



CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

This issue focuses on the topic 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.

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COLLATERAL CREATION

CONNECTION

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

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Check out www.TheAIATrust.com for all AIA Trust practice resources and benefit plans.



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Image by Jonathan Gish, M.Arch Degree Candidate, Boston Architectural College

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CULTURAL COURSE CORRECTION

At the 2015 AIA Leadership Institute, College of Fellows Chancellor Al Rubeling bellowed a memorable opening line. “We are in the leadership business and design is our medium.” It was quotable and provocative because many feel that architecture is an industry of design professionals. This is particularly true within a studio culture that rewards form over function, but the next innovation in architecture will not be through design. Nor will it be through technology alone. The next big advancement will be best embodied through entrepreneurship. Yet, generally speaking, there is a lack of encouragement within institutions of architecture to push their students into this realm. In order to instill a culture of innovation, students must be exposed to thinking that challenges the status quo during their formative years in academia.

Many deans or department chairs will cite the lack of time or resources available within a structured curriculum to add anything else. But when academia’s top priority is less than 10 percent of practice’s billable hours, something is amiss. This has been exemplified by the meteoric rise in the number of leadership development programs run by local, state, and regional components. Leadership and business skills have consistently been cited as a top necessity to practice architecture and advance an emerging professional’s career. Can this be learned over the course of a career? Yes, but not all skills are learned in the professional environment. Exposure to complimentary skills gives graduates a baseline to build on and an arena to hone them before entering the professional market.

Does this mean that architecture schools aren’t adequately preparing students to practice? No. There are many capable future architects who graduate each year. The problem is that the profession will not advance significantly without investment, risk taking, and the encouragement to innovate. We live in a tech-first world that is focused on disrupting existing industries. However, architects aren’t materially participating in the zeitgeist. It’s one thing to disrupt the profession of architecture and affect 100,000 people, but we have the capacity to disrupt the built environment, an industry that would be affected by a seismic magnitude.

A number of the new wave of disruptors are creating products or services that are web or mobile-based and would be hard to replicate within the discipline of architecture. Companies like Apple or Tesla have design at their core values, and they are able

to execute high-quality consumer products that are lauded not only for their design, but many other attributes as well. What sets these companies apart is their ability to harness technical innovation in hardware, to finance their operations, to create a product line, to market themselves and to deliver a world-class user experience. All of these are skills that architects can possess, but are not stressed enough during academia or the beginning of one’s career.

Since it could be years or decades before any substantial change occurs within the accreditation requirements and subsequent curricula, there are immediate ways that students can hack their own education. For instance, a number of top architectural schools have free or out-of-department electives that are general requirements to graduate. Many students are reliant on their peers or academic advisors’ advice on how to fill these requirements. Without proper guidance, these electives become missed opportunities to develop skills not gained in studio or technical classes like Structures. Electives alone won’t be the only answer, but if a student has the opportunity to take 8-10 free electives over the course of a career and enroll in courses such as entrepreneurship, finance, public speaking, and/or marketing, I would argue that they would be better prepared for the design studio and will be better positioned to innovate the profession of the future.

The realities of client-based work and the space of innovation require a skill set that hasn’t been a focus of most architectural curricula. It is possible to acquire these skills in the post-graduate setting, but traditional professional development focuses mainly the technical skills of construction documents. This current trajectory lends itself to continue the status quo, and not necessarily to innovation. If we want to advance as a profession, we need to instill the same curiosity and rigor we have in studio to the other skills required to be successful. Once that balance is struck, we will be more than in the leadership business – we will be the leaders of the built environment.

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.



CHAIR'S CORNER

A SALUTE TO 2015

It's 2030 and communities across the globe are thriving --- they are rich in resources, culture, and diversity. For the last fifteen years, architects have played an integral role in leading and educating communities around the globe about how to be healthier citizens and communities. The AIA has developed educational programs and work experience opportunities for better on-the-job-training; tools and resources for firms to make decisions and provide better products to their clients; and an Archi-Aid program to provide shelter and design services to all.

As I reflect on this year, 2015, what we have achieved, how we accomplished our goals, the value and impact we have had on our profession, on the built environment, and on our communities; I know that this generation of young architects is helping to design a healthier today and tomorrow. Young architects are not just interested in design for design; young architects are interested in using design thinking skills to ensure that communities and the resources they offer are accessible to all. They want to ensure that they are resilient (responding to their environment), sustainable, healthy and viable (both in renewable / recyclable resources and in economics). I'm proud to work alongside so many talented and forward thinking young architects.

At the beginning of the year I asked you to come on a journey to discover "How the Young Architects Forum (YAF) can bring VALUE to Young Architects". I stated that in order for YAF to remain relevant, to be the voice and advocate for young architects, I (and the YAF) need to know what YOU need to be the leaders in a 21st century world. We also needed to understand why and how the workplace is changing and what kinds of skills 21st leaders need to acquire.

Through one-on-one conversations, TweetChats, continuing education programming and articles authored for CONNECTION, we heard from YOU! We learned how next generational design skills are being used to respond to both today's and tomorrow's issues through work, life and play.

- We are developing important cross-disciplinary partnerships within our profession and industry, with research and development experts, with current and future clients, and with global influencers to continue to understand how the world is changing and to discover how architects may shape and lead in designing a better today and tomorrow.
- We are sharing our stories, experiences and knowledge with others through mentorship programs to learn how to become effective leaders in our communities.
- We are honing our leadership, business, and technical knowledge skills by attending and developing innovative continuing education programs that incorporate next generational learning strategies and new thinking. We believe in lifelong learning.
- We are utilizing technology to enhance how we communicate and better explain our ideas with each other, our clients, and communities.
- We are advancing the discussion on the current state and future of the profession.

It has been an honor and a privilege to be the 2015 Chair of the Young Architects Forum. I have enjoyed speaking with many of you and look forward to continuing our conversations in 2016 and the future.

In 2016, under Josh Flowers' leadership, we will continue to build on this year's achievements and will focus on how we may better enhance the individual young architect's member experience and provide increased value through three avenues: gathering data, knowledge sharing, and building community.

Strap on YOUR JETPACKS and let's continue our journey together. Let's continue to envision the Workplace of 2030 together. Join the conversation at @AIAAYAF, @joshflowers23, and @branngin.

Josh, the entire YAF Leadership, and I are looking forward to hearing from each of you in 2016.

Virginia

Virginia E. Marquardt, AIA
[AIA National Young Architects Forum](#)
[2015 Chair, YAF Advisory Committee](#)

Virginia Marquardt, AIA

Virginia is an senior Associate at DLR Group's Santa Monica, CA office. She has 16 years of experience leading educational, justice, and municipality teams as a project manager and architect. She is the 2015 Chair of the Young Architects Forum National Advisory Committee of the AIA.



reported

AIA LOOK UP FILM CHALLENGE WINNERS INTRODUCED By Beth R. Mosenthal, AIA

A few months ago, CONNECTION reported on the *Look Up Film Challenge* which was created to “unite both storytellers and the architectural community to share the inspiring stories on the impact of our built world.”

With only 16 days to produce one film, each team brought unique perspectives to architecture and filmmaking through their insight. 13 finalists were selected.

The winners of the competition were awarded with round trip flights to Austin, TX, festival film badges for the 2016 SXSW Film Festival, and an invitation to the Chicago Biennial. They include the following groups:

Grand Prize Winner: *My City Listens*

Team: Soha Momeni and Andrew Jeri

Runner Up: *The RED Office*

Team: Jeff Durkin, Dragan Radoicic

Third Place (and People's Choice): *Mixed Plate Hawaii*

Team: Kaoru Lovett, Graham Hart, and Ronald Ribao

For more information and to watch the winning videos, [visit the website here](#).

experienced

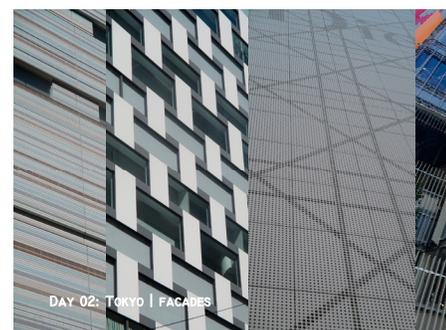
**POSTCARDS FROM JAPAN...
SNAPSHOTS FROM 23 DAYS OF
ARCHI-TOURISM** By Beth R. Mosenthal, AIA

DAY 1: Arriving in Tokyo at night is much like feeling as if you've entered a life-size video game. Shibuya station experiences millions of riders and foot traffic each day near its infamous intersection, leaving the areas around it in a state of surprisingly organized chaos.



DAY 01: NARITA → TOKYO

DAY 2: So many building facades, so little time. High-end retail areas of Tokyo, such as Ginza, host main-name brands like Dior. Using highly patterned architecture to wrap buildings in delicate screen-like patterns posed a clever approach to building as brand.



DAY 02: TOKYO | FACADES

DAY 3: Japan's high-speed trains are simply incredible. Traveling upwards of 320 km per hour, it is easy to traverse much of the country quickly and efficiently.



DAY 03: TOKYO → NIKKO

DAY 4: Hakone, a city about an hour outside of Tokyo, is off the beaten path but well worth a visit to the famed Hakone Open Air Museum; an outdoor sculpture museum featuring the work of Moore, Picasso, and many esteemed international and Japanese installation and sculpture artists.



DAY 04: HAKONE

One of the largest issues for Young Architects is attrition, but it's also a great opportunity.

featured

DAY 6: The use of glass and questioning of the ground plane is omnipresent in Japan's cultural institutions. At the Pola Museum in Hakone, much of the museum is gracefully buried into the landscape to meet height restrictions, while strategically designed to allow natural light into the primary atrium.



DAY 06: HAKONE

DAY 10: Kyoto is home to many UNESCO-world heritage site temples and gardens. It is also a city that epitomizes efficiency in both scale and use of space; maximizing small spaces with close tolerances and smaller scale vehicles such as in this 4-car garage.



DAY 10: KYOTO

DAY 13: Naoshima, an island in the Seto Inland Sea, is an architect's dream destination; boasting three Tadao Ando-designed museums and a collection of site-specific artwork such as Yayoi Kusama's beloved "Pumpkin," this island of culture is not to be missed.



DAY 13: NAOSHIMA

DAY 17: Kanazawa, a Northern City a few hours from Tokyo, exemplifies Japan's culture with a rich collection of museums, gardens, and preserved geisha and samurai residential districts, woven into the city fabric. SANAA's Contemporary Art Museum (right) is a cultural gem in the heart of the city.



DAY 17: KANAZAWA

All Japan images courtesy of Beth Mosenthal, 2015



Shelby Morris is an Associate Principal at Beck and is currently serving as AIA YAF South Atlantic Region Director. He has been with Beck 12 years and has led or been involved in over \$500 million of design and design/build work. He will serve as the Community Director for the YAF National Advisory Committee and on the CCA- Knowledge Community for the next two years.

What organizations are you involved in as an emerging professional?

For the AIA, I helped to develop the annual AIA Atlanta Youth Architecture Fair which is now in its 9th year and has introduced over 800 students to architecture. That has led directly to other opportunities at the local, regional, and national level; including the AIA SAR YAF Director, 2015 Tours Committee Co-chair for the National Convention, AIA Atlanta Board of Directors, and now Advisory committee for the YAF and CCA- Knowledge Community. Outside of AIA, I am involved with the Masonic Lodge, DBIA and CMAA.

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

One of the largest issues I see for Young Architects is attrition. But it's also a great opportunity. I see a shortage of experienced Young Architects due mostly to the recession. With more work and less people, everyone is stretched further. This is a great opportunity for leaders to step up and also for us as an architectural community to increase salary and fees. It's important for us to realize the potential for growth in our careers due to this.

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

Two pieces of advice I would give anyone looking to get involved beyond their firm is to follow a passion and do not underestimate how it can enhance a professional career. Education is a passion that I believe in, not only for architects, but all students. A little influence can go very far. The Youth Architecture Fair and High School Design Competition were two areas I was able to help our community with this. Involvement with AIA has directly led to the many important relationships that have influenced my career.



Architecture Youth Fair, Atlanta, courtesy of Morris, 2015

alternative practice



Marc Teer is the founder and CEO of Black Spectacles, a former award winning architect at Gensler, and Assistant Adjunct Professor at the Illinois Institute of Technology. Find out how this addict of all things design switched roles from architect of buildings to architect of online learning aimed at advancing the creative potential of architecture & design.

Teer, 2015

by Beth R. Mosenthal

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

MT: I am a graduate of the University of Illinois at Urbana-Champaign, where I received my undergraduate degree in architecture. After that, I received my masters in architecture from Clemson University. As a licensed architect, I spent most of my career working for Gensler, a global design firm in Chicago. In addition to my career foundation, I also taught for several years at the Illinois Institute of Technology. I think practicing architecture gives entrepreneurs confidence because we have experience building something from nothing. Moreover, architects generally aspire to build something extraordinary from nothing, which is a challenge in itself. Hard work and persistence are ingrained in an architect; these qualities are very important in building a business from the ground up.

BM: As a licensed architect, what tools and processes from professional practice do you still use on a daily basis in your management and curation of Black Spectacles?

MT: I think the process of iterating solutions to a problem is the most useful and commonly employed technique that I learned from architecture. Architects are trained to find the right solution and are not satisfied until they do; we continually test ideas until the desired outcome is achieved. This technique translates well to solving all sorts of problems, including those of running a business.

BM: Black Spectacles must require a lot of content management and sourcing, given all the tutorials and lessons included on the website. When Black Spectacles was first starting-up, how did you build a network of qualified contributors?

MT: When I started thinking about building a business, I was working at Gensler, which is a very large design firm. The sheer size of the firm helped me expand my network very quickly. It was easy to begin conversations with friends who then recommended Black Spectacles to their friends. The friendships I established at Gensler provided me with a wonderful foundation from which to start my business.

BM: What has been your experience as someone that has engaged in what one might call “start-up” culture, and to continue to grow meaningful services for architects?

MT: Building Black Spectacles has been one of the most thrilling and difficult experiences of my life. Notable entrepreneur and investor, Chris Dixon, talks about how distorted the start-up life and culture can often appear. Dixon describes how it is easy to get the idea that most successful startups are overnight success stories. In reality, however, launching a business is usually a lonely and slow process with one or two people toiling away in near anonymity for years before gaining any ground. I’ve seen it with us and with many of the companies that are in the startup community we’re a part of at 1871 in Chicago. It is usually a much slower process than you’d expect. In many ways, the formative years of a business are about figuring out how to survive long enough until you get your first big break. Getting to that point and experiencing all of the small victories along the way is the thrilling part.

BM: How did this career change impact your lifestyle? Or was this not really a factor in your transition?

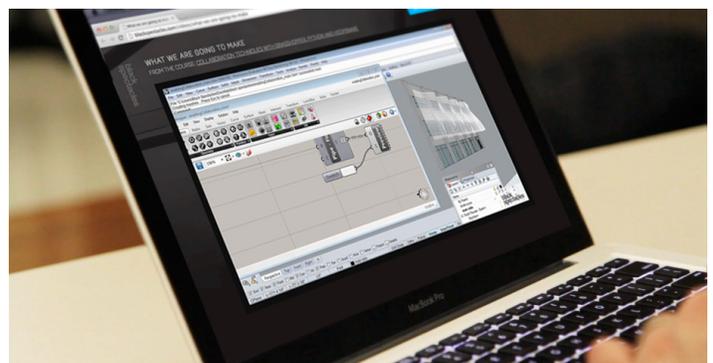
MT: Running your own business means you have flexibility in your schedule, which is a great asset. There is a trade-off, however, in that you never stop thinking about your business. When working for someone else, it’s possible to put business aside after the workday ends. Then again, few architects actually set their work aside, so perhaps the scenarios aren’t really that different.

BM: The site provides training for the ARE. How is it adapting to the latest version? How will your site continue to respond to various changes in testing?

MT: We are building an entirely new curriculum for ARE 5.0. We’ll be meeting with NCARB early next year to gain a complete understanding of the new exam so we can build our new curriculum around it. Also, since the current exam will overlap for a year and a half after ARE 5.0 launches, we are working to develop new tools and content for the existing ARE 4.0 curriculum.

BM: How do you determine which software is relevant to teach on the website? Is there certain software that is most “in-demand” to learn at the moment?

MT: We do two things. First, we have a curriculum committee of advisors from a variety of different architectural firms across the world who contribute their opinions and suggestions about the software that should be covered in our curriculum. Second, we inquire with all of our software-learning members about what software they would like to learn. The combination of these two efforts results in our software curriculum.



Black Spectacles with laptop tutorial, Teer, 2015

My advice is to start right now and stop waiting. Paul Arden's book *Whatever You Think, Think the Opposite* contains the useful quote, "do it, then fix it as you go." As architects, we're trained to create a final and perfect thing. When building a business, sometimes the hardest thing to get over is the fear of putting yourself out there, and as a result, we hide behind the idea that "it's not ready yet." In reality, we're just afraid of failing, of tarnishing our reputations.

At the moment, Revit® and Grasshopper are the most popular to learn because Revit proficiency has become an essential skill to get a new job and Grasshopper because parametric design is still such a new and captivating technology for architects.

BM: What advice would you give architects looking to make a career change, but stay rooted in the field of architecture from a different vantage point?

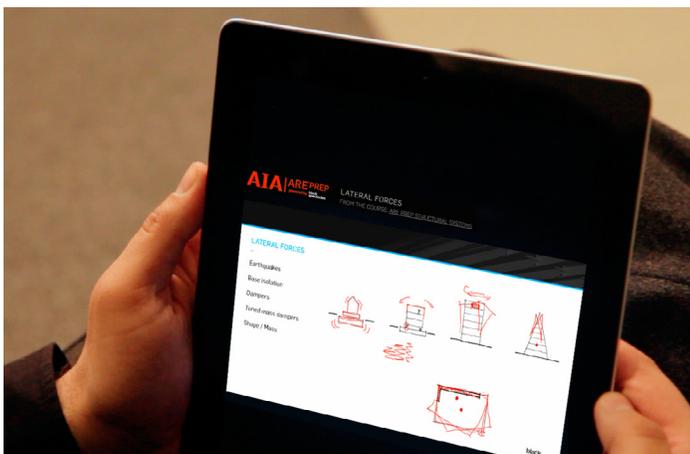
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We're all trained to iterate on our ideas, so what is there to be afraid of? Just build the best thing possible, launch it, and then iterate on it. In business, you really do need to be selling a product or service to know if the idea is viable and sound anyway. That's the real test—if people will actually vote for an idea with their credit cards or not.

Also, from a practical perspective, you need to have some way to pay the bills while building the business. Whether that means a full-time day job, side work, or some investment from friends and family, it usually takes much more than one year to get your business off the ground. The number one reason most small businesses fail is because they run out of cash. Figuring out a way to extend the runway long enough to allow enough time for the business to pay for itself and for the founder(s) is critical.

I've found that there are a series of base camps that you need to reach while building a business. First, the business needs to be able to pay for itself. Second it needs to be able to pay for the founder(s) and itself, and lastly, it needs to be able to pay for itself, the founder(s), and for the employees who will help grow the business. So, you need to be able to last long enough to get to that second base camp, and then the equation is quite different. When you can focus completely on the business and begin adding employees, the business can really take off.

Thanks Marc! For more information, check out [Black Spectacles](#)



Black Spectacles with iPad, Teer, 2015

YAF Resource Guide

AIA's Young Architects Forum

YAF's official website

YAF KnowledgeNet

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

AIA Trust

A free risk management resource for AIA members.



Know Someone Who's Not Getting YAF Connection?

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

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

Call for 'QUICK CONNECT' News, Reviews, Events

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

Call for 'CONNECTION' Articles, Projects, Photography

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

ARCH. BUSINESS PLAN COMP.

MOTIVATING ARCHITECTS TO PLAN

Spend a week in Silicon Valley and you'll have the opportunity to participate in more business plan competitions, pitch sessions, networking events, mentorship programs and incubators than all of the Teslas combined. Spend a week searching for such programs for architecture firms, and you'll likely discover only one.

