

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM



CONNECTION
THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

This issue focuses on the topic of **INFORMATION**.
Featuring architects, designers and emerging professionals through education in international design and information or architectural design and design for network-based design, professional design, etc. leading to new and emerging technologies for prototyping and fabrication that are building and built.

January 2014
VOL. 12 ISSUE 01
PLUGGED-IN



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This issue focuses on the topic of **ADVOCACY**.
Featuring architects, designers, and emerging professionals serving as advocates in the community, in politics, and for the profession. This issue is a follow-up to the Emerging Professional Series and will feature a panel discussion on the topic of advocacy and leadership in the profession and in the community.

March 2014
VOL. 12 ISSUE 02
WETHEPEOPLE



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This issue focuses on the topic of **ADVANCEMENT**.
Featuring architects, designers and emerging professionals that are changing the face of the profession. As a result of the theme of CHANGE for the National Convention on Chicago June 20-26, this issue will feature articles on upcoming Convention programs and membership and updates.

May 2014
VOL. 12 ISSUE 03
CHANGEENGINE



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This issue focuses on the topic of **MAKES**.
Featuring architects, designers and emerging professionals working in branding and identity, narrative research and product design, and architecture and construction. As a follow-up to National Convention on Chicago, this issue will feature articles on the topic of branding and identity research and its relationship with architecture.

July 2014
VOL. 12 ISSUE 04
EXHIBITIONISM



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This issue focuses on the topic of **GLOBALIZATION**.
Featuring architects, designers and emerging professionals offering a global perspective through international projects and projects around the world, as well as speculative projects on the basis of culture, language projects and the future of architecture & globalism.

September 2014
VOL. 12 ISSUE 05
TOPO GO->GO



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This issue focuses on the topic of **RESOURCE**.
Featuring architects, designers and emerging professionals using the resources of the profession through initiatives in sustainability and sustainable development, energy innovation and environmentally responsible design, and disaster recovery and resilience.

November 2014
VOL. 12 ISSUE 06
BACK TO ZERO

2014
YEAR IN REVIEW

WHAT IS THE YOUNG ARCHITECTS FORUM?

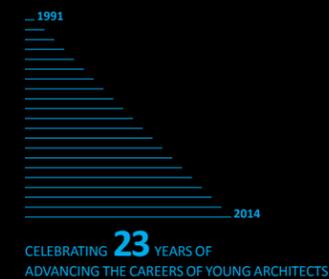
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession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



The American Institute of Architects
Young Architects Forum
1735 New York Avenue, NW
Washington, DC 20006



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This issue focuses on the topic of **INFORMATICS**

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

January 2014
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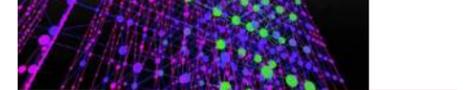
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QUICK
CONNECT



#aiachat



January 2014
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PLUGGED-IN

ON THE VALUE OF ARCHITECTURE

A MODERN MYTH FOR THE CHILDREN OF PROMETHEUS

There are few things more invigorating than the prospect and promise that comes with a New Year – a 365-day blank slate just begging for a design to capture some singular and perfect potential.

It is in this spirit that I'd like to suggest that **this coming year will be one of historic change within our architecture industry** – a year unlike any other recent year, even in comparison to the considerable changes that our profession has already encountered of late. And I suggest this less from what might be inferred by present trends than I do out of my own personal hope for that change.

Because I believe, like many of you, that there is an acute need to reinvent our profession.

A need, in fact, that is recognized more widely than it is legitimately being responded to -- a need that is as evident in the AIA's Repositioning efforts as it is evident in the widening gap between our academic curricula and the mode of present-day practice – a need as evident in those still struggling with recession fall-out as it is evident in the steadily diminishing role of architects in the building industry and, with it, our individual uncertainties about the value and the future of architecture.

So, as we look ahead to 2014 and the coming six issues of Connection, we will be focusing on **six topics - Informatics, Advocacy, Advancement, Image, Globalization, and Resources** - that will serve as the change agents necessary for reinventing our profession.

For a full outline of these topics, and how to get involved in the conversation, [CLICK HERE](#) to check out the 2014 Connection Editorial Calendar - also on page 34 of this issue.

Act 1 of 6 INFORMATICS

Achieving Personal Discomfort

Growing up, I'd always had a curiosity in how things are put together. And while I had better luck in disassembling things than in ultimately reassembling them, the prize was always in witnessing, and then understanding, those inner mechanisms. Whether dissecting the innards of a boombox or demolishing a gypsum-board-sheathed stud-framed wall, there was always a lesson in seeing how things were physically assembled.

Combine that inquisitiveness with some modest natural artistic ability and a somewhat unnatural case of obsessive compulsion, and architecture seemed a fitting career path. So it was with these native proclivities that I decided to attend a local vocational school for mechanical and architectural drafting during my junior and senior years of high school; while also taking courses at the local Community College, getting a start in college preparatory and in my architectural career.

At the end of my senior year, Mrs. Mullen, the vocational instructor for architectural drafting, wrote some small word of wisdom for her students' future endeavors; as she did for her students every year. Each of the missives was read aloud to the class as a form of farewell on that, our last day of high school. When it finally came around to my turn, I was handed the letter and read to the class:

Wyatt
Above all others, I wish for you discomfort in all that you do.

Amid snickering from the class and with a face flushed perplexed-red, I found my seat.

After much thought on the letter throughout the remainder of the class period, I was finally pulled aside by Mrs. Mullen on exiting the classroom. She asked if I had understood her wish and I admitted that I did not. She began to explain by saying that each of us is born with a great deal of promise. Some, she said without judgment, will find fulfillment of that promise in their high school diploma or in starting a family, in their hobbies or in their jobs. **Others, she went on, find it difficult to find fulfillment of that promise because they are always seeking more.**

She went on to say that those who have the greatest opportunity for personal achievement are those, in fact, who continuously seek more – those who constantly push themselves outside of their comfort zones. And thus, her wish for my perpetual discomfort.

Accepting Eternal Torment

Given that wish, it seems that I've certainly made the right career choice, because ours is a profession full of discomforts – it keeps us working and worrying more, sleeping and living less, feeling underappreciated and undercompensated, discontented with the way things are and uncertain whether they will change -- all of which is only counterbalanced by our love for what we do as architects.

In this regard, I've recently come to think of our architecture profession in terms of the myth of Prometheus. You'll recall, from your college Classics course, that the Greek god Prometheus was condemned by Zeus to suffer eternal torment for a crime committed. Prometheus' transgression was in climbing Mount Olympus to light a torch from the sun and then giving that fire to humanity.

The stolen fire of course is symbolic of knowledge -- in its endowment to mankind, Prometheus became the benefactor of civilized man. Prometheus' punishment, his eternal torment, came in the guise of an eagle that visited his mountain prison each day to eat his liver. Each day, the liver would regenerate only to be pecked out again, and again for all eternity.

Not dissimilarly, we architects, are bound by an art that is one part fulfillment and one part torment; a profession that requires more and more from us while seemingly receiving less and less in return.

We subject ourselves to playing the protagonists in our own mythic struggle for an artful, meaningful existence; envisioned as a model for the spirit of man, an exalted individualism and revolutionary heroism equalled only by our intense and lonely suffering in the face of a public that doesn't understand what we do and thus our value. Yes, ours is a craft that riles the nerves and rouses us to produce yet another design iteration at no one's prompting and at our own expense -- and this is our punishment for gifting the world with the knowledge, the fire that burns in each of us.

Harnessing Knowledge

At the end of this month (January 24-26), the American Institute of Architects will bring together thought leaders from across the profession to address how practice culture can be shaped to prepare current and future architects for their role in society. Convening in Albuquerque, New Mexico, participants will include students, emerging professionals, business leaders, firm owners, academics, entrepreneurs, and collateral representatives.

Attending emerging professionals were selected through a written essay application process late last year. The hypothesis for the submitted essays was outlined as such:

It's the year 2033; what role are architects playing in society? Will you be prepared to play your part? If not, what changes need to happen now to better position you and your fellow architects for the future?

While this scenario is just a snapshot of the Summit context, the event will expand upon the AIA Emerging Professionals strategic initiative to develop action plans on topics from education,

licensure, and career development to practice and professional culture; identifying resources required to support these efforts and establishing a framework for achieving outcomes collectively and collaboratively; gathering not only to predict the future of our profession, but determining how we might best prepare for it.

Making Change

And I can think of no better shoulders upon which to hoist this immense burden than those of our emerging professionals. As the next generation of leaders in our industry, it's not only time to grasp that soon-to-be passed torch, but to throw some kerosene on it to see just how brightly we can collectively burn.

Last year, in our September issue titled Platform, I suggested that it was near impossible for a fledgling publication such as *Connection* to radically incite our industry into action.

With that in mind, I'm asking each of you reading this editorial to prove me wrong -- prove me wrong by creating positive change in our industry, stirring up the status quo, proclaiming your personal platform, pushing your colleagues into action, forming a grassroots movement within your firm or community or region – and turning your own discomfort into something transformative for us all. ■

Wyatt Frantom AIA

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



headlined

2013 IN REVIEW: A TIME OF TRANSITION FOR THE AIA
by Beth Mosenthal

This year was a big year for the AIA. Let's look at a few highlights that have helped continue to make the practice and people of architecture relevant game-changers within and beyond the borders of our profession:

THE AIA WAS "REPOSITIONED"

With the intent of making the AIA a relevant, highly-valued organization now and in the future, the AIA has articulated a simple but powerful commitment and direction for the AIA based on three tenants:

- (1) Elevate public awareness
- (2) Advocate for the profession
- (3) Create and expand the sharing of knowledge and expertise to ensure a prosperous future for our members

WOMEN ARCHITECTS UNEQUIVOCALLY ROCK

In the past month, Helene Combs Dreiling, FAIA, was inaugurated as 2014 AIA President. Currently Executive Director of the Virginia Center for Architecture, she has expressed her term will address the following issues: "I want to look towards the future of our profession and society in general. We need to stimulate research to benefit the design and construction industry, emphasize a culture in firms that nurtures emerging professionals and promotes diversity and inclusiveness for under-represented groups, and advance the profession in the eyes of the public..."

Oh, and Julia Morgan became the first woman architect awarded the AIA Gold Medal (note, she died in 1957...)

WE ARE CITIZEN ARCHITECTS

The 2013 AIA Convention put service and community at the forefront, encouraging architects to be "Citizen Architects," i.e. someone that "uses his/her insights, talents, training, and experience to contribute meaningfully, beyond self, to the improvement of the community and human condition."

#tweeted

Bob Borson | @bobborsen
Interesting how tips for surviving #architecture school can work for the rest of your life | <http://bit.ly/1c661NF>

Young Architect | @YA_BLOG
This Week's cover: "The Best Architecture Quotes" Read the full story on <http://youngarchitectblog.blogspot.com> pic.twitter.com/9UGP52aZze

AIA National | @AIANational
Helene Combs Dreiling FAIA was inaugurated as the 90th @AIANational president, <http://www.aia.org/press/releases/AIAB100924> ...

AIA YAF | @AIAYAF
Q9 - Do community members make the distinction between licensed Architects and those who do not have a license? #archcareers6
-question from a "Tweet Up" .. stay tuned for more!

reviewed

THIS AIN'T YOUR GRANDMA'S NOTRE DAME...
JOTTINGS ON ANTONI GAUDI'S MEGACHURCH IN BARCELONA
by David R. Anderson... an LA Filmmaker who likes mini-malls

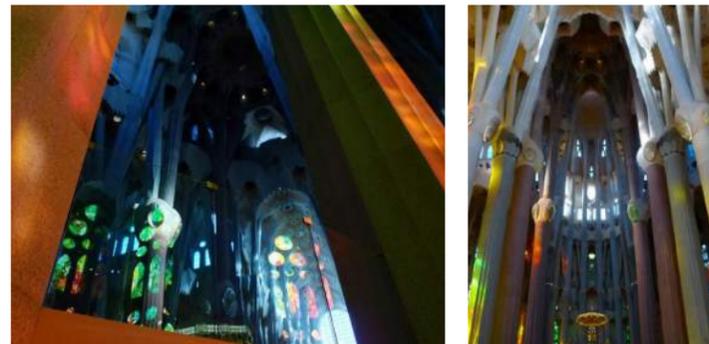
One day they'll say the Basílica i Temple Expiatori de la Sagrada Família is "good enough," pull away the scaffoldings and begin having bake sales in the basement, like a good Catholic parish. Until then, it's just the most impressive unfinished structure on the planet. If you're unfamiliar with this UNESCO world heritage site (yup, it's like giving Usain Bolt the gold half way through the 100m) here are the pertinent stats:

- Commenced in 1882 – Gaudi comes onboard with his Art Nouveau ways in 1883 and remains until his death in 1926.
- Grand Facades: Three in total: Nativity, Passion, and Glory, yet to be completed.
- Completion date: 2026 (140 years later), but I wouldn't buy my ticket to the grand opening just yet... Some say the most complicated stuff is yet to come.



When you enter the Basilica for the first time, turning the corner into the nave, there's a part of you that goes silent, the brain part. Gaudi's got you. His use of light, space and natural elements hits you like the Rain Forrest Café at Mall of American did when you were five. You're floating.

When you come to, you feel at ease, as if you've just entered a sacred spiritual place. For the spiritually detached, it might feel like an Ewok Village.



The Passion Façade tells the same story that Mel Gibon's Passion of the Christ spun, but this telling is way better because it's beautiful. It also has a gift shop a few steps to the right.



One walks away inspired, awestruck at the commitment to something so massive yet so thoughtfully constructed. The universe makes sense for a moment, this is why we are here, this is why we toil... Then BuzzLight Year greets you as you cross the street and some of that transcendence fades. Damn you, Buzz, you're killing my Gaudi...



When you enter the Basilica for the first time, turning the corner into the nave, there's a part of you that goes silent, the brain part. Gaudi's got you. His use of light, space and natural elements hits you like the Rain Forrest Café at Mall of American did when you were five.



David R. Anderson is an LA-based, Minnesota-born writer and independent filmmaker. From his web series "USofAnderson.com" to his PBS "FRONTLINE/World" documentary to his nine-plus years as columnist for Mpls St. Paul Magazine, Anderson's passion for storytelling has carried him across America's interstates and the globe. Currently, Anderson is slated to shoot his feature film "Buckle" starring Matthew Morrison in the spring of 2014.

All photos courtesy of David R. Anderson, 2013

featured



Katherine Darnstadt, AIA

is the founder and principal architect of Latent Design focusing on defining the context and designing the content for social impact. Here's how she's helping shape multiple communities in Chicago as a Young Architect.

What organizations are you involved in as an emerging professional?

I was the former director of Architecture for Humanity Chicago for the past three years. I currently sit on the board of the AIA Chicago Chapter and the Association for Community Design. I attempt to teach architecture at The School of the Art Institute of Chicago and attempt to teach systems design and "innovation" at Northwestern University as part of the Segal Design Institute. Finally, I am a founding partner in The Experience Institute, an alternative higher education program that advocates for embedded, authentic and curated learning experiences in lieu of a traditional MBA program.

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

Young architects' need to find ways to support, including both intellectual and monetary capital, a praxis of architecture that embodies the collaborative action of design. This means students and emerging architects must demand design institutions offer diverse opportunities to enhance the architecture studio, be bold in their design endeavors, work with other design disciplines, fail miserably, and then still have the optimism to repeat.

Your work with Architecture for Humanity has led to some exciting projects rooted in enhancing and revitalizing community. How do you recommend young architects' look for design opportunities that might impact and enhance their local communities?

Architects can work with established community groups or design organizations to create opportunities for impact by changing the definition of NIMBY from "Not In My Backyard" should I have this project to "Not In My Backyard" should I have this problem. Architects should not overlook the power of a small project such as a bench or garden and what relationships that might lead to. In fact, over the past three years, I have watched the design of a bus [Fresh Moves] lead to the design of buildings, and that can be equally attributed to the process and relationships of design as well as the product of design.



A Youth Tech Center being designed by Latent Design, 2013

made

“BREAK IT BEFORE IT BREAKS YOU”

An Interview with **Viktor Venson, Founder of “No Right Brain Left Behind,”** aimed at bringing creativity back to schools.

by Beth R. Mosenthal



BRM: What is your background (educationally and professionally)? How did it help you get to where you are now?

VV: My career was in advertising and design, making digital work for global clients with big budgets. At some point I realized that I was really a problem solver, so the natural question was - what are the problems worth solving? Looking at the scope of epic challenges this planet is facing, education is the root cause and solution to many of them. If we get education right, we will take leaps towards other important solutions. We launched NRBLB as side project with an innovation challenge in 2011 and invited top talent in the creative industries to submit solutions that could challenge the creativity crisis. The response exceeded our wildest expectations. But shortly after, we realized that we had no pipeline to execute on any of the ideas.

BRM: The organization you founded, “No Right Brain Left Behind” aims to “bring creativity back to U.S. schools.”

How do you foster creativity in educational environments?

VV: Our main area of focus right now is to create new environments for innovation by re-purposing old school libraries. These new spaces will provide space and content for teachers and students to learn and discover in new ways. Beyond the environmental design, we have strong partnerships and content providers that will be providing programming. But perhaps first and foremost, these spaces will create a contagious spirit of innovation within schools that can spread through communities. We see education as something that does not end in school or even college. Our vision for education is to provide structures for lifelong learning and development of human potential - creativity is at the core of that.

BRM: What role does design play in this ambitious endeavor?

■ **VV:**

Design is a powerful thinking and problem solving methodology. Often times perceived as a ‘cosmetic’ output, it’s really a thinking process and exploration. The visual output is a manifestation of your ability to synthesize your research and findings and create solutions that are beautiful, relevant, cost-efficient and somehow mirror the community you are solving for.

BRM: What has your design process been thus far, and what have the outcomes/resulting projects been?

VV: We are trying to take a step away from being tastemakers to being co-creators instead. The problems we are trying to solve can’t be solved in silos by designers. We are finding the best, most passionate, and collaborative educators out there and co-creating with them. Having said that, our design process does not happen by democracy. It’s important to distinguish co-creation from co-design. Our work with outdated library spaces is dependent on the feedback from educators and students, as we are doing tons of design research through workshops and usability sessions. It all needs to come together beautifully in an ecosystem of architecture, experience design and great programming. But if we don’t integrate our work with an existing culture of the school and community, there is no ownership of the space and it can feel forced.

BRM: What have been your greatest sources of inspiration for this project?

VV: Bruce Mau has done great work with design being an agent of change. Then you have companies driven by a no-compromise design philosophy. Apple is an obvious one. A culture like that is admirable because people do work that is driven by a very strong philosophy that stands for something. That’s where we want to go - no compromise in providing amazing experiences and educational products. Usually, the no compromise design policy only applies to luxury and expensive products. I want to have us think no compromise when it comes to the quality of experiences that we immerse children in. It’s a no brainer really, and sadly very far from where our education system is right now. And great teachers of course. Teachers are doing the work very few of us would be able to do, often in terrible conditions, for no money. I come from a lineage of educators. My mother and my grand parents are educators, school principals and academics.



Image courtesy of NRBLB



The Salamander Project in-progress, courtesy of NRBLB

BRM: The notion of “social entrepreneurship,” or creating opportunities to help the greater good while still creating a for-profit business has become an increasingly popular concept amongst the Gen Y and Millennial demographics. What are your thoughts on this concept?

VV: I think it’s so important. Even 5 years ago, you couldn’t really do it, making money while doing good. One of our goals as an organization is to be profitable, to create products and services that can generate revenue for us as well for our partner organizations. I think the current non-profit model is dated and broken; something will need to take its place. I still think we do have a long way to go before we can create truly scalable endeavors, and there are many pitfalls. One company that is getting it right, is a design company here in LA called verynice. They donate half of their work for free to non-profits. Yes, for free. And they are doing well, opening up a second office in NYC next year. How do we scale that kind of thinking?

BRM: You made a big leap in your transition from advertising to education and design. What is your experience and advice regarding proving to be agile amidst creating and experiencing drastic change and transitions?

VV: Surround yourself with people smarter than you and who are good at things you are not good at. Even then you will have to do all the things you don’t like to do, to get where you need to be, all the time. Learn to love it. Lastly, I have a simple rule of thumb - break it before it breaks you.

Thanks Viktor!

observed

WHY ARCHITECT’S TRAVEL

Snapshot of a Recent Trip to Turkey
by Marc Woodcock, an Architectural Designer in Chicago



What keeps you inspired?

For me it’s when the once “ugly duckling” space is recycled into a jaw-dropping gem.

Below the buzz and grandeur of Istanbul’s Hagia Sophia lies the Basilica Cistern, which served as a massive water tank for the Great Palace of Constantinople. The space has gone from geek to chic and is now a stunning museum where I spent a full day contemplating life, Istanbul’s rich culture, and of course, structures.

As told by Marc Woodcock, an Architectural Designer in Chicago
To share your photos, send Beth a tweet: @archiadventures.

connected

AIA’s Young Architects Forum

YAF’s official website

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YAF KnowledgeNet

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

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Architect’s Knowledge Resource

The Architect’s Knowledge Resource connects AIA members and others to the most current information on architecture, including research, best practices, product reviews, ratings, image banks, trends, and more. It’s your place to find solutions, share your expertise, and connect with colleagues.

[CLICK HERE](#)

AIA Trust

Access the AIA Trust as a free risk management resource for AIA members. www.TheAIATrust.com



Know Someone Who’s Not Getting The 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.”

- Go to www.aia.org and sign in
- Click on “For Members” link next to the AIA logo on top
- Click on “Edit your personal information” on the left side under AIA members tab
- Click “Your knowledge communities” under Your Account on the left
- Add YAF

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](https://twitter.com/archiadventures)

Call for ‘CONNECTION’ Articles, Projects, Photography

Would you like to submit content for inclusion in an upcoming issue? Contact the Editor, Wyatt Frantom at wyatt.frantom@wf-ad.com

PASSIVE HOUSE

THE CRAFT OF NEXT GENERATION RESIDENTIAL TECHNOLOGY

Like Steve Jobs, the mastermind visionary behind the infectious gadgets that stand as digital proxy to our everyday realities, **architects are inventors -- as such, the technologies of our built environment are as impactful to the general public as those gadgets that have become so intimately-tied to our modern way of living.**

At its core, the everyday practice of architecture is about devising solutions and enhancing existing techniques to improve the human habitat. The trick, as with those aforementioned gadgets, is how to create spaces that similarly reach into our beings and affect the intangible portions of our human experience.

Buildings should function with the ease of an iPad, look cool and simply work well. In the context of the residential housing market, this functionality isn't rocket science -- it's a subtle craft that outperforms current industry codes and standards to achieve Passive House standards -- it's super insulated and properly ventilated, with each and every home that rolls off the design production line.

How this is done is not mystical -- it's a matter of simple objectives and software utilized as another tool in our architectural arsenal to develop buildings that improve the quality of life by quantifying comfort and personal health.

The primary software for this movement is Passive House Planning Package – PHPP for short, and it does a miraculous job of quantifying the once thought unquantifiable. Take for example a comparison between PHPP and the likes of RES Check, the current standard for code compliance + 2009 IECC requirement interface. In the specific category for envelope inputs, RES Check requires only R-value and gross area of the surface being defined.

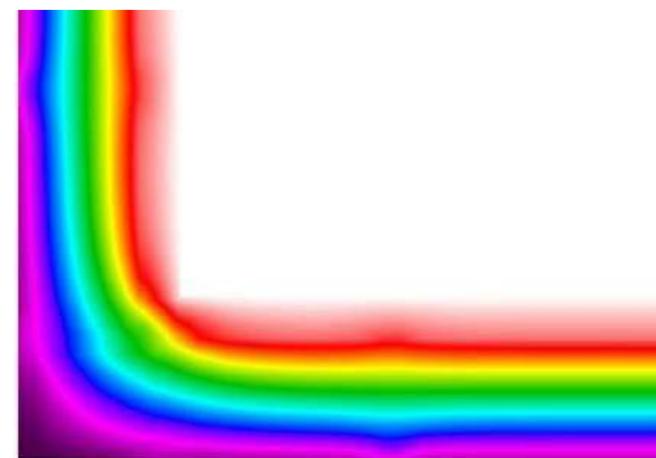
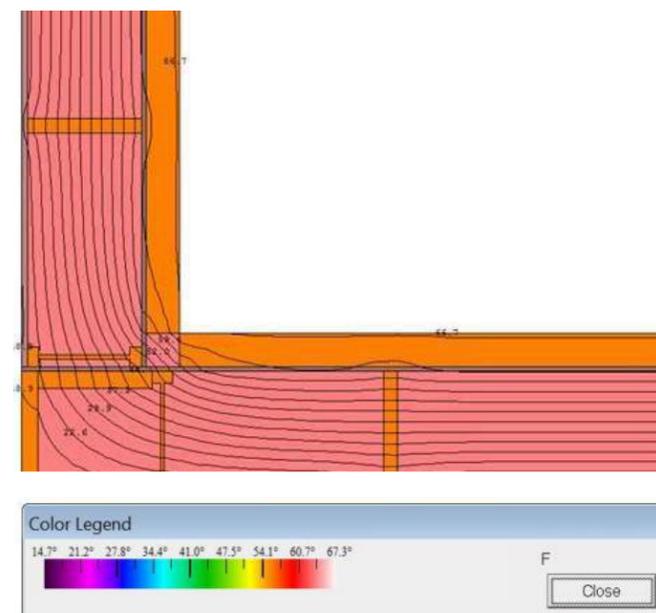
Looking strictly at R-values, PHPP breaks the value into three distinct categories: 1. Surface Film Resistance values, 2. Individual R-value per-inch properties separated by material (most insulated assemblies are comprised of multiple materials after all), and 3. Percentage of framing or structural material that effectively discounts the R-value for each individual material. What you end up with then, when using PHPP for Passive House modeling, is a conservatively planned assembly with defined values for the exact components in the constructed assembly.

To conclude the comparison, and in regards to the envelope assembly area inputs, PHPP utilizes both gross and net dimensions to calculate the interior volume or air for mechanical performance; applying more specificity than other such softwares.

While a complete description of PHPP would take hours, this short comparison begins to describe an energy modeling method that, through more comprehensive quantification, can reduce the errors between a simulation model and what is ultimately constructed; and, as evidence quantifies, providing for a truly 90% better-than-code performance that Passive House is known for.

Utilizing software to analyze the thermal comfort and physical performance of the building envelope is nothing new, but its employment in the design and construction of buildings is where we cross from the math and science to the intangibles of personal experience, desired comfort and health requirements become measurable criteria for our industry.

If we are to meet the ambitious requirements of AIA's 2030 Commitment, we need to start pushing past the bar of our current energy codes. Let's face it, codes are nowhere near on track to meet Net Zero Energy by 2030. Passive House, on the other hand, is at the 80% level when referencing the goals for 2030 Challenge. Therefore we need to take it upon ourselves to be the leaders of the built environment; and with the types of technology described in this article, we have the ability to do so.



AIA's 2030 Commitment does vary slightly from the 2030 Challenge. It does not require firm's to meet net zero by 2030, it is more of an open source database of how our designs are performing, a tool to encourage architects and clients to continue to improve our built environment.

In the ever advancing society that we live in, we as architects, cannot do everything. Nor do we need too. With new delivery models like integrated project delivery, architects can build diversely talented teams that work together to develop excellent high performing buildings at every scale -- much like a conductor guides an orchestra to create beautiful symphonies.

For the design shown in this article, for instance, our office has worked very closely with co-author, Bill McDonald, CPHC, to develop the Phoenix Haus design from architecture-to-performance without sacrificing either. Without this type of collaboration, the project would have suffered from a unnecessarily protracted timeline and the risk of not meeting stringent US Passive House standards. **Working in this fashion, our combined team developed a design from concept to building permit within weeks of project commencement; and, by the time you read this article, we will have started construction on Michigan's first Passive House certified under the Passive House Institute United States (PHIUS)!**

While this is a fact that we can be very proud of, the more important point is that by utilizing PHPP to inform our design, we can confidently assure the client that their project is not only one of the highest performing homes in the country, but that it also meets all of their space and comfort needs -- this is our utmost goal, to provide the client with an excellent building that will last many generations. ■



Kurt Neiswender, AIA

Neiswender is a Project Architect at Sedgewick & Ferweda Architects in Flint Michigan and holds the position of 2013-2014 AIA Young Architect Regional Director - Michigan and 2014-2015 AIA Flint Chapter Director.



Amanda Harrell-Seyburn, Associate AIA

Seyburn is a Project Designer at Sedgewick & Ferweda Architects in Flint Michigan and holds the position of 2013-2014 AIA Michigan Associate Director to the National Associates Committee (NAC).



Bill McDonald

McDonald is manager and part owner of newly formed Phoenix Home Performance, specializing in Passive House consulting and is current president of the Michigan Passive House Alliance.



Buildings should function with the ease of an iPad, look cool and simply work well.

MEASURING ENVIRONMENTAL IMPACT IN REAL TIME

Buckminster Fuller famously asked Norman Foster, “How much does your building weigh, Mr. Foster?” As a young architect I not only found this question daunting, but I also didn’t fully grasp one possible subtext of Fuller’s provocation: that architects should understand the connection between raw materials and the amount of energy it takes to manufacture, ship, and deploy those materials in a building.

Whole-building Life Cycle Analysis (LCA) allows architects to understand the footprint of a building beyond operational impacts by analyzing the embodied energy, toxicity, and other environmental impacts of building materials. Unfortunately, LCA is a time-intensive, onerous process and therefore normally takes place after a design is complete. It’s often undertaken by third-party experts, not architects, creating a long feedback loop; by the time LCA information reaches designers it’s too late to affect our material decisions. At KieranTimberlake, we exploit BIM and energy modeling software to measure energy performance and rapidly iterate design options, but BIM tools for rapid LCA feedback do not exist. As architects, we asked: How can we quickly assess life cycle impacts of our material choices early in the design process, leveraging the data and geometry already embedded within our BIM models?

A few years ago this question faced several design teams where I work at KieranTimberlake. We began development of a software tool that would allow designers to use BIM models to perform detailed LCA. This ultimately led to Tally™, an Autodesk Revit application capable of conducting whole-building LCA in real time. Unlike conventional tools, Tally allows LCA to take place as the design develops, providing actionable data to architects early in the process when it’s most valuable. At any point in the process an LCA report can be generated, providing graphic and numerical

breakdowns of environmental impacts across eight impact categories, such as global warming potential, eutrophication potential, and primary energy demand.

Working with our in-house research team, I put Tally™ to use as it was being developed. While designing a 50,000 square foot laboratory building in the early schematic design phase, we evaluated its embodied environmental impact, focusing on structural and cladding systems. By setting up multiple design options, we compared two structural systems (steel with composite deck and an all-concrete structure) and several cladding options, varying window-to-wall ratios and solid wall panel materials.

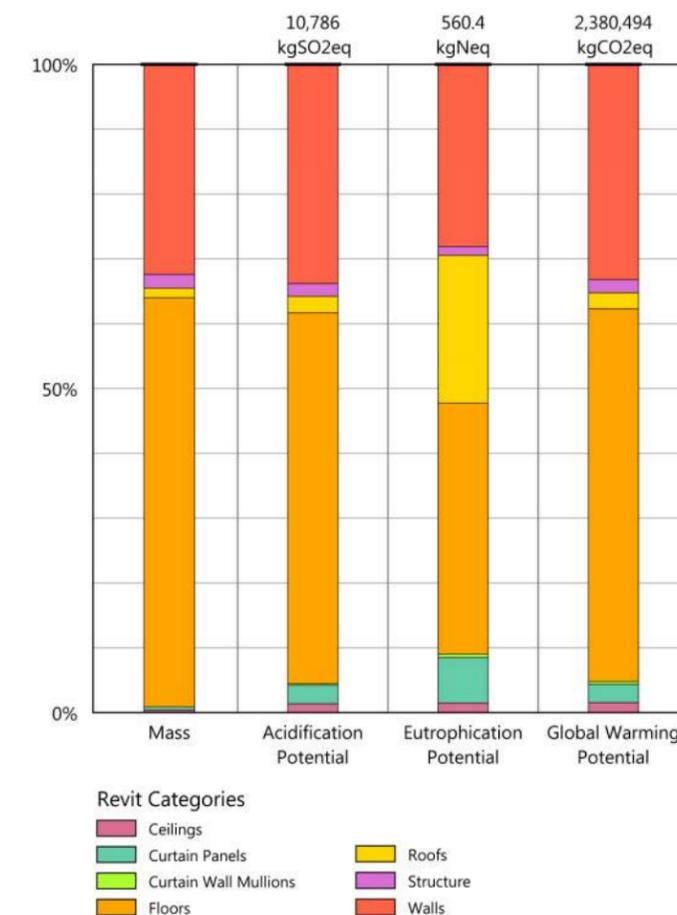
Using Tally™ was straightforward for our design team. Users associate Revit geometry and materials with real world construction materials and life cycle data provided by PE INTERNATIONAL, a highly respected LCA data provider. As the team adds detail to the model, material definitions are quickly updated in Tally, which runs within the Revit environment. Quantities are taken directly from the model, so if the form of the building changes, LCA quantity take-offs adjust in real time. Elements that are not ordinarily modeled in Revit, like fasteners and vapor barriers in a wall assembly, can be directly added within Tally.

Sustainability permeates our practice, and we are designers at heart; we strive to create tools that measure building performance as efficiently as possible so we can focus on design quality. Because Tally™ can compare two (or more) design options it fit seamlessly into our workflow, adding minimal time to the design process. Complete LCA reports can be generated in about 20 seconds, so we produced multiple reports during schematic design, iteratively adjusting material choices with each pass.

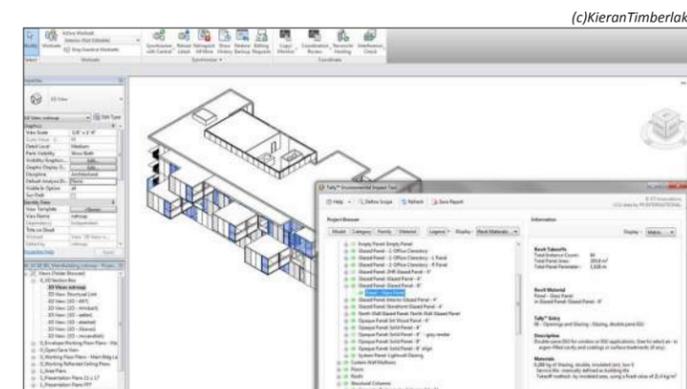
At any point in the process an LCA report can be generated, providing graphic and numerical breakdowns of environmental impacts across eight impact categories, such as global warming potential, eutrophication potential, and primary energy demand.

RESULTS PER REVIT CATEGORY

(c)KieranTimberlake



In this image curtainwall glazing in the Revit model is identified in Tally as double-pane, insulated glazing with a low-E coating. Tally then tabulates the quantity of material and links it to LCA data for reporting.



True to Tally’s intent, it informed material selections in our project from the outset, shortening the feedback loop between LCA and design. Most importantly it gave our team perspective. I now know which material choices have the greatest environmental impact and can measure our building’s environmental impact relative to buildings of similar size and program. For instance, the choice of a concrete structural frame immediately emerged as the ultimate driver of the embodied environmental impact of the project, in particular global warming potential. While important to user comfort, health, and wellbeing, our other material choices, like cladding and interior finishes, barely moved the needle when studying the overall impacts of the building. As we progress through the design process we will not only continue to evaluate the project with Tally, but will also use it for final life cycle analysis, including documentation for the LEED v4 LCA credit.

I have a firm understanding of the environmental impacts of my material choices, but using Tally™ has elevated that understanding, allowing the measurement of environmental impacts in very concrete terms. The question “How much does your building weigh?” no longer seems so daunting, nor does quantifying the embodied environmental impact of all the components in a building. And in case you were wondering, our lab building weighs approximately 20,565,000 pounds.

More information on Tally™ is available at ktrg.kierantimberlake.com/tally. Tally™ is available as a free public beta until March 1st, 2014. See the link above or labs.autodesk.com.

Neil Stroup, AIA

Stroup is an Architect at KieranTimberlake in Philadelphia, PA.



COMPUTATION AS COLLABORATION

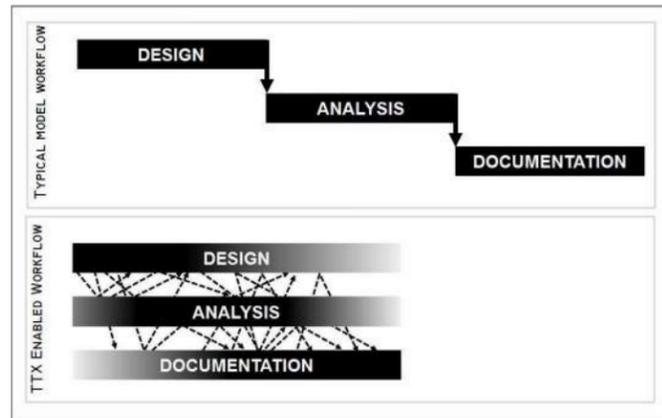
A SHIFT IN WORKING RELATIONSHIPS

When you purchase a new smart phone you come to expect that it performs to certain standards – it makes and receives calls, can browse the internet, takes photographs, plays music, and of course do anything from finding you the nearest vegetarian butcher shop to shooting birds across the screen – all in one sleekly designed package. Anything less than this = disappointment. However, it wasn't too long ago that each and every one of these features was a completely different experience or simply did not exist at all. What we have come to expect, or nearly demand, from our mobile devices is ever increasing – we want more connectivity to things we care about. Why not demand that for how we work, communicate, and practice in the AEC industry?

We at the CORE Studio at Thornton Tomasetti have taken this mentality to heart and practice.

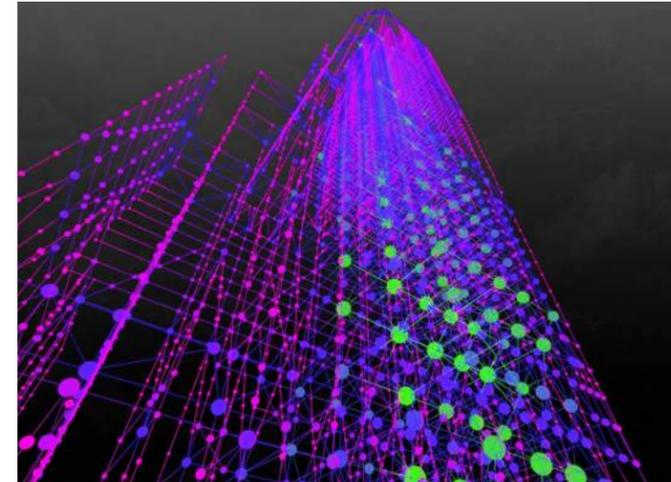
A major hurdle in the industry is the manner in which we collaborate. Collaboration happens between any number of entities in the typical AECO arrangement, but also happens on a daily basis within a single office or even from software to software. We found a dire need to push the boundaries for how we collaborate in order to continue to push the industry forward – and in a number of ways this reestablishes how we practice, how information travels, and the speed at which all of this happens.

Internally – we have placed a great emphasis on improving how we communicate information through digital models over time. The complexity of today's projects means tracking and maintaining more information than ever before. These growing datasets present challenges as the generation of information in software specifically for designing, analyzing, and documentation too often results in a loss of knowledge from A to B to C. By developing a file type custom tailored to the needs of our workflows, we have been able to streamline the flow in information from model to model regardless of the software being used. This file type, TTX, allows all of our commonly used software packages to connect, or collaborate, with one another – while maintaining and accumulating BIM data through the entire project timeline.



TTX has allowed for a fundamental change in how we can work with one another over the course of a project. By developing software ourselves, we write the rules, the functionality, and features that can create meaningful change in how we practice. Our TTX models have version history, or the ability to know what in the model changed from save to save while being able to roll back to previous states if so desired. It also enables multiple users to work on a single project in parallel, then 'sync' their individual contributions together to collaboratively build up intelligence from disparate software into one central model.

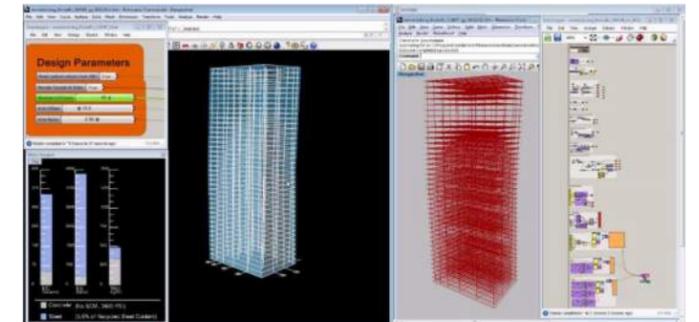
Through this development we have also been able to build apps on top of this system to do anything from running highly granular queries searching for specific types of elements in a model to running custom programmed analysis that otherwise does not exist. This has allowed a breach from the reliance on case by case programmatic 'fixes' or creating individually intelligent models, to addressing the larger issue head on as a holistic solution - creating more intelligent means of collaboration within software.



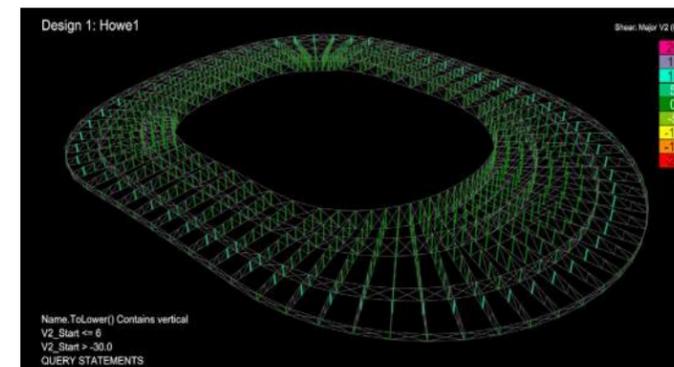
While this helps our team maintain a more connected internal design process – as consultants, we are continually developing new methods for how to more efficiently communicate with our clients. The traditional architect – consultant workflow is cumbersome, models are exchanged, simulations are run, conclusions made, reports generated, then finally read and interpreted. Frequently the speed at which this process transpires does not keep up with the rapid progression of a design seen in early project phases and the engineering feedback arrives too late to be beneficial. Yet, we live in an age of real-time feedback and instant 'everything' – why not develop workflows that can provide meaningful feedback at the same pace in which we live the rest of our lives?

One solution to this challenge has been the development of Service as Software, where custom software solutions are developed to augment the traditional service practice model. Here custom software solutions are created for collaborating between design

and analysis feedback with our clients. Each solution is centered around a digital model with high-level 'input' parameters that drive changes in the design allowing for iterative design studies. This model, hosted on powerful cloud servers, runs simulations that can provide a range of engineering solutions from beam & column sizing to useful daylight levels. As the design team submits new inputs, the model automatically updates, runs a new analysis, generates a report, and ships off the results for real-time feedback. This workflow allows results to arrive in timespan that actually affords time for meaningful reflection as the design progresses.



While computational design is often exemplified in project specific cases – taking a step back and considering custom developed holistic computational solutions offers our industry the means to progress forward together. Whether we look at how we collaborate between entities or within the software we use, integrated computation as a part of practice has the ability to reshape how we work. As we create more intelligent solutions for sharing and working together one can only hope it will lead to better and more thoughtful buildings. ■



Matthew R Naugle

Naugle is an Integration Engineer at Thornton Tomasetti in Philadelphia PA. He is a member of the CORE Studio at Thornton Tomasetti focused on computation and research.



#aiachat

 @AIAYAF [Moderator] By the way, I'm going to be working my way through some DEVO today during the chat. #archcareers5

 @AIAYAF [Moderator] I'm Joe Benesh, AIA YAF Public Relations Director. I'll be your host today. #archcareers5

 @AIAYAF [Moderator] The format for these chats is Q&A and discussion. I will post questions Q1, Q2, etc...please use A1, A2 to answer them. #archcareers5

 @AIAYAF [Moderator] That way we can track the discussion for our use in the year-end findings book and Connection. #archcareers5

 @AIAYAF [Moderator] OK. It's time to start! Today's topic is CHANGES. #archcareers5

 @AIAYAF [Moderator] OK, here we go! **Q1** - How did you know it was time to leave your current job for another one?

 @Geofflc (Geoffrey L Crowley) A1 - Also sorry to be boring but I have been at the same company since I graduated and I am a partner now.

 @_clinger_ (Matthew Clinger) A1 - I think if you're not progressing professionally or your goals don't align with the firm's goals, it's time.

 @DavidZach (David Zach) A1 - Who says you have to change firms to change careers?

 @DavidZach (David Zach) A1 - Earl Nightingale said: *The biggest mistake you'll make in your life is to believe that you work for somebody else.*

 @AIAYAF [Moderator] **Q2** - What is more important: meaningful work or meaningful salary? #archcareers5

 @AIACenterforEPs (Ashley Respecki) A2 - Meaningful work! Especially with the impact that architecture has on the environment, and culture!

 @AIAYAF [Moderator] Follow up to A2 - Does it change with age / responsibilities? Kids, etc?

 @_clinger_ (Matthew Clinger) A2 - I don't think it changes as much as the focus narrows. You understand the balance better with those responsibilities

 @AIAYAF [Moderator] **Q3** - What has been your top career regret? #archcareers5

 @DavidZach (David Zach) A3 - Top career regret? That's easy. That I had a meaningful, exciting work & missed an ordinary life. Tempus fugit.

 @kurtneiswender (Kurt Neiswender) A3 - *Be more patient as well. Thom Mayne says an Archi doesn't find voice til 50*

 @AIAYAF [Moderator] **Q4** - How does your firm articulate what it takes to advance in responsibility, salary, or position? #archcareers5

 @Geofflc (Geoffrey L Crowley) A4 - We do not, each person is different and we need to treat and work with them on their own personal direction.

 @AIAYAF [Moderator] **Q5** - Do you think you will be an architect 5 years from now? #archcareers5

This issue features an #aiachat triple-header!

As we put wraps on 2013, we look back at the **October, November and December** @AIAYAF tweets -- a sampling of the best responses transcribed from the live events in case you missed it the first time!

LOOK FOR FUTURE TWITTER CHATS @AIAYAF



1,335 Twitter Followers

ON THE TOPIC OF **CHANGE**

60 Minutes

16 October, 2:00pm Eastern Time



@DavidZach (David Zach) A5 - Prepare for changing definition of what is an #architect. What's the core that's constant, how do the edges change?



@Architect1122 (Rob Anderson) A5 - *They can pry my T-square from my cold dead hands.*



@AIAYAF [Moderator] **Q6** - Do you think being an architect makes you more versatile than other professions? Why? #archcareers5



@PlusLab (Illya Azaroff) A6 - It starts with public need to use architects on a basic level. We are essential rather than luxury



@AIAYAF [Moderator] By the way, for those of you who follow the music I listen to during these, I switched to New Order. DEVO didn't fit.



@kurtneiswender (Kurt Neiswender) A6 - By nature we are trained to be versatile and flexible to a fault! @pluslab has shown us with his post Sandy work.



@AIAYAF [Moderator] **Q7** - Do you feel the public understands what you do as an architect? #archcareers5



@PlusLab (Illya Azaroff) A7 - *Very few. But new tools = new perception.*



@_clinger_ (Matthew Clinger) A7 - I think most people don't know because they've never met an architect. Maybe we need a PSA.



@DavidZach (David Zach) A7 - Are architects trying to be too much to too many? Am thinking that specialization is needed in such a complex world.



@AIAYAF [Moderator] **Q8** - Do Contractors have all the power now? Do you feel like your voice is heard? #archcareers5



@kurtneiswender (Kurt Neiswender) A8 - Contractors have taken over our role in residential arch in many states = not cool



@AIAYAF [Moderator] @kurtneiswender *Architecture is like home-cooking. You don't want the menu to look like a McDonald's menu.*



@AIAYAF [Moderator] **Q9** - Do you feel the AIA could help shape what we do as Architects in a more meaningful way? #archcareers5



@kurtneiswender (Kurt Neiswender) A9 - I think the AIA is working toward this! WE ARE AIA!



@AIAYAF [Moderator] **Q10** - If you could change one thing about the profession, what would it be? #archcareers5



@egraia (Emily Grandstaff-Rice) A10 - EASY - More #Women



@PlusLab (Illya Azaroff) A10 - Expand the narrow definition of architect to embody the opportunities for us in the 21st century



@AIAYAF [Moderator] **Bonus Question** - If you were president of the AIA tomorrow, what would you change? #archcareers5



@kurtneiswender (Kurt Neiswender) BQA - Make convention accessible to all.

#aiachat

 @AIAYAF [Moderator] I'm Joe Benesh, the AIA YAF Public Relations Director. This month's topic is COMMUNITY. What are citizen architects doing? #archcareers6

 @AIAYAF [Moderator] The format is the same as every month...I will post a Question "Q1", "Q2", etc...please answer with a "A1", "A2", etc... #archcareers6

 @AIAYAF [Moderator] This allows us to track the conversation. At the end of the year, next month, we will issue a collection from these chats... #archcareers6

 @AIAYAF [Moderator] ... a summary of all of the amazing input we have gotten on all our topics this year... #archcareers6

 @AIAYAF [Moderator] **Q1** - Do you think volunteer work is important to career advancement? #archcareers6

 @Architect1122 (Rob Anderson) A1 - Volunteer work may be more "necessary" than "important".

 @kurtneiswender (Kurt Neiswender) A1 - The camaraderie with fellow colleagues is invaluable.

 @AIAYAF [Moderator] **Q2** - Do you serve on any community boards? Which ones? #archcareers6

 @kurtneiswender (Kurt Neiswender) A2 - Aside from the AIA, I am a council member of my church and I mentor students in architecture.

 @Architect1122 (Rob Anderson) A2 - Board service includes P&Z, biz develop, specific project develop organizations, scouts, church, AIA, political etc.

 @AIAYAF [Moderator] It's important to take our specific skills as an architect and use them to help others...I truly believe that!!!

 @AIAYAF [Moderator] **Q3** - Do you feel that Architects can give back in ways other professions cannot? #archcareers6

 @kurtneiswender (Kurt Neiswender) A3 - Architects are creative thinkers and our skill set allows us to solve problems with a fresh pair of eyes.

 @Architect1122 (Rob Anderson) A3 - Continually surprised at reaction to our trained creativity, thinking and problem solving strategies opposed to design brilliance.

 @AIAYAF [Moderator] **Q4** - How can Architects more actively impact legislation that has positive impact in communities? #archcareers6

 @kurtneiswender (Kurt Neiswender) A4 - Tough one. Indirectly we can always improve how we design buildings that effect peoples lives.

 @Architect1122 (Rob Anderson) A4 - Allow ourselves timeto connect/share thoughts within the community - get out of the office to focus on specific and applicable issues.

 @Geofflc (Geoffrey L Crowley) A4 - Get involved with your state board, also support your state PAC.

 @AIAYAF [Moderator] **Q5** - Has your involvement in community organizations made you a better Architect? #archcareers6



1,335 Twitter Followers

ON THE TOPIC OF COMMUNITY

60 Minutes

20 November, 2:00pm Eastern Time



@Architect1122 (Rob Anderson) A5 - Yes, it is impossible to understand needs of the community w/o being part of it & making decisions.



@kurtneiswender (Kurt Neiswender) A5 - Process and understanding others perspectives on the built environment! Very useful knowledge.



@AIAYAF [Moderator] Ha! I agree. There is a human element to architecture that gets lost sometimes. We need to be better relators.



@AIAYAF [Moderator] **Q6** - Do you consider Architecture to be a form of Social Entrepreneurism? #archcareers6



@Architect1122 (Rob Anderson) A6 - It has always been. If there are areas where this is not the case, it is our fault.



@kurtneiswender (Kurt Neiswender) A6 - Soc Ent is good for architects are also good for public! Architects become more relevant in their communities!



@AIAYAF [Moderator] I think relevance is something we are fighting for more and more.



@AIAYAF [Moderator] **Q7** - Does your firm actively participate in any community service organizations or efforts? What impact do these groups have? #archcareers6



@Architect1122 (Rob Anderson) A7 - Yes. But we can do better. The impact of organizations depends on participation. When an issue was important to you, were you there?



@AIAYAF [Moderator] **Q8** - How can Architects make communities better? Is it just the built environment or is it more? #archcareers6



@Architect1122 (Rob Anderson) A8 - Architects can make communities better-less to do with buildings than it is simply participating as people/prob solvers.



@Architect1122 (Rob Anderson) A8 - It is better for us to help properly respond and organize community ambitions.



@AIAinterns (AIA Interns) A8 - Architects can create places that promote a healthy lifestyle leading to a healthier, better community



@AIAYAF [Moderator] **Q9** - Do community members make the distinction between licensed Architects and those who do not have a license? #archcareers6



@kurtneiswender (Kurt Neiswender) A9 - The public thinks architecture school equals architect.



@Architect1122 (Rob Anderson) A9 - When a seal is needed, the distinction is made.



@AIAYAF [Moderator] **Q10** - Do you donate your time? What have been some of the outcomes of these efforts?



@kurtneiswender (Kurt Neiswender) A10 - My volunteering has always returned more than i expected. In life, money only goes so far. When you die you cant take it with!



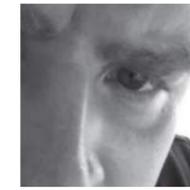
@AIAYAF [Moderator] @kurtneiswender I want to make a dent in the universe too! #archcareers6



@Architect1122 (Rob Anderson) A10 - I often see the issue of an engaged Architect being how and where to focus efforts of which organizations.

#aiachat

-  **@AIAYAF** [Moderator] 5 Minutes. Get your AC/DC warmed up. If you've got "Back in Black", now's the time. Wham! works nicely too. Mood music. #archcareers7
-  **@AIACenterforEPs** (Ashley Respecki) Perfect! Isn't "Back in Black" the architects' theme song? #ACDC
-  **@AIAYAF** [Moderator] Alright, time to get rolling. I'm Joe Benesh, the outgoing AIA YAF PR director...today's topic is "Moving Forward". #archcareers7
-  **@AIAYAF** [Moderator] Today we will be talking about what's next - what the future holds for our profession and for us personally. #archcareers7
-  **@AIAYAF** [Moderator] As always, the format will be Q1, Q2, etc...with you answering A1, A2, for tracking.. #archcareers7
-  **@AIAYAF** [Moderator] The follow up will be an electronic executive summary available for download with a summary of findings and tweets... #archcareers7
-
-  **@AIAYAF** [Moderator] **Q1** - How do you see that the AIA Reposition will change the way young professionals gain licensure? Or will it? #archcareers7
-  **@Shoegnome** (Jared Banks) A1 - Probably not much, unless our schools get better at talking about licensure during the education process.
-  **@rkitekt** (Adam Palmer) A1 - With any luck it will bring more sexy back to the profession and help encourage more to stick with it and get licensed.
-  **@AIACenterforEPs** (Ashley Respecki) A1 - Repositioning has already started to influence licensure: Note recent IDP changes, w/heavy AIA influence.
-  **@branngin** (Virginia Marquardt) NCARB Announced removal of the duration requirement, simplified eligibility requirement & ARE 5.0.
-  **@AIAYAF** [Moderator] **Q2** - What's the first step you would advise someone once they graduate from school? #archcareers7
-  **@Geofflc** (Geoffrey L Crowley) A2 - Work on being involved in the community and self business development. The earlier you start the better.
-  **@Shoegnome** (Jared Banks) A2 - Write out a 5 year plan that sets goals about work needs and licensure. Write down a rough plan for 10 and 20 yrs.
-  **@AIAYAF** [Moderator] **Q3** - What do you think is one key thing to consider when planning your career in architecture? #archcareers7
-  **@AIAYAF** [Moderator] A3 - I think it's important to consider how things are changing. The model for what a prototypical architect does is shifting.
-  **@Geofflc** (Geoffrey L Crowley) A3 - Direction. So many directions & u will probably change but focus on a direction.
-  **@AIACenterforEPs** (Ashley Respecki) A1 - Post-graduation advice: Keep the momentum! Submit record to become #ARE candidate & schedule that first exam! Just do it!



About the Moderator
Joseph R. Benesh AIA

Benesh is currently a Focus Market Leader and Project Manager for RDG Planning + Design in Des Moines, Iowa and is licensed in Illinois and Florida. He is currently President of the AIA Iowa Central Iowa Architects Council in addition to serving as the AIA YAF Public Relations Director. Joe received his Bachelor of Architecture from Iowa State University.



1,335 Twitter Followers

ON THE FUTURE OF OUR PROFESSION

60 Minutes

18 December, 2:00pm Eastern Time

-  **@egraia** (Emily Grandstaff-Rice) A3 - I advise EP's to navigate their careers in terms of #projects not #titles.
-  **@SnarkitectDC** (Jon Penndorf) A3 - Sounds like an oxymoron, but need to plan flexibility. Never know where life and practice will take you.
-  **@AIAYAF** [Moderator] **Q4** - How important is mentoring to a career in architecture? #archcareers7
-  **@egraia** (Emily Grandstaff-Rice) A4 - Is that a serious question? #Architecture is learned through working with others. #Mentoring is very important!
-  **@NCArchitectureB** (NCArchitectureBoard) A4 - Mentoring is also the key to the future of the profession not just a career.
-  **@AIAYAF** [Moderator] **Q5** - How do we, as emerging professionals, act as stewards of our profession? #archcareers7
-  **@nyvarch** (Venesa Alicea) A5 - We need to LEAD by Example | Talk the Talk ; Walk the Walk | Be the Change we want to See.
-  **@AIAYAF** [Moderator] **Q6** - How can architects work better? What are some steps we can take in the future to preserve what we do? #archcareers7
-  **@nyvarch** (Venesa Alicea) A6 - Architects are Visionaries / ProblemSolvers. We need to be Owners / Developers / Clients / ChangeMakers / Facilitators.
-  **@PlusLab** (Illya Azaroff) A6 - Commit to service, design and leadership. We must bring relevant topics of our time and generation.
-  **@AIAYAF** [Moderator] **Q7** - What negative experiences have you had as an architect (personally or professionally) - how did you work to resolve them? #archcareers7
-  **@nyvarch** (Venesa Alicea) A7 - Recognition | Did you Know? | Every Building has an Architect
-  **@AIAYAF** [Moderator] **Q8** - Is one of your personal goals to obtain fellowship in the AIA? Why? #archcareers7
-  **@rkitekt** (Adam Palmer) A8 - Yes. It's another milestone in the career. It's another opportunity to show your commitment to our profession.
-  **@Shoegnome** (Jared Banks) A8 - Absolutely not. Unless I need it for marketing purposes. The F always feels a bit pompous.
-  **@AIAYAF** [Moderator] **Q9** - What do you want to be doing 20 years from now? #archcareers7
-  **@wyattfrantom** (Wyatt Frantom) A9 - Envisioning Communities.
-  **@AIAYAF** [Moderator] **Q10** - What's the most frustrating thing about our profession that you wish you could change? #archcareers7
-  **@nyvarch** (Venesa Alicea) A10 - Architect (BIG A) vs. architect (little a) | transitioning from Student to Architect | COMPENSATION (Time = Money)
-  **@wyattfrantom** (Wyatt Frantom) A10 - The frustrating things are also those that make it the most fulfilling in the end -- overcoming the constraints.

PORTLAND DESIGN FESTIVAL STREET SEATS COMPETITION

Design a temporary, freestanding, pavilion at the Center For Architecture (CFA) during the 2013 Portland Design Festival. Utilizing the design guidelines of Portland's Street Seats program the project will be a model for future street seat designs. The design shall provide a place for people to sit/gather for festival events as well as push the boundaries of what a street seat can mean for the urban environment. The pavilion will have a 2 month life outside the Center for Architecture, from the beginning of October until the end of November. After which it will be donated to a nonprofit, or kept at the CFA for installation for subsequent events.

