originally from Montreal. Currently serves as 2014-15 @AIAAYAF rep for @TXArchitect and tweets for: @ha_architecture an emerging practice in Austin he started in 2010. He remains an active Architecture advocate and lectures on sustainability, design, social media and education.

SOUTH AMERICAN FELLOWS

DUDA TRAVELING FELLOWSHIP



After taking two buses, hailing a taxi, and walking on foot, we had arrived at the outskirts of Lima, Peru. Dusk was about to set in as we strolled through the barrio, sketchbooks in hand. To say we stood out was an understatement. Abe Dreschler wore a bright yellow jacket, and I sported a baseball cap. That evening, architect and professor Wilder Gomez accompanied us on our journey to search for an “architectural relic” of the 1960s.

As Duda Traveling Fellows from the School of Architecture at North Carolina State University, Abe Drechsler and I ventured to South America to study how cities respond to the growth of informal settlements and how designers can effect change. In Lima, Santiago, Rio de Janeiro, São Paulo, and Bogotá we interviewed over 30 architects, urban planners and city officials to learn more about the global housing crisis. By 2050, an estimated one fourth of the global population will live in slums, shantytowns, or favelas with little access to clean water, sewage systems, or electricity. As one of the most urbanized regions in the world, South America is a crucible for informal settlements. In the mid twentieth century its population boomed and informal settlements grew. Since then, these cities have had time to develop solutions, implement them, and see results. We traveled there to learn from their successes and their mistakes.

With a camera draped around my neck, I felt like an invader in someone else’s neighborhood. We passed by the large grade school, then the community park, and stopped on a street corner to speak with a security guard. While orienting ourselves, a woman carrying a bright orange bag walked by. She must have finished grocery shopping and was headed home. She knew we were out of place and was half listening to our conversation.

Suddenly, she spoke up, “Are you architects?” We nodded yes. “Wonderful!” she exclaimed. Her name was Roxana, and she insisted on giving us a tour of her neighborhood. In the past, architects from around the world would come to see it, but its renown has dwindled over time. Roxana’s neighborhood was an affordable housing project called Proyecto Experimental de Vivienda or PREVI for short.

The initiative, sponsored by the Peruvian government and the United Nations, was a response to the influx of immigrants moving from the countryside to the city in search of a better life in the 1960s. At the time, 70% of Peruvians built their own houses. PREVI encouraged this culture of self-building; its core concept was that a house should grow with its family. Residents would adapt and expand their house as their needs changed. PREVI

■ ***This concept that owners would become the architects and transform their houses over time is what distinguishes the project from other social housing.***

was the brainchild of Fernando Belaunde, who was President of Peru at the time and an architect. The government worked with the UN Development Program to host an international housing competition. Thirteen famous international architects were invited to participate along with an open call for Peruvian architects. Participants included James Stirling, Charles Correa, and Christopher Alexander to name a few. The government ended up building 450 homes in a high-density, low-rise neighborhood that residents could shape and make their own. Most of the houses were between two to three stories, with structure capable of accepting two more stories on top. The concept that owners could transform their houses over time is what distinguished the project from other social housing.

As Wilder, Abe, and I sat interviewing Roxana in her living room, we heard singing coming from upstairs. Roxana paused, "Oh that's my mother. She's putting my child to sleep." Roxana's mother had won a housing lottery from the government years back and moved the family to PREVI when Roxana was just two years old. In fact, her mother was the "architect" for any additions the family made to the house. She designed the stairway that led up to the third floor and added a bedroom and bathrooms. Wilder was enamored with her story. In an interview with Wilder, he explained, "I believe that this is the essence of PREVI: the incorporation of the user as part of the design process. They (Roxana's family) feel like owners of the space because they participated."

Providing housing to be customized by its owner allowed PREVI to develop into a vibrant community. People felt a deep level of ownership and commitment to their home, because it was an expression of themselves and their families. Whether it was the color they re-painted the front façade or the balconies they added to the second story, self-built components made each house special, different from any other in the neighborhood. That world famous "Starchitects" in the 1960s were willing to design something that would completely change in 30 years makes PREVI unique. The architect's job was not to develop a final product, but to create a foundation that would inspire people to take ownership and make changes. Walking through PREVI, it is difficult to identify which houses are designed by which architects. For instance, James Stirling's famous round windows were replaced in many of the houses, making them unrecognizable. This led Abe and I on a "scavenger hunt," maps in hand trying to identify houses by specific architects. While we struggled with this exercise, most homeowners knew the original designer of their house, or at least which country the architect was from. They would tell us with



Above Opposite Left: This "Bridge House," designed by Spanish architects, fascinated Roxana as a child.
Above Top: Meeting Roxana as she was coming home from grocery shopping.
Above Middle: One of many courtyards in PREVI that still has the original benches.
Above Immediate: The green building on the far right, formerly a two story house, has been repurposed to serve as a daycare center.
All Photos © Abe Drechsler and Brian Gaudio, Within Formal Cities

pride that they lived in an “English house” or a “Dutch House”, meaning the house was designed by the English architect (James Stirling) or the Dutch architect (Aldo van Eyck). We even experienced some friendly inter-community rivalries between the sections of PREVI. Some of them would root for their housing project’s country during the 2014 World Cup.

Even the public spaces in PREVI have stood the test of time. Many of the small courtyards between housing developments had green spaces with trees, patches of grass, and the original concrete benches still standing. The design of these spaces was appropriately scaled and varied significantly based on which “country” you were in. Cars were mostly isolated to the periphery of the neighborhoods, so it felt peaceful and safe to walk between projects. With quality urban design, PREVI does not act as one large project dropped onto the site, but rather as small spaces and communities developed to fit the needs of the people living there.

This playground of public gardens and labyrinth of unique forms sparked Roxana’s imagination as a child. Taking us from house to house, Roxana would point to a particular patch of sidewalk saying, “That’s where I would ride my bike,” or “I used to play outside over there.” I could see the child inside her come alive as she walked with an energetic, determined gait, knocking on doors and peering through fences. Her family did not take many vacations, but that was okay because Roxana would hop on her bike and in 5 five minutes she arrived in India, well the “India Project” at least. Another 2 two minutes, and she was in Spain under a bridge house that fascinated her as a child.

A lot has changed in PREVI in the past 50 years. In one case we saw use changes. For example, there is a former Peruvian house that is now used as a childcare center. When Lima’s population boomed, more people moved to PREVI. Some houses have taken on lives of their own, reaching heights of five or six stories. Many residents had the mindset of, “If you don’t build it, you’re an idiot,” explained Roxana. There was a pressure to keep adding on, because if you didn’t, someone else would take your land and build a house on it. What began as a low-rise neighborhood has reached mid-rise today. Roxana is perturbed by these changes. She said that the neighborhood does not feel as safe today as it did when she was a child.

“But at least you have your memories,” she said. And she certainly did. Almost tearing up, Roxana was melancholic about PREVI’s changes. She was so connected emotionally to this neighborhood. It was clear that the housing project had an impact on her childhood. Had she lived in an informal settlement without a good house, a place to ride her bike, and space for her imagination, her life would be drastically different. There in Roxana’s living room, I learned something about architecture that studio couldn’t teach me: That architecture has the potential to deeply influence a person’s life for the better, and I was proud to become an architect. ■

PROYECTO P6

PERU – NN.UU.

PREVI PP1

URBANIZACION

La Propuesta urbana para 160 viviendas posee una mancha única de 6,50 mts. y diversas profundidades que oscilan entre 13,00 y 20,00 mts., teniendo en cuenta el factor constante del área de ocupación (66,50 m²) y variando el área de patios y jardines de la vivienda. Esto característico se pone claramente de manifiesto en el grupo experimental donde el grado de ocupación del lote oscila entre el 51 y 62 %.

AGRUPAMIENTO

Los lotes propuestos para las agrupaciones tienen un ancho único de 6,50 mts. y diversas profundidades que oscilan entre 13,00 y 20,00 mts., teniendo en cuenta el factor constante del área de ocupación (66,50 m²) y variando el área de patios y jardines de la vivienda. Esto característico se pone claramente de manifiesto en el grupo experimental donde el grado de ocupación del lote oscila entre el 51 y 62 %.

ARQUITECTURA

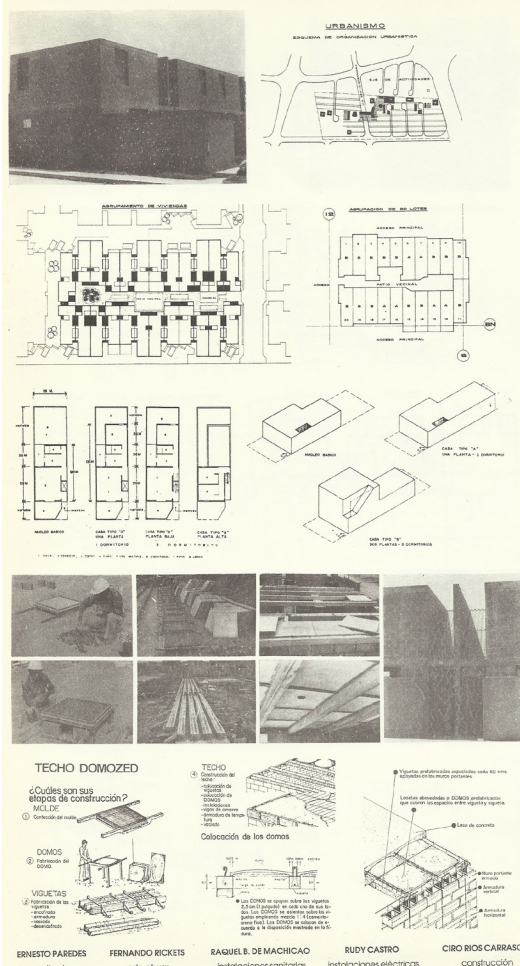
Las viviendas se desarrollan en base a un solo tipo de vivienda con 2 niveles de crecimiento (A y B). La variante se presenta con las diferentes profundidades de los lotes que definen diversas áreas de jardín, el criterio de doble ingreso permite diferenciar claramente las áreas comunes del ingreso individual de la vivienda, lo que condiciona ejes de circulación que ocupan del 13 al 16 % de las superficies cubiertas y gran parte de patio de sendero. Su concepción de agrupamiento respalda una de las formas comunitarias que más se definen en el Perú.

El planteamiento conceptual propone como vivienda mínima la casa núcleo con etapa de crecimiento hasta de 5 dormitorios.

La ampliación en vertical puede crecer hasta 3 pisos manteniendo su esquema de zonificación general.

SISTEMA CONSTRUCTIVO Y ESTRUCTURAL

El sistema constructivo empleado puede definirse en la siguiente forma: “Albanelado de bloques de concreto” tipo PREVI, con un mínimo de refuerzo incorporado en los huecos de los bloques, semi-prestribricación liviana en el techo, en base a viguetas prestribricadas y domos (o cúpulas de mínima curvatura) que sirven de encofrado perdido; el conjunto es unido monolíticamente por una capa de concreto que se vacía encima, dando por resultado una losa nervada. Este sistema, desarrollado en el Perú, ha sido adoptado para el Proyecto PREVI.



TECHO DOMOZOD

¿Cuáles son sus etapas de construcción?

MCLDE

1. Construcción del núcleo

2. Construcción de los domos

3. Construcción de las viguetas

4. Construcción de la losa nervada

5. Construcción de la fachada

6. Construcción de la terraza

7. Construcción de la escalera

8. Construcción de la puerta

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Opposite Left: Plans and diagrams of Roxana's house from PREVI Resultados y Conclusiones, 20 Años Después, by ININVI
Top Left: Roxana walking under the famed "Bridge House".

Middle Left: Roxana introduced us to several of her neighbors, who kindly let us into their homes.

Bottom Left: Meeting Roxana's neighbors during our tour of PREVI.

Above Immediate: Our tour guide, Roxana.

Bottom Immediate: Some PREVI residents gave us a tour of their home. This family lived in a house designed by Peruvian architects.

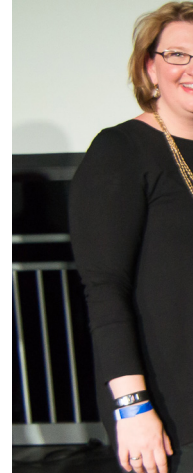
All Photos © Abe Drechsler and Brian Gaudio, Within Formal Cities



Brian Gaudio is currently a Fulbright Scholar in Santiago, Dominican Republic. Abe Drechsler is an architectural intern at Hatch and Ulland Owen in Austin, TX. Both are Associate AIA members. Within Formal Cities began in 2014 when these recent graduates were awarded the Duda Traveling Fellowship from the School of Architecture at North Carolina State University. Along with this grant from NC State and a successful crowdfunding campaign, they have been supported by their local chapter of the American Institute of Architects (Triangle NC). To date, the pair has lectured at universities, given webinars, and exhibited photographs highlighting design and infrastructure projects from South American cities. They are currently directing a documentary on the same topic, which they hope to premiere in 2016. Within Formal Cities is actively seeking funding to make the film a reality. For more information, please visit www.withinformalcities.org

VANGUARD 2016

A CALL TO YOUNG ARCHITECTS & DESIGNERS



Ever tried to get a building built without talking with the leaders in the community you were hoping to develop? Probably didn't work so well. As most of us in the urban planning, architecture and development world know, getting anything done in a city means working across divides and breaking silos. Yet rarely do we get a chance to get to know each other in a setting that allows for the conversations and experiences needed to build true collaboration.

Enter the Next City Vanguard.

Vanguard is an annual experiential urban leadership gathering of the best and brightest young urban leaders working to improve cities across sectors, including urban planning, community development, entrepreneurship, government, transportation, sustainability, design, art and media. Each year, Next City selects 40 applicants under 40 whose smart ideas for cities, experience in the field and ambition for the future all show great promise. The conference is free for participants and there are a limited number of stipends to cover travel costs for qualified applicants. A different city hosts the three-day conference every year. In 2016, Vanguard will take place in Houston.

Since 2009, approximately 250 leading professionals have participated in Vanguard, touring innovative development projects, sharing ideas with colleagues from across North America and building a cross-sector network of forward-looking leaders.

The Vanguard conference culminates in the "Big Idea Challenge", a design competition through which conference participants collaborate in teams to tackle critical challenges in our host city. In 2015, Vanguards produced two winning tactical urbanist interventions that are now being implemented by the conference's host city of Reno.

■ ***The 2016 Vanguard will be held on May 10-13 in Houston, the nation's fourth-largest city... will make for a dynamic setting for our unique conference.***





Over 40 architects and designers have participated in Vanguard since its inception. Just last year alone, the Class of 2015 included Paola Aguirre from the University of Chicago's Place Lab; Brianna Bullentini, RAWBRY; Zahra Ebrahim, archiTEXT; Gina Ford, Sasaki Associates; Kimberly Garza, ATLAS Lab; Theresa Hwang, Skid Row Housing Trust; Karen Kubey, Institute for Public Architecture; Bryan Lee Jr., Arts Council of New Orleans; Zakcq Lockrem, Asakura Robinson; Michael Martin, NYC Department of Housing and Development; Claire Napawan, Dept. of Human Ecology, UC Davis; Ceara O'Leary, Detroit Collaborative Design Center; Liz Okeke-Von Batten, American Architectural Foundation; Jason Twill, Lend Lease; and Jay Wall, Studio Jaywall. Vanguards from prior years in the architectural field include: Mallory Baches, The Civic Hub; Will Bradshaw, Green Coast Enterprises; Sarah Dirs, KG&D Architects; Gary Gaston, Nashville Civic Design Center; Alex Ihnen, SPACE Architects; Liz Ogbu, Studio O; Ganesh Ramachandran, CBT Architects; Quilian Riano, DSGN AGNC; Marika Shioiri-Clark, SOSHL Studio; Ryan Sotirakis, Dig Studio; and Phanat Xanamane, Phanat Xanamane Studio.

Outside of the realm of architecture, Vanguards have worked for the Obama administration, founded successful city-focused startups such as lobby and Fundrise, held municipal office, and climbed the ranks of influential organizations such as the Brookings Institution, the Urban Institute, Citi Group, Code for America, the National Trust for Historic Preservation, Transportation Alternatives, Smart Growth America, and the University of Chicago. Many come back to participate in subsequent conferences.

To learn more about our Vanguard network, visit our [interactive Vanguard map](#).

The 2016 Vanguard will be held on May 10-13 in Houston, the nation's fourth-largest city. With its booming growth and increasingly urban orientation, Houston will make for a dynamic setting for our unique conference.

To learn more about how the city is tackling an urbanist agenda, [read our recent coverage of Houston's transit revamp, the Bayou Greenways park project, and pro-transit, pro-density, and pro-immigration Mayor Annise Parker](#).

The 2016 conference will include workshops, tours and conversations about the newest innovations and most pressing questions in urban development, infrastructure and public policy. While in Houston, Vanguards will have the opportunity to work with a small group of local organizations to devise solutions to city challenges.

The lead sponsor for the event is the Kinder Institute for Urban Research at Rice University. Also helping to plan the event is a local host committee including representatives of city of Houston, the Museum of Fine Arts in Houston, Houston Hackathon, the University of Texas School of Public Health, the Houston Parks Board and many other local organizations from the public and private sectors.

Applications for the 2016 Vanguard conference will be accepted through December 15, 2015. The only requirement is that applicants must be 40 or younger and have a solid track record of inspiring urban change. The application fee is \$35, but a reduced early bird fee of \$25 is available until November 20th. Visit the [Next City application page](#) to apply. ■



Tom Dallessio

is the President, CEO & Publisher of Next City, Inc., a nonprofit organization with a mission to inspire social, economic and environmental change in cities through journalism and events. Visit [NextCity.org](#) for daily online coverage of the leaders, policies and innovations driving progress in metropolitan regions across the world.

All story images courtesy of Next City. Author headshot courtesy of Paul Gargagliano/Next City

KATRINA 10 YEARS/10 STORIES

AN AIA NEW ORLEANS CURATED EXHIBIT

The Emerging Professionals at the AIA New Orleans Chapter curated an exhibit titled, *10 years/10 Stories*, which captures and highlights the combined efforts of Architects in New Orleans' recovery. The committee consisted of AIA Associates and YAF members from five different architectural firms, Letterman's Blue Print & Supply and USGBC Louisiana. We worked together over a concentrated 5 month period, collecting stories, stitching together themes and designing and constructing the exhibit components.