The annual [Architecture Business Plan Competition](#) is apparently the only one of its kind in the United States. Started in 2014, the free-to-enter competition awards a winning firm \$10,000 at a special reception just prior to the start of the national AIA Convention. "We've created the only business plan competition for architects that we know of," says Todd L. Reding, President and CEO of Charrette Venture Group, which organizes the competition. The competition is for firms that are less than ten years old, or intend to launch within the next year.

Interested persons complete a brief registration form on the competition's website. Then, they have until February 17th to submit an executive summary and a two-minute video where they talk about the vision for their firm. During this period, registrants have the exclusive opportunity to participate in three webinars designed to help firms draft, and execute, better business plans. Four independent jurors select five finalists from the executive summary submissions. These finalists receive funding to travel to Philadelphia the week of the AIA National Convention. Here, they present their full business plan to the jurors in person. An awards reception is held the following evening where the finalists are introduced, and the winners announced. "It is a fun and rewarding process," says Mark LePage, owner of EntreArchitect and competition juror. "We get to meet some fascinating people doing amazing things," he says.

"The whole process really motivated us to do something we already knew we needed to be doing," says Jeremy Welu, Principal at DELV Design and grand prize winner at the 2015 competition. "The competition gave us a timeline to achieve certain milestones and brought us together to really design the vision for our firm," says Welu.

"The purpose of the competition is three-fold," says Reding. "We hope to elevate the conversation about running better architectural businesses and the best practices involved in doing so. We want to expand the awareness of the Charrette Venture Group brand and our mission. We want to connect with entrepreneurial architects who exhibit an interest in growing solid businesses," said Reding.

BQE Software, makers of ArchiOffice, has signed-on as a "premier sponsor." "The competition celebrates best practices that we feel are consistent with our brand and mission at BQE," says Steven Burns, FAIA Chief Creative Officer at BQE Software. "We hope all firms will consider using our products to help them grow and succeed." ■

The Charrette Venture Group is an investment firm that focuses on the design space. The firm was founded in 2014 by successful software entrepreneur and architect, Matt Ostanik. Ostanik and his team invest capital, services and technology in growing firms to help them achieve their goals.



Jeff Pastva, AIA

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

THE ALL NEW AIA TRUST

Check out the [all-new AIA Trust website](#), reorganized by "life stages" to make it easier for AIA members to find the free practice resources and benefit programs useful to them.

A major focus and important charge of the AIA Trust is to serve as a risk management resource for AIA members. The AIA Trust has a concerted focus on this aspect of its charge and is continually developing and gathering educational materials about new and evolving risks and how members can navigate them to successfully manage their firms.

The life stages are accessible from any web page and are:

- [Interns and New Architects - Starting Out](#)
- [Architects Starting a Firm - New in Practice](#)
- [Established Architects - Running a Practice](#)
- [Architects Preparing for - Winding Down](#)

For each life stage, there is a comprehensive and growing list of relevant member practice resources and benefit programs. The 'Starting a Firm' page for those new in practice has the widest selection aimed at helping an architect with a new practice understand various business aspects of practice and how to make the best decisions.

A new webpage of "[Practice Resources](#)" lists the many available – from reports and guides to webinars and self-assessment tests. New web pages of resources on various topics have also been added, such as:

- [Small Firm Programs and Resources](#)
- [Sustainability Reports](#)
- [Practice Forms](#)

- [Ownership Transition](#)
- [Retirement & Financial Planning Tools](#)

In addition, a page of [‘Publications by Topic’](#) will help those perusing the website to find topics and materials of interest – or you can simply search the site.

In addition to the recently held webinar, *Managing Professional Exposures as a Small Project Practitioner* which can still be taken for one HSW credit, the AIA Trust recently published several new white papers:

[If You Build It, They Will Sue: a White Paper on Condominium Projects](#)

This paper is aimed at helping members understand their potential liability regarding potential future claims and lawsuits brought by condominium homeowners and homeowners’ associations while understanding important steps for how to prospectively address concerns and mitigate risks.



[Bulletproof Contract Administration: Managing Risk during Construction](#)

This paper discusses how to survive the risks inherent in the construction phase with a focused process emphasizing effective documentation with checklist-driven suggestions to help members develop an approach to more ‘bulletproof’ construction contract administration.



[Guilty Until Proven Innocent: Claims Defense Documentation](#)

Members can review the ground rules and suggestions in this paper to establish solid document protocols to best defend against claims if they occur and prove one’s innocence.



[Strangers No More? Trends in the Architect’s No Privity Defense](#)

This paper discusses the status of the law on the privity defense for architects and the approaches they can take to uphold or limit such defense while sharing practical considerations to reduce risk and avoid expanding potential for liability.



Additional benefits and resources are progressively added to the AIA Trust website under the various life stage and practice resource categories. New topical pages may be added as the AIA Trust continues to develop and expand their library of practice and risk management resources for AIA members. For more information about AIA Trust member benefit programs and practice resources, visit TheAIATrust.com or call 202-626-7376. ■



The AIA Trust
 is a free risk management resource for AIA Members offering indispensable practice resources & valuable benefit plans for AIA members and components. Check out all the resources and benefits designed to help members starting and running their own firms – at theAIATrust.com.

AIA LEADERSHIP INSTITUTE

BEING YOUR OWN LEADER

The 2015 AIA Leadership Institute pilot year took place on October 23rd bringing together nearly 300 aspiring leaders. Hosted in Boston, Cleveland, San Antonio, Phoenix and Washington, DC -- this complex multi-venue conference merged local discussion with a slate of national speakers. Using Adobe Connect, the program goal was to create an open dialogue between regions through a transmitted broadcast. The platform was enhanced by the virtual discussion using Twitter via @AIALeaders and #aiali15, allowing participants to engage in a shared online experience. The program was hosted by the AIA Center for Civic Leadership, in partnership with the Young Architects Forum, the Small Firm Round Table, the National Associates Committee, and sponsored by the AIA College of Fellows.

NATIONAL BROADCAST

Launching the local programming, Honorary Chair, Helene Combs Dreiling, FAIA's video broadcast wove together the themes of design, civic and everyday leadership. The afternoon broadcast officially kicked off with the Chancellor of the AIA College of Fellows, Albert Rubeling, FAIA and 2015 Chair of the AIA Leadership Institute, Je'Nen M. Chastain, Assoc. AIA. Rubeling urged us to believe that we are "in the leadership business and design is our medium", setting the tone for the day and the importance of leadership in all aspects of our practice.

Expanding on design leadership, keynote speaker Phil Freelon, FAIA, demonstrated how distilling the complex into the simple is where design can truly make a difference. Freelon showed his Center for Civil and Human Rights project in Atlanta as an example. It's a project with a simple, yet powerful gesture of interlocking arms, that captured the solidarity it represented as the part of the museum. He described the Smithsonian National Museum of African-American History and Culture as the "...definition of collaboration...", with a partnership between The Freelon Group, David Adajaye, Bond and SmithGroupJJR integrating their efforts to accomplish a large, complex and high-profile project on the National Mall.

The AIA Center for Civic Leadership Chair, Michael Ayles, AIA, followed with lessons from "Living Your Life as a Leader", the workbook developed specifically for the 2015 AIA Leadership Institute. Ayles expounded on the fundamentals a leader can exhibit everyday, such as earning trust and respect. To develop those leadership skills, training is required over the duration of a career. He urged exercising small risks by taking initiative outside your comfort zone as a step forward in leadership development.



Above: Reception for AIA Leadership Institute at SmithGroupJJR DC office. Image Courtesy of Carrie Parker.

Michael Ayles concluded his segment by interviewing 2013 AIA National President Mickey Jacob, FAIA and his foray into civic leadership. During the session, regional moderators participated in a Q&A session with Jacobs in real time. In a twist worthy of political showmanship, Mickey announced his candidacy for Mayor of Tampa and encouraged architects to become more engaged with the political process as Citizen Architects.

Jess Zimbabwe, AIA, ACIP, LEED AP followed suit with an engaging and lively discussion about applying leadership towards the communities we work for. Zimbabwe specializes in community leadership and her presentation of the Five Skills of Architects in Civil Service was a blueprint for community engagement:

1. Ability to decentralize expertise, to give agency to others
2. Ability to understand complex systems and then dismantle them. Example: Walk Our City initiative in Raleigh, NC
3. Expect the unexpected, using a proven process. Example: the Greenbelt Alliance Endorsement Program Criteria
4. Define your own problem. Example: Mad Housers in Atlanta, GA, building tiny homes for the homeless.
5. Sell your solution as something else. Example: Jane Martin, PlantSF, disguised stormwater features as sidewalk gardens and city beautification.

► **The vision of the Leadership Institute is to provide leadership education to empower AIA members towards becoming effective leaders within their firms and within the communities they serve.**

To close out the day, 1998 AIA National President Ronald Altoon, FAIA spoke about the original AIA Leadership Institute program founded a decade ago. The 2015 AIA Leadership Institute Chair Je'Nen Chastain encouraged participants to find their passion within architecture, leading to a lifelong exploration of leadership behind that focus. Attendees joined in a closing debrief, sharing their motivation to step up to leadership positions within the opportunities of their own career.

BOSTON, MA

Hosted at the Boston Society of Architects, and sponsored by the New England Young Architects, the program attracted participants from states as far north as Vermont. BSA Past President Emily Grandstaff-Rice, AIA facilitated the discussion throughout the day, asking each panelist, "What's next?" as a means to inspire continued leadership of all participants.

Both workshops, "Life as a Young Leader in Architecture" and "Gender and Race in the Workplace", expanded a thoughtful discussion with participants that explored the modern day practice of architecture and cultural implications of how architects practice. David Saladik of MASS Design Group, Blake Jackson, AIA of Tsoi/Kobus & Associates, and Natasha Espada, AIA of STUDIO ENÉE architects, revealed their experiences of being young leaders in their firms, starting their own practices, and helping to guide the direction of the practice. Mia Scharphie, founder of Build Yourself+, Racquel Davey of ICON Architecture, and Jonathan Garland of Arrowstreet, shared their stories in working to be leaders at the forefront of equity in practice, and lessons learned from other industries on how diversifying practice can lead to a profitable and successful business.

Liliane Wong of Rhode Island School of Design and James Kostaras, AIA of the Institute for International Urban Development closed out the morning reflecting on "Unconventional Paths to Design Leadership".

CLEVELAND, OH

Cleveland hosted a series of local workshops centered on career development and leadership skills. Workshops included a facilitated program and self-reflection workshop on leadership skills led by Dr. Kristen Tull and James Lundquist of PRADCO. Local firm owners Michael Schuster, FAIA of MSA Architects and Jack Bialosky, Jr., AIA of Bialosky and Partners Architects, Inc. led a discussion exploring the process of building leaders in a firm



Above: Leaders at the Boston Society of Architects tune in for the National Broadcast using Adobe Connect. Image Courtesy Boston Society of Architects.

Below: CCL Chair Mike Ayles, AIA interviews 2013 AIA President Mickey Jacob, FAIA. Image Courtesy of Carrie Parker.



for long-term succession / transition. Eric Pempus, JD, AIA and daughter Hannah Pempus, Assoc. AIA closed out the morning with a workshop on “Creating Your Leadership Plan”.

The highlight of the day was a panel discussion facilitated by Jud Kline, FAIA, interviewing a diverse lineup of seasoned professionals from Ohio. These individuals included: Dr. Fred Colopy, Vice Dean of the Weatherhead School of Business at Case Western Reserve University; Hon. Chris Widener, FAIA, President Pro Tempore of the Ohio Senate and Principal of WDC Group; Douglas Steidl, FAIA, Dean of the Kent State University College of Architecture and Environmental Design; and Robert P. Madison, Founder of Robert P. Madison International a designer firm. Despite their very different backgrounds, each professional demonstrated the skills necessary to pursue a meaningful career centered on passion and the pursuit of purpose through leadership.

SAN ANTONIO, TX

The San Antonio team held their program in the beautiful San Antonio City Council Chambers, hosted by Citizen Architect, Councilman Robert C. Treviño, AIA. Texas Society of Architect (TxA) leaders traveled from across the state to engage this unique pilot program. Peter A. DeLisle, Hon. AIA served as a moderator for the day, weaving themes of both the national and local speakers for participants and providing exercises and takeaways based on the day’s programming.

San Antonio’s morning also included a presentation from accomplished young architect leaders representing local, state and national experiences. Speakers included: 2016 Texas Society of Architects President Paul A. Bielamowicz, AIA of Page in Austin; Derwin Broughton, AIA of KAI Texas based in Dallas; and Jennifer Workman, AIA of GFF based in Dallas and as a newly elected member of the AIA National Board of Directors. These young leaders shared their stories and engaged those in attendance with relatable experiences of both working in and serving one’s community in Texas.

Most memorable were two presentations by distinguished keynotes Rodney Hill, FAIA and Everett L. Fly, FASLA. Rodney is a futurist, architect, beloved professor from Texas A&M University, and has received many accolades for his outstanding service as an educator. He shared a presentation entitled, “Global, Cultural, and Ethics in Leadership”, leaving the audience inspired and ready to lead positive change at a global scale. The closing keynote Everett Fly, FASLA had the crowd standing with ovation following his talk

on, “Following Your Passion”. Everett, a licensed Architect and a Fellow of the American Society of Landscape Architects, was recently awarded the 2014 National Humanities Medal by President Barack Obama, the highest recognition the United States bestows on its artists and scholars. The San Antonio team concluded their day with a reception that included the leaders of the National Architectural Accrediting Board (NAAB) as well as Robert Ivy, FAIA current Chief Executive Officer of AIA National.

PHOENIX, AZ

Phoenix started the day with an opening from Marlene Imirzian, FAIA. As the principal of one of the top 50 Architecture firms from the 2014 Architect Magazine list, she highlighted the different opportunities throughout her career that have helped her to become the leader and architect she is today. Attendees were captivated on how the AIA can serve as a resource to leaders and how engagement pushes us all to be better professionals.

The local program in Phoenix consisted of a series of panel discussions focusing on “Leading the Profession Through Research” and “AIA Leadership in Arizona”. The format provided a great discussion on the role of architects as researchers and how research helps lead the profession into new realms, changing the status quo. These conversations featured local architects, university administrators and non-traditional architects talking about their roles within the community and how they have made an impact throughout their career.

The most exciting part of the program was the ability to engage with peers from across the country and region. Lively discussion was one of the biggest benefits. Attendees in Phoenix gained a greater understanding of what it means to be a leader in their community and how to achieve the leadership goals they have personally set. The program concluded with a reception where the conversation continued and great ideas were developed.

WASHINGTON, DC

The AIA Center for Civic Leadership, in partnership with AIA DC, built a program that attracted participants from Boston to Florida. The morning kicked off with the energetic Dr. Joseph Hines PH.D, a professional leadership coach. He challenged the crowd to live up to the Five Practices of Exemplary Leadership, from the book “The Leadership Challenge”. 2015 Chair of the AIA Small Firm Round Table, Brian Frickie, AIA presented his team’s work in surveying AIA components to



Above: Phoenix
Below: San Antonio
Image Courtesy



Leaders create a shared dialogue with participants on "AIA Leadership in Arizona". Image Courtesy AIA Arizona. Phoenix keynote speaker Everett Fly, FAIA speaks with participants at the San Antonio City Council Chambers. AIA San Antonio.



identify top leadership programs across the country. SFRT and CCL are working on a means to share these programs so AIA members better understand the vast resources and network of leaders that are available to talk about this subject matter.

AIA DC's Christopher Kelley Leadership Development Program alumni highlighted areas of leadership focus ranging from firm transitioning, entrepreneurship and community engagement. From quiet servant leaders to charismatic headliners, they described how they have personally evolved as leaders in firms large and small. Business leadership consultant Raymond Kogan, AIA shared his work on strategic planning for AEC firms. The Christopher Kelley alumni and Mr. Kogan oversaw breakout workshops with small teams, discussing key leadership challenges facing firms today. The group finished with an open discussion to report out key takeaways during the breakout.

WHAT'S NEXT?

Three hundred aspiring leaders met in Boston, Cleveland, San Antonio, Phoenix, Washington, and virtually around the country. The hard work of over 75 volunteers across the nation culminated in a packed schedule with national relevance and local impact. Key messages from the program included:

1. In our firms, we can lead by design, encourage aspiring architects and build leadership talent within our firms;
2. In society, we can be Citizen Architects by advocating for better design in our cities, and engaging the political process in a real and meaningful way.

The AIA Leadership Institute will mark its second year in 2016 and relaunch the Citizen Architect campaign. We are looking for our next locations and sharing the work of the AIALI alumni as we promote civic engagement. As we continue to learn and explore leadership, we affirm its tremendous value for our firms, our communities and our day to day lives. ■



Stephen Parker - Assoc. AIA, LEED AP B+C works with SmithGroupJJR in Washington, DC in their Learning Studio. He often volunteers, lectures and attends juries at Washington, DC architecture schools. A self-described leadership junkie and design advocate, Stephen has held local, state and national leadership roles within the AIAS, NAAAB, USGBC and the AIA, among others. His current volunteer work includes community design projects and advocacy for the National Design Services Act.



Je'Nen Chastain, Assoc. AIA, LEED GA is a Designer with Heller Manus Architects in San Francisco and the 2016 Chair of the AIA Center for Civic Leadership (AIA CCL). She is a former national board member of the AIA and the AIAS. As the 2015 Chair for the AIA Leadership Institute, Je'Nen led the planning for the re-imagined pilot year, and was editor for the second edition "Living Your Life as a Leader" workbook.

GREEN APPLE DAY OF SERVICE

INSIDE THE CLASSROOM, OUTSIDE THE BOX

There is no better driver than the thought of a brighter, better future. Younger generations represent the hope of making things better, and with it a responsibility as a society to provide the opportunities to go farther than previous ones. A lot of research has been made and we certainly have improved the way we raise and educate our children now compared to a few years ago. A very important part of research and improvement is focused on how the environment affects and contributes to children's growth.

ALL SCHOOLS ARE OURS

A school represents a lot to our society. It is the space where our future citizens will sit, stand, play, wonder, interact, grow, breathe, and learn. A sensibility and connection to our younger ones is required in the knowledge and design of schools. In recent years, school buildings have developed in almost every corner to encompass these needs.

But what about the schools that were designed with the older parameters, before we knew about daylighting benefits, about teamwork based learning, about energy savings and comfort? There is a lot to be done about those schools to make them equitable in performance with their newer versions. However, we can perform small scale improvements to make them better environments.

The Center for Green Schools has developed the concept of Green Apple Day of Service for individuals, companies and organizations in order to transform schools into "better learning places". It is celebrated every year on the third Saturday of September across the country and the globe.

On this day, schools participate in projects that range from recycling campaigns to energy audits. The goal is to provide better built conditions to existing school facilities and to involve students, so they are aware of the enhanced learning experience that is provided by an improved environment.

OUTSIDE OUR OWN BOX

I can't talk about education without getting personal. There is something very distinct about the drive of educators. Growing up, I saw it in my mother, a 6th grade teacher: all the passion; all the frustration; the definition of accomplishment that meant influencing the life of a child. I recognized the same drive in my teachers during my education and I recognize it now during the design process of a school.



It's that same passion that Mrs. Sandy Worcester projects when you talk to her.

Mrs. Worcester is a teacher at V.E. Johnson Montessori school in Mesa, Arizona for 2nd, 3rd and 4th grades, and a regular participant on Green Apple Day. For 2015 she had an idea in mind: build a green wall inside her classroom.

Prior to meeting with Mrs. Worcester, DLR Group was investigating the correlation between indoor air quality and occupant comfort and we knew about the benefit that indoor plants can provide. The opportunity to implement a strategy that measured indoor air quality in a classroom setting was perfect for our project and opened the door for us to experiment with a subject that sparked our interest, outside our daily routine at work.

We decided to build a green wall with plants that will clean the air inside the classroom and build a device to measure the VOC levels in the air to obtain data of the wall performance. The potential benefits it would bring to the classroom and the research based

There is a lot to be done about those schools to make them equitable in performance with their newer versions.