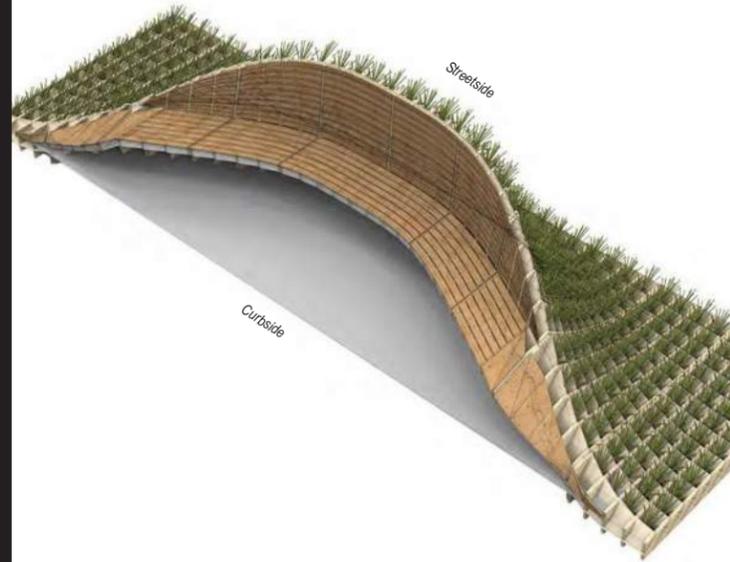
The rise of tactical urbanism has been swift and game changing. Most of it has been quick hitting, mobile and temporary injections – think food trucks, sidewalk cafes or flash mobs – that activate space normally reserved for something else (read boring). One of the most recognizable manifestations of this growing trend is Park(ing) Day, which was started in San Francisco in 2005. Since then it has grown into an international phenomenon with installations in cities as diverse as Dallas, San Jose, Phoenix, Boston and Vancouver to name a few. What's even more impressive is that it has spurred legislation and formal procedures disguised as "pilot" programs at the municipal level. San Francisco, for example, has issued Parklet Design Guidelines and Philadelphia's Mayor's Office of Transportation & Utilities (MOTU) has a compliance program for interested parties.

With any fad or design experiment however, there is a natural evolution for what the next crop of thinkers can iterate. For as fast as Park(ing) day has become a sensation, designers are already contemplating on how to test the next boundary. So while cities scramble to issue parklet permits, two of the leading design vanguards in the country, the Design Museum Boston and the Van Alen Institute, have held international competitions to design a "Street Seat". Sure, it's a fancy name for a bench, but it's also an opportunity to push the limits of urban activation at a very tactical level.

However, as important as it is for large institutions to get involved in the public awareness aspect, it loses some of the mobility that makes "DIY" so attractive. Suddenly a pop-up project, prized for its transient and temporal quality, is a year or more in the making. Institutions also have a reputation to consider and reputation often costs money. So when AIA Portland set out to add their stamp at the urban scale, they focused on cutting costs and truncating time. How'd they do it? They encouraged digital fabrication techniques and emphasized build-ability over loftiness.

In and effort to learn more about this enterprising effort, Connection caught up with AIA Portland Associate Director and the Chair of the competition, Lucas Gray. Here's what he had to say about the process.

LIFT SEATING THROUGH BENDING



JP: Can you tell me how the competition was structured and what the unique aspects of the brief were?

LG: The basic concept of the competition was to design a street seat for the Center for Architecture (Oregon). The parking space was donated by the City of Portland, which has been promoting a street seat program. They are essentially encouraging small business to take over a parking spot and provide more public space. We built upon their program to show it had potential well beyond just seats for a café. We thought they could actually make a public space. We promoted digital fabrication as part of the build technique and the winning designer used Rhino to design the bench. Once designed, it was sliced and exported into 2D representations that were finally CNC routed. In the end we gathered a few volunteers and hammered all the pieces together like an erector set. In total, there were about 10 sections that didn't require screws or glue and it was built in about 2 days.

JP: This seems like an urban innovation that could be easily done in other cities. Do you see this potentially as the next Park(ing) day?

LG: My vision is to go beyond just "Street Seats". Potentially in the next 5 years it could become like the PS1 installation, which is famous for its Young Architects competition. This could be an iconic thing that happens every fall in Portland that people aspire to be a part of. It could even help launch careers and firms.

After we spoke with Lucas, we were put in touch with the winner of the inaugural competition, Bob Trempe. Bob is a professor at Temple University and it was encouraging to see a national response to a local brief.

JP: What was your design process? And how do you feel this design method can translate into larger installations?

BT: That's an interesting question. In terms of aesthetics and construction, I think this system works well A) at the scale of small installations and B) when the logic of the structure is exploited (in this case crafted to receive planters.) There are examples of systems like this deployed at much larger scales such as the Metropal Parasol in Seville by Jurgen Mayer-Hermann.

In terms of technology and process, I absolutely think that this design method can be employed in larger installations. I made heavy use of plug-ins such as Grasshopper, RhinoNest, and RhinoCAM, with each plug-in employed at a different phase of the design and construction process. In this way, I was able to have a better handle of every aspect of the project and became a collaborator in the entire process rather than someone who hands off a picture to a fabricator and then asks them to figure out how to build it.

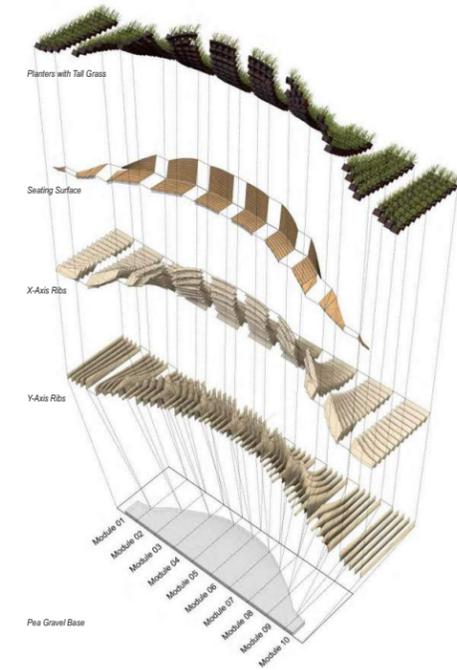
JP: How did the 3-D model interface with the fabricators?

BT: Our CNC fabricators wanted nothing more than the 2D tool path drawings for each rib in the construction (in AutoCAD .DWG format), so they never actually saw the 3D model. That's pretty standard for most fabrication interfaces out there. The 3D model was employed in building the assembly drawings for Lucawoods, and we viewed the 3D model only when questions arose during construction.

JP: Since you were so hands on, do you think this process will change the way architects/fabricators perform shop drawings and collaboration?

BT: What made this collaboration work as well as it did was the fact that both the fabricator and I spoke the same computational / fabrication language. This sped up the process of fabrication, made communication MUCH easier, and facilitated a better understanding between participants. I have several years experience working with CNC's and understand the characteristics of the process. When the fabricator ran into problems or had questions, I was able to quickly answer them and adjust the drawings.

For me, this is part of the future of the architect / fabricator collaboration; the architect needs to understand how these (newer) fabrication tools operate as well as understand their characteristics. This has changed how I teach the processes in school; students learn the characteristics of the tool and become more embedded in the process from conceptual articulation to physical fabrication. ■



With any design that gets realized, there were a lot of parties and sponsors involved in the process. The main players involved in the actual coordination are as follows:

Competition Presenter:
Center for Architecture Oregon

Competition Organizers:
Lucas Gray, Kurt Lango, Brian Cavanaugh (Festival Chair)

Competition Sponsors:
Hoffman Construction, ZGF Architects, Lucawoods, Center for Architecture Oregon, AIA Portland, Opsis Architecture and the City of Portland.

METALAB

**Joe Meppelink**

originally started Metalab as an architectural metal fabrication shop in 1998, but sold off the business to teach design and fabrication at Rice University and later at the University of Houston. He and Andrew later re-founded Metalab in its current practice that involves Civic Art, Architecture, and Product Design.

**Andrew Vrana**

is an graduate from Columbia University, and has previously worked at the offices of Enric Miralles/EMBT and Renzo Piano Building Workshop. He co-founded Metalab in 2007, and because of his background in design and his passion for integrated digital fabrication he formed TEX-FAB former Columbia classmates Brad Bell and Kevin McLellan in 2009.

Metalab is a multi-disciplinary design studio in Houston, Tx that specializes in architecture, product design, and civic art project management. Joe Meppelink and Andrew Vrana are the two leaders of this seven person office.

AJ Sustaita and Nicholas Banks of YAF Connection met up with Andrew and Joe at Metalab's studio located in a redeveloped warehouse just outside of downtown Houston.

Surrounded by examples of their work the following interview was conducted.

It's been stated that Metalab specializes in everything and in nothing. How does this philosophy inform your approach to design?

JM: We feel like the best creative output comes from this outlier's perspective that is willing to take influence from other sources. We believe this applies to all genres of work. The best school may come from a firm that has never done a school before. We believe that the best library may come from a firm that has never done a library. In that sense we feel ready and interested in taking on new commissions. When it comes down to it, architects are trained as generalists and designers. It's not that we've done it ten times before. We're going to apply design acumen to a design problem. And that's how we ought to go after work.

Beyond architecture, civic art installations and product design are also services provided by MetaLab. Do you find that the same principles of design are utilized between these disciplines?

Ceiling Cloud

STUDIO PROJECT



JM: Those three divisions inform and influence one another. We feel that architects have a lot to learn from product designers. From product design there is a financial acumen that can be taken. From artists, there is a passion and creative voice that architects could better leverage. **Architecture is more and more becoming a service industry, and I think that's unfortunate for our profession.** Architects have much to teach as well. Product designers often stop at a fantastic rendering that is then handed off to engineers. Architects follow things all the way through. And that's the way we do product design. For public art there is a technical acumen and a holistic thinking that architecture can teach.

How does data and information influence your designs? There are three projects in particular Ceiling Cloud, Memory Cloud, and Cloud Code all have generative design applied to them in different ways.

Cloud Code

HOUSTON, TX



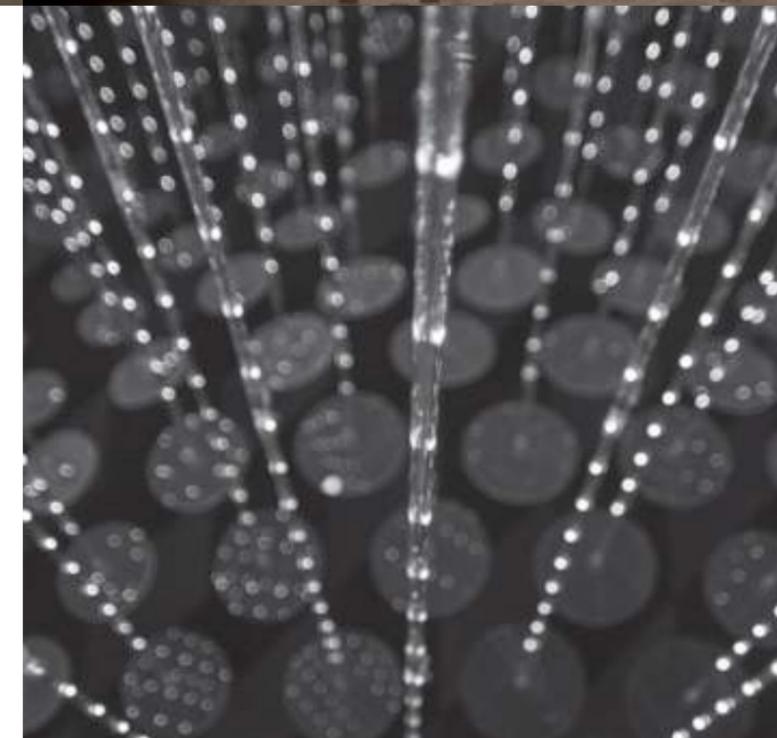
AV: Ceiling Cloud was a project that was done through the University of Houston, so we were able to explore over a much longer timeframe than we typically would do in the office. We were able to begin to use an algorithm to form materials in different ways. That is a kind of a knowledge transfer, of data applied to physical components and materials.

The other projects use data sets in a different ways, in memory cloud it's a combination of making its physical appearance as well as making it an ephemeral process with the video turning lights on and off. We are working with a data set that comes from a real time video feed as well as pre recorded events and processing that into a three dimensional matrix of lights.

Cloud code was purely a data driven installation, about mapping the physical presence of people into an animation that was never the same twice. So here the infrastructure is sensors that track sound, motion, and CO2 with a space and translate this into an abstract display.

Memory Cloud

COLLEGE STATION, TX



INFORMATICS

TEX-FAB

**Digital Fabrication Alliance*

Formed in 2009 by a group of professors at UT Arlington, UT San Antonio, the University of Houston and recently UT Austin; TEX-FAB has created a regional movement that seeks to connect professionals, students and the AEC industry to advance the discipline of architecture in its adoption of digital fabrication.

Through teaching and collaboration between their member universities and industry partners, TEX-FAB is augmenting the regional design culture by conducting applied research with the design studios they direct. Their expanding portfolio includes such project types such as adaptive attachments for existing structures, interior acoustic systems and modular walls systems.

In an effort to collect, distribute and share information across platforms and audience interests, TEX-FAB has established a framework for events with three primary components: competitions, workshops and lectures.

SKIN, the 2013 competition focused on facade innovation drew entries from fourteen different countries on five continents. Competition in this manner is less about accolades and more about moving the dialogue out of the design studio and into practice. This tenet also affords design teams the opportunity to work on scales that may not otherwise have been possible. Each year the winning designer(s) get the opportunity to collaborate with TEX-FAB and regional manufacturers to turn their designs into reality. From February 19-23rd at the University of Texas at Austin, SKIN's jury selected facade can be viewed at TEX-FAB 5, the fifth annual events consisting of workshops, the exhibition and a symposium.

TEX-FAB 5 is set to be the largest and most comprehensive event to date. Workshops will be given on topics such as parametric design fundamentals, materials exploration and Dynamo for Revit. Lecture sessions from industry leading thinkers will be punctuated with a keynote speech from renowned architect Michel Rojkind. For more information and to register for the event go to www.tex-fab.net

What began as a regional collaborative has quickly become an international network of innovation and evolution.

Is this a Public Installation, Architecture, or Product Design? Metalab combines their expertise in each field to create a self contained, mobile office unit that can be deployed anywhere and can be used for anything from local events, to disaster relief.

<http://www.adaptivecontainer.com/>

Ringo

LED LIGHT FIXTURES WITH A SOLAR GENERATOR



What is the design process that goes into the creation of a public art project like Memory Cloud?

AV: We were working with a local artist team, Shane Albritton and Norman Lee, that came up with the concept of a memory cloud; a 3D space of LED lights that is influenced by video feeds from the present and the past all meshed together. From that we went to an interview, and won the commission with Metalab in the role of providing design optimization and project management.

JM: We are not artists, but rather, artists are our clients. We provide two distinct services in our public art projects - Design Optimization and Project Management. We are with them with every step of the way, and they are with us

AV: This project taught us the language of the LED manufacturers, and we have built up a knowledge base from one project to another, that allows us to be very confident in bringing a project together, and bringing this knowledge to the next projects.

SPACE

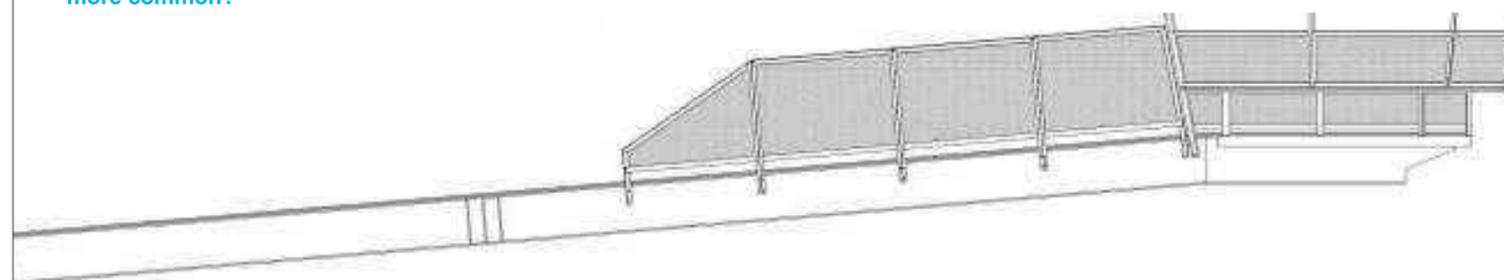
SOLAR POWERED ADAPTIVE CONTAINER FOR EVERYONE



JM: We have a huge tool box at this office, despite being such a small firm, it's not just the knowledge we have in office, it knowing who to call, and when. We can get anything done, because we are big believers of playing to our strengths. Houston is a great city to do that in; we have such a broad range of industries, scales, and operations in this city. We have really had a lot of good luck in Houston getting things done.

Through your digital fabrication courses at the University of Houston, you're both in touch with next generation designers and architects. Do you see these data driven methods becoming more common?

JM: Absolutely. We both began our careers at a really interesting transitional time in architecture when computers were just beginning to be put into practice. I started out using AutoCAD R1. Now I'm happy to say that we push computing power to the limit. Every year we run up against one project where our processors can't do what we need them to do. Subsequently we get the latest and greatest workstation that enables us to do what wasn't possible the year before. When you combine the rapid advancement in computing power and the rapid advancement of young people being comfortable with these tools and techniques, it is inevitable. ■



SKIN 2013

AWARD WINNING FAÇADE DESIGN BY 3XLP

LEADERSHIP PROFILE

SKYLAR TIBBITS



Skylar Tibbits

Tibbits is a trained Architect and Computer Scientist whose research focuses on self-assembly and programmable material technologies for industrial applications. He is the director of the Self-Assembly Lab at MIT.

Could buildings one day build themselves? It sounds unbelievable, but it's the very real world of Skylar Tibbits of MIT who studies how the basic ingredients for molecular assembly could one day translate to self-assembly technologies at all scales, even large buildings.

Programmable self-assembly has been studied extensively at the molecular level for some time now. However, the first large-scale applications will likely take shape in extreme environments of near-zero gravity or neutral buoyancy, where the application of energy can lead to increases in interaction. Imagine using wave energy underwater to trigger the self-assembly of multistory structures, parts dropped from high altitudes that unfold as fully erected structures, or transformable and reconfigurable space structures.

Three progressively-scaled innovations that Tibbits presented at TEDGlobal in 2012, the MIT Self Assembly lab and most recently at the Architectural League Prize Exhibition, showcase just how this technology can be applied both at the nanoscale and that of the skyscraper.

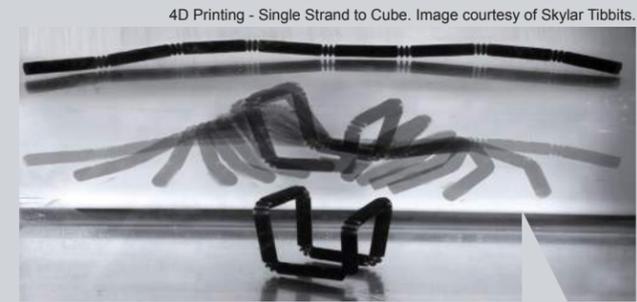
While self-assembly of buildings is not the only use for these innovative technologies, Skylar has clearly influenced their speculation in our industry. Here are some of the highlights of his research.

2012 TEDGLOBAL CONFERENCE

Skylar Tibbits, Arthur Olson and Autodesk Research exhibited the BioMolecular Self-Assembly project at the 2012 TEDGlobal Conference in Edinburgh, Scotland. Participants at TEDGlobal each received a unique glass flask containing anywhere from 4 to 12 red, black or white parts. When the glass flask was shaken randomly the independent parts found each other and self-assembled various molecular structures. Self-assembly is the process by which a system spontaneously assembles from discrete components without external guidance. For a successful self-assembly to take place, three things are required: geometry, energy, and attraction—all of which, in theory, can occur at many different scales. What results is a structure that is the most stable of many possible configurations.



TEDGlobal 2012. Image courtesy of Skylar Tibbits.



4D Printing - Single Strand to Cube. Image courtesy of Skylar Tibbits.

4D PRINTING: MULTI-MATERIAL SHAPE CHANGE

In a collaboration between Stratasys' Education, and R&D departments and MIT's Self-Assembly Lab, a new process has been developed, called 4D Printing, which demonstrates a radical shift in rapid-prototyping. 4D Printing entails multi-material prints provided by the Connex Technology with the added capability of embedded transformation from one shape to another, directly off the print-bed.

Self-assembly and encoded information-based folding are the fundamental attributes of the most important natural processes in life as we know it, while also emerging in nearly every field and every scale-length from biology to materials science and robotics. We have recently demonstrated that this phenomenon is scale-independent and can be utilized for self-constructing, manufacturing and adaptive systems at nearly every scale.

As environmental, economic, human and other constraints continue to fluctuate, we will eventually need dynamic systems that can respond with ease and agility. 4D Printing is the first of its kind to offer this exciting capability. Future applications may be seen within the construction, manufacturing or advanced materials industries where parts can self-transform from raw materials to final built-in-place structures without human intervention. This is truly a radical shift in our understanding of structures, which have generally, remained static (aerospace, automotive, building industries etc) but will soon be dynamic, adaptable and tunable for on-demand performance. 4D Printing enhanced by multi-materials technology may likely revolutionize our ability to control and precisely program materials from idea-conception to printing shape-changing transformations.

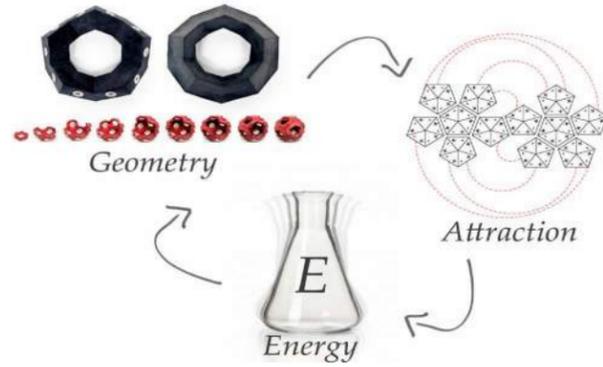
2013 ARCHITECTURAL LEAGUE PRIZE EXHIBITION: FLUID CRYSTALLIZATION

MIT's Self-Assembly Lab exhibited the Fluid Crystallization project as part of the 2013 Architectural League Prize Exhibition at the Parson's Gallery in New York. The Fluid Crystallization installation investigates hierarchical and non-deterministic self-assembly with large numbers of parts in a fluid medium. The highly dynamic self-assembly characteristic of the system offers a glimpse at material phase change between crystalline solid, liquid, and gaseous states. Turbulence in the water introduces stochastic energy into the system, increasing the entropy and allowing structures to self-assemble; thus, transitioning between gas, liquid, and solid phases.



Fluid Crystallization. Image courtesy of Skylar Tibbits.

TED GLOBAL 2012



BioMolecular Self-Assembly. Image courtesy of Skylar Tibbits.

(opposite page) Fluid Crystallization. Image courtesy of Skylar Tibbits.





COFFEE WITH AN ARCHITECT

As written by Jody Brown and first published online at www.coffeewithanarchitect.com

ARCHITECTURE TERMINOLOGY

A combined posting from October 28th and November 28th

After extolling the design properties of my work for hours, it suddenly occurred to me that not everyone is familiar with all of the terms that we Architects so frequently use.

Architects have a tendency to congregate in the corners, talk amongst ourselves, and forget to include everyone else in the discussion. We don't mean anything by that -- we're just largely socially dysfunctional (and/or slightly drunk).

But, maybe we could build some bridges by clarifying some of the specialized terminology that we Architects use -- that way we'll all be on the same page.

With that in mind, here's a few commonly used Architectural terms that you can add to your vocabulary:

Node (noun)

The state in which an Architectural concept exists after it has been rejected by the client.

Symmetry (noun)

The place where the bodies of dead Architects are interred.

Hierarchy (noun)

An arched opening positioned above another arched opening.

Concrete (verb)

The act of taking money from tourists in the Mediterranean through an elaborate scheme involving aggregate and water.

Datum (noun)

A line drawn from one irrelevant point to another. The line is never curved.

Joist (noun)

The inexplicable happiness of framers.

Eave (verb)

The sound construction workers make when lifting heavy objects, often followed by the word "ho"

Plane (verb)

To remove all detail or ornament from a design.



I still don't think we're on the same page. I'm just trying to properly describe the building here, and I'm finding myself resorting to hand gestures. It's very hard to fully describe the awesomeness that is my work with hand gestures.

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

Interstitial (noun)

The space between the Architectural commission you have and the one you hope to have.

Spatial (adj)

The smartest intern.

Cantilever (noun)

Handicap accessible door hardware that will not open.

Beams (verb)

Architectural facial expressions upon design approval and/or payment.

Columns (noun)

Vertical structural elements that may be installed horizontally prior to lawsuits.

Consultant (noun)

One to whom blame is placed.

Diametrically (adj)

Smarter way of saying "very".

Curvilinear (noun)

Not applicable.

Form (noun)

To follow function.

Drafting (verb)

The act of one Architect's increasing his chances of success by following another Architect very closely.

T-square (noun)

Unsuccessful Architect turned 1990s rapper.

Ridge (noun)

The crest of the nose under the circular black-framed glasses.

Grid (noun)

An Architect's ego, in a Freudian way.

Parti (noun)

Gathering of three or more design professionals under the influence of alcohol, wherein the "big idea" for the project is formed.

Entablature (noun)

Child-proof lids on top of Greek medication bottles, often decorated with acanthus leaves.

Balance (noun)

The thin line between incorrect and profitable.

Mid-Century Modern (noun)

The good ole' days.

Post-Modern (noun)

When everything began to get away from us, somehow...things just weren't the same. Hey, is that a Michael Graves gravy boat? cool..., I love Target.

Repetition (noun)

Repetition

Radial (noun)

Emanating from the center, like a tire.

Proportion (noun)

The professional grade serving.

Golden Proportion (noun)

The professional grade serving with ... (oh never mind).

Modulor (noun)

The manufactured home that Le Corbusier lived in.

Scale (noun)

The hard segmental reptilian skin covering most architectural egos.

Articulation (noun)

Fancy Architect designed nail polish.

Platonic (noun)

Buildings that only want to be friends.

Fenestration (noun)

The act of artfully arranging holes in any architectural theory.



Jody Brown AIA

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

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

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

CLICK HERE for past issues of **CONNECTION**

SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

Text

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

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

Images

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

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

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

Author Bio

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

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

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

Author Photo

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

Format the file name as such:
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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.

This month's
Leadership
Profile

Skylar Tibbits



GET CONNECTED PUT YOURSELF ON THE MAP

THIS ISSUE FEATURES CONTRIBUTING ARTICLES FROM THESE MAPPED LOCATIONS.



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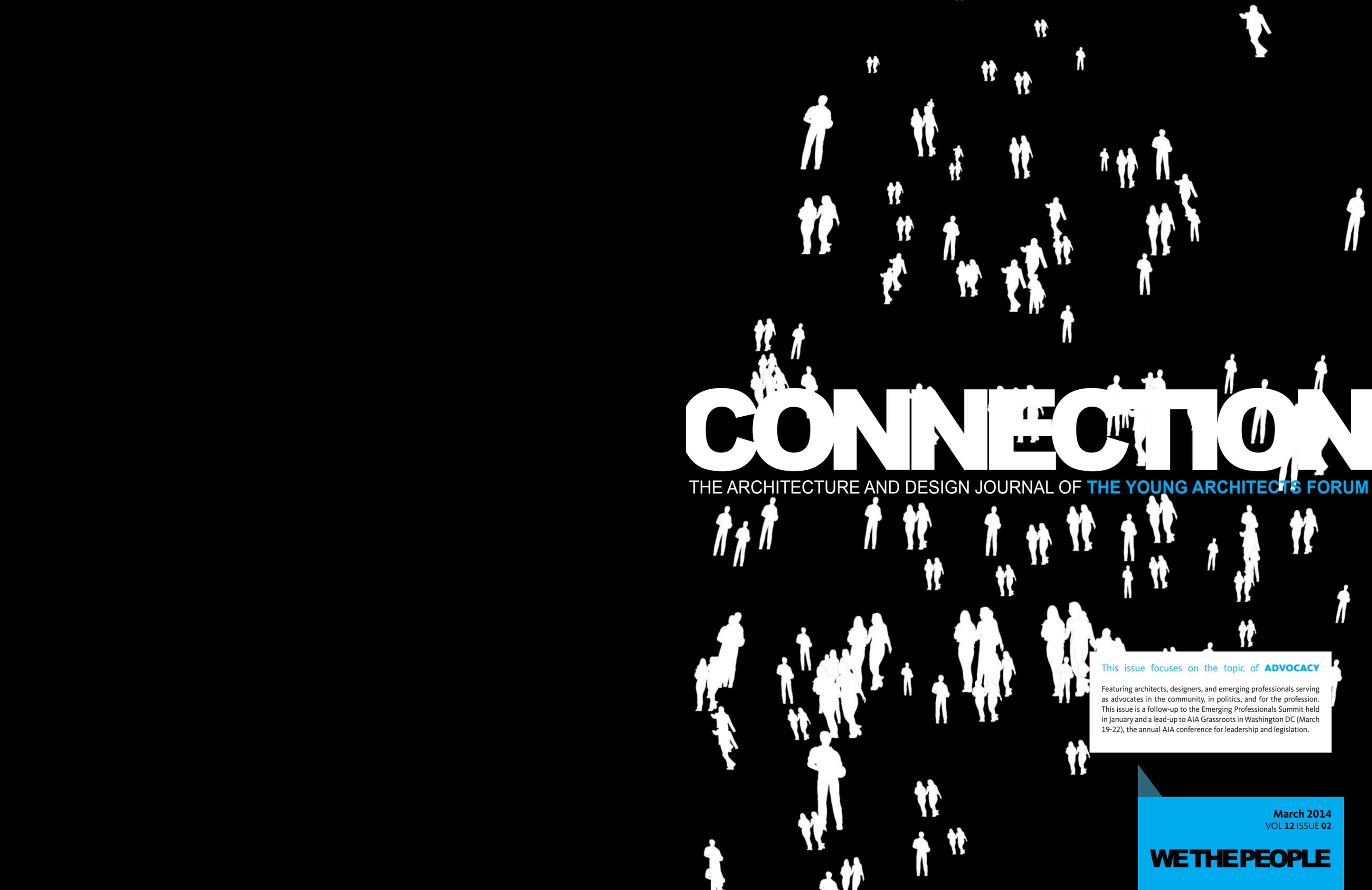
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Tamarah Begay, Assoc. AIA
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CONNECTION

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

This issue focuses on the topic of **ADVOCACY**

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

March 2014
VOL 12 ISSUE 02

WETHEPEOPLE

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

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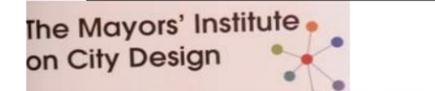
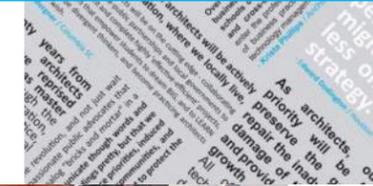
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#aiachat



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WE THE PEOPLE

THE ROAD TO SALVATION

WE THE PEOPLE AND THE PATH OF HEROES

The drive into the desert was, as always, an act of liberation – a mental emancipation from the city, as much a physical one; and with each mile-tick of the odometer, a curative release; the work week toils dissipating like an asphalt vapor in my rear view mirror.

My daycation destination was *Salvation Mountain*, an art installation in Niland, California, three-hours east of Los Angeles and into the remoteness of the Colorado Desert. Begun in the 1980s by Leonard Knight, an Army veteran of the Korean War, the installation is more mound than mountain; composed of straw-reinforced adobe dutifully slathered across one side of a desert berm and happily painted with the vivid colors of flower-power.

It's impact on the otherwise visually muted landscape, however, is mountainous. And climbing to the top ["*STAY ON THE YELLOW BRICK ROAD PLEASE*"], offers an impressive vantage – as if you'd found the end of the rainbow and were standing where it's pigment saturated the earth.

In going under the dome of the sanctuary hillock, a part of the complex known as the hogan, one encounters an ad hoc assemblage of found tree branches, adobe-fixed as structural buttressing and kaleidoscopically painted to express the unmistakable illusion of movement – as if one were meandering among the firing synapses of the mind.

Taken apart from its unmistakable religious iconography, however, *Salvation Mountain* is more remarkable for its actual execution – a constructed manifestation of one man's vision, grown from a random plot of sand to serve as landmark to an idea. In the middle of nowhere -- and literally making something from nothing, it has become a pilgrimage destination for art enthusiasts as much as religious devotees; being declared as a "folk art site worthy of preservation and protection" by the Folk Art Society of America.

And while it had been envisioned by one man and appropriately recognized as his gift to the world, others have lent a hand, if not a bucket of paint, over the years to bring that vision to life. Not unlike Gaudi's La Sagrada Familia in Barcelona, if only a poor man's version, the call to maintain the work becomes all the more necessary with Mr. Knight's passing last month.

What struck me most about *Salvation Mountain* though is that it was the daily effort of this man over the course of some thirty years -- **it is both amazing and inspiring that one life might be so prolific and those daily efforts, the simple strokes of a brush, might add up to touching so many other lives.**

In my editorial of the January issue of Connection, I encouraged readers to be a guiding proponent of the transformative changes occurring in our profession. In this issue, we've featured architects and design professionals that are leading change through a variety of advocacy roles; engaging civic policy and development financing, supporting human-centered and sustainable community building, and functioning as citizen architects to represent the values of design to the public.

As the Communications Director of the YAF, and as Editor-in-Chief of this publication, I have the privilege of **representing a constituency now nearing 25,000 recently licensed AIA members -- that's 28% of all AIA membership and 40% of all AIA Architect members.**

Imagine now, in the context of those numbers, if each of us were prolific enough to leave a legacy that survives us ... imagine the heroic impact that we might have on the industry if we were collectively prolific.

Perhaps taken together, our own daily efforts might serve as salvation for our profession. ■



Wyatt Frantom AIA

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



headlined

2014 EMERGING PROFESSIONALS SUMMIT

by Beth Mosenthal



2014 Emerging Professional Summit: Welcome. Image courtesy of the AIA.

The 2014 AIA Emerging Professionals Summit was held in Albuquerque, NM from Jan. 24-26th. Comprised of 72 emerging professionals from a wide spectrum of roles within the field of architecture (from students to interns to executives from the ACSA, AIA, AIAS, NAAB, and NCARB), the three days were filled with discourse regarding key issues that affect emerging professionals, as well as a charge to create an action plan meant to support the next group of emerging architects. As reported by William Richards, "Addressing the needs of emerging professionals and engaging their collective energy and passion is one of the central priorities of the *Repositioning the AIA Initiative*." To learn more about the Summit and its outcomes, [CLICK HERE](#).

observed

SNAPSHOT FROM JAPAN

photo and text by Darren Poon, an Architect based in Chicago



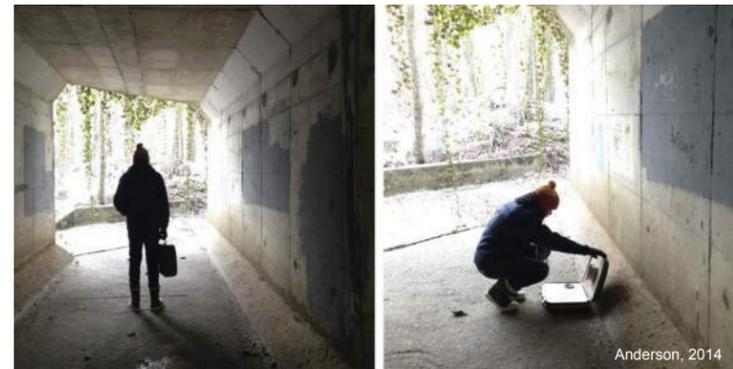
Thousands of passengers revolve through the lidabashi Station each day. An infrastructural cog in the underground Tokyo Metro machine, passengers clad in the black and white business attire move swiftly through the system. Throughout, colors and forms are applied pragmatically for wayfinding and precautionary purposes. Here, architect Makato Sei Watanabe leads passengers from the surface, reveals the hidden and captures their attention.

To share your photos, send Beth a tweet: [@archiadventures](#).

reviewed

SITING SOUND

by R. Tyler King, Community Designer (with a side of Writing/Curating)



Anderson, 2014

NELLY KATE ANDERSON SAMPLES RICHMOND SITES AT BLACK IRIS GALLERY'S LOW FREQUENCY TRAVEL AGENCY

In collaboration with Benjamin Thorp, curator and programmer at Black Iris Gallery in Richmond, VA, emerging sound artist Nelly Kate Anderson composed six site-specific sound pieces, which together form the *Low Frequency Travel Agency*. A map of Richmond embedded inside of a green hardside weekend suitcase guides users through the ongoing interactive exhibit; where, upon simply making an appointment, the experience is yours for the day. Arrive at a site, open the case, press a magical red button, and a site-specific sound piece soars out of a small powerful amp.

According to Anderson, who releases albums and performs as Nelly Kate, the *Low Frequency Travel Agency* began as an attempt to synthesize "emotional and literal maps" of dead urban space while encouraging users to actively experience their surroundings, as well as music. This invitation is, in fact, explicitly extended in the conclusive verses of the first piece through a playful, if at first patronizing, enumeration of urban features, woven into a clanky and dissonant soundscape evocative of the mechanical workings of the city: "These are your corners, these are your sidewalks, these are your alleyways, your manholes, your medians/ These are your projects, and these are your highways, and these are your volunteers and dumpsters and driveways."

The content of other pieces is less direct, like one composed for Kanawha Plaza—home to many of Richmond's homeless and ground zero of the Occupy Movement. Progressively ascending and descending vocals reveal a sense uncertainty about the site, achieving what Anderson describes in the project's companion guide as "the racket and inevitable shadow of an impending high rise."

An initial criticism of the project is that the proximity of the sites are scattered in a way that favors traveling between them by car in a city that is working towards better pedestrian and bicycle infrastructure. But for Anderson, the relative space between these sites reveals a psychological, not infrastructure-related hang-up that Richmonders' may have about walking or biking.

Anderson's process stretches the limits of the interaction between heads-down studio time and the ways in which we investigate urban environments. She believes that perhaps the same could be applied to architectural practice. "I hope that architects can always be sort of heartened by the fact that there are opportunities everywhere for their ideas to blossom and be a part of the community—that it doesn't always have to be a building. Other interventions can be just as important and valuable to the experience of your city. And I am trying really hard to draw anybody to that conclusion, whether they're another musician, or a gardener."

in the community

TEAM BETTER BLOCK

by Marcus Monroe

Founded by Jason Roberts and Andrew Howard, Team Better Block (TBB) works with local stakeholders to temporarily re-imagine under-used urban areas.

Through rapid street changes and an assortment of community revitalization ideas, TBB creates quick and inexpensive changes that show the true potential of a street; having been deployed in over thirty cities including New York, San Antonio, Tehran, and Sydney.



A SNAPSHOT OF TWO TRANSFORMATIONAL, TEMPORAL PROJECTS AIMED AT COMMUNITY REVITALIZATION

OAK CLIFF TYLER AND DAVIS BETTER BLOCK PROJECT Dallas, Texas

The first Better Block Project aimed at transforming a neighborhood with an old cluster of deteriorating buildings. Impacted by outdated ordinances that prohibited fruit stands, stopped crowds gathering on the sidewalks, and charged a minimum of \$1,000 to put café seating out, the Better Block Team transformed the block in a single weekend. Ignoring the ordinances, the team built the street they had imagined. In order to do so, they painted bike lanes, brought in historic lighting, created café seating and temporary coffee shops. The community enjoyed the change and the city realized these issues needed to be addressed. The zoning was changed, the team's bike infrastructure became part of the Dallas Bike Plan, and \$500,000 was dedicated to infrastructure improvements.

COMPLETE STREETS INITIATIVE San Antonio, Texas

As part of the Complete Streets Initiative, TBB was asked by the City of San Antonio to assist with a community revitalization effort that would temporarily transform vacant buildings, overly wide streets, and an empty park into an active neighborhood. With the support of the city and local community, the Better Block project produced pop-up shops, art spaces, bike lanes, landscaping, and even a beer garden. The community helped transform the park with an inexpensive solution: tire swings. By activating the park with this solution, the team of volunteers provided an inexpensive asset to the community.

featured



Lawrence Fabbroni, AIA is an Ithaca-based architect with Fabbroni Associates, as well as the AIA YAF's Advocacy Director; a new role for the AIA that he is helping to shape.

Here's what he says about advocacy and getting involved as a young professional:

What organizations are you involved in as an emerging professional?

Beyond the YAF, I also serve as the Vice-Chair of the City of Ithaca Parks Commission, and as a member of the AIA Board Advocacy Committee. Previously, I had been involved in the Municipal Art Society of New York, the AIAS, and ArchVoices. I think the most important organization to get involved in as an emerging professional is the one you build through your own personal network, centered around where your passions intersect with your values – that's when really interesting things happen, and that's where the most creative thinking almost always comes from.

What are your responsibilities as the AIA YAF's Advocacy Director? What spurred your interest in this role?

The Advocacy Director position was new to the YAF when I was appointed, so the "role and responsibilities," are part of what I am working to define with the rest of the YAF leadership. Our goal is to ensure that the voices of young architects are at the forefront in discussing the future of the AIA, and to help shape the future agendas of the profession through increasing the dialogue and partnerships between different generations of leadership in the profession.

As a student, I was heavily involved with the AIAS and many of the mentors I had are still active participants and leaders in the AIA. These people built strong beliefs in the possibilities that architects have at our disposal when we develop a collective vision and commitment. I view my role as helping Young Architects become champions for a great profession and ambassadors for good design as a tool for advocating larger ideas.

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

The conversations that I keep hearing are about how we maintain relevancy, and I think the sentiment may be correct, but the conversation has to go beyond protecting scope and services. Today's Young Architects need to help the profession maintain a forward-looking approach, rather than the protectionism architects tend to rally around. Tomorrow's architect needs to be a Master Collaborator, rather than a Master Builder - the essential member of an interdisciplinary team. Rather than thinking we have all the answers, we need to be the best at asking the right questions and identifying who actually has the best answer.

alternative practice(s)

FROM SYNTAX OF SPACE TO SPATIAL DNA

AN INTERVIEW WITH
ALAIN CHIARADIA,
LECTURER AND EXPERT ON
"SPATIAL ECONOMICS AND
MORPHOMETRICS"

by Beth R. Mosenthal



Chiaradia, 2014

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

AC I studied architecture at the Ecole Nationale Supérieure d'Architecture de Marseille (France), in the Paul Nelson studio, at Architecture Intermundium in Milan (Italy) with Daniel Libeskind and at the Architectural Association in London (UK). After a three-year stint as project architect, I started to teach at the Architectural Association and work with the architect Raoul Bunschoten. We founded Chora, a master-planning, architecture and research office. Working simultaneously on urban projects, architecture, and urban research while also teaching became a defining behavior that I still pursue today.

Shortly after I became an associate professor at Ecole Nationale Supérieure d'Architecture de Grenoble (France). In 1999, I led and won a research project bid on spatial urbanism/urban social mix from the French ministry of housing and infrastructure (in collaboration with Prof. Bill Hillier). In 2000, I was invited to work at the international urban design consultancy Space Syntax limited. I became an executive and board director in 2005 with two main roles: project and operational research director.

Space Syntax analyses is a set of spatial design analyses, a subset of environmentrics and, more precisely, a set of morphometrics. This is important for design as it helps differentiate spatial design options. What is fascinating is that at the core of these spatial design analyses are the principles of social network analyses and the new science of networks.

In 2008, just before the recession I was leading a large operational research project (UrbanBuzz – iValul), completed in 2009, with a large partnership on exploring the potential of monetizing the values of spatial urbanism using morphometrics.

The recession, the change of the UK government/UK national planning policy and a growing interest in the economic value of urban design led me to a major career change. I became a full time academic and researcher in 2010 while doing consultancy on the side. At Cardiff University, working with a new team, we produced new software that embraces standards and expands what was possible previously [in regards to the study of spatial analyses]. For more information, visit. www.cardiff.ac.uk/sdna

BRM Your work and teachings center around many different lenses for analyzing and understanding urban design, including "spatial economics, spatial design economics, and spatial design analyses." Can you elaborate on these terms and how they relate to urban design and planning?

AC At Cardiff University School of Planning and Geography, I have been appointed to "replace" Prof. John Punter who is retiring. John was the lead author of the pivotal Design Dimension of Planning (1997, 2007) with Matthew Carmona, now at UCL. This work was influential and a major contributor to "By Design" (2000,) the UK national guidance on design. In the UK, the Commission for Architecture and the Built Environment (CABE) was seminal in initiating research and publications on the values of urban design. My research interest is to pursue this line of investigation by bringing design in spatial economics and economics into urban design.

Spatial economics deals with the advantage of the city as a whole, with a consideration of the impacts of the local and urban economy. Spatial design analyses enables spatial design economics i.e. the understanding of value formations at different spatial scales. One of the main challenges for spatial economics is that it lacks a theory of proximity. It seems that the combination of social network analyses and spatial design analyses should help with this challenge. I call these investigations "spatial urbanism" that helps inform designing urban transformation.

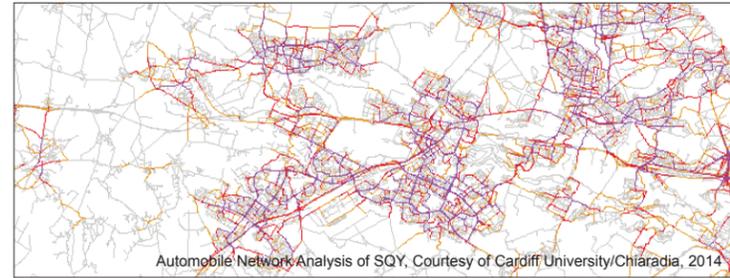
A prominent and contested example of the values of urban design is the relation between Cities design and the Creative Classes (Florida 2005). It is a complex area of research because there are positives and negatives depending for whom they are designed. "People often need reminding that everything around [them] is designed and that design decisions impact on nearly every part of our lives..." (Design Council 2006). While the value of design is easier to grasp in forms such as product design, it is more political and contested when it addresses the diverse factors of designing for urban transformation.



Excerpt from the "SQY" New Town Liaisons analysis, proposing urban design improvements for Saint Quentin en Yvelines, a new town in the Southwest suburbs of Paris. Courtesy of Cardiff University/Chiaradia, 2014.

BRM You are currently lecturing at Cardiff University but have also taught at international institutions such as Tongji University in Shanghai and the Architectural Association, among many others. What have you learned from teaching urban design, and how does it inform your projects?

AC London is a fairly large capital while Cardiff is nicknamed the "big" small capital of Wales. Because industrialization started in the UK, followed much later by de-industrialization, with the rise of service and information industry London is an inspiring urban conurbation to learn from. It is miraculous that given the rapid growth rate of London, the city's urban form has been resilient and remains highly valued. Visiting and staying in China's main large cities (Shanghai, Chongqing, Beijing), on the other hand, has made me aware of the sheer intensity, speed of change and size of these cities, not to mention the dynamism of their people. If anything, this is the current place in the world to experience what it might have been like when industrialization and urbanization started in the UK and London.



Automobile Network Analysis of SQY. Courtesy of Cardiff University/Chiaradia, 2014.

If urbanization is also spatial design meant to coordinate bringing people closer together while maintaining a high quality of life, it seems that very large cities in China have to also deal with the opposite issue: how to NOT end up producing over concentrated, overcrowded urban areas. What I have learned is the complex interplay between what is often called "first, second and third nature." the "natural" environment, the built environment and the institutional/political/legal environment. These environments have been designed for hundreds of years; what can we learn can be both selective and to some extent, non-transferable. Spatial urbanism is more limited in what it can accomplish than design planning policy. Yet there is a certain lack of satisfaction from what can be achieved by design planning policy. Navigating these circumstances requires continuous learning and re-learning.

BRM What are the most important considerations for cities' to consider in regards to urban design over the next 20 years?

AC They are well known global issues like population increase, climate change science and politics, inequality, food security and energy, the environment and what technology can achieve. Less is known about how great change can be achieved by behavioral changes where social media might play an important role. At the moment individual information via smart phone or web use is centralized for the benefit of providers. What would happen if it was decentralized and aggregated at multiple scales for the use of different localized communities? Bringing together crowd finance, crowd spatial urbanism and crowd planning? A lot of media and techniques are converging with location-based services. How existing and future spatial urbanism will adapt and harness these changes is key.

Thanks Alain!
(And congrats on being a recent winner with Cardiff students/faculty on this competition: <http://sites.cardiff.ac.uk/isolve/>)

upcoming

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Would you like to submit content for inclusion in an upcoming issue? Contact the Editor, Wyatt Frantom at wyatt_frantom@gensler.com

2014 EMERGING PROFESSIONALS SUMMIT

In January, the AIA brought together thought leaders from across the profession to address how practice culture can be shaped to prepare current and future architects for their role in society.

Participants included students, emerging professionals, business leaders, firm owners, academics, entrepreneurs, and collateral representatives.

The Summit would expand upon the AIA Emerging Professionals strategic initiative to develop action plans for the Institute and identify additional stakeholders to respond to the shifting education, professional development, career path, and societal role of architects.

INTRODUCING THE COUNCIL OF EMERGING PROFESSIONALS

Following my term as Chair of the Young Architects Forum in 2013, the AIA President appointed me to Chair the Council of Emerging Professionals (CEP). **The CEP is a council made up of members who head the American Institute of Architecture Students (AIAS), the National Associate Committee (NAC), and the Young Architects Forum (YAF). It is tasked with responding to and advancing the member needs of architecture students, architectural interns, and architects licensed for ten years or less.** Prior to my role as Chair, the CEP focused mostly on advancing issues within the AIA Board of Directors. In March of 2013 at Grassroots, the AIA publicized its efforts to reposition the Institute and one of the top priorities was the need to focus on engaging emerging professionals. AIA Leadership's response to engaging the emerging professional was to hold an Emerging Professionals Summit which the CEP was tasked with organizing.

With the help of staff from the AIA Center for Emerging Professionals, the CEP planned a three-day Summit. It brought together over 65 individuals who were students, young professionals, business leaders, firm owners, educators, entrepreneurs, and key representatives from important collateral organizations: Association of Collegiate Schools of Architecture (ACSA), the National Architectural Accrediting Board (NAAB), the National Council of Architectural Registration Boards (NCARB), as well as prominent leaders within the AIA. Our agenda was to develop future direction and action items in four key areas: *Education, Licensure, Firm Culture and Practice, and Career Development*. In late January we met in Albuquerque, New Mexico with the common goal of committing to the success of those entering the profession.

On the first night, we introduced ourselves and commented on the topic of the evening – 'What inspires you'? The people there were inspiring: such as Rosannah Sandoval, the youngest architect in the US at 23-years of age; Ian Harris, a director of *Archiculture* - a movie that takes a thoughtful yet critical look at the architecture studio; Marc Kushner AIA, a co-founder of Architizer - one of the world's most popular architecture websites; and Tamarah Begay AIA, one of the few licensed Native Americans -- just to name a few. It was clear to us that evening that we had a lot of work to do that weekend but were all there looking forward to making a genuine difference in the profession. ■



Jennifer Workman, AIA

is an architect and Associate at Good Fulton & Farrell Architects in Dallas and has worked on notable projects such as Morphosis' Perot Museum, Foster+Partners AT&T Box Office, and is leading the team for a Dallas high-rise residential building. She became engaged in the AIA to give emerging professionals a voice on committees and has served at the local state and national levels in many capacities.

FACILITATING CAREER ADVANCEMENT

or, *Dancing to Flo Rida at a club in Albuquerque with Bill Stanley, FAIA and John Padilla, FAIA at 2am*

As the facilitator for the *Career Advancement* working group, I had a slightly different vantage point for the Summit. Along with the three other facilitators, I had assisted in the planning of the event for the three months leading up to it. The facilitator groups developed the background materials for each topic area, provided input on the Summit agenda, and contacted participants in the weeks leading up to that weekend. While we had prior knowledge of how the weekend would be shaped, we had no feeling of where the conversations with the participants would take us.

The Young Architects Forum has been talking about the importance of career development since the YAF Summit20 in 2012, and chose to focus on it as a key area in the years following that Summit; recognizing the need to provide a wider array of “soft skills” to recently licensed architects who may have aspirations of firm management or starting a new practice.

Career Advancement, in that context, was defined as the ability to make educated choices and have the skills required to advance one’s career in whatever direction was elected.

The Emerging Professionals Summit working group for *Career Advancement* broadened the discussion further, talking about making the Institute more relevant and valuable to traditional and non-traditional career architects. The group also sought an overhaul of the idea of continuing education, not just in content but in delivery as well. Indeed the small group worked hard, sharing creative ideas and honest opinions to come up with some bold action items for the coming years.

On a wider level, the Summit to me was an experience that was unique – the attendee list represented all stops on the career path, from undergraduate students to Fellows of the Institute. Leadership from all five collateral organizations (AIA, AIAS, NAAB, ACSA, and NCARB) were present, and all agreed each organization would need to work with the others to accomplish the bold goals set forth.

Informally, the conversations were rich and inspiring. It isn’t every day you sit at lunch with a group of forward thinking individuals, each creative and passionate about supporting emerging architects. The momentum for change built slowly over the weekend, with impassioned dialogue and calls for bold moves leading to a fast-paced Sunday morning of brainstorming action items for the coming years.

It will take AIA and the other organizations a bit of time to sort through the lists of ideas, prioritize, and move forward. Some ideas may falter, or be found to be more challenging than expected while others will gain support quickly and will start to change the course of professional life for an architect (hopefully for the better).

The YAF is uniquely positioned to take on some of these changes as they relate directly to recently-licensed architects. I’m excited to see – and be a part of – the change that comes. ■



Jon Penndorf AIA

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SHAPING FIRM PRACTICE AND CULTURE

I was honored to be chosen as one of the emerging professional attendees and to represent YAF at the Emerging Professionals Summit this past January in Albuquerque, New Mexico. This opportunity allowed me to provide a voice for young architects and to be an active participant in shaping the future of our profession. In preparing to attend the EP Summit, I asked myself a number of questions --- *Where do I see myself in 20-years?, Where do I see the profession in 20-years?, How does the profession need to change to remain relevant?, Why are architects great leaders?, What are some fundamental shifts in beliefs that we have to overcome to be successful?, What do we have to do to get out of our own way?, As a profession, what are our strengths, weaknesses, obstacles and opportunities?, and What can I personally do to ensure future success for our profession?*

Upon arriving, I was excited to find out that I was collaborating with the *Firm Culture & Practice* working group. (Man, did this team include an impressive list of professionals, led by Sean Sheffler.) For me, as a young architect and where my passion lies in the profession, this was a perfect group and area of focus to participate -- one in which I felt that I could truly contribute, provide insight and make a difference.

During our two-day discussion, our conversation centered on what will need to occur for the architectural firm and profession to survive, and to propel us to the next level. First, we agreed architects are to remain the conductor of the orchestra. Second, in general, architects need to become more entrepreneurial and not risk averse. Third, we discussed what the elements of a strong and promising firm are and vice versa, how a firm’s practice is directly related to their culture. Fourth, we discussed the types of skills architects will need to acquire -- business / finance, communications and psychology.

We then identified three bold priorities / initiatives to achieve over the next twenty-years. **Our top priority is to advance the profession and grow strong firm culture & practice. We acknowledge that architectural firms need to take a better active role in training and mentoring our next generation of architects, through “teaching firm” with required residency.** In order to work towards this priority we believed a train-a-trainer program will need to be developed, to provide guidance on how to teach, and create a challenge for “firm excellency” with practice-based academies.

Second in terms of priority is to enable architects to lead by developing and offering leadership programs, and having architects continue to be leaders in their communities --- acting as “citizen architects.

Our third priority is to encourage architecture firms to offer a broader range of services beyond building design, capitalizing on our skill set and positioning the architect as a facilitator (similar to a “movie producer”). Architects need to stop being afraid of risk, and instead embrace and be better managers of risk.

Our *Firm Culture & Practice* working group left the EP Summit feeling encouraged and excited about our bright future. We know there is much work left ahead to realize these bold initiatives.

The immediate next step is having you, the emerging professionals and young architects that will shape our shared future, get involved in the conversation as we continue to refine and develop actions plans to achieve these bold initiatives. ■



Virginia Marquardt, AIA

is the 2014 Vice Chair of the YAF National Advisory Committee of the AIA and an Architect and Senior Associate with DLR Group in their Santa Monica, CA office.

Photo credit - DLR Group

LEARNING TO BRING THE BOLD

“Roads? Where we’re going, we don’t need roads.” I couldn’t have said it any better myself Doc, but how does one think that far out of the box when you’re focused on solving a problem incrementally? Or rather, [how do you ensure that you remain relevant in the future that you are predicting? If we are truly thinking boldly enough, the future may be one that doesn’t actually include architects -- or at least not in our current roles.](#)

During the last weekend of January 2014, I was privileged to attend the AIA’s Emerging Professionals Summit in Albuquerque, New Mexico. It was a consummate collection of minds and motivated individuals that spanned from the impressionable student to the top brass of each collateral organization. Our goal was to envision the future of architecture in 20-years as well as create action plans for four different aspects of the architect career path: *Education, Licensure, Career Development* and *Firm Culture & Practice*. We drew proverbial straws and I was assigned the task of tackling licensure. Behind closed doors, spirited debate ensued.

Opinions were particularly strong from those currently working on an independent task force to provide a solution to the state of architectural license. But while this expertise was a welcome perspective, we questioned if the ideas were truly bold enough. What if, for example, a license to practice isn’t necessary in twenty years? I’d like to think licensure will remain relevant because is central to the identity of architecture and its practitioners. Whether it’s the actual title of “architect” (or some derivative), sole proprietorship or admission to the AIA, each instance requires that the individual attain a license. However, there are many forces at work that threaten to circumvent the traditional process. For example, the world is experiencing a manufacturing renaissance that could see buildings 3D-printed or completely fabricated on an assembly line. In this “brave new world” of prefabrication, I question whether the architect loses the collective grip on health, safety and welfare to the point that he or she becomes a procedural hurdle?

I believe the topics covered were very relevant to streamlining the career paths of future architects, but one topic was conspicuously absent: the market. As the discussion’s 500-pound gorilla, the market can dictate everything from the services an architecture firm must offer to stay competitive, the fees they command and/or the diversity of project type. And if the market completely changes (read *The Great Recession*), it could annul efforts to revamp the licensure process by trivializing it.

Bold ideas were central throughout the weekend and we were often reminded to think outside our comfort zone in order to create them. However, most participants envisioned the future as if we wrote it: architect as CEO of a major corporation, architect as POTUS, architect “ruling the world”, etc. While a tad optimistic, it was the kind of big idea we needed because the theme of “architect as something else” could be the perfect hedge to stay relevant in an uncertain market.

As a profession, I believe we are in agreement that the architect’s creative problem-solving training is not only of value, but can readily translate into non-traditional roles and careers.

So, architect as President? Maybe not now, but let’s start with architect as councilman, architect as Director of Development, or architect as Chief Innovation Officer and keep in mind the importance of adaptation and diversification. In twenty years, licensure may well be obsolete, but we would have gotten ahead of the process to make the obsolescence irrelevant. ■



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is a project architect at JDavis Architects in Philadelphia, PA. Pastva serves as a Senior Editor to YAF Connection, is the immediate Past Chair of YAF Philadelphia and is the YARD for Pennsylvania.

PREPARING TO TAKE THE FIELD

This historical collaboration brought together engaged students, young professionals, business leaders, firm owners, educators, and entrepreneurs from all over the country in collaboration with representatives from the collateral organizations. The Summit focused on four key areas of the profession: Education, Licensure, Firm Culture, and Career Development. I was invited to participate on the Education team. Placement on this team was fitting since I currently volunteer on NCARB’s Education committee. I humbly accepted my invitation to participate. Ultimately, all we want to do is leave a legacy.

In my first break-out group, we discussed what we thought the profession would look like in twenty years. Our discussion resulted in the following two observations:

1. The faces in the profession’s leadership are looking different. The “good-ole-boy” regime is slowly dissolving and the faces of the profession’s leadership more closely resemble the diverse faces of the clients that we serve. This is evidenced by our current AIA President and President-Elect positions being held by tremendously successful women.
2. The architect becomes the Trusted Advisor to all areas of business. Our skill-set enables us to be great decision makers, facilitators, and resource managers. In November 2013, the U.S. Senate confirmed Debra Brown for a federal judge post. She is not only the first black woman to serve as a U.S. district judge in Mississippi, but she is also an architect.

My second break-out group focused its energy on identifying the existing challenges in education, the resources necessary to overcome these challenges and began to develop the initial steps of a high-level action plan. The following three items define our direction:

1. The academy and practice must stop blaming each other for hindering student advancement within the profession. We recommended that there be a proportional relationship that suggests firms have a responsibility in architectural education. Architectural education has the responsibility of preparing students, to some acceptable degree, for practice. The University of Minnesota, for instance, has developed a model for licensure upon graduation in order to start that conversation.