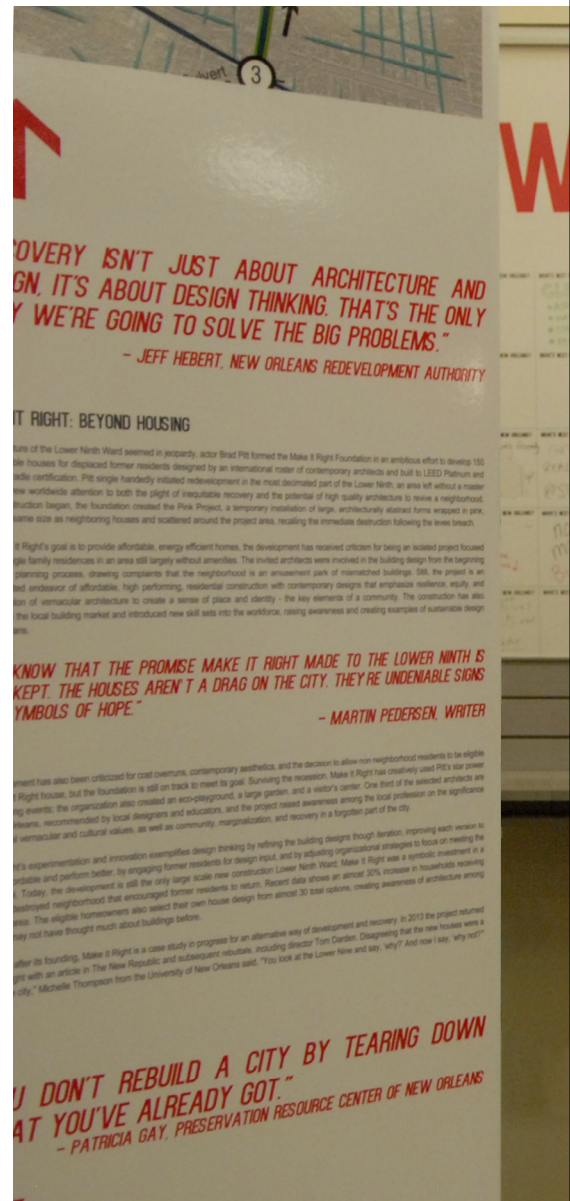
The exhibit frequently circles back to August 29, 2005, when Hurricane Katrina blew through our City as a Category 5 storm. This was a horrific event for our city, but one that galvanized the practice and identity of Architects in New Orleans in unimaginable and unprecedented ways. On a city-wide scale, it was difficult to find one street that was not affected by flood waters or wind damage, and revisiting these images from that time was like opening an old wound. We had a focused purpose to rebuild our Community, to regain some semblance of our pre-storm lives. In addition to rebuilding our personal lives, we were left to address large scale rebuilding effort in neighborhoods that had been destroyed, and a downtown that was utterly crippled.

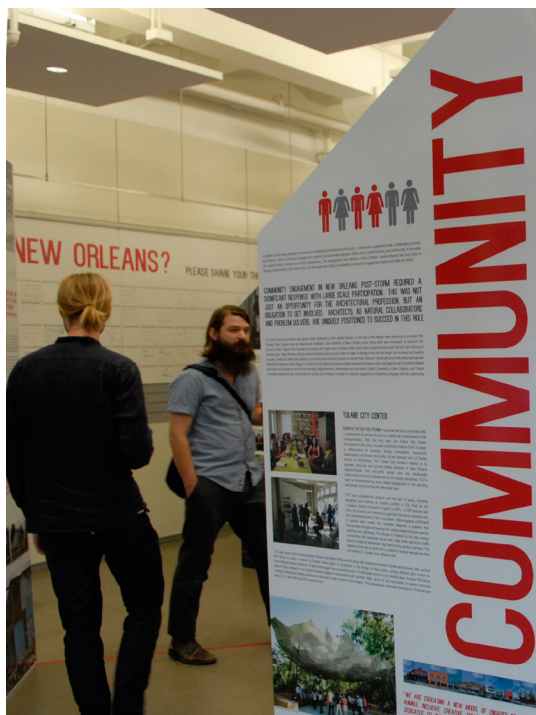
In a larger way, the exhibit has served as a mechanism to educate the general public on the role of architects, and raise awareness of the impact that the profession has had in the last decade. With themes of Community, Finance, Policy, Resiliency, Culture, Design Awareness, Environment, Equality, Growth and, naturally, the future as What's Next, we have collected some pretty amazing stories. By recalling the state of affairs that we started with in 2005, we realize that we have come a very long way. Our journey was far from perfect, but these situations rarely come with a playbook.

The **Community** chapter of the exhibit describes the immediate days following the storm. While at the national level, there were discussions arguing for the complete abandonment of the city, the residents of New Orleans were gathering in just about any public space that could host them; the first of which was Ms. Mae's 24-hour dive bar on Napoleon Avenue. The personal fortitude of the New Orleans community and their determination to not just rebuild, but to reinvent, was obvious and clear.

The desperate efforts of individual communities and design professionals and funding from the Rockefeller Foundation and the Greater New Orleans Area Foundation enabled the Louisiana Recovery Authority to launch a city-wide neighborhood recovery and rebuilding planning effort. By the end of 2006, the Unified New Orleans Plan (UNOP) was developed with unprecedented participation and representation from every part of the city. This included the displaced citizens in Baton Rouge, Houston, Atlanta, Dallas and the entire diaspora community nationwide via satellite mega-feed, using

■ *[After Hurricane Katrina, AIA New Orleans] had a focused purpose to rebuild our Community, to regain some semblance of our pre-storm lives.*







real-time feed and electronic balloting. The completed UNOP proposal was widely embraced by the larger community and served as the foundation of the city's official Strategic Recovery and Redevelopment Plan.

These early plans have evolved into a number of new large scale developments. Every city has their own challenges based on their unique location, size, or density, and ours has consistently been a dance with water management. The exhibit's **Policy** theme describes the \$6.2B Greater New Orleans Urban Water Plan, developed by Waggonner and Ball Architects, which works in coordination with the existing levee system, but focuses on the value of water as an asset, not an obstacle. This plan has recently been adopted by the City of New Orleans and has influenced a new zoning ordinance for on-site stormwater management.

The Lafitte Greenway, a 3.1 linear mile bicycle and pedestrian corridor will link residents to the heart of the city. Design Workshop led a multi-disciplinary effort to transform blighted properties and an old industrial rail corridor and industrial canal into a verdant and animated public corridor. Crescent Park, led by Eskew+Dumez+Ripple and Hargreaves Associates, is a new urban greenspace that has reclaimed 1.4 linear miles/ 20 acres of abandoned, post-industrial, and maritime brownfields and transformed them into a true public asset. The park provides access through the floodwall, breaking through that visual and physical barrier that connects citizens to the banks of the

Mississippi River. Crescent Park has become an economic amenity for new residents moving to New Orleans and now serves as an extension of our residents' own back yards.

We have also seen a renaissance in downtown development. The **Culture** theme describes a revived focus on re-establishing our historic amenities. Our historic theatres (Orpheum, Saenger, Civic, Palace and Joy) have been rehabilitated and now cater to a range of patrons seeking different types of entertainment such as symphony, jazz, blues, Broadway plays, theatre, opera, etc. Canal Street is once again becoming the 'Main Street' of New Orleans that serves as the meeting place between the historic French Quarter and the city's downtown, and it is once again considered the anchor for the city's booming hospitality and entertainment industry. Easy access to these public and municipal buildings has also been a key consideration, with restoration of our downtown mass transportation, and attention to the transit system's future growth.

In order to preserve our city and our way of life, we had to take a real look at **Resilience**. The Rosa Keller Library and Community Center, by Eskew+Dumez+Ripple, was designed around a sustainable site initiative that looks to potential passive systems of the site to reduce environmental impacts and complement or eliminate the need for the 'active' pipes-and-pumps approach of conventional practice. This facility has served as a model project for other initiatives in our city.



Above: Floodwall Panels form the Exhibit's Exterior Signage. Photo © Thom Smith.

Above Left: AIA New Orleans and community members attend the 10 Years/ 10 Stories closing reception. Photo © Thom Smith.

Shortly after the storm, when it was time for residents to move back to the area and begin the rebuilding process, a set of essential community functions had to be reestablished. Realizing that a city could not be inhabited without first providing citizens with some level of shelter, food, education, employment, health care, and transportation, a series of partnerships among individuals, private organizations, and governmental entities united to begin the building of some of these basic services.

New Orleans East Hospital (MA/EDR, A Joint Venture) restored healthcare to an area of the city, and raised all mission critical program to 14' above base flood elevation, so that it can continue operations after an event. A phased shutdown approach recognizes that critical functions such as emergency and operating rooms need to remain operational in a disaster, even if routine patients have been evacuated. Certain functions not critical to immediate life-saving care are located on the first floor, while critical functions are raised up and high-value mechanical systems and emergency power fuel storage raised even higher.

The final theme in the exhibit explores **"What's Next"** for our City. While New Orleans continues to recover, we keep an eye on our vulnerabilities. Our city faces many challenges of aging infrastructure and coastal and wetland erosion, in addition to threats of hurricanes and tropical storms. As we continue to rebuild, our focus as Architects should be to educate our local stakeholders on resilient building and planning practices. The Architects of New

Orleans are charged with honoring the public good, ushering innovation, preserving history, and creating an urban environment that promotes health and sustainability.

Our larger goal is to share this *10 Years/ 10 Stories* exhibit with our neighboring AIA components in the Gulf South and other areas of the country. Every region is vulnerable to some type of natural disaster, be it earthquakes, tornados, floods, droughts, hurricanes. We believe that so much can be learned from our experiences to help make other communities more prepared and more resilient. If you would like to be involved in our effort to share this work in your local AIA space, please contact our AIA New Orleans Center for Design at 504.525.8320.



Amanda Rivera, AIA, LEED AP BD+C

is a Senior Associate at Eskew+Dumez+Ripple, an Executive Board Member for the AIA New Orleans Chapter serving as Treasurer and AIA Louisiana State Delegate, a founding member of the Young Architects Forum New Orleans Chapter, and a regular design critic at the University of Louisiana in Lafayette. In 2014 Amanda served as the National Greenbuild Convention Legacy Project Chair on behalf of the USGBC Louisiana Chapter.

ARCHITECTURE & CURATING THE CITY

BUILD LLC LOOKS AT THE POWER OF CURATION AS DESIGN TOOL FOR THE URBAN ENVIRONMENT

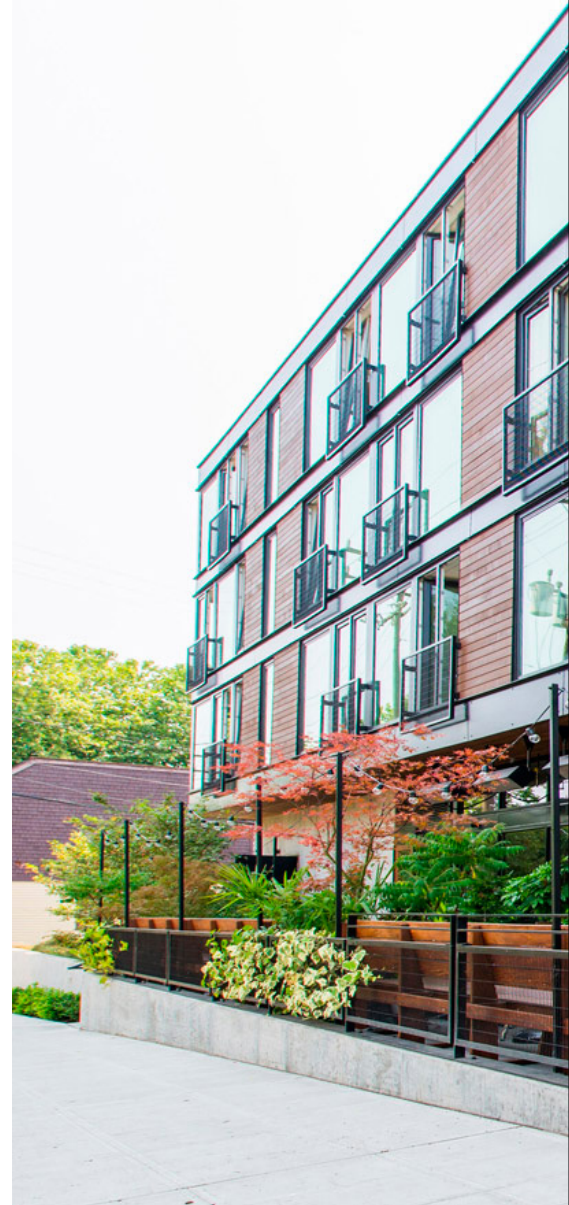
Many cities around the U.S. are experiencing the results of a significant shift in urban thinking right now. Either city blocks are activated, interesting, and inspiring, or they're suffering a generic, cookie-cutter stagnation. While the evidence varies between one city and the next, you know a city block that fires on all cylinders when you see one. The sidewalks are lined with serendipitous shops, one-off restaurants, and unique watering holes. People from all walks of life populate the pedestrian zone, cars compete for valuable parking spaces, and bicycles dodge and weave amongst it all. One such block here in Seattle is located at the intersection of 19th Avenue East and East Mercer St. It's the home of the 19th & Mercer Apartments and a roster of carefully-curated, locally owned shops like Tallulah's restaurant, Cone & Steiner market, The Herbalist shop and Hello Robin cookies and ice cream. This block is enjoyable day or night and, if you're anything like us, you seek these environments out.

Conversely, there is a growing number of city blocks from which we'd sooner steer off-course than pass through (let alone spend any time in). These are the soulless streets lined with storefronts so banal and placeless they could be mistaken for almost any stretch of road in America. Here, pedestrian zones are reduced to a diagram of the building department's bare minimum requirements. In Seattle, the example that comes to mind is the intersection at 15th Avenue NW and NW Market Street in Ballard, a prominent gateway to the neighborhood. Mention these cross streets to anyone with a design-pulse in Seattle, and you'll get the same pained reaction every time. The northwest corner of this intersection is the only one with any street presence, yet is dominated by the Urbana Apartments mega-complex (288 units) with a Five Guys establishment bullying its way into the prime corner spot (complete with a super-sized sign more appropriate for a billboard on the open road than a city sidewalk storefront).

Around the corner, the apartment sales office sits uncomfortably among vacant ground floor retail, despite the fact that the building has been complete since 2013. The Urbana, as it turns out, represents so much of what has gone wrong in the urban design realm, and the consequences of a complete lack of discipline.

Comparing examples like these is profound, simply because of the lifestyles and opportunities they open up (or shut down). Just as important as realizing the consequences of these urban environments is understanding the design and decision-making process that leads to their creation in the first place. The positive, progressive examples of urban design don't merely happen by accident. Rather, they are carefully curated orchestrations from people who understand and enjoy cities.

■ *Either city blocks are activated, interesting, and inspiring, or they're suffering a generic, cookie-cutter stagnation.*







All photos © BUILD LLC.

urban design toolbox and knowing how to apply and refine the craft of curation couldn't be more critical to our urban environments right now. There is a tremendous amount to learn from the developers and design firms out there fine-tuning these strategies of curation and it's up to all of us to learn, teach, and raise the bar of urban design.

■ *For the most part, we find small-scale, locally owned restaurants, bars and shops add authenticity and character to neighborhoods. Local business owners work at a granular level with architects and developers to achieve unique solutions for specific storefronts.*



BUILD LLC

is an industrious design-build firm based in Seattle with a focus on permanence, sustainability, and efficiency in their work. They are regular contributors to ARCADE Magazine and are known for their cultural leadership on the BUILD Blog, written and managed by Andrew van Leeuwen and Sandy Ha.

THE MIDWAY BICYCLE NETWORK

DESIGNING CLEVELAND WITH EQUITY IN MIND

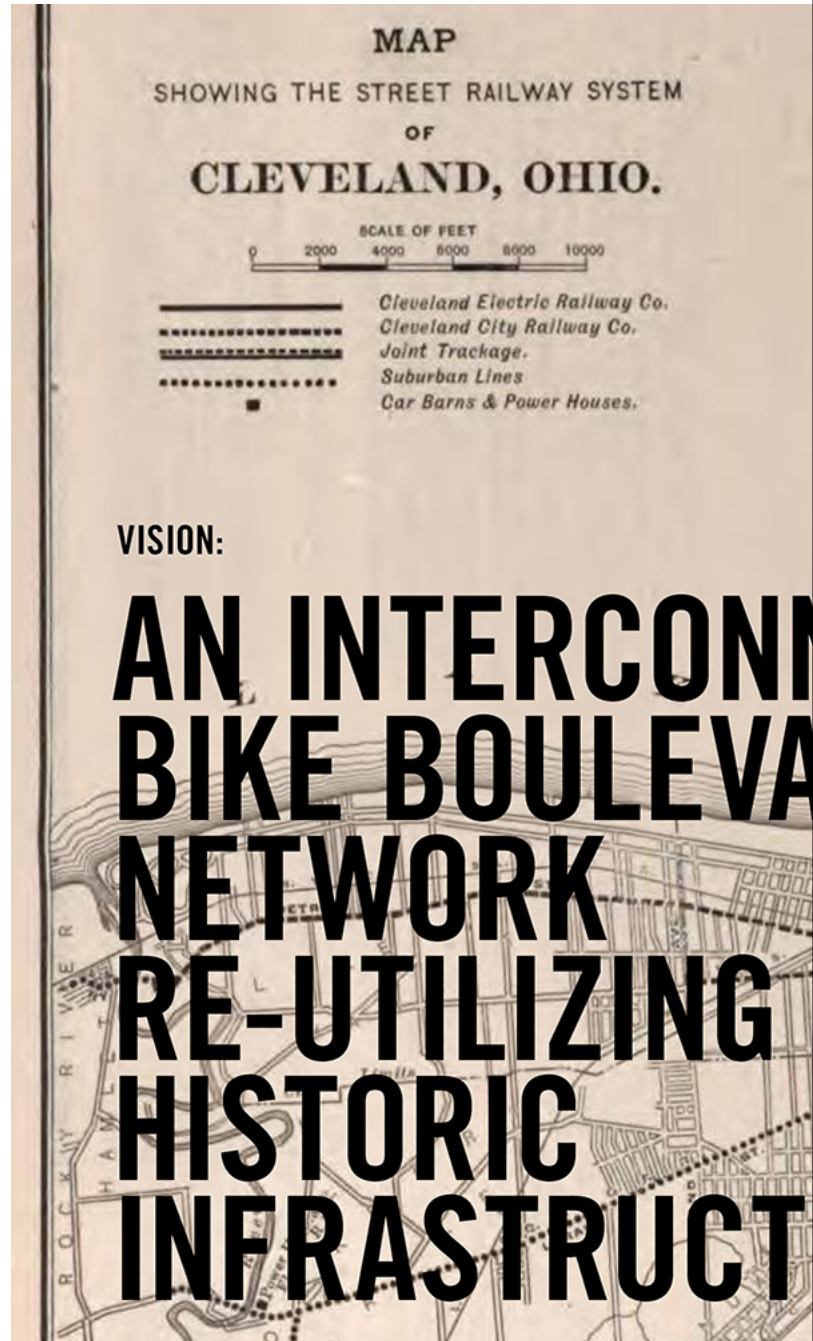
In Cleveland, OH a group of urban minded cycling advocates working with local cycling organization Bike Cleveland, are proposing an innovative, citizen driven project, known as The Midway. The Midway is a proposed city wide protected cycle track network re-utilizing the historic infrastructure of Cleveland's former streetcar lines. While at its core, the Midway is a cycling infrastructure project, it should not be seen as only that. It is also a community centric, economic, urban ecology, public space, and infrastructural investment project. This project dares to not just ask, but provide answers for essential questions of urban planning and design: For whom are we designing our city? Are we doing so with equity in mind?

On a pro-bono basis, Bialosky + Partners Architects has provided the initial conceptual visioning, allowing Bike Cleveland to gain project partners in Cleveland's City Planning Commission. The project recently received support from Cleveland's Metropolitan Planning Organization (MPO), NOACA (Northeast Ohio Area wide Coordinating Agency) to receive funding for a citywide planning study, via their Transportation for Livable Communities Initiative (TLCI) program.

Cleveland is a "shrinking city", much like many American Rust Belt cities. Cleveland was once the 5th largest city in the United States, peaking in population in the early 1950s with a population over 900,000. Since its peak, Cleveland has steadily and consistently lost population every year since. Currently its population is estimated at under 390,000. This has resulted in corresponding gulfs of inequality, racial segregation, urban sprawl, and so on. It is a story, while an extreme example in Cleveland, that it is all too familiar to many cities in America.