*Top Left: Mrs. Worcester and her students in their classroom after finishing the hydroponic system.
Above Left: The Eliooo system has 4 different levels of plants connected with a plastic tube for the circulating water.
Above Right: Students put the pots into the storage boxes which will contain a small volume of water, water pump and air pump to maintain the water flowing through the system.
Images courtesy of Kevin Leach.*

knowledge that backed up this project were great drivers to put it together in less than three months.

One of the key elements of the Montessori philosophy is discovery. Students learn by doing, through trial and error. From day one, the approach was to treat this as an experiment. Instead of installing a finished product in her classroom, Mrs. Worcester was more interested in a collaborative project; a learning experience where the kids could participate, play and, most importantly, learn along the way. In the end, this approach was the most beneficial to us, the grown up designers. Before this little project we were by no means experts on the subject. It took a lot of research, collaboration and out of the box ideas. We had to embrace the concept of experimentation in a way we do not typically do in a construction project, which was an incredible learning experience.

During this process, we learned alongside the students from Kamal Meattle, a business owner and activist, about three types of plants that clean the indoor air the most and their properties. According to him, an office would need a total of 7 plants per person to gain the required fresh air. Thanks to this, we used the Golden Pothos (aka Money Plant) to clean the classroom air.

With some research we were able to build little devices from scratch to measure air quality in a way that the students could later modify. Following recipes from Sparkfun and getting our components from Arduino, it wasn't only fun to build, but we left a lot of doors open for future projects.

With the help of some experts, we decided to focus on a hydroponic system that would have to adjust to our own specific needs. Since Mrs. Worcester teaches in a portable classroom, which would be unsupervised during the long breaks for summer and winter, we quickly eliminated the idea of building a wall and instead built a system. On wheels.

Besides being able to move it during long breaks, it is also great for experimentation. Students can move it around the classroom for more daylight or less heat. They can bring it out for maintenance or show and tell. They can even try different types of plants and see the results.

We used the concept for Elioo #30 MOB and modified it to use what we have available. Elioo is a great concept if you want to build your own hydroponic system because it is simple, good looking, and it felt like it belonged in the classroom instantly.

CLEAN AIR - CLEAN MIND

When you are learning a brand new subject and building something, it takes a lot of effort and it takes a lot of people. The results are just a reflection of every single person that contributed along the way and that is why this project was so unique and refreshing.

It is easy to get inspired by young kids learning and experiences like this one should be a constant in our industry. It puts us in touch with the human experience and we see our buildings the way the inhabitants see them. That point of view is valuable for any successful design. We need to step out from our little boxes and into their learning world and hopefully make it better along the way. ■

Below: Students, teachers, parents and volunteers spent part of the day outside getting plants ready for the hydroponic system. Image courtesy of Kevin Leach.



Fatima Garcia, LEED AP^{BD+C}

is from a town in the Mexican Sonoran desert and moved to Phoenix after her architectural degree. She's been surrounded by teachers her whole life and by educational projects throughout her career. She enjoys the interactions and people involved when designing a school. She's the happiest riding her bike and tries to follow her father's advice to any problem: run it out.

ADVOCACY

REFLECTIONS ON THE YEAR OF THE ADVOCATE

The American Institute of Architects declared 2015 as the Year of the Advocate. With this year coming to an end, let's stop for a moment of reflection. How did we do? And by we, I mean all of us. How did you do?

Maybe you don't consider yourself an advocate. Many are intimidated by the word. Advocacy seems hard. It's reserved for the lobbyists and gray beards, right? Let's rethink this. First, what does advocacy really mean?

ad·vo·cate
noun

1. a person who publicly supports or recommends a particular cause or policy.

Now I see where the intimidation factor comes in; maybe it's the word "public." Does it remind you of that terrifying speech class you had to take in college? We're architects here; we're naturally introverted. Many of us just don't do public speaking. Does this stop us from advocating to the public? Next, let's define the word public as well.

pub·lic
noun

1. ordinary people in general; the community.

Well, that's not so intimidating. Ordinary people, like clients, neighbors, and friends. You see, advocacy is for everyone. It takes a network of ordinary people interfacing with ordinary people. We rely on that network to promote what's right for our profession and the communities we serve.

Some advocates are more vocal, getting the word out on a macro level. Others are equally effective by engaging in meaningful dialogue on a more micro scale. Whatever your comfort level, below are some suggestions for how to step up your game in the years to follow the Year of the Advocate:

- Be a good representative of the profession in everything you do.
 - Speak to your clients about sustainability, resilience, and other issues as you progress through a project.
 - Participate in local community meetings and outreach efforts.
 - Share or publish important advocacy discussions on social media.
 - Follow the AIA State Government Network to learn about state-level issues.
 - Join the AIA Advocacy Network to stay informed of national issues.
 - Contribute to ArchiPAC to support federal candidates who advocate on your behalf.
- And finally, share with us! We want to hear what you are doing as an advocate. Use #YAFadvocacy on social media. Or let us know what is important to you as a young architect so we can be the voice of our profession. Email requests to yaf@aia.org.

The opportunities are endless, and it's not as hard as some may think. So if you missed the chance in 2015, remember it's never too late to join the discussion. ■



Stephanie Silkwood, AIA LEED AP^{BD+C}
is an architect at RMW architecture & interiors in San Jose, CA. She serves as an advocate for emerging professionals through her active involvement with the AIA, NCARB, and the California Architects Board.

INBETWIXT

ACADEMIA AND PRACTICE: THESIS

Typically, there is a great divide between the architecture of Practice and the architecture of Academia. In school, we emphasize the possibilities of a project when a student works individually without the constraints of building it. However, this does not reflect the typical design experience in Practice. Project schedule demands, service to the client and building regulations can limit creativity in executing a design idea in a fully constructed building. Few academic practitioners are able to bridge this divide, and those who do, are an anomaly. In my 20 years of teaching in architecture schools and engaging in Practice, I have found many opportunities for students to engage with the realities of Practice. But none is as strong as Thesis, the moment between Academia and Practice. It is the rare opportunity to simultaneously adopt strategies from Practice to create rich dialogue and architectural proposals with the potential to advance knowledge in the field. The future of thesis depends on a positive reciprocal relationship between Academia and Practice, one where research, an interested public community, collaboration and full scale testing are integrated into the work.

The role of Thesis is a challenging one because it is a moment of transition. There is pressure to encapsulate everything that a particular curriculum or pedagogy embodies and to demonstrate the potential of the individual within the profession. The nature of thesis is constantly evolving and is not consistent throughout academia. Architecture firms are often critical of the academic work which is meant to support a young architect's portfolio and set a foundation in their path towards licensure. Professional architects routinely review portfolios where architectural ideas are not buildable and have no basis in reality. This leaves thesis as a malleable opportunity for impact. At its best, thesis can be a showcase for realizing architectural concepts by balancing influences from the profession and the realities of the built environment. Two examples that exemplify an impactful relationship between academia and practice can be found in the following projects: The *Project on the City* at Harvard University and *Rural Studio* at Auburn University. Both have created a paradigm shift in the production of architecture.

Rem Koolhaas' *Project on the City* at Harvard University, is known as "a commitment to research as a prelude to design, like two things that are almost bonded or laminated together."¹ Conducted collaboratively by Harvard Graduate School of Design thesis students, it was clear from the outset that there would be no connection to design; instead, the work sought to investigate a series of issues and phenomena which affect the



Figure 1: Glass Chapel

development of architecture and the city. The result was a wealth of information presented in a series of graphically intense, hefty tomes that were ultimately published for public dissemination and consumption.

This model has resulted in a legitimization of research that creates context for any design problem in Thesis. Specifically this is evident in the logical formation of the Thesis Framework; the creation of a design problem and assertion, which can be solved through an architectural proposition. Thesis proposals are expected to have evidence of design research, contextual information related to social conditions, infrastructural connections to global concerns and documentation of many political and economic situations that surround architecture. Further, there is a demand for graphic legibility that forces exhaustive data documentation to be abstracted into digestible pieces of information. Research in thesis needs to reach far beyond the typical precedent studies, programming and site documentation and analysis of previous decades as a contextual basis. This broader worldview trains young architects to approach spatial problem-solving from a

▶ The nature of Thesis is constantly evolving and is not consistently undertaken throughout Academia.



Figure 1: Glass Chapel Rural Studio, 2000
Image from <http://www.ruralstudio.org/projects/glass-chapel>

Figure 2: Research Thesis Sustaining Urban Change: A Typology for Rebuilding Dayton, OH
Jonathan Gish, Boston Architectural College
Advisors: Marilyn Moedinger and Jack Cochran

Figure 3: Harvard Design School, Guide to Shopping
Led by Rem Koolhaas during the Project on the City Seminar
Image from <http://harvardmagazine.com/lib/02ja/images/mall.jpg>

Figure 4: Design/Build Thesis It Takes A Village: Teaching Community Design/Build in the Rural Arctic
Rachael Skye Sturm, Boston Architectural College
Advisor: Denise Dea

1. Gewertz, Ken. "GSD's Koolhaas Heads 'Project on the City.'" *Harvard University Gazette*. (June 6, 1996): n. pag. Web. 17 November 2015.

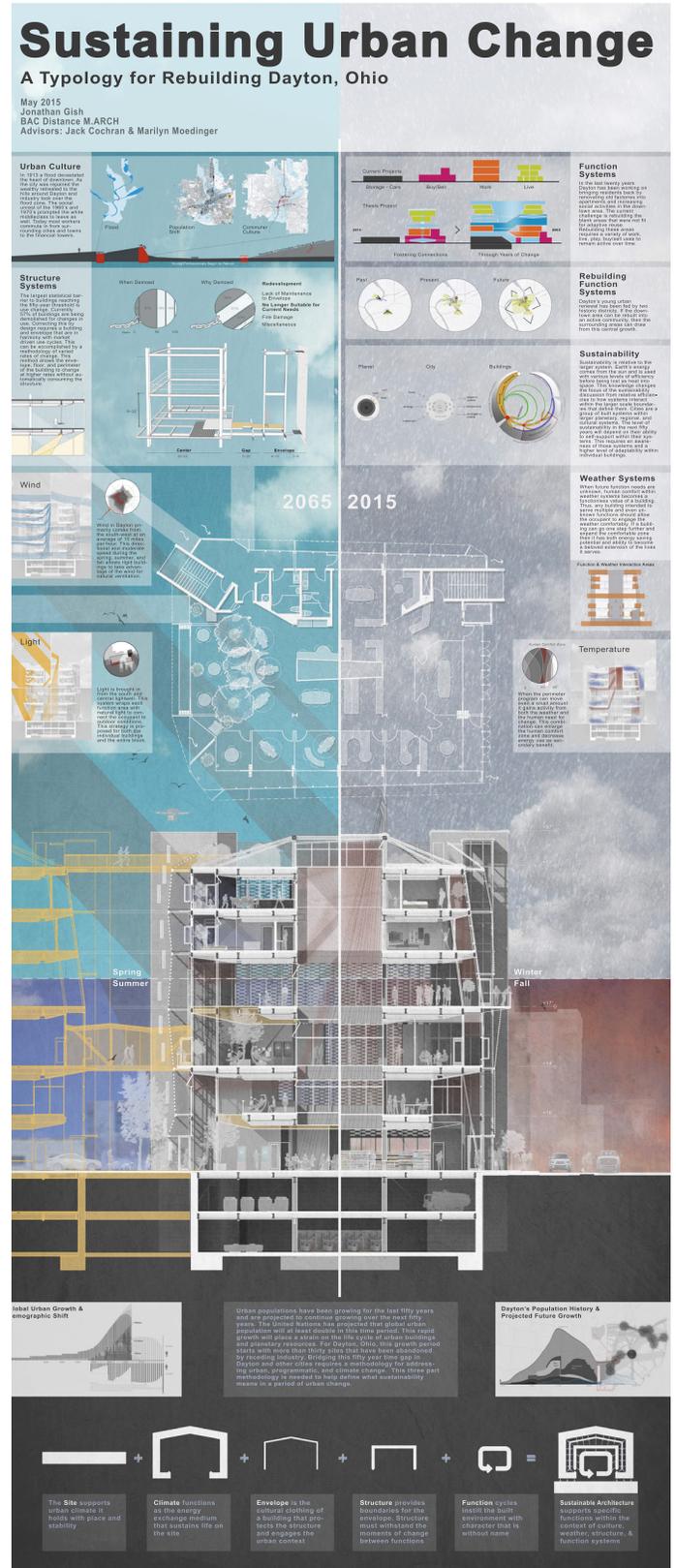


Figure 2: Research Thesis

place of deep interdisciplinary knowledge, acknowledging the complexity of intertwined relational systems of the world. The ability to synthesize information and communicate it visually for public comprehension is another important learning outcome reinforced by this method.

The aspects of research that have positively impacted practice are numerous. First, intellectual collaboration across a wide range of disciplines, not just those related to construction and building, are integrated throughout the design process. When experts in fields such as politics, economics and sociology engage in the thinking behind an architectural proposition, the process allows architects to have a larger impact on the public through inclusive thinking. There is a much deeper understanding of context and the impact of research on building studies is profound. Design is widely recognized as serving a larger public collective, not just one client. This trend is fueled, in part, by a young architect's educational training and their entrance into the workforce as productive thinkers and makers. By engaging in the profession, young architects can immediately apply their understanding, knowledge and skills towards concrete urban and spatial problems. Young architects also bring visual communication skills to practice that enable them to illustrate narratives that express the depth of research. Furthermore, young architects can utilize those communication skills to organize design solutions in relationship to the defined problems. Client leadership and user groups often require guidance towards an appropriate design solution for their needs. As practitioners, the ability to abstract and condense design considerations into legible diagrams is mandatory for a successful design process. As the profession has adopted modes of research in practice, the production of knowledge has increased and research as a product is disseminated widely. Thesis students have many readily available examples of how the real world application of research is meaningful to the creation of buildings. The relationship of research to a palpable end product of architecture is a clearer path for students.

If research helps students set up a framework for their thesis, I believe that social consciousness combined with hands-on work, construction, and fabrication is useful in the execution of the thesis design development process. Many students come to thesis wanting to engage in socially meaningful work. Many architects volunteer and donate their professional architectural service to community to make a difference in people's lives. This exemplifies a strong tenet within the discipline of architecture.

Architecture is about people. By designing well for people, architects leave a lasting legacy through their work. As part of thesis, problems arise when a student's intentions to engage community involve vague assertions. Furthermore, students frequently (and naively) believe that architecture does not just motivate social behavior, but acts as an incubator for societal change. The most direct way for a young architect to impact a community is to get out of the school setting to design and build with people.



Figure 3: Harvard Design School, Guide to Shopping

From academia, this is paradigmatically exemplified by the Rural Studio. The program is a design-build architecture studio established by Samuel Mockbee and run by Auburn University that provides homes and buildings for poor communities in rural west Alabama. There is a belief that everyone deserves, benefits, can live in and use good design. To support this belief, the work of Rural Studio engages an “ethos of recycling, reusing and remaking” in support of local regionalism and local community partnerships to create architecture. The role of students is to “work within the community to define solutions, fundraise, design and build.”²² The projects are designed for performance and operation, to have a long lasting impact from the user program to building details. Rural Studio utilizes the expertise and knowledge of professionals as teachers who have the ability to think creatively about the materials they have on hand to maximize their potential and the field experience to guide students through problem-solving on site during construction. The students learn how to manage user

2. Rural Studio. Auburn University. Web. 17 November 2015.

meetings, where drawing skills and knowledge must be brought to the table, not found in a computer at the office. Workshops also require learning methods to guide diverse groups with different interests to consensus through mediation. Success in these types of projects is assured through the models that professionals provide in their community service work. It is important to note that in this example, professionals act as teachers who return to academia to teach successive generations how to solve concrete problems in the field and how to propose innovative solutions based on finite resources.

The design/build aspect of Rural Studio is also important to the legitimacy of thesis. Thesis in architecture would be radically different and take on cultural significance if every architecture student had to build full scale aspects of their thesis work and leave an artifact in their local community for public use. This would allow the public to better understand what architects do professionally and why we do it. When thesis engages in a process where students must build mock-ups, models and engage in design/build, it forces an interaction between space and user; inhabitation is no longer a concept or intent. It is real and visceral. In a purely academic project, there is no proof or empirical evidence that the design solution works since most thesis work is free from the constraints of construction. If the work is built, assessment can be made between design intent and user engagement. If thesis proposes a question to be solved, there is no greater test case than to physically build it and allow architecture to be inhabited. Thesis is a time to introduce these constraints which will push the student and profession forward.

The typical phases of thesis (proposal, design development, execution) can benefit from a pedagogy that incorporates research, collaboration and fabrication into the process. In addition, all of these aspects engage the best of academia and practice in service of thesis. Thesis provides ample opportunity as a proposition in-between these two sides of the discipline. Thesis projects will deepen connections to lineage and context while simultaneously embody innovation in their collective constructability. Thesis will certainly continue to define itself anew as it learns from both worlds and as the profession continues to evolve. ■

IT TAKES A VILLAGE TEACHING COMMUNITY DESIGN-BUILD IN THE RURAL ARCTIC
MASTER OF ARCHITECTURE THESIS FOR THE BOSTON ARCHITECTURAL COLLEGE RACHAEL SPYR STUBA, STUDENT DENISE IVEY DEEA, ADVISOR

FRAMEWORK: ADAPTATION. TEACHING.
 The moduSICOP concept imagines a set of modules that could be transported to various villages to establish design/build workshops even where there is no supporting infrastructure. The modules are built with the same base framework as those in Barrow. In the images at left, the modules are shown and deployed in Facebook Plaza, where community members come together to learn design and to conduct a public-use portion, drawing inspiration from their surroundings, utilizing available materials, and adapting the construction to their climate. The modules are both functional and used as a teaching tool for design and construction.

Figure 4: Design/Build Thesis

Denise Ivey Dea
 is the Project Controls Manager at Payette where she trains and mentors young architects in their role as project managers. She also has been Faculty in Architecture and Practice for 20 years at the Boston Architectural College. Her latest endeavor has been advising thesis and working to develop pedagogy and curriculum for the Distance M.Arch Thesis program.

DESIGN FUTURES

A STUDENT LEADERSHIP FORUM

The field of Public Interest Design (PID) has gained momentum in the past decade, but is still in its infancy as a defined career path. Some of the problems that makes the conversation a non-starter is the lack of clarity offered by individual institutions and the public awareness for K-12 students pursuing higher education. However, there are a few dedicated practitioners and tenured faculty who are bringing the fight closer to students when they still have the chance to chart a career. The most prominent version is a three year old program called Design Futures, which is a student leadership forum held each summer as a boot camp style, immersive learning environment. CONNECTION caught up with the co-founders and current administration to discover what it's all about.

Cities, practitioners and student leaders alike have been abuzz regarding the emerging field of Public Interest Design. But there is still a lot of mystery over how one becomes a leader and what pathway they can take to get there. Design Futures seems to be one of the ways to change that. We started by asking how it got started and what it hopes to accomplish. Dan Etheridge, one of the co-founders, kicked things off.

DE: Design Futures is a five day forum meant to bring students, practitioners, and faculty together to think about how Public Interest Design can redefine its notions of leadership and excellence with the values of social equity, accountability, and diversity in mind. Barbara (Brown Wilson) and I had been attending Structures for Inclusion (SFI) and events hosted by the Association for Community Design and the Loeb Fellowship, among others within the PID network. Through our experience, we found there were very few ways for students to get involved. For example, events such as SFI, had student attendees, but there wasn't a skill building component to them. Bryan Bell, who organized SFI, was one of the first to push Barbara and I towards "doing something about this". Barbara and I both saw at our institutions, UT and Tulane respectively, that students were attracted to the programs because of the investment in the public interest model of practice. But, once enrolled, they would be lucky to have one elective a year outside of the core curriculum requirements. We recognized this limitation because the accreditation process and the requirements of maintaining a professional degree program often superseded a program's desire to provide the diverse set of skills needed for students to become leaders in the field. Instead of pushing our own institutions to provide more and higher quality content, we organized a boot camp model that included the best practitioners in one place for five days. We then reached out directly to schools. Each school that is a part of the consortium is able to send five students.