2. Once one graduates high school, the path to becoming an architect is convoluted. We must clarify the different degree options and align them with employer expectations. The guardians and guidance counselors of high school students must be trained and knowledgeable about these options. The price of higher education is too great to make the wrong first move.

3. Changing the value proposition. What happens when the payback period on an education investment is too great? This is a two-part challenge. The truth is that salaries are low in the profession for the financial investment required for education. And architect candidates are interns for far too long. The reality of this is that the profession could be extinct if certain dynamics aren’t changed. The AIA is working on legislature which could facilitate alleviating the pressures of student loan debt. The second part to this challenge is educating the public on what we do as architects. People will not pay for value if they don’t perceive what you do as valuable.

We left the conference inspired and ready to change the world. In order to see this change implemented, this conference was only the kickoff. We are still in the first quarter of a four-quarter game. We need all hands on deck to give our profession a chance to win. Emerging professionals – take the field!



R. Corey Clayborne, AIA

is a Project Manager for Wiley|Wilson in Richmond VA, former Young Architects Regional Director for Virginia and currently serves as the state’s IDP Coordinator, Vice President of Government Advocacy for Virginia Society AIA, and volunteers on NCARB’s Education Committee.

CULTURAL ADVOCACY

LATINOS IN ARCHITECTURE

In February, 2010, two friends decided to start a group of Latino architects that would focus on community involvement, professional networking and educational outreach. Their reasons: the growing Hispanic population in communities across the US; and with it, a lack of leadership, connective networking and recognition of Latino architects and their contributions. Approaching their firm leadership, and finding supportive mentors along the way, the group established a committee of the AIA Dallas chapter six short months later: Latinos in Architecture (LiA), the first committee of its kind in the nation.

The mission, then, of the AIA Dallas Latinos in Architecture Committee is to serve and support the local communities, strengthen relationships and networks between professionals in the field of architecture and to promote the work of their constituents. The committee will also provide opportunities for members to volunteer and get involved in community issues and will serve as a positive influence for Latino youth who aspire to become architects by providing guidance, expertise, and participation in mentoring programs.

Already, in the short time since its inception, the committee has acquired a membership of close to 250 AIA Associates and AIA members who see LiA as an extension of their profession and their diverse heritage.

LiA's mission targets three specific goals to offer programs of value to their members: Education, Community and Profession. These are the backbone for every event and involvement opportunity that they pursue. As a result of the strong leadership of the LiA chairpersons, the vision of AIA Dallas Executive Committee and an overwhelming volunteer participation, the Latinos in Architecture group has made significant contributions to these mission goals. In fact, LiA's accomplishments have been so notable, they the group was recognized as the recipient of the 2012 AIA National Diversity Recognition Award.



Since its inception, however, Latinos in Architecture has become more than a mere committee – it has evolved to become an advocacy platform by which its leaders and members are making true impact on their local community, giving exposure to the notion of citizen architect. In this way, Latinos in Architecture has become a movement. Below are just a few stories of the programs and the people that are shaping LiA.

LiA AS A PLATFORM FOR COMMUNITY INVOLVEMENT

In spring of 2011, LiA Dallas collaborated with the community of La Bajada in West Dallas in an effort to protect the neighborhood which is in the midst of a gentrified conversion to high-rises, town houses and office complexes as a result of the opening of the Margaret Hunt Hill Bridge (by Santiago Calatrava) across the Trinity River in Dallas; diminishing the authentic character of the community. In response, LiA Dallas gathered a group of volunteers who took the task of documenting about three-hundred homes in order to determine the average height in the neighborhood. The value of more than thirty Spanish-speaking architect volunteers proved critical to the success of the program as the residents gladly opened their homes to the group.

The joint efforts for La Bajada have paid off. The City Planning Commission unanimously recommended approval of an urban framework plan that calls for the creation of dense urban neighborhoods south of La Bajada in an area cluttered with industrial buildings, warehouses and dilapidated buildings. The City Council reviewed the plan and approved what is now La Bajada Neighborhood Stabilization Overlay, a zoning mechanism that limits the maximum height for construction within the boundaries of the neighborhood.

As an outcome of the effort for La Bajada, Robert Rodriguez – Executive Director of the West Dallas Community Center approached LiA with the intention of creating a partnership in order to bring awareness and change around his community-driven institution.

The West Dallas Community Center (WDCC) is an eighty year old non-profit organization that intends to re-invent itself by expanding the programs that it offers and becoming a greater resource to the community. To accomplish this, the center plans to maximize the use of their Bataan site. A volunteer effort is taking place as part of AIA Dallas Latinos in Architecture community outreach projects that involves developing the center's visioning, rebranding and updating the center's website, setting master plan goals, and developing a site master plan for WDCC development.

The mission of the WDCC is Helping Youth Excel! by guiding youth in developing dignity, self-respect and meeting life's encounters with a positive attitude and manner. They also communicate to the youth that they can make an impact in their community and with their lives. They train youth to practice acceptable social skills with a self-worth that will enable them to become productive citizens of society.

The West Dallas Community Center is located off of Bataan Street, two blocks south of the Margaret Hunt Hill Bridge with a spectacular view of downtown Dallas. Its location at the heart of the community makes it an ideal location for the services that it offers and its goal of reaching out to serve other members of its community.

A site study and schematic site plan have been created by a group of LiA members to assist WDCC as they work with the City of Dallas in the rezoning of the property -- capturing present services rendered and future service growth. The plan and its proposed initiatives were presented to members of the community a few weeks prior to this article and all involved were moved by the passion and aspirations that the La Bajada residents have for their neighborhood.



LIA AS PLATFORM FOR DESIGN ADVOCACY AND CULTURAL RELEVANCY

If we take a step back and try to understand the importance of our role as architects and the impact that we can make, demographics offer a poignant lens, whether at the national, state or city level.

The U.S. 2010 Census Defined Populations projections for future decades shows a continuing majority shift with far-reaching impacts on urban development at both national and state levels. This is continuing evolution to a White minority, with significant growth in Asian, Black and particularly Hispanic populations.

The Hispanic population is one of the fastest emerging groups in the nation's immigration-driven history. Texas, for instance, is now 19% Hispanic and growing rapidly. However, the potential positive impact of this group may be derailed with educational and income disparities between Hispanics and other major groups.

Without a properly educated workforce, Texas stands to lose jobs in industries that require higher education and greater skill sets; challenged, as it is, with matching the looming Hispanic population with educational resources to ensure a strong economic future.

Hispanic Demographics now show a transition in generations. No longer dominated by foreign-born immigrants, the Hispanic population is now a majority of native-born. This is a new force for urban growth as foreign-born immigrants tended to settle in older neighborhoods near city centers, mimicking their homeland way of life, while native-born generations tend to desire a suburban experience, perhaps in search of the "American Dream".

These new generations have given birth to the term "Drive to Qualify" wherein the household head drives out further from the city center to find an affordable mortgage. But a return to more walkable and livable communities could have strong appeal to the Hispanic population. Given open space amenities and enhanced education options, especially for children, this new group could have a significant impact if even a small percentage chooses an urban lifestyle.

On that topic, and to reinforce the significance of a Hispanic population, AIA Dallas Latinos in Architecture hosted an evening reception at the Latino Cultural center and discussion with Spanish Architect Miguel Roldan (partner of Roldan+Berengue Architects) who had been visiting for a lecture hosted by Corgan Associates. Also present were past AIA National President Jeff Potter, FAIA, past AIA Dallas President David Zapotek, AIA and Texas A&M Professor Marcel Erminy.

The intent of the evening was to discuss cultural relevance in design and innovation. As our guest of honor, Miguel Roldan discussed those projects of his firm that evoke a sense of relevance beyond the necessary programmatic function of the building towards a heightened physical, social or community relevance that engages with its place and its people. Even the dynamics of economy, and means of construction offer unique opportunities to encourage cultural trends in society.

During the discussion, there were a number of topics that generated great debate and even questioned the value of our profession. Recognizing the value in architectural innovation at a global scale, how does one apply that knowledge to projects in a deeply rooted culture? Or conversely, how can architects translate cultural tradition and customs into our contemporary world? Words like *sophisticated*, *strategy* and *performance* may not be as fitting in the context of some community's own aspirations.

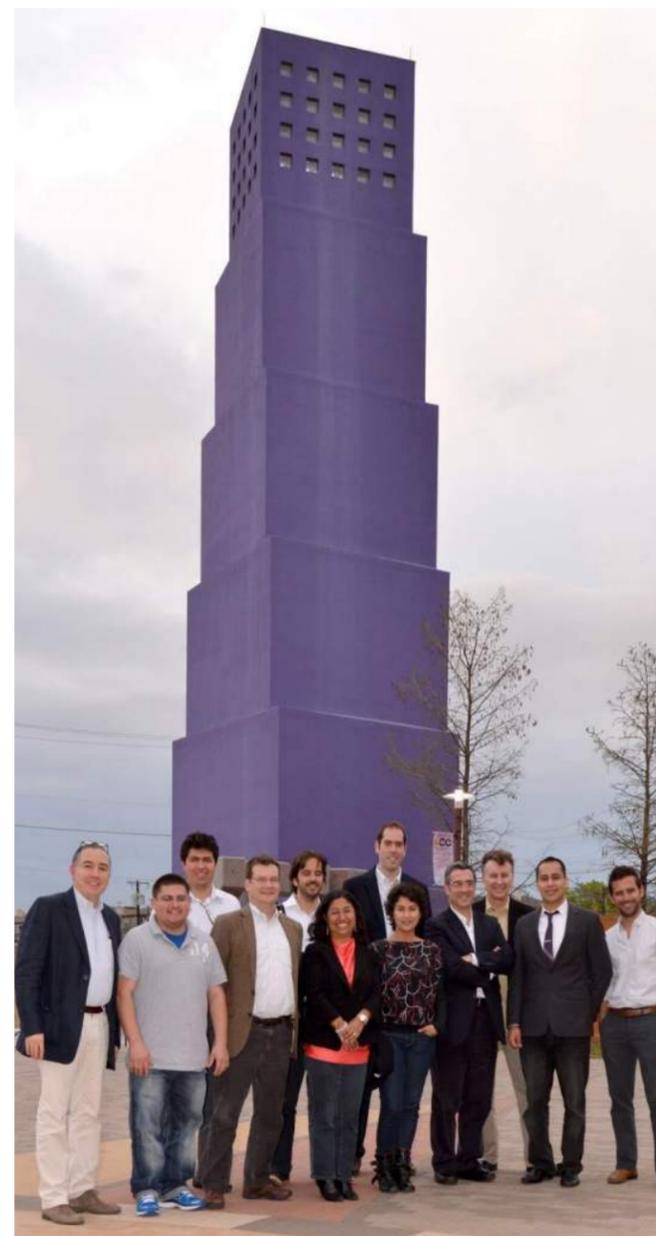
But to all of these questions and concerns, the resounding answer was YES! Yes, Architecture can respond and adapt culture to the changing environment of today, but understanding goes beyond what might be found in textbooks and Google searches. Rather, architects need to engage the communities within which they practice in order to express culturally significant values through architecture.

Clemente loves to travel, having been to Europe, Asia and the Americas. One of his dearest memories is of his Grandpa's town in the Mountainous regions of Chihuahua, Mexico. There, a small village can only be accessed through a small winding, unpaved road. Dangerous you might say? Yes! But genuine and unique to the way people live there. As you enter the ranch, you access a different world. Many houses are still made of Adobe Clay bricks and timber, there are no paved roadways, and everyone in the town knows each other. The house sits atop a hill overlooking the town, and a rock trail from the house leads you to a crystal-clear stream just two-hundred feet away. The air is fresh and the sun embraces you with light and warmth. There is something very innocent about this place that words such as *innovation*, *progress*, and *technology* would be a detriment to.

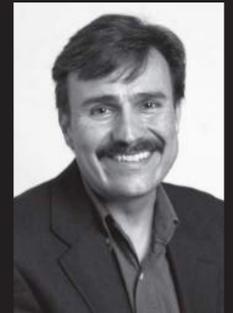
It is hard to conceive, in light of such an anecdote, that architecture could become so disenfranchised from place that it creates a homogenous language across the world, devaluing the richness of context and the unique experience of the cultures that served to found an area's civilization.

Some values and aspects of culture are simply intangible, but like a great family recipe passed down from generations, they are worth tapping into -- not only enhancing our identity as a society, but as individuals. ■

Census and Demographics Sources: UT Arlington Center for Metropolitan Density 2012 Research Journal



■ In 2012, LiA was the recipient of the 2012 AIA National Diversity Recognition Award.

	<p>◀ Lorena Toffer, AIA</p> <p>Toffer is a Project Architect and Lead Designer with Corgan Associates (Higher Education) and currently serves on the AIA Dallas Board of Directors.</p>		<p>◀ Clemente Jaquez, AIA</p> <p>Jaquez is an Architect and Designer with RTKL (Healthcare) and currently chairs AIA Dallas Latinos in Architecture.</p>		<p>◀ Jorge Gonzalez, AIA</p> <p>Gonzales is an Architect and Associate with Corgan Associates (Corporate) and currently leads the community programs for AIA Dallas Latinos in Architecture.</p>
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DESIGN AND THE PUBLIC INTEREST

SOCIAL ECONOMIC ENVIRONMENTAL DESIGN (SEED)

What do you see as being today's relevant design issues?

Beauty? Accessibility? Affordable housing?

How about reducing disease, saving endangered animals, or reducing crime?

Architectural projects have for many years demonstrated that design goes beyond simply providing formal beauty or iconic image, but increasingly, projects are having an impact on social, economic and environmental aspects of our communities. In fact, this is occurring to a degree, that a new field has emerged to catalyze and document this work: **Public Interest Design**. And while stemming from the field of architecture as a primary social interface, this movement extends to include work in a number of other design disciplines, such as graphic design, industrial design and landscape architecture.

Particularly, over the course of the last two decades, a convincing case has been made to show the relationship between architecture and its environmental consequences. Today, most of the general public would recognize that the environment is, in fact, a design issue. No longer a fringe movement, there has been an almost universal endorsement in "green design"; and with this fundamental acknowledgement, a proactive embrace by the architectural community to the point that sustainable design is part of the curriculum in many of our schools of architecture and design.

The environmental design agendas, while always well intentioned however, don't always account for the economic and social challenges of a project's specific locale. But this too is changing.

In one well-versed statistic, it is suggested that only two-percent of homebuyers actually work with an architect to design their house -- that only a few members of the general public have the opportunity to sit down with an architect -- suggesting that architecture and design are exclusive services. At a conference in 2000, the late Samuel Mockbee, one of the early champions of this message, called architects "lapdogs of the rich". The conference was titled *Design for the 98% Without Architects* and recognized that while it had, perhaps unintentionally, become the purview of the top two-percent, design could better benefit society as a whole.

Public Interest Design, to follow this view, is design that strives to address *all* public needs -- that is, the needs of the one-hundred percent. This is design with a different value proposition, that is not only beautiful, but for the good of the public -- and communities are recognizing that designers can help them address critical challenges.

In 2005, Bryan Bell was asked to be an expert witness when a state board of architecture licensure was suing a design-build professor for unprofessional conduct. The professor was conducting a series of semester-long design-build studios for a client that was a non-profit organization providing community services. The organization, in this instance, felt as though they had been treated like a guinea pig and construction test lab solely for the benefit of the professor's agenda. Over the course of the design process, the client had little knowledge of what was actually going to be built and even less of an opportunity to participate in those decisions, even to determine whether the design was appropriate. The specific claim of the lawsuit was lack of "informed consent" citing that no drawings were prepared for approval by the client.

In the end, the lawsuit was dropped, noting that a filed suit and potential liabilities would have dissuaded other schools of architecture from undertaking such important projects in their own communities. But this case represents a broader, more fundamental problem for our industry. It is a problem that is rooted in a lack of responsibility, accountability, and respect. And it is a problem that can be prevented in the future by providing a design process centered around the greater public interest.

One mechanism that has long been implemented by universities to protect that public interest is the Internal Review Board (IRB) process. This process of review is rigorously applied more specifically in fields such as medicine and the social sciences for any projects that involve human subjects. And while this review process has proven effective for those disciplines, it has proven ill-suited to the review process in architecture schools -- with the primary challenge being time.

An IRB process can take six months or longer even for small-scale projects; making it difficult, if not impossible, to implement a design-build program under this most stringent of review processes. This, then, is part of the disparity in implementing study-driven design-build projects in our communities: there is either no review process or schools employ the cumbersome IRB process.



With the purpose of providing a better vehicle for bringing design to the community, a group of grassroots designers have created a design process called SEED, an acronym for Social Economic Environmental Design that provides a standard of accountability and transparency for the public. The SEED process, as an online tool, is now in its third version and was initially based on a judgment process called the *Logic Model* developed by the Kellogg Foundation to assess exactly how a community would benefit from an initiative.

In its current form, the SEED process gives a step-by-step method for undertaking community-based design and may serve as a third-party review process for schools that provides for the involvement of the client community. As an embedded incentive, the process models a grant application for the benefit of projects and their clients.

The SEED process also provides good community service training for the students involved and aids in consensus-building for partnering clients. Certainly learning an ethical design methodology in school will provide the additional benefit of having suitably trained professionals who better serve, involve, and protect the rights of the communities they serve. Referring to the 'SEED Evaluator for Community-Based School Projects' process diagram on the next page, communication and mutual understanding are critical to any project's success -- skills that students will later transfer to professional practice.

SEED is quickly setting the standard for community-based project review by providing the needed accountability and transparency for the public. Growing from notable example projects to a widely accepted and systemic approach to design may not only lend credibility to the design profession but would help the public work with designers to envision, then build, a better future for us all. ■

Certainly learning an ethical design methodology in school will provide the additional benefit of having suitably trained professionals who better serve, involve, and protect the rights of the communities they serve.



Bryan Bell, AIA

Bell is the founder of Design Corps, focusing on those who are underserved by the profession, and is co-founder of the SEED Network. His current work includes Public Interest Design.

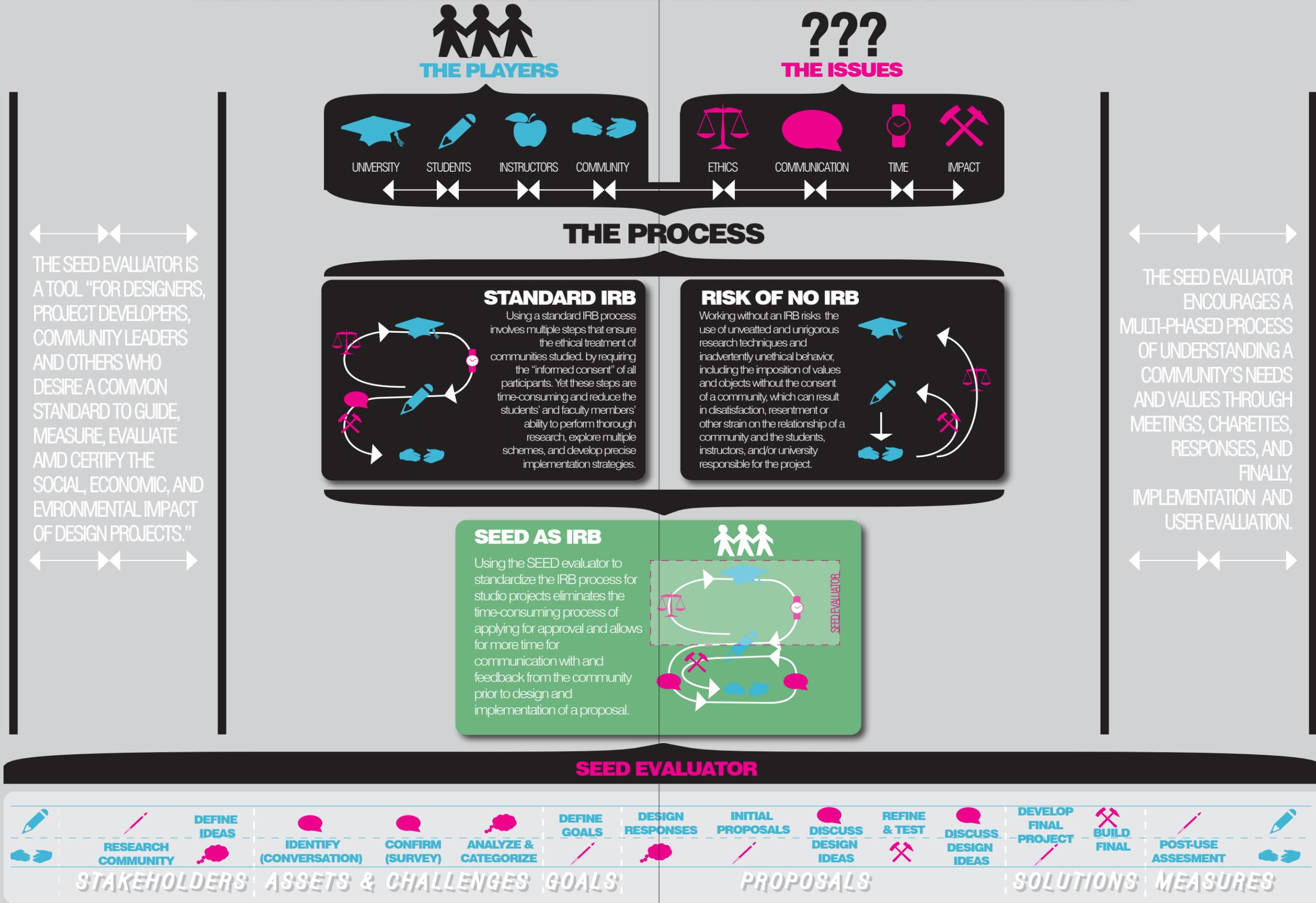


Sergio Palleroni

Palleroni is a Professor and Fellow and Director of the new Center for Public Interest Design at Portland State University

A BETTER PROCESS: THE SEED EVALUATOR FOR COMMUNITY-BASED SCHOOL PROJECTS

IRB : INSTITUTIONAL REVIEW BOARD : ETHICS COMMITTEE
 "AN IRB IS A COMMITTEE THAT PERFORMS ETHICAL REVIEW OF PROPOSED RESEARCH INVOLVING HUMAN SUBJECTS"



THE SEED EVALUATOR IS A TOOL "FOR DESIGNERS, PROJECT DEVELOPERS, COMMUNITY LEADERS AND OTHERS WHO DESIRE A COMMON STANDARD TO GUIDE, MEASURE, EVALUATE AND CERTIFY THE SOCIAL, ECONOMIC, AND ENVIRONMENTAL IMPACT OF DESIGN PROJECTS."

THE SEED EVALUATOR ENCOURAGES A MULTI-PHASED PROCESS OF UNDERSTANDING A COMMUNITY'S NEEDS AND VALUES THROUGH MEETINGS, CHARETTES, RESPONSES, AND FINALLY, IMPLEMENTATION AND USER EVALUATION.

SEED : SOCIAL ECONOMIC ENVIRONMENTAL DESIGN

"SEED MAINTAINS THE BELIEF THAT DESIGN CAN PLAY A VITAL ROLE IN THE MOST CRITICAL ISSUES THAT FACE COMMUNITIES AND INDIVIDUALS."

THE MAYORS' INSTITUTE ON CITY DESIGN (MICD)

Community design initiatives and civic awareness have long been concepts held in high regard by local, state and national statesmen. However, it is often the leaders of the smaller scale - the local officials - who are able to enact the most direct change on their communities. So who better to lead a tactical approach to the design of cities, than the leaders who run them: Mayors. And with design for the public good seemingly at an all time high, we sought out the most influential experts on the subject.

As part of that effort, **CONNECTION** Editor-in-Chief, **Wyatt Frantom** and Guest Editor, **Larry Fabbroni**, YAF Advocacy Director, caught up with Trinity Simons of the MICD.

The Mayors' Institute on City Design, or MICD, is a National Endowments of the Arts (NEA) leadership initiative in partnership with 'The United States Conference of Mayors' and the American Architectural Foundation. Since 1986, the Mayors' Institute has helped transform communities through design by preparing more than 900 mayors to be the chief urban designers of their cities.

Trinity is relatively new to the position, but came from a strong background that includes degrees in Architecture & City Planning, numerous non-profit Board positions and oversight of the prestigious Rose Architectural Fellowship.

WF: How did your work with Enterprise Community Partners as Director of the Rose Architectural Fellowship prepare you for your new role as Director of the MICD?

TS: Enterprise Community Partners is a large real estate services firm that provides development capital for affordable housing and community development. They began to see a long time ago that even though housing is important, the creation of whole "communities of opportunity" is an essential component to fight poverty cycles. In line with that, they have departments that look at housing and community needs in vulnerable populations, senior housing, tribal housing, and transit-oriented development. During my time there, I worked in the design initiatives office, where we were charged with bringing better design to affordable housing. Our flagship program, the Enterprise Rose Architectural Fellowship, is widely known by emerging professionals in architecture.

In addition to the Rose Fellowship, we had a few other programs as well: the Affordable Housing Design Leadership Institute (modeled after the MICD) and one involving pre-development design grants for community developers. Both of these programs essentially dealt with building design capacity and fluency in community development corporations. Leaders of community development corporations are doing really great, really difficult work in an environment where, all too often, design is seen as a luxury. At Enterprise, we worked to demonstrate that a better design process equals a better outcome, often at little to no additional cost. Those outcomes meant residents were proud of their homes and had a real sense of pride about where they lived. This mentality about design -- that design is a process and isn't a luxury reserved for a select few, translated naturally into working with mayors.

WF: Understanding that the MICD achieves its mission through organized sessions in which mayors engage leading design experts to find solutions to the most critical urban design challenges facing their respective cities, what do you see as the most pressing challenges for designers to overcome in the years ahead?

TS: We are still bouncing back from the recession and it has had a big impact on planning and design in cities. Pre-2007, cities were talking Big plan, Big vision. We are seeing less of that now, but big vision planning is slowly starting to come back. Mayors are focused on leaving their legacy and not just the day-to-day fixing of potholes and general civic operations. The noticeable change is that in order to do any big vision planning, small victories must come first. They are also trying to figure out what they do initially to build momentum in order to get long-term buy-in.

Transportation and transportation maintenance funding is another hot button issue. The day of the single solution project is over. Every major infrastructure project needs to have multiple benefits to pull together enough funding necessary to do anything. This presents great opportunities for designers and we are helping to invent creative ways to extract design out of infrastructure dollars.



WF: Understanding that there are a range of such sessions nationally each year (six last year, for instance), can you provide a case study or two that could be spotlighted as an example?

TS: We actually have an awesome video, seen here, that showcases case studies for our 25th year anniversary. It includes 5 success stories ranging from Miami 21, the city's first form based zoning code, to the Louisville waterfront park, which is a project that spanned 3 mayors.

LF: What have your experiences revealed as lessons for how young design professionals might effectively advocate for good design to their local elected leadership?

TS: It may seem counter-intuitive, but we don't go into a city preaching that design is important. Instead, we strive to show it to mayors. This involves talking about things such as streetscaping, how buildings meet the street, and how a building's design can directly impact its economic development potential. All of this is part of design and expanding a mayor's vision about why design is important. Many mayors didn't realize they could even influence these aspects or that they can then find local experts in their own community to use as a resource.

LF: With design achieving higher and higher pop-culture status in recent times, how do you work to ensure mayors are developing a deeper understanding of the impacts and value of design, rather than just developing a stronger rhetoric to pay lip service?

TS: The inherent nature of what we're doing really prevents this. We bring a very small group of mayors together with a small group of distinguished design and development professionals. There, the mayors each present a pressing physical challenge that their city is facing. In getting feedback on those challenges -- recommendations that range from design to implementation to removing political barriers -- mayors come to see design as a process and a valuable tool. The mayor of Baltimore recently attended an MICD and said the experience was like "getting a new pair of glasses when I didn't know I needed glasses. ■"

“The mayor of Baltimore recently attended an MICD and said the experience was like “getting a new pair of glasses when I didn't know I needed glasses.”

Trinity Simons, Assoc. AIA

Simons is the Director of the Mayors' Institute on City Design and serves on the Board of Directors of Association for Community Design. She has previously served on the Board of Directors of the NAAB, ACSA, AIAS, and the DC chapter of the AIA. She has a Bachelor of Architecture from the University of Arkansas and a Master of City Planning from the Massachusetts Institute of Technology.



THE ROSE CENTER FOR PUBLIC LEADERSHIP

Design of cities is a very complex issue, and rightfully so. As designers, we often forget that design is but one of a multitude of tasks that our local leadership is elected to address. Fortunately, there are leadership development programs, such as ULI's Rose Fellowship, that aim to educate mayors and their staff on historical solutions and best practices.

In an effort to better learn about this impressive program, CONNECTION Editor-in-Chief, Wyatt Frantom and Guest Editor, Larry Fabbroni, YAF Advocacy Director, caught up with the Executive Director, Jess Zimbabwe.

LF: Can you describe some of the changes you see in mayors and their staff members after dedicating so much time to a complex design challenge over the course of their fellowship year, and beyond? What are the biggest obstacles you see public leaders struggling with in order to integrate great design into complex land use and economic development projects?

JZ: Public officials struggle under the sheer pace and intensity of the questions and issues that come at them. Unlike those of us who went to design school, mayors aren't familiar with the intense, focused attention to a problem that a charrette or studio pin-up session can have. We give them specific advice on a particular land use project, but I also like to think that we give them some new tools and methods for approaching other problems that are going to come across their desks. Also, our program is based on the premise that you have to learn by seeing great projects and by talking to the inter-disciplinary teams that got them built. There's a lot of value in kicking the tires on a real development and hearing the story of teamwork (and sometimes conflict) between the various actors that got it built.

WF: In your opinion, what are the best ways for architects to engage their public officials to improve the design of their cities on a local level? Have you seen any good models of partnership between the ULI and AIA?

JZ: A lot of local AIA Chapters have taken this subject head on and AIA National has in recent years done an excellent job of lifting up those best practices to recognize and disseminate them across the entire organization. The Citizen Architect initiative recognizes AIA members that run for office, serve on local boards and commissions, and initiate new and innovative ways to infuse design into the public dialogue in their communities. Their website has a ton of great ideas to inspire someone who wants to get more involved in that way.

LF: Does the Rose Center work to engage mayors in cities that have a serious need for assistance, rather than just those administrations that already have a keen awareness of the value of the program?

JZ: Yes, we try to have a mix of different market types in every class of 4 cities. A few years ago, Houston and Detroit were in the same class, and many people laughed at the incongruity of those two; Houston was facing a growth management challenge and Detroit was looking at steep population losses. But once you peel back the issues of the built environment, it turns out that Houston was challenged by a glut of low-cost multi-family housing that was built during the oil boom of the 1980s. These apartments now have huge vacancy rates and are sometimes used for illegal activity. Since many of the units are condominiums, the City had a difficult time taking title because one complex could have 400 owners. The City of Detroit was very much ahead of Houston in regards to developing policies and programs to address nuisance properties, and the fellows from those two cities spent a lot of time that year comparing notes. I'm not sure the people who laughed at the beginning of the year would have guessed the direction of that information flow.

WF: As the former director of the MICD, how has your role changed with the ULI Rose Center in regards to participating with mayors and their cities?

JZ: The Mayors' Institute is a fabulous program. They serve 40 or 50 mayors a year, and with 1200 mayors around the country, it's great that someone is out there working at that pace. But we developed the Rose Fellowship to be a bit of a different model based on experiences like the MICD. We work with a smaller number of cities (4) for a more intensive, year-long program. In addition to the mayor, three other folks from each City also serve as Rose Fellows, so we get further into the mechanics of how change happens within city government.

Unlike those of us who went to design school, mayors aren't necessarily familiar with the intense, focused attention to a problem that a charrette or studio pin-up session can have. I like to think that we give them some new tools and methods for approaching other problems that are going to come across their desks.

LF: Given your continued work with mayors, both with the MICD and ULI, what do you believe have been the most pressing issues facing our cities today?

JZ: In the short term, cities are going to have to solve a lot of difficult fiscal crises. Mayors who are currently in office around the U.S., generally inherited over-extended pension funds for public employees at the same time as dramatic reductions in property taxes and nearly every other source of revenue for local governments. The advantage that cities have in rebuilding their economies in this constrained age of tea party distrust in government is that the more local a government is, the more in touch the leadership can be with its citizens. A mayor can take a specific list of projects with real sites and real, perceivable benefits to the voters to support a bond issuance or a local option sales tax. Local government and projects can appeal to voters in a different way than far-off state and federal governments.

WF: Can you provide an exemplar case study (with written background and photos) of a recent fellowship project? How was that case study a success?

In the 1980s, the North Carolina Department of Transportation (NCDOT) began converting Charlotte's Independence Boulevard from a commercial arterial into a limited-access highway. The work to date totals 4.25 miles and has cost over \$80 million. NCDOT had begun obtaining properties for another 1.6 mile segment, which was expected to cost \$172 million, with more than \$90 million going toward property acquisition.

When Anthony Foxx was selected as a ULI Daniel Rose fellow in 2010 he chose to focus on this extraordinarily expensive and time-consuming state road project, calling into question the value of the highway project to the surrounding community. Part of the challenge of Independence Boulevard is inter-jurisdictional. In 2006, the regional Metropolitan Transportation Commission (MTC) called for bus rapid transit service along Independence as part of the 2030 Corridor System Plan, which lays out public transit plans and policy for the entire Charlotte region.

This plan included direction that Charlotte city staff should "coordinate the design of the highway improvements to protect the possible construction of bus rapid or light rail transit" in the center lanes of Independence Boulevard. Having this many separate transit lanes, in addition to high-occupancy vehicle (HOV) lanes and three general-purpose lanes in each direction, would yield a street up to 280 feet wide. A street that wide would be a huge barrier in the neighborhood.

When land development along Independence Boulevard proceeded rapidly in the 1950s and 1960s, the large number of commuters generated demand for cultural facilities, shopping centers, and copious strip retail development along the roadway. Over time, property disinvestment along Independence caused by uncertainty about timing and funding for the road construction has colored real estate investment decisions along the corridor. Meanwhile, the surrounding east Charlotte neighborhoods suffered from physical decline and diminished access to goods and services.

As part of Charlotte's participation in the Rose Fellowship, we recommended that rail transit service, when it is funded, should run elsewhere in the plan area rather than hold up the planning, design, and construction of Independence Boulevard with its funding uncertainty. Also, a streetcar running on a parallel street would better support mixed-use, neighborhood-serving commercial development than transit running in the center of a highway median.

In summer 2011, I helped Mayor Foxx and the Charlotte team convene a stakeholder task force that met several times to follow up on the recommendations. The group recommended that Foxx ask the MTC to change its plans, striking the provision calling for separate transit lanes in the reconstruction of Independence. This ultimately state-adopted recommendation represented a significant change of heart for the surrounding community, but Mayor Foxx and the Charlotte team had built the neighborhood's capacity to change their thinking for a more sustainable future. That's exactly the kind of complex land use challenge that this program is suited to. ■



Jess Zimbabwe, AIA

Zimbabwe serves as founding Executive Director of the Urban Land Institute's Daniel Rose Center for Public Leadership, was previously the Director of the Mayors' Institute on City Design and served as the Community Design Director at Urban Ecology. She is a licensed architect, certified city planner, and a LEED-Accredited professional.



FELLOWSHIPS

REDESIGNING PUBLIC SERVICE

What happens between obtaining an architecture degree and a practicing license typically goes one of three ways: work, return to a university for post-grad studies, or abandon the profession altogether. However, this window of opportunity has the potential to be much more exploratory, both creatively and professionally. Coming out of school, graduates are brimming with excitement and hopes of changing the world one building at a time. Soon thereafter however, reality settles in and the gravity-defying 3D models draped in mesh surfaces give way to monotonous drawings of restrooms, elevator shafts, and staircases -- (don't get me wrong—service and circulation spaces are some of the most important elements of a building). But how might someone bridge the gap between education and practice by continuing creative interests *and* grounding oneself in the practicalities of design and building?

Fellowships have traditionally offered a track for graduates and young professionals to research and experiment. The Rome Prize, Wheelwright Prize, and Loeb Fellowship are well-known entities offering architecture graduates and professionals the ability to explore thesis topics, perform design research, and experiment as a supplement to practice. There are also a number of lesser-known opportunities. **The Van Alen Institute**, for instance, is one of the longest-standing fellowship programs in the country. Originally founded in 1894 as the Society of Beaux-Arts Architects, the fellowship program sent one student each year to study at the Ecole des Beaux-Arts in Paris to supplement atelier-based education in the United States. After over a century in operation, the Institute—renamed Van Alen, after Chrysler Building architect William Van Alen—has evolved to focus broadly on architecture in the public realm.

One of the key Van Alen Institute programs that came out of the evolution was the New York Prize, which ran from 2007-2010. It focused on research and practices; and according to Director of Research Jeff Byles, “engaged the public realm and raised interesting design questions regarding ways to use technology or participatory processes as tools to bring innovation to design of the public realm.” Prize awardees, and founders of Kounkuey Design Initiative, Chelina Odbert and Jennifer Toy spent their fellowship term in 2008 exploring participatory design and research in Nairobi’s slum community of Kibera while concurrently building relationships and support networks in New York. “The fellowship played a strong role conceptually by advancing their project, but also practically by providing professional connections and a forum for them to have conversations,” remarked Byles. Due to the early stage support from Van Alen’s Fellowship, Kounkuey has developed and installed four public space projects that continue to thrive in Kibera.

Along with Van Alen’s public realm-focused fellowship, two programs have sprung up in New York and San Francisco to support public service design through multi-disciplinary teams and experimental installations.

Nonprofit Public Policy Lab (PPL) launched their fellowship in 2011 and opened the application process to designers with an interest in working on public and governmental services—an area of work nearly unheard of in design and architecture education. “[The organization] came out of work that my cofounders and I had done in different design fields while working with public agencies,” explained the nonprofit’s Executive Director Chelsea Mauldin. “We saw how there was a need inside of government for design skills of any kind. Then further, design skills not only had values of creating end products that were more satisfying for users, but also that a design-based approach could help agencies figure out new ways to solve problems.”

The fellowship program attracts designers from a wide range of backgrounds and experiences, including storytelling, user experience design, urban planning, writing, politics and architecture. For three to six month terms, teams focus on one of three phases for public sector projects; participatory research with both employees and end users, design of ‘real-world mechanisms’ to improve service delivery, and piloting and evaluation of the new service designs. “We work with public agencies the whole way through,” remarked Mauldin. “We won’t just come in at the end and make something look nice.”

Although the fellowship is centered on service design—an area that focuses on planning and organizing people, infrastructure, communication and materials for providers and customers—the methodology of incorporating customers’ behaviors, needs, and motivations is being taken up more commonly by designers interested in public interest work.

As demonstrated in the pilot project, “Designing Services for Public Housing,” PPL fellows teamed with Parsons Design for Social Innovation and Sustainability (DESIS) Lab students to spend four months conducting exploratory research. The clients of the project included the New York City Department of Housing Preservation and Development staff, the public, and service providers. Only after this research phase did they design service options, refine concepts into a How-to Guide, and implement four pilot projects. PPL continues to work with the Housing Preservation and Development staff to monitor the pilot installations and publish evaluation reports. By focusing design on end users’ behavior, needs, and motivations, success should be measured by the response to and use of the product, place, or service.

A year after PPL began in New York City, the City of San Francisco and Code for America launched the first-ever **Office of Civic Innovation** to introduce an entrepreneurial approach to government services. Under the banner “we keep government accountable, accessible, and responsive,” the Innovation Fellowship program has attracted fellows with backgrounds in investment banking, urban development, communications, crowdfunding, civic engagement, and research.

One of the Office’s most prominent public space initiatives is the Living Innovation Zones (LIZ). The model was created for artists and designers to easily and affordably install urban “hacks”—a term commonly used for quick, iterative, and often times inelegant, but effective solutions to everyday problems. The program has opened up under used public areas as showcase spaces for innovative and creative installations with sponsorship from private companies and cultural institutions.

In a recent Atlantic Cities article, Innovation Fellow Jake Levitas, who previously worked in urban planning at ARUP and as Research Director at the Gray Area Foundation for the Arts, commented on the unique opportunities created for designers by LIZ. “Normally with installations, they go through a design-and-engineering review and then get approval,” said Levitas. “The LIZ program is designed to allow change over time, so if people don’t like one part or another it can get taken out.” Due to the multi-disciplinary team of fellows and staff, these types of iterative and responsive initiatives are providing new opportunities for designers and the general public to interact and improve civic life.

Additional organizations are providing similar opportunities that push the boundaries of where and how design is applied, including the **Tipping Point’s T Lab in Oakland**, **Collaborative Group’s Challenge Detroit**, the **Appalachian Transition Fellowship**, and **Epicenter’s Frontier Fellowship in Utah**. To the credit of nonprofit, university, and government programs invested in innovative and experimental ideas, we’re bound to see new roles and types of design practices continue to sprout up. Here’s to a bright path ahead for design professionals. ■

■ *To the credit of nonprofit, university, and government programs invested in innovative and experimental ideas, we’re bound to see new roles and types of design practices continue to sprout up*



Katie Crepeau

Crepeau is an architect and writer focused on design, social enterprise, and environmental stewardship. She is editor at PublicInterestDesign.org, founder of DesignAffects.com, and consults on community projects in her new home city of London, England.



#aiachat

 @AIAYAF [Moderator] Welcome to the monthly AIA YAF Tweet-up. Today's chat on DESIGN ADVOCACY will be featured in Connection. #yaftweet1402

 @AIAYAF [Moderator] I'm Evelyn Lee, the YAF PR Director. I'll be your host for the chat today. Just a note on format: #yaftweet1402

 @AIAYAF [Moderator] I will ask a question "Q1". Please use "A1" or the corresponding number so we can track your responses. #yaftweet1402

 @AIAYAF [Moderator] **Q1:** What does the term "design advocacy" mean to you? #yaftweet1402

 @lfabbroni (Lawrence Fabbroni) A1 - to me it = both advocating for good design, and using design as a mechanism to advocate for other issues

 @falloutstudio (Jamie Crawley) A1 - simply "design matters" always a value assertion for me of process and product

 @architect1122 (Rob Anderson) A1 - promotion of the qualitative aspects of our built environment

 @aiacenterforeps (Ashley Respecki) A1 - realizing the need for improvement, and speaking up - consistently - to change the profession of architecture

 @AIAYAF [Moderator] **Q2:** Do you believe design as a process can drive larger advocacy work? #yaftweet1402

 @lfabbroni (Lawrence Fabbroni) A2 - community based design efforts are great processes to showcase democracy

 @yafphilly (YAF Philadelphia) A2 - if community members are part of the process, I think it will make advocacy easier to get behind

 @falloutstudio (Jamie Crawley) A2 - absolutely. @AIANational RUDAT program etc are testament to institute efforts to highlight process in broad dialogue

 @lfabbroni (Lawrence Fabbroni) A2 - agree on RUDAT @falloutstudio. advocating THROUGH design can be far more powerful than merely through words

 @architect1122 (Rob Anderson) A2 - few advocacy efforts materialize w/o process, so yes, design is both similar and can inform advocacy

 @AIAYAF [Moderator] **Q3:** What are ways an individual can contribute or be a design advocate? #yaftweet1402

 @wyattfrantom (Wyatt Frantom) A3 - volunteer in your community. advocate for those causes that you feel passionate about and are interested in

 @yafphilly (YAF Philadelphia) A3 - every architect & designer can be held accountable, whether they know it or not - so always approach w/ desire to change

This issue features an #aiachat triple-header!

As we put wraps on 2013, we look back at the **October, November and December** @AIAYAF tweet-ups -- a sampling of the best responses transcribed from the live events in case you missed it the first time!

LOOK FOR FUTURE TWITTER CHATS @AIAYAF

1,497 Twitter Followers

AIA YAF Monthly Tweet-up
19 February, 2-3:00pm Eastern Time

Theme: **DESIGN ADVOCACY**
Hashtag: #yaftweet1402

 @lfabbroni (Lawrence Fabbroni) A3 - find people you want to work with. organize around a passion project. don't accept "no" as an answer

 @architect1122 (Rob Anderson) A3 - strive to be THE resource for issues to decision makers of the built environment

 @lfabbroni (Lawrence Fabbroni) A3 - listening to others, sharing our design skills, and getting something done. more people will care when they see we do

 @aiacenterforeps (Ashley Respecki) A3 - designers can start by attending a Hill Day in their state or during AIA Grassroots (#AIAGR14) aia.org/grassroots

 @ianmerker (Ian Merker) A3 - participate in the public process. show up to a local design review meeting! send a letter to city planning staff.

 @AIAYAF [Moderator] **Q4:** Is there a business case for a firm being leaders in design related policy discussions? #yaftweet1402

 @falloutstudio (Jamie Crawley) A4 - "relevance" or in SM terms "thought leader"

 @pava1316 (Paul Avazier) A4 - if a firm sets their principals and sticks to them they can be a design policy leader, but clients may not always go along

 @lfabbroni (Lawrence Fabbroni) A4 - true @PAva1316. advancing policy requires a collective will between competing firms - better culture of sharing

 @architect1122 (Rob Anderson) A4 - it would seem any business not in tune and aligned with advocacy is short of its highest potential

 @AIAYAF [Moderator] **Q5:** How are firms using Design to be advocates in an inspiring way? #yaftweet1402

 @lfabbroni (Lawrence Fabbroni) A5 - Cannon's Open Hand Studio is a good example. qub.me/pB0yNq props to @joliesmash

 @lfabbroni (Lawrence Fabbroni) A5 - of course all the firms participating in the 1% solution qub.me/M60RXo are part of a larger advocacy effort

 @bkasdan (Ben Kasdan) A5 - good design is the purpose for design. good design inspires, solves, and serves simultaneously

 @AIAYAF [Moderator] **Q6:** What tools can support/drive design advocacy? #yaftweet1402

 @AIAYAF [Moderator] A6 - Perhaps social media also becomes a tool for engagement. BNIM used it qub.me/IBp25c

#aiachat



[@yafphilly](#) (YAF Philadelphia) A6 - volunteer centers that are mission driven for social impact: @impactdesign @desigNYCnow@bcWORKSHOP @cdesignc_tweets



[@hertzlocker](#) (Hertzlocker) A6 - the book "Design Through Dialogue" addresses the idea of transparency and all parties being equally participatory



[@wyattfrantom](#) (Wyatt Frantom) A6 - public visioning sessions are a good tool for advocating design in the community - gaining public support / investment



[@lfabbroni](#) (Lawrence Fabbroni) A6 - AIA chapters can be great a mechanism, but often need to work past fear of the taking a stand



[@AIAYAF](#) [Moderator] **Q7:** Is policy the best avenue to advocate for good design? #yaftweet1402



[@yafphilly](#) (YAF Philadelphia) A7 - you can't force good design - but you can encourage clients & the public to demand it



[@lfabbroni](#) (Lawrence Fabbroni) A7 - architects need to be policy-savvy, but most powerful way to engage is to integrate argument with design



[@hertzlocker](#) (Hertzlocker) A7 - policy can be problematic and seem overreaching or supporting egoist ideals. politics can be quite slippery a slope!



[@pava1316](#) (Paul Avazier) A7 - policy is a good starting point, but it may place too much restriction on creativity. It can be used to set a base line



[@yafphilly](#) (YAF Philadelphia) A7 - agree w/ @PAva1316. policy can provide incentives for compliance, but it can create a "formula" that devs follow to reduce risk



[@AIAYAF](#) [Moderator] A7 - @PAva1316 maybe it's time for us to start getting more creative about policy?



[@lfabbroni](#) (Lawrence Fabbroni) A7 - agreed @PAva1316. frameworks are good. prescriptive policy and overreaching public sector handcuffs creativity



[@AIAYAF](#) [Moderator] **Q8:** How connected to the AIA's advocacy agenda do you feel? Locally? Regionally? Nationally? #yaftweet1402



[@ianmerker](#) (Ian Merker) A8 - AIA leadership does good stuff that's not well communicated to members. we waste effort when we neglect to share



[@AIAYAF](#) [Moderator] A8 - agreed @ianmerker. we are horrible communicators despite all of our communications



[@pava1316](#) (Paul Avazier) A8 - except for extreme circumstances I feel AIA stays out of advocacy locally and leaves it to other community based groups



[@yafphilly](#) (YAF Philadelphia) A8 - agree with sharing resources. if staff support is thin, it can be a daunting task to start from scratch



About the Moderator
Evelyn Lee, AIA

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



[@lfabbroni](#) (Lawrence Fabbroni) A8 - I've heard the same in frustrated musings by many chapter leaders



[@lfabbroni](#) (Lawrence Fabbroni) A8 - we're going to work on a YAF resource during 2014. avoid the "start from scratch".



[@AIAYAF](#) [Moderator] **Q9:** What advocacy issues should the AIA be focusing on? #yaftweet1402



[@bkasdan](#) (Ben Kasdan) A9 - the value of architecture - both licensure and design



[@AIAYAF](#) [Moderator] **Q10:** Within the profession, which issues should the YAF position ourselves as leaders on? #yaftweet1402



[@pava1316](#) (Paul Avazier) A10 - AIA & YAF should be trying to change the mentality of firms to not do things the same as always



[@lfabbroni](#) (Lawrence Fabbroni) A10 - @PAva1316 In which specific areas do you want to see change in firm culture?



[@pava1316](#) (Paul Avazier) A10 - @LFabbroni Any mentality: "well that's the way we've always designed it, so let's do it again" blocks any chance for progress



[@lfabbroni](#) (Lawrence Fabbroni) Thanks everyone. Tweet at our YAF account or my account any time with ideas for YAF (and larger AIA) Advocacy

ENTERPRISE

ENTERPRISE ROSE ARCHITECTURAL FELLOWSHIP



Katie Swenson

is a national leader in sustainable design for low-income communities, overseeing National Design Initiatives for Enterprise Community Partners, Inc. and directing the Affordable Housing Design Leadership Institute and the Enterprise Rose Architectural Fellowship. Under her tutelage, the fellows are responsible for completing over 7,500 units of housing and 46 community facilities. The program fellows remain leaders in community design, spearheading a national movement of architects back to community service and social activism.

Katie holds a bachelor's degree in comparative literature from the University of California-Berkeley and a master's degree in architecture from the University of Virginia.

AJ Sustaita and Lawrence Fabbroni of YAF Connection submitted questions to Katie Swenson, VP of National Design Initiatives for Enterprise Community Partners located in Wellesley, MA. What follows is her response to a selection of those questions.

The Enterprise Rose Fellowship is an outstanding opportunity for young architects and interns to pursue. What are the philosophy and/or objectives behind the fellowship?

The Enterprise Rose Architectural Fellowship partner's early-career architects with local community development organizations for three year fellowships, where they facilitate an inclusive approach to development that brings all stakeholders together to create green, sustainable, affordable communities. The fellowship has three primary objectives; Invest in the next generation of leadership, invest in non-profit housing organizations and to cultivate knowledge in the industry.

When a fellow is chosen they are paired with a host organization often in another city, can you explain the process behind pairing fellows with hosts?

Our process for making the Rose Fellowship partnerships has evolved over the years of the program. We first have a competitive host selection process, identifying strong groups who have ambitions for advancing their mission in new way with the help of a catalytic design fellow. Then we post the opportunities online, as transparently and descriptively as we can, and applicants



Lafitte. Image courtesy of Enterprise



"We believe that design excellence is both place-based and process-oriented."



Lafitte. Image courtesy of Enterprise.

choose a specific fellowship for which they are most suited. Sometimes applicants apply to more than one fellowship, but usually there is a strong interest not just in the Rose Fellowship program more generally, but in a specific work plan. After all, a farm worker housing project in Oregon is a very different environment than supportive housing in Brooklyn, or senior housing in Vermont, or transit oriented development in St. Paul. While all applicants must have a professional degree in architecture, many also have degrees, or strengths, in city planning, landscape architecture, community engagement, and public policy. They usually select based on geography and project type. In the end, it's the 'fit' between the fellow's skills and aspirations, and the strengths and goals of the host organization that make a successful pairing. Our selection process is layered and facilitates that great match.

What kind of responsibilities and/or opportunities outside of architecture will a chosen fellow experience during their three-year term?

At community development corporations, fellows are pushed into realms of the development process that they would not have exposure to at traditional architecture firms. This relates both to scale—fellows learn to think about housing in the context of neighborhoods and districts more broadly—and to responsibility within the organization. Fellows may be asked to apply their design experience to designing systems, serving as facilitators and intermediaries between architecture firms, developers, and community members.

STAR APARTMENTS

Improving the lives of residents, the surrounding community and the city at large.



Homelessness has been a plague to our nation for decades. However, in a recent study conducted from 2011 to 2013 by the National Alliance to End Homelessness, there is evidence that the homeless population of America is actually in decline. This is due in part to service-driven architects and the nonprofit organizations that they team with.

One such organization, the Skid Row Housing Trust (SRHT), was established to accommodate housing opportunities for low income, homeless and disabled individuals in the skid row community of downtown Los Angeles. SRHT is unique in that it follows the philosophy of *Housing First*, which is the practice of not requiring sobriety before individuals can be placed in a home. By providing a safe and secure place to live for individuals suffering from addiction, they become empowered to begin and maintain recovery.

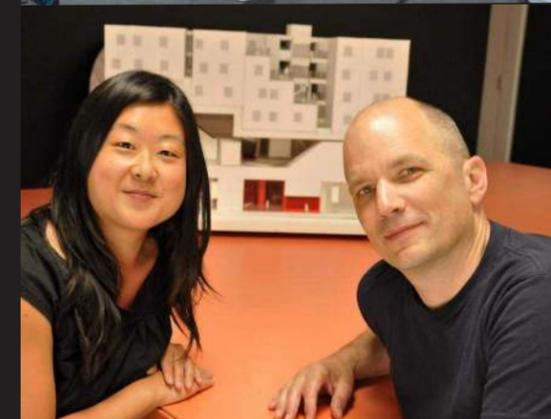
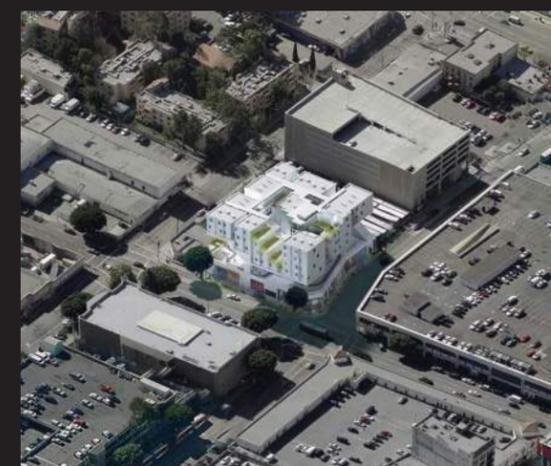
The Star Apartments housing development in Skid Row is a great example of how exemplary design can improve the lives of residents, the surrounding community and even the city at large.

Enterprise Rose Fellow, Theresa Hwang along with her host organization (SRHT) teamed up with architect Michael Maltzan, FAIA, to design affordable housing that would account for the larger picture by questioning how their building would contribute to issues of safety, security, economy, resident health and community pride.

Located on an existing site with a one-story building, the design team employed an adaptive re-use strategy that would renovate the existing parking structure and use it as a base to build the housing above. The final program resulted in a mixed-use building which includes 102 units of modular pre-fabricated housing, a community service center, a clinic, roof top garden, jogging track and retail on the ground floor to help spur economic growth for the surrounding area. With an aesthetic just as unique as its program, the Star Apartments incorporates a dynamic tiered design that draws attention to the neighborhood while also contributing to a sense of community pride and revitalization.

Issues of sustainable design were also considered during the design process. The building envelope is optimized by utilizing factory fabrication to ensure energy efficiency. Renewable sources of energy are employed to reduce operations and maintenance costs. Careful selection of building materials along with commissioning of the building systems provides healthy indoor air quality. Recognizing that there is a lack of open space in the area, roof top gardens were planted on the tiered roofs to provide a place of solace and to reduce runoff attributed to impervious cover. As of this publication, the project is on target to achieve Gold certification under the LEED for Homes pilot program.

After much anticipation from the city of Los Angeles and the neighborhood of Skid Row, occupancy of the apartment units began in November of 2013. - A.J. Sustaita, AIA



DESIGN

Every fellowship experience is unique and as our program has matured, so has the field; we now see more opportunities emerging for young architects in fields outside what was once just “affordable housing”. While affordable housing is still a key tenet in our work, we see it as an important component of creating systemic change on a larger scale. There are many marginalized communities in our country whose needs must be considered and addressed separately. The fields of senior, rural and farm worker housing, to name a few, are burgeoning in importance as our society changes. And as our society’s needs have evolved, so too has the Rose Fellowship.

How has the network of fellows led to knowledge sharing beyond the design projects for host organizations?

We are thrilled to have, as of this year, 50 Rose Fellows deployed across the country and excited to meet together as a group in Greenwood, MS in early March for an all-fellows retreat. The network is still young and I hope that as the program continues to grow, and many of our members achieve the leadership opportunities we strive for, we will have more and more influence. We are already seeing the fruits of the network. Last week in San Francisco at the Net Positive Conference of the International Living Building Institute, we gathered a group of practitioners to see how to create a pathway for Affordable Housing to the Living Building Challenge, the country’s most rigorous and ambitious green building program to date. Four of the five groups present had a Rose Fellow on staff over the years, championing green, and pushing their organizations to excel to the point where they could even have the aspiration to build a “Living Building.” This kind of leadership does not happen overnight. Our Rose Fellows were some of the first to build the Energy Star and Earth Craft standards in the early 2000s, then LEED Silver, Gold, and Platinum over the years. A Rose Fellow also helped to draft the original Green Communities Criteria, subsequently countless fellows have contributed to refining the program over the last ten years. The fellows have been sharing, evolving, and challenging green building strategies actively for more than a decade. It’s this kind of robust activity that yields exemplary results.

What type of post-occupancy follow-up are you doing as part of the program?

We have a gathering every year a few months after the fellowship has ended and ask the fellow and host to reflect on their experience. Regarding the program itself, initially we focused on recruiting, selecting

and mentoring evolving leaders in the field. Specifically, we worked on guiding them to become agents of change within their host organizations. The selection process has gotten increasingly competitive over time, but now the process for host selection is also competitive and we only work with groups who have demonstrated capacity and ambitious goals for what they want to achieve through the fellowship. We are now well positioned to work on formulating new models. We are actively developing best practices in the design for senior housing, the integration of supportive services into housing, protocol and best practices regarding culturally appropriate housing, transit oriented development and eco-districts to name a few. We judge our success by the capacity and stretch of the fellows—indicators that the host organizations have indeed evolved—and contributions to the field.

One of the core principals of the Enterprise Rose Fellowship is design excellence. Is there a philosophy or standard that guides the fellows to achieving excellence in design?

We believe that design excellence is both placed-based and process-oriented.

The work of the fellowship, and design in general, is inherently placed-based. Each fellow relies on the principle that design should build on the local context, culture, and capabilities of the communities in which they work. Intentional design is not a luxury or an extravagance—in fact, it is practical and efficient on multiple levels. It involves using natural light and ventilation to reduce energy costs. Well-designed buildings anticipate geographic challenges and incorporate quality and durable materials that will last.

And, among other things, good design includes the creation of appealing, accessible public spaces that promote social interaction, healthy living and a sense of community.

Though the end product is important, design is not simply a means to an end. The process of design and development is critical to the success of each home, public space and community center that is built. Rose Fellows continually engage residents and community members, using design to spur creative thinking and encourage these groups to create a vision for what their homes and neighborhoods could be. Each process is contextual, unique and built on trust developed over time. Fellows do not begin these three-year positions thinking they know everything. Humility and a desire to learn and grow allow them to initiate an ongoing, inclusive design process in their communities.

Design excellence is a result of this placed-based and process-oriented approach. Good design in affordable housing does more than shelter and starts long before a plan is drawn up. Beginning with community engagement to empower citizens and identify needs, design considers a neighborhood’s walkability and connectivity to services as vital to residents’ wellbeing as a proper roof. Most of all, intentional design is holistic: It looks beyond the four walls of a building and toward the entire community.

What role do architects and architecture serve in the realization of a thriving community?