Corresponding with Cleveland's population peak was the beginning of the end for the city's streetcar network. Cleveland had an extensive network in the first half of the 20th century. Starting in the 1860s until 1954, Cleveland's streetcar network connected residents, neighborhoods, and assets to create the backbone of one of the great American legacy cities of the 20th century. Peaking in 1946 with over 493 million passengers, the streetcar system stretched for 230 miles of tracks. Yet, its future was not for long.

With a belief that bus transit was the wave of the future for the growing city, in 1954 the last streetcar line was shuttered for good. As lines were shuttered, in all but a couple specific suburban examples, most streetcar lines were simply paved



CONNECTED
ROAD

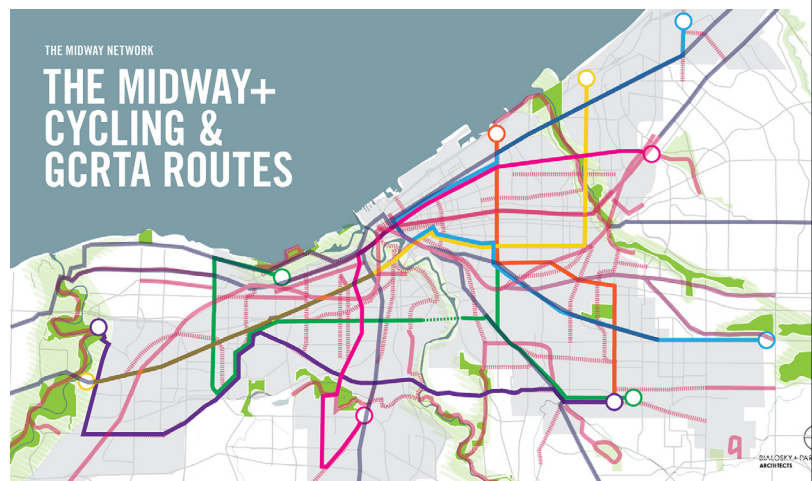
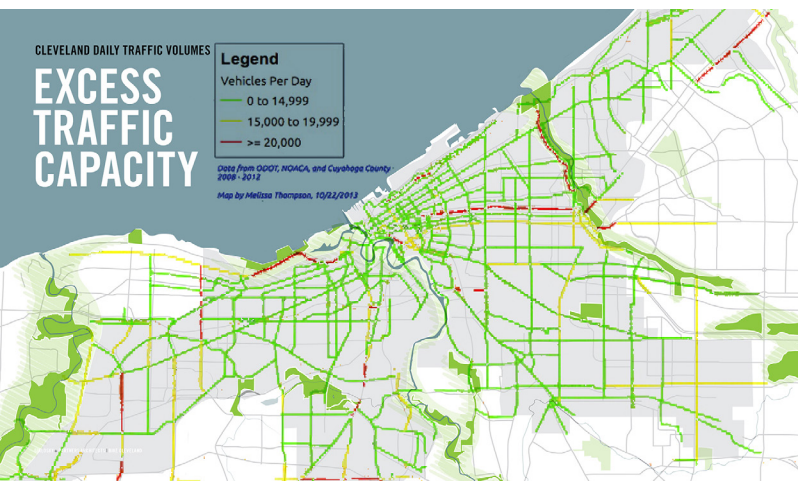
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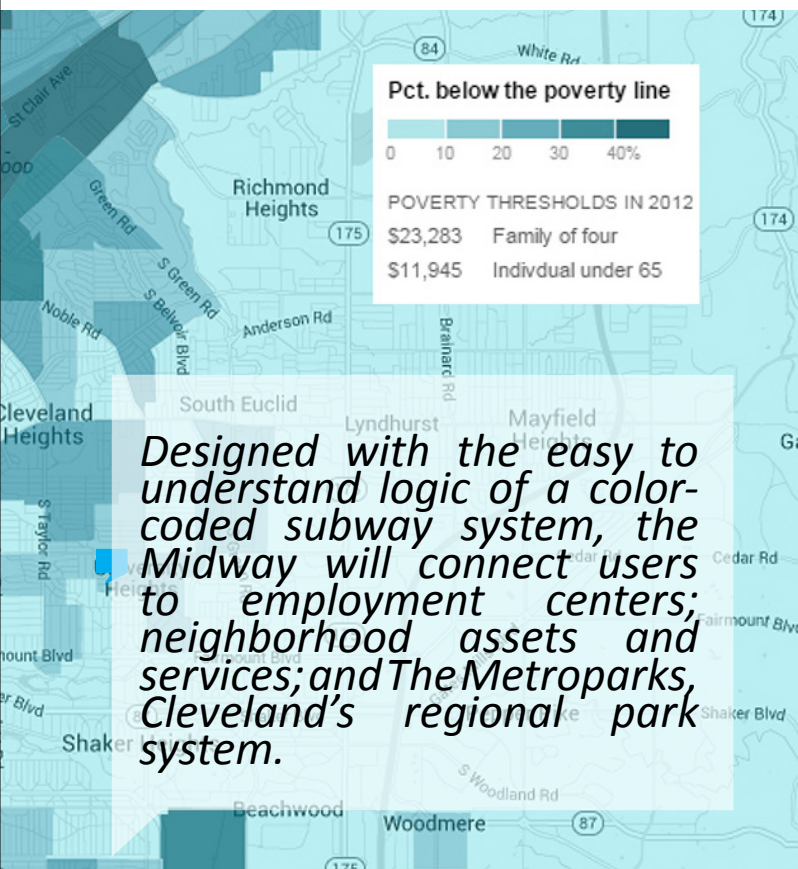
■ *[The Midway Bicycle Network] is a community centric, economic, urban ecology, public space, and infrastructural investment project.*

GUIDING QUESTION:

FOR WHOM ARE WE DESIGNING OUR CITY?



All photos courtesy of Bialosky + Partners Architects.



over. It is believed this was not done because the streets of Cleveland needed the additional capacity. It was cost-effective and done with the speculation that as Cleveland would continue to grow, the additional vehicular would be needed. This is not what happened.

As seen in the Excess Traffic Capacity figure (left middle), Cleveland's street and highway network has incredible excess capacity. A recent report released by NOACA, identified that only 38 out of approximately 2400 road corridors in the Cleveland region qualify as congested. A question is thus raised – what to do with extreme excess vehicular capacity in a continually shrinking city, with massive poverty, equity issues, and budgetary concerns that likely did not need the vehicular capacity to begin with?

When the streetcar system was abandoned and replaced with bus lines, an important typological shift took place to the nature of its transit system. Not only was there a shift of infrastructure and mode, but a shift in the nature of the system routing took place. What was once a multi-layered, multi-hub, point to point system, with the temporal nature of bus lines, became a basic hub and spoke transit system. Spoke and hub systems are focused on the home-work-home round trip, with the assumption that users are commuting from neighborhoods or inner-ring suburbs to the downtown core.

With these factors in mind, the notion of the Midway is born. While ideally, Cleveland would be able to revive its streetcar system, given the realities of funding large scale public transit infrastructure projects, the Midway provides a lower cost option with a higher return on investment. Designed with the easy to understand logic of a color-coded subway system, the Midway will connect users to employment centers, neighborhood assets and services, and

The Metroparks, Cleveland's regional park system. Augmenting gaps in Cleveland's spoke and hub transit network, the Midway will encourage active living in city residents and reduce vehicular dependence in many poverty stricken neighborhoods. While focused on implementation within the city of Cleveland, the system could easily be expanded to include surrounding inner-ring suburban communities and beyond. This world-class human-scaled infrastructure will connect resident to resident, neighborhood to neighborhood, and asset to asset, seeking to shift Cleveland from one of the most inequitable cities in the country to one of its most livable.

In direct function for cyclists, the Midway will be a cyclist expressway network, with controlled access points overlaid on existing Cleveland streets. Separated cycle tracks provide continuous physical protection to cyclists within the curb to curb street right of way. This typology, which is used in cities around the world, has been proven to be safer for all users, including cyclists, pedestrians, and vehicular traffic, making urban streets safe and comfortable for cyclists (and all users) of all skill levels from "8 to 80". The Midway is set apart from any other system in the world, via its adaptive re-use of the street car line corridor infrastructure that was formerly dedicated for public mass transit. No other city in the world has proposed such a project.

In its ideal form the Midway will be center orientated, in the exact same location as the former streetcar lines, with large landscaped buffers that would also function as bio-swales. With controlled access points and traffic signalization for the cycle track lanes at intersections, the design will reduce conflict zones between cyclists and other street users, providing clarity and safety. In its full implementation, the Midway would incorporate a full upgrade of the street's utilities, infrastructure, and streetscape. But, the Midway can take many forms. In some situations, it will be as simple as re-striping the existing traffic lanes with flexible bike bollards providing physical protection. In other situations, due to width constraints, or because of other functional concerns, the Midway may be orientated to one side of the street or the other. The flexibility of the Midway is seen as a key device to allow the system to be implemented across the city.

The Midway is the type of innovative infrastructure that cities, in particular the legacy cities of American's Rust Belt, should be investing in to stay relevant in the 21st century. The Midway is not a cycling infrastructure project. It is an economic investment, public transit, streetscape, ecological, and neighborhood livability project that provides significant investment to the public spaces to many neighborhoods that would never otherwise this scale or type of investment. By every available metric, there is no question that a project like the Midway would create a safer, more equitable Cleveland.



Theodore Ferring, Assoc. AIA

works, resides and advocates in Cleveland, OH. His activism, creativity, and community involvement has led to leadership roles on Cleveland's East Side Design Review Committee, and CEOs for Cities Cleveland Cluster. Theodore will serve as the 2016 Chair of the National Associates Committee and is the Business Development Director at Bialosky + Partners Architects.

PLAN

A black and white photograph of a city street scene. In the foreground, several tall palm trees are visible. In the background, there are several tall skyscrapers, including the Empire State Building. A streetcar is visible on the street, and there are people walking on the sidewalks.



SUSTAINABILITY IN THE CITY OF ANGLES

AN INTERVIEW WITH MATT PETERSEN

BY YU-NGOK LO

Los Angeles recently created its first city-wide sustainability plan. It is a comprehensive plan that strategizes the city's growth from the environmental, economic and equity perspective. YAF CONNECTION Contributing Journalist, Yu-Ngok Lo, met with Matt Petersen to talk about the pLAn. Mr. Petersen is Los Angeles' first ever appointed Chief Sustainability Officer pioneering the effort in creating more energy efficient and sustainable neighborhoods in Los Angeles. He has been the President and CEO of Global Green USA since 1994. In 2008, Mr. Petersen and his organization were recognized by TIME Magazine in helping New Orleans rebuild a more resilient and greener community after Hurricane Katrina. Mr. Peterson is also an advisor on energy and the environment to the Clinton Global Initiative.

YL: Could you tell us about Los Angeles' pLAn? What is it and how was it created?

MP: The Sustainable City pLAn was born when Mayor Garcetti put forth an ambitious and achievable vision for the future of Los Angeles. It goes back to when he was on the city council and serving as council president. He had a two day hearing to discuss how the city of LA could create a comprehensive, strategic, and sustainable city plan. Carrying that forward, and in his role as mayor when he decided to create a chief sustainability officer and appointed me in that role, the first task we brought to bear was to create the Sustainable City pLAn.

We benchmarked what other cities had done with their plans. Whether it was Chicago, New York, or DC, we drew from other cities that had created sustainability plans. We looked at what we could learn, what worked, what could be improved, and what was unique to Los Angeles.

The thing that we turned to first and foremost was the need to emphasize that this is not just an environmental plan. Sustainability is not just a euphemism for the environment. It is an environmental, economic, *and* equity plan. The goal is to improve all three elements to show how they all can work together. To not have a comprehensive approach would result in missed opportunities. That's why we've taken this proactive and consistent effort to make it all three.

San Francisco has put out a Climate Action Plan, but LA's pLAn is the first comprehensive sustainability plan. The only one that's

even close in the nation is New York's planNYC, now known as OneNYC, which Mayor de Blasio updated and re-released in April 2015.

YL: Who are the major partners in the development process and were there any local professionals involved in the crafting of this plan?

MP: We looked at where we are today, what is in the pipeline, where we need to go, and what is possible. And synthesized that into how can we be ambitious, but achievable. In order to get to where the city needs to head, we had to address the hypothesis that would bear our premise: How do we welcome people to Los Angeles in 2035 when we have a half a million more people? How do we welcome them to a thriving metropolis with clean air, great jobs, and great resources for the community?

Outside of city agencies, we met with NGOs, key stakeholders, the real estate and development community and architects to really look at what else had been going on. We had a monthly meeting with NGO heads and their representatives, and nearly monthly meetings with the departmental staff, the general managers as well as others in the community: universities, businesses, chamber of commerce. We really consulted with almost everybody.

My job, if you will, was chief architect. Except in this role, the architect isn't someone working on their own to design something. I'm the integrator. We had, of course, the mayor's vision, and then we had the leadership of different departments. The key pieces were really integrating that all together. We had some fantastic help from PricewaterhouseCoopers, who donated over a million dollars to help support the development of the plan and really thought about how we designed and laid out the information. We had a volunteer from TBWA\Chiat\Day who gave an enormous amount of time – Nick Barham. And one contracted designer, Terry Diamond, who really donated a lot of time to help us craft it together and deliver the information.

YL: Due to the geographical location of LA, was the city's resiliency being considered during the development process? For example, how does LA respond to natural disasters such as earthquakes?

MP: Absolutely. The mayor had released a Resilience by Design plan already. Dr. Lucy Jones, the mayor's science advisor for Seismic Safety, led that effort. She and I spent a lot of time discussing how the preparation for climate change and a lot of the preparation we do for seismic preparedness are the same. We took a lot of consideration and really made the Sustainable City pLAN complementary to the Resilience by Design plan.

Look at water, for example. LA is vulnerable to an earthquake cutting off our supplies of water from the north and from the east. We also need, in the reality of climate change, to increase the amount of local water supply we have. So those two challenges represent the same solution; increasing our local water supply. And there are other areas where they really work together to prepare LA for both climate and earthquake preparedness.

YL: Since you mentioned water, how does the pLAN align with the governor's aggressive energy plan and, given the historic drought, how does the pLAN respond to the governor's unprecedented water conservation policy?

MP: When we were developing the plan and putting it together, two things happened. One, Governor Jerry Brown set the goal for statewide water conservation of 20% year-over-year reduction for the whole state and pledged to use his executive powers to achieve it. But gave no timeframe. In developing the plan and presenting the progress to the mayor, he said he wanted to act now. He doesn't want to wait until the plan is done before we took action. He wanted to lead on drought now. It's a crisis and we need to address it.

We've got a city that has a million more people than it did 25 years ago, but uses the same amount of water today as it did then. We worked with the mayor to release the executive directive on drought and announced aggressive conservation targets that took the governor's goal of 20% and gave it a time-bound target of 2017. We then required our departments to reduce water use and asked the city and residents to reduce water use as well. We increased the amount of turf rebates that were being provided. It really became a sea-change with people willing to tear up their ornamental front lawns and replace them with drought-tolerant landscaping. The mayor's leadership in the state has really helped set the bar for cities across California.

YL: LA is one of the most diverse cities in the nation. What are some of the major components of the pLAN to ensure the city's equity? How does the plan allocate resources to help communities create livable neighborhoods?

MP: We did that in a number of ways. The plan weaves together issues of equity, environment, and economy. We really broke out the topic chapters intentionally. The equity section consists not only of air quality, environmental justice, but also a section on livable neighborhoods. If you look at how the city distributes its resources, whether it's trash pickup, street or sidewalk repair, or planting trees, we need to deliver these benefits to all parts of our community. Sometimes it's tough to do, but it's a top priority for our mayor to get basic resources and services to where they're needed most. The pLAN helps guide those investments and reminds us that to improve air quality in a neighborhood, we need to both plant more trees and maintain the mature canopies.

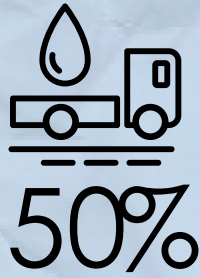
We set targets to truly measure our progress and hold ourselves, our partners and the community accountable. For example, air quality improvement targets are set by reducing emergency room visits across the city due to asthma attacks and upper respiratory problems. We're going to put air quality monitoring stations throughout the city using lower-cost air monitoring stations that can use citizen science to help us put in place and measure progress along the way. With Cap-and-Trade funding from the state of California, it prioritizes disadvantaged communities. However, we should not set a target to simply win the money; our goal is to set a target to improve the criteria to judge whether a neighborhood is disadvantaged or not. The tool used is CalEnviroScreen, which

2017



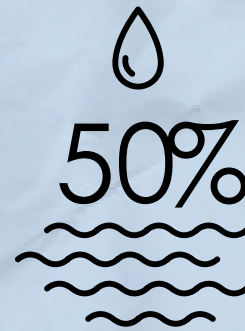
We will fund and begin the San Fernando Groundwater Basin clean-up and reduce per capita potable water use by 20%

2025



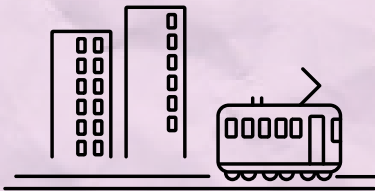
We will reduce the purchase of imported water by 50%

2035



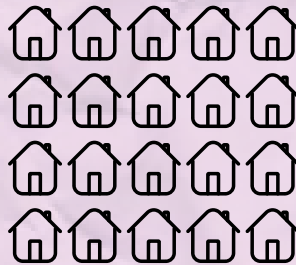
We will source 50% of water locally

2017



We will start constructing 17,000 new units of housing within 1,500 feet of transit by 2017

2025



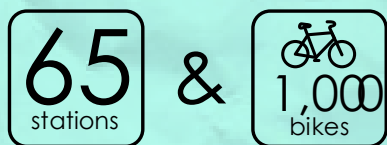
100,000 new housing units by 2021, leading to 150,000 new housing units by 2025

2035



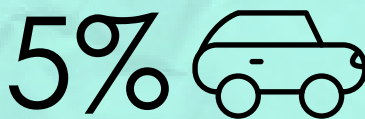
Reduce the number of rent-burdened households by at least 15 percentage points by 2035

2017



Establish bike share with at least 65 stations and 1,000 bikes

2025



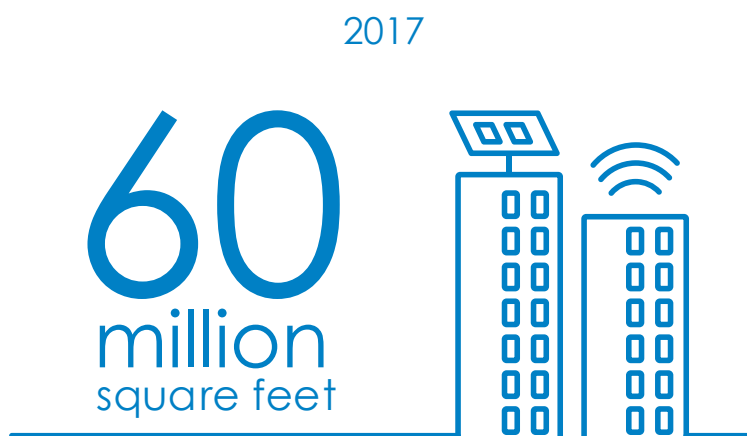
We will reduce vehicle miles traveled per capita by 5%

2035



At least 50% of all journeys will be on foot, by bike or by using public transit

■ *We've got a city that has a million more people than it did 25 years ago, but uses the same amount of water today as it did then.*

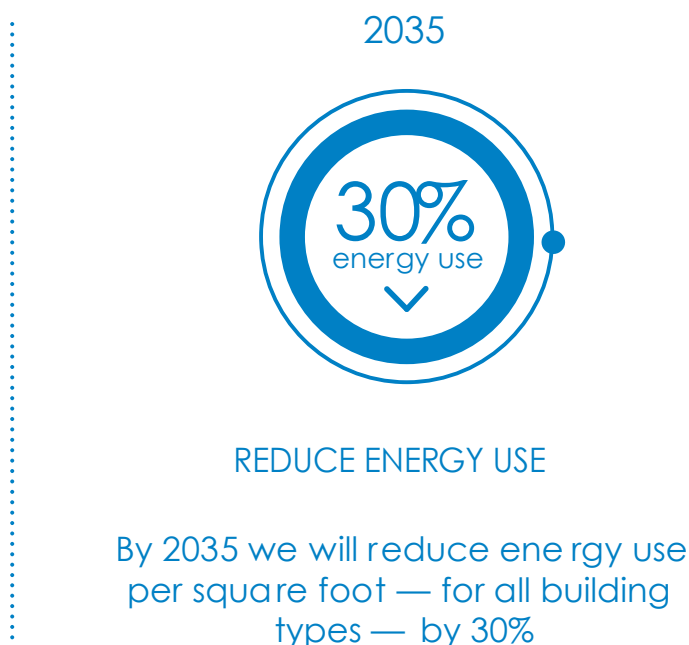


By 2017 we will expand the Better Buildings Challenge (BBC) to over 60 million square feet, and avoid 1250 GWh of energy use due to efficiency programs

looks at 19 criteria from air quality to socio-economic condition. Let's improve the score of our worst neighborhoods by 25%. What does that mean? It means we need to go after high quality investments with the Cap-and-Trade revenues to move the needle and the city needs to work with the community and our partners to really drive these types of investments. It's a comprehensive approach to really drive the resources as well as measure the progress.