Sarah Wu, a grants and projects manager at UT and the Design Futures Consortium Coordinator, went on to clarify some of the specifics of the statistics to date. So far, they have completed three iterations hosted by three different institutions - Texas (UT), Tulane, and Kansas State. The 2016 version is planned for the University of Virginia. She also mentioned that there are

14 different university members that contribute to the conversation, send students and faculty, and participate in the program. Typically, 12 of the 14 are active in any given year. Which led us to our next question. How were the universities selected? Sarah jumped in for this one.

SW: The initial outreach goal was to partner with schools interested in elevating the rigor of their existing PID programming, but any University interested in sending their students and faculty to participate is welcome (each year the spots are reserved on a first come, first serve basis). Through our work, we naturally had some

“Our goal is not to have a single individual possess all the necessary skills, but to give them an understanding of the skills involved. You are likely to gravitate to one or two yourself, but it is imperative to be part of a team to do it together.”

peers or friends at universities or were working with practitioners and faculty that were already in the network. It's a small field of planners, students, architects and designers when you really hone into the specific topic of Public Interest Design, so we have been able to expand the network to include some of the best in the world without much effort. The goal is to create a consortium of member institutions, and a "faculty" of academic and practitioner thought leaders that support one another, learn together, and help mature the field towards a more diverse notion of leadership and toward a focus on positive impacts (not just processes) in the communities with which we partner.

This brought up an interesting dynamic. Typically we think of the university as the curator of curriculum and an all inclusive deal. Naturally, we followed by asking about the importance of partnering with schools instead of inserting the pedagogy into an existing program. Sarah reiterated some of the same concerns that Dan touched on in the opener.

SW: In the institutions of higher learning, whether architecture or planning, there are already so many standards and criteria they have to be met. Whether that's for accreditation or requirements of the university to graduate. What we've found, is that there is no time to fit anything else in. This leadership forum is a way to have a conversation about topics that aren't addressed in the classroom. We really want to use design futures as a platform for having conversations, for elevating the rigor and capacity of the PID curriculum.



Curriculum became a recurring theme throughout our conversation. There is the rigid version put out by the institutions and there is the malleable, fluid version that Design Futures has the freedom to invent. It begged the question. If students are exposed to an eye-opening experience during their immersive week, can they expect to continue the conversation at their home institution? Are they able to affect the course offerings or at least hack their education to cherry pick their experience? Yes and no. The course offerings haven't changed much, but many students have become more vocal as to what they'd like to see. For example, there have been students that have started organizations or programs within their community or have become very active in their lecture series planning committee. Taking control of who is speaking at those events can be a powerful supplement to the standard education. A supportive student community and culture is a very necessary part of growth because administration and faculty do take notice. But Dan elaborated on a few other another official steps in the process.

DE: There have been discussions at the University of Utah of starting a certificate program (a fairly achievable first step), adding a course or two or providing access to courses in other colleges within the campus. The important thing to note is that after our third year, we are finally cusp on our proof of concept stage and pushing the impact further. We want to avoid the classic case of inspiring a group, only to have them leave and head back to the daily routine at their home institution. One of our growth areas is to provide some kind of support to student alumni and faculty who want to bring these lessons into practice and their classrooms.

That was a perfect segue into how students can find a more defined path when they return to school. As with the Utah example, that particular school may be providing access to other courses, but

students still need to know what questions to ask or options to pursue. We followed up with whether Design Futures has provided any suggested course offerings that students can pursue within an existing framework.

SW: Not at this time, but there is a desire from the students to find what else is out there and what else they need to explore. They want to know the career path. It's something we would like to address head on in Virginia. Speaking for UT, I have not seen a new course come out, but I have seen a renewed interest in our PID summer program. We do however, emphasize that all faculty are open for engagement during their time at the conference and beyond. It's important to start building a network early to help inform future decisions.

Dan took this idea a step further and talked specifically about potential pathways into a career and how to be innovative as a student. We both agreed that many courses, like financing, are not typically offered but are critical elements within successful PID projects. So we continued to probe how student alumni, and others inspired by PID, can gain deeper access to the skills they are exposed to at the Forum.

DE: The pathways are out there and there is no shortage of creatively crafted career steps. We link them with a network of peers and practitioners that can help them find (or create) the job they want. This falls a little on the ingenuity of the students to find a job that gives them the skills they may have missed during education, not unlike the postgraduate architectural experience. For example, there were a few students at Tulane who were interested in affordable housing development. They took jobs with developers who needed a designer on staff and ended up being part of a team that looked into the financing. We've also

had panelists of early career practitioners who have carved out specialized studios in large firms or were part of a non-profit construction or development team. Many of our faculty model this by hybridizing their skillsets to be the type of resource ally they think communities need. For instance, Marc Norman went to planning school, got his MBA, and worked for Deutsche Bank on affordable housing finance. He's now a highly sought after practitioner because of his ability to operate in multiple disciplinary worlds. There are a lot of ways to be involved without being a designer.

As architects, we typically hear about PID falling within the responsibility or skill set of someone with an architecture background. Some are actively practicing in traditional firms, but many have to find alternative means to carve out a niche. However, that perspective leaves out the non-architects who are trying to find their way as well. We followed up by asking about the mix of majors and whether there were any disciplines not currently represented that the Design Futures team is pursuing.

SW: Each school calls their program something different. For example, at UT we have developed a program that is a mix of architecture and planning and we have a sustainable design program. In three years, Design Futures has brought in students or faculty representing over 22 different degree programs. That interdisciplinarity is a point of pride for us and something we are continuing to push further. But, on average it has been about 60% architecture students, 30% planners, and 10% "other". Other has come to mean urban designers, sustainable designers, and engineering students. We are finding that the issues are not specific to one discipline, nor can they be solved by one discipline or one person. It requires architects, engineers, and planners diving in and hashing it out with lots of other types of knowledge to solve complex problems. In the end, it enriches the content and the discussion because it's not just from one lens or one perspective.

There's an important aspect that has been underscored throughout the conversation, if you read between the lines. Since the field is so close knit and the program is a first of its kind, the alumni will most likely become future contributors to the growing field. The effort that Dan, Barbara and Sarah are a part of becomes accretive to the cause. Naturally, we inquired about what the typical alum goes on to do and how they strengthen the network as a whole.

DE: We've had numerous students who have wanted to come back, but most institutions want to share the limited number of spots. So we are more apt to have students who have graduated and return as a faculty member, such as Bakary Suso. He was finishing his architecture degree when he had an idea for a network of health clinics back in his home country of Guinea. He was interested in starting a non-profit to provide the administrative infrastructure in order to corral the design and engineering teams he would need to build this network. He was extremely energized during his week (at Tulane) and he was one of the main organizers of the student Pecha Kucha sessions at the end. He presented his early ideas and got great feedback from other students and faculty. Since then he's taken great strides with his idea, met the health department in Guinea, raised some money, and designed some prototypes. As a faculty member, he co-hosted the final reflection session and remains very active in our network. I wouldn't be surprised if he participates again as a speaker in a future forum. According to Bakary, his time at Design Futures propelled a vague idea into a clear set of steps to make it a reality.

We've touched on a lot of important topics, but we couldn't leave without mentioning how complex many of these projects are to execute. There is a reason why it's difficult for one discipline to be the only voice or for one person to hone all the necessary skills. Not only do the skills cross a variety of majors, they vary between hard and soft, emotional and technical. We ended with asking how the program addresses the vast array of skills and whether it pushes people into specific niches as they become leaders.

DE: We are not claiming to teach all the skills they need to know. We are hoping to expose people to the range of skillsets that are typically part of a well executed public interest design work. Good design is a part of that. Understanding complex financing or budget limited environments is another. Our goal is not to have a single individual possess all the necessary skills, but to give them an understanding of the skills involved. You are likely to gravitate to one or two yourself, but it is imperative to be part of a team to do it together. ■





Previous Page: Student presentation on work in Sub Saharan Africa.
 Above: The founders addressing the Student Forum attendees in New Orleans.
 Right: Student Forum attendees in an outdoor session in Austin, TX.
 Opposite: Interview subjects, Barbara Brown Wilson, Sarah Wu, and Dan Etheridge.
 Images courtesy of Design Futures.



THE ARCHETYPE PROJECT

AN AIAS PODCAST INTERVIEW

In the spirit of this month's issue, Collateral Creation, we collaborated with the AIAS and CRIT Editor in Chief, Jessica Mason. She provided the following condensed version of an interview conducted by Obiekwe "Obi" Okolo for The Archetype Project, a podcast, brought to you by the American Institute of Architecture Students. This text has been edited for clarity and brevity. To listen to the full podcast please visit aias.org/architypes.

Providing an in-depth look into the many divergent career paths made possible by education in architecture, this is *The Archetype Project*.

CN: My name is Catie Newell. I am the principal of Alibi Studio, which is located in Detroit, and I'm also an assistant professor of architecture at the University of Michigan. My undergraduate work was at Georgia Tech in Atlanta. Then I did my masters at Rice University.

Were both of those in architecture?

CN: Well here's the thing — maybe this is part of my interesting story. I went to Georgia Tech originally to do aerospace engineering because I'm also an airplane pilot. I started out thinking I was going to design airplanes and found myself really not feeling fulfilled in the aerospace department. That shifted me over to the College of Architecture. At the time, it had just started its common first year where industrial design, architecture and building construction were all one program. Because you didn't have to clarify which one it was going to be, when it came to the moment to decide if I was doing building construction, industrial design or architecture, some of my professors whispered in my ear, "You know, you're really spatial in your thinking, maybe you want to go to architecture." So Georgia Tech was architecture by way of aerospace engineering and then Rice was a Masters in Architecture.

Let's talk about your work, Alibi Studio. What do you guys do?

CN: In particular, Alibi Studio is super interested in existing spaces. We're interested in spaces that have their own stories. They may be something that's contentious legally; it might be something more ubiquitous about the type of city that it's in; it might be some sort of strange material condition that is happening; or a really strange occupation. When it comes to things like installations we definitely feel like we're re-presenting the city through the work. We're taking existing spaces and modifying them based on the conditions and circumstances that they're involved in. We also do light fixtures, and with some other collaborators we do material studies. Now, we are sort of thirsty for small sized buildings that we can start planning out some of our other spatial ideas.

Are you a registered architect?

CN: I'm not. I'm working on my testing. I'm not registered. I'm actually at a really funny moment that I can confess to: I finished my IDP long ago and I have passed every single exam. But because of all the strange things that I have done, mainly the Rome prize last year, the first few exams expired before I passed my last exam. So I actually have to retake some again because of the 5-year expiration rule.

■ *We're interested in spaces that... have their own stories. We really like to poke into the moment, where we kind of take in all of the different realities that are happening.*

How do you feel about that?

CN: I don't feel very good about that. To be honest, it's very frustrating because I have passed all of the exams, and it isn't necessarily a set-up where later in life we all have to retake the exams anyway. I knew that by taking the Rome prize I would probably end up having some of the tests expire.

The strange thing is, I've gone on to do all of these other things. I think they've really made me grow as an architect, but have prevented me from the sequence of finishing the tests within five years. For me it sort of felt like it was not supportive of me as a larger, successful architect.

So your pursuit to become a better architect is keeping you from becoming an architect.

CN: Exactly. It's keeping me from becoming licensed.

Would not getting the last couple of tests finished really affect your overall ability or desire to work as an architect?

CN: Alibi Studio does want to do some small building projects, and I would really like to be able to sign off on the work myself. It's one of those things where I started taking the tests when I was working for Office dA in Boston. Then I started to explore and get my own voice, which delayed the process. I've certainly been a part of companies where the principal doesn't have a license, and there's someone else signing off on the work. There is something about feeling like a full member of the architectural discourse that comes with the right of passage with getting your license.

I think the discourse is a big topic in both the academy and in the profession right now; should that distinction be the ticket into the conversation about architecture? Are architects in the license-capital A-sense, the only ones who can speak about architecture and the profession or architecture and the importance of architecture?

CN: I would definitely say no, but I'm also surrounded by academia where there's a lot of people not licensed either. I think it comes with the neuroses of the field trying to decide what it is and what it isn't. I think a lot of people in academia certainly push the field in a direction that often makes others very nervous in terms of strange philosophical ideas, weird material manipulations, or things that certainly can no way ever find themselves in a more complete building. [It] begs the difference between buildings vs. spatial manipulations.

Define architecture to you.

CN: Interestingly enough I'm going to answer it by saying I won't define it by talking about buildings. Instead I'll talk about spatial conditions that are attuned to their position geographically in culture, in law, as well as the kind of very keen eye towards the sense of occupation. For me that then also plays out into a really considered understanding of methods of construction, the material realities and conditions that are happening with that.

Then take everything that I just said and it has to be bundled in a coherent whole. For me there's some sort of coherence to and spatial manipulation that is striving for the larger endeavors of human occupation and experience in a landscape or in an environment. I think sometimes that architecture's not just for a human being. There are certain effects that actually play out in this relationship that it's having to either an urban circumstance around it and its ability to have commentary on that or even as a player within it's environment. In terms of absorbing energy, reflecting energy, stealing energy, sucking in light, overly weighing something else. For me it all comes down to the creation of space.

■ *Our work really plays on understanding that there is some sort of familiarity, like you have some sort of relationship. Maybe that's why we really invested in existing spaces..*

Looking at the work that you have, it's very experiential. There's two schools of thought. One is that architecture should be felt and not necessarily understood and then there's the other school of thought; when you walk into a building or when you engage with a designed object, you should know that you're engaging with one. What camp is your work in, if there is one infinitive camp?

CN: Our work really plays on understanding that there is some sort of familiarity, like you have some sort of relationship. Maybe that's why we really invested in existing spaces or sometimes we even use things of familiar material or familiar form. We are also

trying to cause some sort of surreal reaction to that space. We definitely want to evoke jarring experience of conditions, and we also are always trying to have some sort of commentary on the circumstances that the space or the condition is somehow tied. I don't necessarily think that somebody has to fully understand one: how it's done; or two: everything about it in terms of how I'm supposed to move, what I'm supposed to get, what view I'm supposed to see. I think also because our work definitely wants to even play with emotions, we know that is different for every person. We go for some type of response more than understanding. We just want to make awesome spaces. (laughs) Especially in a world that is super distracted at the same time as being kind of like repetitive or filled with a lot of bland spaces. We want to make those jarring moments that try to respond more to the rest of the world than themselves.

Where did the name Alibi come from?

CN: I really cherish Alibi Studio as the name. It bounced around with a couple other names for a while. Alibi was landed on for two important reasons: one, we do things that are a little mischievous and there's always some interest towards what's the law and legality. We're constantly pushing in the question of "is this architecture or not?" The other reason is that I worked very closely with Nader Tehrani when I was at Office dA. If you look through his writing, he uses the word alibi a lot. He talks about something being an alibi for something else. At some point it all kind of clicked together — I might have even been listening to NPR one day, and it said something about somebody's alibi and I was like 'OH that's it! I should totally name my firm Alibi Studio!'

Our generation of designers are caught in this place of being rebels and rabble rousers. There is really no outlet right now for us to express those things in the conventional sense in the typical market place. If you could have one message for young designers coming out [of school] right now, what would it be?

CN: For myself and anyone else, I'm always trying to encourage people to figure out what their own voice is. We are all unique and have unique perspectives. One thing I do love about architecture are the backgrounds and interests that everyone has. I want nothing more than everyone to be able to do architecture through their own voice. Sometimes, I think that might end up being something that's a stranger, less normative definition of what architecture is, but I actually do think it's a discipline that lets you express yourself in your own way.

Catie did have one more thing she wanted to share with us before she signed off. Here's a fun fact for you.

CN: I was the president of AIAS at Georgia Tech. I went to the AIA National Convention the year it was in Pittsburgh. It may have been, at least at Georgia Tech, one of the strongest ways I was able to relate to people in different levels of architecture than I was. The moment where juniors, sophomores, freshmen and seniors all came together. I guess it was predominantly undergraduate, the way it played out there. That for me, might have been the way I first realized that the conversation keeps going. It's not just about class, school, your pin-up and your review, but it's about all these bunch of people that are crazy about space. ■

DATA DRIVEN DESIGN

INTERVIEW WITH ANTHONY VANKY

MIT, SENSEABLE LAB

What is the MIT SENSEable City Lab and what are its goals, research, and projects moving towards?

AV: The SENSEable City Lab is a ten-year-old research endeavor at the Massachusetts Institute of Technology that considers the intersection of technology and the built environment. It's interesting because over the past ten years the world has somewhat caught up to the computer science discipline in regards to using data to discover interesting insights about society. Of the big data that's coming out right now, the most relevant is not only interesting but tells a story about our society. We normally have about 35 research projects going on at any given time. These projects are represented by interactive project microsites on the Lab's website, and by papers published in research journals.

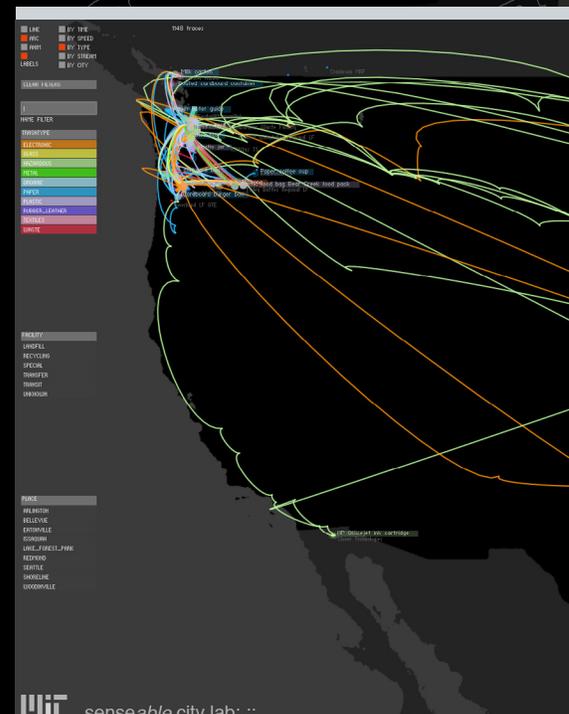
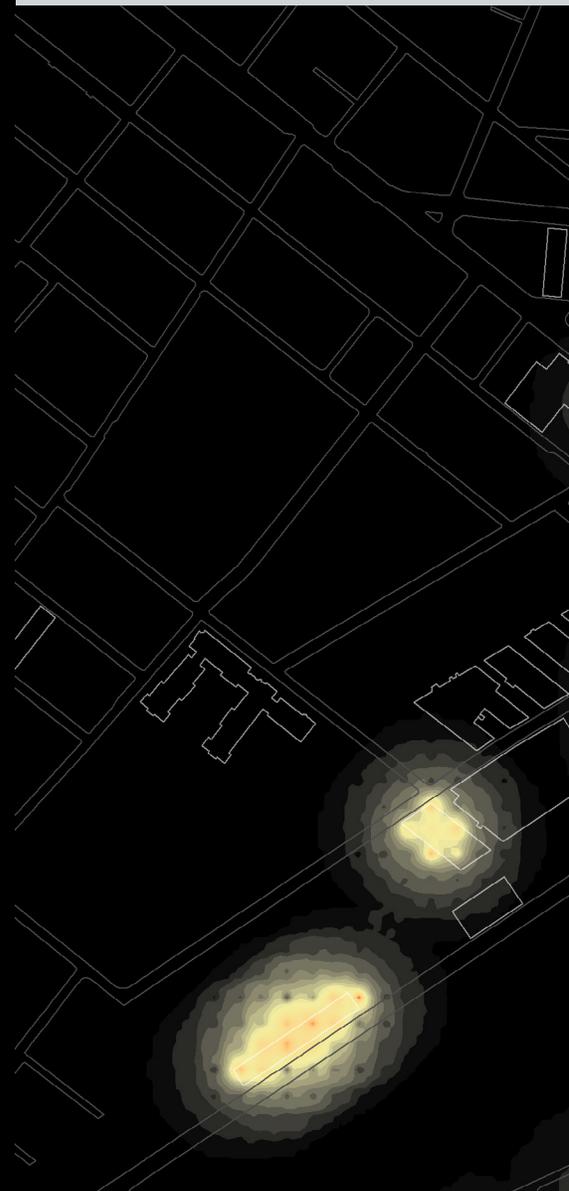
Can one look at data and find connections within cities and the environment in which we live?