Architectural design plays a huge role! For many, design becomes a process by which they can think differently about their resources, and visualize opportunities, bringing possibilities into a more constructive conversation by being able to see things more clearly. When design excellence becomes a part of the vocabulary of a neighborhood, aspirations rise. Sunny Fischer, former director of the Driehaus Foundation, has heard mothers say, “That beautiful maternity ward that’s been built into a community hospital can’t possibly be for us. Where are we having our babies?” Or when a little kid is being taken to school for the first time—a gorgeous school that’s been developed in their neighborhood—says, “That’s just for rich people. That couldn’t be for me.” Community-based design gives voice to a community’s aspiration. Moreover, it has the intention of providing the absolute best facilities, amenities, open space, and housing, for people of all income levels. ■



Lafitte. Image courtesy of Enterprise.



Lafitte. Image courtesy of Enterprise.

LEADERSHIP PROFILE

RICHARD SWETT FAIA



Richard Nelson Swett, FAIA

Swett was the only Architect in the 20th Century to serve in the US House of Representatives, or as a US Ambassador (to Denmark). Even more dramatically, his election to Congress occurred when he still was a Young Architect.

Ambassador Swett is a Fellow of the American Institute of Architects and was kind enough to join us to discuss his career, his advice for Young Architects, and his continued passion for solving the most pressing issues of our time.

Please tell us a little about your early days as an Architect.

RNS: After graduating from Yale University, I moved out west and started out at Skidmore Owings and Merrill. *As I was working on architecture, I started realizing that the real control over the project was not in the hands of the architect but was "upstream."* At first I thought maybe it's the contractor, so I became very interested in design-build. But I then found that the bankers had a lot to do with how the money was spent, so I began to think that if I developed the project, I could better insure the quality of the product. But I came to recognize that there was a fourth entity, and that is the building code. The planning and building code officials, much to my chagrin, had little or no training in design, or the building industry and its execution. I realized that these were the politicians; they were holding these positions based on the votes they could collect, and not based on any professional expertise. So I started looking into how one gets into these positions.

When I moved back to the east coast I became very involved in the development of renewable energy power plants. I was trying to build wholly self-sustaining communities that were drawing their electricity from the local resources in proximity to these communities, and that were all on central heating and cooling systems that came from the power plant that was providing the community with the electricity. But when the power markets turned negative in the late 1980's, it was clear to me that it was going to be impossible to build one of these communities when the utility companies were not willing to negotiate for the power because of the recession.

So I turned my eye to a less risky profession and ran for Congress. *I thought we needed people in Congress who had this kind of vision, who understood the need to integrate these components in the energy and infrastructure world, and I didn't see anybody in Washington that gave me the sense that this understanding resided in the halls of Congress. At the age of 32, I decided I was going to run for Congress, and much to everybody's surprise I got myself elected.*

Had you held any elected offices previous to running for Congress?

RNS: My previous elected office was President of my class in high school. I was involved in the community and in the Democratic Party in New Hampshire, but I did not hold local elected offices or anything like that. It was not until the late 1980's that I saw that there was this more urgent need of providing this kind of integrated vision in Congress, and that was paralleled with a local representative who I found to be very narrow minded, and very destructive. *I used my architectural background as the basis for saying that I had a different approach.*

"Every House Needs a Good Architect" was one of my campaign slogans. At that point, my perception was that we were moving into a polarized political environment, though I never dreamed it would become as polarized as it is today. I used the design process as a way of describing to people how I thought legislation should be accomplished. *Everyone understands the house they live in, so I described designing a house. Say you take a family: the architect's job is to integrate different family members' desires into a cohesive and integrated whole that comes in on budget, is pleasing to everybody and withstands the test of time. That, to me, was an important way to describe how our legislative process should be approached and for why people should support me in Congress. It was compelling enough that they ended up voting for me.*

Do you think that it has become less attractive for architects – who are process driven by nature – to seek elected office, with the unwillingness of elected leaders to engage in collaborative problem-solving?

RNS: I probably ended up losing my seat because I was so process oriented and the polarization of the political world was moving in a different direction, where it was product-driven. This new direction was one where you state as an ultra-conservative or as an ultra-liberal that "this is the way it's going to be, and how I get there doesn't matter, that's all that I'm going to support." That's where the political dialogue and debate migrated to, and those of us that were interested in engaging the public in the process of the legislation fell by the wayside. I think ultimately that made the whole public arena distasteful to architects who might consider getting involved.

What would you say to Young Architects who are interested in becoming engaged as civic leaders?

RNS: You have to be ready to fight the long fight, to slog it out in the trenches, and it's not going to be easy. That is not to say that it is not worthwhile; quite frankly it is all the more important that we do engage because it only seems to be getting worse without us. That puts a tremendous amount of responsibility on the shoulders of those who actually could do something to fix the system. Those people right now are all standing on the sidelines and *until we get a much more collaborative and cooperative debate going, we're never going to be able to implement the best solutions for the problems that our society faces.*

Tell us about your company Climate Prosperity Enterprise Solutions.

RNS: *Our company gets its name from the fact that everything we do is good for the climate but equally, if not more important, good for the people it serves. They prosper while the climate is protected. This is done through the application of "enterprise solutions" which are economic engines and marketplaces that are developed within this context and preferably on a zero carbon-footprint basis – but more importantly, in a way that resources are preserved and economic activity is promulgated. We're working in a video game environment that captures architectural, energy, engineering and operational aspects of a project and animates it in 3-D. It enables all the stakeholders to understand what is happening, and to manipulate it by using simple video game controls.*

We have a half-dozen projects that are in various stages of development. The one that is the furthest along is in Sudan, and it is the master planning of three separate communities in the Darfur region. There are tribal rivalries that are causing bloodshed; it has diminished significantly over the last ten years, but there are still issues there. We're master planning a way to create new economies that will enable these tribal factions to settle and establish secure economic sustainability. Hopefully that's going to turn their minds away from killing each other to cooperating with each other.

We use what we call the 3-P Approach, for Profit, Power and People. The first thing is the profitable agricultural enterprise, that the majority of the population participates in, and has ownership in. They literally have a share that is inalienable, so they can't buy or sell it to their neighbors, but they can pass it on to their children. We then provide the necessary power that connects them to the internet and to each other by cell phone. That is generated using solar power on rooftops and by using biofuel and other renewable energy sources that are found in the locale. Finally, we work with the local population on designing the road network, the utility systems and ultimately the housing that they will use - making sure that it addresses their tribal and cultural vernacular and traditions, but also making sure that it accesses local resources and modern technologies so it can be sustained over a long period of time.

At the age of 32, I decided I was going to run for Congress, and much to everybody's surprise I got myself elected

We're working with several projects here in the US as well. It's more challenging because the special interests here are not as open to this kind of transparency and integration.

In some ways, it seems like you've come full-circle with your career focus. Is there a lesson in there for today's Young Architect?

RNS: Five years ago, I decided to do a startup. It's something entirely new and different, and it's a cutting edge technology application. I thought "here I am 50 years old, I've got all of these global relationships, it's going to make this go really easy, really smooth, no problem." I'll tell you, doing a start-up at 50 is probably the same as doing a start-up at 25. The difference is that I'm dealing with huge billion dollar projects where at 25, I would be lucky if I was doing a project that was worth a million dollars. What I've learned is that your age and experience doesn't necessarily ensure that you're going to go that much faster to success than back when you had very little age and very little experience.

So what's next?

RNS: Once I have one of these communities built, then I will have the ability to say that I have succeeded, and then I have something to go back to the political world to talk about. We need people in the public realm who can actually point to things that they've done that have solved the problems of society, and that have given people better lives. It's all about the quality of life; if we can improve the quality of life of a neighborhood or of a community or of a city or of a nation, we have helped that group of people to succeed on a sustainable basis, where they can be able to realize a heightened quality of life into the future.

To help someone who otherwise is living at subsistence-level in the Darfur region of Sudan, who is only worried about how they put enough food in their stomach to last through the next day, and to help change their whole perception of their place in this world, and the possibilities of what the world has for them ... that is what is exciting about what I am doing. To be able to create that opportunity, not on my terms, but on their terms is absolutely the most exciting thing I've done in my life. ■



COFFEE WITH AN ARCHITECT

As written by Jody Brown and first published online at www.coffeewithanarchitect.com

WE, THE ARCHITECTS

Posted from July 3rd

We, the architects,

in order to form a more perfect union of rectilinear forms and orderly plans, do, on this day, collectively (and sometimes individually) declare our independence from the scourge of thoughtless design.

Today, we, the tired few, the darkly clad champions of all that is good and balanced, stand together, united against the forces that threaten our very livelihood, and the very sanctity of the human condition.

Today, together:

We stand against the careless planning of miserly profit-mongers pulling the coins out of the people's pockets in exchange for shoddy craftsmanship, and lack-luster design.

We stand against the sprawling wasteland of economic development in the name of profit.

We stand against the tyranny of shortsightedness.

We stand against the false facades of short-term prosperity.

We stand against the overly complex.

We stand against the over simplified.

We stand against the easy solution, hastily implemented in the name of efficiency, or economy.

We stand against the incoherence in the misguided placement of ill-thought-out programs.

We stand against all that misshapes and distorts the form of the city, or the town, or the neighborhood.

We stand against the repetitions of simplified forms clustered along a poor representation of what we could become.

We stand against form for form's sake.



Today, we, the tired few, the darkly clad champions of all that is good and balanced, stand together, united against the forces that threaten our very livelihood, and the very sanctity of the human condition.

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

And instead, we join together, today, on this bright day in July to:

Affirm our belief in the possibility of discovery.

We affirm the potential of our imagination.

We affirm the purity of creative thought.

We affirm the value of endless questioning, and tireless exploration.

We will embrace the unknown, in search of the possible.

We affirm, and accept, and even revel in the continuous, convoluted process of discovery that is the essence of all creative endeavors.

We will blindly, and boldly, and belligerently aspire to more than will be required of us.

We will find, an eloquent solution, that surprises, and delights, and inspires us all to be better than we are.

We will leave this place better than we found it.

We will describe the breath of our culture, within built form.

We, the architects, will carefully, patiently, meticulously, and skillfully craft the places to define us all.

We, the architects, will give physical form to that which makes us human, and buried inside our work will be a small reflection of our own humanity, and of our hopes for a better world.

Today, **we, the architects** declare our independence, from those that would have less than we could have, and affirm our commitment to aspire to the highest passions of mankind.

Because,

We are the architects.



Jody Brown AIA

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

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

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

CLICK HERE for past issues of **CONNECTION**

SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

Text

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

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

Images

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

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

Format the file name(s), sequentially, as such:
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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:
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Author Photo

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

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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.

This month's
Leadership
Profile

Richard Swett,
FAIA



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

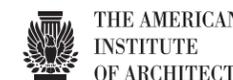


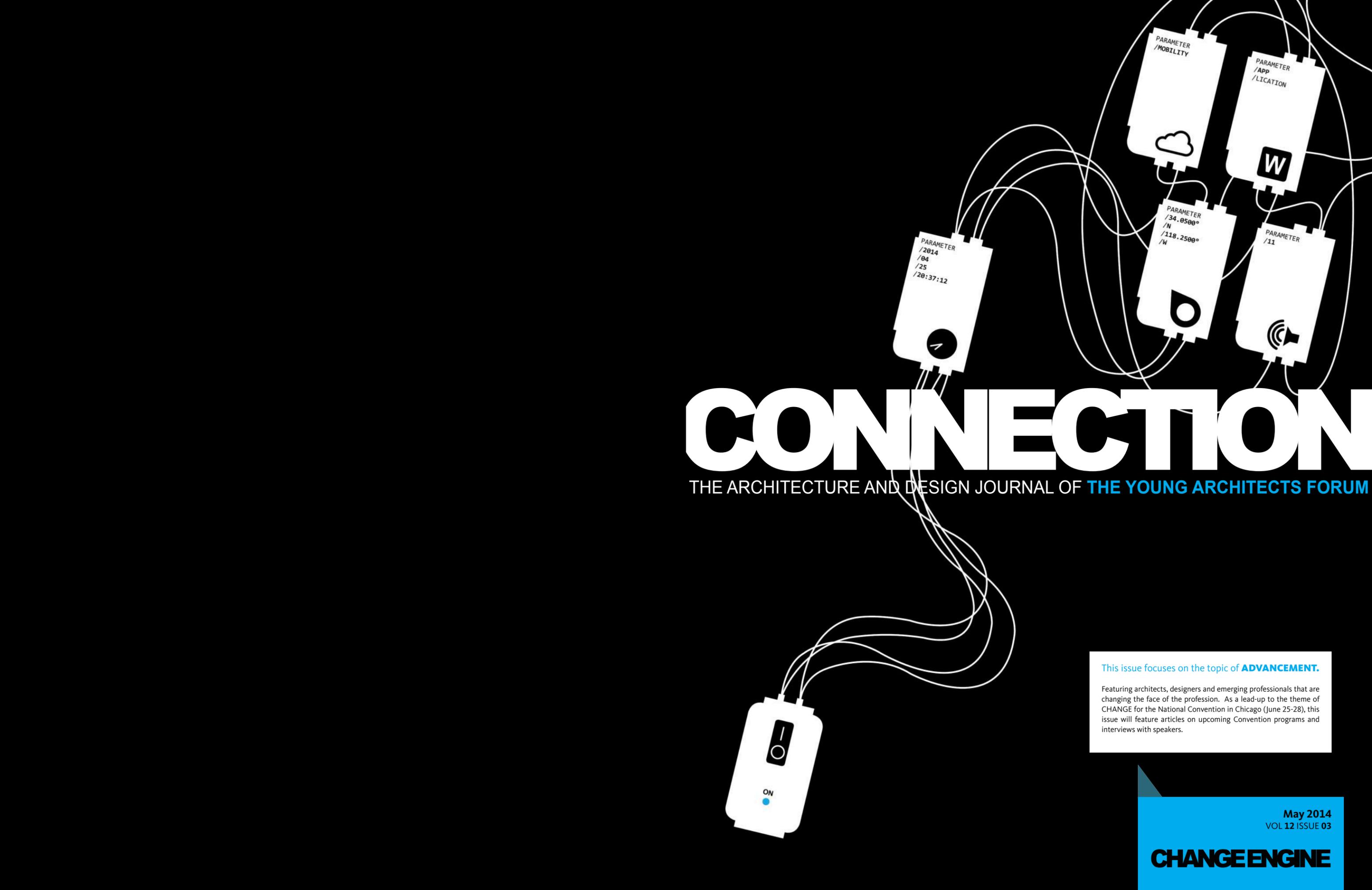
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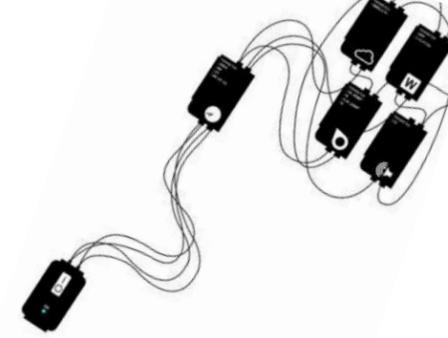
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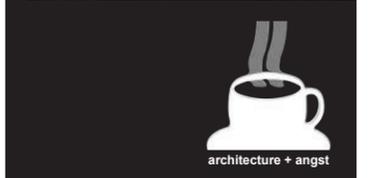
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CHANGEENGINE

REVVING YOUR CHANGE ENGINE

UNDER THE HOOD OF A GRASSROOTS MOVEMENT

I recently attended an event hosted by the Westside Urban Forum as a moderated roundtable of local mayors from the greater Los Angeles Metropolitan area, including West Hollywood, Beverly Hills, Santa Monica and Culver City. The framework of that panel was structured to discuss changes that each of the municipalities were undergoing in response to the recent impacts of technology. And while the panel touched lightly on certain physical technologies, such as automated mechanized parking and the laying of fiber networks in order to attract business development, I was pleasantly surprised to hear much of the mayoral banter focused on the effect that virtual technologies are now having on their cities.

Centered on the influence of the mobile app, the panelists' points ranged from the on-demand, personal-vehicle "taxi" services of Uber and Lyft to the real-time gas price monitoring of Gas Buddy to city-sponsored parking space locator apps; leading eventually to on-reservation personal space through AirBnB and the subscription hotdesking and office hoteling of apps like LiquidSpace and WeWork. **Regardless of the city, and in each case study cited, it was evident that apps are changing the way that we access our cities. GPS location-enabled and Just-In-Time available as they are, we should go further to recognize that apps, more importantly, are changing how we perceive time and space.**

The act of change is always marked by some objective alteration of state through space and over time. The change from day to night, for instance, is marked at its most base observation, by the transition from daylight to lack thereof. We further mark that daily occurrence ourselves by changing from wakefulness to a state of sleep. At the opposite end of that state, with a shower and change of clothes, we wipe clean our slate and start that next day as a new being -- a change from the person who had walked the earth the day before.

These are the minutest, yet the most miraculous measures of change in our all-too-human existence; synchronized by the laws of physics and recorded through our unique and very personal ways of living each of those days.

So what was once measured by merry-go-round revolutions, growth of kool-aid mustaches and the slow tick of the clock is now tabulated in app launches, location check-ins, and number of social media friends and followers. Technological change rates are not only exponential, their spread is viral. As a business model, "the app" as we currently know it barely existed five years ago. Since then, and with over a million available apps, they have totally transformed our lives. In fact, Apple's App Store adds an average of 25-30,000 apps every month; becoming so universally applicable (no pun necessary) that **the phrase, "There's an app for that", has become as much a mantra for championing these "assistive" technologies as it has become an inside joke for the displacement of every human action and interaction into a new "virtuality".**

In terms of function, these "application software" are engines which, by definition, have the ability to convert energy into useful action. To dig deeper, the word "engine" derives from the Latin ingenium which is actually the root of the word ingenious. **Each app, used independently, is the story of a grassroots movement. The cumulative global action of every single app launch is like a billion-plus micro-muscles flexing – converting that energy into action that leads to ingenuity – a true engine for collective change.**

In contemporary parlance, though, apps are a "game changer" – not only in the tech sector, but in our lives. **And while the full impact of apps on man's history is yet to be seen, it is inarguable that they have changed the way we live, how we think of living, and not facetiously, how we value life.**

That value could be expressed, tongue-in-cheek, by noting that nearly 20% of all apps developed and 30% of all apps downloaded are for gaming. Admittedly, I don't know much about *Candy Crush*, but my *Sudoku* app gets launched more than it probably should. On the other hand, my twenty-minute morning Metro ride to the office was tailor-made for drafting this very editorial on my Notes app.

So the lesson of apps is in their ultimate application, their utility is in driving the engine forward; much, in the same way that each of us drives the engine of progress forward -- through our action and ingenuity. To see true change, and regardless of technology, we simply need to *apply* ourselves. ■

ON AIA GRASSROOTS

I was honored to be among thousands of architect leaders from across the country who had convened to advocate on behalf of their components, firms, communities and the profession at this year's AIA Grassroots Leadership and Legislative Conference in Washington DC (March 19-21).

As in my past two visits to Grassroots, the conference was as advertised -- an opportunity to have one's voice heard and, for the many attendees who climbed the steps to Capitol Hill to meet with their congressional and House representatives, to influence the political process on behalf of the profession.

This May issue of CONNECTION includes a debrief of the Grassroots experience by Ian Merker and Ben Kasdan, California's Young Architect Regional Directors (YARDs) in their joint report *Change Through Advocacy*. Similarly, Jason Adler and Laura Ondrich share their dual perspectives on the *Emerging Professionals Design Competition*, the exhibition opening reception of which took place at AIA DC during Grassroots. ■

To see true change, and regardless of technology, we simply need to apply ourselves.

Wyatt Frantom AIA

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



headlined

SNAPSHOT

THE AIA-BACKED COOL SPACES! NOW ON PBS



A Cool Spaces! camera crew films Steven Holl, FAIA. Image courtesy of the AIA

While it's nearly impossible to turn on the television and not see programming related to home renovation, relocation, or resale, there is little coverage of what one might consider "architecture" with a capital-A.

Cool Spaces! The Best New Architecture is a new prime-time series for public television that provides an alternative viewing experience to the exhaustive DIY programming. Hosted by Stephen Chung, AIA, each episode takes architecture enthusiasts and professionals behind the scenes of many of the world's most complex and breathtaking buildings.

Including exclusive interviews with some of the world's best known "starchitects" (Season 1 features Frank Gehry and Steven Holl, to name a few) *Cool Spaces!* will provide a closer look at how innovative architectural design continues to impact our built environment on both a local and a global scale.

observed

WHERE ONE ARCHITECT FINDS INSPIRATION ...



Image courtesy of Christopher Gebhart

I am always striving to create architecture and spatial experiences that inspire others in the way that nature inspires me. I find incredible beauty and power when I'm in the outdoors. I try to draw upon the sensory experience of walking in nature as well as learning from its complex structures. The freedom found within nature is a good counterbalance to the often rigid man-made building. One such experience is hiking through Arches National Park in Moab, Utah. This region sat under the ocean more than 500-million years ago, and is an expanse of red sandstone arches, fins, towers, slot canyons, caves, and mesas. Spatially it is one of the most interesting natural environments I have ever experienced. Hiking through its maze of rock formations provides an incredible sensory experience of light, texture, sound and color.

- as told by Christopher Gebhart, founder of Gebhart Studio Architects

reviewed

YAYOI KUSAMA'S "INFINITY ROOMS"

A review of Kusama's recent exhibition at NYC's David Zwirner Gallery by Rebecca Simon, a Brooklyn-based artist (rebeccasimonart.com)

As I inched my way forward in a line that extended down West 19th Street, my anticipation to see Japanese artist Yayoi Kusama's latest exhibition grew. When the velvet rope at the David Zwirner Gallery was finally lowered, I exited the trendy streets of Chelsea and stepped into the fascinating mind of Ms. Kusama.



Images courtesy of Mosenthal, 2013

The gallerist ushered me into *Love is Calling*, one of Ms. Kusama's environment pieces. I found myself in a giant mirrored box. Enormous neon tentacles with black polka dots stood at attention and loomed from above, both hilarious and threatening. Everywhere I turned, my visage -- and the tentacles -- were reflected back to me infinitely. I was trapped in a space that was absurd, comical and frightening; I felt delighted and completely disoriented. The environment felt like a physical manifestation of falling victim to both the dangers and pleasures of one's own mind - all of the jarring, fantastic, horrifying thoughts that reverberate within us.

Ms. Kusama, who is now 85 years old, resides in a psychiatric hospital in Japan. She commutes to her nearby studio and works voraciously. The concept of "infinity" is a constant thread in her artwork - whether it be endlessly repeating polka dots in her paintings or a mirrored, kaleidoscopic environment. Ms Kusama has said, "I want to create a thousand paintings, maybe two thousand paintings, as many as I can draw...I will keep painting until I die." Her obsession with things that never end seems, to me, a rumination on mortality.

After being rushed out of the tentacle room when a minute and a half was up, I found myself face-to-face with Ms. Kusama.



Images Courtesy of Mosenthal, 2013

Well, endlessly repeating wall-sized videos of her, I should say. On the screens, Ms. Kusama sings "A Manhattan Suicide Addict," a poem the artist wrote in the 1960's after a suicide attempt. Ms Kusama's severe red bob, signature polka dot clothing, and backdrop of twisting psychedelic patterns was in sharp contrast to her delicate voice, watery eyes, and poignant lyrics.

I was mesmerized.

#tweeted

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@AIAYAF @AIA_NAC @AIACenterforEPs RT @R_kitekt85: Who says the younger generation of designers don't draw on paper? pic.twitter.com/gqUiAcj0IF

Jon Penndorf | @SnarkitectDC

just registered for the AIA 2014 National Convention in Chicago, June 26-28 Join me in Chicago! #aiaconv14 http://convention.aia.org/event/homepage.aspx

Jeff Pastva | @jeffpastva

YAF Connection Call for Submissions! Submit to a future issue now #yafconnection @aiayaf http://bit.ly/1ny9j5W

PublicInterestDesign | @pubintdesign

Worth a read: our own @kapow_katie's recent article on "Fellowships: Redesigning Public Service" for @AIAYAF http://ow.ly/uZF1B

... have something to say to young architects? Tweet to @archiadventures

upcoming



2014 AIA NATIONAL CONVENTION REGISTRATION IS OPEN!

Chicago, a museum of architecture posing as a city, is the location for this year's AIA Convention.

Themed "Design With Purpose," 2014's convention theme aims to ask and propose answers to questions regarding architects' passion and responsibility to create architecture with many purposes. From meaning to aesthetics to sustainability and function, every decision architects' make is both purposeful and intent-driven.

With a strong line-up of keynote speakers (don't miss Jeanne Gang, FAIA and Pharrell Williams) as well as many panelists of industry leaders and young professionals, the opportunity to learn, network, tour, and share will be happening from June 26th-28th.

To learn more and/or register, [CLICK HERE](#)



featured



Image Courtesy of Penndorf, 2014

Jon Penndorf, AIA is the current Chair of the AIA Young Architects Forum. He is a Project Manager and sustainability leader in the DC office of Perkins+Will. Jon is also on the board of directors for the USGBC National Capital Region, and was named one of Building Design & Construction's "40 Under 40" in 2014.

What organizations are you involved in as an emerging professional?

I have been very involved with the AIA both locally and nationally and currently serve as the Chair of the Young Architects Forum. Prior to that, I had served the YAF as Regional Director for the Mid-Atlantic region before joining the YAF Advisory Committee in 2013 as Vice Chair. I became a member of the AIA|DC Board of Directors immediately upon receiving my license and quickly realized that our chapter had no dedicated focus on emerging professionals, so I helped found the AIA|DC Emerging Architects Committee to develop regular programs focused on Associates and Young Architects. I stayed on the AIA|DC board and eventually became President of the chapter in 2012.

What are your roles and responsibilities as the AIA YAF's Advisory Committee Chair? What spurred your interest to participate in this position?

As YAF Chair, I serve as a point person for AIA national staff and board members and as the primary liaison between our group and others in the Institute such as the National Associates Committee, the College of Fellows, and the Council for Emerging Professionals. I work with an energetic group of Young Architect leaders on the Advisory Committee, and together we set the focus for the YAF for the coming year. We all work with the YAF Regional Directors around the country to make sure communications occur among the various levels of the AIA.

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

Work-life balance is of critical concern to Young Architects. Many recently licensed architects realize they can refocus priorities once the exam hurdle is jumped; whether its starting a family or raising children. Even suggesting that you aim for "work-life balance" is a bit of a misnomer, though, because it's rarely an even balance. The key is to ensure that the scales tip in the right direction when an area needs that extra attention. There are many people that feel this is of paramount concern for women in our profession, especially as they take time away from the office for family leave. But I would argue -- as a father with two young children -- that this is an issue that can affect both genders; extending beyond children to the care of an elderly parent, etc. The Young Architects Forum is currently working with the AIA Diversity Committee and the Women in Architecture program to see how the AIA might better provide support in this area.

community spotlight

DIFFA BY DESIGN
TELLING THE STORY
OF A WORTHY CAUSE

Designer and storyteller, Jason Hall had years of experience working for high profile architecture firms before starting his own company. Along the way, he has been immensely involved with Design Industries Foundation Fighting AIDS (DIFFA).



Hall 2014

by Marcus Monroe, Assoc. AIA

MM Tell me about yourself. What is your educational background, current job, and what inspired you to get involved with architecture?

JH I'm one of those people that should've always been a designer of some sort. From a very early age, I found myself wanting to make things better. To me, that's the essence of design. My dad is an engineer and my mom is teacher so my home environment had a lot of creativity and push for education. I think that was sort of a perfect mix that led me to the concept of architecture.

My undergraduate degree is from Georgia Tech and my Master's is from the University of Michigan. In both programs, I leaned towards a very theoretical approach to architecture and focused on creating something that would really tell a story. After 17 years of working for different firms in Chicago, I decided to branch out and start my own business in August 2013. The firm is called Charlie Greene Studio and our tagline is "we create three-dimensional stories." We focus on using narratives to communicate the design concept. I named the firm after my maternal grandfather who was an incredible storyteller.

MM Tell me a little more about your firm? Do you focus on any particular sector?

JH We're currently focusing on corporate interiors projects, but the intent of the firm is not to focus on any one particular sector. Whether it's product experience, corporate interiors, or residential work, we approach every design problem through the notion of story-driven solutions.



Design Development Drawing, Interior Architectural Rendering, Charlie Greene Studio, 2014

MM When did you first get involved with DIFFA and DBD?

JH I first got involved with DIFFA in Chicago about twelve years ago at the first DBD event in the city. Every year since then it has grown and has now become this much larger event. The great thing about DIFFA is that events like these help with raising money for unrestricted grants that provide care and service for people living with HIV/AIDS. The most important part of that is the word "unrestricted." Many of these organizations are receiving grants with restrictions that limit what the money can be used for in some form or fashion.

The DIFFA grants allow grant recipients to use the funds in any way they see fit. This can be as basic as helping the organizations keep their lights on. There is, of course, still a lot of responsibility that comes along with the grants and making sure the funds are used in accordance with DIFFA's mission. There is a significant vetting process that these organizations have to go through.

MM Do you have a favorite DIFFA Chicago event?

JH We have a number of remarkable events throughout the year but my favorite event is awarding of the funding. Last month (February 2014) at the Grants Presentation, we granted over \$200,000 to organizations in the Chicago metropolitan area. It's not just downtown, there is significant need in the suburbs and surrounding counties as well. After hearing each organization come up to receive their award and discuss what DIFFA means to them, you can't help but walk away feeling energized about the organization.

MM What is Dining by Design?

JH Dining by Design is one of the signature events that we hold in Chicago and it's also a national event that's held in other cities around the country. The premise is to have designers from the area create eye-catching tablescapes for the fundraising gala dinner. In Chicago, we usually have around thirty tables that are sponsored by mostly local businesses or patrons. Some of the tables have national sponsors and travel from city to city as part of the national Dining by Design tour.

The dining environment can be something that's functional and actually used for dining, or the design can be completely conceptual. One of the tables from this year's event was made of six bicycles so DIFFA Chicago provided tables at the dinner since no one would be expected to sit on bikes during their dinner.

MM Are there a lot of students that participate or are these mostly professionals?

JH Mostly professionals. There are a few tables that are sponsored by local design schools and designed by students; these tend to be the most creative because they aren't limited as much by a budget.

MM Do you have a favorite table from any of the past Dining by Design events?

JH There have been several. I worked on a table one year that used Grasshopper to abstract the image of the HIV virus and blew it up to the size of a ten foot wall. Then we laser cut the pattern out to create a stain glassed window effect as a backdrop to the table. So we were creating something beautiful from something really ugly. It encouraged people to approach us and we had a chance to explain the design concept and follow up with more facts about HIV/AIDS. It became a beautiful way to tell an important story. The sponsor for the project was AllSteel who is a furniture company known for creating the first lateral file so the material we used for the project, poignantly enough, was the green file folders that you find in file cabinets.



Dining by Design Table, Kadlec Architecture

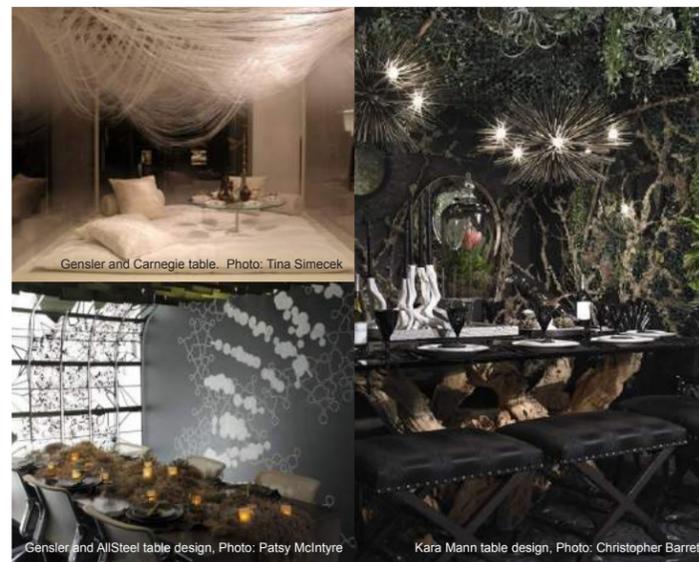
MM Who is responsible for the actual clean-up and recycling?

JH A couple of years ago, DIFFA Chicago started a policy where you had to repurpose or recycle all the materials that were used to create your table design. For years we would design these elaborate tables and everything would eventually just get thrown away. So it was a way to reduce our carbon footprint that was picked up by DIFFA International and other chapters. So the idea with the lateral file folders was that it just went right back into someone's file cabinet or folder.

It's the responsibility of the table sponsor and design team to load the installations and break down their designs after the event. For example, on Demo Day when the DBD is wrapping up, we don't provide any trash cans. That's how seriously we feel about it.

MM Are there any other table designs that stand out to you?

JH Yes, there are actually two of them. One was done by an incredible residential architect by the name of Kara Mann. It was this deep forest concept that had plants everywhere as well as taxidermied ravens. It was such a visually over the top concept that it was memorable. The use of black and deep greens was very rich and almost sinister. It was a game changer in the sense that it made everyone step up their designs the following year.



Gensler and Carnegie table. Photo: Tina Simecek

Gensler and AllSteel table design, Photo: Patsy McIntyre

Kara Mann table design, Photo: Christopher Barrett

For more information on the DIFFA's efforts, visit: www.diffa.org

For more information on Hall and Charlie Greene Studio, please visit <http://charliegreenestudio.com/>

connected

AIA's Young Architects Forum
YAF's official website
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YAF KnowledgeNet

A knowledge resource for awards, announcements, podcasts, blogs, YAF Connection and other valuable YAF legacy content ... this resource has it all!
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Know Someone Who's Not Getting The 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."

- Go to www.aia.org and sign in
- Click on "For Members" link next to the AIA logo on top
- Click on "Edit your personal information" on the left side under AIA members tab
- Click "Your knowledge communities" under Your Account on the left
- Add YAF

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Do you have newsworthy content that you'd like to share with our readers? Contact the News Editor, Beth Mosenthal, on twitter [@archiadvntures](https://twitter.com/archiadvntures)

Call for 'CONNECTION' Articles, Projects, Photography

Would you like to submit content for inclusion in an upcoming issue? Contact the Editor, Wyatt Frantom at wyatt_frantom@gensler.com

alternative practice(s) | **UNCUT**

Photo by Truddy Giordano.

**DESIGN
AS A CONSEQUENCE
OF EXPERIMENTATION**

An interview with inspirational Spanish architect, artist, urban planner, and provocative thinker

ANA PEÑALBA

by **Beth Mosenthal, Assoc. AIA**

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

ANA I studied at the *Polytechnic School of Architecture of Madrid*. I think that the moment-in-time that I was in school was as crucial to where and who I am now, as did the school itself. I studied at a time when the school was full of energy with a diverse range of Spanish architects teaching. From the well-known to the unknown, the young to the well-established, the popular to the criticized, each professor had their unique ways of approaching architecture. I was particularly touched when I studied in the *Grupo de Exploración Proyectual (GEP)*, the architecture studio run by Andres Perea, Rafael Torreló, Paula Montoya, Andres Jaque and Izaskun Chinchilla.

Each class had about five teachers, sixty students, and as you can imagine, plenty of challenges. In that atmosphere, many collective discussions were created; discussions were multidirectional. I remember one exercise in which we had to interchange the projects and create a new document for some of our classmates; even to the point of giving final grades to one other. While this might seem to be anecdotal, this exercise helped facilitate amazing consequences as a pedagogical strategy. For me, this project turned on the flame of interchange, collaboration, and networking. This created the opportunity to share ideas with fellow classmates, connecting at personal levels and inspiring empathy through that shared experience.

This exercise also created what I might call “horizontal structures” in the creative process that produced TENSION (the good kind!) Ultimately, our projects flourished in the friction -- argument became debate and, as such, a tool to shape a larger vision of those once-contentious issues. A subversive perspective wasn't necessarily seen as a negative approach, but rather a chance to more fully understand the total situation. **I think this attitude of “design machinery” -- where one decision leads to the other, because of the debate that you are able to create, instead of a singular process where you know the exact design you want to create -- is something that greatly influences how I design.**

I also loved the diversity of the school. The vast range of subjects that we studied in a very short time created an intense energy. There was no time to disconnect from mathematics to art, thus encouraging a way of thinking by overlapping ideas from different disciplines. It trained you in the agility of associative connections. Due to the overlap of materials, there were more elements to connect which helped create a possibility of producing unexpected results. I think this gives you a very transdisciplinary vision. Not only regarding how to understand architecture as a practice, but also in the construct(s) of your thinking process.

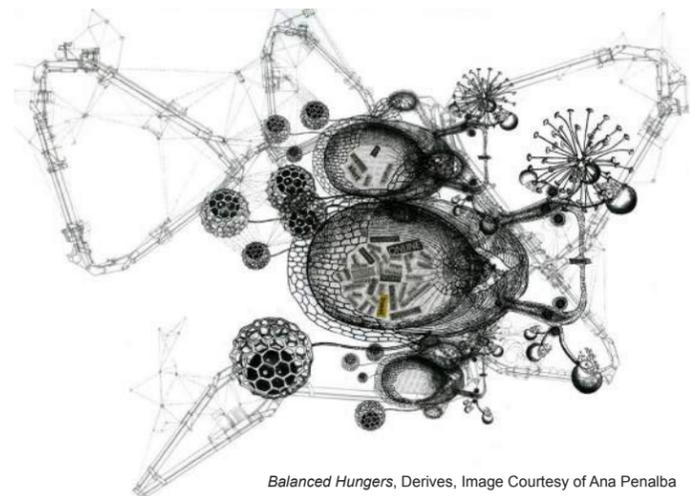
BRM You have referred to architecture as a practice that might be defined as “the Architectural Experiment” itself. Can you elaborate on how experimentation helps inform your design process and thinking?

ANA I use the word “experiment” as both an exercise and process. I try to have minimal preconceptions of what the final result is going to be. I am curious about what makes the engine work -- to find the answer that solves a question. When I approach a project this way, the only possibility is to experiment, and design is the consequence of the experimentation. This process allows me a freedom that ultimately leads to a better understanding of the project as a system. The final result occurs when all the pieces of the system work together, and through their perfect coordination and right balance, pow! The system is ON.

This process facilitates designing architectural methodologies -- rather than only physical conclusions. This type of experimentation also allows you to discover that the “final result” of a project should be any number of things; whether a physical construction, a drawing, a sequence of images, a projection, etc. When you begin the experiment, you don't even know the final format of the project or the graphic documentation that will be needed.

With this type of process, linear thinking is impossible because it embraces the idea that the design process is not “step one - concept, step two - graphical translation, etc. It is more about the coordination of several elements in which overlapping conditions create conversations and connectivity. These potentials encourage room for debate while designing because the discussion is not focused on a formal decision. Instead, the discussion surrounds the facts that have informed those decisions.

I also consider experimentation to be the vehicle for questioning assumptions and analyzing the consequences of those assumptions. I think to question everything is a great exercise that trains creativity. I start connecting concepts that are identified with different natures to discover what I might call the “consequences” of its new assemblage. Sometimes the experiment fails, but what is gained is that I've gone a step further in advancing the efficiency of creating the systems. This sort of experimentation was an important part of my last project, *Spatial Agreements*, where the goal was to defy the associative memories we have to objects and to create a new reality. This project is a clear example of how experimentation created the design.



Balanced Hungers, Derives, Image Courtesy of Ana Penalba

special edition

BRM Much of your work focuses on speculative projects that facilitate short-term collaborations with an end product or proposition. How have you been able to facilitate participating in these types of projects, while engaging other designers to do so as well?

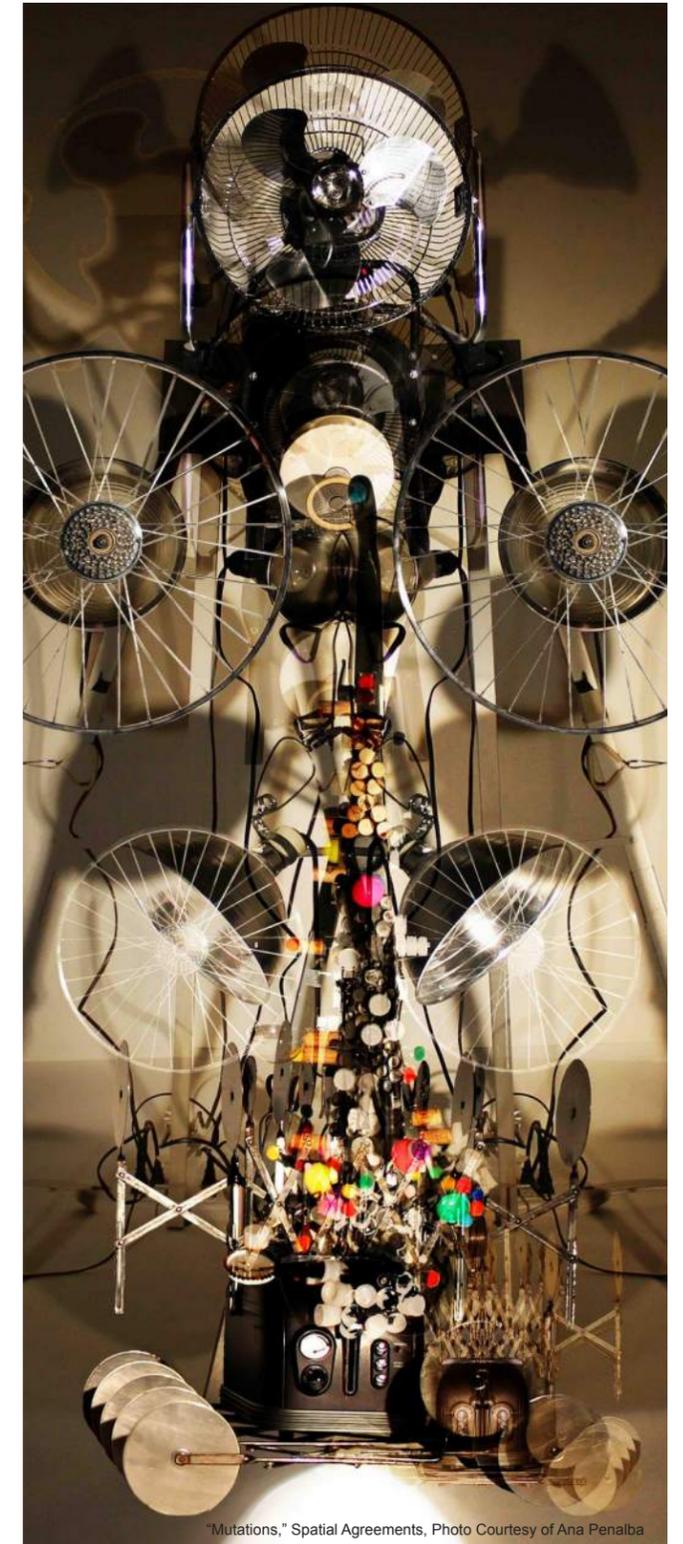
ANA As I mentioned, my early studies informed a short-term, collaborative method of working. However, it was during my final thesis project that I began to fully understand the importance of collaborative practice. During this time some other students and I shared a studio and formed the collaborative *Leon11*. We needed a plotter for printing, a place to work together rather than alone at home. We quickly recognized how great it was to work together. While the primary purpose of our collaboration was about surviving by sharing resources, this resulted in a working methodology of collaborative practice.

I believe we are facing a moment where the figure of an architect as a lonely designer set by an individually-controlled process is being defied. The homogeneous methodology that has guided architecture in the past is shifting to a model where a new, nomadic professional is produced as a consequence of the experimentation with overlaps that arise in the process of doing architecture.

Many student-based collectives, such as Zuloark, Basurama, PKMN, arose in Spain during that period. I think it was a very magical moment due to the energy surrounding the Architecture School of Madrid. Maria Mallo and I have been researching these types of practices and have written an article that aims to understand the similarities among them, in regards to whether these structures are based on ideologies, trust, etc. You can read it on my website!

The organized, linear superpositions that were a result of an individual process have mutated into a disrupted transversal format where the design process reflects the superposition of collaborative methodologies. I feel I am many things at the same time, and my profession is the vehicle to discover and enjoy these many roles. Usually only one velocity is not enough to discover, so you need collaboration and change.

This sort of position is also related to the now well-known word of “sustainability.” Embracing change allows us to see how things are cyclical, how things flow through the flexibility of nature. And from this point of view, I think the way to optimize energy is through recycling; a concept I understand through the lens of collaborative practice. I understand they are communal learning processes. For me, this is one of the best ways to manage knowledge.



"Mutations," Spatial Agreements, Photo Courtesy of Ana Penalba

alternative practice(s) | **UNCUT**

BRM A great example of a successful short-term collaboration was your work as a member of PlatteForum's artist-in-residency program in Denver, meant to promote artists working with underserved youth. Can you talk about the premise of this project, as well as how you were able to make architecture accessible to a younger demographic?

ANA *Spatial Agreements* is a project that was made possible through collective collaboration. It was made possible thanks to the Artistic Director of PlatteForum Judy Anderson, Trish Thibodo, the staff, volunteers, and children from the *I Have a Dream Foundation*, as well as workshop coordinators Meagan Terry and Alex Jimenez. The process of collaboration is what constituted the project, made possible through an artist residency at PlatteForum in Denver, Colorado.

PlatteForum is an organization that teams underserved youth from around the metropolitan area with contemporary master artists in intensive, structured, and long-term creative learning environments. The design process was a constant interchange between the visitors, volunteers, staff and students participating in the organization.

Spatial Agreements was developed in parallel with a series of creative workshops titled *A City for US*, with students from the *I Have a Dream Foundation*. PlatteForum pairs the artist-in-residence with a team of underserved urban youth (K-12) to offer a long-term creative learning environment. *A City for US* aims to develop young peoples' awareness of the importance of their role as citizens. Many times citizen responsibility gets lost as decisions are made without the community's voice. *A City for US* defends the importance of every citizen in this process, training youth to develop critical minds that are able to inform/justify the possibilities of the cities they inhabit. After choosing the buildings they considered representative of Denver, they worked in a form of architectural design to open up the limits of architecture into public spaces, building a city representative of who they are and what they need.

Generosity from the community played a major role in the project, with all of the structures being made with donations from Denver citizens. Objects received were repurposed to build something else, but there were no predetermined ideas about how the objects would be utilized. In fact, the encounters between the objects depended largely on the timing of their arrival. The whole project became an exercise in which any experiment with an object was valid. There was not a conceived plan so the design itself was not an aesthetic practice; instead, the process was that of discovery through debate. It was a process of wondering, where as a result, questions arise. In this way, the process became a critique itself was allowed to fail. Success wasn't in the end product, but the questions asked along the way.

This collaborative process was present not only in the physical interchanges created within the community, but also in the conceptual goal of the project that explored Collective Memory. The project explored the morphological conditions that define objects to create a detachment from its cultural reference, envisioning the act of design as a state of debate that pretended to break down the associative reaction that links memory with presented objects. Through the project, associative memories stop being untouchable boundaries, but instead, they become a source of accumulated references ready to be manipulated as active agents for innovation.



"A City for US," Workshop with "I Have a Dream Foundation" thanks to PlatteForum Foundation

BRM In your biography, you explain that you are less interested in pursuing architecture as a means of a "final mission for the construction of an object," but rather, your interests focus on the "unpredictable condition that architecture carries to make its meaning, goal and media modifiable to adapt to its usefulness for thinking." Can you elaborate on how architectural thinking and concepts can be applied to different disciplines and modes of problem-solving?

ANA I think architecture represents the act of building, but building what? I understand my profession as a medium to test strategies that promote and build THINKING. Architecture is just one medium, and not always the medium to solve a situation that is "conventionally" understood as architecture (as defined as physical construction.) I think cities are built by its citizens. That is why I am interested in building thoughts.

For this *Spatial Agreements* project, I focused on how citizens can build their cities. Through the process of making decisions that were the participants' responsibility, they made decisions with awareness and wisdom. Sometimes that decision required regulation, or drawing, a space, teaching a workshop, art, urban planning, a performance, a debate, etc. It's these different types of translations that exemplify that architectural concepts can be applied to different disciplines and modes of problem-solving, as architecture is the vehicle to construct society and the tools to do it are many!

BRM How do you balance the inherent intersection of art and architecture that is latent in your work?

ANA I think what makes my work closer to art are the consequences of how process and experimentation is applied to both conceive and produce architecture. I find that it's the balance of the two modes of working that create one discipline. Some of the principles I have mentioned in the previous questions defy the role, format, and work methodology that tend to define the profession as an "Architect," and also defy what many times is understood as art. This concept of "new" (new formats, work methodologies, pedagogies, etc...) which is currently flourishing in architecture challenges me to consider three critical points that might be why these different approaches are occurring.

special edition

The first one is in regards to ownership. He or she begins with what seems to be a concrete assignment. This quickly disappears, and architecture appears in what feels like a spontaneous consequence of a horizontal process, born out of collaborative need in which "negotiation" replaces "mission".

The second point challenges not only the final format derived from doing architecture, but also ways to represent architecture. Is building community not practicing architecture? Is an art installation not building a space?

The third point is related to ideological militancy. The dissonance produced while collaborating with different "agents" in the process of creating architecture defies loyalty to any doctrine. I think this shift is what makes the line between art, philosophy, urban planning, design, and architecture so thin. And that is why some people don't see me as an architect -- because I don't follow the old format. Or maybe I am an artist...[Ana smiles.] I don't really care for categories because it's becoming more and more difficult to make those classifications, not only for architecture but many professions; I think once you see things in a holistic trajectory, it is difficult to categorize because he or she begins to understand things in an associative manner.

BRM What advice would you give to emerging professionals that are interested in pursuing modes of alternative practice rather than working in a traditional architecture firm?

ANA Ufff....what a difficult question! I guess what has provided me with significant professional satisfaction is to always be (or at least try to be!) clear and confident with my thoughts. I think this sort of attitude always leads a person to find his or her own way to utilize architecture that is fulfilling, based on a specific type of work methodology (maybe collaborative or not,) or preferred professional path (working in big firms, non-profit, collective...) The strategy that leads to this possibility is developing a critical view to things, and to yourself, of course. To be able to create an internal debate that doesn't stop surprising you (the basis of the idea "never stop learning!") and to be able to keep working through the questions and answers that arise in the design process (the basis of any success). **Be ready for changes! Be generous, honest, and fearless!** ■

Thanks Ana!
Fore more info: <http://cargocollective.com/anapenalba/>



Protosites 01 (Project in Collaboration with Maria Mallo and Leon11.) Image Courtesy of Ana Penalba

2014 AIA GRASSROOTS

CHANGE THROUGH ADVOCACY



Ian Merker, AIA
is an Architect at Rainforth Grau in Sacramento, California. Mr. Merker is also Film Curator for the AIA Central Valley Chapter and the Young Architects Forum Regional Director for Northern California.

After receiving a scolding from the security desk for attempting a photo of the rainbow LED lobby sculpture, our slightly jaded group ascends to the seventh floor. There we find a recently renovated office suite, filled with movable glass room dividers. The walls are brightly colored and decaled in large text with missions and goals. It's the stereotypical progressive office layout of low cubicles with daylight and views, inboard executive offices, and flexible collaboration spaces. Within each of the conference rooms, there are groups of young people collaborating, writing on the full-wall dry erase boards and pointing at charts and graphs on a projection screen. The scene would be a prime candidate for a stock photo. At the end of the hall of young people collaborating, we are escorted to a large glassy room overlooking K Street, the financial and lobbying center of Washington. A single cup espresso machine and those little water bottles that carry one sip wait just outside the room on a table. Our camera crew gets to work.

We are the Academy for Emerging Professionals, a committee of the AIA California Council that, as a joint committee, represents the interests of students, associates and young architects. After recently hearing a presentation by Michael Armstrong, the CEO of NCARB at the annual AIACC meeting, our group drafted a letter thanking him for the open line of communication and sharing suggestions for how we believe that NCARB could be changed for the better. The letter was received with an invitation to meet and speak with him at the NCARB office next time we were in Washington, DC.

Our message was clear -- the system of accreditation for architects is flawed, the policies are clouded by an ivory tower syndrome and the process is accused of being inequitable by some of our members. As emerging professionals, we have our own stories of taking exams and reporting internship hours. We could help share what NCARB is doing to support the path to licensure with California, if not the whole country. Armed with a mini-HD video camera and a list of questions, we recorded Michael Armstrong's answers during our conversation.

Michael shared with us the recent changes that NCARB is considering and those that are already in progress; noting his understanding that "the things we can't control are the biggest hurdles" in becoming an Architect. Finding and keeping work is not always within our ability, as well as the increased rigor of work

as time goes on. Economic situations and work dynamics aside, he wants to make sure that NCARB is as functionally responsive as possible; to the degree that you can make a phone call and they will pull up your file and actually discuss your exam strengths and weaknesses, keep track of hours on your smartphone and get them signed-off on your own schedule, etc.

Above and beyond these systemic changes, however, he shared a genuine regard for his clients, "All of the decision-making [at NCARB] stems from the architect community itself... the fact that it is peer driven is one of our biggest strengths."

Michael is one of the more freshman members of NCARB leadership. The Chief Operating Officer has been there for twenty years. The Council Relations Director started nine years ago. They talk to each other like old married couples. These are not bureaucrats or corporate mucky-mucks. They operate NCARB as a family, and frequently consult their relatives -- the AIA, State licensing boards, and yes, licensure candidates.

There is something rewarding about sitting five feet from the face of the NCARB CEO with a flip camera, despite the warm, fuzzy feeling exuded by him and the staff. There was a very recent time in my life in which the fear of failure was constantly hung over my head as I studied, attended workshops, sat for tests and passed and failed. The testing center became a sort of 'Death Star' for me -- every time I went near that building, my heart sunk*. I always felt in control of my destiny and empowered by the knowledge and experience that I had obtained during the ARE process, but I still wanted to perceive NCARB and its leader as the evil empire, with Darth Vader at the helm. I know I'm not alone in this feeling.

This moment at NCARB could be a pivotal one for how the architecture community views this institution. As representatives of the emerging professionals in California, we are working to communicate with our membership (and future members) in an accessible format. Michael Armstrong's interview will be distilled into a series of short videos and mixed with other short videos of emerging professionals discussing the path to licensure.

Our intent is to create a better understanding of the process and an open dialogue about the realities of getting a license. There are many stories about individuals who reached this goal. We look forward to sharing those stories. ■

*I recently bought a house less than a mile from the Testing Center and pass it every day. Thankfully, the fear is gone.



Benjamin Kasdan, AIA
is a Senior Designer with KTG Group, Inc. in Irvine, California. He also serves as the Young Architects Regional Director for Southern California on the AIA California Council.

When the word "architect" was a spelling word in Mrs. Mayer's 2nd grade class, I realized then and there that it was what I wanted to be when I grew up. The thought of creating an idea for a building and then articulating that idea with drawings still inspires and motivates me profoundly to this day.

But there is another side to the practice of architecture that I did not fully comprehend as a child -- that of the responsibility that architects have in making the world a better place. As a kid, it really just seemed fun to design and draw for a living. And it still is, yet those designs inherently improve the built environment by making the world, physically, a better place. Architects, however, are compelled to take improving our world beyond the aesthetic sense -- and that is the purpose of AIA Grassroots.

Serving as a first-time Young Architects Forum Regional Director for Southern California, which is also a leadership role on AIA California Council's Academy of Emerging Professionals, I had the opportunity to serve at AIA Grassroots as an advocate for emerging architectural professionals from my region. It was my first time experiencing the AIA's national leadership and advocacy conference, and I felt invigorated by the power of the collective altruism that I witnessed there. Apparently our skill at imagining creative solutions to spatial design problems has inadvertently made us equally as effective at inspiring political reform and social change.

In addition to keynote speeches and educational seminars, as expected from any professional conference, a major component of Grassroots is to meet with the members of Congress on behalf of architects and the building and construction industry. Sure it is your right as a U.S. citizen to do so, but who other than AIA Grassroots attendees, like me, actually show up at their Senators' offices to talk about reducing student loan debt for architects in exchange for charitable contributions of design services in underserved communities? Or extending tax incentives for sustainable buildings? Or limiting the number of short-listed design teams to five for federal building projects?

Not only that, but a small contingent of the AIACC Academy of Emerging Professionals had a chance to meet with and interview Michael Armstrong, the new CEO of NCARB, to advocate on behalf of Young Architects and Not-Yet-Licensed Architects. At the AIACC Board Meeting last fall, Mr. Armstrong presented his new vision for NCARB and requested input. In response, the Academy of Emerging Professionals replied with a unified letter of support and volunteered a few suggestions (including a revisit of the six-month rule for submitting IDP hours, which has since become an actual proposal that is under review by the member boards). Mr. Armstrong thanked us for our interest and invited us to meet with him along with some of the other key leadership at NCARB during Grassroots. So we did. And we recorded it to share with others for the purpose of encouraging licensure and mentorship in California and throughout the profession.

Armed with a list of questions, an HD video camera, and our own experiences, we sought to humanize licensure candidates and to demystify the organization that is the gatekeeper of licensure as we know it. As a candidate, I was never very fond of NCARB with its daunting exams, exhaustive paperwork, changing requirements and fees; but under Michael Armstrong's new leadership, it seems as though the path to licensure may be getting back on track once again. He, and his "lieutenants," realize that they have a less-than-stellar reputation and that not all of their policies are worth preserving on principle alone. Outdated policies like the goofy drawing software for the graphic vignettes of the Architectural Registration Exam, excessive waiting time for exam results, and the fact that testing may be more clearly aligned with education than work experience are currently being reconsidered. All the while remembering that their primary mission is to protect the health, safety, and welfare of the public, which is not achieved by merely making architects' lives difficult.

So there we were, at AIA Grassroots in brisk Washington, DC, trying to make the world, and our profession, a better place; only this time we had the audience of the key decision-makers responsible for the policies that would enable the positive change we seek. It was inspiring and rewarding to feel like we, as architects, could actually be making a difference... It was almost as fun as design! ■

DUAL PERSPECTIVES

2014 EMERGING PROFESSIONALS EXHIBITION

Each year, the American Institute of Architects Center for Emerging Professionals sponsors an exhibition of architectural work, art, and designs of emerging architectural professionals across North America. This annual exhibition celebrates the rising generation of architects and designers.

This year, our Connection Editorial Committee recruited two DC locals, an attorney and an architect, to attend the exhibition and share their impressions and highlights. Despite different backgrounds and viewpoints, both reviewers noted both the diversity of the work as well as the sustainable design thinking and tools currently being employed in our ever-expanding field.

Foreword by **Beth Mosenthal**, Assoc. AIA



Thought Barn. Photo courtesy of the AIA.



Jason Adler is an attorney living in Washington, DC. He practices consumer protection law, with a focus on issues related to mobile payment systems.



Laura Ondrich, RA is an Architect II at Smith Group JJR in Washington, DC.

JASON'S PERSPECTIVE

THE NARRATIVE IS AS IMPORTANT AS THE GRAPHICS

I am not an architect, I have no background in architecture, and I have been to a total of one architectural exhibition, the 2014 Center for Emerging Professionals Annual Exhibition. With that said, here are my to-be-taken-with-a-giant-grain-of-salt comments on this year's exhibition.

The exhibition featured a wide range of work, from practical innovations, like Harvest's *Adaptable Shade Screens* (which features blinds that adjust based on the amount of heat they absorb), to post-apocalyptic solutions like *New Philadelphia* (a subterranean infrastructure to replace an uninhabitable city). **What stood out to me most, however, were the works that straddled the divide between something new and something natural.**

Consider *Escaped Infrastructure*, a mass of transparent PVC tubes designed to draw and regurgitate water from Philadelphia's Manayunk Canal. At night, LED lights illuminated the process, and the canal's inconsistent water quality meant that the phosphorescent braid took on hues of glowing greens, browns, and blacks. Eye-catching, to be sure. But what's intriguing is how well the installation's name captures its essence. "Escape" often connotes fleeing, running away, distancing oneself from something. In a sense, *Escaped Infrastructure* is consistent with that meaning. The placard describing the installation calls it part "alien," and it's easy to imagine a sci-fi movie in which a city's infrastructure has become animate, threatening to separate, to turn on the city and its inhabitants at their weakest—without water, gas, electricity (the Internet!).

In another sense, *Escaped Infrastructure* construes escape as something less menacing: to issue from, in a way that suggests an ageless bond. The project description boasts that the installation conveyed a quality of "something that has always been here."