YL: How does the plan work with the existing city Master Plan? One of the priorities is to encourage the use of public transit and fuel efficiency. The Expo Line that connects Downtown to Santa Monica is a great example. Do you think the plan will eventually trigger other Master Plan revisions?

MP: We discussed whether this represented a bigger general plan revision and zoning update and we said no. The city and the mayor are pursuing using the tools in the toolbox of community plans. We prioritized those as key outcomes to achieve the completion of the ten community plans that are underway. The Re:code LA is a tool to improve our toolkit. We expanded the Clean Up Green Up neighborhoods, which ties back to equity, to include South Los



Angeles. That gives us land use, enforcement code and zoning tools that the planning department and other agencies can use to help communities. Maybe it leads to a major effort in the future, but that's not our intention. Our intention, given where we are now, is to determine how we use the tools that we already have to continue to drive towards progress. In this context that means we really have to roll up our sleeves to get transit oriented development in place, to get more units in place, to get those units close to where people can access high quality transit. That also ties to the prioritization of financing sources. A lot of them are related to the Cap-and-Trade dollars we already talked about.

YL: The City of LA is pursuing the bid to hold the 2024 Olympics. How do you think the plan would help guide the development of the Olympic venues?

MP: That's a great question. The International Olympic Committee calls sustainability their sixth ring. They're using sustainability more in the environmental context, but we'll pursue it in embracing the true meaning of sustainability: in terms of environment, equity, and economy. The Sustainable City pLAn has a 20 year vision.

All photos © The City of Los Angeles.

We looked at the 2025 milestones as an opportunity to tie LA into hopefully being the winning bidder for hosting the Olympics in 2024. I think the plan can really help LA not only win the bid with the International Olympic Committee, but help guide the decisions and resources that need to be put in place to prepare for the Olympics. Reuse of Olympic buildings is not specifically covered in the pLAN. But the plan gives guidance on how to locate and develop sustainable housing—near transit, with energy and water efficient buildings that are available at a diversity of incomes. One of LA's major sustainability advantages is that it already has most of the needed buildings in place from previous Olympics and LA's size and diversity. It was with that thought in mind that the plan was developed. We also used that as a way to drive the outcomes of the plan and I think it works both ways. The pLAN can help us win the bid, help us succeed in hosting the Olympics, and vice versa. Should we win the bid, it really gives us a chance to drive the investments toward achieving these outcomes. Mayor Garcetti has made it very clear that building a sustainable Olympics is one of his key priorities. Sustainability has been part of all the bids, but the last one where I think we really saw it stand out was the last Olympics games in London. I think we stand to raise the bar a few notches.

YL: How's the plan being implemented and how often will it be updated? LA is a very spread out city, with more than 3.8 million residents. Are there any potential problems that you can foresee in terms of the implementation process?

MP: Not at all. I think with any comprehensive effort you need a lot of partners to succeed. The mayor and I have made it clear that this is not just the mayor's plan. This is our plan. To succeed we need UCLA, USC, the business community, the nonprofit community, the development community, the neighborhood councils, our city departments, and our proprietary agencies to all work together and adopt the plan into action. That's been our mantra; we all need to commit to adopt the plan into action, take a piece of it, and be a part of making it a success to benefit all 3.8 million residents today and the half a million or more that will be moving here in the next 20 years. It will also hopefully be leading the way in guiding the planning of the 2024 Olympics. We've come with that strategic approach and there's a lot of work to be done, but we're confident that we'll succeed. In terms of how the plan is being implemented internally, we put forth several tools that the mayor is using. That includes review of the general managers. He uses the Sustainable City pLAN as one of the criteria with which to evaluate them, and that was just completed. The plan will be used to set budget priorities for the mayor's budget. That's critical because then you're driving

resources to outcome and reinforcing them as a priority. Regular reporting – we've just begun internal reporting with departments on the progress to date. The other critical piece is creation of the departmental CSOs – Chief Sustainability Officers in 25 key departments. We meet with them once a month to work together. This working group that we created is going to really be the engine of change in all the city operations and all the pieces of the city it touches. We've already begun to release when we've hit milestones with the pLAN in press releases, online, and in the mayor's speeches. We'll continue to share that news as the city hits its milestones.

In terms of specifics, we will provide those in the annual report. We won't do a major update to the plan every year, but we will work on a major update in four years. We will note where we've learned something or have encountered a challenge. Certainly, we will lead with our successes, but we also tend to make sure that our goals reflect any changes to state law.

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

MP: Having personally worked with the design community in New Orleans after Hurricane Katrina, and looking at how we rebuild differently here in Los Angeles over the years, I think there's a lot we can draw from the professional design community. As we carry forth the plan into implementation, we will welcome emerging and established architects, engineers, and other parts of the professional design community to engage with us in the implementation of the plan and with annual updates. We'll be at four years for the major update before we know it. We're grateful for the local AIA chapter for being very involved and supportive. The design community has been critical to date and will be critical going forward in solving these complex challenges. The thing that I carried forward to this role is the value of integrated design which sustainability and green design is just baked into. But how do you really take an integrated design approach to have a holistic solution? That's where the design community is at its best and it's where the city government is at its best. The more we can learn from the design community and vice versa, the better. ■



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.

THE GEHL INSTITUTE

The Gehl Institute is changing the community engagement component of design from serving stale cookies to comments written with markers on paper to experimental full-scale placemaking mockups.

Jan Gehl, Hon. FAIA is a Danish architect who has been studying and improving city life on a global scale since the 1960s. In 2014, Gehl Studio opened in the United States, with offices in New York and San Francisco. Their latest effort, the Gehl Institute is an endowment that strives to improve American cities in the tradition of the eponymous Danish firm.

Jeff Risom is the director of the Gehl Institute. The Institute's goal is to serve the purpose of its benefactor, the James L. Knight Foundation, to investigate, research, learn and promote the study of public life. While the Gehl Studio's practice is more about creating projects that enhance public life, the Institute injects experiments in the process of helping cities flourish.

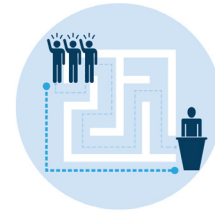
American cities are poised to benefit from the work of Gehl Studio. Pedestrianized streets and enhanced cultural gathering spaces are design strategies lauded by Gehl's urban design theory. With customized research and investigation of people, spaces can be formed into lasting, meaningful environments with attention to "quality and care of human importance... American cities need help cultivating and being a steward of public life. We help cities to commit to public life without hasty decisions or stereotypes."

The AIA Center for Communities by Design has programs that provide design solutions on an urban and regional scale, and broad assessments of sustainability policies. What makes the Gehl Institute unique from these programs is that observation of people is central to the research. Jeff advises, "Many other programs like STAR communities LEED, etcetera are mainly hardware focused, analyzing the systems and structures of the built environment. The Institute is really about peoples' behavior. We also look at individual users- their age, sex, socioeconomic background and ethnicity." He believes these programs can complement each other.

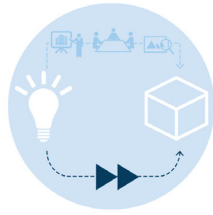
In San Francisco, the Gehl Institute partnered with the city's planning department and the Yerba Buena Center for the Arts to create the Market Street Prototyping Festival. A request for proposals was put out for 50 design projects to encourage people to think differently about the city's streets and squares. The San Francisco office of Snohetta designed and built an installation called Relax, a giant rocking chair with a living surface that worked to elevate a park-like space into both street furniture and

Prototyping public space is a way of involving a range of stakeholders in generating many ideas for a physical design challenge in a temporary sitting. When done using an inclusive process in a direct and tangible manner into the physical planning process. **Prototyping** potential challenge can show the public the many potential ways that a public space can be transformed and experience those possibilities in real life.

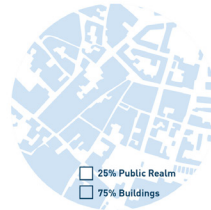
Good reasons to prototype:



Shorten the distance between citizen and decision-maker, thereby creating more productive and meaningful form of citizen engagement



Shorten the distance between idea and implementation



Unlock the potential of civic assets of people and place



Envision the unimaginable

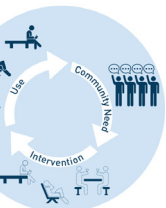


Connect between in



■ *The key is not only to have a happening, but to evaluate the impact of it.*

by potential solutions to
s, it involves the public
al solutions to a design
ormed, and lets them



create a feedback loop
ween – community need,
intervention, and use



art installation. SITELAB, a local urban design studio, envisioned an interactive educational safety net that catches falling butterfly larvae.

The public reaction to these physical mockups is recorded, analyzed, and reported back to the community. “We’re changing the context of engagement.” Where the typical perception of community input is gathering around a table and talking about a catalyst project, the first steps to implementation are put forth with these mockups. “The key is not only to have a happening, but to evaluate the impact of it.” *The resulting document prepared by Gehl Studio may be found [here](#).*

Part of the community engagement process is to empower partnering organizations to implement programs as a result of these studies. “We enlist everyday civic minded citizens, business owners, city staff and students, to learn this approach by doing and apply it to future projects.”

Prior to implementing a “catalyst event”, The Gehl Institute does what is in the tradition of Jan Gehl- research and learning. They analyze the ways people are using buildings and public spaces. There are classifications of different types of activities, based on what causes people to come together and enjoy a space. These initial observations lead to inspiration of specifically designed interventions to see how the space may be improved.

The Gehl Institute’s research process provides an interactive experience. The hope is that it leads to cities creating permanent programs for public spaces and policies that lead to architectural interventions that contribute to sense of place. Risom imagines that those architectural interventions are an opportunity for architects. “Get involved in the communities with these projects. Spur or start the programs that are encouraged by the research.” ■



Top Left: Prototyping diagram excerpted from MSPF report.
Above Left: Tactical urbanism research installation.
Above Middle: RELAX installation by Snohetta.
Above Right: Peak experience installation.
Top Right: Street sketch.
All photos © Gehl Studio.



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.

URBAN DESIGN FOR EVERYONE

CREATING CHANGE THROUGH URBAN DESIGN

As young architects begin to practice, one realization becomes clear rather quickly. Big dreams about one's potential influence on society are awake to the realities of often conflicting priorities. It would seem that money is the top priority, followed in a distant second by the public good. In this construct, developers end up wielding the influence on society that architects often believe they should have. Although the government attempts to control this influence, zoning and policy often lacks specificity and design intelligence, and are sometimes circumvented in favor of purely financial interests. In addition, the government often cannot deny the construction of a financially successful project to their community, regardless of its lack of sensitivity to a place, its citizens, and its future.

It is our belief that urban design is the utilization of design expertise applied to policy, infrastructure, history, and community engagement. If that critical influence cannot come from one developer-commissioned building alone, it should come from an integrative design process involving the true stakeholders in the community - the public and the government. It is through these integrated designs that developers can be provided with an equally profitable construct, while maintaining a commitment to the character and needs of the community.

To urban designers, the knowledge about a place is what makes this profession truly exciting. It is what gives us the edge to navigate through the conflicting interests of all parties involved. It is what equips urban designers with the ability to guide and direct the entire process of a site and city's future. To work with both those who create new policy (city governments) and those who hold said policy makers accountable (the public), is what allows us to ensure that the most successful version of a place is what gets implemented.

This is what we find inspiring. Attempting to bring this inspiration to fruition to the real, everyday people of the world is what has driven us to create UD4U (Urban Design for Everyone), based out of Chicago IL.

Developers, corporations, and large design firms currently control the market at the large-scale project level. Master plan projects are designed at the scale of a megalopolis and are typically influenced by forces beyond what the "little people" have control over. These projects are driven by decision makers whose priorities often do not coalesce with the needs of the men and women on the ground.



■ *To urban designers, the knowledge about a place is what makes this profession truly exciting. It is what gives us the edge to navigate through the conflicting interests of all parties involved.*

At the other end of the spectrum are nonprofit organizations, which focus on helping areas of the world that are without the most basic resources and services. These are usually areas negatively impacted by situations beyond their control (natural disasters, warfare, dictatorships, etc.). These organizations may not always be architecturally minded, but solutions often manifest themselves in the building of a school, the repair of a fresh water supply, etc. Although not always designed with a capital “D”, these interventions are urban design at its most meaningful.

UD4U attempts to serve the areas that those two main segments of the profession overlook; something we call the “collective in-between”. This “in-between” mainly consists of places with one of two things; either a small-scale government, with or without a planning department, or a community that needs help being heard and turning their ideas into something tangible. Especially promising communities are those that are fortunate enough to have community organizations that we can work with and can speak on behalf of their residents. These places, which happen to comprise a large portion of the country, may not have the internal ability to do the necessary design work. In addition, they may not have the financial resources needed to engage traditional large design firms which, many of whom coincidentally, could solve

issues at the community or local government scale fairly easily. Our first assertion is that good design is for everyone. Focusing on this area is where we see the most room for growth and the most potential for provocative, meaningful work.

We see this work being driven by either the local government or by community groups that advocate for the residents from the ground up. We call these “for the people” projects and “from the people” projects, respectively. The client and project goals manifest themselves in our business model – the L3C. An L3C, a low-profit limited liability company, is one not focused on making profits, but rather on serving some type of meaningful social need, with any profits being a residual effect. To us, bringing urban design to everyone is simply about changing the way we practice. Our mission is to make all of our lives better through the design and implementation of the big idea, while still respecting the craft of the profession in which these ideas are allowed to manifest themselves.

We believe that research is a foolproof way to start any project, and it is how we are starting our company. Building our breadth of work through research is how we prove to the public that we care about places, that we want to know more about them, and that we



Above Left: First Place winner in UDU's ideas competition for the site.
Above Middle: Second Place winner in UDU's ideas competition for the site.
Above Right: Third Place winner in UDU's ideas competition for the site.
All images © UD4U



have no intention to design blindly. We need to understand what motivates a place, what inspires its people, and what connects the two implicitly before we can even start thinking about solutions to issues. We believe that every place is personal to someone, and we hope to use this concept as inspiration in our work. We believe in this concept so wholeheartedly that we have conducted the research projects pro-bono to start, with a vision to eventually grow the research area into a formal non-profit arm of our company in the future.

As we grow and progress, we envision our business model sustaining itself on a feedback loop of non-profit work (research) and modest for-profit work (projects for and from the people). The research will feed our body of work, educate us on the needs of the public, and allow us to shine a light on issues and areas that may currently be ignored. We also hope that raising issues through research may lead to potential new clients and projects. For-profit projects will also help us build a body of work and a network of connections, while providing us with a modest cash flow that can be fed back into the research portion of our business. This mutually beneficial business model then allows us to make the greatest impact possible, all the while adding to our expertise.

Only a few blocks from our home in Kenosha, Wisconsin lies the former Chrysler Engine Plant site, a 107 acre empty brownfield, currently owned by the city and under environmental remediation. This site is close to our home, as well as close to our hearts, as Matthew's grandfather once worked there in its heyday. It is a place that once was the lifeblood of this small city, and is now a fallow field - a hollow reminder of the city's once thriving manufacturing economy and its important place in America's auto making history.

UD4U began by hosting an international design competition to gain interest from around the globe and spur a dialogue about the site, its history, current issues, and its future. After exhaustive independent research we crafted a competition brief with a breadth of supporting documentation and asked participants to create designs that dealt with the four most important aspects to a successful design for the site. They are the history of the site and city, the site's surrounding urban fabric, the industries of Kenosha, and transportation options. There were forty-three applicants and three guest jurors who chose three winners and five honorable mentions. UD4U intends to expand on the conversation and ideas by submitting our own formal, unsolicited proposal to the city.

Doing this, however, raises a difficult question; are we taking a risk by releasing our intellectual capital without compensation? How else does a new urban design firm get noticed and start to gain the trust of the people who live in these communities and the governments who are responsible for them? Yes, we are taking a risk, but to us, it is a risk worth taking in order to show the ways in which this delightfully messy and provocatively impactful profession can be instrumental to the future of any site, when approached in the right way.

If we, as a profession, are to truly make a difference in the world and change the perception of what urban design can be, then we all must venture out into uncharted territory. In a world where it seems that everything is at our fingertips, it is more imperative than ever to share our expertise with anyone who may be in need of it. With a different business model, our collective knowledge, and our research and design skills to support us, we hope we are on the right track. This is our experiment on behalf of the profession's future. Feel free to follow along, or join us, as we truly begin our journey. ■



Elizabeth Fallon, RA

is the Senior Designer for UD4U. She is a licensed Architect and holds a Bachelor of Architecture degree from Syracuse University, as well as a Master of Science in Architecture and Urban Design from Columbia University in NYC. She has also worked at Gensler for the past 4 years.



Matthew Clapper

is the Principal and Founder of UD4U. He holds a M. Architecture degree from the University of Kansas, a Master of Science in Architecture and Urban Design from Columbia University in NYC. Before starting UD4U he worked in the NYC offices of Perkins Eastman and Greenberg Farrow, as well as the Paris, France office of Ibsos and Vitart.

EXTREME HEAT: HOT CITIES

ADAPTING TO A HOTTER WORLD

Urgent call to design and building professionals, colleagues in government & allied industries to participate in first-of-its-kind Nov. 12th heat focused symposium

The last decade was the hottest on record worldwide, and urban centers are warming the fastest through urban heat island effects. The federal government has identified climate change as the number one threat to national security and has called on all codes and zoning to meet these threats through more robust requirements. Climate action plans are underway for many parts of the country and take a strategic view of the issues and assess the risks we face. In New York State, 167 communities have pledged to be Climate Smart Communities in alignment with the state's DEC climate action plan that covers the various regions. Locally, the New York City Panel on Climate Change (NPCC), whose science drives the City's climate policy, has identified rising temperatures as a major threat to the city – the only threat that NPCC considers as critical as rising water. Similar movements are afoot across the country.