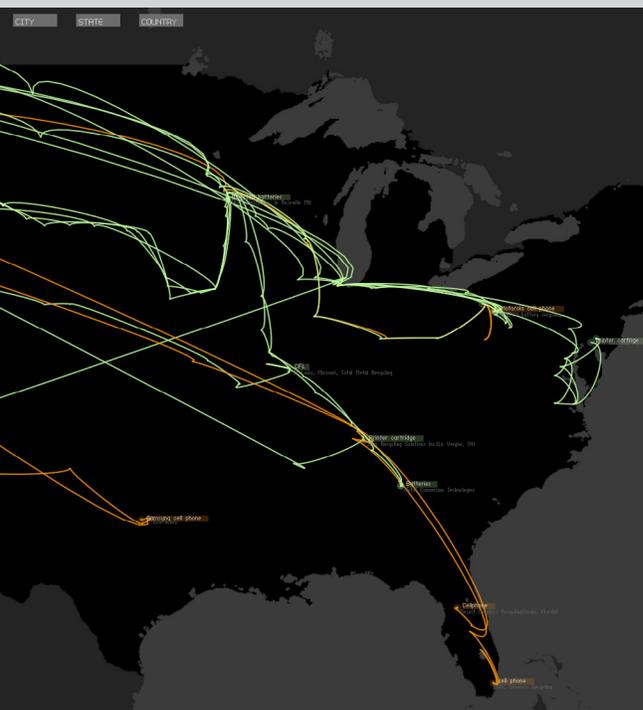
AV: We are trying to use this data to create, in a sense, a real-time nervous system for our cities. This is a system of sensing, understanding and actuating the city, while also applying a design approach to it. We also employ a design methodology that traditionally comes from architecture and urban design. In other words, we're using the process of design to create visions for what a city may look like with new systems and technologies, but at the same time being pragmatic. We're bringing together design, computer science, analytical disciplines like mathematics, and social sciences like anthropology and ethnography to project what a city could look like. Some people call this technological approach a "Smart City."

What are the biggest challenges we face with establishing Smart Cities?

AV: First of all, I wish we had trademarked that term; we would have our own building based on the royalties alone. There is a problem with Smart Cities in that it lacks a connection with people. Many individuals really reduce what a city could be when they talk about it being smart. To them, these cities are simplistic and mechanistic: input in, input out. What the SENSEable City Lab brings to the table is the viewing and using of data with a humanistic lens. This is the idea of being able to sense and create new interfaces to the data, versus just relying on input in/output out models. For example, it may not be enough to reduce the number of cars in New York; we approach that same problem by re-thinking what infrastructure would look like through sharing to reduce the need for individual vehicles, for instance, in our Hubcab project.

If you think about what design is: it operates as an approach to understand and elucidate all inherent futures.





Looking at the Underworld project, the lab seems to operate by thinking of how we evolve as cities and as a society. Is that an accurate description?

AV: Design operates as an approach to understand and elucidate the many inherent, possible futures. So when one puts pen to paper, they're imagining a possible future. We work in the realms that are possible in the near future but may be impossible right now. For example, Underworld is research where that "future" is only a few years out. That project looks at the human body as a source of data. Human beings have ten times the DNA in their stomach with the various gut bacteria that reside there than they do in the rest of their body. The goal is to mine that DNA to measure human health not just on a scale of the individual, but at the scale of the many. Could we actually see human health changes on a population scale through the information that is being produced in our bodies? That is what Underworld is trying to accomplish. We are working with a number of groups across MIT for this project, like the Microbiome Lab, as we develop probes that can go through the sewers to collect that aggregated biological data. This could have profound implications on public health. For example, diabetes affects one tenth of the U.S. population, but up to one third of those who have it may not even know it. That's a public health disaster. Using science and design to look at these issues through an urban lens could help change that.

We know that there is a relationship between human health and the spaces we live in. One of our early projects examined how a building is occupied during the day. We used a pervasive technology that is now ubiquitous in every building as a sensing method: Wi-Fi. This was so revealing because we were actually able to look at Wi-Fi patterns and know what the program space was directly from the data. MIT served as our first test case. The study of Wi-Fi patterns in a dorm room revealed spikes throughout the course of the day. Late in the evening there was a slow-down, it picked up in the morning and in the early evening there was a big spike. This repeated every day until Friday, which didn't have the same type of spike. Saturday there was no morning spike and Sunday had a spike around 11:00 PM when everyone realized they had homework the next day. The pattern of life could be seen through this. Ultimately the question was whether there was a relationship between building occupancy and energy consumption. The answer was no. The two were not related, which is a problem. That means that buildings were using energy when the people were not there. This project led into other projects where the design research would inform design projects as a lab. We straddle the line between hard science and design.

■ *We straddle that line between the hard science and the design...*

Before you worked at the lab your background was in architecture. What experience in analytics or statistics did you have going into your work at MIT?

AV: I came in with practically no experience in the fields of analytics or statistics. I had the same background as most architects had. At the lab, ultimately we look for candidates who can ask a good question. That's our main admissions criteria. Then there needs to be a willingness to learn how to answer that question. So in my case, I needed to learn statistics. Right now I'm also learning how to do some mobility modeling and machine learning.

How important are corporate sponsorships to the lab's business model?

AV: Absolutely important. When Nick Negroponte and Jerome Weisner created the Media Lab, their question was, "Can we have industry pay for pioneering basic research?" No one had done that at the time and they saw that most people looked to the government to fund research. For us as a lab, we view industry in a positive light in two ways. Number one: Industry has interesting data. If you can tell them why it's important, industry can and will support basic research. Number two: we have a consortium model into which industries and governments can join. Within that framework, we work with companies, understanding that they seek some type of end deliverable, and that there will be reports made to their leadership. At the same time, companies understand that we need the freedom to pursue interesting questions. We are, in a sense, partners rather than consultants. If you want interesting questions answered that also tells stories of how we live, come to us.

How have you seen the SENSEable City lab evolve over the last five years and how do you see it continuing to evolve over the next five?

AV: Five years ago we were on the cusp of a big data movement. I think that there is a lot work left to do within that domain. For us it's still applying a design approach to change our cities. Over the past few years the challenges that cities have faced have become more pronounced. We're now asking questions regarding how we will approach the changing climate, as well as, migration patterns from one place to another. We were one of the pioneers of the Internet of Things, and I think that paradigm still has many opportunities. When we started this discussion we did a project called Trash Track. We mapped out where our waste goes, which was and remains completely unknown. This is an example of how we can leverage technology to paint a better picture of our environment while also making it equitable for people. Our goal is use our applied design research to put data to meaningful use. ■

Plastic Container of Liquid Soap

Disposed at

**457 Madison Ave
New York, NY 10022**

Traveled

18.3 Miles

Category

Plastic



Deployment
Sep 4th, 2009, 2:00 PM
457 Madison Ave
New York, NY 10022

En Route

Plastic Container of Liquid Soap

Last seen from:
786-798 Bellevue Turnpike
Kearny, NJ 07032

senseable city lab



*Previous Top: iSpots - Intensities courtesy of MIT Senseable City Lab
Previous Bottom: Trash Talk - Composite courtesy of MIT Senseable City Lab
Above: Trash Talk - Soap courtesy of MIT Senseable City Lab*



AJ Sustaita

is an Associate at Corgan in Houston, TX. He has served as chair of the Houston Intern Associate Network, and will serve on the AIA Houston Board of Directors in 2016.

'LOVE' LESSONS FROM A FARMER

THE DEVELOPMENT OF MAITRI FARM

Ryan McEnroe, AIA, ASLA, LEED AP, is a graduate of the University of Virginia and is both a licensed architect and licensed landscape architect. He is the Co-Founder and Past-Chair for the AIA|DC Christopher Kelley Leadership Development Program which is focused on providing leadership skills to young architects. Additionally, he is an active participant within the professional community, serving as the current Mid-Atlantic Regional Director on the AIA Young Architects Forum, regular appointments on NAAB visiting teams, and various committees for NCARB. McEnroe has received a number of design awards, including an AIA|DC Un-built Honor Award for the University of Virginia Center for Innovation, and a VS-ASLA and Potomac ASLA Honor Award for the South Carlyle Master Plan. In 2014 he was awarded with the AIA|DC Emerging Architect Award and in 2015 the DCCEAS Young Architect Award. He is currently a Project Architect at McGraw Bagnoli Architects in Washington, DC



Growing up on a certified organic farm had a profound impact on shaping my personal and professional assumptions. The notion of re-using materials, recycling products, and reducing our impact on the environment was more than just a catchy phrase; it was a way of life for my brothers and me. Upon entering college, the principles of sustainability were formally introduced to me through the Michael Braungart and William McDonough text *Cradle to Cradle* and further emphasized the importance of my childhood routines. Through these experiences, I realized that sustainable approaches to a particular problem have similar solutions regardless of the profession. In my current line of work, I still reference my body of knowledge of organic agriculture and apply the common threads to green design within my projects.

When discussing sustainable design, our profession focuses on how its built infrastructure relates to and impacts the environment, the economy, and social equity. This includes existing buildings in need of renovation, understanding qualities of finish material, impacts placed upon the environment throughout the life cycle assessment of the building, and how the current and future generations will be able to utilize such a structure. These same attributes are equally important when it comes to sustainable agriculture. Farmers re-purpose barns and sheds from one use to another, understand the implications of pesticide and fertilizer use, are consciously aware of soil and water quality on their land, and consider how previous generations made and future generations will make informed decisions on the best use of their land. If each of these elements (environment, economy, and social equity) are not accounted for with equal value, the system is prone for failure.

Similar to the sustainable concepts within the building industry, the principles of organic farming work in a cycle: the plants feed the animals, the animals feed the soil, and the soil feeds the plants. This rotation is continuous and works at multiple scales: from a backyard garden to a 1,000 acre farm. If part of the cycle is not supporting the operation, additives (such as fertilizers and/or antibiotics) are provided. In much the same way that we attempt to design buildings that work with natural systems, sustainable agriculture mimics nature through the use of polycultures and diversified farming practices. The opposite of these diverse polycultures are monocultures. This is a practice which is commonly exercised

on large factory farms that provide high crop yields and result in affordable food with high profit margins. However, little care is given to the quality of that food or the disturbance that takes place on the environment. Providing an appropriate design solution that supports these polycultures is a process that we as designers are ultimately responsible for.

Through this background information, we understood the importance of a multidisciplinary design approach in order to establish a Responsible Ecological Agriculture Land (REAL) Design® solution. With any good design idea, having a willing and trusting client was an important aspect in order to turn an idea into reality. In 2012, a 100 acre plot of low-lying land in South Amenia, NY, called Maitri Farm, served as the canvas for how sustainable design strategies could be developed hand in hand with sustainable agriculture practices. Derived from the Buddhist 'maitri', sometimes translated as "love" or "loving-kindness," it is the disposition of love pervading in all directions and embracing all beings. As the founding mission to the farm, a responsible approach in the development of a master plan for the property was the utmost priority for the business to flourish.

Before even setting foot on the property, it was clear that this particular tract of land was quite unique. We conducted a thorough site analysis process that identified solar exposure and radiation, wind velocity and direction, precipitation, heating and cooling degree days, relative humidity, and temperature. These measures were simply calculated with latitudinal and longitudinal information. Furthermore we referenced resources such as USDA data and GIS information that provides an understanding of the site through topography, soil conditions, watersheds, flood plains, tree coverage, and view sheds. Lastly, we researched the previous uses and history of the site through photographs, aerials, and both written and oral histories. Each of these initial processes proved to be influential in implementing a thoughtful design for the site.

With the upfront work completed, we found ourselves on-site analyzing many of our perceptions. We made certain to be present during different seasons of the year so we could grasp a better understanding of the site's microclimate. In addition to identifying different types of vegetation, we observed how much of the existing



*Above: Driveway following construction to allow for seasonal flooding to occur.
Below: Existing driveway during seasonal flooding
Images courtesy of Ryan McEnroe.*

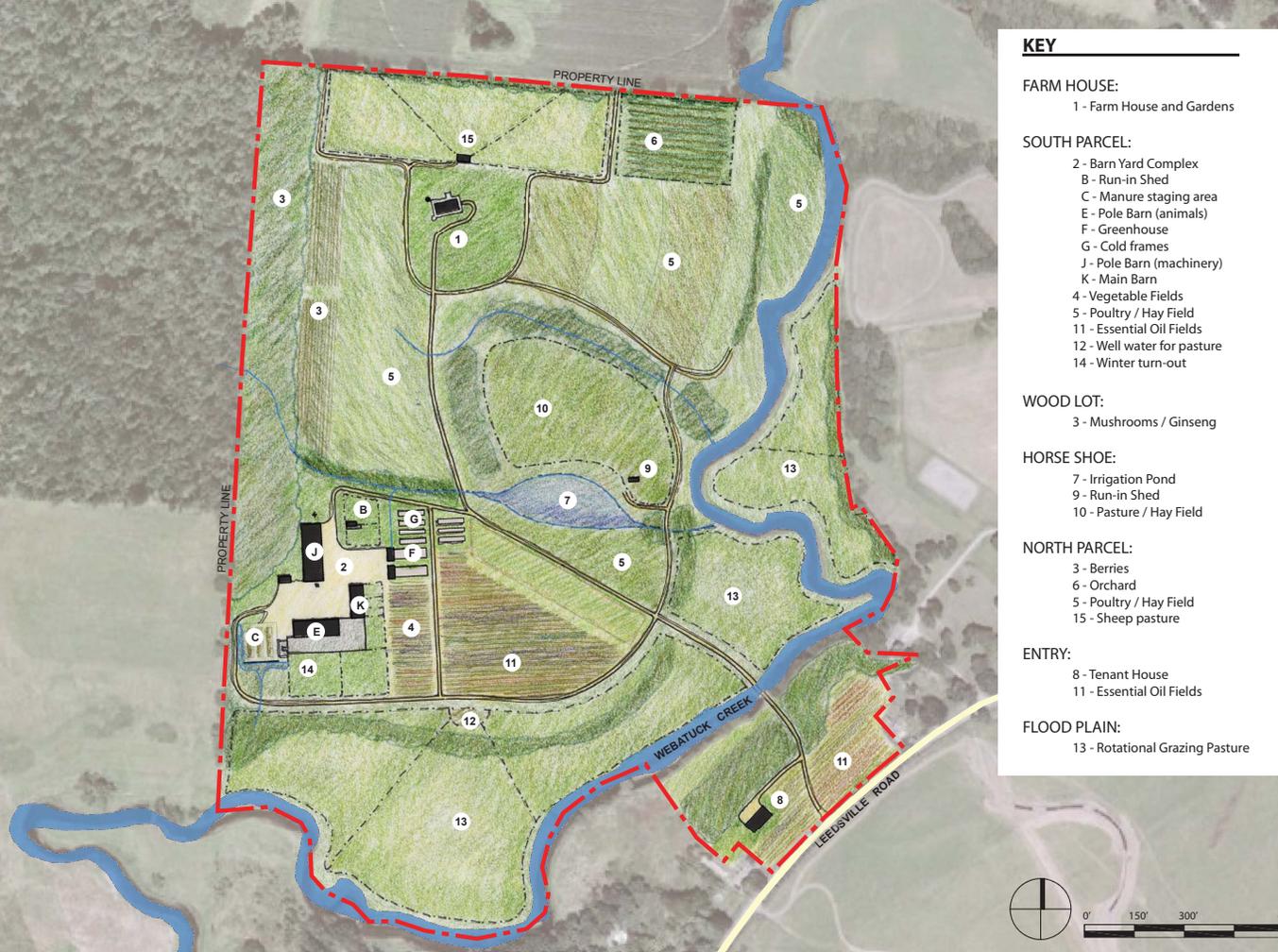
infrastructure could support our mapping exercise analysis. We noted where water was flowing and standing, where utilities existed, how circulation (vehicular, pedestrian, and livestock) had been accommodated, and what additional infrastructure was in place or had been abandoned.

The land had been aggressively farmed for a number of years and was showing its stress. From the very beginning we knew we would need to develop a master plan that was truly sustainable. The direction employed for farming the property would revolve around mimicking nature and providing a diversified agricultural palette. A number of initial investments focused on supporting the environment and reestablishing sound fertile land to farm. Ecological remediation strategies included wetland restoration, invasive species removal, forest and hedgerow reformation, and wet meadow reestablishment.

In the case at Maitri Farm, nearly a third of the acreage was within an active floodplain. This area was prone to seasonal flooding and had been tilled in previous generations, but was also deemed too saturated at times to support active agricultural use. Though initially seen as a constraint, we would be able to work with this dedicated land area by making it an asset to the property. Additionally, existing infrastructure on the site consisted of culverts and bridges unsound for daily use. Part of our initial work on the property was to provide a safe entry over the stream crossing and invite guests into the property through a very intentional guided direction.

The farm needed to make a profit, thus business strategies and a basic understanding of expenses and revenue became a part of every conversation. Some of the strategies we implemented, such as poultry farming, relied on previous experience and precedence to implement. Other approaches, such as an orchard or mushroom log inoculation, required a larger upfront investment and research process. The clients needed to understand that there is time and annual maintenance required for these products to take shape before production and harvest of a healthy product can be observed. However there is also potential for a better return on the investment over the life of the business, so this diversity brings support to multiple aspects of the operation. The farm is provided with a sound foundation through the use of vegetable crops that are



**KEY**

FARM HOUSE:
1 - Farm House and Gardens

SOUTH PARCEL:
2 - Barn Yard Complex
B - Run-in Shed
C - Manure staging area
E - Pole Barn (animals)
F - Greenhouse
G - Cold frames
J - Pole Barn (machinery)
K - Main Barn
4 - Vegetable Fields
5 - Poultry / Hay Field
11 - Essential Oil Fields
12 - Well water for pasture
14 - Winter turn-out

WOOD LOT:
3 - Mushrooms / Ginseng

HORSE SHOE:
7 - Irrigation Pond
9 - Run-in Shed
10 - Pasture / Hay Field

NORTH PARCEL:
3 - Berries
6 - Orchard
5 - Poultry / Hay Field
15 - Sheep pasture

ENTRY:
8 - Tenant House
11 - Essential Oil Fields

FLOOD PLAIN:
13 - Rotational Grazing Pasture

sold through a Community Supported Agriculture (CSA) program. Additionally, field crops are grown to support the livestock operation. Each strategy was incorporated into the master plan and phased in such a way that reasonable growth could be expected throughout the development of the property.

While visiting with Joel Salatin at Polyface Farm a number of years ago, it became clear how livestock could mimic a natural system while being actively farmed. We took on a related approach when integrating livestock into the system at Maitri Farm. In a similar notion to how bison, antelope, wild boar, prairie fowls, and wild turkey would roam the Great Plains prior to settlement, we contrived a scheme that implemented intensive rotational grazing strategies. In this active agriculture system we have cattle, sheep, swine, and poultry that utilize the same grazing techniques as their native cousins when guided and controlled appropriately by the farmer. Using a self-developed tool called a “cowculator” we determined the appropriate amount of land required to sustain a healthy herd of cattle. Based upon the time of the year, the varieties of pasture grasses, how often the herd is rotated (which ties closely with labor expenses), and the size of the paddocks, a rather precise herd size can be calculated to assist the farm manager on the operations front.