Similarly, *Snagged Stitch*, the intertwined series of steel arcs proposed for the Socrates Sculpture Park in Queens, New York, suggests that someone has tugged at a tree branch or root like the thread of a sweater. The result, as the author puts it, is to "tie together" the park and walkway over which the arcs reach.

Even *Parklet Cinema*, with its open-air rectangular mini-cinemas, echoes the boxy plaza and parking spots on which it would be built, while redefining the space into a gathering place for people to experience the plaza, albeit in a different way.

From both a narrative and visually-compelling viewpoint, these were the highlights for me. ■

LAURA'S PERSPECTIVE

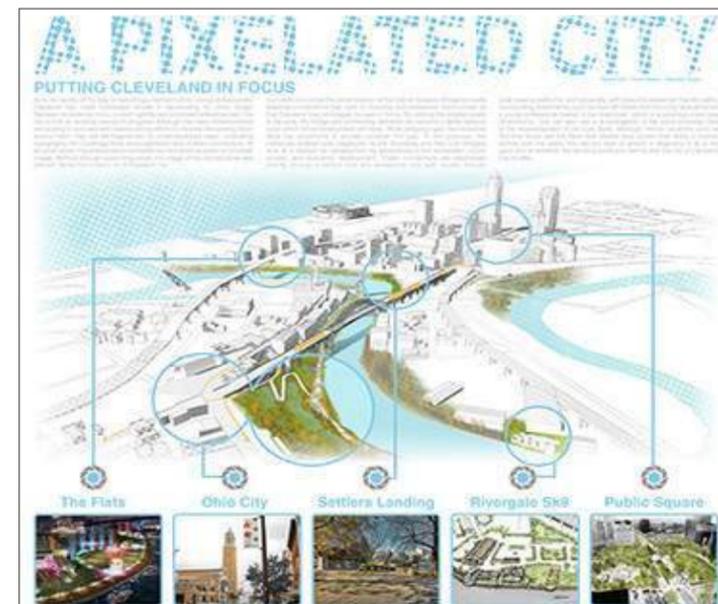
NOSTALGIA, TECHNOLOGY, AND ENVIRONMENTAL SENSITIVITY

The 2014 Emerging Professionals Exhibition reflects a critical time in American architecture. After viewing the range of projects featured in the exhibition, it is clear that the jury can still wax sentimental for the simple beauty of an American prairie home while simultaneously acknowledging the importance of computational data analysis and holistic sustainable design.

The projects in this year's exhibition ranged from nostalgic to uber-futuristic. Despite the vastly different subject matter, the common thread that bound the show together was the featured designers' shared sensitivity for the fragile state of our natural environment as well as an overwhelming response for a need to both adapt and repair our built environment.

The most relevant trend of note (and one that the design community should hope to see continuing and developing well into the future) is that of "reuse." Many projects reflected design solutions that connect the user with nature. **This common theme illustrated how our built environment affects the earth and continues to necessitate new standards of sustainability.** In defiance of the modernist agenda of abandoning precedent, it became clear how significant material and vernacular reuse can yield energy and resource savings. **A notable number of projects in the exhibit tackled the challenge of reuse, both material and otherwise, without sacrificing a contemporary aesthetic.**

For example, Horizon House by Matt Fajkus Architecture and the Santa Anna House from Thoughtbarn utilized a local vernacular to create contextually-specific designs while achieving building performance through the use of passive systems. Both projects speak to the environment through strategically-framed views. The Horizon House took the connection to nature very literally by incorporating trees into the living space. By using simple materials related to an agricultural vernacular, the final house design is a low, modest house that does not impose on its natural surroundings.



Pixelated City. Photo courtesy of the AIA.

The Santa Anna House plays on a standard Central Texas vernacular to capitalize on strategies of shading and cooling. For example, the typical "front porch" is extended to shade the largest openings on the house with passive cooling. Additionally, the space made from the typical gable roof is used as a second story rather than an attic, providing the family with more space while respecting the small scale of the neighborhood. A third project in this category, the Meier Road Barn (Mork Ulnes Architects,) employed reuse to the fullest extent possible; the house sits on the footprint of an old barn and is clad with reclaimed barn siding.

At a larger scale, two projects in the exhibit employed sustainable thinking through the lens of urban redevelopment. Pixelated City and Cut Fill City both explored sustainable urban design strategies. Pixelated City aims to redefine Cleveland's car-friendly layout through the use of multi-use bridges that would enable cyclists and pedestrians to gain easy access to significant landmarks.

Even more boldly, Cut Fill City: Miami 2100 project (Ana Cecilia Benatui, Assoc. AIA) proposes a strategy to salvage Miami once the anticipated sea level rise becomes reality. By retrofitting existing buildings to cope with high waters and using ground soil from existing and new canals, Benatui proposes to assist in raising the ground level for public streets and spaces. Although such a proposal would be an enormous undertaking, the concept of rehabilitating an existing city that would otherwise be lost to global warming is a thought-provoking way to frame a vision of our future.

In conclusion, while technology continues to yield changes in the design profession's production and processes, the overwhelming interest in sustainable thinking in this year's Emerging Professional's Exhibition was encouraging regarding the future development of our built environment. ■



Horizon House, Matt Fajkus Architecture. Photo courtesy of the AIA.

PREPARING FOR A PREFERRED FUTURE

THE DESIGN OF CAPITAL ASSETS

The transformation of architectural services into a more collaborative design and construction process seems to be approaching quickly, and leadership in this transformation can be by young architects. Design creativity and instantaneous communication are two characteristics of the architecture profession's youngest generation. Rapid changes in technology provide transformational tools to enhance both.

New technological tools such as building information modeling (BIM) can produce significant benefits for architects and various other project stakeholders. Project teams can better collaborate on the details of designs, explore constructability, and determine the sequences of construction. With better coordination and detection of conflicts in structures and systems, design firms can avoid many of the design deficiencies that occur during construction and with the documents; leading to delays and change orders during construction. The expectations of clients can be shaped digitally before a project is produced physically.

Construction is Evolving as Design Becomes Integrated

Many construction firms, which recognize the gains from the budgeting, scheduling, and means and methods opportunities intrinsic in BIM, are advancing far more rapidly into the integration of design and construction than many design firms. Many traditional construction companies are evolving by adding architects in-house. In other situations, clients perceive the value of selecting contractors early in the creative process and creating contract vehicles to "team" independent design firms and construction entities. This is a reaction to the experience that many clients have had in contractor-led design-build where clients often lose a level of control of the design process because the architect was a subcontractor who answered only to the design-builder.

Architects Are Increasingly Recognizing the Perils of Being Subcontractors

Design firms, especially those that have served as prime design professionals, recognize that their preferred futures are not as subcontracted design participants in a developer or contractor-controlled design-build project delivery method. **Firms lose design control while in a subservient position on a design-build "team" and may increase their contractual liability exposure through "flow-down" and "skip-over" provisions, putting the design firm at risk and having the design exposure concentrated on them through archaic state registration laws.** Many design firms are attempting to preserve their independence and financial viability through participation in a project-specific integrated project delivery process. **While integrated project delivery (IPD) preserves the independence of the architect, it does not preserve the independence of the design; nor does it insulate the architect from professional liability exposures by replacing them with contractual liability exposures.**

Professional Liability Coverage Exists for Professional Services

The coverage provided by professional liability insurance is fairly well-defined through policy language and court decisions. Coverage under the Schinnerer and CNA program is broad and is essentially based on the question: "Was a cost, loss, or damage to another party the proximate result of negligent professional services by the policyholder?" While professional liability coverage is not meant to cover technology-based risks such as lost data, virus corruption, or general software glitches, it does cover broadly defined design services, regardless of the means of communication or the form of the instruments of service.

As collaborative design efforts develop, non-licensed parties will increasingly provide design elements in the real-time database. Tracking responsibility for design input should still, however, be possible.

While harm caused to other project stakeholders might be rectified through contractual remedies, the legal system requires that parties rectify harm caused by their negligence, and any party providing negligent design input should be liable if that negligence causes harm to others. Even now, contractors and others to whom design responsibility is distributed can be insured for their negligence in creating or furnishing design information through specialized project-based policies that can cover any IPD party providing design services. Often, however, integrated project delivery places the coverage burden only on licensed design professionals.

Integration Can Create Confusion in Responsibilities

The movement toward using a collaborative system enabled by BIM presents challenges to traditional legal concepts and might create exposures not clearly covered by present insurance products. **Young professionals need to be aware of how their legal status affects their insurance coverage, of the challenges presented when assuming a role as part of an integrated team, and how their cash flow changes when they have profits – or both assets and profits – at risk in an integrated project delivery system.**

Enhanced Professional Services May Increase Exposure

Architecture firms that have moved toward integrated practice can provide enhanced professional services whether or not projects are delivered through IPD. **As services are expanded, however, exposure to risk increases.** In most cases, services such as visualization studies, cost analysis, energy audits, scheduling, and post-construction advisory and management services fall within the scope of CNA's professional liability insurance coverage. **The "integration consultant" role, focused on managing the BIM model, involves professional services, but also includes exposures for security breaches and other technological risks that may be outside its scope.**

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

Exposures as Integrated Practice Develops Can be Insured

The production of cost-efficient, deadline-specific projects that meet regulatory requirements and expected quality levels has always been an aspiration of the construction industry. Because of technological advances, these goals may be more easily attained through an integrated practice methodology led by design professionals. Integrated practice is facilitated through the use of building information modeling (BIM) technology. Certainly, the use of BIM could mean fundamental changes for how design professionals practice, opening up new opportunities for service and reducing exposure to communication and documentation problems that lead to so many professional liability claims.

As the construction industry consolidates around the use of BIM, design professionals may take the lead as project information integrators. Licensed professionals may be in the best position to control the overall process and create the database of design/procurement/construction information provided to or managed on behalf of the client. If architects assume responsibility as the model manager through BIM protocols, they need to recognize the security and productivity problems that could be created by any failure in the use of collaborative technology.

Young Architects Should Realize the Fluidity of Their Profession

Working with a real-time, centralized project database creates an environment of collaborative design. **The process has the potential to transform design and construction and result in re-fabrication of the project team and a significant change in how architects provide services and how architecture firms are structured. More than ever, architects must analyze their role on each project based on the technology used and the delivery system crafted for that project. To stay in business – and to remain a professional – architects must embrace this instability and learn to adapt to client demands and technological changes. ■**

More than ever, architects must analyze their role on each project based on the technology used and the delivery system crafted for that project.

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



KICKSTART THIS!

CROWD FUNDING ARCHITECTURE

If the term Kickstarter hasn't yet made it into your office culture and studio discussions, it soon will. Not only has the "crowd-funding" platform been in the news recently for some of its higher-profile projects, but it is steadily becoming a bona fide way by which to fund architectural and design projects as well.

In total, Kickstarter has been used to fund over 58,000 creative projects and has raised a total of one-billion dollars from about 5.9-million contributors. Some of the more successful projects are technology focused -- like the *Occulus Rift*, which was recently acquired by Facebook for two-billion dollars. The site even raised two-million dollars to fund a Hollywood movie starring Kristin Bell.

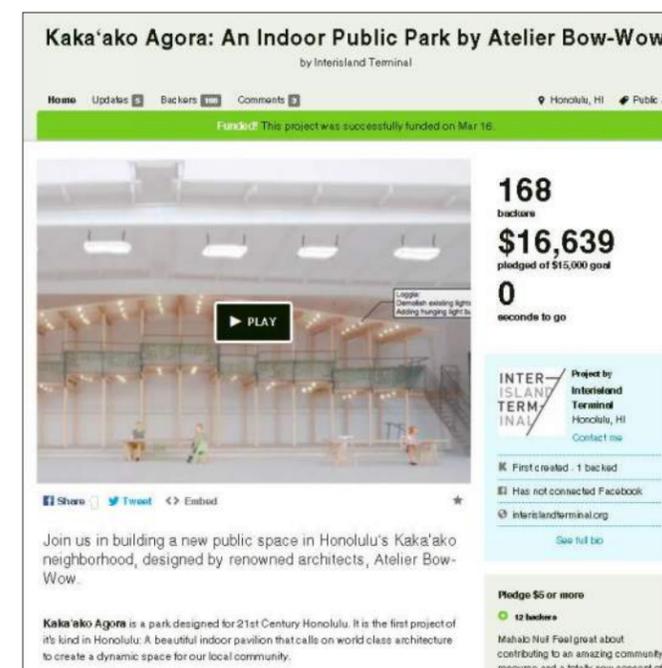
Recognizing this, the architecture and design industry is taking notice. The website Archinect, for instance, has given Kickstarter some industry "street cred" by periodically featuring notable architecture and design projects that are using Kickstarter for funding. Launched by founder Paul Petrunia in 1997, Archinect is a platform for architects and designers from around the world to share their ideas and projects and a framework for job postings, design competitions and news blogs.

The following is a contribution from Archinect highlighting some of the successful architectural and design-related Kickstarter projects that have been funded this year. >>

Community has always been a driving force in the field of architecture and design. With online crowdsourced and social-media interactive campaigns, like Kickstarter, becoming more prevalent, the impact on the global design community is evident -- and, therefore, more marketable than ever. Gone are the days where relying solely on corporate executives and big sponsors was the best way to successfully fund an initiative. Emerging architects, designers, artists and small companies alike are putting their trust in their fellow online users (i.e. "the global general public") to push projects across the finish line.

And with its growing popularity in the architecture and design community, Kickstarter is blurring the division between the project authors and their "backers" -- making it a true collaboration. Kickstarter's informal and incentive-driven appeal is able to instill a communal sense of entrepreneurship in that everyone involved is investing toward the same goal; while recognizing the risk that the goal may not be fully met. As for incentives, although not everyone can easily give \$500, the widely recognized benefit for most of the initiatives' backers, however, is simply in supporting the idea itself.

One such recent community-based Kickstarter initiative is Kaka'ako Agora of Honolulu-based Interisland Terminal. Successfully funded on March 16, Interisland Terminal had set up a Kickstarter campaign to gather building material funds that would complete Honolulu's first "indoor park" pavilion, which renowned Japanese architecture firm Atelier Bow-Wow had helped to design.



Example Kickstarter Page: Kaka'ako Agora project.



Kaka'ako Agora Kickstarter. Courtesy of Archinect.



Kaka'ako Agora Kickstarter. Courtesy of Archinect.



X-SPACE Kickstarter. Courtesy of Archinect.

Considering increasing dependence on digital technology -- especially for the younger generation of architects, designers and artists who already frequently use the Internet and social media sites -- crowdsourced campaigns are a solid platform to encourage young creatives and their peers to share and exchange their ideas and own perspectives with the rest of the design community. As it goes, you never know how much potential a single idea can hold until you put it forth to the world.

In Berkeley, California, 108 eighth-grade students at REALM Charter School's Studio H program had the opportunity to take a school project to the next level and design their school's own study room. They named the room "X Space". Backers of the initiative's Kickstarter, which was funded on March 27, provided money to purchase building materials and make *X Space* a reality for the developing charter school.



X-SPACE Kickstarter. Courtesy of Archinect



Nicholas Banks, Associate AIA is an Architectural Intern at PDR in Houston, Texas and graduated Texas Tech University with a Master of Architecture.



Justine Testado is part of the editorial team at Archinect and Bustler in Los Angeles, California and graduated from the University of California, Irvine with a Bachelors in Art History and English.

Kickstarter has also become a popular and rather effective source for independent filmmakers. Filmmaker and film educator Matthew Silva employed Kickstarter to gain aid in the post-production of his film, *Modern Ruin: A World's Fair Pavilion*. The documentary tells the tale of Philip Johnson's historic New York State Pavilion over the course of its fifty year life -- dating from its debut at the 1964-65 New York World's Fair -- to its gradual demise, and finally the current ongoing efforts to preserve the structure. The Kickstarter initiative surpassed its \$10,000 goal with a total of over \$18,000 on February 24th.

In more recent weeks, TEDTalk filmmaker Jason Wishnow created a not-so-secret-anymore short sci-fi film *The Sand Storm*, which stars artist Ai Wei Wei acting as The Water Smuggler in a world without water and boasts the renowned cinematography of Christopher Doyle. The film was shot fast and funded faster with the film's first goal of \$33,000 being met in a remarkable three days and two hours. Since then, Wishnow's film continues to inch closer to its \$90,000 goal before its May 3rd deadline.

Seeing several architecture and design initiatives successfully funded in just the past few months alone, Kickstarter and similar websites convey to a wider audience that the design community is paying attention to the problems, needs, and concerns of their environment. This movement demonstrates that design doesn't stop at the strictly visual and isn't just the purview of the wealthy elite. Crowdsourced fundraising is reinforcing the valuable role that architects, designers, and creative artists as a whole have in shaping society in the present and for the future — both in reality and online. ■

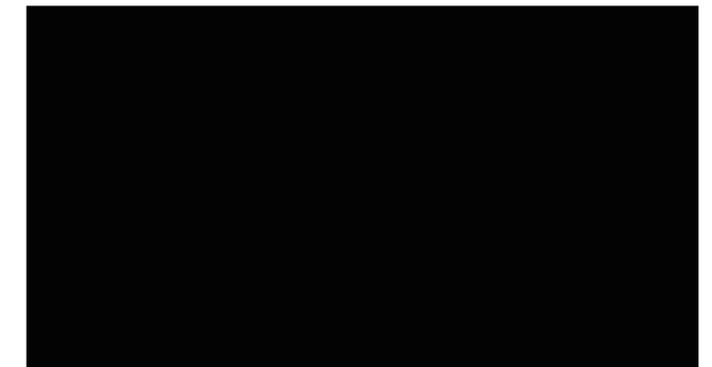


"The Sand Storm" Kickstarter. Courtesy of Archinect



"The Sand Storm" Kickstarter. Courtesy of Archinect

In total, Kickstarter has been used to fund over 58,000 creative projects and has raised a total of one-billion dollars from about 5.9-million contributors.



2014 AIA NATIONAL CONVENTION

A YOUNG ARCHITECTS GUIDE

The past few years have seen an up trend in the desire of Millennials for skills that supplement the traditional architectural education. These abilities range from communication and presentation presence to business acumen and client relations. Always on the hunt to quench Emerging Professionals' thirst for knowledge, YAF has been an integral part of the ad hoc success that begins where education's professional practice courses end. In continuing with the tradition, YAF has set out to provide resources for Emerging Professionals at the National Convention, however this year will prove to be a breakout year for the YAF community because critical mass has been reached. From the Emerging Professional Town Square to key breakout sessions, here is a taste of what's in store in Chicago.

Career Advancement University

The overriding themes of the YAF's initiatives are rooted in connecting the dots of your career. Whether that's filling a skills gap, providing a new connection or giving access to resources, the YAF is here to guide the transition post licensure. The metaphorical University is one of the steps to that path, but it all starts at the Emerging Professionals Town Square. A staple of the convention in the past few years, it has become a hub that many in the Institute are taking very seriously. Once attendees make some important connections at the EP Town Square, there are a number of great sessions presented by or in conjunction with the YAF.

Change: Connect Your Career

The following sessions are all components of *Change: Connect Your Career*, YAF's Career Advancement Track for the 2014 convention featuring six sessions designed to advance the careers of emerging professionals. Participants will be introduced to YAF's Twitter hashtag, #archcareers, to tweet their observations and conversations. During the session and throughout the convention, tweets of participants and speakers will create a career advancement resource that will continue in development after the convention through the YAF Regional Director Network and local component YAF members. ■



Jeff Pastva, AIA
is a project architect at JDavis Architects in Philadelphia, PA. Pastva serves as a Senior Editor to YAF Connection, is the immediate Past Chair of YAF Philadelphia and is the YARD for Pennsylvania.

90 MINUTE MBA FOR EMERGING PROFESSIONALS

The 90 Minute MBA is a joint venture between the AIA Large Firm Roundtable and the Young Architects Forum. The session will cover eleven core competencies of running or managing a large firm, including Developing a Practice, Marketing & Business Development, Social Media & Networking, Proposals, Financial Planning & Reporting, Project Management, Agreements, Developing, Design Fees, Risk Management, Ethics, & Personal Branding.

In addition to these very important subjects, ones not often covered in practice or education, there will be a cast of very knowledgeable speakers, including:

Daniel Avchen, FAIA
Chairman and Chief Executive Officer - Hammel, Green and Abrahamson, Inc.

H. Ralph Hawkins, FAIA
Chairman, HKS, Inc.

Bryce D. Pearsall, FAIA
Chairman, DLR Group

Carole C. Wedge, FAIA
President, Shepley Bulfinch

James R. Kimball, Jr., AIA
Adjunct Faculty, Boston Architectural College

The session will be moderated by **Josh Flowers**, AIA, the Knowledge Director of the AIA National Young Architects Forum.

VOLUNTEERING WITH AIA: Opportunities To Advance Your Career And The Profession

This session will feature two key staff members from the AIA who are engaged in the advancement of Emerging Professionals:

Kevin Fitzgerald, AIA

Erin Murphy, AIA.

EMERGING PROFESSIONALS LEADERSHIP: A Presentation and Discussion with Influential Voices

This session will feature:

Emily Grandstaff Rice, AIA
BSA President (and former YAF AdCom member)

A 2014 Fellow of the AIA

A2014 Young Architect Award winner

A 2014 Associate AIA Award winner

OWNERSHIP TRANSITION AND SUCCESSION PLANNING

As its name suggests, this session will focus on how Emerging Professionals can transition into senior and ownership roles in a firm. It is yet another topic that is rarely discussed and difficult to get on the path without guidance. During the session two overriding questions will be posed to the audience: Why ownership transition and Why become an owner? The pros and cons of each decision will be open for discussion and will be finished off with firsthand experiences by the other panel members. Speakers for this session include:

Michael Strogoff, FAIA – Principal, Strogoff Consulting, Inc.

Raymond Kogan, AIA – President, Kogan & Company

Jeff Yrazabal, AIA, LEED BD+C – Principal, SRG Partnership

Additional Panelist TBD

BUILDING IDENTITY: Utilizing The Web And Social Media To Position Yourself And Your Firm As Thought Leaders

This session will feature:

Evelyn Lee, AIA
YAF Public Relations Director

Amanda Walter
Author of Social Media in Action

2+2 FELLOWS RECOGNIZED FOR DESIGN AND YOUNG ARCHITECTS

This will be a feature that combines the knowledge of two Fellows and two Young Architects who have recently been acknowledged by the Institute with a Young Architect Award. Speakers include:

Julie Snow, FAIA

Helmut Jahn, FAIA

Wyatt Frantom, AIA

Karen Williams, AIA

STARTING YOUR OWN FIRM: The Young Architect Perspective

The Starting Your Own Firm discussion will center around three main goals; Creating a framework and two differing perspectives from personal experience. The framework for starting a firm will start with general interest questions, such as business structure, capital investment, marketing, consulting professionals and business plans, and will form the groundwork for a point/counterpoint panel discussion with actual experienced Young Architect members. Speakers for this session include:

Albert Rubeling, FAIA
President, Rubeling & Associates

Brad Benjamin, AIA
2013 YAF Chair, Founder of Radium Architecture

Katherine Darnstadt, AIA
Architect, Founder of LATENT DESIGN

The session will be moderated by **Josh Flowers**, AIA, the Knowledge Director of the AIA National Young Architects Forum.

#aiachat

 @AIAYAF [Moderator] We'll be focusing on contractor-architect dynamics and hopefully get some good ideas for future chats and programming #clcyaf2014

 @AIAYAF [Moderator] **Q1** - in what ways can our industry better increase efficiency in order to better control project destiny? #clcyaf2014

 @CommodoreBldrs (Commodore Builders) A1 - early conversations with key stakeholders & transparency over the course of the project!

 @Architect1122 (Rob Anderson) A1 - wholesomely embody serving client's needs, first and foremost

 @rsnowryan (Ryan Snow) A1 - clearly communicate expectations

 @wyattfrantom (Wyatt Frantom) A1 - Our industries need to find ways to better partner for the mutual benefit of each other and our client

 @ianmerker (Ian Merker) A1 - I want to choose one software as an office standard that works with whatever software the contractor prefers

 @AIAYAF [Moderator] **Q2** - How can we better deal with a climate of risk-aversion and still improve collaboration? #clcyaf2014

 @studio630 (Kyle Rogler) A2 - it might be fruitful for architects to take back certain aspects of design or be more directly involved with various trades

 @CommodoreBldrs (Commodore Builders) A2 - from a BIM perspective, more conversations should happen between the builder & A/E team early on to set expectations

 @wyattfrantom (Wyatt Frantom) A2 - remove risks by creating less contentious relationship between all stakeholders. Provide incentives for partnership

 @Architect1122 (Rob Anderson) A2 - act with conviction, from the beginning, in areas of the project where you see yourself creating the best impact

 @caseypollard19 (Casey Pollard) A2 - work collaboratively with a "TEAM" mindset from the start

 @douglabeling (Doug Labeling) A2 - to improve collaboration in a risk-averse climate, parties must accept management of risk they can best control

 @AIAYAF [Moderator] - @CommodoreBldrs do you think part of this problem is not getting the building trades involved early enough in project design?

 @CommodoreBldrs (Commodore Builders) - @AIAYAF we feel that getting the trades on board as early as possible yields the best results & enhances the project

 @studio630 (Kyle Rogler) A2 - I first think of Bucky Fuller's quote: "Build a new model that makes the existing model obsolete."

This month, our 60-minute virtual tweet chat was held in partnership with the CLC (Construction Leadership Council) from the AGC (Associated General Contractors of America). Participants explored the ways that our design and construction industry is changing and how we can jointly guide those changes to mutual benefit. Outcomes of this discussion will also be published in an upcoming issue of the CLC Leadership-LINK.

LOOK FOR FUTURE TWITTER CHATS @AIAYAF

1,589 Twitter Followers

AIA YAF Monthly Tweet-up
12 March, 2-3:00pm Eastern Time

Theme: **CHANGE**
Hashtag: #clcyaf2014

 @AIAYAF [Moderator] **Q3** - in what areas would architects/contractors be well served to better understand each others professions?

 @studio630 (Kyle Rogler) A3 - we need massively-collaborative technologies for all professions to work in. we need a World of Warcraft for architects

 @pava1316 (Paul Avazier) A3 - I think the construction process itself would be better if arch & contractors understood each others expectations upfront

 @jeffpastva (Jeff Pastva) A3 - change orders. Arch. must be willing to give (within reason) and builders should help problem solve & not point fingers

 @wyattfrantom (Wyatt Frantom) A3 - in our contracts -- how we respectively make profits, where we're open to risk and reward

 @AIAYAF [Moderator] **Q4** - How do you think contractors and architects should expand cross discipline knowledge sharing? #clcyaf2014

 @CommodoreBldrs (Commodore Builders) A4 - working sessions are great! they allow each discipline to experience how the other works & collaborate accordingly

 @douglabeling (Doug Labeling) A4 - success in negotiation is imperfectly defined by how much risk can be shifted to another rather than properly allocated

 @caseypollard19 (Casey Pollard) A4 - more joint effort events. our business is moving towards early collaborative delivery

 @Architect1122 (Rob Anderson) A4 - collaborative joint session endeavors outside specific projects, something like a tweet-up!

 @pava1316 (Paul Avazier) A4 - discussing what worked and what didn't through a post-construction "pow-wow" would help pass knowledge back and forth

 @AIAYAF [Moderator] @DougLabeling Agreed. We need to figure out how to share risks, rewards and accolades better...should produce better products

 @aiacenterforeps (Ashley Respecki) A4 - Somewhat applicable to entire chat: Google architect John Boecker's work on integraTIVE (vs integrated) project delivery

 @wyattfrantom (Wyatt Frantom) A4 - conversations like this are a perfect example. Plug for @AIAYAF and CLC @AGCofA

 @AIAYAF [Moderator] **Q5** - in what essential areas should architect/contractor collaborations promote more rigorous research?

 @evelynmlee (Evelyn Lee) A5 - the value/business case of collaboration models as a method for project delivery

 @studio630 (Kyle Rogler) A5 - robotic processes in construction is the future: <http://bit.ly/1fU5CG7>

 @caseypollard19 (Casey Pollard) A4 - provide results of projects to owners where they search for costs, owner evaluations of project, quality

#aiachat

 **@AIAYAF** [Moderator] **Q6** - what areas do you see as major strengths/weaknesses of the millennial generation entering our industry? #clcyaf2014

-  **@CommodoreBldrs** (Commodore Builders) A6 - great opp to integrate innovative methods w/ tried & true effective construction practices from other gens
-  **@AGCBuildingDiv** (AGC Bldg Division) A6 - using social media and tearing down the fourth wall
-  **@ianmerker** (Ian Merker) A6 - the opportunity to don a hard hat is still a challenge for emerging professionals
-  **@DCArchiCHIC** (EB) A6 - would be great if the practice of Architecture req'd hands on construction experience. you learn best by doing
-  **@CommodoreBldrs** (Commodore Builders) A6 - strength = willing & eager to learn
-  **@DCArchiCHIC** (EB) A6 - weaknesses = how to build a building. we know it in theory but not in practice

@AIAYAF [Moderator] **Q7** - has the trend toward subcontracting the majority of work impacted the quality of GC performance? #clcyaf2014

 **@AIAYAF** [Moderator] **Q8** - how has specialization in architecture firms impacted quality of services and creative problem-solving? #clcyaf2014

-  **@AIAYAF** [Moderator] thought we'd put Q's 7&8 out together so we can get answers from both sides ...
-  **@douglabeling** (Doug Labeling) A7 - GC and Subs collaborate on VE; experts in trades can produce expert work
-  **@Architect1122** (Rob Anderson) A7 - each individual controls their own performance, no need for hands free approach to responsibility or success
-  **@pava1316** (Paul Avazier) A7 - I think that the heavy use of sub-contractors has limited the ability of the GC to control quality and schedule
-  **@pava1316** (Paul Avazier) A7 - alternately a better product may be completed by subcontracting to specialized trades rather than a GC doing it themselves
-  **@ianmerker** (Ian Merker) A7 - no. subcontractors carry the expertise of their trade and are the last craftsmen in the world. many are small businesses
-  **@rick_andritsch** (Rick Andritsch) A7 - true builders are few and far between today. detailed building knowledge is subcontracted out and now managed! yes and no
-  **@evelynmlee** (Evelyn Lee) A8 - greater limitation to overall range of services, but increased creativity in services provided
-  **@Architect1122** (Rob Anderson) A8 - I guess specialized firms are selected for a specific group of purposes just as non-specialized, hope selection goes beyond a "tag"
-  **@rick_andritsch** (Rick Andritsch) A8 - every architect should experience their design being build in the field. Not once a week but all day everyday of that job



About the Moderator
Lawrence Fabbroni, AIA

Larry is an Ithaca-based architect with Fabbroni Associates, as well as the AIA YAF's Advocacy Director; a new role for the AIA that he is helping to shape.

 **@AIAYAF** [Moderator] **Q9** - How can we promote competition-driven searches not just for lowest costs, but also for highest value? #clcyaf2014

-  **@anotherburrito** (Kyle Pennington) A9 - it takes educating owners from both Arch and Builder side. most savvy owners already know this
-  **@caseypollard19** (Casey Pollard) A9 - the difference between cost and value has to be clearly distinguished by AEC Industry
-  **@anotherburrito** (Kyle Pennington) A9 - answer has to come from past experiences. what happens to future value of building when price is the only factor
-  **@wyattfrantom** (Wyatt Frantom) A9 - owner-provided close-out incentives for team. owners will retain team with record of success on value/design
-  **@studio630** (Kyle Rogler) A9 - you also need to address how contracts are created. Most gov't contracts go after the lowest bid, not the best job
-  **@Architect1122** (Rob Anderson) A9 - clients are as diverse as the industry&select how seen fit their interests,honest foot forward of your own abilities is best
-  **@DCArchiCHIC** (EB) A9 - we need to educated the public, our clients, our friends ...

 **@AIAYAF** [Moderator] **Q10** - In what areas does the lack of timely collaborative decision-making cost projects the most? #clcyaf2014

-  **@studio630** (Kyle Rogler) A10 - the beginning is where the lack of collaboration can hurt the most as those decisions are carried on throughout the project
-  **@Architect1122** (Rob Anderson) A10 - "collaborative decision-making" is many times a fake concept. each makes their own decisions based on conditions at the time
-  **@caseypollard19** (Casey Pollard) A10 - money. costs a lot more to coordinate during construction than before. ounce of prevention is worth pound of cure
-  **@jschneider63** (Jason Schneider) A10 - preconstruction ... "failure to plan is planning to fail" B.F.

ALTERNATIVE DESIGN CAREERS

PATHS TO POSSIBILITY

Architecture, on the most basic of levels, is about form and function. Achieving a balance between these elemental aspects, however, requires a multitude of skills; **creativity and vision, an ability to coordinate and manage complex factors, communication and problem-solving, technical knowledge and a constantly evolving set of computer skills -- all contribute to the architectural design process.**

Through our university education, we architecture students develop a diverse range of skills that not only allows success as architects, but more and more, skills that offer value in alternative careers.

For those individuals featured in the following article -- Joe Nocella, Doug Johnston and Gustavo Almeida-Santos -- a departure from architecture is allowing them to work in a manner that may not have otherwise been possible within our profession.

A focus on the creative process, shorter project duration, autonomy and a desire to engage in manual craft are just some of the driving factors that led these former students of architecture to these alternate paths that represent the possibilities for success and creative expression outside of a traditional career trajectory in architecture.



A.J. Sustaita, AIA
is a Project Architect and LEED AP at Sustaita Architects in Houston, Texas.

Sustaita is also co-chair of the Intern/Associate Network for AIA Houston.

A SIDEBAR ON THE PATH LESS TAKEN?

by Robert G. Barfield, AIA

Over the past several years, a large number of architects, many of whom are emerging professionals, have either chosen or been forced to reshape their careers and reevaluate the type of opportunities their education affords them. Like so many others, my career has taken me on paths that I could have never imagined a decade ago. Around the time that I acquired my license in 2008, the firm for which I was employed allowed me to lead the construction administration of a project on which I had recently completed the design phase.

My immediate discovery, or perhaps rediscovery, in that role was the passion for construction that initially drew me to the profession over a decade ago. What I found is that I truly enjoyed being at the construction site, and that collaborating and building a consensus with contractors, engineers, and owners is something that comes naturally to me; being able to lead throughout the entire project process. Since that time, my career has been focused in that direction and has ultimately led to my own alternative practice in the fields of forensic architecture and building diagnostics.

While I continue to work for an architecture and engineering firm, there are many others that are forging careers entirely outside of our profession. To be clear, architecture students and young professionals pursuing alternative careers outside the bounds of traditional architectural practice is nothing new. However, what seems to be fundamentally different during this latest cycle of alternative career pursuits is the profession as a whole seems determined to retain and even celebrate these individuals as members of the larger design community. Even cornerstones of the profession such as the AIA and NCARB have repositioned their organizations to embrace these individuals and the value that their experiences bring to an increasingly diverse and ever changing profession.

Although the recent economic downturn had forced many architects and design professionals to seek out alternative careers, an unforeseen and yet-to-be fully realized benefit may be a much more diverse profession with a broader community that truly understands the benefits that an architect brings to an organization. These alternative paths may be finally starting to break down the silos in which we have operated for far too long. We must continue to embrace these individuals who have chosen alternative careers for not only the diversity that it brings to the profession but also for their incredible potential to educate the public on the value of good design. ■



Robert G. Barfield, AIA
is an architect and project consultant with Berman and Wright Architecture and Engineering in Charlotte, NC. Barfield is a former Young Architects Regional Director for the South Atlantic and currently serves as the Community Director on the National Young Architects Forum Advisory Council as well as the state IDP Coordinator for North Carolina.

Joe Nocella

After 20 years as an architect in NYC, working for firms such as SOM, HOK, NBBJ and FXFowle, Joe decided to take leave from practicing architecture to return to his long held passion for bikes and cycling. Established in his backyard in 2008, 718 Cyclery now resides in a storefront in Brooklyn where they build custom bikes based on a collaborative build process with the customer. Once the user's needs are determined and the components are selected, the customer makes an appointment with Joe to participate in the construction of their bike. The process resembles the concepts of programming and materials selection found in architecture. What is unique for Joe is the satisfaction of manually building the bike while simultaneously making a direct connection to the client.

Joe has a Master's of Architecture from the University of Kansas and currently teaches architecture at Pratt Institute in the evenings. He is married with two kids, two dogs and a cat, and lives in Brooklyn. Visit 718 Cyclery on the web at 718c.com and be sure to watch their short film on the bike production process. ■



Photos courtesy of Joe Nocella

■ We are practitioners of 100+ year old technology, not the guardians of it.

I hope to work on architectural projects because they are personally significant rather than being needed for income or survival.

Doug Johnston

For Doug, the decision to pursue architecture was driven by his interest in art, composition and building. While earning a Bachelor of Architecture at Drury University, it was these same principles that steered him towards exploring other forms of creative expression. Taking time to study fine arts, it became clear that there was an equal enthusiasm for music, art and design outside of architecture. While spending a summer working in the Netherlands for Atelier Von Leishout (AVL), Doug made a conscious effort to observe both the creative process as well as the business side of the studio. The experience at AVL provided exposure on how to take a large conceptual vision and break it down into smaller parts.

Currently, Doug is channeling his experience and artistic sensibilities using stitched rope as his medium to create baskets, bags, sculptural objects, vessels, furniture, lighting shades and tapestries.

Everything is made in Brooklyn and distributed to more than forty boutiques and galleries across the US and abroad. Architecture still influences and inspires his work. In the future he hopes to use the experience gained in the fine arts to re-engage architecture with a fresh perspective and an open mind. ■



Photo credit: Brook&lyn

Photo credit: Lauren Coleman



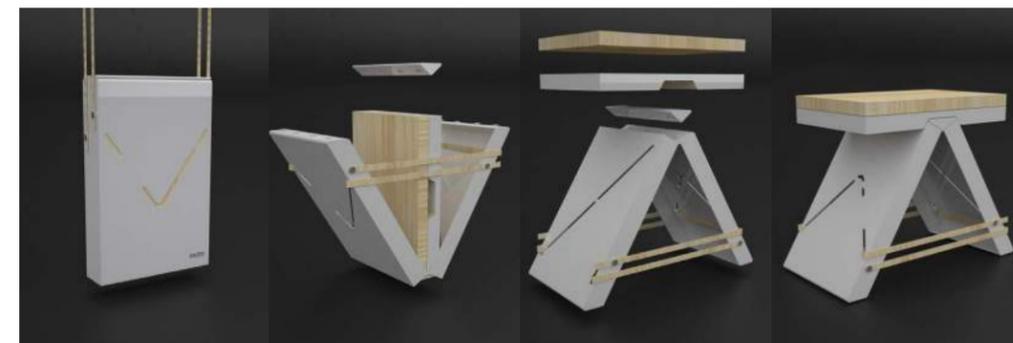
Photos credit: Michael Popp

I believe that a practice in architecture is not complete if you don't put yourself in a foreign environment, an unknown territory.

Gustavo Almeida-Santos

Like many practicing and aspiring architects, Gustavo's initial draw towards the profession was the combination of creative expression and diverse project types. Diversity of experience is also important to Gustavo, as his education in architecture spans three separate continents. Initially receiving a Bachelor of Architecture in Brazil, and working locally, he eventually made a move to Los Angeles to attend the graduate program at the college of Architecture and Urban Design at UCLA. Today, Gustavo is pursuing his Ph.D at ETSAM in Spain. Along the way, a frustration developed in regards to the ratio of time working creatively versus the majority of time spent on technical issues and details required for construction. The desire to become a creative professional working on projects with a shorter production time has resulted in his current role as a creative director/consultant for exhibitions, apps, interior designs and artistic objects.

He also helps to facilitate foreign individuals and businesses in developing creative projects in his home country of Brazil. The affinity for architecture still exists, when asked if he has decided to no longer pursue architecture, his response is "never." ■



Photos courtesy of Gustavo Almeida-Santos

LEADERSHIP PROFILE

JARED DELLA VALLE AIA



Jared Della Valle, AIA

has been a real estate professional and architect for more than 18 years and has managed the acquisition and pre-development of more than 1 million sf in New York City along the Highline, In the Hudson Yards and in DUMBO, Brooklyn.

He holds a B.A. from Lehigh University and Master's degrees in both Architecture and Construction Management from Washington University, St. Louis, MO. Jared is a licensed Architect in New York State and real estate broker. He has previously taught at Columbia University, Syracuse University, Washington University, Parsons School of Constructed Environments and Lehigh University. Jared has widely lectured and his work has been the subject of more than 50 articles and publications including a monograph entitled "Think/Make" by Princeton Architecture Press.

As someone with an architecture and design background, what led you to pursue the development side of building?

JDV It was a very organic transition for me. I always had an entrepreneurial spirit. When I started my own architecture practice, I was always seeking ways to get work and instead of waiting for the phone to ring, I started pursuing real estate development as a way to create my own commissions. This process however took a long time to be successful. Since I had no formal education or training in real estate, I had to teach myself all the back-end skills myself; how to write a pro forma, how to pitch investors, how to write a business plan, etc.

What would you consider your first deal or project to be?

JDV The first deal is tough to call because I had a lot of intermediate steps along the way. One of my first projects was in East NY, where I responded to a city (New York) run RFP for affordable housing (New Foundations Program) with a number of my architecture peers. I proposed the architect-as-developer model. As part of the team, I included more established development partners and learned much of the process simply by being involved. My next milestone was 245 10th Avenue, where I helped acquire the land and invested. Finally, was the design and development of 459 W. 18th Street project along the High Line -- which I credit as the start of Alloy. It took me eight years to get to that point and required a lot of perseverance.

The founding of Alloy coincided with the height of the market. Was that a bad time to start a development company?

JDV Shortly after we established ourselves, the market tanked. We finished up our projects just as the market started to head south. By the time the market started to rebound, people recognized our body of work. Since we survived, it really said something about our capacity as a company.

How would you define the business model you have created? Do you consider yourself a developer?

JDV It took a long time for me to stop saying that I was an architect. I now say "I am a developer," because it is the most accurate and commonly understood. But the way I look at it, I make buildings. Our firm is set up to be multi-disciplinary and design focused with four arms: design, development, construction and brokerage. We built a business where everyone has the capacity to jump into the other disciplines and contribute. Every member of the firm has an architectural background. A lot of that has to do with the fact that architecture is really about solving problems. It just so happens that we make buildings, but really we could make anything. Since we have so much control over the process we can bring our own value set and make buildings that reflect that. Everyone on the team is working together to make great buildings.

I see that you have built at a range of scales. What projects are you most excited about?

JDV We have gotten to a point that projects in the 100,000-200,000 SF range really make sense for us. We take on a lot of risk (both in time and capital), but it is worth it in the end. We prefer to work on one project at a time. To that end, we will only complete 15-20 projects in our life span. We want each project to have an impact on our city. We are striving towards more Public-Private partnerships, like our One John Street Project in Brooklyn Bridge Park. We enjoy the feedback and collaboration with the Park. We believe that the Public Private process has the potential for greater overall impact within our city.

Since everyone in your office has an architectural background, do you see a viable career path that leads incoming students to a hybrid architecture / development track?



1 John Street - View from East River. Image courtesy of Alloy.



1 John Street - Typical Unit Interior. Image courtesy of Alloy.



■ *In Architecture school, we are really taught to solve problems, not actually build. We just choose to make buildings with that knowledge.*

JDV We have found that decision is based primarily on personal instincts and experience. There are many architects who have become disenchanted with the profession, whether that's because they aren't getting to do what they love or aren't getting paid enough for it. I really think it takes some experience in the field to find the path. It doesn't help that the architecture education maintains a distorted view of the profession. There's this fairy tale of becoming the glamorous architect, which isn't exactly true in practice. I believe that schools should embrace the quality of the education and make students aware of alternatives.

[With your experience in a multi-disciplinary setting, what skills do you feel Emerging Professionals \(architects\) should focus on to increase their value? For example, construction, fabrication, finance, public policy, other?](#)

JDV The profession is changing rapidly. The definition and role of the architect is increasing. In general, architects can increase their value within the profession by having faith in their instincts, by pursuing their personal interests and by taking risk. There is an immense amount of opportunity in highly specialized areas of practice/expertise and a growing demand from both clients and peers seeking support. If architects can abandon the nostalgic fantasy of what it meant to be an architect in the past then hopefully they can create a new self-perpetuating reality of what it may mean to be an architect in the future. I don't think it's necessary or helpful for me to be prescriptive about any and all necessary skills to be successful within our profession other than resourcefulness. Our company does whatever it takes to achieve the best possible outcome.

[Do you feel that the Architect-as-Developer model delivers a better final product than conventional contractual structures? And if so, do you see this as a disruptive innovation in real estate development?](#)

JDV For our company and certainly for me personally, I believe in our business model and the quality of our work. Our entire team has been trained with an architectural education and we share a value set as it relates to the quality of our work and its impact on the built environment. I can only speak from my own experience and believe that our model allows us to prioritize experience and quality in a way that I had not been able to achieve in private practice. I like to think of what we do as development with a conscious rather than Architect-as-Developer. I think our integrated and vertically-oriented approach produces better development and ultimately better architecture. I wouldn't think that our model is disruptive to the profession of either real estate or architecture but I do hope that what our company does is recognizable and memorable.

1 John Street - View Towards Manhattan Bridge. Image courtesy of Alloy.



COFFEE WITH AN ARCHITECT

As written by **Jody Brown** and first published online at www.coffeewithanarchitect.com

If you follow me on Twitter, then you should completely ignore this. Because you've probably read this before. Because, I assume that everyone who follows me on Twitter voraciously hangs on my every tweet. I also imagine myself as being taller on Twitter. Furthermore, I like to imagine myself as a Nordic god, standing on the edge of a craggy outcropping next to a frozen fjord while I tweet, majestically, spouting 140 characters of angst-laced wisdom into the icy wind. This is also how I do the architecture.

Anyway. Today, I spent a few minutes reading through my recent tweets, and I'm sensing a theme. I can only assume that Twitter has become some form of therapy for me. Which is the way the Nordic Gods intended.

So, here's a few of my latest snippets from the Twitterverse.
Feel free to follow me, or unfollow me as required.

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

FOLLOW ME, (OR UNFOLLOW ME AS REQUIRED)

You know that old Hollywood saying that you should never work with children or animals? Also true of Architects.

Why is tempered glass so angry?

All Friday deadlines are actually due Monday morning, because your client probably wasn't going to work this weekend anyway. #protip

I'm pretty sure Philip Johnson was a "never-nude"

Of course you can use different materials.

Corbu was the honey badger of architecture.

We just need you to slap some design on it.

Dude. We should totally use more cork.

Option B was meant to be ironic.

Does anyone know the spec section for caffeine?

That 50 page construction document set is really just a "suggestion" of what you could "build".

Remember, every time you specify polished brass, a puppy dies.

I need to start wearing an athletic cup to these design review meetings.

I designed a house addition in 8 hours. It only took me 25 years to be able to do that.

Hey remember when we got really drunk and started reproducing all those historical details out of styrofoam? I know right? We were so wasted.

No, I am not esoteric. On a completely unrelated topic: I once named a cat after Claude Ledoux.

I add dimensions to the drawings mainly to see if you're paying attention.

Design options are a sign of weakness. And they waste paper. Which kills trees. Do you hate the environment?

I'm beginning to think Frank Gehry is on to something, or bat-shit crazy. Could be both.

How many LEED APs does it take to unscrew an incandescent lightbulb?

Does this building make me look fat?

I'm going to start a new architecture firm and call it DuWat iSaid Atelier.

"I'm pretty sure that Revit is some kind of punishment for something horrible I did in a former life."

Minimalism is the little black dress of architecture.

2x4's are actually 1 1/2" x 3 1/2" mainly because they were designed by men.

Revit, I'd kick your ass, but I'd have to sync to central first, which takes too long, plus, I'd have to build an ass family first.

Thank god no one is paying attention to these drawings.

Order is over-rated. On a related note, make that sh#t line up or I'll cut you.

Beige is not a color. It's a cry for help.

Wait, Modernism is the little black dress of architecture... Minimalism is the flesh toned unitard of architecture.

There is no problem that architecture can't make more complicated.

Architecture is about making choices. Like "paper or plastic?" But on a larger scale and the bags are mostly empty.

From now on every building I design will include a Dr. Who reference.

Engineers are just like architects. Except that they're wrong, and they get to go home at 5:00.

Design is about limiting choices while giving the impression of freedom.

From now on when someone asks me if they should become an architect. I'm going to say "ah hellz yeah."

You know what? How 'bout I just issue a sheet of paper that says "building as per contractor" and leave you all to sort it out?

They say "those that can't do, teach." But in architecture, I think it's "those that can't meet deadlines and/or budgets, teach."

I am the "Fox News" of architecture. "Fair and balanced."

Off to meet with the building permits department. If I'm not back in 2 hours, someone come and wake me. I'm worried my contractor may take "punch list" literally. again.

Architecture needs more cowbell.

"Just spec the one that costs more" Me, every time I write a specification.

When a client refuses to pay my final invoice, I change all their room signage fonts to Comic Sans.

"Don't spend any time on it, but could you just draw up a few options for us to review?" Sounds familiar doesn't it?

Sees architecture enter the room, spreads arms out and says "come at me bro."

I need to stop doing architecture for a few hours while I have some dental work done. So, no change really.

Behind all great architecture is a great contractor. To blame.

I have a deadline [insert every day always and all the freakin time]

Also, all future over-due invoice notices will be written in tears.



Jody Brown AIA

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

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

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

CLICK HERE for past issues of **CONNECTION**

SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

Text

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

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

Images

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

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

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

Author Bio

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

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

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

Author Photo

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

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

WHAT IS THE YOUNG ARCHITECTS FORUM?

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

GOALS OF THE YOUNG ARCHITECTS FORUM

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

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

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

This month's
Leadership
Profile

Jared Della
Valle, AIA



GET CONNECTED PUT YOURSELF ON THE MAP

THIS ISSUE FEATURES CONTRIBUTING ARTICLES FROM THESE MAPPED LOCATIONS.



Jennifer Rhoades, Assoc. AIA
Member Since 2012

Sam Garcia, AIA
Member Since 2009



Elevate your career path.

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

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www.aia.org/join · www.aia.org/renew

Tamarah Begay, Assoc. AIA
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CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

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

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

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CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

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Visit www.TheAIATrust.com for indispensable risk management assistance and details on all AIA Trust programs.

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#yafchat



architecture + angst

July 2014
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EXHIBITIONISM

CREATING CONFLUENCE

TRAJECTORIES OF INCIDENTAL INFLUENCE AND THE BUSINESS OF COLLABORATION

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

LESSON 1: PERCEPTION IS REALITY

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

LESSON 2: LIFE IS FICTION

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

LESSON 3: ARCHITECTURE IS CONFLUENCE

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

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

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

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

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

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

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

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

ON CONFLUENCE

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

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

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

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

Wyatt Frantom AIA

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



headlined

**SNAPSHOT:
ARE 5.0 TRANSITION PLAN LAUNCHED**

by Beth Mosenthal



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

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

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

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

observed

WHERE ONE ARCHITECT FINDS INSPIRATION ...

by Paul Miller, Architectural Designer, SOM

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



Image by Paul Miller, 2014

reviewed

EVERYTHING LOOSE WILL LAND

by Amelia Tabelaing

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

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



Image from Amelia Tabelaing

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

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

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

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

upcoming

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

Chicago 24th & 25th, 2014 Symposium & Workshops



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

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

Day 1: Symposium

Day 2: Technology and Dialogue Workshops

Registration now open! For more information, [CLICK HERE](#)

**VISION42 DESIGN INTERNATIONAL COMPETITION**

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

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

Digital Registration Deadline:

Sept 8, 2014 (Midnight) EST

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

featured



Image Courtesy of Arbaugh, 2014

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

What organizations are you involved in as an emerging professional?

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

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

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

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

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

alternative practice(s)

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

by Beth Mosenthal



Firat Erdim



Olivia Valentine

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

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

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

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

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

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

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

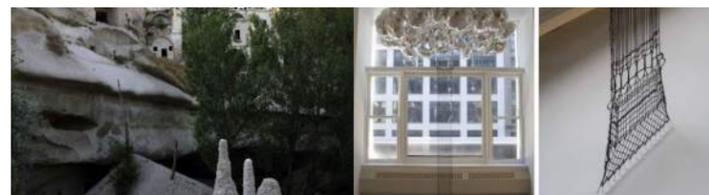


Guest Room 1, Olivia Valentine

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

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

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



Hisar Constructions, Erdim

Punto, Valentine

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

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

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

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

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

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

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

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

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- Go to www.aia.org and sign in
- Click on “For Members” link next to the AIA logo on top
- Click on “Edit your personal information” on the left side under AIA members tab
- Click “Your knowledge communities” under Your Account on the left
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IMAGE OF THE PROFESSION

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

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

MARK PASNIK

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

MATT SLAGLE

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

DANIEL OVERBY

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

WYATT FRANTOM

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

BRIAN VITALE

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

KAREN E. WILLIAMS

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

NATHAN KALAHER

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

JASON DALE PIERCE

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

CHRISTIAN SOTILLE

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

ILLYA AZAROFF

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

MICHAEL PFEFFER

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

LORENA TOFFER

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

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

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

WALK THIS WAY

A CONVENTIONEER'S TOUR OF CHICAGO

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

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



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

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

Tour Route 1 - Chicago's Front Yard
1A: Seventeenth Church of Christ Scientist
1B: Hard Rock Hotel
1C: Illinois Center
1D: Smurfit-Stone Building
1E: Chicago Cultural Center
1F: Pritzker Pavilion
1G: Cloud Gate (The Bean)
1H: Crown Fountain
1I: Chicago School Buildings
1J: Art Institute Modern Wing
1K: Art Institute Sculpture Garden
1L: Monroe Building
1M: Art Institute of Chicago

1N: Art Institute South Garden
1O: Santa Fe Building
1P: Fine Arts Building
1Q: Auditorium Building
1R: Spertus Institute
1S: Blackstone Hotel
1T: State of Illinois Center | Dubuffet Sculpture
1U: State of Illinois Center | Dubuffet Sculpture
1V: State of Illinois Center | Dubuffet Sculpture
1W: State of Illinois Center | Dubuffet Sculpture
1X: State of Illinois Center | Dubuffet Sculpture
1Y: State of Illinois Center | Dubuffet Sculpture
1Z: State of Illinois Center | Dubuffet Sculpture

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

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

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

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

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

Tour Route 3 - River North
3A: Wrigley Building and Tribune Tower
3B: Trump Tower Chicago
3C: AMA Building
3D: Marina City
3E: 515 North State
3F: Bloomingdale's Medinah Temple
3G: Cable House - Driehaus Capital Management
3H: Driehaus Museum
3I: St. James Cathedral
3J: Poetry Foundation
3K: Holy Name Cathedral
3L: Sofitel Hotel
3M: Gratz Center and Fourth Presbyterian Church
3N: Gratz Center and Fourth Presbyterian Church
3O: Gratz Center and Fourth Presbyterian Church
3P: Gratz Center and Fourth Presbyterian Church
3Q: Gratz Center and Fourth Presbyterian Church
3R: Gratz Center and Fourth Presbyterian Church
3S: Gratz Center and Fourth Presbyterian Church
3T: Gratz Center and Fourth Presbyterian Church
3U: Gratz Center and Fourth Presbyterian Church
3V: Gratz Center and Fourth Presbyterian Church
3W: Gratz Center and Fourth Presbyterian Church
3X: Gratz Center and Fourth Presbyterian Church
3Y: Gratz Center and Fourth Presbyterian Church
3Z: Gratz Center and Fourth Presbyterian Church

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

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

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

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



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

ADVERTISING LIABILITY

SELF-LAUDATION, SHOWMANSHIP AND PUFFERY IN PRACTICE

Be Careful when Promoting Your Firm

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

Laws Only Allow So Much Promotional Information

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

Mere Puffery Is Not Legally Actionable

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

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

Puffery Can Lead to Deceptive Practices

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

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

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

State Laws Affect Advertising

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

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

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

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

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

Unrealized Expectations May Be the Outcome of Puffery

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

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

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



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

MATERIALS RESEARCH COLLABORATIVE

AN INTERVIEW WITH DONNA KACMAR, FAIA, UNIVERSITY OF HOUSTON



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

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

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

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



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

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

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



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

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

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

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

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

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



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

IN YOUR FACE BRANDING

DESIGNING AN ALTER EGO

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

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

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



Pursuit

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

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

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

Approach

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

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

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

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





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

Implementation

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

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

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

The Results

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

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

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

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



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

POP-UP CULTURE

A SMALL PROJECT PRACTITIONER DESIGN COMPETITION

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

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

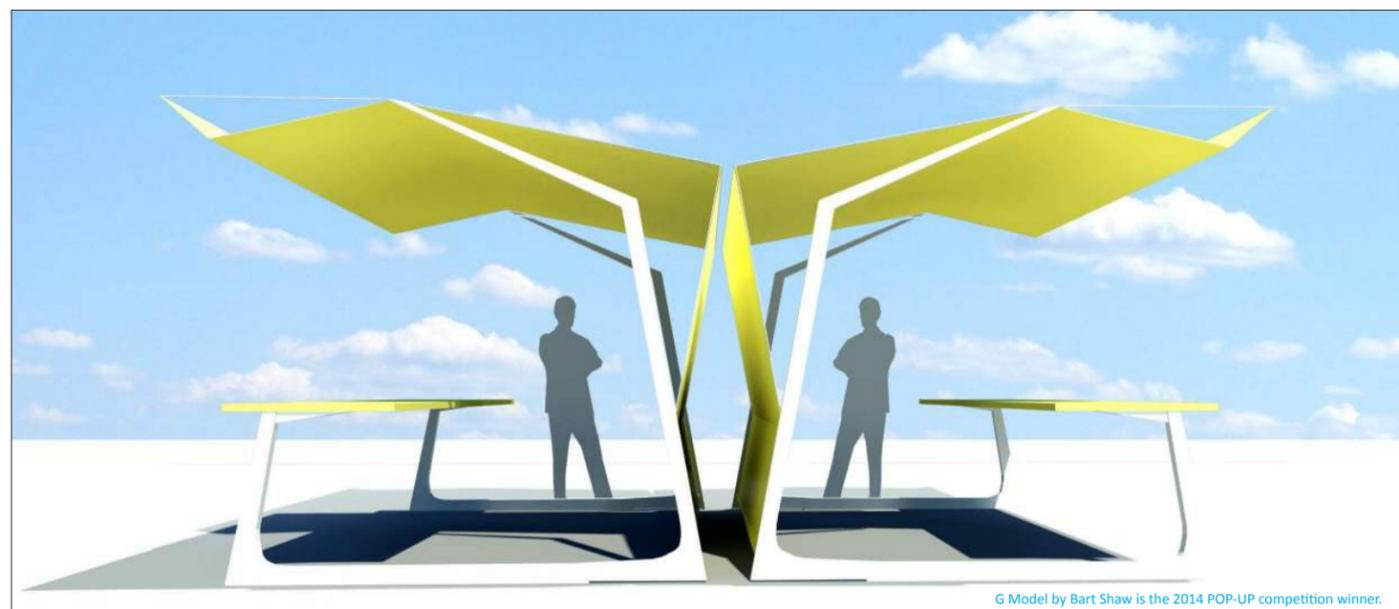
This year, for the host city of Chicago, participants were asked to re-imagine the simple and generic white canvas farmer's market canopy. Chicago is a FOOD city. It has thousands of restaurants and a very active and influential "foodie" community. Mix in the growing "local" food movement and you have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

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

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

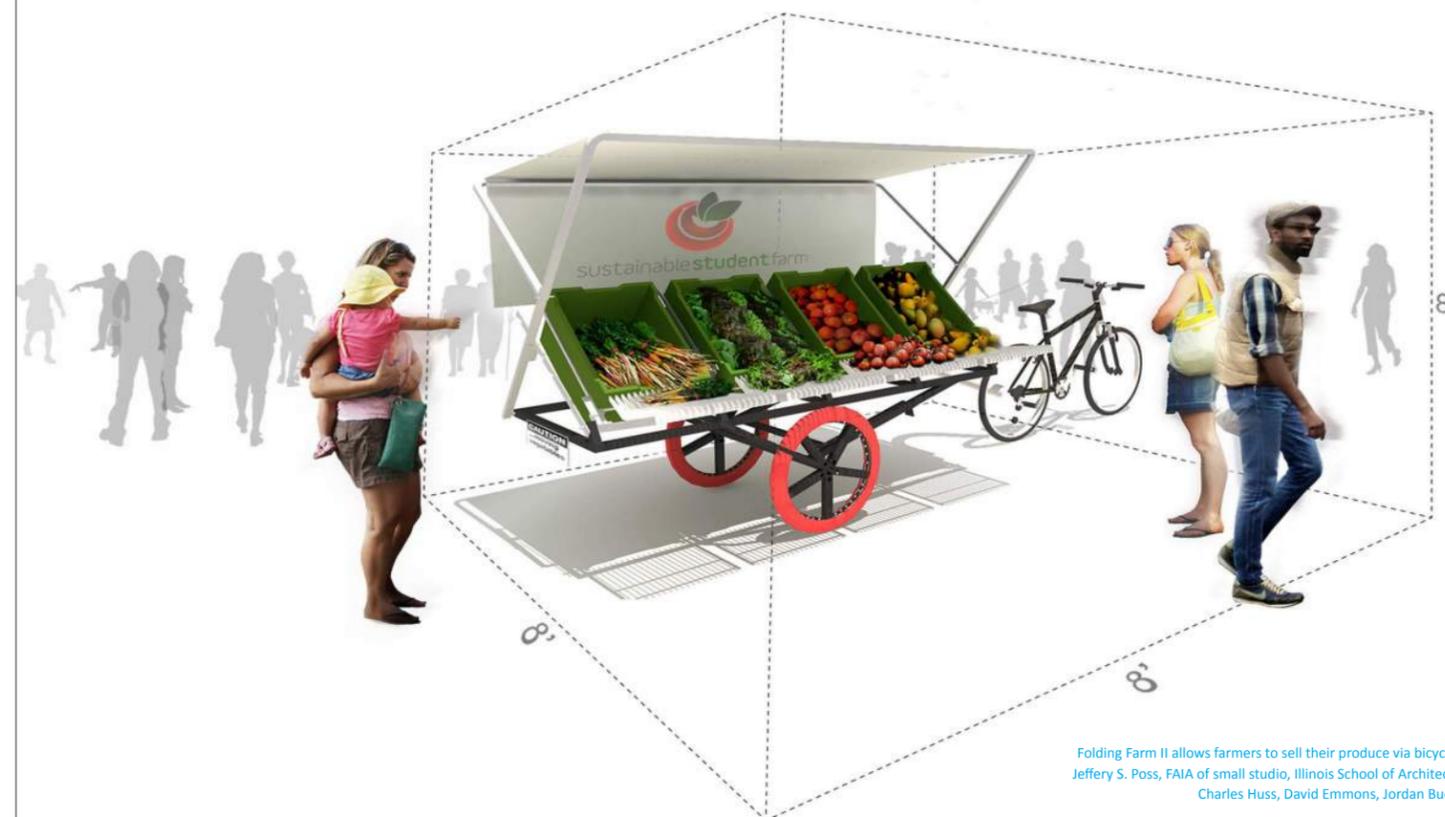
This year's winner, *G* by Bart Shaw, of Fort Worth TX, is an elegant design which provides great branding opportunities for the vendors. And true to the design competition parameters, Mr. Shaw developed a simple and lightweight way by which to transport the system. The jury fell in love with how well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

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



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

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



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

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

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

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

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

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

Jean Dufresne, AIA

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

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

LUCID STEAD

A REFLECTION ON ARCHITECTURAL VERNACULAR



Photo by Steve King

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

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

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

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

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

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



Photo by Steve King



Photo by Lance Gerber

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

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

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

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



Photo by Steve King



Photo by Steve King



Photo by Lou Mora



Photo by Lance Gerber



Photo by Lance Gerber



Photo by Steve King



Photo by Lance Gerber

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

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

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

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

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

PS: For the 400+ people that made the trek to Joshua Tree to see *Lucid Stead*, that visit often included a 1.5-2 hour drive just to get to the turnoff for the 20-minute drive down the dusty, bumpy, slightly anxiety-ridden dirt road. When people arrived, the opening of their car door allowed them to hear the quiet of the desert for the first time. At the same time, there was the realization that this place was highly different than the place they had just come from. From there, a shuttle delivered people to the site about ¼ mile away. When people stepped out of the shuttle, there was a sense that one needed to be quiet ... out of respect for the desert, for the reality of the site. The procession leading to this moment aided in this feeling.