Architects recognize this issue and we have planned a day long symposium: "Extreme Heat: Hot Cities – Adapting to a Hotter World" on Thursday November 12th of this year. As we understand it, this will be the first broad-spectrum event where mitigation and adaptation are discussed, rather than emergency and recovery. "Extreme Heat: Hot Cities" will be held at the New York City College of Technology in downtown Brooklyn. This day-long event will explore everything from urban climatology to radiant cooling building materials and shifting related urban policy – in short, all facets of extreme heat, which is deadlier than all other weather-related events combined.

The symposium has arisen as another topic of risk by the DfRR committee of the AIA New York Chapter. This committee was founded by Illya Azaroff, AIA National YAF Advocacy Director and Lance Jay Brown FAIA, 2014 AIANY past president. The committee serves as an example of Emerging Professionals and The College of Fellows working together on cross generational issues relevant to practice. The event is supported by seven AIANY committees, including the Design for Risk and Reconstruction Committee (DfRR) of the American Institute of Architects' New York Chapter (AIANY). A collection of major sponsors are on board and participation from a broad section of health, science, government, engineering, planning and design are involved.

Reservations are on-line through AIANY and can be found [here](#).

"We invite architects, planners, engineers, and allied professionals in government, NGOs, research, and journalism to attend 'Extreme Heat: Hot Cities – Adapting to a Hotter World' and consider the ways that extreme heat can be addressed, specifically through planning, design, and construction," offers Lance Jay Brown, FAIA, DfRR founding co-chair, former AIANY president, and DPACSA urban design professor at City College. "Man-made and natural threats are coming at us with unprecedented speed and complexity. Our committee sees extreme heat as the next issue of this kind, all the more critical because, though deadly, extreme heat is invisible, incremental, and seasonal."

"Extreme heat reduces productivity, exhausts greenery, compromises infrastructure, destroys property, and strains the economy," notes Illya Azaroff, AIA, founding co-chair of DfRR and a recognized leader in Resilience. "Extreme heat has finally begun to mobilize a variety of industries, perhaps because of its disastrous and widespread effects. The built environment is a natural meeting point for so many vital systems, from physical infrastructure to intangible socio-cultural dynamics."

According to Program Chair and DfRR member Anne Marie Sowder, nearly 30 leading experts from almost as many fields will present their research and field experience with extreme heat. In addition to the NYC Office of Resilience and Reconstruction's Dan Zarrilli, speakers include NASA Goddard Institute for Space Studies' Dr. Cynthia Rosenzweig; Andrew Whalley, partner at Grimshaw Architects; and NYU Institute for Public Knowledge (IPK) director Eric Klinenberg, author of Heat Wave on Chicago's 1995 deadly extreme heat event. They will explain the current situation and present challenges and opportunities going forward.

A plan for publication of the proceedings is underway and those who cannot attend will be able to view the recording of the day on Vimeo and attain a PDF of the program take always in spring of 2016. The hope is to provide information to communities across the world who will need to plan for this. ■



Illya Azaroff, AIA

is a founding Partner at +LAB architect PLLC, an Assoc. Professor, New York City College of Technology (CUNY). He is a Technical Advisor to the Federal Government for the NDFR-National Disaster Recovery Framework, Works with the Department of Homeland Security, FEMA and regionally with RCPT- Regional catastrophic Planning Team, OEM, and DCP- Department of City Planning -NYC.

ACTIVATE-CHICAGO

LATENT DESIGN TRANSFORMS PUBLIC SPACE IN CHICAGO

Cities across the nation are dealing with a number of positive changes: population increases, economic growth, investment and in some cases, global prestige. But there are a number of growing pains that come with a precipitous rise in outside interest. Items such as fixed costs, legacy debt, and unequal spurts (to name a few) often lead to clashes on budgeting and within constituencies. To combat the diminishing capital expenditures and even smaller operating budgets, many cities have turned to Public-Private partnerships to rely on outside firms to take some of the risk of development and provide innovative solutions with the support of a city's political clout. The city of Chicago, for example, has been at the forefront of creative financing of public infrastructure and their 2013 RFP that sought solutions to activate thirty of forty-nine designated public spaces was in the same vein. That RFP was entitled Make Way for People Request for Proposals (RFP) and was won by emerging design firm, Latent Design. Katherine Darnstadt, founder and fearless leader, sat down with *Connection* so we could learn more about the latest iteration of this innovative program.

On the newly launched Activate-Chi.org website, visitors are greeted with the slogan, "We believe public space can be a catalyst for community connectivity, local entrepreneurship and civic innovation." Katherine explained that is part of her backend philosophy and was one of the ideals that led to her team being a candidate for the RFP.

KD: Our work and interest at this particular scale of urban design started well before the RFP came out. In 2010, we created a design competition to deal with vacant lots called Activate Public Space Design Competition in order to look at the issue of vacant lots in the City of Chicago. We had a number of organizations that asked us to take this on, so we thought that maybe we need to approach this at a systemic level. With the competition, we looked at ways to bring small scale, activations and installations, which are now considered placemaking and tactical urbanism, to a particular site on a limited budget. We had a \$1000 budget and the installation had to last a year; through a Chicago winter and all of our seasons. Ultimately, it was so successful that it became the catalyst to become the permanent parklet that it is today. It generated over \$100K in fundraising, it was featured in the Venice Biennale and it launched two businesses. When you have results like that, we had to keep doing it again. That program grew to where we were working on other vacant lots and led to a partnership with the Department of Planning and the LISC organization to continue to work specifically on city owned, vacant lots to get them out of city hands and into interested citizens and homeowners.





ACTIVATE

E AS THE PLATFORM FOR THE FUTURE OF OUR CITY

AN INITIATIVE BETWEEN:

**LTENT
DESIGN**

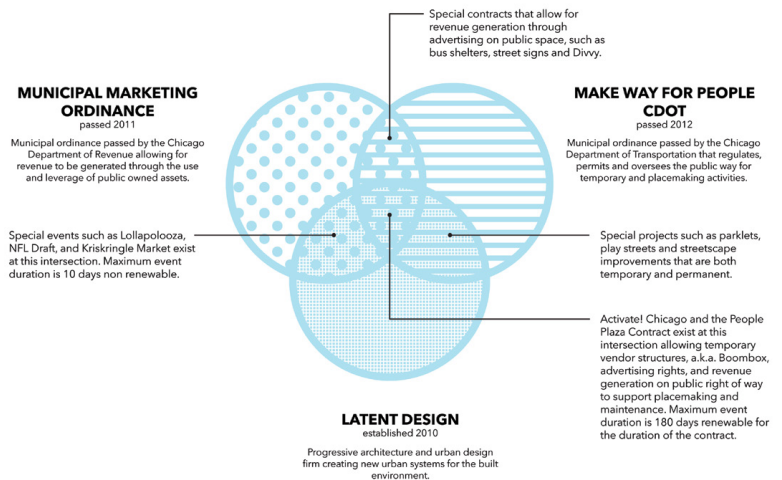
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CDOT
CHICAGO DEPARTMENT
OF TRANSPORTATION

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Activate! will be a multi-faceted approach to the planning, design and management of public spaces. Capitalizing on a local community's assets, inspiration and potential, placemaking creates public spaces that promote people's health happiness, and economic well-being.

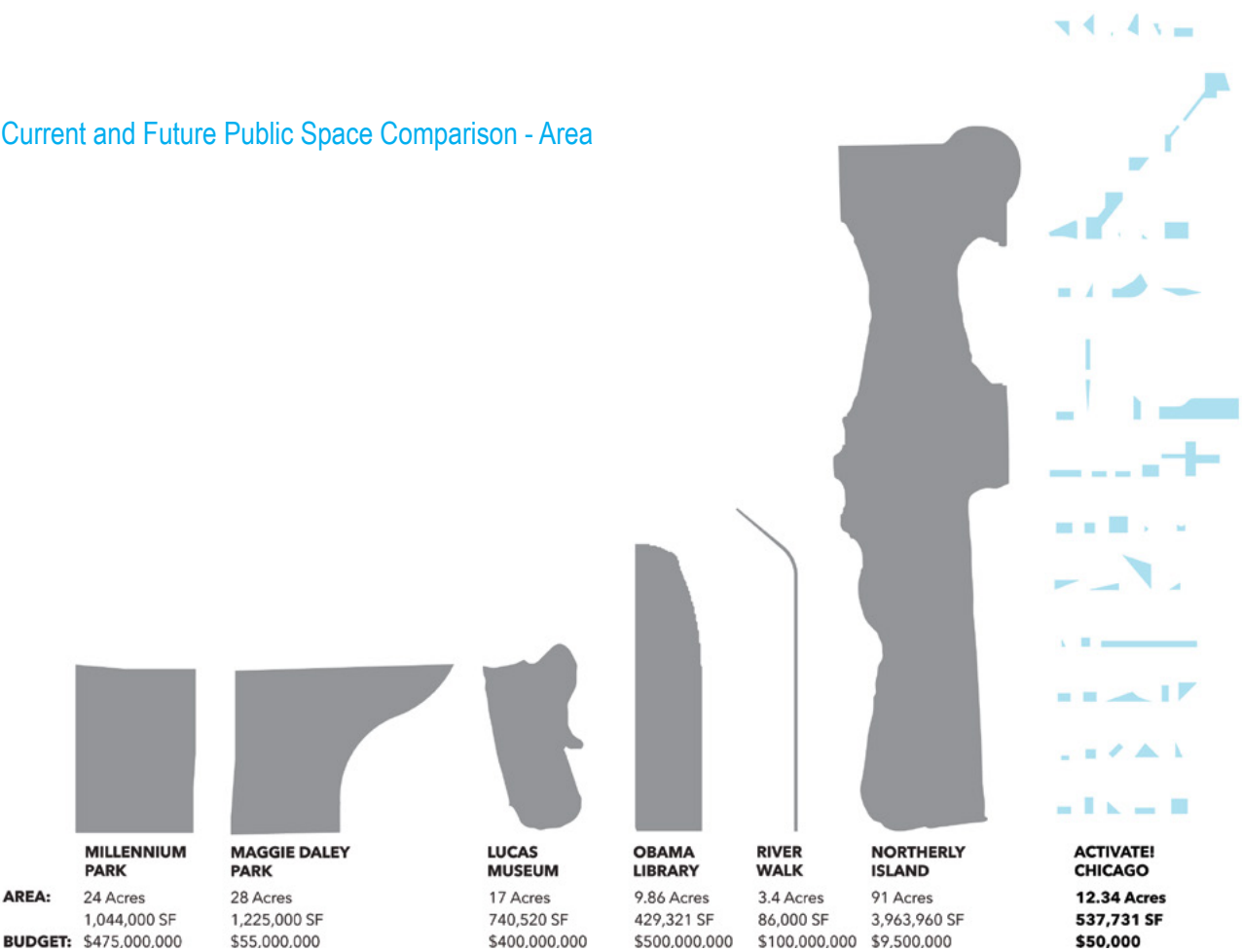


In 2013, Katherine modified the idea of working on vacant lots and instead applied it to public plazas. Since the city is one of the largest owners of vacant spaces, they were an essential partner to work with. She pursued the Department of Transportation, by any means necessary, because they had launched their own placemaking initiative. Her proposition? The DoT had the sites, but Latent had the expertise. It was a match. Soon after this relationship was formed, the RFP was launched. But, if it sounds like Latent was a shoe-in, Katherine and her team still had their work cut out for them. In her own words, they were and they weren't locks to be selected.

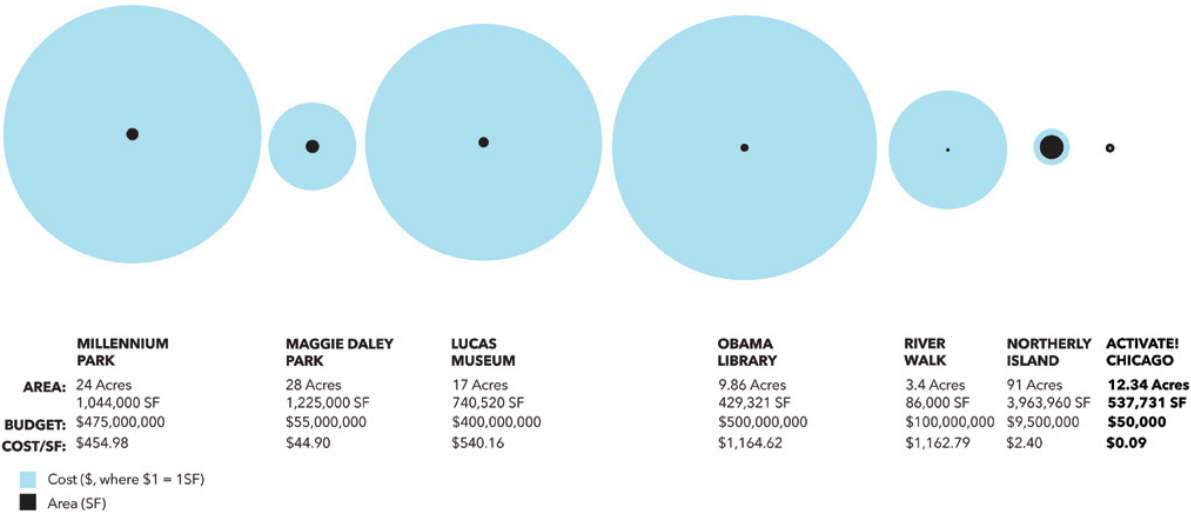
KD: The RFP had four main components to it. It had a design/urban design/activation component, which is a combination of urban design and placemaking features, as well as events and programming. We knew how to do that. But we didn't know how to do the maintenance, revenue generation or the advertising. So there were extremes: We were coming at it from the design end and the other RFP respondents were coming at it purely from the advertising end. In the end, the city selected us for a variety of reasons: we were a very Chicago based team, we had a history of working successfully within neighborhoods, within limited budgets, and we proposed something for revenue generation that wasn't one hundred percent reliant on advertising. We looked at making a new system and with trying to make a sustainable program that could still exist in one of the other city functions, entities or non-profits when the contract was over. We were very focused on handing it off.

Handing the program off was an important element, and in order to do so, self-supporting revenue generation would be a key component. One of Katherine's main ideas was to bring small scale retail and entrepreneurship to the individual sites. She also discussed some of the additional strategies they proposed.

Current and Future Public Space Comparison - Area



Current and Future Public Space Comparison - Funding





Temporary public art projects celebrate creativity, enhance urban identity, encourage public-private partnerships, and drive economic development.

KD: We have to look at this as a layer cake, as most things. We could bring in advertising and sponsors, i.e. this could become the Bank of America Activate program. Or we could do straight advertising, which means eventually putting up billboards. That is the last route we want to take, but it does bring up the critical conversation on how to deal with wayfinding in cities. Chicago doesn't have a visual wayfinding plan and there is a lot of hodge podge here. How we start to create a visual style is something that is very appealing to us and our graphic design partners. The other revenue piece is bringing in micro retail. At the core, our proposal looked at and listened to the city and the neighborhood groups we worked with to see what they wanted.

She went on to explain that many of the manifestations of micro retail, were expressed prohibited in the City of Chicago. Puzzled by the fact that the city does in fact covet many things that they see in Portland, San Francisco and New York, she proposed to make them legal. Sounds pretty easy right? Surprisingly not.

KD: We spent the year writing new pieces of municipal policy and tweaking existing pieces to allow for things like peddlers on site. For example, ice cream carts could sell on the right-of-way or from micro retail structures. We had to write a brand new ordinance for that and for people to do performances. Before we wrote the ordinance, if someone wanted to have a two hour, spoken word performance they have to go through a 60 page permit application, 45 days before the event. That is a lot more work than the actual two hour event and a lot of local and neighborhood groups decided not to do anything. It therefore becomes an administrative and policy barrier that stops creative energy from coming to the surface in a localized and more frequent way.


In short, she really wanted people to get more direct access to sites and services, funding and the authority to use the sites as they see

fit. But it was especially interesting to hear that she was directly involved in drafting legislation; not a typical task for an architect. Based on her experience though, she knew where many of the barriers were in order to attack the problem areas.

KD: Latent Design as a firm had already been in a contract with the city around one particular site. We knew what the city's demands were from an insurance requirement standpoint, a permitting standpoint, a contractor standpoint. We thought that "Whoa, this is even tough for us. And we consider ourselves knowledgeable on the policies of the built environment, design and construction than a local chamber of commerce might be." When we were selected for the RFP and we started the negotiation phase, we had already written certain items into our proposal that we wanted to do, so it came down to how we actually do them. We had great folks with the city working with us. We outlined barriers together and worked towards resolving them. For the new piece of policy regarding the micro retail, we had to work with six different departments to get their review and approval to ensure our interpretation of both the building and zoning codes were correct. It shouldn't be this hard, but we drafted it and worked with the city to get it presented and approved by city council. We were involved in every single step - from naming the ordinance, to writing it, to getting it passed. Now we are the first ones to build under it.

It wasn't surprising to hear about the red tape the proposal had to wade through, but with her interpretation of the code, the backend became much easier. So much so, that the ideas she proposed didn't require a building permit. Ironically, however, that was a very unsettling concept.

KD: Even though all six departments gave us a headache in the beginning, when it came down to preparing the building, they agreed with us that we didn't need a permit. That actually freaked



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of work at the macro and
micro scale of urban design.

us out. We felt that we needed someone to give us a piece of paper. You can't do anything in this city without a piece of paper. In the end, we made something that didn't need a permit, but still craved one to cover ourselves.

Through these conversations, she was able to start a lot of important relationships with departments, such as the Business Affairs and Consumer Protection, that regulates business licenses. Many agencies have been slow to respond to innovative businesses and end up becoming a barrier to progress. Katherine and her team worked over the course of a year to bring new partners to the table and broke the ice on her ideas of micro retail. A cornerstone of the proposal is for a prototype structure known as BOOMBOX, a potential public space game changer for temporal retail.

KD: We created and developed the program and then we created the design for the first prototype. Under the program, we can construct an object that is under 400 SF. Not every site is going to be appropriate for a structure that large, nor will we have the budget to place one everywhere. We are financing the first one ourselves, which is five years of hard work and savings going into this little box. We ultimately decided to use a shipping container for its cost effectiveness, its material reuse and the structural integrity and properties. They are stronger than anything we could have created, that could be welded together and transportable. We get a structural frame for \$2500, shipped to our warehouse, cut apart the way that we wanted and ready to go. We couldn't do that for any cheaper. Future designs will take that into account, knowing that we can start with a shipping container as a base and modify it to future sizes.

The BOOMBOX is not just an aesthetic solution. It was designed with future functional uses in mind and is wired for electric. Working within the health and business regulations, the boxes will allow for

the the sale of goods, services, food and beverage. This allows for a range of uses; from mobile food truck operators and multi-national corporations to neighborhood Etsy shops.

KD: The goal of this program is to have flexibility and a turnover of businesses in it. We wanted to combine the best elements of pop-up shop events and emerging small businesses. Our trademark is "Bridging the gap between startup and storefront." We see ourselves in that gap and providing a service and an opportunity. Our renters are coming in for two weeks to three months. That allows people to come in for promo launches or to fit out a space for three months to establish a brand or a presence.