Lastly, the societal impacts of Maitri Farm have been encouraging to say the least. Through the CSA, members have developed a greater awareness of where their food is harvested from and are willing to support the cause. The community, though still modest, is coming together more frequently and learning more about one another. They share and discuss seasonal recipes, visit the farm together, raise their family on likeminded fundamentals, and help educate new members on the importance of healthy food.

By identifying aspects of our designs as it relates to all three aspects of sustainability, and not simply one, we provide a holistic approach to any design problem. Restoring native habitat through forest restoration, wetland re-establishment, and/or native meadows, while simultaneously supporting productive active organic agriculture, and educating the public on the importance of healthy, safe, and affordable food may seem like a daunting task to take on. However, this is simply one example of how we utilized our skill set as architects to be responsible leaders in the society in which we serve. ■



Above Left: Proposed master plan for Maitri Farm, 100 acres located in South Amenia, NY
Above Right: New processing facility, maintenance shed, and residence on farm
Below Left: Entry bridge under construction
Below Right: Entry bridge following construction
Images courtesy of Ryan McEnroe.



DOWNSTREAM EXPOSURE

A CONVERSATION WITH DONNA SINK

Over the past twelve months, the editorial topics of CONNECTION have had a general focus on the future of the profession. We've discussed retaining employees through culture, providing access to 21st century skills, and the long term trend of Resilience, to name a few. But most of that talk has been towards professionals who have already entered the industry in some form. Our final issue of the year turns to those who have yet to make that decision or still have time to switch majors. We're here to convince them they should stay the course. This is especially true since one of the long term focuses for the profession is how we can maintain a supply of architects that will meet the future demands of the built environment. Data currently suggests that the incoming population will be able to replace the retiring generation - for a period. But what happens when the sheer numbers of retirees outpaces graduates? Remember that big gap between 2007 and 2011 who didn't really have a chance or the WSJ articles that declared a degree in architecture as worthless? While we'd love to tackle the topic of attrition of architectural students and professionals on the backend, our focus is to highlight ways to keep a solid pipeline coming up through K-12. It's become an increasingly hot topic on the AIA's radar and a major source of pride for many architects. CONNECTION, along with YAF colleague Kurt Neiswender, caught up with one AIA member who has been at the forefront of this effort. Our guest is Donna Sink, AIA, an architect and educator who for a period served as the Co-Chair of the Architecture Discipline at the Kentucky Governor's School for the Arts (GSA).

[We kicked off the discussion with some of Donna's previous experience.](#)

DS: I previously taught in Kentucky for seven years in a summer residential program sponsored by the Governor's office and the State legislature that focused on high school youth with an interest in pursuing a career in the arts. Every summer approximately 16 states offer a Governor's School program. In Kentucky, the program is comprised of nine disciplines ranging from Creative Writing to Filmmaking. I specifically taught a program in architecture and design along with two co-teachers and practicing architects, Steven Ward and Jeff Rawlins.

The format of the program consisted of a three week residential camp that was an intensive and immersive experience for students. Studios usually ran from 10 am to 10 pm. The potential students had to submit portfolios with their application to participate in the program. The design studio was open to juniors and seniors who primarily had an interest in art and design beyond the standard high school

curriculum. The mission of the program was broadly design based, beginning with compositional projects and scaling up to end with an architecture design project.

We also conducted walking tours to teach the students how to read a city by asking questions about the reasons for certain physical outcomes. For example, we looked beyond the bricks and mortar of the actual structure to discuss the why and how buildings get built, the economics and cultural pressures that affect the built world, and how built spaces either enhance or damage the community's

■ *We conducted walking tours to teach students why and how buildings get built and the economics and cultural pressures that affect the built world, and how those built spaces then either enhance or damage the community's social experience.*

social experience. My intent was to teach these students to be good, knowledgeable consumers of architecture, whether they decided to pursue architecture as a career or not.

Because this is a State-sponsored Governor's program, the students that successfully completed the intensive program were granted scholarships to any state school in Kentucky. The Governor's initiative was to stop the "brain drain" of talented and smart students moving away out of state for school and beyond. Of the 12-20 architecture students each summer, approximately 30-50% went on to the University of Kentucky - School of Architecture, with many also choosing affiliated design careers such as interior design and civil engineering. For obvious reasons the matriculation rate was very high, but many of those who I maintain relationships with have graduated from college and are still within design related professional fields.

[It was interesting to hear that for a program about arts and design almost half went directly into architecture school. We followed up more about the conversion rate of students after the intensive program.](#)

■ *... in today's reality it is much more acknowledged that architecture is not just about making buildings, but it is more about the context, both physical and social.*

DS: As I previously mentioned, being a state sponsored program and the end prize being a full scholarship to any Kentucky state college, I would say 30-50% of the students went on to study architecture in-state. The primary goal of the program was to expand the public grade school curriculum of arts and promote the broad array of career paths that design thinking can offer. I am currently working in my home state to develop a similar program for architecture students that will be offered by AIA Indiana. This would include tuition scholarships for college, which is the component we're really hoping to add.

Since the program was an introduction to design, we followed up on how architecture and design can be inclusive of each other. Specifically, we asked how AIA regards the "big tent" of design.

DS: I believe that in today's reality it is much more acknowledged that architecture is not just about making buildings, but it is more about the context, both physical and social. For the students of the GSA program, those who are in the working world are still in the design field or related careers like city planning. I see a distinct perceptual difference between design and arts. Design offers more quantifiable career goals and the traditional arts do not. But K-12 education does not typically expose students to this and a student's decision to pursue a career related to design often doesn't come until they are already in college.

This opened up the discussion further about the distinction between design and architecture and we asked Donna to define the difference in her own words.

DS: There is a bigger picture regarding the education of architects. Design as an idea is all inclusive. For example, in the Governor's program I did not recommend to the 15 year old students what architecture is or isn't or that it can ONLY be about designing a building, for example. Today we understand the profession of architecture as a large field with many diverse specialties. What is becoming interesting and exciting is we are now seeing a merging of disciplines. Sci-Arc recently announced additional post-graduate degree focuses in Entertainment Design, Material Science, etc. I believe that the fuzziness among design boundaries is a good thing and I support this concept of a bigger tent in the profession.

We joked a bit that the arts are akin to a gateway drug. Many K-12 students are exposed to arts or some entry

level derivative (think crafts or finger painting), but that rarely ends up being the profession of choice when presented with design-centric options. The arts are an important aspect of any curriculum, but what happens if we introduce the end goal sooner in the process?

DS: Going back to my seven years of students that went through the Governor's program, many of them are working in related fields. This includes hospitality, graphics, and other disciplines in which they have to use their education in architecture to solve problems on a daily basis. Many students had an early interest in art through elementary schools, but design is not commonly offered. A current example of an earlier focus on design that may become a new trend is happening with my son. He is in a K-12 public school in which the middle school curriculum offers a design class, not just an art class, which is developed with a design rubric that teaches him how to research and create a designed response as opposed to being purely art driven.

We finished the conversation by asking what's next for programs like this? The Kentucky Governor's program is contingent on offering free, in-state tuition to one of its schools. How can we broaden the reach of architecture and design to more students? Is it dependent on individual states to fund the program or can the AIA make it more accessible to more students?

DS: Many states, especially in the Midwest, are now facing the fear of brain drain and responding with a focus on STEM (Science, Tech, Engineering, Math) programs in both high school and college. Architecture occupies this great middle ground where we can add the A of architecture to make STEAM, and we can also connect with the art world and its developing reputation as an economic driver. Parents often shy away from encouraging their children who are good at art to consider it for a career, but the STEM fields are considered a respectable and lucrative career choice. For lower income families, especially, placing architecture within a career-focused path makes it more attractive as a college choice. Our hope with the AIA Indiana high school discovery program is to attract those students who are curious about art and architecture, but maybe don't really see a clear path to pursuing it as a career. Then, even if they don't end up going to architecture school, at least they will have more of an understanding of the built world and how a well-designed place can have a positive impact on society. ■

AIAU

AN ONLINE PLATFORM FOR CONTINUING ED.

Continuing Education (CE) is vital for architects to stay in touch with the latest trends and updates in our ever-changing profession. It has been one of the many things that AIA has dedicated to offering its members. In 2014, AIA created AIAU, a new method of delivering learning units (LUs) to its members and offer valuable content to other professionals in the construction industry. It is an online platform that can be easily accessed 24/7, from any place in the world. AIAU is especially relevant to emerging professionals, who often struggle with finding the right courses to fulfill their CE requirements. Despite the value the program brings, this relatively new resource might still be foreign to many of our readers. CONNECTION caught up with Wayne Conners, the AIA Director of Member Education, to introduce the platform to our audience.

Our readers have seen an increase in the promotion of AIAU, including at the 2015 Convention. Can you tell us more about AIAU and its goals?

WC: AIAU is the AIA's online course delivery platform, which launched September 2014. AIAU is a curated collection of very high quality online learning that member architects and others can access on-demand for continuing education. To date, much of the catalog has been populated with video course materials drawn from the 2014 and 2015 AIA Conventions and other sources. Additional material is sourced from AIA Knowledge Communities, local and state AIA components, and other groups we collaborate with. The AIAU course catalog is intended to be dynamic, so course performance is monitored carefully. Courses that have aged or that are not receiving high marks on the course evaluations are removed.

Can you provide our readers with some of the metrics in the past year? i.e., members served, courses delivered, percentage of CE credits earned, etc.

WC: As of 11/20/2015, there are 124 courses on the system. There are 6,581 registered users, who have purchased 10,033 courses since system launch 9/15/2014. Less than 5% of the users are non AIA members. Since January 1, 2015 AIAU has delivered 4,975 AIA Learning Units, of which 4,178 are HSW.

How does the platform serve a diverse range of architects? For example, was there a goal to support smaller chapters with less access to CE credits? Does it support a trend in how emerging professionals learn?

WC: AIAU provides an additional channel for architects to access learning. It supports current trends in adult learning, i.e. not just EPs, for any professionals who want to access their continuing education on their own terms. Toward that end the AIAU team works to provide a selection of content that has been reviewed and vetted by members for relevance, currency, and practicality. AIAU courses are available on demand 24/7. Once a course is begun, it resumes where the user left off at their last visit, so they are accessible and convenient.

We envision that AIAU will be useful for:

- *architects who may have difficulty accessing chapter and other local events*
- *U.S. architects practicing overseas*
- *public sector architects who may not be able to travel for conferences*
- *architects in a time crunch – content is delivered on demand to the desktop*
- *individuals seeking content on a specific topic. The AIAU catalog is varied, including material on numerous topics. For example, AIAU is hosting a series of courses as a result of collaboration with Architecture 2030 and AIA Seattle. This series is exclusive to AIAU, so learners looking for it will use the platform.*

Was there any specific consideration for Young Architects in the development of AIAU? Is there a percentage of courses that are dedicated to young practitioners and/or associate members?

WC: Young professionals have been part of the AIAU conversation from the beginning. We strive for a balance of content across multiple dimensions, including topical (design, business, materials, best practices, techniques, energy, sustainability, global, accessibility, residential, etc), membership and licensure requirements (HSW,

■ *AIAU is a curated collection of very high quality online learning that member architects and others can access on-demand for continuing education.*

ADA, ethics), audience (young architects, experienced practitioners, etc) and level (introductory, advanced, etc.). There is not a dedicated percentage of content for any one dimension, as the catalog is dynamic and fluctuates often as new content is added and older content is removed. There will always be some courses aimed at an audience of younger people.

What is the value proposition for members that are able to achieve their CE credits for free through Lunch and Learns or through local chapter seminars?

WC: AIAU is not intended to replace either vendor Lunch and Learns or component programming. Our plan is for AIAU to be an additional resource for architects seeking high quality programming, worth the time and money to access. AIAU instructors are generally leaders in the field, and much of the content on AIAU is not readily available elsewhere.

There are several options for local and state AIA components to collaborate with AIAU to provide content. Components can hold in-person events using AIAU courses in a group setting or can collaborate with AIA to adapt content from their local programs for delivery on AIAU.

There is a fee associated with AIAU courses, which could be a burden for many recent college graduates or emerging professionals in a lower income bracket. Is AIAU considering adjusting fees so that more younger members could benefit?

WC: The pricing of courses was set at a standard that is not prohibitively expensive for most people. Currently all courses are \$25 for members or \$40 for non-members, regardless of the course length. Additionally, there will always be some free courses on the system. For example, we recently posted a 1.5 LU free course featuring a keynote by Art Gensler and a discussion panel on new models for doing business.

That said, we review the pricing model regularly and adjustments are always possible. We have a close relationship with the Emerging Professionals team here at AIA, and anticipate creative new content, attractively priced.

It appears that the current webinars provided by the various AIA Knowledge Communities will soon be included under AIAU starting 2016, could you tell us a little bit about the plan and the thoughts behind that?

WC: Our team is working with various groups, both inside and outside the AIA, on plans for new content. The Knowledge Communities in particular are a rich resource, and plans are proceeding for both the capture of content from KC conference sessions, and the production of courses developed and produced specifically and intentionally for AIAU. Several sessions from the CRAN (Custom Residential Architects Network) symposia are already on AIAU, and more are in the works.

INTEGRATED PATH TO LICENSURE

THE NCARB INITIATIVE

The National Council of Architectural Registration Boards (NCARB) has recently adopted the Integrated Path Initiative as part of its ongoing effort to improve the architectural licensing process. This pioneering program is aimed at integrating the experience and examination elements of licensure into education, interweaving the relationship between the practice community, licensing boards and architectural institutions. The goal is for architectural students to achieve licensure upon graduation. The initiative is the result of a collaboration between NCARB, AIA, AIAS, NAAB and ACSA, collectively known as the collateral organizations. Fourteen (14) schools of architecture were selected to participate in this pilot program. CONNECTION caught up with Samantha Miller, the Marketing and Communications Content Producer of NCARB, to talk about the development process of this exciting initiative.

The Integrated Path Initiative pilot program has recently been announced and will be moving forward. Can you elaborate on the goals and potential outcomes of the program? Did NCARB reference any other national models, such as in Europe, for incorporation into the modified licensing process?

SM: The Licensure Task Force (LTF) was formed in July 2013 to explore additional pathways to licensure. As part of the group's developmental process, the LTF included the following options in their discussions: Earlier access to the ARE prior to graduation; a streamlined approach to the Intern Development Program (IDP) that provides an optimized internship experience; and a partnered approach to an integrated process that involves the academy, licensing boards, and the current and future profession.

The group was charged with completing the following tasks in FY15:

- Develop a proposal that includes a master plan for the design and adoption of a "licensure at graduation" model and present the plan to the NCARB Board of Directors.
- Identify Member Boards that are willing to participate in the process and pair them with universities within their jurisdiction to ensure early success.
- Develop and distribute a Request for Qualifications, and later a Request for Information, to NAAB-accredited programs interested in participating in a

pilot program.

- Further evaluate the role employers have in the licensure process and how that responsibility can be incorporated into the program.

NCARB worked with different industry groups and partners in crafting this initiative. Could you tell us a little bit about the collaborative process and how it represents the architecture profession as a whole?

SM: Led by 2012-2013 NCARB President Ronald B. Blitch of Louisiana, the Licensure Task Force included former and current leaders of NCARB, the National Architectural Accrediting Board (NAAB), the American Institute of Architects (AIA), the Association of Collegiate Schools of Architecture (ACSA), and the American Institute of Architecture Students (AIAS), as well as interns, recently licensed architects, program deans and instructors, and state board representatives.

"We've assembled a blue-ribbon panel of representatives from the four architectural collateral organizations, educators, recently licensed architects/interns, and our Member Boards—to convene what I think are going to be very exciting meetings, with a potential goal that could be a milestone in the licensure of architects," said Blitch. "The Licensure Task Force is going to involve so much trust, and so much confidence in each other's abilities to make this work—because everybody has to be at the table to make this work—and that's part of what makes this so exciting."

14 schools have been selected to participate in this pilot program. What was the criteria used in the selection process?

SM: Fourteen schools have been accepted by NCARB to participate in the integrated path initiative, with the University of Kansas as the latest.

Thirty-eight universities with programs accredited by the National Architectural Accrediting Board (NAAB) responded to NCARB's recent Request for Interest & Information regarding the proposal for a rigorous, alternative path to licensure upon graduation.

With this RFI&I, NCARB explored the opportunity to develop an additional path to licensure that integrates the three

■ *This pioneering program is aimed at integrating the experience and examination elements of licensure into education, interweaving the relationship between the practice community, licensing boards and architectural institutions*

NCARB components of licensure—education, experience, and examination—into an enhanced academic setting that will allow for licensure at the point of graduation.

During the implementation period, how will NCARB collaborate with the participating schools? What are the means for NCARB to evaluate each program's success? What would be the next step?

SM: NCARB has established a new Integrated Path Evaluation Committee (IPEC) to oversee the ongoing work of this initiative. The organization is also developing a series of digital conferences to facilitate collaboration between the 14 programs. Each program plans to implement the integrated path according to a schedule developed by their administration and faculty, with starting dates varying among schools.

How will NCARB work with state boards to make sure that this initiative is adopted by as many of the 54 jurisdictions as possible?

SM: NCARB is comprised of 54 jurisdictions that have the legal authority to establish licensure requirements and enforce licensure laws and regulations. In order for this path to become a reality, jurisdictions must be willing to accept—and enact laws that support—licensure at graduation.

NCARB will continue to work with state boards that wish to implement the integrated path. This may mean helping state boards ensure students can take the Architect Registration Examination (ARE) before graduation.

To get a wider perspective on this initiative, we reached out to a few of the participating schools to discuss their program's approach to the NCARB Initiative. We were able to speak to Marc J Neveu - Woodbury University (WU), Los Angeles, California and Robin Abrams - North Carolina State University (NCSU), Raleigh, North Carolina. They are enthusiastic and passionate about the program and the future of architectural education.

Your School of Architecture was recently accepted into the inaugural NCARB Integrated Path Initiative. What was the motivation to engage in this progressive model of education? How do you see it as a benefit to the architecture profession?

Robin (NCSU): For too long the profession of architecture tried to keep people out, and now it is suffering from a lack of young, diverse professionals. We see IPAL as an effort to try to get people into the profession, which is a good thing. As a school, we have a strong culture of practice and see as a primary part of our mission (but not the only part) to prepare students to enter the profession. We also think schools of architecture will need to offer this option to compete for good students.

Marc J Neveu (WU): We are very excited to be a part of the Integrated Path to Licensure. The Woodbury School of Architecture is remarkably diverse. Without trying to be critical, I do think our profession could be more diverse. We believe that the IPAL will offer an option to students who are typically not well represented in the profession, but are very well represented in our School. It could be easier, for example, to return to the profession if you take time off to begin a family if you are licensed. It may also offer you the ability to work on your own and create a more equitable life/work balance if you are licensed but not working in a firm. Additionally, many of our students plan to become licensed. This will offer an integrated path to accommodate the professional interests of our students.

Implementation is a key question on many of our readers' minds. What are some of the proposed highlights that helped your program get selected? Would the Integrated Path Initiative change the length of the traditional Professional Degree?

Robin (NCSU): I believe it is our close relationship with firms in the Research Triangle that helped our application. We have a huge network of firms locally and nationally that regularly take our students as interns. Also, perhaps our willingness to try the program in all three of our programs (B.Arch, M.Arch 1 & M.Arch 3). The path essentially adds two years to each of the programs, but students are working and earning income during those years, so we see this as an attraction.

Marc J Neveu (WU): We recognized early on that, being in Southern California, we have the advantage of being surrounded by an amazing wealth of architecture offices. That said, the job market is competitive. To give our students an advantage, students enrolled in the program will have the opportunity to work with a consortium of local firms. The firms in our consortium range from large to small and offer work with a similar variety. We are currently working with the consortium to develop individualized maps for students that will chart their progress through the

Intern Development Program and have a dedicated Career Outreach staff member to ensure student success. We have extended our five-year B.Arch an additional year to accommodate the time needed for the Intern Development Program. Students will take a year off after their fourth year and will, at that time also have the opportunity to begin taking licensing exams. While this might extend the time for a professional degree, it will shorten the time to licensure

NCARB is an important institutional body, but it can only advise the 54 jurisdictions on the best course of action. Since it is up to the state licensing boards to change laws or rules in order to allow this path, what are the next steps from the legislative front? Does it require educating or advocating to the state board?