The desert moves at an incredibly slow pace of change. But if you slow down, stay silent, and move sensitively, your eyes and ears can be opened to the subtleties of the desert. At the site, there is solitude. The closest neighbor is ¼ mile away. The views extend for miles to the mountains in the distance. The sky is pure overhead. And the shack, with its mirrored siding, makes you see all of this for the first time. The mountains beyond align with the reflection of mountains behind you. The shadows slowly shift. You can hear a bird or bug fly by.

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

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

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

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

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All images courtesy of Royale Projects : Contemporary Art www.royaleprojects.com



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ADD INC



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

QUAD

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

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

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

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

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



Image courtesy of Sara Kudra

DESIGN EXHIBITIONISM

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

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

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

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

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



DRAW



CUT



IRON



INFLATE



COMPACT

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

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

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



Image courtesy of ADD inc



Image courtesy of Sara Kudra

#yafchat

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LOOK FOR FUTURE TWITTER CHATS @AIAYAF

1,800 Twitter Followers

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#yafchat

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



About the Moderator
Josh Flowers, AIA

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



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



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



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



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



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

#yafchat

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



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



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



@kurtneiswender (Kurt Neiswender) **A1** - Portillos for Chicago style hot dogs! Millennium Park and Navy Pier. Want to try and see some John Ronan work this time around. #yafchat



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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

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

LOOK FOR FUTURE TWITTER CHATS @AIAYAF

1,800 Twitter Followers

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

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



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



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



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



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



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



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



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



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



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



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



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



@kurtneiswender (Kurt Neiswender) **A4** - Be comfortable to let go of tasks cuz you can't do it all and think you'll be successful #yafchat



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



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



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



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



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



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



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



@AIA_NAC (Nat'l Assoc. Comm) **A5** - Early career development. Mentoring is an essential part of an intern's career path #yafchat

#yafchat



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



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



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



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



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

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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



About the Moderator
Ashley Respecki, Assoc. AIA

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



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



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



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



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



@L2DesignLLC (Lora) **A9** - Off top of head: @bobberson, @Jeff_Echols, @EntreArchitect, @casinclair, @studiogang, etc... #yafchat



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



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



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



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



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

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



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

EMERGING FIRM PROFILE EASTON + COMBS



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



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

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

Wave Weave

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

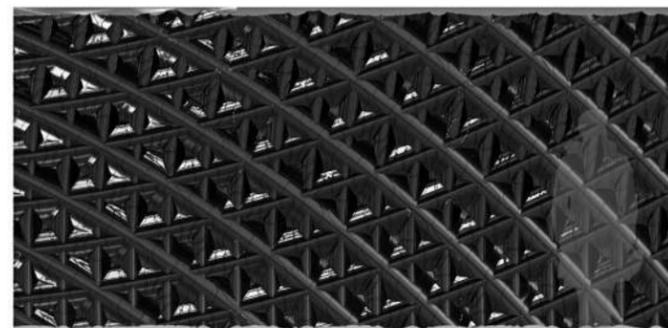
Wave Weave is a wall panel generated from a three-point source interference pattern in which the three waves propagate with equal amplitude and varying wavelengths. WAVE WEAVE uses this waveform as the basis for a geometric grammar of inscription and activation. While any section taken through the point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

DATA: Wall Panel / Installation 6' x 12' x 3" High Density Urethane Foam CNC Milled

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



Images courtesy of EASTON+COMBS



Where Will Love Come From Next?

Times Square

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

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

Where Will Love Come From Next?



Image courtesy of Avoid Obvious

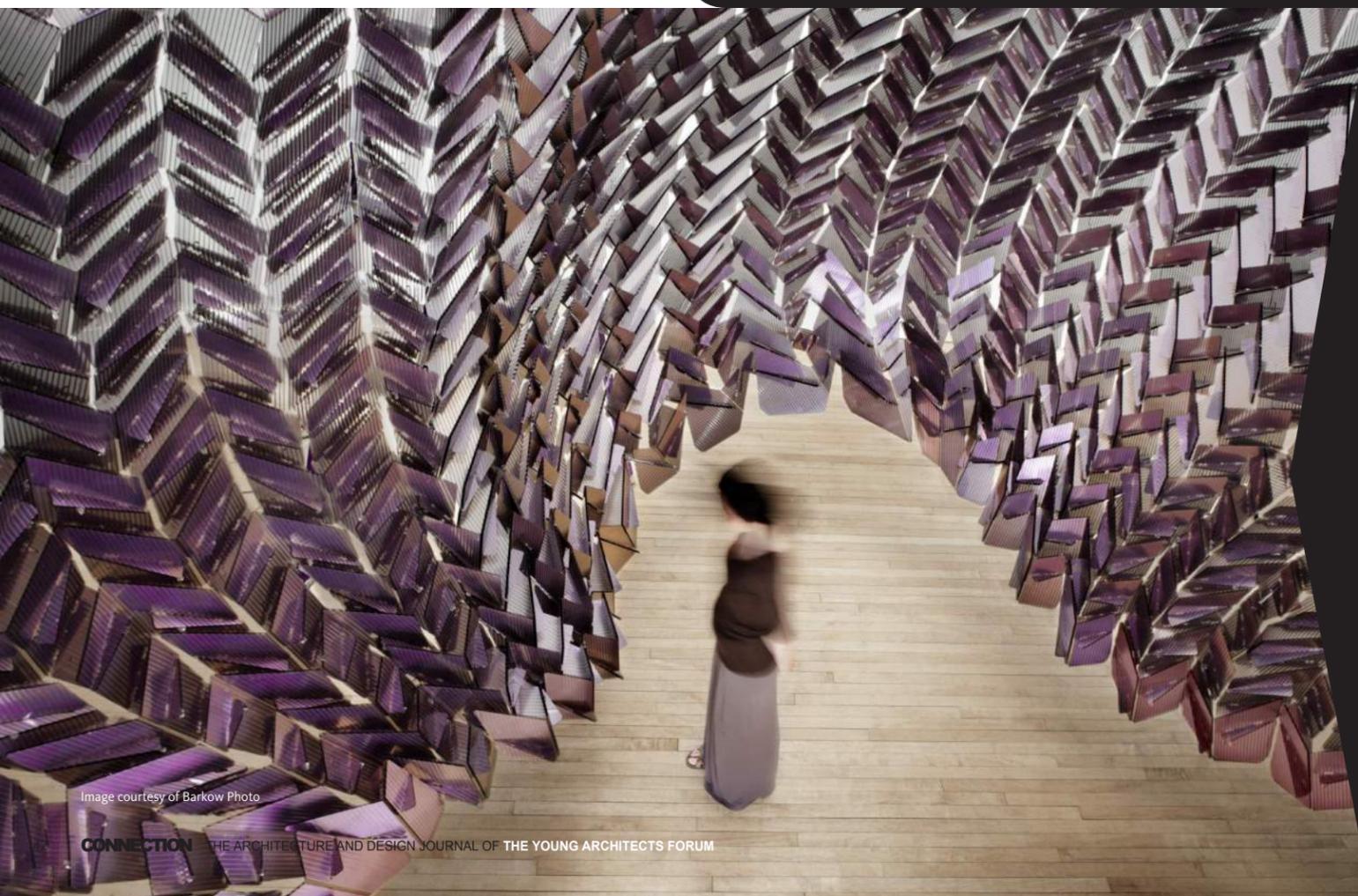


Image courtesy of Barkow Photo

Changing Room

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

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

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

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

Urban [Re]vision-ism

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

DATA: International Architectural Competition Location: Warsaw, Poland

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



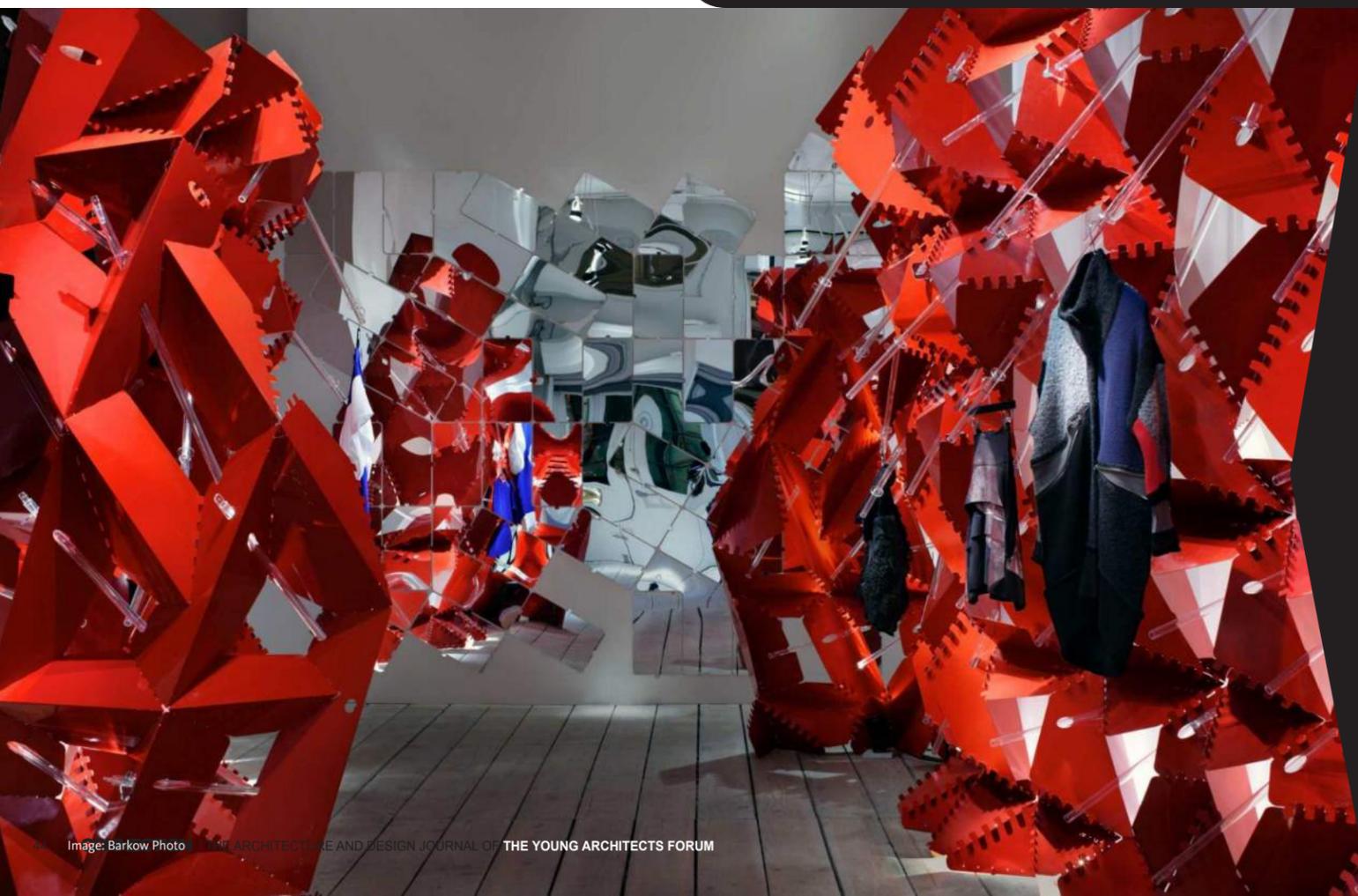
Image: EASTON+COMBS

Ohne Titel Concept Store

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

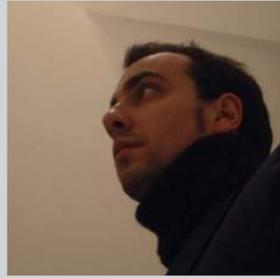
Conceptually and practically, the temporary nature of the architectural environment instigates a research that narrows the divisions between strategies in textile (fashion) design and architectural and fabrication design. The entire installation is achieved on a minimal budget and installed in less than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

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

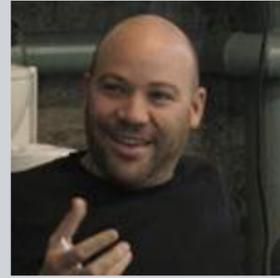


LEADERSHIP PROFILE

PABLO LORENZO-EIROA and AARON SPRECHER



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



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

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

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

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

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

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

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

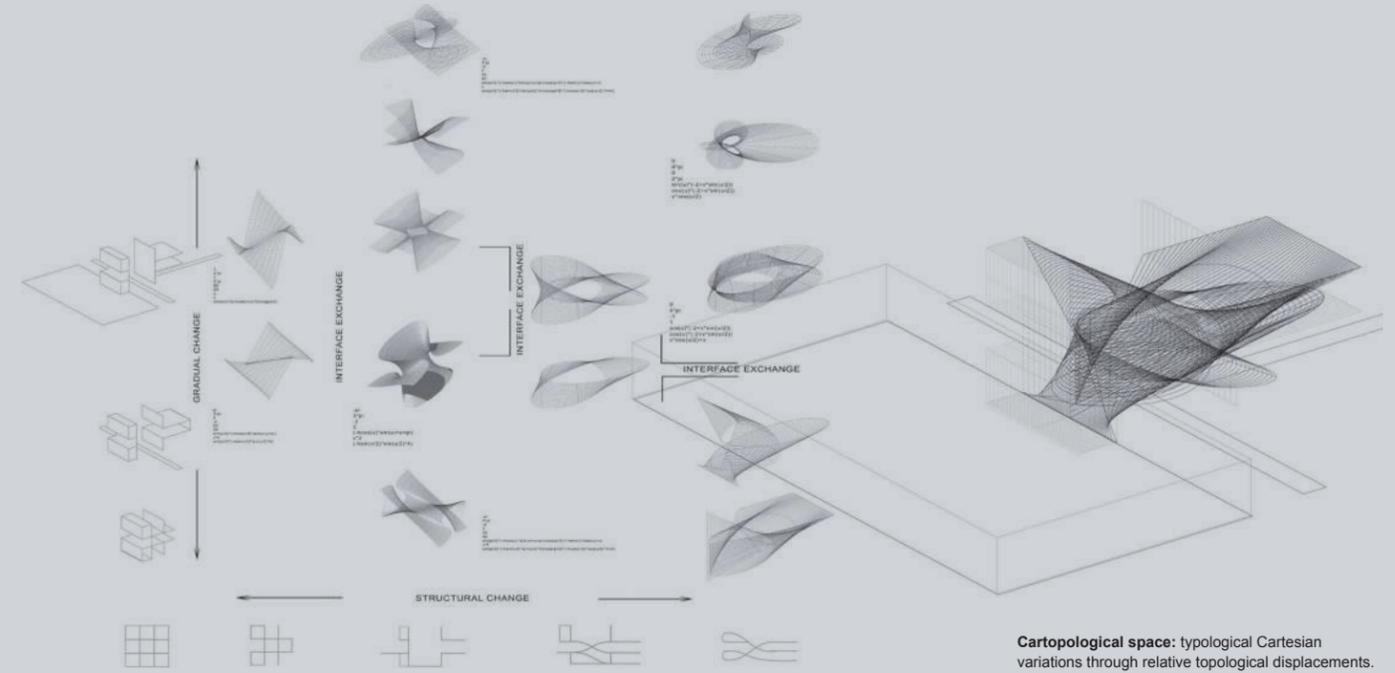
AS: Yes, the objective was to structure the publication – chapters were the traditional method, but the real structure is more about tendencies. Different aspects of digital architecture are porous and looked at as a gradient versus a fixed point. We also produced a visual mapping to help the reader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

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

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

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

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



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



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

i) Reversal of Sequence:

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

ii) Trans-disciplinary condition:

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

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

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

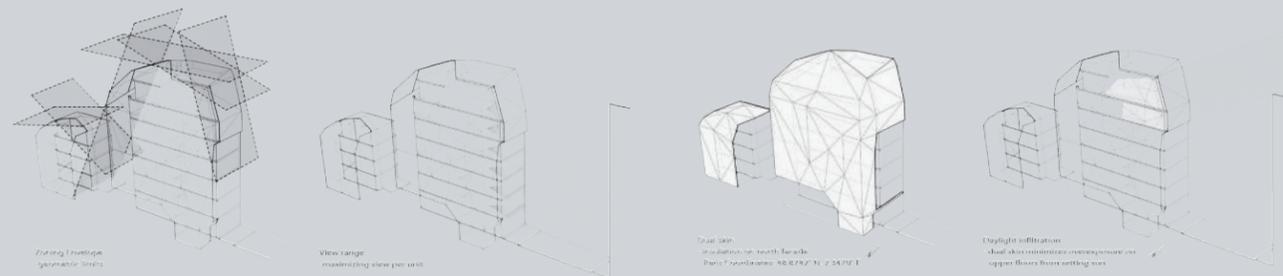
PLE: I would also like to add some notes to those three items. The first item, forces architects to work more relational, resisting the visual by understanding how form is structured by representation. It's not just a reversal of the sequence, but who is the actual author of the work. I believe there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

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

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

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

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



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

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



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



COFFEE WITH AN ARCHITECT

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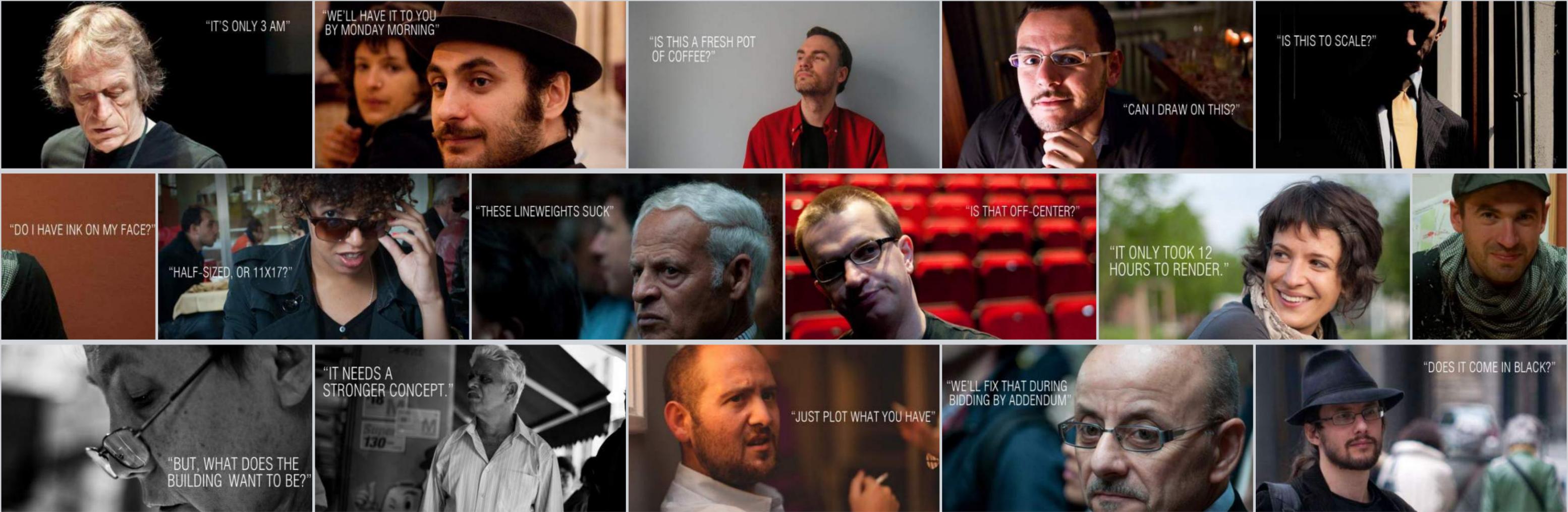


"But, what does the building want to be?"
... \$#! ARCHITECTS SAY

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

\$#! ARCHITECTS SAY

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



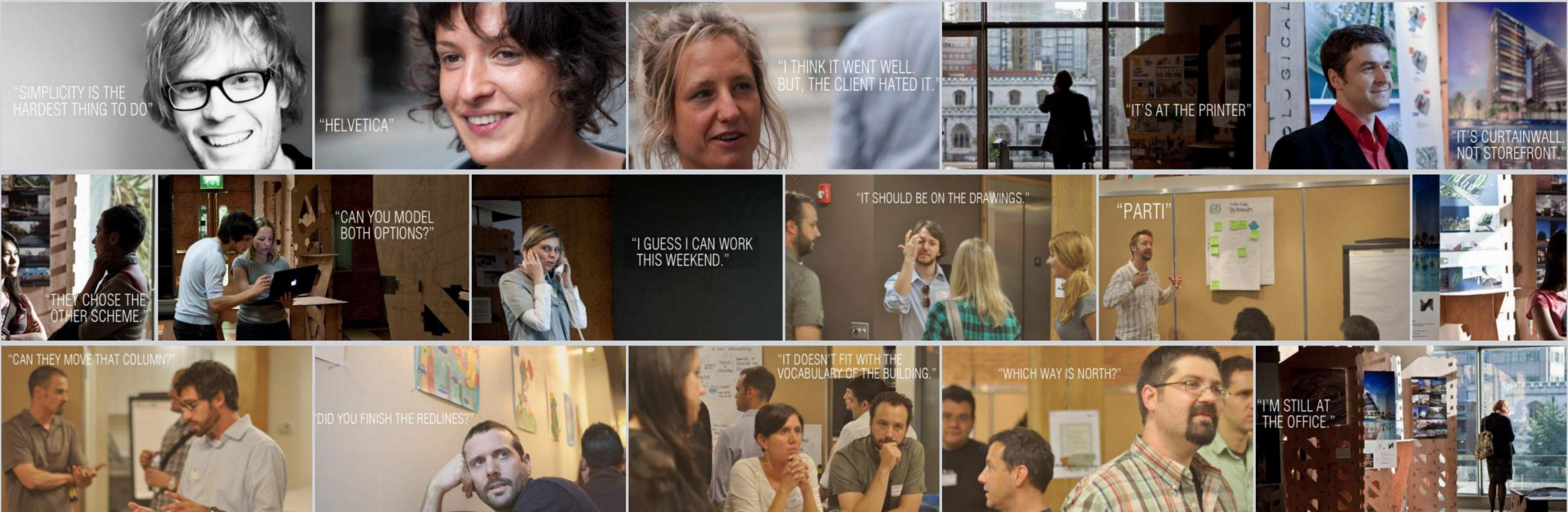
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"It should be on the drawings."
... \$#! ARCHITECTS SAY

\$#! ARCHITECTS SAY

... CONTINUED



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Jody Brown AIA

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

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

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

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.

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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:
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Author Photo

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

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WHAT IS THE YOUNG ARCHITECTS FORUM?

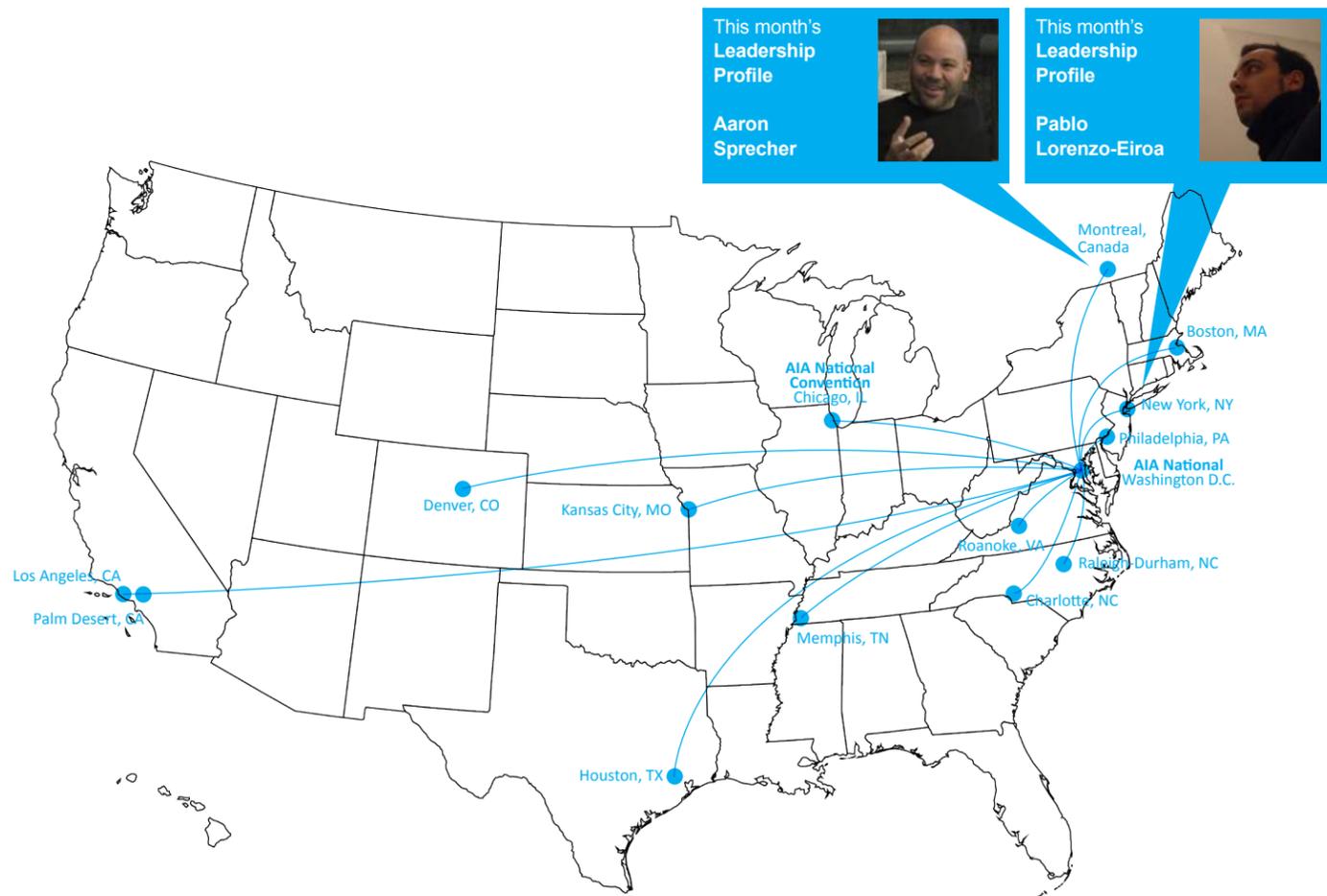
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession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



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Tamarah Begay, Assoc. AIA
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QUICK
CONNECT

#yafchat

architecture + angst

September 2014
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WANDERLUST

PREPARING FOR THE ONE WORLD ECONOMY

The world is a big place.

And man, with a curiosity as deep as the cosmos and each cell chanting conquest, has done his best to make it small; cinching his lasso around the equatorial waist of the world and pulling, hand-over-hand, in hopes that the far ends of the world might one day meet in the eye of his knotted noose.

International Practice

During this year's AIA National Convention in Chicago, in late June, I was interviewed by Stephen Chung, AIA, architect host of PBS's Cool Spaces, as one in a series of such interviews and short-format presentations that collectively comprised the Convention stage-set known as *Architect Live*. Located on the Exposition floor, the topics at Architect Live proved to be as wide-ranging as the vendor products that were being promoted in its midst; topics representing the complexity, depth and diversity of our profession.

The title of my own interview was *'How Can Young Architects Prepare for International Practice?'*

In answering this question, however, it is perhaps more important to first understand *Why Young Architects should prepare for International Practice.*

Form Follows Finance

It goes without saying that practicing internationally is not requisite to operating a successful practice. Every market -- whether local, domestic, or international -- can, of course, be serviced independently, without venturing into the other; and within each, there is a *supply* of architects that is capable of providing the *demand* for their services. The recent recession, however, taught us one primary, if not painful, lesson -- that *every market is integrally entwined with the global economy; that local jobs, prices of goods, and financing for construction are all governed, and at times controlled, by the ebbs and flows of international concerns. So, shouldn't we architects be equally concerned, if not invested, in what is happening on the global stage?*

While the domestic design and construction industry faced a challenging economy for the past five years, international opportunities across the globe have helped some firms weather the storm. In fact, more and more firms are finding it necessary to practice abroad in order to counter against still recovering markets at home, as well as to buffer against the next down-turned cycle. *Expanding into international projects, firms are diversifying their portfolios in the same way that one would their investments; guarding against one failed project by breaking their reliance on a single market or a single discipline.*

This *"catch more fish by casting a wider net"* approach to business development is certainly supported by the fact that a mere 5% of all global development occurs within the borders of the United States; leaving 95% of all global development occurring outside the US. Further, in the fifteen short years between the present and 2030, it is estimated that over 900-billion square feet of new construction will take place globally. 900-billion square feet! -- that's 3.5 times all of the building stock *currently* in the United States ... and makes international projects a pretty enticing piece of the pie.

Location Theory

For those of us who live and work in our major US cities, we experience them as the global entities that they are. *Operating as capitals to the world, their growth is often instigated by global development more so than local market trends.* With continued increase of urbanization in these major urban areas, it is projected that there will soon be 36 global mega-cities (cities of more than 10-million inhabitants). *With that increased urbanization comes a development density and demographic diversity that adds deep layers of complexity to our design problems -- an increase in the number of mixed-use projects and hybrid programs, for instance, and as currently trending. These complexities require firms to have a greater level of sophistication in how they operate and deliver design. They also require design teams to be multi-disciplinary and able to collaborate with stakeholders and policy makers across different fields of knowledge; negotiating diverse and often divergent agendas.* Combined with the aforementioned buffering against volatile markets, these complexities are inspiring a recent movement in mergers, acquisitions and a re-making of the industry into the land of giants.

... to progress towards a deeper knowledge of our fellow man; the significance of which can be felt most profoundly when stepping foot into some strange and unfamiliar land and being comforted in knowing that the common thread of existence is woven into the fabric here too.

Other firms are practicing internationally by chasing the global heat map of development. Over recent years, US architects have ventured from the Middle East to India to China and the Pacific Rim to Brazil and other recent South American markets -- with south African countries and Australia in the sights next. So while we shouldn't compare ourselves as "ambulance chasers", *architects should be concerned with location theory and the geographic locales of economic activity. Addressing the questions of what economic activities are located where and why, location theory can help to position firms where the demand is greatest.* Whether through the building of mega-firms or taking a boutique design brand international, our industry is in a survival of the fittest mode in which *fitness* is equivalent to the steroid injection of a new geographic market ... and its clientele.

Glocalization

Beyond the socioeconomic conditions that draw architects to a particular locale, they must be equally aware of the culture and ethics of the place once practicing there. *In our world of global pop culture, it may be futile to expect that architecture can be an exception to global homogeneity, but if we don't design with local context and culture in mind, then we're not truly designing -- and the end result is merely exported product.*

One of my favorite examples of cultural exportation was captured in the dialogue between John Travolta and Samuel L Jackson in Quentin Tarantino's *Pulp Fiction*.

Vincent: And you know what they call a Quarter Pounder with Cheese in Paris?

Jules: They don't call it a Quarter Pounder with cheese?

Vincent: No man, they got the metric system. They wouldn't know what the F-- a Quarter Pounder is.

Jules: Then what do they call it?

Vincent: They call it a Royale with cheese.

Jules: A Royale with cheese. What do they call a Big Mac?

Vincent: Well, a Big Mac's a Big Mac, but they call it le Big-Mac.

Jules: Le Big-Mac. Ha ha ha ha. What do they call a Whopper?

Vincent: I dunno, I didn't go to Burger King.

This type of adaptation of a product or service to the specific culture of a locality is known as *glocalization* and describes the marriage of global pressures with local conditions; resulting in products or services that follow both universalizing and particularizing tendencies in order to integrate local markets into world capitalism.

Even the lowest common denominator of glocalization requires some form of immersion into that locale and its culture. In our industry, partnering with local architects who have the necessary intimate knowledge of the place is a form of immersion. Through those partnerships or otherwise, architects need to understand the climate and regionally available materials, the patterns of urban planning and the tempo of life, as well as the history and dynamics of its people.

Going Global

With every opportunity in international work, there comes numerous challenges. These challenges may include potential non-payment for fees, lack of copyright protection or lack of legal frameworks to properly adjudicate contracts. When considering the international practice of design, then, architects should proceed with caution; becoming aware of the legalities of practice, regulation and local licensing laws (whether, for instance, you need to partner with a local architect of record), taxation, professional insurance, procurement customs, copyright and payment protection.

We should all recognize that the profession of architecture is, at present, functioning in an altered landscape that is as much an intersection of cultures as it is an intersection of political interests and economic agendas. In marketplaces where speed of delivery is often the primary client concern, *architects must be agile enough to compete within this context; adapting to changing project conditions while remaining open, tolerant and respectful of differences in cultures and perspectives.*

And that, I believe, is the true benefit of working internationally -- to travel and to see and, in so doing, *to progress towards a deeper knowledge of our fellow man; the significance of which can be felt most profoundly when stepping foot into some strange and unfamiliar land and being comforted in knowing that the common thread of existence is woven into the fabric here too.* ■

Wyatt Frantom AIA

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



headlined

FINDING THE SAME PAGE: GREEN BUILDING INDUSTRY LEADERS AGREE TO STREAMLINE TOOLS

by Beth Mosenthal, Assoc. AIA

In today's market, it is difficult to choose which green program to pursue for a building project. Between LEED, Living Building Challenge, DELOS Well Certified buildings, and countless other options, weighing pros and cons of various programs, requirements, and levels of cost and additional work are often equally important considerations as the outcomes of the implementation of environmentally-conscious design and system-related measures.

While these programs will continue to act as independent, voluntary sustainability programs, organizations including ASHRAE, the International Code Council, the American Institute of Architects, the Illuminating Engineering Society of North America, and the U.S. Green Building Council have announced the signing of a memorandum to work together on the development of Standard 189.1, the International Green Construction Code and the LEED green building program.

Unwarranted but highly welcomed, this effort aims to streamline a framework for jurisdictions aiming to utilize green building regulations, codes, and/or provide incentives for voluntary sustainability programs such as LEED. A result of this effort will be the creation and implementation of new versions of the Standard for the Design of High Performance (ANSI/ASHRAE/IES/USGBC Standard 189.1,) illustrating that progress can be made when like-minded groups work together.

For more info, [CLICK HERE!](#)

observed

WHERE ONE LANDSCAPE DESIGNER FINDS INSPIRATION ...

As told by Laura Culver, a Landscape Designer with Wenk Associates, Inc.



Image by Laura Culver, 2014

Though these "Water Towers" (an installation at Longwood Gardens by lighting artist Bruce Munro) were meant to be appreciated in the dark-- when edgy music and bold fiber optic lights would transform the towers into lifelike, alien beings, their daytime effect was quite spectacular.

A number of equally impressive lighting displays were staged across the gardens, allowing couples and families alike to enjoy the grounds after regular hours in a whole new light. Most people, like myself, attended the show to see the installations. And while the lights were phenomenal, the evening I was there, it was the fireflies who stole the show.

reviewed

SUMMER BY DESIGN

Whether you opted for planes, trains, and automobiles or just took a quick trip in your own backyard, here are a few architecture destinations that likely made a handful of YAF's summer vacation lists.

by Beth Mosenthal, Assoc. AIA



www.wikiarquitectura.com

Each summer, the Museum of Modern Art and MOMA PS1 host the Young Architects Program. The program highlights emerging architectural talent by giving a competition winner the opportunity to build a temporary outdoor installation at MOMA PS1. The only requirements are that the structure provide shade, seating, and water. This year the winner is Hy-Fi, by the Living (David Benjamin.) Better yet, the installation becomes the backdrop for MOMA PS1's "Warm Up"-summer Saturdays in which people gather in the courtyard for live music and dancing.

Open from June to October, the Serpentine Pavilion in London's Kensington Gardens always promises fresh insight into the varied definitions of "public space." Designed by a different architect each year, 2014 boasts a design by Chilean architect Smiljan Radic. Radic's design is comprised of a semi-translucent, cylindrical structure that resembles a shell and rests on large quarry stones. This year's Pavilion occupies 350 square meters of the Serpentine's lawn and is home to and inspiration for the Park Nights series of events.



www.serpentinegalleries.org



Beth Mosenthal

Chihuly is a household name; a status few artists achieve in their lifetime, let alone their mid-life. As an architect-turned-artist, glassblower Chihuly's prolific works are currently on display in Denver's Botanic Gardens. From ships filled with glass balls to elegant forms and sticks protruding as thin stalks amongst grassy fields, this exhibition (that transitions from day to night) serves as an elegant reminder of how architecture can be manipulated through form and scale to become site-specific, artistic installation.

It's always summer in Los Angeles and few homes take advantage of the California sunshine quite like the 1922 Rudolph Schindler House and Studio in West Hollywood, equipped with outdoor sleeping baskets and a bamboo garden and courtyard. While the architecture has been preserved, the former residence has been transformed into the "MAK Center," a contemporary, experimental, multi-disciplinary center for art and architecture. Come rain or predictable sunshine, this destination is always worth a trip.



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upcoming

THE ARCHITECT'S NEWSPAPER AND ENCLOS PRESENT FACADES+ IN DALLAS THIS OCTOBER

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VAN ALLEN INSTITUTE'S CALL FOR TEAMS: "FUTURE GROUND" LAND REUSE COMPETITION



Future Ground is a design competition inviting multidisciplinary teams to generate flexible design and policy strategies to reuse vacant land in New Orleans, transforming abandoned landscapes into resources for the current and future city.

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For more info, [CLICK HERE!](#)

featured



Image Courtesy of Sustaita

A.J. Sustaita, AIA is a Project Architect with Sustaita Architects, Inc. based in Houston, Texas. A.J. serves as a Chair of the Intern/Associate Network for AIA Houston and as an Contributing Journalist for YAF Connection.

This issue, A.J. shares his perspective on being an active young architect in today's market.

How are you currently involved in professional organizations?

I'm Co-Chair of the Intern/Associate Network for AIA Houston. The main objective of our committee is to be a resource for facilitating the IDP process and to also serve as mentors for local interns taking their registration exams. On the second Tuesday of every month, we hold a vignette workshop and a general Q&A session for a particular ARE division. I also serve as the social media manager for I/AN by managing our Twitter account (@IAN_ArchHou); tweeting on topics relevant to interns and associates. For example, a lot of interns are unaware that the testing re-take period has just been changed from 6 months to 60 days, effective in October of this year. Also, in January of 2014, I joined the YAF Connection team as a contributing journalist. It's been a lot of fun writing and collaborating with the talented young architects that produce this publication. My latest feature is an interview with Kevin Rice of Diller Scofidio+ Renfro.

What has been one of the most rewarding experiences of your career thus far?

That would have to be the first project on which I served as a LEED-AP. The project was an Elementary School in Houston. From the onset of the project, I was really excited about the challenge of delivering a sustainable, high-performance learning environment for the teachers and students. There was a lot of research and coordination with the entire A/E team and contractor but, in the end, was well worth the effort. Robert Patterson Elementary School was certified Silver with 42 points under the LEED for Schools Rating system. The students and staff were so excited that they presented us with handmade books, drawings and posters from each class in the entire school. If I had to choose a favorite among them, it would have to be a book by one of the second grade classes in which the cover reads "Thank You Mr. Sustaita, Architect Rock Star." I can't help but smile every time I see it.

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

An often overlooked aspect to a Young Architect's career is to establish a personal brand. The proliferation and influence that social media has on our personal lives has now transitioned to how we are seen by employers and colleagues. It's important to take control of your own image to help differentiate yourself while establishing what you stand for. Social media tools like Twitter, Facebook and LinkedIn should be viewed as a platform from which to market yourself on. Given that a majority of architectural firms now employ some form of social media, it's very likely that they will look into your social media profiles during the hiring process. These skills will most certainly be essential for the coming generations of Young Architects looking to start their own firm.

alternative practice(s)



Corey Green went from architecture to analytics, utilizing coding and software to connect buildings with their data. Read more to find out about Corey's new life in the cloud...

by Beth Mosenthal, Assoc. AIA

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

CG: I graduated from Tulane University's five year MArch program in 2010. It was a tough time to find a job so I went to the AA/CCA visiting school *Biodynamic Structures* in San Francisco. The workshop focus was on responsive environments and it was my first trip down the Grasshopper rabbit hole.

I spent the next month driving across the Midwest sleeping on friends' couches. I made a lot of cold calls to different firms and updating my portfolio. Eventually it paid off and I had an impromptu interview on an office tour. I was moved from Omaha to Chicago the following weekend. My very first day at Gensler was 14-hours of doing contract work for interior clients.

BRM: You've recently transitioned from being an Architectural Intern to a "Building Information Specialist". What does this title entail and why did you choose to make the switch?

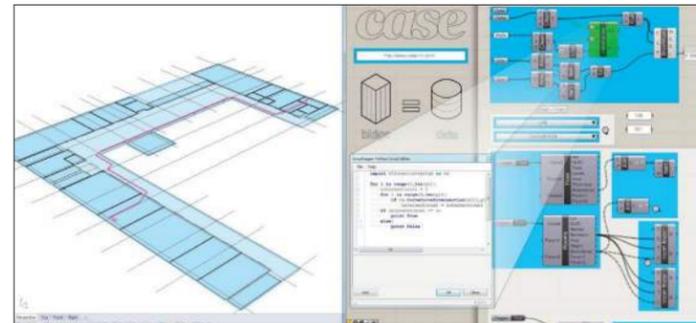
CG: Building information comes from the term BIM, an acronym for Building information modeling. At CASE there is a belief that the model doesn't matter as much as the information that it contains. Hence my specialization in "building information". Day to day I am doing a lot of customized BIM implementations and support, in addition to strategic planning, tool development and prototyping new ways to leverage data.

This is a big departure from being an architectural intern. There is no design work. Which is okay because at some point I realized that I enjoyed collaborating with others in the design of buildings more than the personal act of designing buildings.

BRM: Does your workflow as a Building Information Specialist mirror the traditional design process? How is it similar in its design thinking and tools, and how does it differ?

CG: Our workflows are considerably different than traditional design processes. A lot of the time BIM (and technology in general) is oversold, then underutilized. There is much more potency when technologies are positioned to be disruptive, rather than as tools for production and documentation.

We have taken a lot of cues from the software industry, especially regarding project management. We use JIRA and Agile to manage ourselves and collect data on how long specific tasks take to complete so we can be smarter about that process the next time.



BRM: What relevance does coding have in your day-to-day job? Is this a skill you believe should be taught in architecture schools?

CG: I'm learning to code and I am proficient in visual programming. The underlying big data mentality is the same and helps collaborate effectively, which is valuable in our team structures (thanks David Rutten!). Coding and/or Grasshopper shouldn't be a requirement for graduation but it needs to be offered. Any student that decides not to take it is cheating themselves out of a few nights of early sleep. It's about control over what you're doing in a digital environment, not just form finding. Good data management can make your life a lot happier.

BRM: What do you see as the challenges as well as benefits of moving into this application of design analysis?

CG: Losing the story and emotions behind a building will be something we will all struggle with. Architects need to be careful to maintain authorship over the design. A data driven methodology is about making design decisions for the right reasons. Projects become more flexible to client demands, resources are carefully allocated, and hopefully more projects will make it to the job site. The amount of wasted energy and work in our industry is unnecessary and puts stress on everyone involved.

BRM: Are there new technologies you see becoming critical to architects' toolset that currently aren't being utilized?

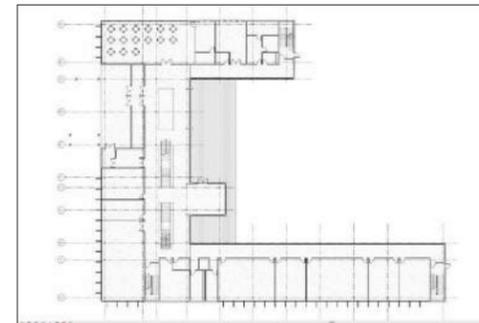
CG: The game changer for me was learning Grasshopper after graduating. Gensler really valued Revit expertise and it was critical to my daily workflow, but it's something you can learn on the job. In the end they are just working platforms.

The most exciting technology developments for me are sensors and 3D scanning.

Collecting truly quantitative metrics on the effectiveness of a design solution is critical to move the industry forward. Currently, subjective feedback lives in your boss' head or a dense client survey. Aggregating sensor data will open up big data analysis and create a more accessible feedback loop between projects.

3D scanning is a no brainer. There is so much existing building stock in urban environments. A 3D scan will become the starting point for every project in the not so distant future.

connected



At left: Example of "developing Python code to evaluate obstacles and find the shortest path between two rooms in an Autodesk Revit example file."

The Rhino/Grasshopper definition creates a live link with Revit using CASE interoperability tools and extends the capability of Giulio Piacentino's Shortest Path add-in."

Courtesy of Corey Green, 2014

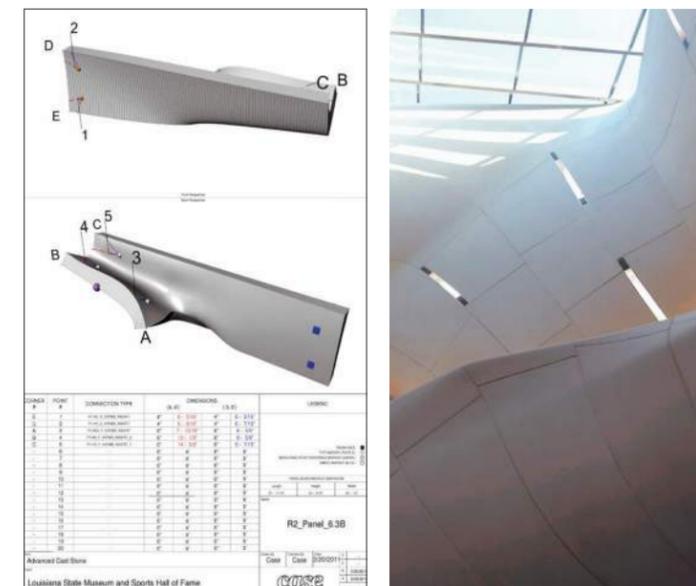
BRM: What advice would you have for young architects that might be interested in a career change to a more metrics and analysis-driven field?

CG: Work your tail off for a few years then think really hard about what makes you happy. Strategize a plan, then go after it with everything you've got. Invest in yourself and go to workshops. You're a professional now, craft your career to be what you want.

3D scanning is a no brainer. There is so much existing building stock in urban environments. A 3D scan will become the starting point for every project in the not so distant future.

Thanks Corey!

Collecting truly quantitative metrics on the effectiveness of a design solution is critical to move the industry forward.



Above: Panel rationalization of complex surfaces and connection documentation for the Louisiana State Museum and Sports Hall of Fame. Courtesy of Corey Green, 2014

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[Know Someone Who's Not Getting The YAF Connection?](#)
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UNIQUE ACCESS TO BIG CITIES AND BIG IDEAS

A CONFERENCE OF THE AIA COMMITTEE ON DESIGN

Imagine the excitement and inspiration of visiting a city for the first time. Now imagine that you've been to this city many times before. Perhaps you live there, and have lost the excitement and inspiration of what brought you to the city. What if you could go back to the beginning of your encounter with that city and take a fresh look?

Every year, the AIA Committee on Design (COD) convenes on architectural design topics in two select cities, in what transpires to be the ultimate field trip, giving a fresh look at the architecture for which you have yet to see, or for which you have long become accustomed. These joint conferences provide an in-depth exploration of current design issues -- relevant to the practice of its attendees and committee members -- and an often times unique access to the architects of those projects toured.

In organizing the annual conference, the COD Chair determines a theme of exploration, choosing two city tours that complement the theme. This year's theme of **Big Cities / Big Ideas** takes participants to New York City and London. Steve Alspaugh, AIA, 2014 COD Chair, describes New York to complement this theme: "The City has explored so many big ideas and what's happening in design. There are a significant number of big new ideas that have been and are being explored there since the COD last visited in 1993."

National Geographic's December 2011 issue ranked New York and London number one and two respectively on their list of "The Most Influential Cities" in the world. Ratings were based on political engagement, information exchange, human capital, cultural experience, and business activity. This influence was fully understood by COD Conference participants during their recent Big Cities / Big Ideas tour of New York City.

Three days of tours commenced with an exclusive visit to World Trade Center sites not yet open to the public and a discussion at 7 WTC with Michael Arad, the designer of the memorial fountains. The group then visited the Meatpacking district for lunch in the Standard Hotel overlooking the High Line, and a walk of the High Line with perspectives on the new Whitney museum and Hudson Yards. The evening featured firm open houses with some of the key players in the projects to be seen on the tours.

Andy King, AIA, the Emerging Professionals Chair for the COD Advisory Committee, noted, "Going to New York year after year, I'm amazed that although every square inch seems to be taken up, the fabric still changes." For King, one of the most impactful stops on the New York tour was the World Trade Center projects. Although tragic circumstances led to the changes in lower Manhattan, the combination of memorial sites, improved infrastructure, and innovative towers were presented to the COD in a surprisingly personal way.

"Other than our group, only survivors, first responders and victims' families were in the museum." President Obama had dedicated the museum the day before, and the museum was not yet open to the public. The COD group was able to see the reactions of those closely impacted by the memorial sites, and in turn had an experience that could never have been duplicated.

The following day of tours focused on upper Manhattan, punctuated with presentations on the rethinking of the midcentury Lincoln Center cultural complex and new facilities at Columbia University. Linda Just, AIA, was particularly impressed with the Barnard College Diana Center: "The Diana is about detail and scale, which is oriented towards and relates well to the individual. There is a remarkable circulation path that affords a single, long sectional view of every major space within the building." The Diana Center is a student center that acts as a unifying structure in its siting and program and stands alone as a luminous glass box in contrast to its more utilitarian neighbors.

There is attention paid to making sure the locations on the tour are fresh because the COD members tend to follow the conferences for many years. Committee on Design conference attendees are also committee members - the terms seem to be used interchangeably. "About half of the attendees have been attending the COD conferences regularly for more than ten years. What keeps them coming back is 'unique access'. Access to the project designers, the projects -- sometimes still under construction, and to the back stories that architects want so much to hear and learn about. Attendees are seeing the latest projects, quality presentations by their architects, and they find an amazing camaraderie formed among the attendees."

Peter Sauceran, AIA, attended the New York Conference. His first COD conference was 1984 in San Diego. "Peter Bohlin was the Chair [at the time] ... and I've been a great fan of his work since. Charles Moore and Rob Quigley were on the train from San Diego to Capistrano. I was a young architect at the time, and here I was on this train, rubbing elbows and having casual conversations with these guys."

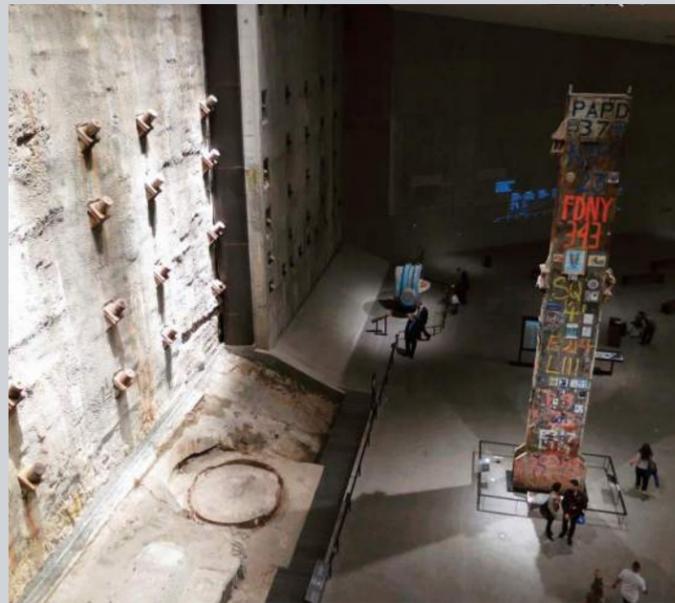
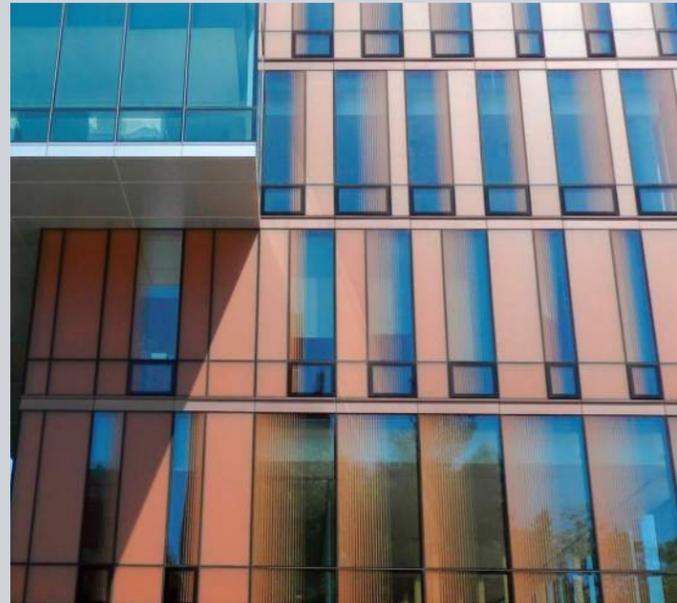
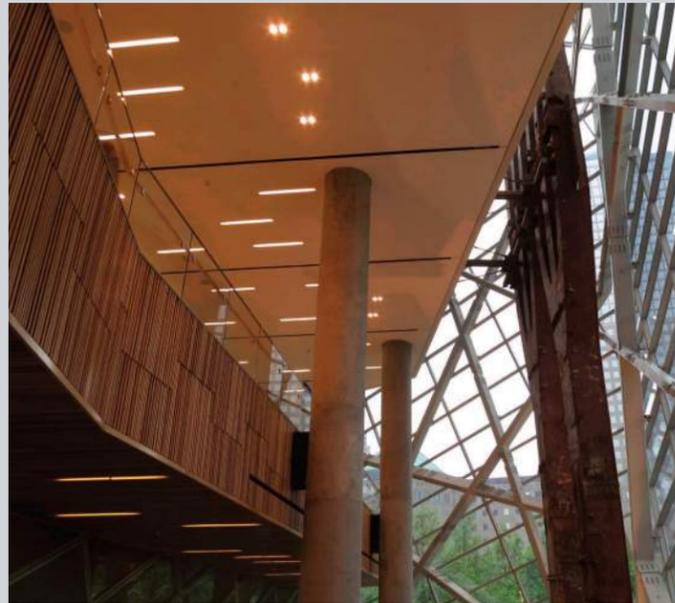


Above
UN Economic and Social Council.
Image courtesy of Jim Childress, FAIA

Opposite
UN Secretariat Tower.
Image courtesy of Steven Alspaugh, AIA

■ *Going to New York year after year, I'm amazed that although every square inch seems to be taken up, the fabric still changes.*





Above
(counter-clockwise from top-right)
Barnard College Diana Center.
Image courtesy of Steven Alspaugh, AIA

National Sept 11 Museum.
Image courtesy of Ann Thompson, AIA

National Sept 11 Museum.
Image courtesy of Ann Thompson, AIA

2014 Committee on Design attendees at Highline.
Image courtesy of Steven Alspaugh, AIA

Visiting cities and talking design with other architects opens you up to different ways of looking at the same problem. The conferences give me a novel and fresh take on design.

The final tour was an optional visit to the United Nations. The UN was constructed in the 1950s and has offered public tours since that time. However, the buildings recently underwent a 5-year, \$2-billion renovation. The Project Manager was on the tour to share what was a secret up to that point. Saucerman said "She [the project manager] was relieved to finally be able to tell us about the project. The public was kept from knowing about the construction as various councils met in a staged area. The backdrop of the stage was modified, depending on the council meeting that day. On television, you couldn't tell the difference." Part of the renovation included a temporary structure for council meetings, as the 39-story secretariat building had its glazing replaced for blast protection and integrated photovoltaic cells. The General Assembly and Security Council chambers retain their original appearance, with many lighting, mechanical and technology upgrades under the surface.

Linda Just described the feeling of being on the COD trip: "You explore on foot, considering and sharing common interests." Linda found learning from other attendees as valuable as the presentations. Alspaugh added "Steve Dumez was part of the group. His firm received this year's AIA Architecture Firm Award."

The award was earned in part by contributions made to improving New Orleans. It's possible that award winning architects as well as those in the early stages of the profession may find value in the COD conference and how its lessons guide exceptional practice.

Andy King noted "My first COD conference was in Houston (2010). I got hooked because I only knew a few museums to visit in Houston, but if the COD was going, there must be more to see. This is my fifth consecutive year." Both Linda and Andy were young architects when they began their involvement in the AIA Committee on Design. Linda understands that visiting cities and talking design with other architects "opens you up to different ways of looking at the same problem. The conferences give me a novel and fresh take on design."