Part of the benefit of the program as a whole, is that it works at a citywide, systemic scale. The RFP referenced an exhibit of 49 pre-selected sites, with the final proposal calling for a total of 30 over the next three years - ten per year. What helped Katherine hit the ground running is that she already had working relationships with many of the neighborhoods that she proposed. It's part of the strength of her proposal and sets her up for continued success.

KD: The first ten sites were our low-hanging fruit because we already knew the site, we knew the neighborhood groups and we knew that there were both short and long term plans and energies moving forward. We will begin to engage year two sites, probably at the beginning of next year. That is a couple months of outreach; it takes community meetings, it takes talking to folks. We might start out with 15 potential sites in order to get down to 10.

Not surprisingly, outreach and relationships are a key element of community engagement. Katherine has a strong network to begin with, but for this project, the City is able to move mountains and has the interest in seeing it succeed.

Boombox is a prefabricated micro retail kiosk constructed from shipping containers to provide short term, pop up opportunities to enhance local identity.

KD: It is on us to make this a successful and sustainable program. We are invested in this on so many levels because it is part of making Chicago a better city and using design as a tool to do that. The city helps at a very high level, by forwarding all emails to the right departments and facilitating high level networking. For example, when the City hears the Mayor wants to have the world's largest celebration for the Chinese New Year, that's when we get a call to see if we know this person to have a celebration for it at all of the plazas. Those are access points and introductions that I wouldn't have the clout to get to. It's really helpful from a facilitation standpoint. They are committed to this and making it successful as well. Especially when we are in a city that, like other cities, has dwindling public resources. Public space is not a priority right now and we have to make it one.

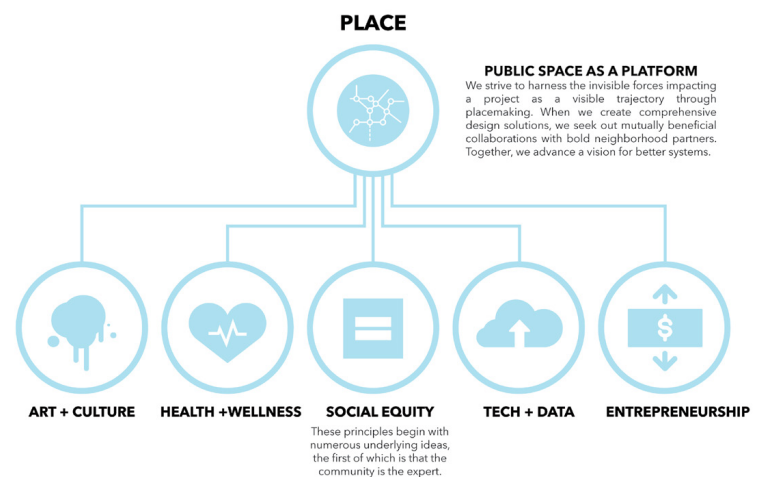
In one of Katherine's first public space projects, they used a \$1000 budget to activate a public space for years to come. Here are a few of her ideas to use a small budget for high impact.

KD: In the past we have utilized a lot of the tactical urbanist's toolkit: paint, plywood, astro turf, and very temporary materials. We have used that to create events and spectacles to bring people to a public space and have a conversation about it. We will probably still utilize that for some of our plazas that we are working on. You'll definitely see a lot of paint and post-it notes. What I do know is that it's not a panacea. It cannot go on forever. The motto within placemaking is "lighter, quicker, cheaper" – I absolutely believe that, but it has to get to the longer, harder, more anger inducing part of transforming public space. That's what this program is looking at in the longitudinal three years. The activations and acupuncture to get to the surgery needed. That's a very different type of funding scheme and we have to work with council members to allocate spending money on public space. How we get this as part of participatory budgeting options and how we get maintenance. If

they can't provide maintenance, we have to find ways to get funding for it. When it comes down to creating an urban design system, we have to create a micro enterprise to make our cities run around these public spaces.

Maintenance is always an issue and in most Midwestern cities, like Chicago, winters can be harsh. There are materials that can be used, like thermoplastic, that have longer lifespans, but it goes beyond materials. According to Katherine, it's about platforms and community partners.

KD: There is a leveraging point that is different because they want to be able to work with them to amplify their voices. We can look at this in the aggregate of citywide public space instead of singular neighborhood public space. Right now, the funding from the city is non-existent and it depends on how well nonprofits and






“Small
backbl
lifeblo

BOOMBOX

BETWEEN STARTUP + STOREFRONT



Local businesses are the
backbone of our economy and the
heart of our neighborhoods.”

- Mayor Rahm Emanuel

community organizations fundraise for something. Not to anyone's surprise, neighborhoods on the north side do better than those on the south and west sides. The north side's public spaces are very different than the south and west' sides. It's part of the geographic and structural inequalities within the city and a conversation on who deserves and who gets quality public space.

Just to clarify, the north side has the more affluent areas of Chicago. It has a higher per capita income than the others, but she is looking past that. They are currently looking at how to match neighborhoods, across the city, in order to work collaboratively. She gave a recent example of how this is happening.

KD: If two neighborhoods want benches, instead of asking for sponsors individually, we can aggregate and ask for four to get a better dealer price or sponsorship level. We are also very interested in partnering with those within the built environment, particularly the construction industry, to start to find ways to use the construction waste stream. One of our first partners is a concrete company. We are going to use leftovers from the concrete plant to make benches at little to no cost. That is a huge shift. Right now, if you want a bench in your public space, you need to order through a specific company and it has to be approved by the city. We are working on a pre approved kit of parts that we could rapidly prototype, manufacture and get on site.

The RFP may have a lot of risk and sweat equity involved, but there is potential revenue streams that come with it.

KD: Under the current contract, the profit sharing mechanism is 90/10 – 90 percent comes to us, 10 percent goes to the city. If we exceed our baseline requirements, that could go up to 100 percent. It's questionable whether we make a profit off of this. We are currently making revenue for the program to work. Right now, it's not a fee for service from the city, we essentially have seed funding. We're treating this like an urban design start up. If you think about it that way, it makes it a little bit easier to get through every day. We have startup funds from the city and then after three years, we need a successful exit strategy. We're treating this like a real estate, urban design and small business startup. Because we thought of it that way, we were able to get our foot in the door with tech, entrepreneurship and small business leaders within the city. Some of those had been closed doors that will change once we get our first BOOMBOX prototype on the site. That will be the physical manifestation of something that is fundamentally changing the city. That will draw more attention to the program and to us. ■

A NEW VISION FOR NEW ORLEANS

AN INTERVIEW WITH MAC BALL, FAIA
BY NICHOLAS BANKS



Waggonner & Ball is a New Orleans based architecture and design firm who's New Orleans Water Plan efforts have recently been featured in *The Atlantic*, and has previously been covered by *CONNECTION* in our *RESILIENCY* issue earlier this year. We recently had a chance to talk with Mac Ball while he was driving the long roads of coastal Louisiana. Mac grew up in Charleston, SC where he developed a love of places, architecture, and history. He attended the Yale School of Architecture, and worked alongside Cesar Pelli for six years prior to establishing Waggonner & Ball with partner David Waggonner.

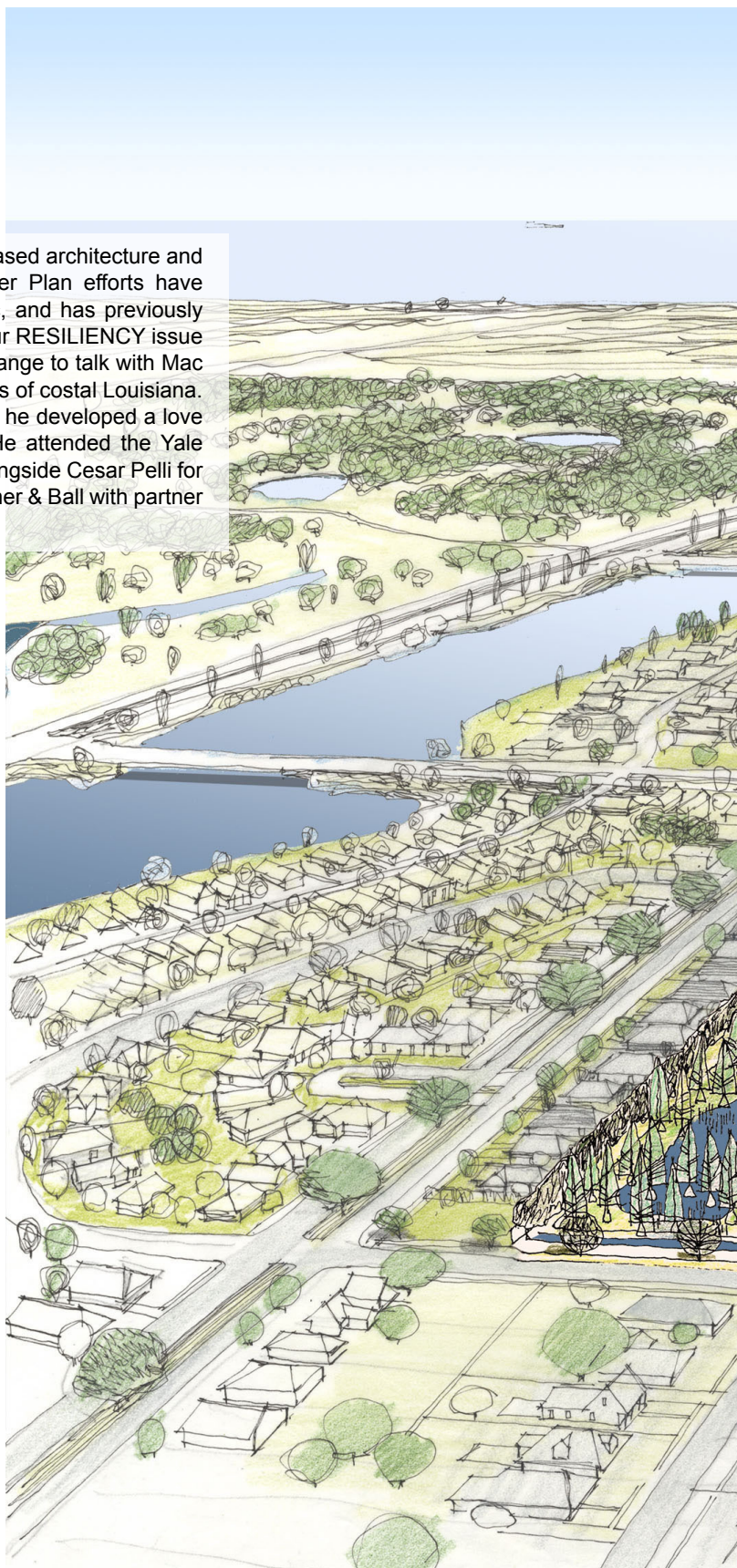
What has been your involvement in the Dutch Dialogues and The Greater New Orleans Water Plan?

My involvement, as part of the team effort, has been to create drawings that illustrate the concepts, should we get some of the projects accomplished. I have been involved in all of the workshops from the first Dutch Dialogues session. This was a grassroots effort for us and mostly pro-bono. We recently were featured in *The Atlantic*, which very succinctly captured the story, the hard work and the belief that we all have in this movement. David (Waggonner) came back from the Netherlands really fired up and sure that we needed to get the Dutch to visit and analyze our landscape. The Mississippi delta environment, (which I am driving through as we speak) is very similar to that of Holland: it's flat as a pancake and it looks like a Dutch landscape painting. The Dutch were interested in our particular situation as well. They have been working all over the world and have developed technological solutions for a number of coastal and riverine environments. When the Dutch came over post Katrina they taught us the concept of embracing the water and learning to live with it. The more people heard about living with water through these workshops, the more they understood about what could happen here.

What are some of the insights that you discovered while developing the plan?

We have learned so much over the last ten years about our particular climate, our soils, and very importantly our history. The research that we have done on our own city and the other cities that we are working in has been fascinating. Looking at historical record, the old maps, the landscape and how it has been altered have given us a better understanding of how New Orleans got to be the way it is and why we are having some of the problems we are experiencing.

Our city is pretty well forested for an American city, but it needs to be more forested. We have a network of mature live oaks along our



Mirabeau Water Gardens. Image courtesy of Waggonner & Ball



streets that is quite beautiful—long lasting, very tough trees that can withstand the storm winds and salt water. They are key elements and they define our city providing shade, rhythm and structure, and they, like our soils, thrive on water.

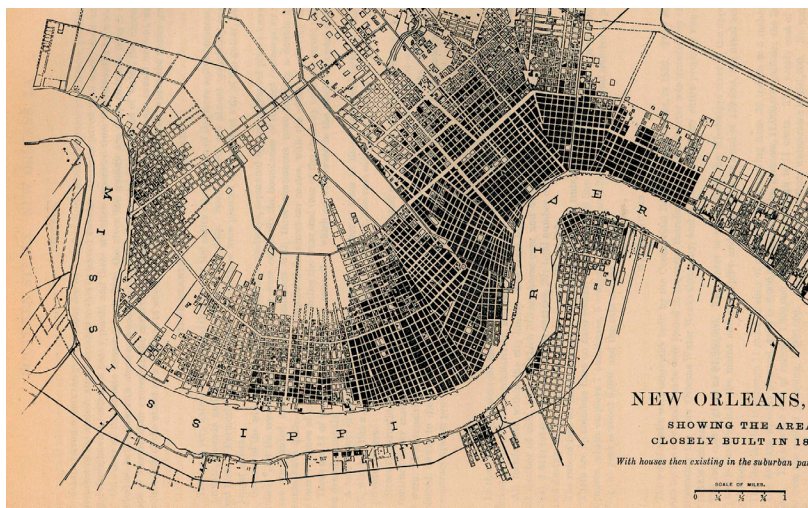
New Orleans has a unique street network that provides a strong armature for growth and retrofitting new urban strategies. After the storm, many local architects realized that the City didn't need to reinvent itself—and we just needed to embrace it and renovate it. There were a lot of buildings that were abandoned and lying fallow that were made out of first growth cypress, buildings that just need to be reinvested in.

Most of New Orleans is historic fabric. Most of the buildings that aren't are the slab-on-grade houses built after the pumping system was invented and the swamps were drained. Some are on pilings, some of them aren't and the land has settled around them. The concept of building a slab on grade is something 19th century New Orleanians would have thought impractical. "Why would you do that?!" The city maps of 1878 showed where the city stopped growing and densified around the high ground, because they couldn't any go further toward the Lake. That's where the line of the water came up to during Katrina. The early settlers, even into the late 19th century, knew where to stop building, what to leave for dairies and farms. We didn't learn lessons from them very well.

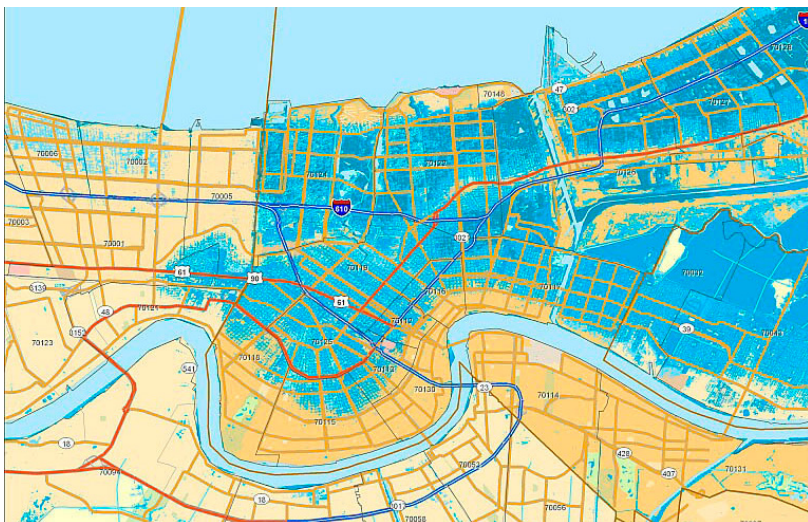
Have any projects in New Orleans been developed because of the plan that you helped establish?

We thought we would lose this city right after the storm. The problems seemed too much to overcome. However, as the federal-designed levee system failed (the cause of all the damage) we knew they were going to get rebuilt. In a way we are like a medieval city, fortified against the enemy outside, only our enemy is the storm surge and the loss of our coast. Besides keeping rising water out of the City, the other challenge is what falls into the bowl that has been created. We have 62 inches of rain a year. We need to treat the landscape the way the Dutch do with their polders—like an ice cube tray, not a bowl, so that if one cell fails the whole thing doesn't necessarily follow.

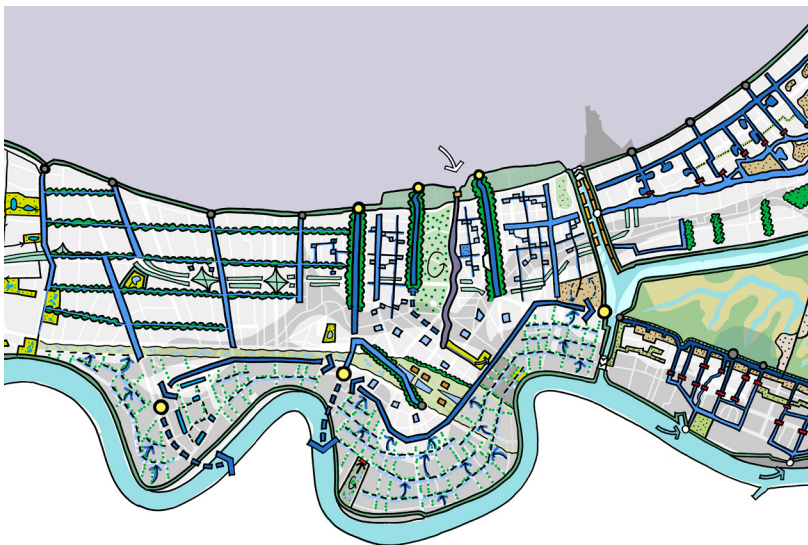
Most of the New Orleans that is on high ground, is along the river. This is because the river flooded every year for thousands of years, building up a mound of silt on either side of its path. It is high ground, what has been dubbed the sliver on the river and it is generally six to eight feet above sea level. Behind the 19th century city, stretching to Lake Pontchartrain, were cypress swamps. The swamps were drained to provide a footprint for the rapidly growing city. It is organic soil, so when the soil was robbed of water by paving our landscape with streets and parking lots, draining it, and pumping the water into the lake, the soils have compressed—from two to five feet in some areas over the last 100 years. The Dutch hydrologists told us that we need to get the water back into the soil and re-hydrate it. It may not come back to where it was, but this will at least halt further settlement. So that's part of the plan—to divert rainwater, store it and let it back into the soil. That means rain gardens, parkways and a whole system of interventions that can be seen in our Plan.



1875 Map of New Orleans, LA



Flood Map After Katrina. Image courtesy of Louisiana State University



Living Systems Overall Plan. Image courtesy of H+N+S Landscape Architects

We are just starting a project called Mirabeau Gardens Park that will have a demonstrative water feature, and hopefully a water education program. The Sisters of Saint Joseph very generously donated a 25 acre property to the city after their home and property was flooded in Katrina. They understood what we were trying to do. The Greater New Orleans Urban Water Plan is starting to get traction now and there are a number of other projects under development.

In many ways water is our most important asset. We have much of it in New Orleans, but other cities don't. Atlanta and Phoenix are thirsty for water. Everybody is trying to get water from somewhere else all of a sudden. We need to be good stewards of it and have it help fix our broken landscape.