Robin (NCSU): We have a fantastic state board, they have already taken action to make the changes required to implement IPAL.

Marc J Neveu (WU): Knowing the California Architects Board is a key player in this process, we have been working with them for at least a year. We, along with other California Schools, have presented a range of proposals and listened to the Board's questions, concerns, and advice. I am happy to report that the Board has written a letter in support of IPAL.

There is no shortage of skeptics from the established class of architects. Even Emerging Professionals who went through the traditional path have called it an "easier" out. Do you have a plan to promote the value to local architectural firms? How does a 23 year old licensed architect command the same respect than that of a more senior professional (who may even be unlicensed)?

Robin (NCSU): This will require some adjustment on the part of licensed, more mature architects, but particularly mature unlicensed aspiring architects. We hope that we can offer that group some assistance in taking the exam through the study preparation efforts we will use for our students. The exam really only certifies that an individual is prepared to ENTER the profession. It will not be an easier way out - just a more facilitated way, but a very necessary effort on the part of NCARB, partner firms and the schools to enliven and refresh the professional community.

Marc J Neveu (WU): The excitement within our consortium of firms is palpable. They are thrilled to have access to our well-prepared students who are eager to begin work in an office. It's really a win-win situation. I would not claim, however, that it is an "easier" way out. Graduates of these programs will have passed the same exams, graduated

with an accredited degree and worked the requisite hours. If anything, the intensity and devotion required may prove to be more difficult than the current path. Students today are working in very different ways than when I graduated. There is little expectation to work in the same office for one's entire career, or, even that they will only work on one project or even office at a time. I could imagine a recently licensed graduate having the opportunity to work as an architect, but in different ways. They may even begin to rethink the profession. Keep in mind that Mark Zuckerberg launched what would become Facebook when he was 20 years old. I'm sure he faced some ageist criticism, but I think it has worked out pretty well for him.

Some critics say that the Integrated Path Initiative will undermine the quality of the architecture profession. Some argue that post-graduate IDP training should remain the prerequisite of the architecture licensing process. How do you provide the same postgraduate value that a traditional path would provide?

Robin (NCSU): We expect that our students' experience during their residencies will be identical to their experience after graduation. They will have completed all of their core curriculum, with only elective course material remaining. I do not believe they will in any way undermine the quality of the profession. They will be well prepared and they will be our top students, hence the firms will be very lucky to get them. I also believe that our students in 9 or 12 month residencies will be of greater value to firms than summer internships, and will build more lasting relationships with the firms. I honestly do not see how the IPAL residency will be any different from the traditional path internship, and it has the potential to strengthen students' learning, when they return after the residency and see the reasons we teach the things we do.

Marc J Neveu (WU): This is a matter of sequence, only. Our licensed graduates will have the same experience as those who completed their IDP training after obtaining a degree. I would argue that the value proposition should be reversed. Graduates from the Woodbury School of Architecture will be better prepared than those who are not yet licensed. The value to firms will be significant.

■ *The most important issue steering the committee's recommendation was the fact that the average time to become licensed after graduation has increased to 11 years. The Committee considered this to be detrimental to the profession and therefore supported experimenting with an alternate approach.*

As Samantha Miller from NCARB pointed out, the success of the initiative will be highly dependent on the adoption of state jurisdictions. Finally, we met with Stephanie Silkwood to hear the perspective from the licensure governing body of California. She is a licensed architect in California and is currently serving as a member of the Professional Qualifications Committee of the California Architects Board (CAB).

As a member of the California Architects Board (CAB) Professional Qualifications Committee, can you describe the recommendations that were given to the Board in regards to the Integrated Path Initiative? What were some of the issues that were considered by the committee in rendering the recommendations?

SS: The PQC's recommendation to the Board was to support the Integrated Path to Architectural Licensure (IPAL) by working closely with the participating universities in California and also by developing a plan to allow earlier delivery of the ARE to participating candidates. Many considerations were discussed, and concerns were shared with NCARB as they developed the RFP that was sent to interested NAAB accredited programs. Some concerns were:

- Most students lack the maturity to be licensed immediately after graduation. As a result of this discussion, the committee determined that the IPI would not be for the average student. Rather, it represents an alternate path for highly motivated individuals (and perhaps even those pursuing a second career).
- The IPI could diminish the licensure process. The committee recognized this, however, noted that the requirements of education, experience, and exam would remain the same.
- Programs could fabricate work settings to satisfy IDP instead of engaging students in a true traditional practice. The work setting requirements were clarified in NCARB's RFP.
- The logistics of such a complex program—including support from neighboring firms, length and cost of the degree program, and faculty training and resources—present a challenge to each participating school. Only select schools will be positioned to administer such a program. A requirement of NCARB's RFP was for each applicant to outline in detail how they would address these issues.

The most important issue steering the committee's recommendation was the fact that the average time to become licensed after graduation has increased to 11 years. The Committee considered this to be detrimental to the profession and therefore supported experimenting with an alternate approach.

What is the Board's plan for adopting the NCARB Integrated Path Initiative? Is there a timeline to fully implement the program or the elements that will allow the program to exist? A key item is the ability to test while in school, which is a step beyond concurrency.

SS: The Board has embraced the IPI by issuing statements of support to NCARB and the NAAB accredited programs in the state. The Board has not released a timeline or a definite strategy for allowing early access to the ARE, but it is working closely with the participating schools and is considering the necessary legislative and regulatory changes.

Do you think the new program will undermine the quality of the architecture profession?

Stephanie: My personal opinion is that it will enhance the learning process because of the way the Integrated Path Initiative weaves together education, experience, and examination. Practical experience combined with classroom learning will make the process more comprehensive. NAAB's accreditation standards, which are based on a Practice Analysis, will continue to hold the curriculum to the expectations of the profession. And finally, the exams will test the competence of the candidates to protect the health, safety, and welfare of the public just as they do now (but without 11 years in between)!

URBAN STUDIO

THE OTHER AUBURN STUDIO

Many architects are familiar with the Rural Studio – the groundbreaking academic program that integrates students into helping a community in need seek solutions through architecture. The Auburn University College of Architecture, Design and Construction also operates a special program called the Urban Studio. This program brings a planning and implementation laboratory to the heart of downtown Birmingham, Alabama.

Alex Krumdieck is principal of Krumdieck A+I in Birmingham and Director of the Urban Studio. “The Urban Studio is a 23-year-old program that has had increased exposure in the city due to its new location,” says Krumdieck.

The corner of 3rd Avenue and 20th Street is part of the main thoroughfare in Birmingham. On that corner sits a historic retail building. Visible through the storefront are drafting tables and display boards- the full makeup of an architecture studio. This multi-story building will undergo a major renovation that will provide a community room and professional connection for all colleges of the University on the ground floor, upper floors will provide an expanded studio space and maintain visual connection to the streets below. The building’s spaces will contribute to providing outreach and engagement to the community. “We’re committed to the Auburn architecture program having a large presence in Birmingham.”

The Urban Studio is operated as a thesis option for the 5th year of Auburn’s 5-year architecture degree program. It’s a selective program- only 15 students are admitted each year and portfolios are reviewed. As with the Rural Studio, emphasis is placed on implementation of projects. The studio is operated just like a design firm, with full time hours of 8 to 5. Projects are delivered to real clients, at times with sponsorship. Urban Studio students stay embedded in the community, their clients, throughout the program. “The professional community has enjoyed the interaction that this studio provides.” As with a design firm, the studio schedule changes to serve the client. “Each year the program can be adjusted to fit the needs of the community.”



Left: Professor Krumdieck (2nd from left) working with students in the Urban Studio. Below: Under direction of Professor Krumdieck, Quinn MacKenzie, Matthew [unclear] renovations for the Urban Studio. This is the future rendering of the front of the [unclear]





This year's program began in the fall semester with 8 weeks of design seminars on city development. Students start their main project with a site analysis and detailed façade studies. The following unit is a 12-week internship. Local firms provide diverse practices in which to learn, "we have had firms that specialize in residential projects, design-build, and some that do manufacturing as well." The goal is to have the students work as a typical employee. Interns are paid and contribute to the office production. Students are registered with the NCARB Intern Development Program and are expected to earn credit. Employers are expected to focus on providing "those hard-to-get elements" from the IDP. "Interns go to jobsites, write field reports and issue addenda." As is reflected in the student work, these internships provide a foundation for creating solid construction documents. "We want students to understand the necessity of drawings, and how to make clarity in drawings."

After internships, a 15 week design studio completes the thesis. As a group, the students spend 5 weeks developing a master plan. This year, planning Professor John Pittari, Jr. at Auburn is doing a wayfinding program and analysis for the downtown core. Students will be expanding on that work by expanding the program into their master plan of a neighborhood in the northwest quadrant of Birmingham. They will also spend 10 weeks developing a conceptual project for a selected site in that neighborhood. Last year, the Mayor of Birmingham requested the students look at a particular streetscape. Planning students provided a street design and the Urban Studio students developed a master plan for a brewery and entertainment district.

■ *The goal is to have the students work as a typical employee. Interns are paid and contribute to the office production. Students are registered with the NCARB Intern Development Program and are expected to earn credit. Employers are expected to focus on providing "those hard-to-get elements" from the IDP. "Interns go to jobsites, write field reports and issue addenda.*

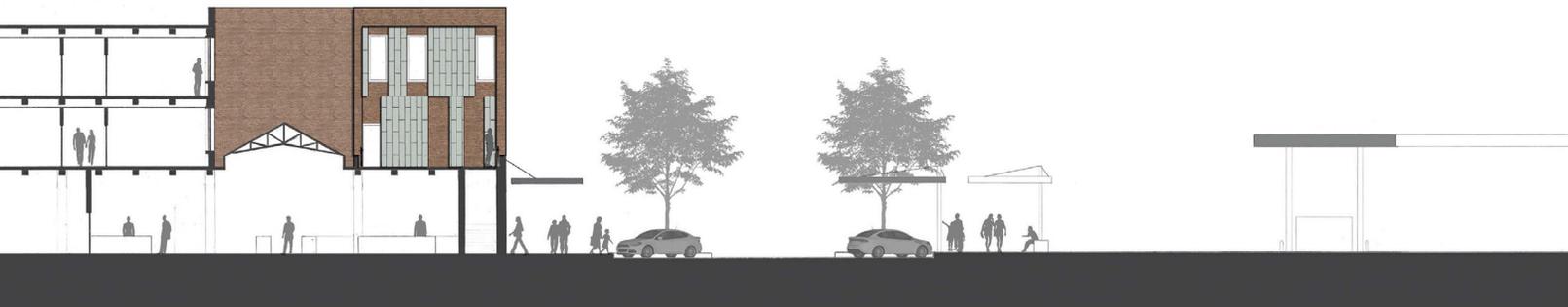
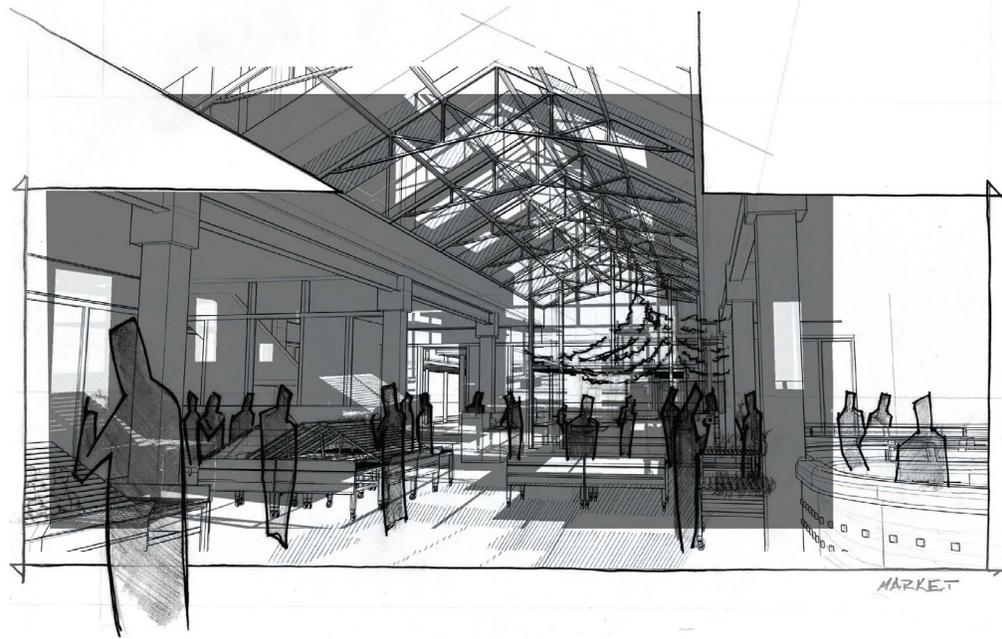
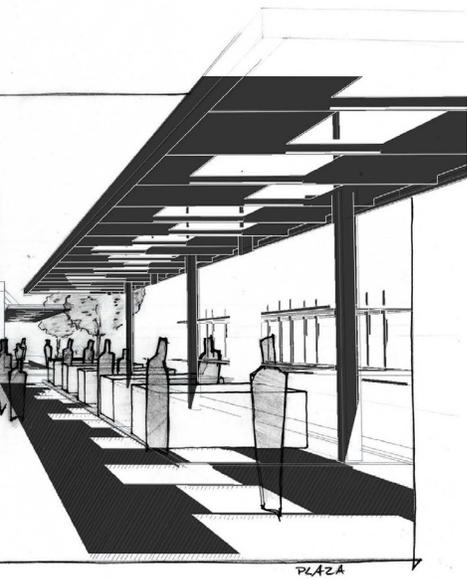


LEFT ABOVE
Plaza Canopy Prototype

RIGHT ABOVE
Market Interior Perspective

BELOW
3rd Avenue South Section





Projects that are realized are mostly in the realm of master plans, which provides a focus on urban design. However, there is no particular emphasis on which projects are implemented in the real world. “The Urban Studio did a master plan for a 17 acre, 30 home Habitat for Humanity project. Habitat has come back to ask for a phasing plan to implement the buildout. Habitat’s request came from an immediate need of 15 lots to build on. An architecture studio at Auburn will do that next phase.”

Throughout the time spent at Urban Studio, students present their work every two weeks to a jury. There are at least three local professionals on the juries at any time. “The goal is to be comfortable presenting projects... we have a huge mix of collaboration.”

The Urban Studio’s mission of implementation produces graduates that are well prepared to contribute to the design community. “100 percent of last year’s Auburn architecture graduates from the Urban Studio were employed within the first year after graduation. Of the 15 at Urban Studio, about a third stayed in Birmingham.”

■ *The Urban Studio did a master plan for a 17 acre, 30 home Habitat for Humanity project. Habitat has come back to ask for a phasing plan to implement the buildout. Habitat’s request came from an immediate need of 15 lots to build on. An architecture studio at Auburn will do that next phase.*

Below: Individual masterplan and urban housing study for Greater Birmingham

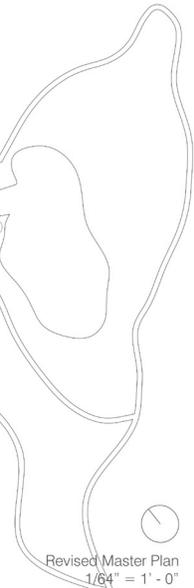


Habitat For Humanity | Cascade Plunge
Restructuring Single Family Housing
Building Community and Ownership
East Lake, Birmingham, Alabama



What are the benefits of this housing solution?

This housing typology is structured to immediately adapt to each owner’s habits and evolve with them and their families. It is designed around for the homeowner’s ability to create self-identity and dignity. Habitat for Humanity can provide an efficient start up home for their customers and create a strong sense of community. Attaching the homes creates nearly three times the amount of density on this particular lot and establishes a unique rhythm with solid (the homes) and voids (the porches) that the owners are encouraged to fill in once they establish themselves, have a larger family, etc. There are endless possibilities of what this could look like over the years.



<p>3 Bedroom Start Up Unit 960 square feet conditioned space 3 bedroom/1 bath 3/16" = 1' - 0"</p>	<p>Maximum Expansion Example 1510 square feet conditioned space Final expansion plan is up to each owner 3/16" = 1' - 0"</p>	<p>2 Bedroom Start Up Unit 770 square feet conditioned space 2 bedrooms/1 bath 3/16" = 1' - 0"</p>	<p>Maximum Expansion Example 1120 square feet conditioned space Final expansion plan is up to each owner 3/16" = 1' - 0"</p>



#yafchat



AIA YAF
@AIAYAF

Follow

Let's get started: Q1 What skills do you wish you learned at school that could have helped you be more effective after graduation? #YAFchat

2:04 PM - 18 Nov 2015

2



Lora Teagarden
@L2DesignLLC

Follow

A1 More intensive pro practice, addtl business courses, potential studies on avenues of architecture. #yafchat

2:06 PM - 18 Nov 2015

3 3



Britt Lindberg
@Britt_AIA

Follow

@AIAYAF A1 Design thinking skills were a must, but also wish I'd learned about detailing & how building components come together. #yafchat

2:13 PM - 18 Nov 2015

2



PJA Architecture
@pja_arch

Follow

A1 #YAFchat: multi-disciplinary group projects, introduction to code exercises + review, more in-depth look at details + building assembly

2:17 PM - 18 Nov 2015

2



Stephanie Silkwood
@StephSilkwood

Follow

A1. I wish I had a better understanding of what the practice of architecture is. Design is such a small part of what architects do. #yafchat

2:24 PM - 18 Nov 2015 - San Jose, CA, United States

1 3



AIA YAF
@AIAYAF

Follow

As a follow up... Q2 What training have you given yourself since to fill the gap? #YAFchat

2:11 PM - 18 Nov 2015

1



Lora Teagarden
@L2DesignLLC

Follow

A2 Dove headfirst into starting my own business, read a lot of business books, worked a variety of places/types/sizes... #yafchat

2:14 PM - 18 Nov 2015

3



Joseph Lai
@ThisIsLai

Follow

A2 #YAFchat training through volunteer work with the AIA! I've learned a lot about how to communicate & be a leader twitter.com/AIAYAF/status/...

2:15 PM - 18 Nov 2015

1 2



PJA Architecture
@pja_arch

Follow

Q2 #YAFchat: finding a great mentor, working through the study materials for the AREs, teaching, getting involved w/ AIA activities/events

2:21 PM - 18 Nov 2015

1



Britt Lindberg
@Britt_AIA

Follow

@AIAYAF A2 Training on the job in supportive office environments - not being afraid to ask questions of colleagues and mentors #yafchat

2:18 PM - 18 Nov 2015

2 5

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 November focused on the **Collaterals and Training to become an Architect**. For the entire transcript, please check out the [Storify](#).

2,916 Twitter Followers

AIA YAF Monthly Tweet-up
18 November, 2-3:00pm Eastern Time

Theme: **Collaterals**
Hashtag: #YAFChat

 **AIA YAF**
@AIA YAF

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Q3 How did the IDP process serve you on your path to licensure, what do you wish it would have done? #YAFchat

2:19 PM - 18 Nov 2015

 **Ben Kasdan**
@BKasdan

[Follow](#)

A3 IDP provided a reason experience aspects of #architecture that I was not exposed to, but some categories need[ed] too much time #yafchat

2:22 PM - 18 Nov 2015

3

 **Jamic Molina**
@JamicMolina419

[Follow](#)

A3 IDP gave me a case to argue with my superiors to gain more experience in other areas of the design process @AIA YAF #YAFchat

2:23 PM - 18 Nov 2015

4

 **Julia Donoho**
@jdonoho

[Follow](#)

@AIA YAF #yafchat A3 IDP helped me identify gaps and then fill them. It also gave me a vehicle to ask for specific experiences. Exams too.