The COD will be in London in September as the second half of the **Big Cities / Big Ideas** conferences, with the following year's conferences in Providence and Oslo. ■



Above
2014 Committee on Design New York City conference attendees at Lincoln Center.
Image courtesy of Jim Lord, AIA

BEYOND ARIZONA

THREE FIRMS' PERSPECTIVES ON PRACTICING ABROAD

AIA10 Phoenix, as part of the monthly *Career Builder* discussion series, recently hosted three widely published, Arizona-based architectural practices to share their perspective and experience in practicing internationally. The presentations encompassed a wide range of work spanning across three continents and 24,000 cumulative miles from their Arizona offices.

Following is an overview of the work that each firm shared in their presentation.



Mike Anglin, AIA
Line and Space, Tucson, Arizona
Tianqin Bay Villas and Masterplan – Shenzhen, China

Line and Space was approached by Chinese housing developers after a Harbin-based publication that featured Campbell Cliffs, a residence that Line and Space had designed and built in the foothills of Tucson. Line and Space engaged the development team in the design of multiple housing unit variations that allowed a better architectural response for each unique site at the Tianqin Bay Villas with each villa embracing the steep topography of the peninsula site, with the residence growing from the site rather than molding the land to conform to a prototypical footprint. After this project having been well received by their client, Line and Space went on to design several other projects in China, including a spa, café, and art gallery for residents of Tianqin Bay as well as community-focused projects in Kunming, Xiamen, and Chongqing.

Ben Nesbeitt and Rob Gaspard, AIA
WORKSBUREAU, Phoenix, Arizona
The Cloud, and *Portal Spas* at the King Abdullah Financial District – Riyadh, Saudi Arabia

Worksbureau began working in Riyadh within the King Abdullah Financial District on a mixed-use building called *the Cloud*—named for its mega-shade canopy at the heart of the block. Building upon the relationships and success of this project, Worksbureau was subsequently commissioned to design the Men's and Women's Portal Spas, that form the gateway to the King Abdullah Financial District. Negotiating the dichotomy of designing highly public buildings programmed for intimate use, the Worksbureau team conceived of the buildings as geologic uplift formations veiled in a perforated metal skin. Conceived as a dynamic rain screen that can adjust opacity in response to the internal and external conditions, the design solution is both inviting to the public at grade levels, and obscures spa areas -- providing privacy and shade for the interior pools, gardens, fitness and therapy experiences. Its light and shadow play in turn becomes a civic event at night.

Chris Lasch, AIA
Aranda/Lasch - Tucson, Arizona and New York City
Palais des Arts - Libreville, Gabon

Following work on several sub-contracts in Gabon, Aranda/Lasch was invited to a prestigious competition to re-imagine an existing banquet hall and theater building in the Cité de la Démocratie, a government complex in the Gabonese capital of Libreville. Responding to President Ali Bongo Ondimba vision of an emerging Gabon (Gabon émergent), the winning competition entry by Aranda/Lasch proposed a scheme that retains aspects of both structures while celebrating the resources, culture and industry of Gabon. The renovated theater, which serves as an event and performance venue, removes surrounding walls of the existing building to reveal the Gabonese rainforest as a natural backdrop. An extensive roof canopy protects audiences from the elements and is supported by an integral structural logic that recalls traditional Gabonese woven patterns. The banquet hall will host state events and meals and is re-imagined through a scrim that extends the woven logic of the canopy and responds to the unique solar conditions along the equator.

LEFT The stone walls of Line and Space's Tianqin Bay villas grow from the steep site and contain interior spaces which cascade down the hill to maximize views of Dapeng Bay. Image courtesy of Line and Space.

RIGHT *The Cloud* hovering over the garden plaza at night; shading public and residents at the heart of the block by day. Image courtesy of WORKSBUREAU



Considering all presentations and subsequent discussion with the audience, several common experiences in practicing internationally emerged.

1. Communication

Aside from the more obvious hurdle of communicating in different languages -- which all practices negotiated successfully -- other considerations relating to project communication include traditional drawing conventions. At their project in Tianqin Bay, *Line and Space* depicted the proposed stone walls with a stone hatch in their CAD drawings. Upon visiting the site, they found that the pattern had been taken literally; printed 1:1, with stones shaped according to pattern and set in place by masons.

2. Expectations of an Architect

Domestically, traditional phases of a project (schematic design, design development, construction documentation) are generally consistent from project-to-project. Internationally, expectations can be much different. In preparing the initial contract and project schedule, it became evident that the client intended to have bids prepared on what would domestically be considered a design development package (Avant-project detail, or APD).



Aranda/Lasch and their architecture and engineering partner for the project, Westlake Reed Leskosky adjusted project staffing and scheduling accordingly to provide documents with sufficient detail for contractor bidding.

Line and Space similarly experienced a difference in expectations when they were asked to complete what would be equivalent to a schematic design phase domestically during the course of one of their week-long site visits. *Worksbureau* experienced similar challenges for their project in Riyadh with respect to both schedule and contractual language. Rather than a clear set of building code and contractual standards, their project blended documents and standards from a variety of sources. The result for *Worksbureau* was a 250 page contract and 44 pages dedicated specifically to project scope.

3. Contractual Expectations

Rob Gaspard shared differences in both contractual and payment structure based upon *Worksbureau's* experience in Saudi Arabia. One significant difference is that payment to the architectural team would not be made based on a monthly percentage of work completed, but only at the end of each phase, after client approval. To account for extensive architectural production and longer duration between payments, *Worksbureau* responded by adjusting both the project and fee schedule during contract negotiations.

LEFT Palais des Arts Outdoor Theater. The audience is provided an expansive view of the Gabonese rainforest. Image courtesy of Aranda/Lasch.

ABOVE Banquet Hall. Inspired by traditional Gabonese woven patterns, the Banquet Hall is re-imagined through a new scrim. Image courtesy of Aranda/Lasch.

4. Value in Sustainable Building Approaches

For their project in Xiamen, *Line and Space* challenged the notion that any building should be constructed with built-in obsolescence. In collaboration with their client, they helped to envision a "second life" for one such building. What was expected to be a temporary sales office for the development was then designed with the later functionality of a community arts center for residents in mind. Similarly, Aranda/Lasch proposed a design solution for the Palais des Arts banquet hall where the original building remains largely in-tact; to be modernized appropriately for presidential banquets that it will host. The strategy for re-skinning the building responds to solar conditions near the equator and celebrates one of the leading industries in Gabon through the use of locally harvested timber.

5. Understanding of Place and Site

As design teams practicing on foreign soil, each practice resisted initial desires by their clients to "import" design work they had done previously. *Worksbureau*, with an extensive portfolio of work in the Sonoran Desert, devoted their initial design phases to understanding the physical and cultural influences of Riyadh. Their ultimate design which alludes to a "veiled" approach; reveals a depth of understanding and response to this unique place.



ABOVE The Portal Spas frame the district, poised as 'uplift' formations with public shade 'rooms' below; with the veiled mystery of secret gardens pools and chambers above. Images courtesy of WORKSBUREAU.

RIGHT Sparked by an idea from Line and Space, the Two will serve as a community arts center for the Xiamen, China development when its sales office function is complete. Images courtesy of Line and Space.



For the Tianqin Bay Villas, Line and Space went to extensive lengths to include an in-depth site analysis as part of their process and agreed project schedule to allow time and travel for this critical phase. While both examples may seem like logical, even expected approaches to design and responding to a unique context; this was not necessarily the initial expectation of the client.

6. Client Relationships

A reassuring commonality between domestic and international practice, all 3 practices, *Worksbureau*, Aranda/Lasch, and Line and Space, went on to either be further engaged for additional project scope or were brought into additional projects based on the success of their initial engagement. The value of a design approach where the design emerges from a deep engagement of the client's needs and vision, and the cultural and physical context resonates beyond borders. ■



Dan Clevenger, AIA is an architect and associate at Westlake Reed Leskosky in Phoenix, AZ. Dan co-chairs the AIA10 committee for the AIA Phoenix Metro Chapter and has taught both graduate and undergraduate design studios as a faculty associate at Arizona State University.

BUT IS IT BAR-B-Q OR BARBECUE?

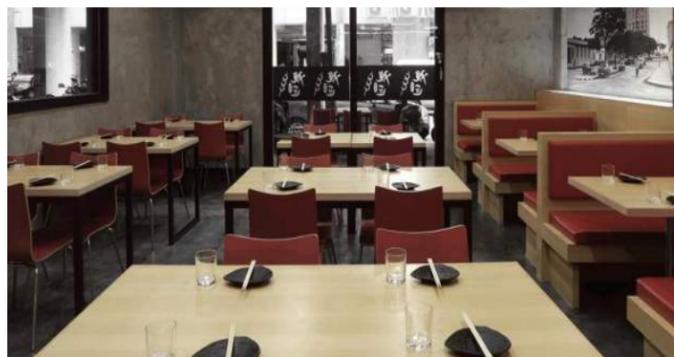
ADAPTIVE RE-USE OF A MOTORCYCLE REPAIR SHOP IN CHINA

The project is a small tenant improvement in a low-income industrial neighborhood in the northern part of Macua, China that is highly populated with automobile repair shops and warehouses. The 70-square meter existing space, formerly a motorcycle repair shop with no HVAC and deteriorated finishes, has been transformed into one of the few food establishments now serving the neighborhood.

The first challenge of the adaptation was to fulfill the owner's aggressive programmatic requirements. A new commercial kitchen that meets the local jurisdiction requirements, a new unisex toilet facility, a storage and a dining area that could hold at least forty customers must be included. Like many other projects, the second challenge was to work with an unusually small budget.

The established US\$40,000 budget was to include all new kitchen equipment, new HVAC systems, plumbing and electrical work, all architectural work and furniture. The existing mosaic tiles on the exterior of the building were in very bad shape so a simple skin cladding was proposed to overlay the existing façade. Minimizing spatial intrusion of the entry, an automatic sliding door was provided instead of a conventional swing door. The pattern of the facade was inspired by the gridding of a barbecue grille -- shifted symbolically to represent the visual distortion created by heat.

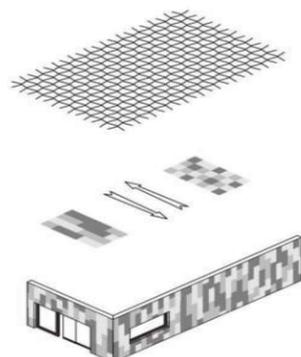
To align the new space with the characteristic of the existing adjacent environment, minimal architectural articulation was proposed to the existing core and shell. The existing concrete roof was exposed and partial dropped ceilings are utilized to provide lighting at desired locations and conceal the HVAC equipment. The existing concrete wall and ceiling was restored to a more natural concrete look. The existing floor tiles were replaced with an exposed concrete finish for durability. Natural color was used for the chairs and tables to provide a warmer, more welcoming dining experience. The overall black, white, and red color scheme chosen for the exterior is to align in concept with the adjacent industrial environment and the color of charcoal used in grilling applications. ■



1. The exterior of the store is derived from the pattern of a Barbeque grille.

2. Adjusting the modules by shifting the grid pattern.

3. The black and white scheme is inspired by the natural color of charcoal. It is also meant to contrast the accent color of the dining area.



Yu-Ngok Lo, AIA
is the principal of his own firm YNL Architects, Inc., serves on the AIA LB/SB Board of Directors and the AIACC COTE committee since 2013. His works have been recognized by the AIA Inland California, AIA Long Beach / South Bay and featured in AIArchitect.

Why is it important that architects have a global understanding of practice?

Things (construction methods and codes, etc.) are very different overseas. For me, the process of collaborating with international clients has been rewarding and has broadened my personal perspective.

What are some of the benefits of practicing internationally?

The monetary reward is one of the obvious reasons that our firm is going after international projects. However, the most rewarding thing about international projects is that there is tremendous freedom in design. We've been lucky enough that our clients are willing to try new things and they truly appreciate our firm's design aesthetic.

What are some of the difficulties of practicing internationally?

Communication and the time difference is the most difficult part of the process. During the Construction Administration phase, we pretty much had online meetings everyday; communicating with the contractors to make sure that the design intent was maintained.

How can architects better understand the culture of a foreign place?

Understanding the local culture is important, however, my experience is that it is not always required. My experience tells me that many international clients hire US architect for a very particular style. Most of the time, they prefer architecture aesthetic (even function) with no local cultural influence.

FIFTH AMERICAN HOME SPECULATIONS FOR THE SPACE-AGE AMERICAN

It was almost five centuries ago when Nehemiah Tinkham built his heavily constructed and functional frame house. The land was hostile, unyielding; his very existence often challenged and threatened by man and beast alike. But he accomplished his dreams—to keep his family alive and maintain his way of life.

It was now the year 2380 and Triton J. Tinkham sought to accomplish what his ancestor had. The way of life of the space-age American is different from that of those first pioneers; yet man finds himself the pioneer of a new uncharted territory ... outer space. Before he met his Martian-American wife, Azani and took a job as a department head for the Society to Protect the Rights of Artificially Intelligent Life Forms, Triton once embarked on a tour of the endless void. After returning to Earth, he settled in what was known as New York before the great flood of 2012.

The age of inexhaustible resources has long been over. The concept of the farm, backyards, and rambling, open fields is obsolete. To experience these landscapes, one must visit a virtual reality facsimile in a museum. *The atmosphere is so depleted, it can no longer support greenery or wildlife. Worst of all, the vast oceans are now desert wasteland. Homes, if one can afford to build them, must be well insulated to prevent overexposure to ultra-violet radiation. Population increases and overcrowding have made finding adequate building space a difficult task.* Although many people were building on the moon and Mars, the Tinkhams chose to remain on the “Mother Planet.” Triton somehow felt that some higher force intended for him to remain true to the land of his forefathers. Religious beliefs like those of previous generations had ceased to be expressed, but perhaps a small part of Nehemiah lived on inside of him.

Young Triton was indeed faced with many challenges as he sought to provide adequate shelter for his wife and unborn child. While they applied for loans and searched for a reasonably priced *architect (you can't build anything without one as society had long since realized the value of architects)*, they lived in a small tower apartment building. It was modest and besides a small problem with the automatic food dispenser (food is no longer grown organically due to the mass extinction of animal and plant crops), it was the perfect place for a newly married couple. However, now their family was expanding. It was time to move on. Both husband and wife worked hard and saved money. They knew that once their daughter was born (couples are only allowed to have one child and the geneticists charge less for girl children), they wanted to be able to afford to have a robo-sitter installed in their new home.

Finally, the Tinkham's loan was approved and they were able to buy a spot at Concrete Sector 24597 from a man who wanted to move his business to another galaxy. They decided to use the firm of Whitfield and Associates to design the house and manage construction. Friends and neighbors (*the tower apartment building housed over 3000 people*), expressed their happiness and well wishes to the couple. Of course they would be invited to Tinkham dream house – but not all at once!

The house would be relatively simple in plan. Most rooms were rectangles or perfect squares. *The new style of functional architecture used the technology of rooms within rooms to maximize space. For example, in the Tinkham house, the bedroom closet could be accessed by punching up the command on an electronic digitizer. The closet would come out of a wall much like a drawer is pulled out of a cabinet.* They would not have an automatic outfit selector, however. It was too expensive. Perhaps later when they saved more money such luxuries could be added.

A great water shortage caused the concept of a solitary bath to materialize. The Tinkhams were lucky enough to be able to have the latest model installed. Instead of three minutes exposure to the antiseptic rays, the new probe was complete in thirty seconds.

The new automatic food dispenser would become the most commonly used feature in the Tinkham kitchen. Unlike the one in their old apartment, the new food dispenser could be accessed remotely. Azani could now punch up dinner before leaving work. Indeed the Tinkham's would be living much more comfortably and felt that the new insulated wall construction would better protect them from the deadly sun rays that sometimes seeped through the seams of the dome that covers the city.

The Tinkhams have been in their dream home for nearly twenty years now. It has seen many new technology upgrades since it was built. Azani and Triton now have transportable *furniture that adjusts to the contours of the individual instead of the clunky built-in furniture that was electronically stored in the walls when not used.* Their 0290 miniature robo-cleaner was replaced with a human scale robo-maid affectionately named Martha. They also have a state-of-the art water simulator, a form of space-age swimming pool.

Tonight, they will celebrate their twenty-fifth wedding anniversary. Not only has their home seen many changes, but so has the world in which they live. *Improved space technology has enabled planet Earth to slowly begin to regenerate. In three years, greenery and animal life will once again inhabit special nature reserves and scientists are hard at work developing a new atmosphere so that the dome will no longer be needed.* Triton is secure in the knowledge that his daughter's children, twins Nia and Jeremiah will grow up in *a sustainable environment, that hasn't been seen on Earth for more than a century.* ■



LaTonya Whitfield-Horn, AIA
is an Architect, Sustainability Consultant and Project Manager with fifteen years of experience, specializing in High Performance Project Consulting, Management, and LEED Certification for Aviation and K-12 Educational Facilities.

Why is it important that architects have a global understanding of practice?

Our society is increasingly becoming more and more global. In order to stay current, to stay relevant, and to ensure that our practice evolves in a way that is sustainable, we must first seek to understand global practice and then pursue these ideals wholeheartedly.

What are some of the benefits of practicing internationally?

Besides the seemingly apparent economic benefits, I think the most compelling and intriguing benefits of International Practice lie within the opportunities to grow professionally and push ourselves creatively. Especially in emerging markets where we are compelled to provide the same level of quality and care in our services with different and/or limited resources.

What are some of the difficulties of practicing internationally?

Immediately what comes to mind are the inherent challenges in learning to communicate and work cooperatively in new languages and cultures, navigating and negotiating unfamiliar business practices and politics and mastering different professional practice standards.

How can architects better understand the culture of a foreign place?

To put it simply...total immersion. In my experience, long-term success in business begins with building relationships. I believe a long term commitment to not only pursue the work, but to also invest in the people, the culture, the environment that you are designing for is essential. Just as we have built our practices with volunteerism and civic engagement at home, should we not seek to do the same abroad? Of course, we need to do this in a culturally sensitive and unobtrusive manner.

LIVING IN THE CITY OF 7-BILLION

THE GLOBAL REACH OF RESEARCH

AN INTERVIEW WITH LATROBE PRIZE RECIPIENTS BIMAL MENDIS AND JOYCE HSIANG

Jeff Pastva, AIA of YAF Connection recently sat down for a virtual interview with Bimal and Joyce.

Can you tell us a little about your background and how you feel it's helped inform your Latrobe Prize research?

JH Bimal and I have a closely aligned professional and academic trajectory. After graduating from Yale School of Architecture, we both started at Pelli Clarke Pelli, where we worked on large-scale projects around the world. From there we ended up at OMA in Rotterdam and continued to work in a global capacity; running projects throughout Asia, the Gulf and Europe; visiting sites and coordinating large teams of consultants from around the world. Part of our interest in the global scale emerged from this experience, because we were facilitating projects at a large urban scale, where architecture and design is inevitably a piece of a much larger development project.

BM In addition to our international work resumes, we are also products of this global exchange. Joyce was born in Taiwan and brought up in the United States. I was born in Sri Lanka and grew up in Africa before coming to the US for college. Following our work at OMA in the Netherlands, Joyce and I returned to Yale to teach in 2008, which coincided with the beginning of the great recession. Ironically, the economic downturn proved fortuitous – in contrast to the frenetic speed of our previous work, the recession allowed

us to “slow down” and consider how we practice within the context of contingency and crisis. More importantly, it allowed us to question how we choose to engage with the world through our design footprint. Our focus on projects that examine contemporary issues and patterns of global development emerged from these experiences.

Where are you in the process with your research and where do you hope to be in the next year?

BM We are just past the mid-point, with essentially one year left. We have built on research that has been bubbling up for a number of years; starting with the grants that we received for research on sustainability and sustainable development through an AIA Upjohn Grant and Yale Hines Research Grant. However, the aspect of seeing the world as a completely urbanized entity and the *City of 7 Billion* is something quite specific to the AIA Latrobe Prize.

JH Our previous research examined how to index sustainability as a means of measuring and managing large-scale urban developments: projects between the scale of a building and a city. We were also invited to participate in the Chengdu Biennale in China in 2011, where we examined and modeled the relationship between population density, land use and human impact as an immersive installation. These projects, which addressed resource consumption and population growth contributed to our proposal for the Latrobe Prize.

BM We are developing our research in multiple formats. The project will conclude with an exhibition held at the Yale School of Architecture, that will present through models, drawings, and text, concepts for the *City of 7 Billion*.

JH The exhibition is one of the primary formats of dissemination. The exhibition will present both analytic and projective models of the world, focusing on aspects and elements of urbanization at a global scale and their interrelationships. Central to our concept is recognizing that urbanization exists not only at a global scale, but also that much of the world can be seen as a constructed project. For example what does it mean to shift our understanding of something like water systems and resources as a plumbing system for the entire world.

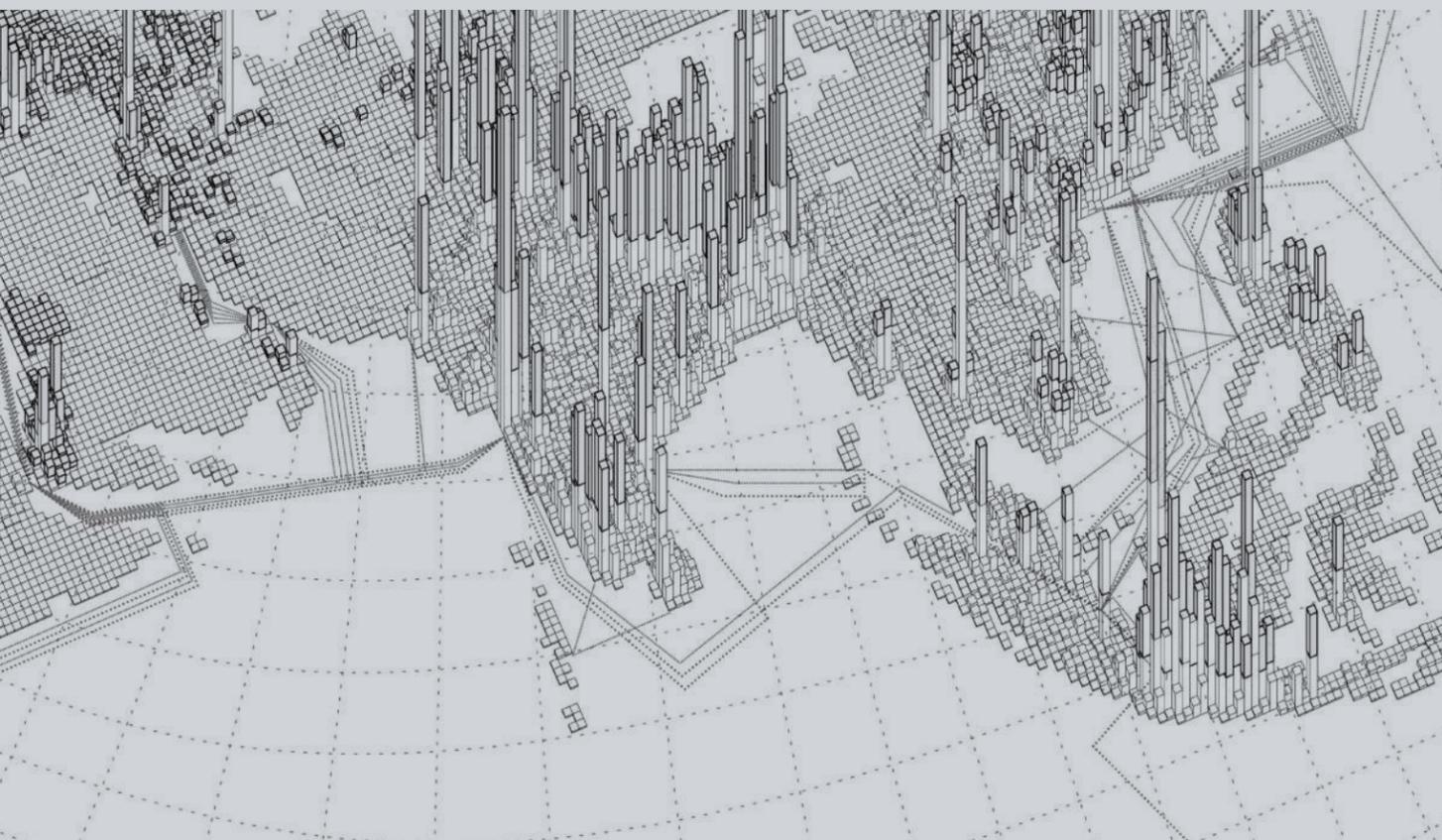
How does your project relate to globalization?

BM You could say that our entire project is essentially about globalization. The *City of 7 Billion* presents the idea of the world as one city. We have taken a much broader view of globalization and what that means. The global city is the product of how the world has been conceived, modeled, mapped and developed since antiquity. Globalization is not something that emerged 50 or 500 years ago; it is as old as human civilization itself.

Processes that are almost entirely manmade have now supplanted the common dichotomy of the natural and the manmade. Indeed, no part of the world remains unaffected by the cumulative impact of human activity, be it drilling, cultivation, transportation and pollution, which are increasingly transforming the earth's atmosphere, oceans and geology. As we consider the inevitability of the global city, we are at a unique point in the history of the world, at the threshold of a new geological epoch. We are no longer simply living within the world, but are also transforming it, which some scientists are calling the “Anthropocene,” more commonly referred to as ‘the age of man.’ The *City of 7 billion* is the product of this man-made world, and in a way, brings to end one phase of globalization that started millennia ago. And we are at the moment of entering another phase of globalization – this time as world makers.

What do you see as the limit of globalization? How much farther can the world be constructed? And what will be the limiting factors to keep it from becoming the entire surface of the Earth?

BM The idea of limits is very interesting because throughout history we have seen numerous proponents predict that we have reached our limits. The iconic “Limits to Growth,” published in 1972, is an example of this kind of crisis-forecasting. The publication argued that the world had a finite set of resources with a capacity that would be reached in the 21st century.



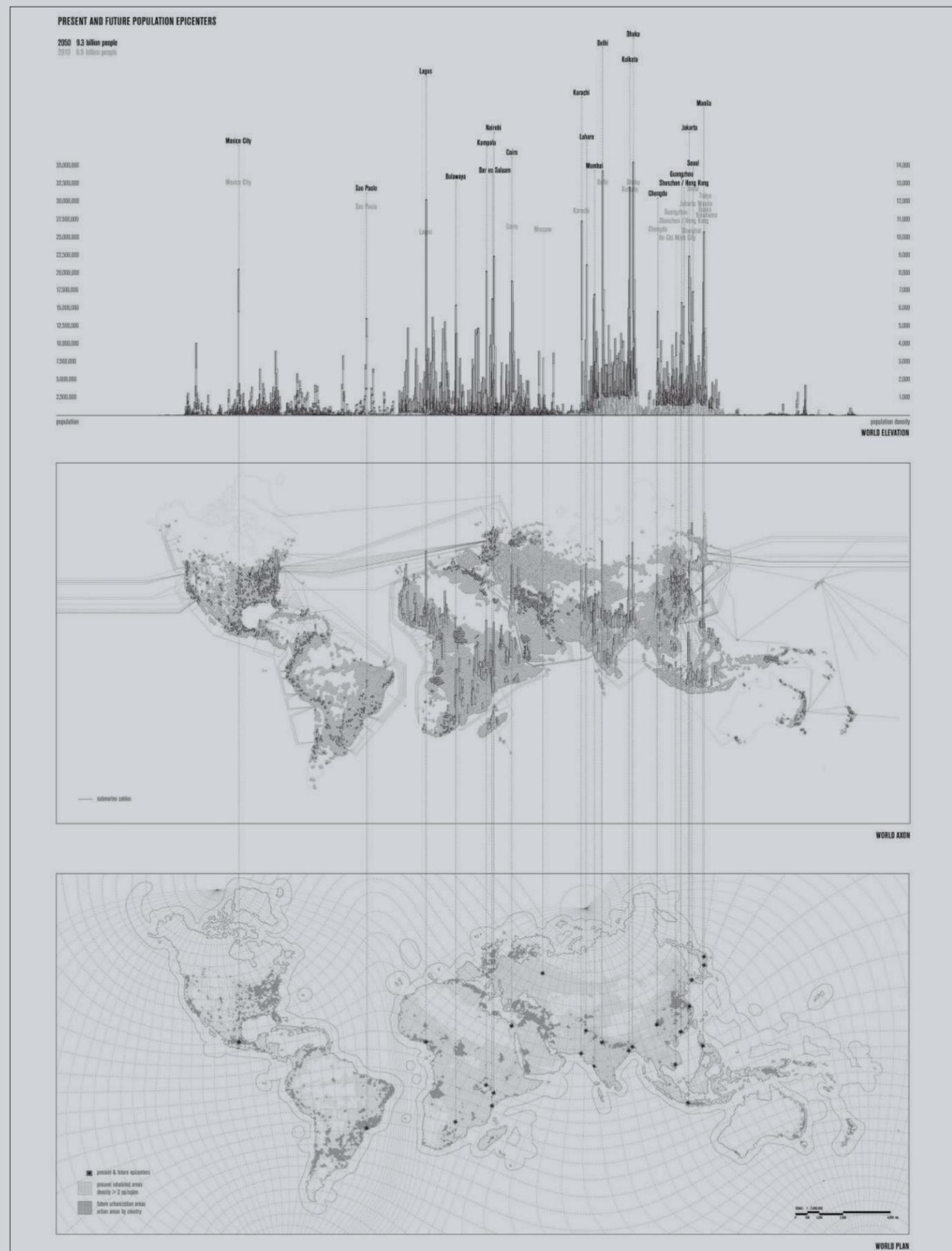
ABOVE Present and Future Population Density - Detail of Asia. Image courtesy and copyright of Plan B Architecture & Urbanism, LLC



ABOVE Installation for the 2013 Hong Kong Shenzhen Biennale. Image courtesy and copyright of Plan B Architecture & Urbanism, LLC



*And we are at the moment
of entering another phase of globalization
– this time
as world makers.*



ABOVE World Population Density - Elevation Axon and Plan. Image courtesy and copyright of Plan B Architecture & Urbanism, LLC

Yet limits are forever being pushed to greater extents. We are not necessarily saying that we've reached the limit or not, but we are acknowledging that we have created an urbanized world that we need to effectively manage, control and coordinate between the disciplines that are constructing it.

JH The definition of a finite end point is impossible to predict: with each step there seems to be an increasing resilience, a feedback loop, technological shift or change in reaction. We are looking at the impacts of urbanization, and especially the impact of population growth as it goes from 7 to 9 Billion over the next 40 years. The idea of a single *City of 7 Billion* comes off as idealistic, but also necessary. It demands a way of thinking about the world that removes administrative and political boundaries to imagine a world with efficiently shared resources. This is the way that we should be thinking and operating, even if there are a number of obvious stumbling blocks.

Do you feel a redistribution of resources would work, based on your current point in the research?

BM Cities have proven to be much more efficient at consolidating resources and distributing them. Seeing the world as one city is a way in which we can actually control and be more efficient with distributing resources.

Have you come up with a suggested path on how Architects can insert themselves in this new era?

JH Architects have always excelled at making abstract concepts visual, giving physical and spatial form to things that are immaterial. This is particularly important since there is an undeniable physicality to the world and environment. In addition, architects have always excelled at coordinating between different disciplines. We mediate between multiple constituents: key decision makers, the public, clients, and consultants. We coordinate divergent interests and requirements so there is a coherence and comprehensive vision. The architects may not be the experts on the structure, the mechanics or the finance portions of a project, but are the ones who can facilitate between varied issues. To that end, I see architects playing an important role in coordinating a diverse range of disciplines, and bringing ideas and issues to a physical and visual form that everyone can understand.

BM I think no one is better positioned to coordinate the complex and competing issues than the architect, especially at the scale of the world. But it does demand a new way of conceptualizing who the architect is, i.e. someone who is not just focused on the scale of the building but has much larger views of what practice can become at the global scale.

How has the AIA been involved with the process?

JH The AIA has been extraordinary, in particular the College of Fellows, which funds and administers the Latrobe Prize. The executive board has given feedback that has been incredibly insightful and supportive. We also presented an interim-report at the AIA Convention in Chicago, which was especially helpful because we received feedback from the audience that we can incorporate into our continuing work. We are scheduled to give a final presentation at the 2015 Convention in Atlanta. We are also really impressed by the progressiveness of the AIA, which has supported work like ours that falls outside of conventional boundaries of practice. Their leadership and foresight will help expand what architecture is and what it can do. We are also grateful for the resources and support of the Yale School of Architecture and Hines Fund for Advanced Sustainability. As we mentioned before, our work will culminate with a travelling exhibition and a symposium so we can widely disseminate our findings to a broad audience.

How do you integrate the next level of data sets?

JH That's what we are working on right now. The synthetic models will investigate integrated energy, politics, resources, economics and environmental issues. One goal of the research is to describe and analyze current conditions. A parallel goal is to highlight and identify important issues to tackle and outline possible courses of action. We hope to make this information available to a wide audience including policy makers, who have the power to make informed decisions.

BM We are looking at the world as if it's one large design problem that architects can play an important role in defining and shaping. We are applying architectural thinking to an inherently spatial problem. The *City of 7 Billion* is both descriptive and projective; it is not a project that simply maps data. Our goal is to develop a synthetic and comprehensive vision to show where we are and where we're headed. ■



BIMAL MENDIS & JOYCE HSIANG

Mendis is an Assistant Dean, the Director of Undergraduate Studies and an Assistant Professor, Adjunct at the Yale School of Architecture. He teaches undergraduate and graduate design and urbanism studios. Bimal received a B.A. and an M. Arch. from Yale University.

Hsiang is a principal of Plan B Architecture & Urbanism, a design and research practice based in New Haven, Connecticut. Joyce has been a Critic on the design faculty at the Yale School of Architecture since 2008, where she teaches undergraduate and graduate design and drawing studios. She has also taught seminars on urbanism and the future of the city at Wesleyan University and Yale College. She received a B.A. and an M. Arch. from Yale University.

Their current research focuses on urbanization and the environment at a global scale. They have been awarded the 2013 AIA Latrobe Prize, the 2010 AIA Upjohn Research Grant, and the 2009 Hines Research Grant for Advanced Sustainability. Their work has been featured in diverse forums including the 2014 Hong Kong Shenzhen Biennale, the 2011 Chengdu Architecture Biennale, the 2011 Eye on Earth Summit in Abu Dhabi, the Australian Broadcasting Corporation radio program Future Tense, Atlantic Cities, Time + Architecture, Bracket, and the Copenhagen Urban Futures Forum.

#yafchat

@AIAYAF [Moderator] Welcome to the monthly AIA YAF Tweet-up. Today's chat on **EXHIBITIONISM** will be featured in Connection. #yafchat

@AIAYAF [Moderator] I'm Evelyn Lee, the YAF PR Director. I'll be your host for the chat today. Just a note on format: #yafchat

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

@AIAYAF [Moderator] **Q1:** When did you know you wanted to become an architect? #yafchat

@kurtkalafsky (Kurt M Kalafsky) A1 - After a HS Arch drafting class 1982 #yafchat @aiayaf #YoungAtHeart

@bkasdan (Ben Kasdan) A1 - I decided I wanted to be an #architect when I was 7 years old. #2ndgradespellingword #yafchat

@aiacenterforeps (AIA Center for EPs) A1 - Third grade. My teacher had graduated from @BallState & talked about their #architecture program. I loved drawing - I was sold. #yafchat

@ianmerker (Ian Merker) A1 - I wanted to be an architect at 9 after visiting the geodesic dome at Epcot Center. #yafchat

@cgerrity (Chris Gerrity) A1 - I made an awesome plastic straw house in 3rd grade. I should have made it with wood and make it #sustainable #yafchat

@l2designllc (Lora Teagarden) A1 - I think about 6th grade? I drew a lot and tended towards buildings, parents said "you could make a career doing that". #yafchat

@aianjrad (AIA NJ RAD) A1 - While building #3dpuzzles I felt like I was walking through these spaces as I snapped each piece together! #yafchat

@AIAYAF [Moderator] A1 - Many of you knew you wanted to be architects in grade school... interesting #yafchat

@AIAYAF [Moderator] **Q2:** What personal interest in the profession of architecture compelled you to pursue the long path to licensure? #yafchat

@aianjrad (AIA NJ RAD) A2 - When I saw my 1st built work. It was #ada upgrades to a school bathroom. It's awkward entering the men's room with a huge smile #yafchat

@jeffpastva (Jeff Pastva) A2 - The respect that comes with being a certified professional and the doors it has opened for my career. #yafchat

@ianmerker (Ian Merker) A2 - Making places for a better society needs the rigor of being a knowledgeable and accountable professional. bit.ly/1iH9qYn #yafchat

@_clinger_ (Matthew Clinger) A2 - I was drawn by the multi-disciplinary aspect of the profession. We draw, right, learn, manage, organize. So many skills needed #yafchat

@l2designllc (Lora Teagarden) A2 - Continued success and growth, desire to own / manage / #lead firm some day, ownership of design. #yafchat

@aiacenterforeps (AIA Center for EPs) A2 - For me (@ashleyrespecki), licensure path is about the final piece of the puzzle. Reality is, I just want that license in hand! #yafchat

@bkasdan (Ben Kasdan) A2 - I wanted to be an #architect, anything less than that was not enough for me.

Hosted by the
AIA Young Architect's Forum (YAF), the
YAF chat for the month of June focused on
Exhibitionism and Practice.

1,842 Twitter Followers

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

Theme: **Exhibitionism and Practice**
Hashtag: #yafchat

@AIAYAF [Moderator] **Q3:** Has becoming a licensed architect enhanced your career? If so, how? #yafchat

@jeffpastva (Jeff Pastva) A3 - Yes. From a public perspective, recognition of credentials and from career standpoint, it shows commitment to the profession #yafchat

@aianjrad (AIA NJ RAD) A3 - I'm getting close to being licensed. I've been told not to expect a raise #starvinarchi #yafchat

@kurtkalafsky (Kurt M Kalafsky) A3 - It enabled me to start my own firm with friends #yafchat @AIAYAF #YoungAtHeart

@_clinger_ (Matthew Clinger) A3 - Becoming licensed was extremely important personally, but didn't change much in terms of what I do professionally day to day. #yafchat

@falloutstudio (Jamie Crawley) A3 - Absolutely. It's not just job title or descriptor, it is an accomplishment to be proud of and commitment to the built environment #yafchat

@ianmerker (Ian Merker) A3 - I feel better about myself w/a license but the paycheck and responsibilities in a firm are earned through merit and experience. #yafchat

@bkasdan (Ben Kasdan) A3 - Becoming a licensed #architect removes personal barriers within the profession. #yafchat

@AIAYAF [Moderator] **Q4:** What do you believe is the biggest misconception that the public has regarding architects? #yafchat

@kurtkalafsky (Kurt M Kalafsky) A4 - If I had a dime for every time I was told "so you build houses" #yafchat @AIAYAF #YoungAtHeart

@jeffpastva (Jeff Pastva) A4 - That we are expensive and complete inaccessible to the general public. #yafchat

@l2designllc (Lora Teagarden) A4 - Out of reach: cost, hard to work with, doesn't care about client, etc. #yafchat

@cgerrity (Chris Gerrity) A4 - Public thinks architects are scary and have our own agenda. We are really here to help @AIAYAF #yafchat

@ianmerker (Ian Merker) A4 - The public thinks we're unnecessary. The world is bleak without ideas! #yafchat

@AIAYAF [Moderator] **Q5:** Do you think architects have a role outside of the built environment or traditional practice? #yafchat

@kurtkalafsky (Kurt M Kalafsky) A5 - Absolutely we need to be entrepreneurs and find new ways to be of value to our clients Options are endless #yafchat @AIAYAF #YoungAtHeart

@ianmerker (Ian Merker) A5 - Architects are critical thinkers, idea mongers, masters of making things great! It doesn't have to be brick and mortar #advocacy #yafchat

@jeffpastva (Jeff Pastva) A5 - Absolutely. We are educated and practiced to be problem solvers. Problems aren't to buildings, but community issues & beyond #yafchat

@falloutstudio (Jamie Crawley) A5 - Unequivocally yes. Think terms like citizen architect or advocates for public welfare, or just good educators #designmatters #yafchat

#yafchat



About the Moderator
Evelyn Lee, AIA

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



@AIAYAF [Moderator] Q6: Who should we be partnering with? #yafchat



@ianmerker (Ian Merker) A6 - Architects should be leading corporate and community visions, long term plans, and environmentally regenerative best practices #yafchat



@aianjrad (AIA NJ RAD) A6 - I strongly believe architects should form a union and ensure we are paid well and that our industry is not abused #yafchat



@l2designllc (Lora Teagarden) A6 - Data transfers to design of smart cities. Also partner with sustainable biz: materials, lifestyle, etc.#yafchat



@jeffpastva (Jeff Pastva) A6 - I'd like to see more design/build options where we further our construction knowledge & take more control of the build process #yafchat



@AIAYAF [Moderator] Q7: How do you or how should we be marketing ourselves? #yafchat



@aianjrad (AIA NJ RAD) A7 - I market myself like a #britney song. I'm not an #intern not yet an #architect #notanintern @aia_nac #yafchat



@ianmerker (Ian Merker) A7 - Everyone in your team markets everyday. Strategic planning and business development strategy is an office-wide conversation. #yafchat



@falloutstudio (Jamie Crawley) A7 - Marketing is a "we" proposition whether speaking as a studio @ha_ architecture or as a member of the profession I love #iamAIA #yafchat



@ianmerker (Ian Merker) A7 - We are Architects 24/7 and representing our practice in all aspects of life. Look and be sharp, elevator pitch in your holster. #yafchat



@cgerrity (Chris Gerrity) A7 - Be involved in the community. You never know who you will meet @AIAYAF #yafchat



@l2designllc (Lora Teagarden) A7 - Regular attendance at events inside and outside profession. Act as knowledge base and be willing to share it. #yafchat



@aiacenterforeps (AIA Center for EPs) A7 - Good ol' fashion, feet-on-the-ground networking; social media; local publications; & graphically awesome, non-Flash websites! #yafchat



@_clinger_ (Matthew Clinger) A7 - Market ourselves as problem-solvers, innovators. Market ourselves through outreach, SM. It's not all buildings #yafchat



@AIAYAF [Moderator] Q8: What is the best piece of advice a client or someone outside of the industry has given you about your career? #yafchat



@kurtkalafsky (Kurt M Kalafsky) A8 - Love what you do, it shows #yafchat @AIAYAF #YoungAtHeart



@bkasdan (Ben Kasdan) A8 - If you put your mind to it, you can accomplish anything. #bttf #backtothefuture #yafchat



@l2designllc (Lora Teagarden) A8 - Do what you're passionate about. It's up to you to make the difference. And when you care it's not work. #yafchat



@ianmerker (Ian Merker) A8 - Don't let yourself be marginalized. You are as valuable as you want to be. This comes from engineers and attorneys. #yafchat



@jeffpastva (Jeff Pastva) A8 - Always think about how you can add value and your services will sell themselves. #yafchat



@AIAYAF [Moderator] Q9: If you could coin a slogan for the architecture profession, what would it be? #yafchat



@aianjrad (AIA NJ RAD) A9 - Slogan. "I don't always do architecture but when I do it's Bhatch-ing" #yafchat



@kurtkalafsky (Kurt M Kalafsky) A9 - "Hire an Architect, the expert on your team" #yafchat @AIAYAF



@bkasdan (Ben Kasdan) A9 - #Architecture changes the world. #yafchat



@l2designllc (Lora Teagarden) A9 - "Every part of your life deserves quality. Let us show you how..." #yafchat



@aiacenterforeps (AIA Center for EPs) A9 - "Architects - Building a better world." (Have to tip the hat to our @AIANational mission & vision!) #yafchat



@ianmerker (Ian Merker) A9 - @laplacacohen I'm partial to "Building a Better World". It makes sense! #yafchat



@AIAYAF [Moderator] Q10: What would you do if you were not an architect? #yafchat



@falloutstudio (Jamie Crawley) A10 - #coffeesketch even more than I do now #yafchat



@kurtkalafsky (Kurt M Kalafsky) A10 - I never really gave myself an option, perhaps a Park Ranger, love the outdoors #yafchat @AIAYAF#YoungAtHeart



@bkasdan (Ben Kasdan) A10 - If not an #architect, I would either be a #musician, #filmmaker, or a #historyteacher. #yafchat



@bmcrrilly (Brian Crilly) A10 - I'd have a fruit orchard and be a butcher #yafchat



@ianmerker (Ian Merker) A10 - I was a police dispatcher in college. Bet I could go back to that... maybe cook some food...#911whatisyouremergency #bam #yafchat



@l2designllc (Lora Teagarden) A10 - Cry. #yafchat



@l2designllc (Lora Teagarden) A10 - But really, probably something close to this and still in creative field. I can't ignore the passion to design. #yafchat



@2014__brs (HEL) A10 - 3D Artist #yafchat



@jeffpastva (Jeff Pastva) A10 - A diplomat. Doesn't have to be an ambassador, but an international policy problem solver #yafchat



@AIAYAF [Moderator] Awesome thanks for the chat! Glad to see that the majority of us have remained passionate for the profession since our early years.#yafchat

#yafchat

Hosted by the
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Globalization and International Practice.

1,914 Twitter Followers

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

Theme: **Globalization and Practice**
Hashtag: #yafchat

 @AIAYAF [Moderator] Welcome to the monthly AIA YAF Tweet-up. Today's chat on **GLOBALIZATION** will be featured in Connection. #yafchat

 @AIAYAF [Moderator] I'm Evelyn Lee, the YAF PR Director. I'll be your host for the chat today. Just a note on format: #yafchat

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

 @AIAYAF [Moderator] **Q1:** What will future globalization mean for the profession of #architecture? #yafchat

 @jeffpastva (Jeff Pastva) A1 - An even more heightened sensitivity to context & focus on the urbanized site. Architects (i hope) will emerge as the leaders. #yafchat

 @l2designllc (Lora Teagarden) A1 - Hopefully an increased value in design and context. #yafchat

 @yafindy (YAF Indy) A1 - An increased understanding and respect for the end user - globalization reinforces/reminds the culture differences. #yafchat

 @ianmerker (Ian Merker) A1 - Americans are known for innovation. US Architects bring value to the global stage with unique thought and problem solving #yafchat

 @kurtneiswender (Kurt Neiswender) A1 - I think architects will be naturally working globally even on small projects @jeffpastva #yafchat

 @cgerrity (Chris Gerrity) A1 - New client types. How can we provide housing/education/healthcare built environments around the globe? #yafchat

 @branngin (Virginia Marquardt) A1 - This is the perfect opportunity for #architects to lead our communities. Show the public the value of hiring an architect. #yafchat

 @ajsustaita (A.J. Sustaita) A1 - Rethinking practice management and procurement will be essential for small to medium size firms. #yafchat

 @architect1122 (Rob Anderson) A1 - More so as a back check, but could be a struggle to maintain local cultural identity traditionally demonstrated through design. #yafchat

 @AIAYAF [Moderator] **Q2:** How can young architects prepare for international practice? #yafchat

 @kurtneiswender (Kurt Neiswender) A2 - Don't be afraid to engage in topics and conversations outside of our architecture bubble. #yafchat

 @l2designllc (Lora Teagarden) A2 - To piggyback last #aiachat, #millennials are constantly learning, so being aware and open to opportunity is 1st step. #yafchat

 @branngin (Virginia Marquardt) A2 - Learn others' successes / lessons learned. Then how can we add to and further the conversation? #yafchat

 @ianmerker (Ian Merker) A2 - Learn the language and the culture, i.e. your Chinese client may want to see a young face and an old face at meetings. #yafchat

 @architect1122 (Rob Anderson) A2 - Cultural research. #yafchat

 @AIAYAF [Moderator] **Q3:** How has our industry been recently affected by global occurrences (political, social, economic)? #yafchat

 @jeffpastva (Jeff Pastva) A3 - Obvious is recession - increased focus on social entrepreneurship, public interest design & focus on city design. #yafchat

 @l2designllc (Lora Teagarden) A3 - Increase in disasters (or maybe just inc in awareness of disasters?) has adjusted design paradigm. A la @archforhumanity #yafchat

 @kurtneiswender (Kurt Neiswender) A3 - The economic downturn. With the lack of work went the people to do the work. Now with more work no people to do the work = cost more! #yafchat

 @yafindy (YAF Indy) A3 - Recession caused us to look local, focus on quality: talents, design, product... #yafchat

 @ajsustaita (A.J. Sustaita) A3 - Thoughtful design is crucial to accommodate the worlds population growth and the demand for natural resources. #yafchat

 @ianmerker (Ian Merker) A3 - Global banking brings foreign investors to the US w/foreign needs and expectations. Become open to outside ideas here at home. #yafchat

 @AIAYAF [Moderator] **Q4:** How can #architects better buffer ourselves from detrimental impacts of global occurrences (economic downturns, for instance)? #yafchat

 @jeffpastva (Jeff Pastva) A4 - Diversification. Primarily in project type (housing, commercial, institutional) and in discipline (LA, engineering, ux design). #yafchat

 @l2designllc (Lora Teagarden) A4 - Can we really? Part of being of value to community is that we, too, have skin in game. That means it affects us, too. #yafchat

 @yafindy (YAF Indy) A4 - Cream rises to top. Keep providing quality and when things get hard, don't sacrifice values. #yafchat

 @ajsustaita (A.J. Sustaita) A4 - @jeffpastva Yes, diversification of project types, markets and services provided. #yafchat

 @ianmerker (Ian Merker) A4 - Architects working globally brings to mind something about eggs and baskets. #yafchat

 @branngin (Virginia Marquardt) A4 - Stay current & maintain board knowledge while developing your niche - what makes you different, Develop your network. #yafchat

 @kurtneiswender (Kurt Neiswender) A4 - Many Baskets with Many Eggs. #yafchat

 @ianmerker (Ian Merker) A4 - If your basket is full of eggs, some fall out and break or they get rotten before you use them. #yafchat

 @AIAYAF [Moderator] **Q5:** How can we better benefit from developments occurring internationally? #yafchat

 @jeffpastva (Jeff Pastva) A5 - By being an expert in a particular field & partnering with local firms for knowledge of the localized development process. #yafchat

 @l2designllc (Lora Teagarden) A5 - Seek to collaborate. Give expertise in your niche. Learn about subjects that aren't. #yafchat

 @edmcolum (eduardo) A5 - Education through collaboration ... what works, what doesn't. #yafchat

 @kurtneiswender (Kurt Neiswender) A5 - Being able to go beyond traditional architects role and take on the risks of being a developing partner. #yafchat

#yafchat



[@yafindy](#) (YAF Indy) A5 - Mentor local cultures seeking innovative design/construction techniques. Be prepared to learn in return. #yafchat



[@branngin](#) (Virginia Marquardt) A5 - Understand "how" and "why", and then how can we leverage the knowledge. Form partnerships with our international friends. #yafchat



[@ianmerker](#) (Ian Merker) A5 - Advocacy efforts like the Post-Sandy initiative applies to global seawater rise and climate change. #yafchat



[@architect1122](#) (Rob Anderson) A5 - Learn from international successes and find ways to employ the successful processes. #yafchat



[@AIAYAF](#) [Moderator] **Q6:** What are some risks #architects might encounter from practicing internationally? And how can we reduce those risks? #yafchat



[@jeffpastva](#) (Jeff Pastva) A6 - Getting lost in translation, misunderstandings, unfamiliarity w/ process/code etc. Invest in understanding & continual practice #yafchat



[@l2designllc](#) (Lora Teagarden) A6 - Code or local culture issues. Reduce issues? Evidence-based design, reach out and engage community, study up! #yafchat



[@branngin](#) (Virginia Marquardt) A6 - Different codes, cultures / customs, climates, materials. Embrace change. #yafchat



[@edmc colon](#) (eduardo) A6 - Liability and differing local codes. Analyze regional methods and criteria. Imposing our culture creates dilemma. #yafchat



[@AIAYAF](#) [Moderator] **Q7:** With global warming being considered an epidemic affecting every nation, how can architects get involved in the conversation for change? #yafchat



[@jeffpastva](#) (Jeff Pastva) A7 - Studying the best practices for resiliency that has been started by various AIA chapters across the country. #yafchat



[@AIAYAF](#) [Moderator] **Q8:** How is technology continually evolving the global practice? #yafchat



[@jeffpastva](#) (Jeff Pastva) A8 - Communications, particularly telecommunications, help make the response time shorter. BIM has become a more universal language. #yafchat



[@ianmerker](#) (Ian Merker) A8 - Everyone is using the same BIM tools - it's the universal language! #conspiracy #yafchat



[@bkasdan](#) (Ben Kasdan) A8 - Communication technology makes international work easier each day, but in-person conversations are still needed sometimes. #yafchat



[@architect1122](#) (Rob Anderson) A8 - It increases the speed of success and failure. #yafchat



[@ajsustaita](#) (A.J. Sustaita) A8 - Tech Advances in communication, coordination and production are opening up markets for us. #yafchat



[@AIAYAF](#) [Moderator] **Q9:** What other threats do you see for practice surrounding globalization? #yafchat



[@jeffpastva](#) (Jeff Pastva) A9 - Knock-off design and copyright infringement. This is seen in product design especially and is difficult to enforce. #yafchat



[@jeffpastva](#) (Jeff Pastva) A9 - Potentially less skilled labor building complex forms and shapes increases risk of non compliance with CDs. #yafchat



About the Moderator
Ashley Respecki, Assoc. AIA

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



[@l2designllc](#) (Lora Teagarden) A9 - Harder to verify credentials of people and products. Wasn't there just a guy in the UK who tried to fake #architect license? #yafchat



[@ianmerker](#) (Ian Merker) A9 - Someone else can always do it cheaper- but are they worth it? #yafchat



[@bkasdan](#) (Ben Kasdan) A9 - [@jeffpastva](#) There are more than just "product design" knock-offs, there are entire copy towns in China. #yafchat



[@AIAYAF](#) [Moderator] **Q10:** What other opportunities do you see for practice surrounding globalization? #yafchat



[@l2designllc](#) (Lora Teagarden) A10 - Limitless - we're designers, right? Just means we haven't thought of it yet. ;) #yafchat



[@ianmerker](#) (Ian Merker) A10 - Some non-US countries are a better environment for innovation - less bureaucracy and red tape. Just look at @MASSDesignLab. #yafchat



[@ajsustaita](#) (A.J. Sustaita) A10 - Greater recognition for the value of architecture, design and their impact on our way of life. #yafchat



[@architect1122](#) (Rob Anderson) A10 - Unmatched opportunity for research, cultural discovery, service offerings. #yafchat



[@l2designllc](#) (Lora Teagarden) A10 - [@IanMerker](#) The good ol' value / value (cost) debate. We know which should win. It's explaining to the client which is tricky. #yafchat



[@AIAYAF](#) [Moderator] That's all folks! Thanks for joining us today. #yafchat

[@AIAYAF](#) [Moderator] Join us Wednesday, Sept 17th for our next #yafchat! Tell your tweeps!

GOING GLOBAL WITH DILLER SCOFIDIO + RENFRO

AN INTERVIEW WITH DSR SENIOR ASSOCIATE KEVIN RICE, AIA



Kevin Rice, AIA
is a senior associate at Diller Scofidio + Renfro, New York, and specializes in the design and design management of cultural, educational and public space projects.

AJ Sustaita, AIA of YAF Connection recently sat down for a virtual interview with Kevin Rice, AIA of Diller Scofidio + Renfro.

AJ As a firm that practices internationally, how does DS+R pursue markets outside of the United States?

KR The process for pursuing work is not all that different for international work than it is for domestic projects. As is fairly typical for this scale of cultural project, the vast majority of our projects are awarded through a competition process. We rely on our network of collaborators and former clients to stay apprised of projects that are on the horizon, but ultimately the work tends to come in through the standard RFQ, RFP, Competition process.

AJ How does collaboration on projects outside of New York with local interest groups or owners take place throughout the phases of design?

KR Collaboration with our clients and constituents, as well as other interested groups and agencies, is a vital part of our design process and one that we are very involved with throughout the process. Despite advances in the technology for meeting remotely, design is still fundamentally tactile and social. We spend a lot of time on planes.

All of the projects outside of New York are done with a local architect and a mix of consultants that are both local and NY based. The degree of involvement of our local collaborators varies from project to project, but we are committed to the importance of collaborating with consultants in the place that we are working.

AJ Working in another country or even another state can broaden personal and architectural perspectives. What is one of your most memorable projects in that regard?

KR Given the types of projects that I do, I've only worked on two local NYC projects in my career, so working in other places seems more like the norm. I've just started working on a project in my hometown of Houston. It's been interesting to come back to a place that I know well but look at it through a very different set of circumstances.

AJ Diller Scofidio + Renfro has a very identifiable brand. What, in your opinion, is that brand built on and how has it contributed to the firm's growth?

KR I think brand is probably not the right way to describe it, but the studio has a consistent approach to projects and there are a few conceptual threads that can be identified across multiple projects.

Every project starts with an investigation into the site and situation of the project which includes not just the physical and regulatory issues of a given site but also the cultural, historical and political perspectives. We also perform a thorough interrogation of the program, filtered through a decades-long study of how public space is used and occupied, to tease out the latent opportunities for the building. This approach, and a tenacity about maintaining the conceptual underpinnings of the project through construction leads to unique and often unexpected designs.

AJ As a designer of cultural buildings and spaces, what are some of the unique design challenges associated with those projects?

KR Cultural projects (which for us are primarily art museums and performance halls) are program intensive, highly technical buildings that require the coordination of large teams of specialty consultants. Additionally, they tend to be high profile projects with a lot of scrutiny from the public, the government and the press. It's this combination of technical skill, political savvy and designs that push the boundaries of what's possible that make this building type exciting to work on.

AJ At the moment, you're based in Los Angeles for your work on the Broad Museum. How does it affect firm culture to have architects on location for an extended period of time?

KR I've been splitting my time between LA and NY for about three years for Broad. This level of attention to a single project is not common, but given the importance, complexity and speed of the project we decided with the client that it would be necessary. It's obviously difficult to have a senior member of the studio out of the office dedicated to a single project, but the results for the project have been good. ■

Despite advances in the technology for meeting remotely, design is still fundamentally tactile and social.



New Dance and Music Centre in The Hague

The Hague, Netherlands 2010

The new Music and Dance Centre will be the hub of cultural, intellectual, and social life in The Hague. It will merge the public realm and a community of artists and students within a lyrical, state of the art building that turns theater planning conventions inside-out and upside-down. XYZ replaces the conventional ground-floor lobby with an elevated horizontal landscape, the "Super-lobby" (X,Y axes), which serves all performance venues. The Superlobby acts as a public plaza, social hub, serendipitous meeting place, cafeteria, impromptu rehearsal space and alternative performance space. The structure's multiple performance venues are stacked above and below the Superlobby such that their back-stages and technical support spaces all hinge at a central void. The elegant forms of the theater performance venues, embraced by supple slabs and setoff by the horizontal and vertical voids, will be a wholly new image for the city and one that bridges the divide between interior and exterior, form and experience, back of house and front of house.



Aberdeen City Center

Aberdeen, Scotland

The Aberdeen City Garden will fuse Nature and Culture into a vital social network at the heart of the city. Rejecting the classical model of the cultural building isolated on the green, the Garden extends the surrounding urban fabric as an elastic web of 3-dimensional interconnections across its site.



The Broad

Los Angeles, CA 2013

Dubbed "the veil and the vault," the museum's design merges the two key programs of the building: public exhibition space and the archive/storage that will support The Broad Art Foundation's lending activities. Rather than relegate the archive/storage to secondary status, "the vault" plays a key role in shaping the museum experience from entry to exit.



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

EMERGING FIRM PROFILE

Sergio Rojo. Arquitecto



Sergio Rojo, CSACE
is an architect at Rojo architects,
in Logroño, Spain.
Sergio Rojo has been lately
working on the refurbishment
of old facilities, looking for new
uses, in order to be recovered for
the real world life today.