We know that we are going to get some of these things accomplished. People all over the city are embracing these ideas, but also wondering how we are going to pay for them and maintain them. The maintenance of the levees is going to be quite expensive. The urban park strategies and systems can be places to store water in a catastrophic event without really harming anything. Our Water Plan website is www.livingwithwater.com. One can see the Plan and all of its components there.

The Dutch Dialogues and New Orleans Water Plan conferences were focused on issues such as flooding, subsidence and storing excess water. Have any of these dialogues yielded insight into potential solutions for other at risk areas?

We participated in the Hurricane Sandy competition and our zone for design was Connecticut. As David and I both went to Yale, we invited both the Yale School of Architecture and the Yale Forestry School on our team. We were given Bridgeport, Connecticut as a site to analyze and put forth urban and flood prevention strategies. While Bridgeport is protected from the open Atlantic by Long Island, the surge came right up the Pequonnock River and flooded the downtown area. Bridgeport has a strong historic riverfront that seems almost forgotten. There are a number of historic and industrial buildings down by the waterfront that were strong and like much of New Orleans after our disaster, needed investment and renovation. We were able to draw pictures of what this could look like, if you could bring industry and people back into the town core. Most urban areas in the US are being valued again and invested in. People are realizing the suburbs are unsustainable and they are moving back to the city to be close to restaurants, shopping and cultural attractions. This is happening in New Orleans as well. Most of the typical open parking lots that one sees in major downtown areas are now almost built out here.

We were invited to Norfolk, Virginia and did a workshop there this last summer. This coastal area has the largest naval base in the world and Langley Air Force Base. Chesapeake Bay is a very vulnerable waterway to a potential storm. Fortunately, Sandy did not go up that way, because major assets line the bay all the way up to Washington D.C. A hurricane surge damage up the Chesapeake would be devastating.

What Changes have occurred in your firm before and after Katrina?

When the storm hit we were a 15 person firm and we are now about 25. We rented out a few houses in New Iberia (near Lafayette and two hours west of New Orleans), set up shop on Main Street and got back to work about a month after the storm. We have a collaborative practice and all work together. David and I are deeply involved in each design project in the office. We are having fun as a collaborative enterprise and I see that as the model that everyone is going to in almost every profession. The model is more about getting around a table and sharing ideas than one person's vision.

We have really wonderful opportunities to design building and places in our city. I am very proud that a lot of our work is in New Orleans, because we were there when this work started coming in. We are building a new center for philanthropy on Lee Circle,

one of the most important public spaces in our city, reclaiming an urban precinct that has been littered with gas stations since the invention of the automobile. Many of the empty land parcels throughout the city have been filled in over the last ten years, something I would not have dreamed possible, especially in the early days after Katrina. ■



Lafitte Blueway. Image courtesy of Bosch Slabbers



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.

PUBLIC PRIMER

AN INTERVIEW WITH RAYMOND DEHN
BY JEFF PASTVA AND LARRY FABBRONI

A community rallies around a public space, design professionals donate their time pro bono, and consensus is reached with the engaged citizens, only to have the process stopped because of lack of funding. Does this scenario sound familiar? There are a lot of stakeholders within the design of the public realm, but sweat equity can only be taken so far. In an effort to prepare young architects to advance projects that enhance the lives of average community members, *CONNECTION* caught up with Raymond Dehn. His is an architect turned legislator who understands the plight of the engaged design professional and chatted with us about who to contact, how to get involved and some of his key observations over his career.

YAF: Can you give us some general background on your career path? How long were you involved with the profession?

RD: After leaving DC in 1997, I worked for a few architecture firms until 2008, spending roughly 11 years in the profession. When the recession hit in 2008, it actually created an interesting opportunity for me to engage my community a lot more. Four or five hours a day looking for a job was the max that I could do, so I began to get a lot more engaged in my community. I organized activities around the many number of folks who had lost their jobs in the profession to create some structure for those who were seeking employment, but also to be there for each other during what was a really hard time. But like I said, it created some opportunities for me to get more engaged in my community and allowed me to get involved on the policy and politics side as well. I ultimately ran for office in 2010 (unsuccessfully) and ran again in 2012 when I was elected to the House of Representatives here in Minnesota.

YAF: When you left DC, did you practice mostly in Minnesota, where you are now?

RD: I looked for jobs in a couple of different cities, but I had a young son in Minneapolis, so I ultimately landed back here. Then in 2013, I received a Bush Fellowship from the Bush Foundation (here in Minnesota). My main focus was to look at the impact of the built environment in impoverished communities and what the design profession was doing to address those issues. I defined it to people like this: "A lot of people think poor communities look the way they do because they're poor". I challenged that notion by saying: "Maybe these communities are poor, because of the way they look." Ultimately, the built environment has an impact on the prosperity of communities. When we look at poor communities as policy makers and as designers there usually isn't the budget to do things right. That means projects don't

have good finishes or the public realm isn't addressed the same way that it is in wealthier communities. My hypothesis was that doing the right things to the physical environment can positively impact people's lives.

YAF: How do you prioritize that? Is it an individual who takes a special interest in observing human behavior in those areas, or does the public need to feel like this is where money should be spent?

RD: For me, it was because I live in the poorer part of my district. The people that I meet every day are good people that just didn't feel optimistic about their future. Environments that are run down, boarded up, or have vacant lots that aren't cared for, doesn't naturally cultivate a sense that "the world is a great place and I have the opportunity to make it greater". I looked at different cities and projects and began to see a common thread: the intersection between policy makers and designers and planners. I separate planners and policy makers here, because I think they're very different groups. In the center of this is the community. In my experience, when initiatives were initiated from the community they tended to do okay; when initiatives came from the policy makers there would only be slight changes that would happen; and of course when planners got involved there would be good things and sometimes really bad things. The projects that were led by designers, who understood the realm in which policy makers exist and had the ability to work in the community and with planners, were much more successful. Part of that comes from existing animosity that has developed in the community between policy makers and planners. But the community tends not to have that same sort of animosity toward the designers. Designers look at it as an integrated partnership and really wanted to learn what is going on in the community and wanted to learn what the obstacles were for policy makers and for planners. So it was really a 3-way Venn Diagram, with planners, policy makers, and designers, and of course in the center of that is the community – and that tended to be the type of projects that would have the most success.

I approach this issue being on the inside and being a policy maker. Having been in the profession for as long as I had, there certainly are some architects who understand the role of policy makers, and there are some architects that think that policies are no different than the code book. One needs to figure out what they can and can't do, and then do it. When one thinks about large scale interventions in communities that may be struggling or need some direction or assistance, it's really critical that policy makers understand the role that they play, and the role that they CAN play. By nature, policy makers would rather fund programs than physical infrastructure or places, because people in general think that wastes taxpayer's money. But if you look at the amount of money that we've spent as a country over the past 30 to 40 years on social programs and then ask ourselves what sort of success have we've gotten from them, I

would say that we've done a good job at maintaining the status quo. We haven't done a great job at being truly transformational. I think that missing link is actually building the public support and having the money available to do physical, environmental intervention that can impact people's lives every day.

YAF: Do you have any specific examples to how communities get involved? What allows the community into the process?

RD: When I think about the community being "brought into the process", it means that you're already behind. I encourage people that want to be engaged in transformation of communities to get involved in their own community. It's through that involvement that you build relationships, an understanding, and, quite frankly, the amount of trust and genuineness that is needed. When those types of projects come up, whether it's through a Community Development Agency or something else, the relationship is already there. It's one thing to put up a sign saying there is a community meeting, and it's another thing to have an individual invite community members to engage a project because it's important for their voices to be heard. I personally have been involved with many projects, and have done various types of outreach. People do show up, but it tends to be the same 15 or 20 people. There's a saying out there that, "the rules and are determined by the people who show up"; well unfortunately it's a small percentage. We need to rethink about how we engage communities. The people who are most successful are the ones that are engaging not from a project point of view, nor from an architecture point of view, but from the "I'm a community member and I need to be involved in these issues" point of view. It may not be issues related to building projects at first that brings people into their communities, but ultimately it's those type of interactions that allow a community to engage successfully on the other side.

YAF: How can emerging professionals and Young Architects get involved in communities that they don't already live in? If it's not project-based, or it's not being led by a CDC, how do they go to an unfamiliar community and become engaged without having some sort of end goal when they start?

RD: One needs to think about an issue or something that an individual is passionate about, beyond just the built environment. There's a myriad of different social justice issues; it could be education, it could be criminal justice, it could be fair economy, it could be homelessness or fair banking. There are plenty of different groups and organizations that are engaging the community on these types of issues. That's a good place to start, because it gets you involved in the issues that are in these communities – and ultimately, if that's where you're going to be doing work, you're doing the work out of the need in the community, not out of your own awareness. Quite frankly, you can come in and you can do a mapping of what's going on, and you can do some other types of research and analysis through surveys, but I truly believe that you're already starting from behind when that's where you start. It really is thinking long term

and thinking about a real commitment to something when you do that. That's not to say that when there are projects moving forward, that an individual can't jump in and become a part of it. But I think that your impact isn't going to be as great as it would be if you're a little more immersed in that community. And again, if it's the community you live in great; if it's a community close to where you are, I think that getting involved with an issue is usually a better way of entering into that community than a particular project.

YAF: Is there a strategy to get more funding for physical environments? Is funding the main barrier, or do policy makers just not see the value of those types of projects? Perhaps infrastructure projects that are "invisible systems" are not specific enough to take credit for?

RD: We've developed a system where we fund programs and social systems because we think those are the type of things that will help people. If you're funding someone in job-training, resume writing, or after-school educational programs – don't get me wrong, those things are all needed - I'm not sure that those are things that are transformational for a community. But, if you fund a park system instead, it's hard to quantify the success. You can't say "We had 300 people apply to this program, we served 150, and ultimately 50 of these people were able to get jobs." That's a quantifiable process where you can say "this is what we did." If you put in a pocket park or a new library, then you are looking at things that aren't measured easily within a year or two. Policy makers have to be accountable for what they fund and what they do. The public wants to see that taxpayer money is being used successfully. So there's sort of this middle ground that policy makers have to be in where they can point to results, but also to what it is that they are really trying to do. I'm fortunate that I'm in a pretty safe district, so I can think about long term things, and I can talk about long-term visions. When folks are worrying about their next election 2 or 4 years from now, it makes it really, really difficult for them to focus and take risk. Quite frankly, I don't think that we as a society have developed the space for these types of conversations. My goal is to try to develop some narratives to talk about the role of the design profession in a process that truly does have an impact – and the role that the public plays in that process, whether it be through funding or public engagement. Policy makers need to be real careful, just like designers, when they come in with big infrastructure projects. Often times in most underserved communities, there's a lot of distrust for public officials. You have to take the time to build that trust by being in the community and talking to people every day. After a period of a few years, people think "let's give this a shot and let's support this" even though they may not be inclined to. This is really long-term, big thinking. They're not short term, "put a community center here and all of the sudden the world's going to be better." Granted, there are those individuals who are served by those types of projects, and they will have a tremendous impact on their lives – but if we're going to do large scale, transformation of issues related

to poverty and homelessness, we really need to think big and we really need to think in a long-term time period. Because we're not going to do it in 3 to 4 to 5 years.

YAF: Do you believe there is a way to ultimately attach the necessary metrics to building and infrastructure projects?

RD: We absolutely have to do that, especially if the goal is to bring a positive built environment into underserved communities. If we don't, we'll be caught in the cycle of funding projects that have cheaper finishes and the cheapest design. 5 to 10 years from now it's going to be crap, and the community is going to look back and say "see there, the project didn't do what everybody said it was going to." We have to figure out a way of doing this, and it's really about building long-term relationships between these three groups that serve that community – and of course the community always has to be the focus. The question is, how do you get to the tipping point, where a project really has a positive impact on the community? That was one of the things that I was so impressed with when I visited Medellin, Columbia. Part of the reason they were able to do what they did, is that the design profession was immersed with policy makers and because the Mayor's son was an architect. Ultimately the policy and the architecture professions became intertwined. In Medellin, the cost for public safety was so high, that it was actually cheaper to put in infrastructure than it was to keep funding the public safety. The net result was that the infrastructure pieces: schools, libraries, light-rail, escalators, or gondolas that take people up and down the hills – ultimately had positive impacts on people's lives. It gave them 2 or 3 more hours a day for either working or being with their families. That began to create a cycle that made people more productive and made them invest in their communities. It's amazing when you look at where the neighborhoods were 30 years ago and where they are today. They had a funding structure that helped them to do that, but it's those types of things that ultimately make people take an interest in their community. I truly believe that people get up every day, go outside, start their day, and they walk around in an environment that tells them that either the world cares about them or the world could care less about them. We should be thinking about how to create environments where people get up every day and think the world cares about them.

YAF: Are there any examples of resources that highlight the work you've discussed in Columbia, or other good projects?

RD: There was a great NY Times article written several years back on the transformation of Medellin, there is research that John Cary has done, and programs like the Rural Studio – these are examples of people who are doing it, but it's being done at a small scale, often project by project. One of the things that really excited me about elected office is the challenge of changing the whole structural system instead of just the pieces that are in place. It's like the beach that's full of starfish with a little kid that's walking up and down,

picking up one starfish at a time and throwing it in the water. When asked by a bystander, "What are you doing? You're not going to be able to save all these starfish", his response was "Well, I'm able to make a difference for the starfish that I threw back." I mean, that's a good thing, and we absolutely should keep doing that. But I would change the analogy to be figuring out a way to rise the tide another foot or two so that all the starfish aren't on the beach, they're actually in the water.

You would not believe how often I use my education and design thinking in making policy in the legislature. There's almost a direct parallel between the skills and the things you do in policy to the skills and things you do in architecture. Making Policy is a really iterative process, just like design. You go through, you propose some policy, you dialogue about it, and then go back, make some changes, and modify it. Then you go back out to the group, whether it's the community or an industry that would be affected, until you're close to where 90% or 95% of the people are happy with it and then move forward. You don't get to make nice drawings, and you don't get to do really cool stuff on the computer, but the process is still the same. Asking questions that spur people to think about something differently – that's critical in architecture and the design profession, but it's really critical in policy making as well.

YAF: If you were to give a direction to a Young Architect to get involved with a policy maker, is there a recommended office or course of action?

RD: It's going to depend a little bit on the location. If it's a smaller town (under 150,000 people), the mayor is going to be the person. That person is probably going to be a part time mayor, and is going to be out in the community. They are the ones who are going to know what's going on in the city, where the needs are, and what groups or non-profits are trying to do things. In larger cities, the City Council member is going to be a good person to connect up with. If you're looking at larger scale stuff, usually State Legislators will have a much broader view of the issues going on, and can possibly connect folks with organizations that are working on particular initiatives. Developing a relationship with a Congressional member can take quite some time. If you want to do something at the federal level, it's really difficult. Most of the Congress members that I've seen that are actually engaged in initiatives and projects are doing it at the local level. So, if your representative in the Federal Government is engaged in a lot of initiatives, then there's certainly going to be an opportunity to get engaged on those issues. Just like an individual wants to get involved with a particular issue, policy makers are looking for people that want to engage and work on those issues as well. So, it can be a mutually beneficial relationship. The assumption shouldn't be that "They're doing me a favor", it might also be that you're doing them a favor. With a little bit of research, an individual should be able to figure out who might be the person that has their finger on the pulse a bit more than others.

Because, quite frankly, I have people that come to me and talk to me about issues that I'm not dealing with at the State level, but I know a Council member or the Commissioner who is, and I can direct them to those individuals.

In larger Metropolitan areas, County Commissioners often times have a huge role on issues related to affordable housing and homelessness, so don't forget County Commissioners.

YAF: Is there another public office that we should consider as people to contact?

RD: You can contact different departments and State agencies and try to connect with the Commissioners of State agencies. If someone has an interest related to the Parks System, Parks Commissioners in larger cities are good people to engage. The thing that folks are going to run into is that there are full-time elected officials and there are part-time elected officials. Just because someone is full-time, doesn't mean that they have a lot of staff support, and just because someone is part-time elected official doesn't mean that they don't have a lot of staff support. So, you should look at the elected officials and at the staffing, infrastructure and resources that they have around them. People should never be offended when an elected official says "Let me connect you with my staff person", because sometimes the staff person is engaged and sometimes knows a whole lot more than the elected official.

YAF: When policy makers talk about metrics related to projects in the built environment it almost always gets tied back to either "jobs created" or "rateables"; how do you think we can expand the metrics?

RD: We need to be involved with long term initiatives that have a vision for 5-10 years to be transformative. At the same time we can't stop doing the things that we're already doing. I talk about it in the sense of: What are we funding and what are the results? And how might we try something different? I can't say for sure that a certain type of infrastructure or library is going to be transformative – I just can't. I can't say that this is going to do X, Y and Z. But I talk a lot about how we improve people's lives overall, and that the physical environment has to be a component of improving people's lives. I forget who used to say it at the AIA, but the message was that it's really about enhancing the human experience, and that's what we do as architects. It's easy to do that when you create a wonderful church or something like that, that uplifts people's lives, but it's different when you say "what are we doing along this commercial corridor?", so that the people who live within a few blocks actually have access to the things that they need. I always try to talk about it in terms that we're looking at long-term reduction of social program costs.

Some folks have actually looked back at the cost-savings over time, and generally there's not a lot of cost-savings that take place,

per se, but there's also not increases in the resources either. So if inflation would have caused an increase in cost over 10 or 15 years, you've actually been able to maintain costs at where they started. So you're having an impact, and you're saving long-term future costs. It's something that's always really, really hard to quantify, it's really hard for elected officials to explain, and it's difficult for many people to get their head around what it really even means.

Then there's some political thinking out there that would say: "These people aren't the people who are paying the taxes. These people aren't the people who are getting up and working hard every day. So why would we invest there?" It's a line of thinking that is saying that these people aren't deserving. A lot of that goes on within the policy side, and I point to all the people in my community that are working two full-time minimum wage jobs, and in my state someone like that makes close to \$35,000. But that's for two full-time jobs; how can you say these people aren't working hard? They started life with everything going against them, they're trying to make their lives better. Why don't we just figure out a way to try to make their lives just a little bit better? Transforming the physical environment, and the built environment in their communities will make their lives better. Ultimately, I think it lifts the whole community. I think that those are the types of things that give boats to the people who don't have boats, so that when we create the "rising tide" we can actually lift all boats and all people.