2:31 PM - 18 Nov 2015

3

 **Stephanie Silkwood**
@StephSilkwood

[Follow](#)

A3. IDP gave me an understanding of what skills I should develop to be a competent architect, which helped me focus my learning. #yafchat

2:28 PM - 18 Nov 2015 · San Jose, CA, United States

1 3

 **AIA YAF**
@AIA YAF

[Follow](#)

Q4 What tools or other organizations helped in your training process towards licensure? If org: what tool/aid they provide? #YAFchat

2:26 PM - 18 Nov 2015

 **Lora Teagarden**
@L2DesignLLC

[Follow](#)

A4 Joining the #AIA opened me to a world of mentorship, volunteer opportunities, and comrades in #ARE arms. It has been invaluable. #yafchat

2:29 PM - 18 Nov 2015

1 4

 **Jamic Molina**
@JamicMolina419

[Follow](#)

A4 The Notty group at USC here in LA provides free ARE classes that helped me study & connect with others in the same boat @AIA YAF #YAFchat

2:30 PM - 18 Nov 2015

1 3

 **PJA Architecture**
@pja_arch

[Follow](#)

A4 @yafphilly's ARE study sessions, arecoach.com/coachforum/, @cdesign_tweets's volunteer opportunities. #yafchat

2:31 PM - 18 Nov 2015

1

 **Julia Donoho**
@jdonoho

[Follow](#)

@AIA YAF #yafchat A4 Julia Morgan took 14 years, high school to license. Be in a hurry to become an excellent architect, that is THE goal.

2:36 PM - 18 Nov 2015

3 5

#yafchat



AIA YAF
@AIAYAF

Follow

Q5 What tools do you "wish" had been available in your path to licensure? #yafchat

2:33 PM - 18 Nov 2015

2



Britt Lindberg
@Britt_AIA

Follow

@AIAYAF I was at a small firm and bought my own study materials, wish I'd known about local AIA chapter library before then! #yafchat

2:36 PM - 18 Nov 2015

3



Ben Kasdan
@BKasdan

Follow

A5 I "wish" the licensure process was not so individual, it is always a struggle to recreate the sense of "community exam taking" #yafchat

2:36 PM - 18 Nov 2015

2 4



Julia Donoho
@jdonoho

Follow

@AIAYAF #yafchat A5 The group exam process got us motivated, gave us courage, and celebration. I think that is a missing element today.

2:40 PM - 18 Nov 2015

2 6



Stephanie Silkwood
@StephSilkwood

Follow

A5. I would wish for all the amazing IDP resources @NCARB has today. Their efforts are greatly improving the internship experience #yafchat

2:42 PM - 18 Nov 2015 · San Jose, CA, United States

1 4



AIA YAF
@AIAYAF

Follow

Q6 What tools or professional development training would be beneficial to you going forward as a Young Architect? #YAFchat

2:40 PM - 18 Nov 2015



Lora Teagarden
@L2DesignLLC

Follow

A6 Tools that I can take back to my firm to show the importance of leadership in the profession. Intro courses to BD, ownership #yafchat

2:43 PM - 18 Nov 2015

1 4



Ben Kasdan
@BKasdan

Follow

A6 With licensure behind us, Young Architects need training in managing businesses & firm succession #yafchat

2:46 PM - 18 Nov 2015

4 7



Joseph Lai
@ThistsJLai

Follow

A6 #YAFchat specific courses on how to navigate staff to associate to senior associate in various types of firms twitter.com/AIAYAF/status/...

2:48 PM - 18 Nov 2015

3



Jamie Molina
@JamieMolina419

Follow

A6 A road map after licensure, many of us finish all the exams and then ask now what? @AIAYAF #yafchat

2:49 PM - 18 Nov 2015

1 4



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



 **AIA YAF**
@AIAYAF Follow

Q7 What is the most valuable piece of advice that you have been given that has helped shape you as an Architect?
#YAFchat

2:46 PM - 18 Nov 2015

1

 **Britt Lindberg**
@Dritt_AIA Follow

@AIAYAF Q7 Pro-actively taking charge in projects, finding solutions and keeping things moving forward is key to project success #yafchat

2:50 PM - 18 Nov 2015

1 2

 **Eric Martin**
@EDMartin85 Follow

A7 Being a good architect is different than being good at (insert computer software name here) #yafchat

2:52 PM - 18 Nov 2015

2 5

 **Stephanie Silkwood**
@StephSilkwood Follow

A7. Architects must always strive to do what's right on behalf of our clients and the communities we serve. #yafchat

2:53 PM - 18 Nov 2015 · San Jose, CA, United States

2 4

 **Joseph Lai**
@ThisisLai Follow

A7 #YAFchat treat IDP & AREs as the culmination of your training, not a chore. and, work hard and dream big. [twitter.com/AIAYAF/status/...](https://twitter.com/AIAYAF/status/661111111111111111)

2:56 PM - 18 Nov 2015

2 3

 **AIA YAF**
@AIAYAF Follow

Q8 What do you think AIA's role with the collateral organizations and your ongoing training should be? #YAFchat

2:51 PM - 18 Nov 2015

 **Lora Teagarden**
@L2DesignLLC Follow

A8 I think if we want to keep turning the ship on our value to the profession - the participation of @AIANational has 2be integral #yafchat

2:53 PM - 18 Nov 2015

2 2

 **Jamie Crawley**
@falloutstudio Follow

A8: heard it said @AIANational #volunteers where many hats. But, I'd argue 5 collaterals or 1 its our one profession to lead #YAFChat

2:54 PM - 18 Nov 2015

1 2

 **Ian Merker**
@IanMerker Follow

A8 Advise non-architect administrators of collaterals on the evolving nature of our profession. They appreciate the feedback #yafchat

2:59 PM - 18 Nov 2015

3

 **Joseph Lai**
@ThisisLai Follow

A8 #YAFchat AIA should keep its members informed & connected w/collateral orgs, & provide opp to engage & lead [twitter.com/AIAYAF/status/...](https://twitter.com/AIAYAF/status/661111111111111111)

2:54 PM - 18 Nov 2015

2 2

MITRA KANAANI, AIA

A CONVERSATION WITH THE 2015 AIA CC EDUCATOR OF THE YEAR

Mitra Kanaani, is a professor of Design, Tectonics and Research, and the former chair of NewSchool of Architecture & Design in San Diego. She holds a Doctorate in Architecture Degree, a Master of Urban Planning, a B.S. in Economics and a B.A. in Musicology. She has served on various national architectural committees and task forces, and is the recipient of various awards, and the 2015 Educator of the Year of the Academy of Emerging Professionals, AEP of the AIACC. She is a licensed architect in California, and a certified accessibility consultant with ICC.



At the time of this writing, the result of a three-year effort with my colleague and co-editor, DAK Kopec, culminated with the release of *The Routledge Companion to Architectural Design & Practice: Established & Emerging Trends*. It pays homage to *Building Community, A New Future for Architecture Education and Practice*, otherwise known as the *Boyer Report*, authored by Dr. Ernest Boyer and Lee Mitgang, and released in 1996. This report became my source of inspiration and the central stimulus since my first round of study almost twenty years ago. At the time of its publication, the *Boyer Report* received extraordinary validation based on its candid manifestation and analyses of the relevant current and future issues of architecture education and practice—particularly in the open debate over the disconnect between the academy and practice. However, it did not engage the architecture community as was hoped. The momentum was subsequently lost, and the report was ultimately put on the shelf.

However, in recent years, the consequences of two decades of consecutive economic downturns has opened the eyes and ears of stakeholders to certain alarming facts about the direction and future of architecture as a profession, and the urgent need for the academy to step up and work towards a transformation. So once again, by pulling the *Boyer Report* down from the shelf, there is more attention and credence given to certain problems, possibilities and the larger meaning of architecture education as specified in the Report. In fact, there is a gradually increasing number of architects and educators in this field that are convinced that there is a need for a new alternative to the status quo, in order to prevent the alarming prospect of architecture as an endangered profession and subject to fragmentation. On the other hand, it is fully understandable that any reform has side effects that are not palatable or easy to cope with. As the world and its principles are evolving, so is architecture. I strongly believe that as the architecture discipline redefines its boundaries, the pedagogy must emulate the drive for progress as well. Those of us involved in academia need to keep an open mind, be more proactive, and keep pace with the transformation.

Before becoming fully submerged in architectural academia, I was a full-time practitioner engaged in large-scope projects. However, throughout the years as an administrator and educator, I never withdrew from the practice. I strongly

believe in the importance of keeping abreast with the nuances of the profession in order to be an effective educator. To me, teaching is about learning, and one aspect of learning is gaining experience. To be an effective educator, one has to be constantly learning and privy to new knowledge, emerging trends and requisite experiences, specifically in the dynamic majors and professions. I personally consider the concepts of scholarship and research intertwined and inseparable from teaching and professional practice.

In over two decades, I have had the pleasure of being participant in building the future aspirations of hundreds of young millennials, who are motivated, goal-oriented, confident and fast-learning individuals, with a great passion for service learning and volunteerism. They possess the inclination to have a scientific mind and technical know-how, more so than their parents' Boomer generation. Knowing and respecting the character of this generation has been the highlight of becoming a more effective educator. It has been an interesting experience to understand their overall character, including strengths, weaknesses and expectations of the world. It has become an interesting fact that this is a generation that needs to learn the design methodology and poetics of form, through objectivization of the most subjective design concepts. This can be accomplished by implementing scientific goals and logic, which demands design methods that are governed by rules and not based primarily on intuition. They are also extremely interested in and receive satisfaction from humanitarian and ecologically friendly design goals and projects. Being computer savvy with the help of information technology tends to make them highly imaginative and creative design thinkers, with the capacity to bring their imagination to tangible realities. This positive outcome can come to fruition as long as they are directed to the right design methodology, and not overwhelmed by the enormity and multiplicity of different design parameters.

As an academic heavily involved in the education of our future architects, I consider educators responsible for the future direction of this talented generation, and have constantly asked myself: Do our students have to go through the same standardized Beaux Arts methodology of training that was common twenty or thirty years ago and has been enforced ever since? Without compromising students' education, what is the most appropriate and effective agenda and efficient interdisciplinary approach to prepare our students for a fulfilling professional life?

■ *The Integrated Path initiative does not and must not mean giving up a high level of intellectuality and design sophistication for the sake of pragmatism.*

The introduction of the proceedings published by the Windsor Forum on Design Education, held in April 2002 by a number of instrumental figures in architecture education and practice, as well as an array of sociologists, theorists, philosophers, designers and various public figures, refers to the obvious complicity of the architecture education in its own temporal and cultural stagnancy. The report explicitly stated:

"While minor reforms have filtered through schools, the general trend has continued to be a self-referential isolation and a general distancing from the needs of society and natural environment. There has certainly not been anything like a reform proposal at the level of a curriculum entire. It seems that those in a position to effect change, and who wish to do so, have been bound by institutional inertia, faculty territoriality and accreditation criteria."

The intention of this forum was to spawn dialogue between the various schools of architecture and those of the collateral disciplines, principal among them being planning and environmental sciences. About eight years before this forum, in the section *A Profession in Perspective* of the *Boyer Report*, the following alarming remark about the status of the architecture profession and education was made:

"We found in short, a profession struggling both to fit in, and if possible, to lead, within a social and economic context that in a number of crucial respects has been dramatically altered. We also found a profession whose faith in its own future has been shaken. What seems missing, we believe, is a sense of common purpose connecting the practice of architecture to the most consequential issues of society--and the same sense of unease permeates architecture education as well."

Throughout the years I have served on various architectural collaterals' committees and task forces, and have been a witness to their strong desire to serve the architecture profession and the education of our country. However, what has been lacking is a sense of collegiality and a harmonious agenda among the collaterals.

As an EESA/NAAB international evaluator for the past decade, I have had access to hundreds of international and national architecture programs and have learned their approaches and agendas of teaching architecture and training future architects. By learning about many programs, one main issue that has seriously caught my attention is the drastic difference between the one-size-fit-all formula of a professional degree in our country and many other countries around the globe. In certain countries there are accredited schools of architecture that have the noble mission of emphasizing the discipline of architecture, mainly as a foundation for various other design majors. However, there are also other schools with architecture programs that have a focused mission to nurture future architects. Prospective students and applicants, with demonstration of a strong will, desire and initiative to become practicing architects, are accepted to those rigorous programs through a screening process. From there, the path is set and the direction is clear. Such programs engaged in training future

architects have the full support of professionals, who work hand in hand with educational institutions in their mission goals and objectives.

Whether we are ready for this transformation or not, academia is inevitably en route to an educational renewal. The Integrated Path to Architectural Licensure is possibly a step forward and an attempt to find an answer to some of the questions that I posed earlier. However, I cannot deny the fact that the schools volunteering to experiment with such a pedagogic path and initiative will face a huge responsibility and work load. At this juncture, an Integrated Path initiative is inevitably being adopted as a track alongside other existing programs. However, the integrated path approach in the not so distant future, will demand a broad blueprint for educational renewal at all levels as a shared responsibility, which the *Boyer Reports* refers to:

"The point is this: In search for educational renewal at all levels, including the professional, care should be taken not to ascribe to schools alone what must, in the end, be a shared responsibility."

I commend the interest of all those selected schools that have demonstrated the interest to experiment with this challenging initiative, including my institution, NewSchool of Architecture & Design. The Integrated Path initiative does not and must not mean giving up a high level of intellectuality and design sophistication for the sake of pragmatism. By aligning the three components of Education, Experience & Examination, there will be more rigor and more focus on becoming a practicing architect. The burden is on the schools to maintain that balance and pursue models of pedagogy that nurture sophisticated design thinking and creative problem solving, while concurrently training the graduates as capable professionals ready for the challenges of practice. The demands of the current world, evolving and fluid as they may be, will not tolerate lingering practitioners for stabilizing their professional credentials. The damage to the profession is inevitable if young, capable practitioners are not empowered to advance their interests and aptitudes, while becoming fully informed, trained and sensitized to the meaning of health, safety and the welfare of the very people whom they design for.

It is true that we are at a critical juncture. More than any other time, the skills, aptitudes, ideals, competency and broad vision of our young practitioners are needed to restore the validity of an ancient profession that may otherwise become subjected to fragmentation. Toward such high goals, the burden is on the schools to train a future generation of architects as the vocal and knowledgeable leaders, with strong determination to help the world through their profession. To that end, both profession and academy need to come together to protect that cause. ■

CONNECTION

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

2016 EDITORIAL CALENDAR

FEBRUARY **MEDIUM**

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

CONTENT DUE 1/21
PUBLICATION MID FEBRUARY

APRIL **POLITICO**

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

CONTENT DUE 3/24
PUBLICATION MID APRIL

JUNE **WORKFORCE**

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

CONTENT DUE 5/26
PUBLICATION MID JUNE

AUGUST **STATE OF PRACTICE**

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

CONTENT DUE 7/21
PUBLICATION MID AUGUST

OCTOBER **DATA DRIVEN**

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

CONTENT DUE 9/22
PUBLICATION MID OCTOBER

DECEMBER **EDIFICATION**

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

CONTENT DUE 11/17
PUBLICATION MID DECEMBER

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

If you are interested in contributing to CONNECTION, please contact the Editor-In-Chief at jpastva@gmail.com

CLICK HERE for past issues of **CONNECTION**

SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

Text

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

Format the file name as such:
[yourlastname_article title.doc]

Images

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

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

Format the file name(s), sequentially, as such:
[yourlastname_image1.jpg]

Author Bio

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

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

Format the file name as such:
[yourlastname_article title.doc]

Author Photo

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

Format the file name as such:
[yourlastname_portrait.doc]

WHAT IS THE YOUNG ARCHITECTS FORUM?

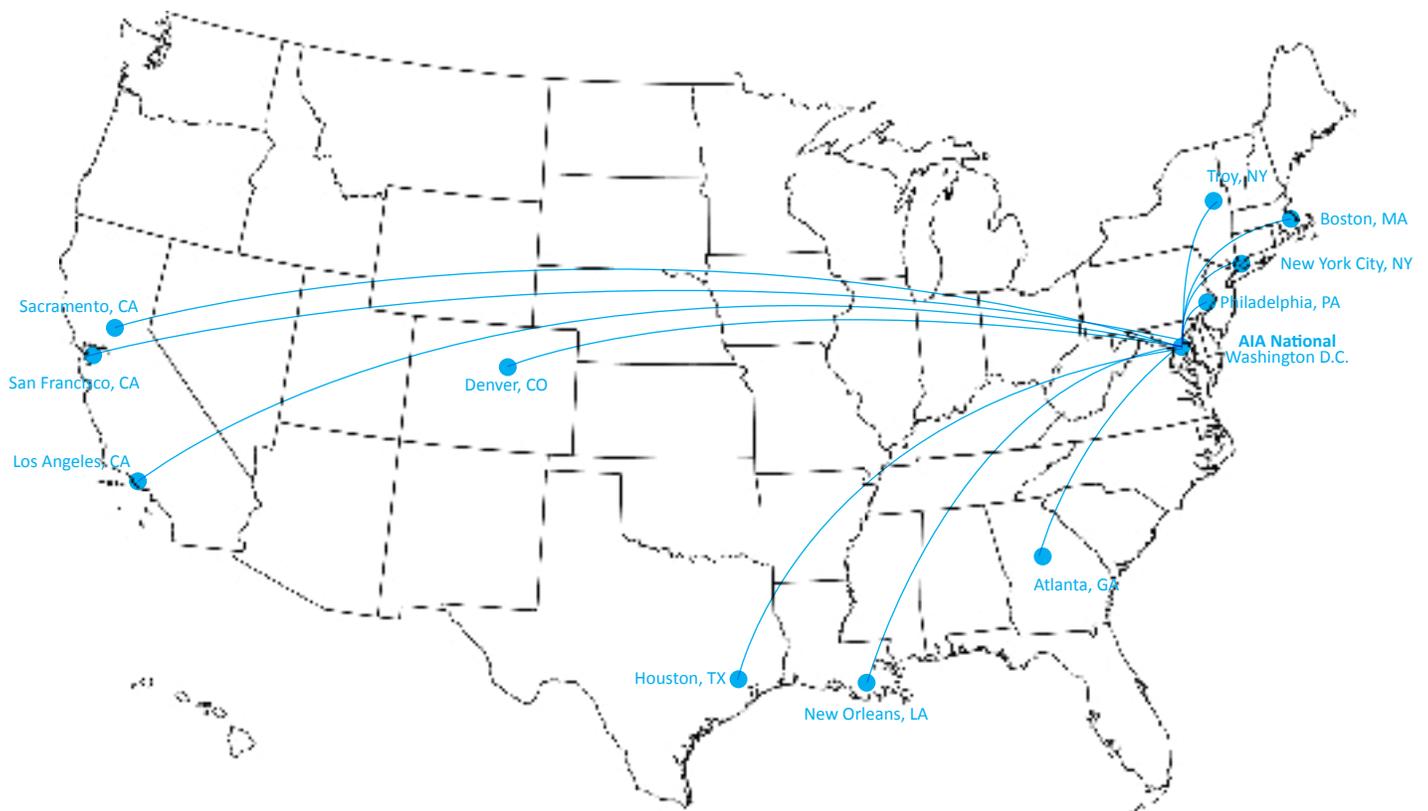
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession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

GOALS OF THE YOUNG ARCHITECTS FORUM

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

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

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



GET CONNECTED PUT YOURSELF ON THE MAP

THIS ISSUE FEATURES CONTRIBUTING ARTICLES FROM THESE MAPPED LOCATIONS.



Jennifer Rhoades, Assoc. AIA
Member Since 2012

Sam Garcia, AIA
Member Since 2009



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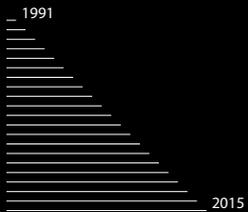
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Tamarah Begay, Assoc. AIA
Member Since 2005



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YOUNG ARCHITECTS FORUM
CELEBRATING 24 YEARS OF ADVANCING THE CAREERS OF YOUNG ARCHITECTS