I think the opportunity over the next decade to come up with some transformative initiatives, is possible. I am optimistic and I think we're getting close. ■

#yafchat



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Q1 What is our role as architects in our local and global community? [#YAFchat](#)

2:03 PM - 16 Sep 2015



Lora Teagarden
@L2DesignLLC

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A1 We're stewards first- stewards w/a good amt of knowledge in varying fields. We're the hub that connects pieces of our community. [#YAFchat](#)

2:04 PM - 16 Sep 2015

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AIA Center for EPs
@AIACenterforEPs

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A1 Architects and aspiring architects should rise to meet ever-changing challenges of the world. [#yafchat](#)

2:07 PM - 16 Sep 2015

1 5



Ben Kasdan
@BKasdan

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A1 Architects design the built environment & take pride in advocating for the wellbeing of our communities & those that we design [#yafchat](#)

2:08 PM - 16 Sep 2015

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A1 We aim to become leaders in any way possible while keeping the public's needs as our #1 priority! [@falloutstudio](#) [@AIACenterforEPs](#) [#yafchat](#)

2:09 PM - 16 Sep 2015

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Q2 What can we do beyond the traditional role as "architect" to support our community? [#YAFchat](#)

2:09 PM - 16 Sep 2015



Lora Teagarden
@L2DesignLLC

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A2 Volunteer, lead, live...that's the biggest thing. Live into your community, from a time, economics, ownership. Help it grow. [#YAFchat](#)

2:11 PM - 16 Sep 2015

1 4



Jamie Crawley
@falloutstudio

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A2: agreed... 'lean in' and find/support your passions in and w/ community. [#CitizenArchitect](#) | [#yafchat](#) [@design_voice](#) [@AIA YAF](#) [@L2DesignLLC](#)

2:14 PM - 16 Sep 2015

4



Ian Merker
@IanMerker

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A2 We must walk the talk - anything from going solar on your own home to advocating to save an old building [#yafchat](#)

2:16 PM - 16 Sep 2015

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Beau Frail
@BeauFrail

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A2 Become citizen architects to better serve our cities and communities [@design_voice](#) [@AIA YAF](#) [#YAFchat](#)

2:16 PM - 16 Sep 2015

2

Moderated by the 2014-2015 AIA YAF Public Relations Director Evelyn Lee and hosted by the **AIA Young Architects Forum** (YAF). The yafchat for the month of September focused on **Socially Conscious Design in Practice**. For the entire transcript, please check out the [Storify](#).

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AIA YAF Monthly Tweet-up
15 September, 2-3:00pm Eastern Time

Theme: **Socially Conscious**
Hashtag: #YAFChat



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Q3 How do you see these roles affecting the traditional structure of a firm? #YAFchat

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Lora Teagarden
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A3 I think we're redefining/expanding what we're doing & it's refreshing. We're taking back ownership of ways we provide value. #YAFchat

2:20 PM - 16 Sep 2015

1 3



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@AIAYAF A3: We are seeing a shift as the younger generation brings fresh and innovative ideas to the table. #yafchat

2:21 PM - 16 Sep 2015

1 3



Ian Merker
@IanMerker

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A3 There's a spate of A/E office remodels in my area. They're all more cutting edge and sustainable than the other #yafchat

2:20 PM - 16 Sep 2015

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Q4.1 What does socially conscious design mean to you?
#YAFchat

2:25 PM - 16 Sep 2015



Lora Teagarden
@L2DesignLLC

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A4.1 What "doesn't" it mean? Architecture, like life, is a human thing. We need to design with that in mind, or why else design? #YAFchat

2:26 PM - 16 Sep 2015

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Stephanie Silkwood
@StephSilkwood

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A4 Socially conscious design means helping clients think beyond their immediate needs & consider the community impacts of a project #yafchat

2:28 PM - 16 Sep 2015 · San Jose, CA, United States

4 6



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@BKasdan

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A4.1 Socially conscious design = caring about the experience of the future users of the buildings & spaces that we design #yafchat

2:30 PM - 16 Sep 2015

3 5



Joseph Lai
@ThisIsJLai

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A4.1 whatever's the opposite of glass towers in Dubai, empty "cities" in China, & World Cup Qatar #YAFchat
twitter.com/aiayaf/status/...

2:29 PM - 16 Sep 2015

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Q4.2 What does socially conscious design mean to our urban community? [#YAFchat](#)

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@L2DesignLLC

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A4.2 What makes up your community? The good and the bad. It means designing for both and hopefully making it better along the way. [#YAFchat](#)

2:33 PM - 16 Sep 2015

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@IanMerker

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A4.2 Communities want their amenities to be there for the long run. Post-whatever wastelands are our worst nightmare [#yafchat](#)

2:34 PM - 16 Sep 2015

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@BKasdan

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A4.2 Socially conscious design is the same as good design; make the world a better place [#yafchat](#)

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Joseph Lai
@ThisIsJLai

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A4.2 walkable neighborhoods, reliable public transportation, & affordable housing [#yafchat](#) [twitter.com/aiayaf/status/...](https://twitter.com/aiayaf/status/644111111111111111)

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Q5.1 What do you think affects socially conscious design? Affordability? Demographics? etc... [#YAFchat](#)

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A5.1 All of it. Architecture is the hub remember? Our memories and experiences are built in/around architecture. We effect/affect. [#YAFchat](#)

2:39 PM - 16 Sep 2015

1 1



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@IanMerker

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A5.1 Knowledge makes the greatest impact on SC design. It's the triple bottom line/win-win/everyone profits/[insert buzzline!] [#yafchat](#)

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Clinger
@_clinger_

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A5.1 It's not only those elements, but also an understanding of the potential impact/influence of socially conscious design. [#YAFchat](#)

2:40 PM - 16 Sep 2015

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About the Moderator **Evelyn Lee, AIA**

Lee is the Public Relations Director for the YAF AdCom, serves as Regional Representative for California to the AIA National Strategic Council, is the founder of the Practice of Architecture Website and is a Senior Strategist at MKThink in San Francisco, CA



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Q5.2 How does the addition of urban scale affect this effort in design? #YAFchat

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A5.2 It keeps you honest. No one designs in a vacuum. The urban scale reminds you that your work is for the ppl/community. #YAFchat

2:44 PM - 16 Sep 2015

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@ThisIsJLai

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A5.2 it highlights how architecture & planning need to go hand in hand #YAFchat [twitter.com/aiayaf/status/...](https://twitter.com/aiayaf/status/244111111)

2:48 PM - 16 Sep 2015

2



Ian Merker
@IanMerker

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A5.2 Quality over scale. I've been doing some research of @citiesforpeople for the next #YAFconnection - stay tuned #YAFchat

2:48 PM - 16 Sep 2015

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A5.2 the urban scale ties us back to placemaking and community building which should be cornerstones of socially conscious design #YAFchat

2:48 PM - 16 Sep 2015 · Austin, TX, United States

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Q6 Who is your "mentor" for doing socially conscious work in urban settings? #YAFchat

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A6 @casindair @LATENT_DESIGN @rebuildbydesign... @TulaneArch & @AIAneworleans partnership is cool. @DonnaSinkArch via bus shelters. #YAFchat

2:51 PM - 16 Sep 2015

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Jamie Crawley
@falloutstudio

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A6: inspiration locally are those associated w/ @design_voice #YAFchat | but as someone said earlier open eyes to see [twitter.com/aiayaf/status/...](https://twitter.com/aiayaf/status/244111111)

2:51 PM - 16 Sep 2015

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AIA designvoice
@design_voice

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A6 we are amazed at and honored to be a part of the work @MLFNOW is creating for the homeless at Community First Village in Austin #YAFchat

2:55 PM - 16 Sep 2015 · Austin, TX, United States

3

ALAN GREENBERGER, FAIA

A CONVERSATION WITH PHILADELPHIA'S DEPUTY MAYOR FOR ECONOMIC DEVELOPMENT

Fueled by a Millennial generation in search of urban and walkable environments, employment centers, multi-modal transit options, culture, nightlife and intellectual stimulation, the City of Philadelphia has been at the center of a renewed interest in American cities. It has seen an incredible demographic shift, including the fastest downtown population growth in the country and total population second only to Midtown Manhattan. But while many factors have led to the global flock back to urban centers, cities still need to make themselves attractive as they compete with alternative options. The success of Philadelphia has just as much to do with the management of growth as it does with the influx of people. To learn more about how that was accomplished, Connection editor Jeff Pastva sat down with Deputy Mayor for Economic Development and Director of Commerce, Alan Greenberger, FAIA.

Alan came to Philly in 1974, began his career with Mitchell/Giurgola Architects and would become a franchise player for the firm. During this thirty-four year tenure, he was a partner for twenty-two and oversaw the transition with his partners to the current structure of MGA Partners. However, he was given an opportunity to be the chief planner by Mayor Michael Nutter in 2008 and couldn't pass it up. But how does one go from private practice, all with one firm, to a second act in public service? It always starts with a passion.

In the late 90s, early 2000s, Alan was actively involved in the Foundation for Architecture, an AIA Philadelphia initiative that predated the Center for Architecture. When it folded in 2001, he and a fellow member, Bill Becker, felt a void in the advocacy efforts of design professionals and started the first brown bag session of what would become known as the Design Advocacy Group or simply as DAG. As interest in the group grew, they routinely had scores of members show up at monthly meetings to discuss the quality of development in the city. To this day, it is still very active and is routinely used as a credible reference for thought leadership.

Concurrently with this extracurricular passion for planning, Alan's firm was commissioned for a 700+ acre plan of Fairmount Park. Coincidentally, the boundaries of the plan

fell within the district of then councilman, Michael Nutter. Nutter would run for mayor in '07, and after his successful bid, asked Alan to be a volunteer citizen member of the Philadelphia City Planning Commission. That included such tasks as helping the Mayor find a new Executive Director of the Philadelphia City Planning Commission (PCPC). In June '08, a few months after he took office, the newly minted mayor gave a speech on planning in order to rally the city on its importance. The speech, written in part by Alan, attracted a lot of attention and inspired the public to act. When there wasn't consensus for a candidate to take the role of ED, Alan seized an opportunity. He felt it was too important of a job to be vacant and proposed to the then Deputy Mayor, Andy Altman, that he take the position himself. He first had reservations about what he was leaving behind, but realized the job opportunity wouldn't happen again. He would be doing something he loved and solving a problem that was critical for Philly. He had to take it. Interestingly, the man with whom he worked to become the Executive Director of the PCPC left to pursue a role planning the legacy of the London Olympics. That opened up the option to become the Chairman and Chief Planner and positioned him to be the lead on the zoning overhaul that would be released in 2012.

In the midst of his appointment, Philadelphia was undergoing tremendous economic and development growth. Because of the gap in time since the last urban bull market, it was effectively unprecedented. While there was temptation to look to other cities for guidance, Alan said that cities in general are mostly unique in their own right. They have policies, politics, geographies and funding structures that make it difficult to emulate another city's plan. However, at the Lincoln Land Institute, when thirty planning directors from across the country convened, they found that many cities have the same issues. After spending a few days together, a sense of courage galvanized each one to return to his or her home city with empathetic support. In Philadelphia's case, Alan spent most of his time conferring with other cities who were undergoing similar transformations. Baltimore and Washington DC, in particular, were aggressively pursuing planning changes by embarking on a zoning code overhaul.

Despite what should be an increasing tax base in both wages and businesses, cities are not resource rich. In order to continually make them a more desirable place, there is a need to create a

■ *At times, they need to be the policymaker or chief visionary, and at others, the cheerleader.*

better quality of life, a better regulatory environment, a place that advocates for business and development, and a place that has responsible growth, all while on diminishing budgets. In order to accomplish this, the City of Philadelphia, and Alan in particular, realized that the government doesn't have to lead on all fronts in order to advance the overall plan. At times, they need to be the policymaker or chief visionary, and at others, the cheerleader. An example of this is the development of the Central Delaware Waterfront Plan, put forward by the Delaware River Waterfront Corporation. This quasi-public agency has more flexibility and credibility with the public to get initiative buy-in and was able to lead the effort, with the support of the City. This has become a theme with a number of successful planning and tactical urbanist solutions, such as the Porch at 30th Street, the Spruce Street Harbor Park, multiple PHS Pop-Up gardens and more. When that's the case, the City finds it easier to let them lead because the end goal is still the same. It doesn't matter who leads the effort, as long as the goals are accomplished.

Partnering with nonprofits and public agencies is only part of the success of sustained growth. Many of the initiatives NGOs run, and the aforementioned examples, help to boost the desirability of urban living, but there is still a limited amount of financial resources at their disposal. There is still a need for private development, and transformative projects that spur the growth along corridors. One of the highest profile examples of this in recent memory has just broken ground and epitomizes this effort. It was an agenda item from day one and was a targeted area of study when Alan and representatives from Philadelphia attended the inaugural ULI Rose Fellowship in 2009-2010. That project is called the Divine Lorraine, a late 19th century commercial hotel, which turned into a religiously affiliated one before abandonment in the late 90s. It had been the site of development speculation for the better part of two decades before significant progress was made. Not only is it a historically significant building, but it is an anchor for future development along the corridor known as North Broad. In keeping with the tradition of revolving roles, the City acted as a connector. They organized the people who they felt could get the work done and created the opportunity for the community to be a part of the process. They helped facilitate the extraordinary developers who were excited, had the capacity, and were willing to take the reins. Otherwise, no one else would be willing to invest in a blighted area.

While many who are involved in the built environment have hailed the growth and pro-development climate, Alan pointed out that there is a lot of change afoot. And change equals opposition. The City of Philadelphia is in demand for the first time in decades and is fighting what has been the status quo. In some cases, this equates to vacancies and empty lots. In other cases, the zoning has simply become obsolete. But this is on par with the history of the code. Even places like Rittenhouse Square had four story height restrictions in the 1920s. As more demand for density arose, the city had to figure out how to balance development and zoning. Good ideas often move faster than the government, and many development plans are ahead of zoning. As leaders, the City is always open to good ideas. There is often a mix of good and bad, and they try to shield the public from the bad by encouraging and trumpeting the good. One of the tools that the City of Philadelphia deployed during the zoning overhaul to accomplish this is a process called Civic Design Review. Alan looked to Boston's Civic Design Commission (BCDC) Review as a model, but is careful to say that the City is not the architectural police. Rather it is the arbiter of the intersection with the public realm. After the initial break-in period of 6-9 months, they have found that, in general, the Review has elevated the level of design within the public realm. Since developers know they will face additional public scrutiny, they have sharpened their proposals.

The current zoning iteration is still in the implementation phase, but the goal of any master plan is to balance the scales by recording what currently exists with a vision of what could be. The present and future are in harmony when the goals of the government, private development, and the community align. When the balance is upset, plans get redone. But with the current leadership at the helm, the City is in extremely capable and passionate hands to strike the elusive balance that helps all parties. ■



Jeff Pastva, AIA

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CONNECTION

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

2015 EDITORIAL CALENDAR

FEBRUARY **RETROSPECTIVE**

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

Featuring architects, designers and emerging professionals who have made an impact on the profession early in their career in leadership roles. We will explore how their service has helped them to succeed and where their careers have taken them.

APRIL **EQUITY x DESIGN**

This issue focuses on the theme of **EQUITY IN ARCHITECTURE**.

Featuring architects, designers, and emerging professionals who have made an impact on the profession in leadership roles. We will explore the data from the Missing 32% Project, the Equity by Design Conference and anecdotal stories of leaders who are advancing equity in the profession.

JUNE **AHEAD OF THE SURGE**

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

Featuring architects, designers and emerging professionals that are changing the face of the profession. We will explore how architects and specifically emerging professionals are leading the effort in resilient design across the globe.

AUGUST **STATE OF PRACTICE**

This issue focuses on the theme of **EVOLVING BUSINESS MODELS**.

Featuring architects, designers and emerging professionals who are fundamentally changing how we conduct business, strategy and structure our firms. We will explore how the state of practice has evolved, what the key resources are and how it will change in the future.

OCTOBER **TACTICIAN**

This issue focuses on the theme of **URBAN AND PRO BONO DESIGN**.

Featuring architects, designers and emerging professionals who are affecting the built environment as a whole, while keeping an eye on socially conscious design. We will explore city design issues, including urbanity, demographics, affordability and the human condition.

DECEMBER **COLLATERAL CREATION**

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

Featuring architects, designers and emerging professionals acting as environmental stewards through initiatives in sustainability and the future of education. We will explore advancements in innovative programs aimed at creating a sustainable future and profession.

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.

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[yourlastname_portrait.doc]

WHAT IS THE YOUNG ARCHITECTS FORUM?

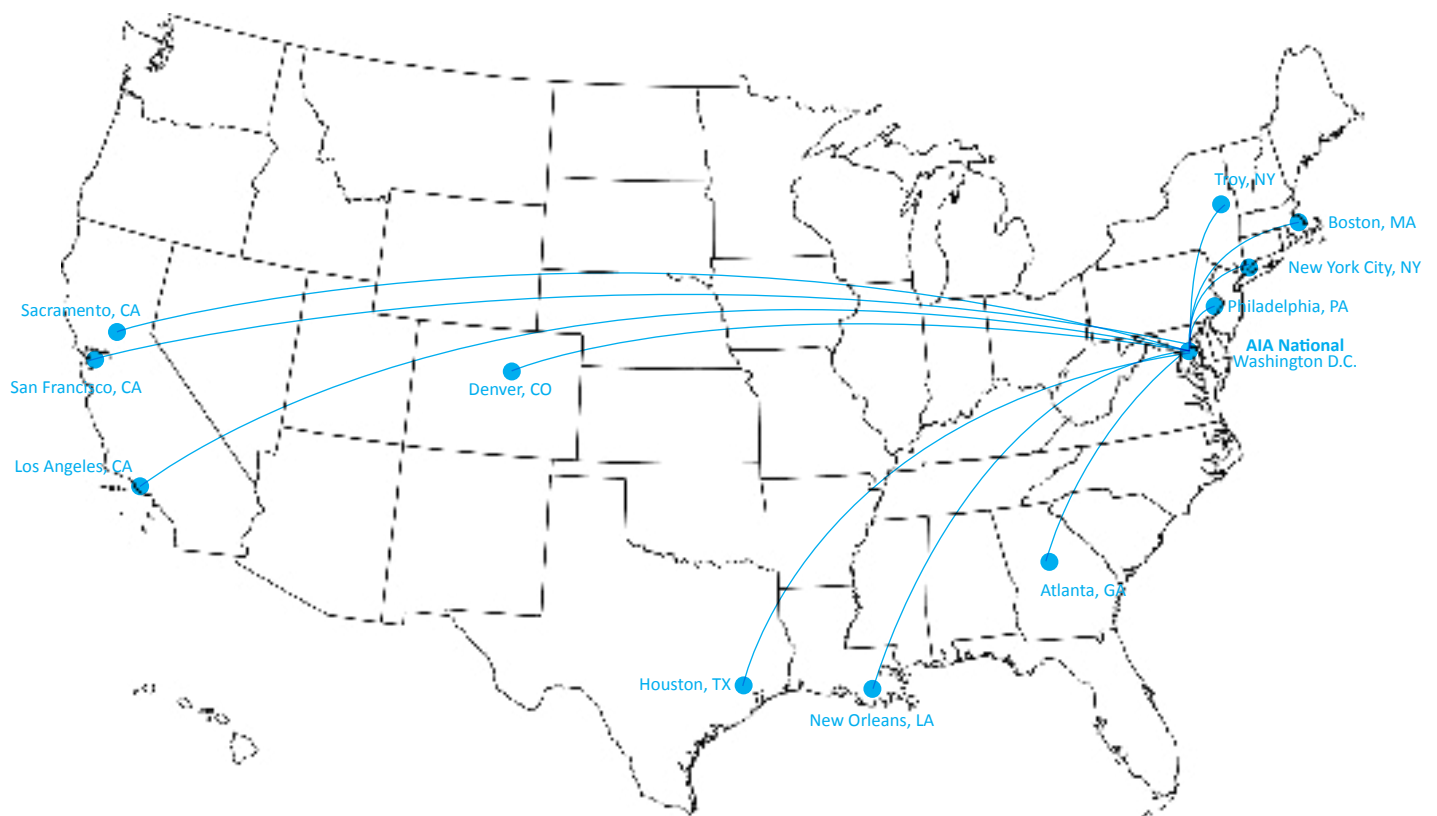
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession 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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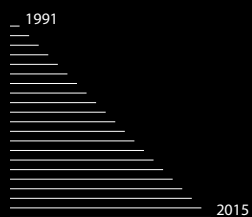
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CELEBRATING 24 YEARS OF ADVANCING THE CAREERS OF YOUNG ARCHITECTS