Pilgrim Hostel

Logroño, Spain

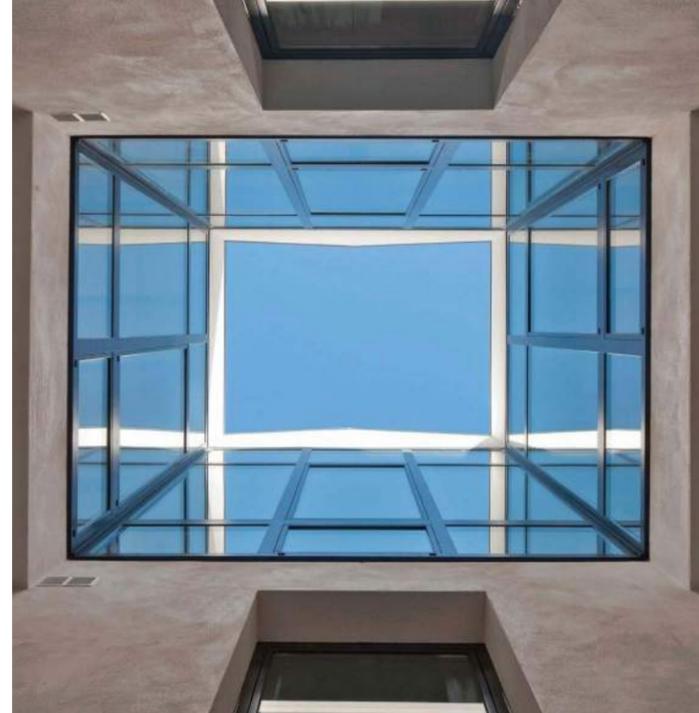
The temporality of a place that is occupied provisionally, often precipitates the lack of interest in its maintenance, and when it is known beforehand that the use of a space will be limited in time, the concern for it is undermined.

This is what happened to the walls of the old Liceo Artístico, that survived for decades to permanent temporariness, as its inhabitants, all from different conditions, conceived their permanence in it as something ephemeral. And hence the significant deterioration suffered during the second half of the twentieth century. Its architect may have been Jacinto Arregui, author of the Charity Building (1864) and the Provincial Hospital (1866).

At first it was its proximity to the Provincial Hospital (*where its predecessor, the comedy theater, was*), which led to its occupation as a new theater. Later, its size and unique performance space (*great height, long spans without columns, boxes*) were suitable to install the dining room of the soup kitchen. Then, the proximity to the Pastrana building (*its doors were facing, as the Liceo was accessed through Mayor Street*) was seen as a great buying opportunity for the owners of the funeral home.

During the last years of the twentieth century, and accompanying the decline over time in the area, it became a scrap yard and garage. It's lack of appreciation of our heritage is not something new. It's more ingrained in us than we think. We must emphasize that not only this peculiar succession of historical vicissitudes, but its situation, enabled what is today the Santiago Apostle Shelter to catalyze an intense network of city links with its near surroundings, and to have its direct impact on the urban fabric of the area.

We understand these two concepts, architecture and urban fabric—as an indissoluble binomial. And if we promote the rehabilitation of unique buildings, we should not spurn or lose the uniqueness of the public space containing them.



“...if we promote the rehabilitation of unique buildings, we should not spurn or lose the uniqueness of the public space containing them.”

In our old building, now, fortunately, the story is written backwards. The new property has intelligently weighted the potential of its architecture, endangered in recent years, and has used it as leverage to boost its exploitation in a sensible way with its history and its entity.

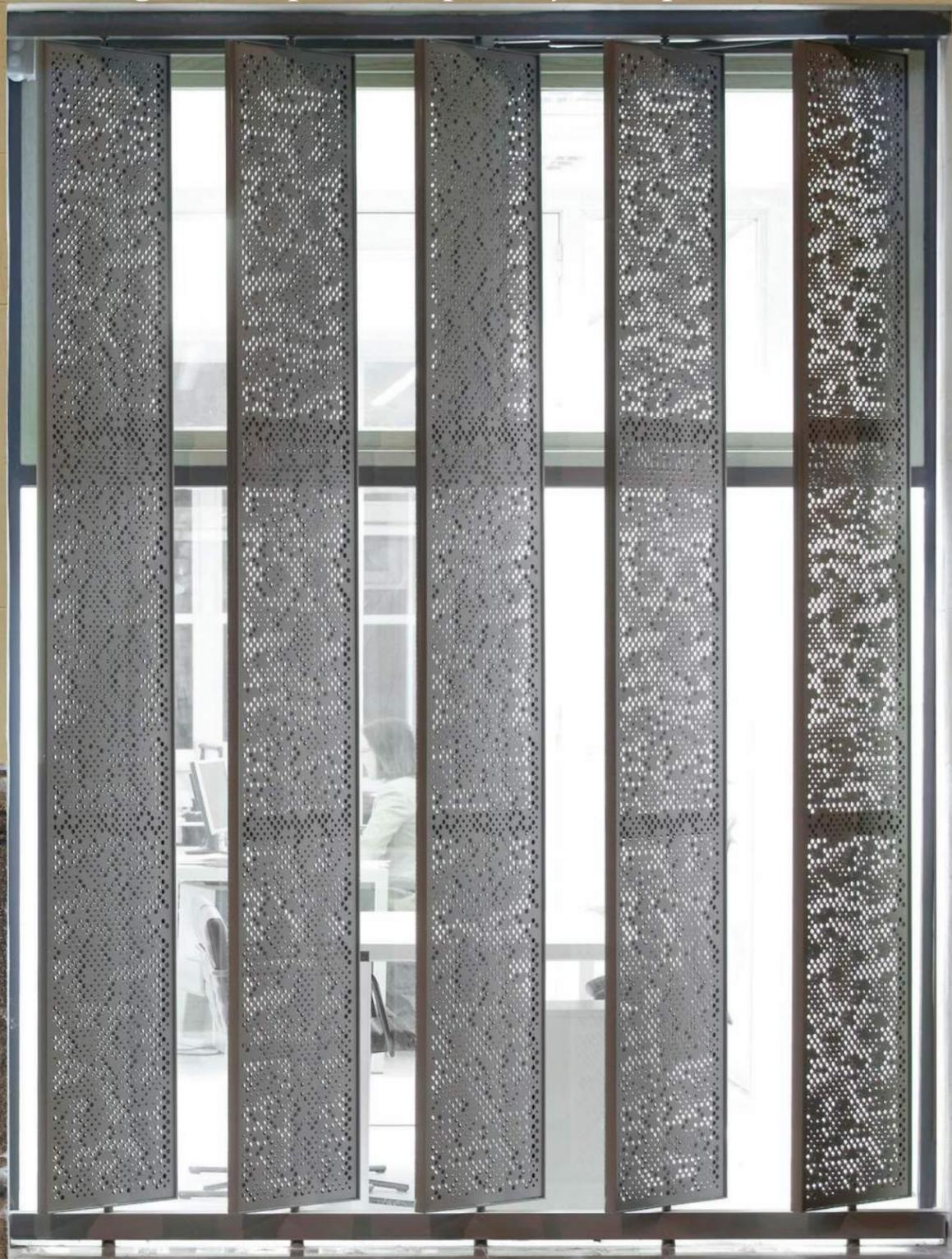
Combining this fact the second component of our binomial, the urban fabric, through the monumental force that the road has at this point, we end up completing a regenerative and rehabilitating action, plausible because it is necessary, and beyond the building itself.

Because the road will expand our network of urban links, firstly, linking our shelter with other Jacobean milestones, such as the Imperial Palace Church (First Hospital of pilgrims in the city), the stone bridge and the chapel of San Gregorio. It nods and consolidates, secondly, its continuous use in time, thus definitely turning away a random rotation of tenants that made its preservation difficult.



Images Courtesy of Jose Manuel Cutillas

...perforated according to a nonperiodic pattern made of circles of different sizes, different degrees of shade cast according to its arrangement and a warm light sieve provides privacy with pattern.



La Rioja Economists Association Headquarters Logroño, Spain

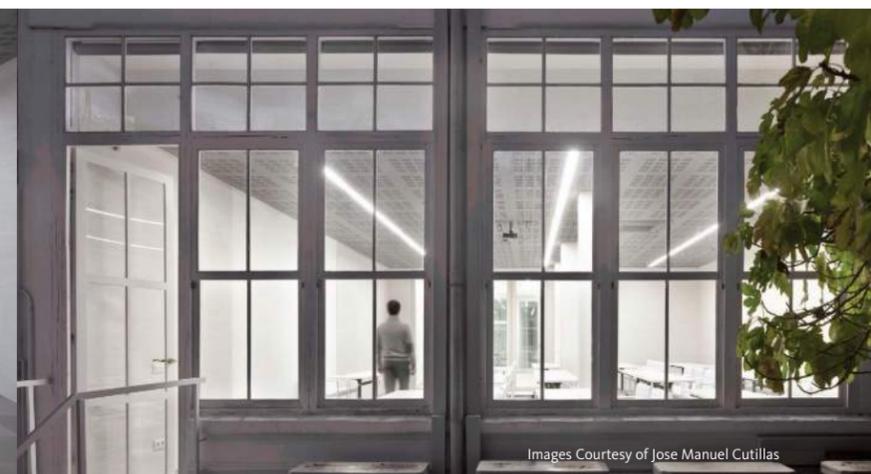
The new headquarters of the Economists Association of La Rioja, are located on the ground floor of a historic building in the center of Logroño. Previously and for years it was a local shop, which opened with a wide glass exposed to a pedestrian area in the north.

Reverse total inherent transparency of a window into a sort of intimacy flexible that may be useful according to the changing needs of administrative spaces, has been the main objective of the reform. And this reflection was to revolve around the different ranges of privacy that may be needed in the workspaces according to the use of them.

Almost as a corollary to this disquisition, the wide glass becomes a metal curtain, whose aluminum mobile slats graduate light when they turn. They are perforated according to a nonperiodic pattern made of circles of different sizes, different degrees of shade cast according to its arrangement and a warm light sieve provides privacy with pattern. When the slats are closed, the privacy in our scale is the maximum. RAL 7000 color integrated into the hierarchy of the building facade.

Crossing the threshold that defines our curtain, we enter the central space, and the most public of our grading. It is the space management that works both as a main dealer. From here and tangentially we access to the office, to the toilets or lecture room training, the other rooms that are part of the program.

As the chairman's office seeks inhibit the urban bustle behind the curtain, the training room opens without preamble into landscaped courtyard, south of the premises, where a leafy fig tree visible only from this classroom exercises brise soleil increasing involuntary kindly stay.



Images Courtesy of Jose Manuel Cutillas

LEADERSHIP PROFILE STEPHEN CHUNG, AIA



STEPHEN CHUNG, AIA

Chung is an architect and the creator and host of the new public television series "Cool Spaces!: The Best New Architecture". Before founding his own Boston-based studio, he worked in the offices of Machado and Silvetti and also with Philippe Starck. He received his undergraduate architecture degree from Harvard and has taught design at Syracuse, Cornell and Yale. He has been an on-air guest expert on shows for HGTV, DIY, Travel Channel and Showtime Network. He is also the on-going host for the live TV broadcast at the AIA Convention sponsored by Hanley Wood called "Architect Live".

What stage are you currently in with the show?

The show is currently raising more money for Season 2 and working on commitments. I do maintain a practice, so there is a balance that occurs between design work and the show. However, it's worked out so far that the busy times haven't overlapped.

What does this type of exposure mean to architecture? Do you feel it demystifies our profession for the general public? Do you feel that it justifies the value of design to our communities?

It is hard to say if the show has accomplished that yet. One season won't be enough to make an impact and it will take time. The hope is that others will follow the lead and continue to break down the barrier. It's more than just a show though. It's part of a platform that includes a companion book, a DVD, digital downloads, social media and an interactive website.

Why did you gravitate towards television as the main media outlet for the show?

I wanted to wade into different waters. And the most obvious way to get in front of a mass market is through TV. There are just too many websites out there and it's so easy to get lost. TV is still the most powerful medium out there. Our dilemma is that TV is very expensive to produce. There is lots of travel and scheduling conflicts involved. But it had to be that way. It needed all of the characters, the travel, and the beautiful photography to make the show worth watching.

What was your inspiration for the show?

It was never about, "I want to be on TV". Instead, the motivation comes from my own experiences and struggles as an architect. I have found that most people don't really understand what an architect does and why we have value. I wanted to find a way to make a case for architecture.

What shows did you look at for format ideas?

There was essentially no precedent. *Build It Bigger* was one of the only shows in a similar category, but it had more of an engineering focus. PBS also had a show on architectural history about twenty-five years ago, but basically, without a precedent we had no ratings model. That means no one would take a chance on us. And believe me, I approached and pitched all the likely networks: Travel Channel, Science Channel, and HGTV for example. In TV, the network executives give ratings mandates; whom to sell to [middle America], what to sell [food], or specific numbers [rating share]. These mandates are generally based on previous successes. For example, a show like *Deadliest Catch* on Discovery Channel sets a precedent for ratings and the type of show people are willing to watch. The framework is then used to set up other shows about high-risk professions in remote areas; *Ax Men*, *Ice Road Truckers*, etc. It sets up years of programming. But if a couple shows don't rate, the network exec eventually is fired. Shows about architects are risky for executives because there is no track record and it doesn't appear to have some of the qualities that other successful models might have, say danger, life and death scenarios, lots of conflict.

In the end, shows with proven formulae tend to win out. So without a precedent, we had to look at successful models outside our profession. Because of that, food shows actually were a big inspiration. They had potentially similar formats, content, and process that we tried to draw on.

Can you talk about the ratings that the show has received and if that has informed you about your audience demographic?

PBS is a very different model for broadcast compared to commercial networks because the show airs at different times in different markets. In the end, our TV distributor projects a cumulative rating of around 1. This equates to close to 1 million people. It's an OK start to be sure. From that number we know it's more than just architects watching and that's great!



Left On the set with Craig Dykers of Snohetta at the Hunt Library in Raleigh, NC. Image courtesy of D. Frank.

Below Exterior shot of the Barclay's Center in Brooklyn, NY as showcased on *Cool Spaces!*. Image courtesy of D. Damonte.



■ *We always stress the collaborative nature of a project. The design process almost always includes an owner or client, a design team and the end user.*



Above Exterior shot of the Hunt Library in Raleigh, NC as showcased on *Cool Spaces!*. Image courtesy of C. Herboth.

How has the notion of “Starchitect” been approached with the show?

We always stress the collaborative nature of a project. The design process almost always includes an owner or client, a design team and the end user. The architect plays a large part in the role of a kind of conductor, but there are a lot of parties involved.

So Starchitect - or the idea that there is one person creating a building is a myth. Despite this, some architects actually used to direct tweet me and criticize us. They felt we only cared about “Starchitects” because they were included in the show’s advertising. Truth is, we had to catch the attention of

the general public because a lot of people have heard of Jerry Jones and Cowboys Stadium or Frank Gehry. Like any good trailer, we led with a few big brands and big names to get the common person interested in the show.

The few critics that we have would call the show a “rah-rah, cheerleader” for the profession. These critics advise that showing the conflicts - the cost overruns, the political battles, would make for a balanced portrayal of the building. I suppose we could have done that, but for me, I wanted to focus on the design challenge and how it was successfully met. Sure, in our show the architect - the design team - comes out as the hero in the end and I am sticking to that.

What have been some of your strategies for promotion?

The AIA has been very helpful by disseminating information to its components and members. Our main focus is the *Cool Spaces* platform as a whole. Once people watch the show, it points to a website that is a repository for additional information. The website has its own channels with extra content for users to engage with. It also provides a lot of news and information for non-architects. Take for example our “Education Channel”. This is provided by Northeastern University and provides a program for non-architects. They have produced a syllabus with readings and exercises to be completed in a self-directed way. At the end of the course, the users of the site can compare their end results to actual student solutions. It helps the general public interact in a much more engaging way.

What advice do you have for anyone following your lead?

There is a lot of failure involved in getting the idea on TV. You need to be realistic in your goals. The odds are very long. There is no failure - only learning experiences. *Cool Spaces* took me almost eight years to get off the ground! And it wasn’t like I was pursuing it passively. It was a constant grind - and it still is. But that’s what it takes. ■



COFFEE WITH AN ARCHITECT

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*Great architecture has meaning.
The buildings speak to us.
But, what are they saying?*

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

WHAT BUILDINGS ARE TRYING TO SAY

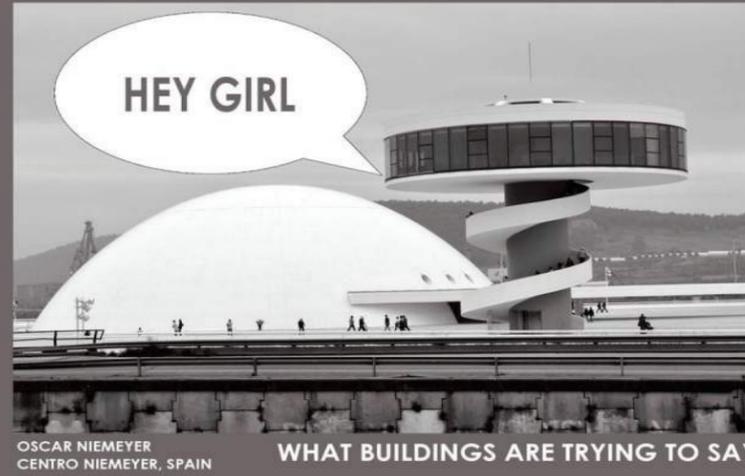
As posted March 09, 2012

Pretty sure that's one of the five points of Architecture →



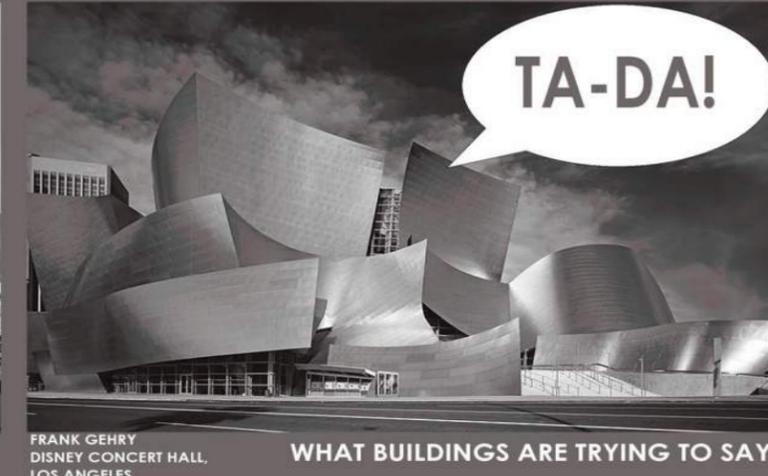
LE CORBUSIER
VILLA SAVOYE, FRANCE

WHAT BUILDINGS ARE TRYING TO SAY



OSCAR NIEMEYER
CENTRO NIEMEYER, SPAIN

WHAT BUILDINGS ARE TRYING TO SAY



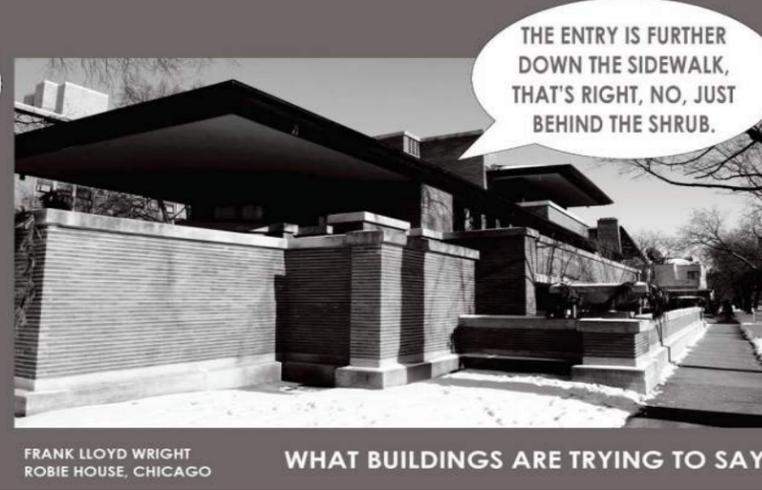
FRANK GEHRY
DISNEY CONCERT HALL,
LOS ANGELES

WHAT BUILDINGS ARE TRYING TO SAY



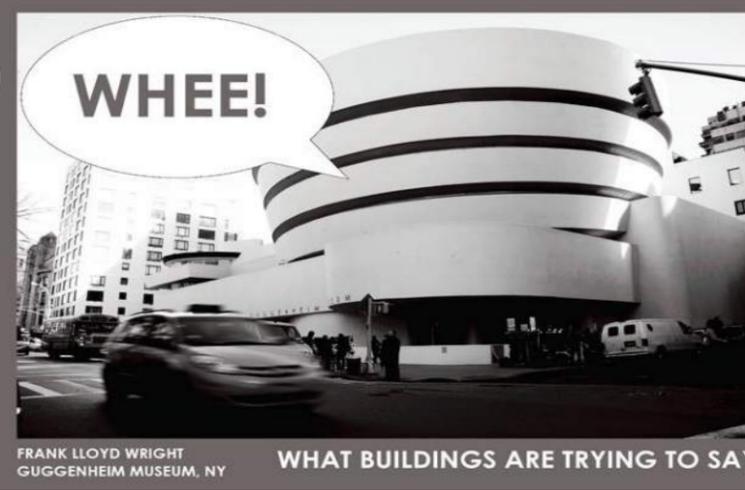
B.I.G.
MOUNTAIN DWELLINGS,
COPENHAGEN

WHAT BUILDINGS ARE TRYING TO SAY



FRANK LLOYD WRIGHT
ROBIE HOUSE, CHICAGO

WHAT BUILDINGS ARE TRYING TO SAY



FRANK LLOYD WRIGHT
GUGGENHEIM MUSEUM, NY

WHAT BUILDINGS ARE TRYING TO SAY



LE CORBUSIER
CHAPEL, RONCHAMP

WHAT BUILDINGS ARE TRYING TO SAY

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Jody Brown AIA

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

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

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

CLICK HERE for past issues of **CONNECTION**

SUBMISSION REQUIREMENTS

All submissions are required to have the attachments noted below.

Text

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

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

Images

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

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

Format the file name(s), sequentially, as such:
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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:
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Author Photo

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

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WHAT IS THE YOUNG ARCHITECTS FORUM?

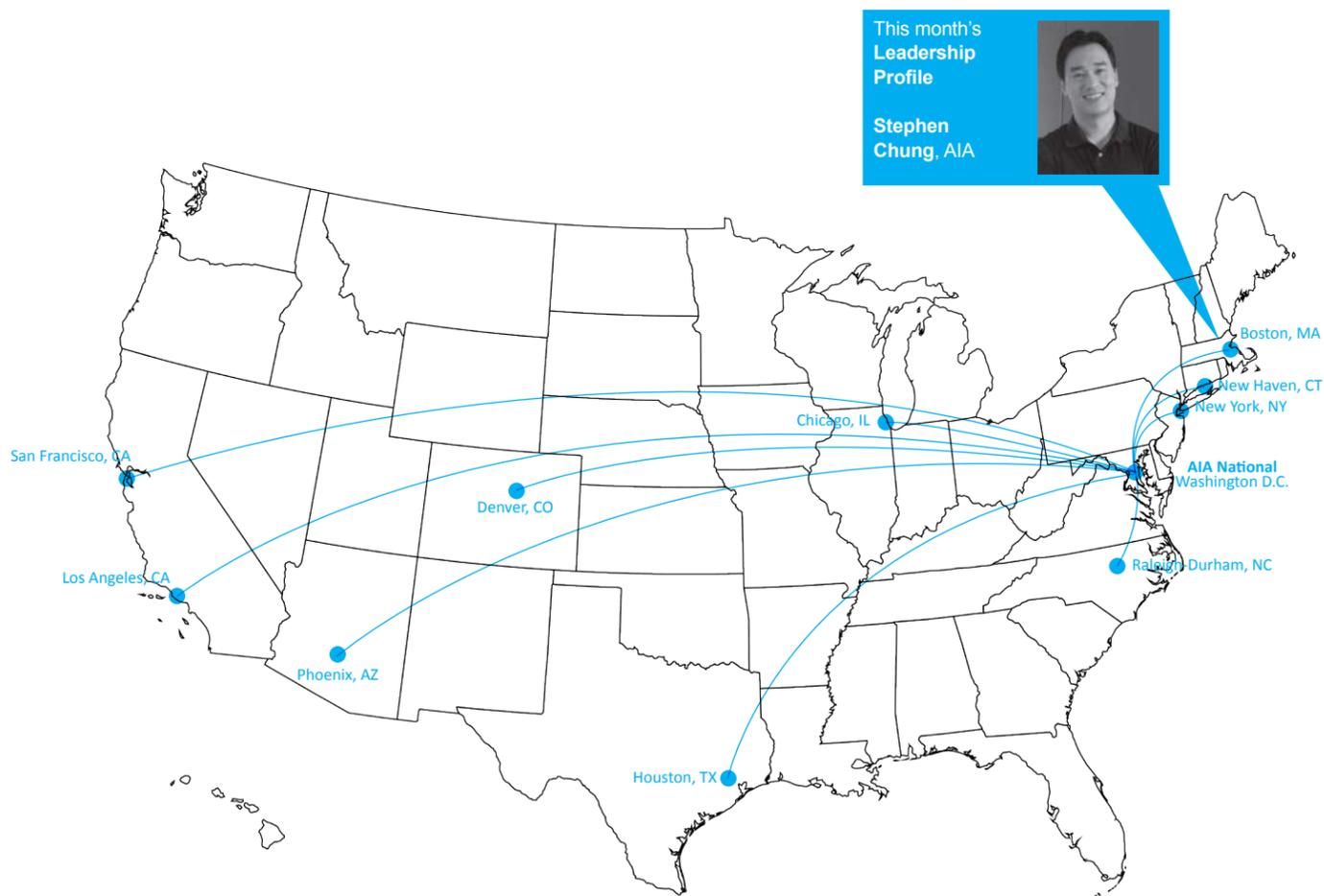
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession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



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CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

This issue focuses on the topic of **RESOURCES**

Featuring architects, designers and emerging professionals serving as environmental stewards through initiatives in sustainability and sustainable development, energy innovation and environmentally responsive design, and disaster recovery and resilience.

November 2014
VOL 12 ISSUE 06

BACK TO ZERO

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

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LEADERSHIP
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architecture + angst

November 2014
VOL 12 ISSUE 06

BACK TO ZERO

BACK TO ZERO

A WORLD WITHOUT ARCHITECTS

As my two-year term as the Communications Director of the National YAF Advisory Committee draws to a close, so too does my role as Editor-in-Chief of this very publication; making this my final editorial in the pages of Connection.

Over the past two years, I've had the privilege of assembling and working with an extremely talented Editorial Committee and, together, growing this publication into the forum that it is today -- dedicated to the voice of our young architects; represented through their words, participation, and projects as much through their leadership, mentorship and fellowship. And as this generation graduates to the next career stage, the proverbial torch is passed into the capable hands of the next generation of young architect leaders within the YAF and our profession.

I was honored recently to lecture at the New York Institute of Technology (NYIT) on the subject of design collaboration and practice; sharing several projects that spanned the first ten years of my young architect career in a presentation titled CONFLUENCE ([CLICK HERE](#) to refer to last issue's editorial on the topic). The lecture was held at the de Seversky Mansion on the Old Westbury campus of Long Island and in that near idyllic rural setting, surrounded somewhat ironically by a palatial Georgian neoclassical architecture, I spoke on the necessary role of architects in *shaping the future*.

One distinct certainty about that future is that it will pose very real concerns for this next generation of architects -- concerns, I believe, of survival more than shelter and resilience more than aesthetic. The practice of architecture has changed considerably in the short fifteen years since I've been in the industry: from the personal derivations of rational modernism and capitalizing on sustainability in the 90s; to the academic idiosyncrasies of unconstrained geometry and parametric fabrications of the 00s; to the highly collaborative design processes and multidisciplinary project teams at present. These are necessary changes though -- adaptations-to and reflections-of the changes in the world in which we live.

THE PERFECT STORM

These changes are particularly necessary in the context of a world already struggling with increasing population, urbanization, densification, and scarcity of resources -- our ever-expanding carbon footprint concocting a veritable manmade Molotov cocktail just waiting to be ignited. Mankind has seeded the cloud for an ensuing perfect storm. We have already been witness to the staggering impact of natural disasters amplified by climate change. Imagine then, in that already tenuous reality, the incendiary effect of intentional terrorism upon our cities -- digital or chemical warfare, infrastructural or resource attacks? All could lead to devastation beyond anything that we may currently have the conscious ability, or desire, to comprehend.

Now imagine these hypothetical futures and consider how our cities might rebuild *without* architects?

It's almost impossible to consider for those of us who know the world-envisioning, world-creating value that we architects provide. But to the general public, our value as architects often gets lost in our profession's own identity crisis -- that dueling imbalance between our severe ego and our self-deprecating modesty -- in one breath convincing clients why we (any one of us) are better than the other, and in the next breath defeatedly discounting our services to compete against one other. Identity crises, however, seems a part of our very being as architects, if not the genetics of our profession -- forever attempting to strike the balance between science and art, business and passion, collaborative processes and personal fulfillment, the necessity of keeping the doors open and the aspirational altruism of building better communities.

But a world without architects is much more than a world without architecture. As I mentioned to a ballroom of NYIT architecture students and faculty, the value of architects isn't in designing a building -- that one-off product that the general public equates to our services. Rather, the value of architects is envisioning our future built environments; each project, each building is simply one step in getting us there. And, as such, each is an opportunity to unshackle ourselves from the past, solve the problems of the present, and project the humanity that we desire.

As a point in case, on that very same trip to New York, I was fortunate to visit the National September 11 Memorial, as designed by architect Michael Arad with landscape architects Peter Walker and Partners, and the newly opened One World Trade Center (Freedom Tower) by David Childs/SOM and Daniel Libeskind. Taken as a whole, it is a powerful and spirit-moving architectural experience; subtly underscored by the wind-blown spray of the fountains, collecting on the brass placards like tears that stream from name to name, connecting the fallen victims in symbolic mourning. *Yet this is what we architects do. We take man's greatest dreams and eternal hopes, buttress them in steel, reinforce them in concrete, clad them in glass as immaterial as the sky, and we test the limits of physics as much as we test the ever-endeavoring heights of our human aspirations.*

▶ *Yet this is what we architects do. We take man's greatest dreams and eternal hopes, buttress them in steel, reinforce them in concrete, clad them in glass as immaterial as the sky, and we test the limits of physics as much as we test the ever-endeavoring heights of our human aspirations.*

GROUND ZERO

Blocks away from the World Trade Center site, near Wall Street and Broadway, in the bell toll shadows of Trinity Church, exists another "ground zero" -- one which I incidentally and unknowingly stumbled upon, marked historically by an aged bronze wall placard. That placard, installed on February 23, 1957 and re-dedicated for posterity on April 13, 2007 in celebration, respectively, of the 100th and 150th anniversaries of the birth of our profession as we know it today, reads:

The American Institute of Architects was founded on this site February 23, 1857 by thirteen architects of ideals and vision. Throughout the years its members have contributed to the advancement of architecture and have encouraged the development of the allied arts, expressing the aspirations of our people, bringing into their lives inspiration, beauty and comfort.

Until this founding in 1857, anyone who wished to call him-or herself an architect in the US could do so; including masons, carpenters, bricklayers, and other members of the building trades. In fact, it wasn't until forty years later, in 1897, that the legal definition of "architect" was recorded; and with it the legal requirements concerning the use of the title and the provision of architectural services. That same year, Illinois became the first state to adopt an architectural licensing law. But it would take fifty more years for all of the states to follow suit.

Until this founding in 1857, no schools of architecture existed in the US. At that time, the Institute members debated the possibility of creating a national school of architecture based on the model of the École des Beaux-Arts in Paris. Efforts to secure funding for such an ambitious undertaking failed, for better or worse. In response, the Institute chose instead to support the fledgling architecture programs then developing at universities across the country -- the Massachusetts Institute of Technology (1868), Cornell (1871), the University of Illinois (1873), Columbia University (1881), and Tuskegee (1881). Today, 113 accredited schools of architecture serve our profession.

BACK TO THE FUTURE

A number of my past editorials have focused on personal and professional milestones in the context of Career Advancement. As an industry, however, we too are at a milestone moment. Collectively, we are at the point of redefining the role of architects in our communities and repositioning both our Institute and the industry for that impending future.

So in similar fashion to those thirteen likeminded individuals who founded our Institute so many years ago, it is we Young Architects -- as the future generation of the AIA -- who are now tasked with elevating the standing of the profession and establishing the profession's new value proposition to the world. ■

Best to us all.
Wyatt

Wyatt Frantom AIA

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



headlined

CASH (OR CHANGE?) BY DESIGN

by Beth Mosenthal, Assoc. AIA



Redefining everyday objects through inventive design is not a new idea. Just look at the now prolific approach of superstores such as Target, inviting famous architects such as Michael Graves to design teapots (among other quotidian household items.)

But to rethink bank notes? In America, this move would require rewriting history--and perhaps rap lyrics, one Benjamin at a time. Norway, however, is not afraid of change, or its associated lingo.

In an effort to create currency that is more difficult to forge, the Norges Bank asked eight designers to submit proposals for redesigned currency. Participants had to base their designs on the overall theme of "The Sea", representative of Norway's coastal geography and its significance to the nation.

With the intent of beginning circulation in 2017, one side of the banknote was awarded to Snøhetta, a Norwegian-based architecture firm, for their pixelated, colorful designs. The other side was awarded to a graphic design firm, The Metric System, which chose to feature more traditional cultural icons throughout Norwegian history.

observed

A DESIGNER FINDS PERSPECTIVE IN "PLACE"

as told to Beth Mosenthal by Molly Lawrence, a Graphic Designer, MFA Candidate and Instructor, based in Ohio



Image by Molly Lawrence, 2014

"Here is a photo I took on my road trip from the Western United States to the East Coast -- somewhere in South Dakota. We [my boyfriend and I] were in desperate need of gas and water, so we took our chances and pulled off at the nearest exit. We drove up to this little gas station in the middle of nowhere with a sign that read "closed for the season."

I think travel and opportunities to see different landscapes gives me design inspiration rooted in seeing a different perspective. For me, the shapes and compositions I see when visiting a new place effect my designs, whether it be purposefully or subconsciously."

experienced

A TALE OF TWO CITIES PART I

An account of two Western weekends -- two very different experiences. by Beth Mosenthal, Assoc. AIA

As a transplant to Colorado via Upstate New York, two recent trips in America's "Wild West" have felt both epic and enigmatic to me. The first was to the artistic and architectural mecca, Marfa, Texas, and the next to a place that Robert Venturi and Denise Scott Brown drew much inspiration from: Las Vegas. Here are my general impressions and recommendations for visiting Marfa; stay tuned for the next issue for my thoughts on Vegas ...



Donald Judd's Earthworks at the Chinati Foundation, Mosenthal, 2014

Marfa is as quiet as Las Vegas is loud.

Upon arriving in Marfa on a Saturday afternoon in early spring, it was as if I could hear the tumbleweeds rolling through the empty streets. As my friend and I made our way to our tour of Donald Judd's works and studios, we eagerly sought art and culture amidst what felt like an avant garde ghost town from the 1950's.

Located in West Texas (roughly 200 miles SE of El Paso,) Marfa is a small town that was literally transformed into a hub for art and design when artist and architect Donald Judd purchased many of its abandoned buildings and property in the 80's and 90's to create living, working, and curated indoor and outdoor spaces.

After participating in several hours of walking tours in which my friend and I were led into seemingly abandoned buildings (including a former bank and an old super market), we were shocked to find artwork, furniture, collections of works by master artists, eccentric living quarters, ranch and architecture offices, outdoor earthworks, and libraries, all carefully curated by Judd. My mind was simply blown by both Judd's prolific nature as well as his ability to literally create his own world.

In retrospect, Marfa has made me ponder how driven and passionate one must be in order to become prolific not only in the quantity of work being produced, but also in the energy it takes to shamelessly iterate -- and to treat each prototype as if it is a masterpiece. Also -- don't forget to stop at the Prada Marfa when there -- an installation on the side of a very remote highway of a faux Prada Storefront ...



Prada Marfa, 2014, Mosenthal



Marfa Water tower, 2014, Mosenthal

involved

CELEBRATING THE YOUNG ARCHITECTS OF 2014

ON SALE NOW, the Young Architect Award Book provides a glimpse of different models of leadership for emerging professionals.



TO LEARN MORE, CLICK HERE

Each year the AIA College of Fellows presents the Young Architect's Award to "individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career."

Once the recipients have been selected, a compilation of their work is composed, published, and offered for sale through the AIA.

Edited by YAF Connection's own Nathan Stolarz, the 2014 book is not to miss. With stunning graphics, this book provides an important look at how young architects are contributing to their profession in many different, impactful ways.

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TRENDS AND DISCOURSE**@AIAtrust**

Some important considerations for young #Architects @AIANational toward avoiding financial risks <http://ow.ly/w36WZ>

@AIANational

Want a sneak peek at the AIA Convention 2015 schedule? Sign up for an alert, <http://bit.ly/1mcmPwD> #aiacon15

@AIACenterforEPs

A2 Millennials in arch face challenge w/Boomers of "I did it (this) way, you should have to do it (this) way too." Ex: licensure #aiachat

@huntertura

One path to effective & transformative design is by clearly articulating the aims & defining how it will be used @designmilk #ModernMonday

featured



Image Courtesy of Kasdan, 2014

Ben Kasdan, AIA is a senior designer with KTG Group, Inc. Architecture + Planning, currently serves as the AIA Young Architect Forum Regional Director for Southern California, and graduated with honors from Cal Poly San Luis Obispo.

In this issue, Ben shares his thoughts on professional organizations, academia, and mentoring ...

What organizations are you involved in as an emerging professional?

I'm currently serving as the AIA YAF Young Architect Regional Director for Southern California. That role also involves representing Young Architects on the AIA California Council (AIACC) Academy of Emerging Professionals (AEP) Council of Advisors. The AIACC AEP is a robust group of leaders (consisting of architecture students, Associate AIA members, and Young Architects) who focus on issues facing emerging professionals throughout California and the profession, such as the value of licensure and mentorship. I am also a member of the Urban Land Institute (ULI).

Not only are you involved in the AIA, but you also serve as a frequent design critic at several local universities. What value have you found in being able to share your professional expertise with the next generation of young architects?

Interacting with architecture students is invigorating! Not only is it fun to live vicariously through their refreshingly pure and idealistic vision of architecture (before considering clients' preconceived expectations, NIMBY neighbors, local politics, and value engineering), it is important to remember that the practice of architecture can, and does, change the world despite the real-world challenges facing our projects. Architects, and architecture, should act accordingly.

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

Mentoring is both the most important and, paradoxically, the least consistent aspect of contemporary architectural practice. Being mentored was historically the cornerstone of the architectural apprenticeship, but the profession has diverged from this model over the decades. While emerging professionals crave mentorship and veteran architects yearn to share their knowledge, an established method of connecting these groups is missing from the architectural community.



Image Courtesy of Kasdan, 2014

■ *The possibility of closing the gap between digital input and physical output has created a paradigm shift in how we embrace complexity.*

alternative practice(s) | **UNCUT**



**EMBRACING
"OPPORTUNISTIC
HAPPENSTANCE"**

An interview with
JONATHAN GOLDSTEIN
teacher-turned-
architect-turned
innovative Director
of Exhibits at the
Children's Museum of
Denver

by Beth Mosenthal, Assoc. AIA

Goldstein outside the Children's Museum of Denver, currently undergoing renovation while remaining open to the public. Mosenthal, 2014

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

JG I often wonder how young surgeons develop the gumption to cut into their first living patient. My design training claims vastly less dramatic and dire comeuppance.

With a B.A. in history from Cornell and an M.Arch from Wisconsin-Milwaukee, my formal education served more as a soft base, like furniture serves a fledgling walker, allowing me to wobble from safe idea to the next. Exposure to my initial "living patient" didn't occur until arriving on a construction site, faced with a demanding contractor, looking for my immediate and decisive answers. I was fortunate; my first design employers (La Dallman Architects in Milwaukee) threw me into the deep end on Day One, asking me to design and manage a fairly ambitious museum exhibit project. I had no idea what I was doing, but I embraced the opportunity to draw with consequences.

In architecture school, I had never set my sights on becoming a professional exhibit designer. Life before graduate school included a stint as a public school teacher. I suppose designing exhibits offers a natural bridge between education and architecture, but in truth, I hungrily accepted projects as they came. One exhibit led to another and then another. My current role of Director of Exhibits at the Children's Museum of Denver is a culmination of opportunistic happenstance.

BRM How did working at the Milwaukee-based design collective, Design Fugitives, prepare you to become the Director of Exhibits at the Children's Museum of Denver?

JG The creation of Design Fugitives was an act of optimistic desperation. This was 2009, when many of my young design colleagues and I suddenly found ourselves out of employment, as the Great Recession bloodied some noses. There we were, a few years after graduating, clawing and scratching each other for the opportunity to draw bathroom elevations and arrange prison plans. I'll cop to being jaded, but I wouldn't have been very good at that kind of work. So I persuaded seven talented, unsatisfied designers I knew from school to form what was essentially a designer co-op: we pooled our meager financial and technological resources to seek any and all design opportunities, as individuals or as a company. We rented a small, delightfully decrepit warehouse and filled it with home tools, old computers, basement couches, and desks made from doors. We scavenged. We invented our resources. Eventually, one of our members took on the task of building a CNC router (a computer controlled, cutting robot). The group pared down and ultimately transitioned into a specialty fabrication business. While I'm no longer professionally associated with the group, I'm very proud to say that Design Fugitives is alive and thriving (perhaps because I'm no longer associated?)

Building a company - especially doing so without any money and during the Recession - honed my persuasion and negotiation skills. Maybe those words aren't exactly accurate. Maybe it was more about communicating vision ... or converting skeptics? I'm not certain I actually accomplished any of that, but by gum, I tried. And I firmly believe that all designers in leadership roles absolutely must engender support and enthusiasm in their designs.

BRM What tools from architectural practice have you found to be most helpful in exhibition design?

JG More than anything, learning how to organize terabytes of information has been a crucial asset when managing bigger projects. One example of an immensely powerful tool, while not specific to exhibition design, is developing a clear organizational system for digital files and folders shared by multiple designers. Drawings, models, images, sketches, site photos, contracts ... all the things designers make and share everyday need to have a clear home. This becomes especially important, as collaborative digital design now typically involves the referencing of one file into the next - across multiple file types and extensions. Perhaps organization of this sort is a well-trodden path at most firms, but for me, I never had that taught. I learned by doing, thinking about how the software works, and conferring with my fellow designers. Organization has been a game-changer for us at the museum.

BRM Who are the stakeholders and clients? Who (and what) drives the decision-making and creative process?

JG Our primary stakeholders at the Children's Museum of Denver are the families that come and visit us. They are our audience, our agenda-setters and our reason for being here. We certainly also consult with friends in the community, parents, teachers, board members, and early childhood education advocates, in order to assess what experiential opportunities the museum is best suited to provide. We seek to be relentlessly relevant. For example, all our newest exhibits fit into one or more of the following four categories: Health and Wellness, Parent and Caregiver Engagement, The Arts, and STEM (Science, Technology, Engineering, and Math). While these are broad content areas and can manifest into many different kinds of exhibits, it's comforting to know, as a designer, that the foundation upon which these exhibits are built has been soundly vetted by community needs.

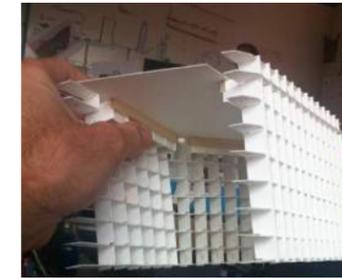
The museum's education team plays a vital role in determining an exhibit's specific educational framework, age and cognitive appropriateness, and eventual evaluation tools. There's a lot of parallel development, as educators, designers, and fund locators craft exhibit narratives through their respective lenses. Ultimately, a single story emerges when "what will guests be able to do in the exhibit" merges with "how is the exhibit made." The creative process of integrating or synthesizing action and material is truly collaborative, but the design team is typically responsible for framing the exhibit's physical parameters, which helps to evaluate the enthusiastic mélange of collegial suggestions.

BRM How do you approach the design process of an exhibition?

JG This is a beast of a question, but I'll try to answer it with an example. The topic for an exhibit is usually handed to me by museum leadership. Recently, we decided that we would develop an energy exhibit. As I was saying earlier, the education staff digs in and helps to identify relevant and appropriate content (*What is energy?*) as well as sought-after developmental opportunities (crawling, climbing, drawing, observing/effecting phenomena). This early process usually culminates with a list of things people can do (a program), but it doesn't really help establish the look and feel of the exhibit. How does an abstract concept like "energy" inform decisions about structure and materials, lighting, and circulation? If making art (and architecture by extension) is the selective recreation of reality, then it's a designer's job to make myriad decisions that hold together to form some sort of stance. After a good deal of thinking and speaking with collaborators, we hit upon this: finding, collecting, and storing energy is a quest filled with discovery, determination, and risk. The adventure of making and choosing how to use energy to power beautiful, unexpected, and remarkable things is a truly human endeavor. This sort of stance becomes the backbone for all design decisions. If the search for energy is a "quest," then what kind of circulation route lends itself to a quest? A maze formed by thickened walls that contain hidden elements that adventurers collect and use. Program now has a narrative or armature that begins to suggest physical qualities. For me, this is the most exciting part of design: To write a rough outline of a movie and then debate and test with collaborators what costumes, characters, and settings will best tell our story.



Rendering of the "Altitude" exhibit: A 3.5 story play structure, Goldstein, 2014



Paper egg crate model, Goldstein 2014.



Full-scale prototype, Goldstein 2014.

BRM You recently taught your staff the architectural software, Rhino. What role does fabrication and 3d modeling play in the current work that you're doing?

JG When we decided as an organization to in-source the bulk of our exhibit design and fabrication, I knew we had to ramp up not only our software and hardware capabilities, but our digitally-assisted fabrication tools as well. We had a very educated and talented team, but they were cutting with dull blades. Our first purchases were more powerful desktops, Rhino installs, and Adobe Creative Suite. This was a huge financial outlay, but to me this was like a carpenter purchasing a good hammer, screwdriver, and saw. From there, I brought in an old friend from Design Fugitives, Tuan Tran, to provide a targeted tutorial in Rhino. There are lots of online seminars that take you through basic, intermediate, and advanced operations, but nothing tailor-fit existed for our specific needs. I knew our team needed to be digital samurai - slicing and dicing 3d models into beautifully annotated construction drawings.

With our design tools upgraded, we could not only more efficiently document design, but through the use of digitally-assisted fabrication technology, we could also rapidly build physical proof of our work. We started with a heavy-duty vinyl cutter which could cut paper, cardboard, and plastic from any 2D file. This capability provided us with almost immediate, inexpensive feedback. We're fortunate enough to enjoy a nicely appointed woodshop, but we found ourselves, at times, designing to the limits of our confidence with a cranky table saw or suspect lathe. Our most recent purchase, a full-bed CNC Router, allows us to think, test, and build at exhibit scale with a few clicks of the mouse. The possibility of closing the gap between digital input and physical output has created a paradigm shift in how we embrace complexity.

BRM What advice do you have for students looking to alternative modes of architectural practice?

JG Do yourself a favor and Google "Johnny Costa." He was the musical director for Mr. Roger's Neighborhood and he was also one of the greatest jazz pianists that ever lived. There's a wonderful video interview where he explains that he found no conflict between being a serious "jazz" and composing music for a children's television show. He essentially says, he played what excited him, Fred (Rogers) loved it, and so did the audience. I watch this clip often.

One of my master's thesis advisors predicted that I would never be an Architect. (Thanks, Don!) That sort of comment, proclaimed prior to a thesis presentation, most assuredly has an unnerving effect. But I think I now understand what he was trying to say. The world of design is BIG. Anytime an individual, company, or organization is trying to conceive of and articulate what could be, they need a designer. Tell a great story that excites you, then build it.

Thanks Jonathan!

For more info. about the museum, [CLICK HERE](#)

BUILT BY DESIGN GLUCK+ AND DESIGN BUILD

*In the spirit of this issue's theme, going **Back to Zero**, we revisit our AIAS roots by looking at the value of architectural education, registration and the lost art of making in architecture.*

CRIT Editor-in-Chief George Guarino III, AIAS recently spoke to Peter L. Gluck of GLUCK+ - as originally published in the pages of CRIT: Ideas by the Future of Architecture. CRIT is the official publication of the American Institute of Architecture Students.



Peter L. Gluck

is Founder and Principal at GLUCK+ in New York, has taught at Columbia and Yale schools of architecture and received both a Bachelor of Arts and a Master of Architecture from Yale University.

Over a 40-year period, **Peter L. Gluck** with GLUCK+ has generated a multi-faceted approach to the design of award-winning buildings, recognized for their inventive, conceptually unique and comprehensive design solutions; with most having been constructed by the firm. The practice is committed to pushing the boundaries of design together with real-world expertise to deliver the highest quality built result. The firm has designed buildings throughout the United States, ranging in type from houses, schools, religious buildings, and community centers to hotels, mixed use/housing, corporate interiors, university buildings, and historic restorations.

GLUCK+ was recently featured in Fast Company's 'Making It' video series for *The Stack*, the first steel and concrete mixed-use residential development to be built in New York City utilizing offsite modular construction. Current and recent projects include the Collegiate School in New York, Cary Leeds Center for Tennis & Learning in the Bronx's Crotona Park, a marine science and conservation genetics research building for Duke University Marine Lab, the Admissions and Financial Aid Building at Skidmore College, in Saratoga Springs, New York, and several residential mixed-use developments.

Where do you think architects are most under or overvalued?

Where are architects needed most or wasting their valuable skills?

I think architects are generally undervalued, though in their own minds they may overvalue themselves. I think the general perception of architects is that they are rather impractical; they are not actually capable of carrying out their ideas. A comment by Frank Lloyd Wright epitomizes the way the world thinks about architects: one of his clients is eating dinner with their family and water splashes down on the table from a leak in the roof. They call the architect and say, "Water is splashing down on the table!" and Frank Lloyd Wright replies, "Get a bucket!" That story symbolizes what the world thinks of architects. It is regrettable. It represents the kind of air-headed thinking that most people associate with architects.

How can emerging architects increase their relevance as they enter the profession? How can they position themselves to have the greatest impact?

They can begin to understand the entire process of the making of our environments. It is not simply abstract design; it involves construction, finance ... all kinds of issues beyond pure design. Architects and our roles are misunderstood. You are marginalized if you are not involved in all aspects of the construction. You are marginalized in terms of your value, and you're marginalized in terms of your understanding and comprehension of what needs to be done and how to do it.

What are your thoughts on the massive student debt that many students of architecture graduate with?

I think all students of today's world graduate with large debts. The question is: are we, as architects, going to be able to pay it back? Architecture is already an extremely low-paying profession, given the qualification, talent, and skills of the people doing it.

What motivated you to begin practicing Architect Led Design Build?

Well, when I was in school, several students would build houses over the weekends. We became familiar with construction. It wasn't presented to us as being a mystery or something that we should be afraid of, something with implicit liability. Over the last 30 years, the idea has been set forth that when you get involved in the real world, be it construction or other related facets of building, the way to stay whole as an individual and firm is to not take any risk -- to avoid liability, to avoid involvement in all of those critical factors involved in making things. That is ostensibly what architects are supposed to do, make things.

How does communication among yourselves and other stakeholders differ at Gluck+ from a typical firm? Do you draw differently?

We do everything differently. We don't make a set of drawings for a contractor. We make twenty different sets of drawings, one for each subcontractor. They are each prepared at different times of the process and each prepared to reflect the phase in which the work will be accomplished during the sequence of construction. Annotations are specific to the tradesmen they are intended for.

Does your firm have any desire to grow or expand? Do you think it would harm the way you practice?

I think we are expanding. I don't see it causing harm; we do the work that we like to do. The work is getting bigger and more interesting.

Do you think all architects should practice architect-led design build? Do you think there's still a place for other practice models?

I wouldn't say that all architects should practice design-build. I do think that all architects should expand and involve themselves more. I think we've lived through a period of time when the role of the architects has seen a series of limitations of their involvement. Architects used to supervise their work; it was standard practice. Now architects are told not to supervise their work.

How do you think that shift took place?

I think it was the mistaken view of the lawyers that architects relied on. I also think that it has to do with the schism between professionals and tradespeople. Somehow, architects like to think that they're artists, and therefore not involved in the dirty or demeaning business of building their work. It's very strange. ■

Architect Led Design Build (provided by Gluck+)

Architect Led Design Build is single-source responsibility for the design, construction and commissioning of buildings. Typically, an owner hires an architect to draw a building and a contractor to oversee the subcontractors that will build the building. This separation is adverse for the quality and cost of building. Project stakeholders lose out.

Architect Led Design Build is an agile process in which the same people are responsible for an entire building project. Our architects are also construction managers, meaning feedback between method of construction and design is fluid and responsive. Priorities between design, cost and schedule are clear. Creativity is responsible.



George Guarino III, AIAS

is a student in the final year of pursuing his B.Arch at Syracuse University School of Architecture. Having been involved with the AIAS since his freshmen year, George now serves as the Editor-in-Chief of CRIT. Upon graduation, he plans to vigorously pursue licensure and exciting opportunities beyond traditional practice.

THE NEW NORRIS HOUSE AN EXERCISE IN SUSTAINABILITY

In 1933, the Tennessee Valley Authority constructed a model community - Norris, Tennessee - as part of the Norris Dam construction project. A key feature of this New Deal village was the Norris House, a series of homes built as models for modern and efficient living. In light of the 75th anniversary of the Norris Project, Samuel Mortimer and his team from the University of Tennessee College of Architecture and Design reinterpreted the Norris paradigm; creating a new Norris House -- a sustainable home designed for the 21st century. In partnership with modular builder Clayton Homes, the team was able to deliver the project as a design-build studio. Completed in 2011, a multi-year post-occupancy research period has since been conducted; with the project garnering various honors - including designation as an AIA COTE Top 10 Green Project in 2013 and a 2014 ASLA National Honor Award for Research.

Connection Contributing Journalist [Zach Farrell, Assoc. AIA](#), recently spoke to Samuel about his experience in the project.



Samuel Mortimer
is an intern architect at Good
Fulton & Farrell in Dallas, Texas.

Again, Tennessee doesn't have water shortage issues, so these types of questions haven't really come before most municipalities. In the case of greywater, even though Norris would stand to benefit from volume reductions on their aging sewer system, until the financial benefits to the city begin to outweigh the concerns of poor system management by the average citizen, it will likely be a difficult road towards larger implementation.

So it seems that it was an issue of scaling that the city was uncomfortable with. They understand the industrial scale as more economical.

Given their worries about pollutant control – yes, the industrial scale is still more economical unfortunately. We weren't able to use treated rain water as a potable source (which was an original project goal), but we were lucky to be able to collaborate and accomplish what we did. The circumstances certainly yielded a more comprehensive project from our point-of-view (the city and state's desire for shorter testing increments, larger pool of potential contaminants, higher quality control, etc) and the backing of The University of Tennessee (UT) and the Environmental Protection Agency (EPA) added a level of legitimacy that we could not have achieved otherwise. Scaled solutions, like you mentioned, were actually a cornerstone of the larger design objectives although challenging in that it demanded support from the community.

What were some of the issues raised by the neighborhood in Norris?

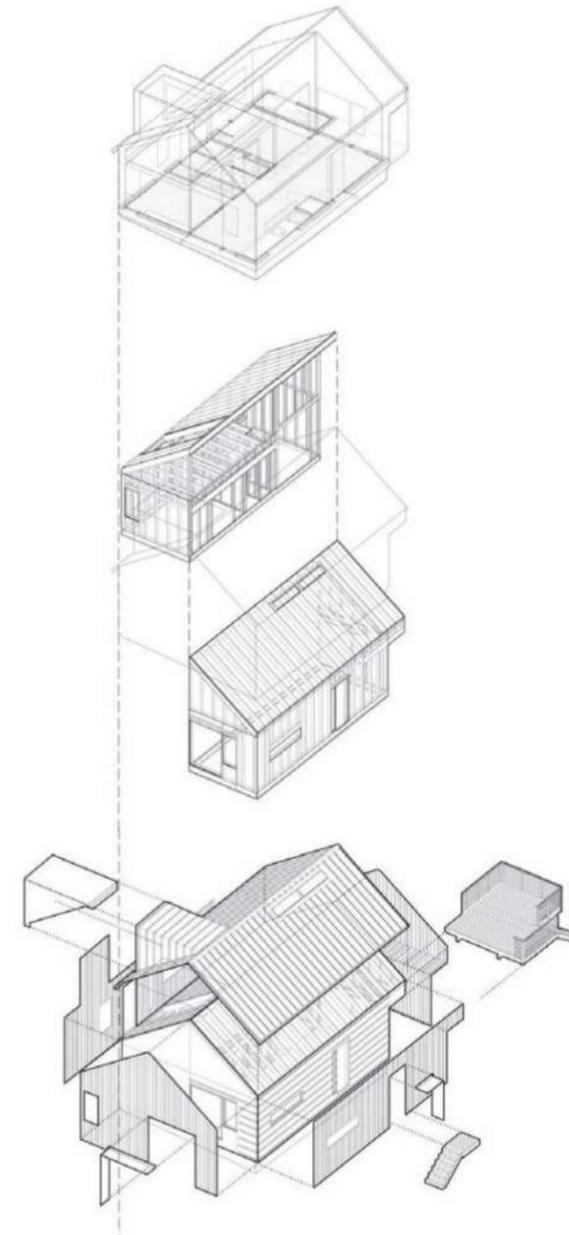
The community members were certainly never opposed to the project, but we knew what we were getting ourselves into – it's a historic community designed aesthetically around a very traditional style of homes. The New Norris House was something new and it made some people uncomfortable. We were easily seduced by slick modern boxes in the studio when we first started the project; but when we began holding neighborhood meetings to present various aspects of the project to the town, we found the lure to sometimes be a one-way street. We would walk through the project, explain orientation, spatial arrangements, the sustainable technologies, etc, but often the feedback seemed much more focused on the look and feel.

What were some of the issues that arose while attempting to integrate new sustainable technologies in a city like Norris, Tennessee?

I'll use our water collection and greywater infiltration systems as examples. Norris is a very small town and looked to state regulators for advice regarding proper regulations. Unlike our neighbors, North Carolina and Georgia, the state of Tennessee doesn't really have the same drought issues, and subsequently has never had to fully confront the issue of regulating these types of processes. It wasn't impossible, but it took a lot of extra time and still isn't 100% feasible for an average project.

In the case of obtaining a special permit for retaining and treating rainwater, can you explain why it took a year and a half?

Most regulating bodies (The City of Norris, the state environmental control department, etc) recognize that the technologies exist to solve these types of problems on-site, but were hesitant at first to distribute special permits. Even though the municipal water supply often uses similar industrially scaled safeguards – backflow prevention, filtration, etc – the issue is one of concentrating liability. The systems work and everyone acknowledged this, but would they be maintained by the average resident outside of a research setting?



New Norton House 'Clayton Factory Production'. Image courtesy of UT CoAD.



New Norton House 'Module Delivery'. Image courtesy of UT CoAD.

New Norton House 'Onsite versus Offsite'. Image courtesy of UT CoAD.



New Norton House 'Street View'. Image courtesy of Robert Batey Photography.

■ The real turning point was during the open house when the neighbors were able to come into the house [post-construction] and experience the space for themselves.



New Norton House 'Winter Light in Kitchen'. Image courtesy of Ken McCown.

This was definitely a catalyst for tucking some of the technological features neatly away – the hot water panel on the dormer and the water system in a tight closet and underground, to name a few. I remember a few of the residents comparing the wood siding of earlier design iterations to corrugated cardboard. Needless to say, there were some cultural boundaries to cross and lessons that needed to be learned by both parties. The city of Norris is home to a lot of retired Tennessee Valley Authority (TVA) engineers, so we actually did get a fair amount of comments on the structure, some of the systems, and constructability issues. Some of this was just an effort to poke fun at something new, but there was also a big desire to share their knowledge and urge us to solve problems. Overall it was a great learning experience.

How did you overcome some of the obstacles in gaining support from the neighbors?

The real turning point was during the open house when the neighbors were able to come into the house [post-construction] and experience the space for themselves. From the exterior elevations, they saw a typical gabled roof and assumed the interior spaces were like others they had seen in Norris – generally rather poorly lit with low ceilings. Putting together the drawings and the real thing, however, they were able to understand the intentions more and I'd like to think most people generally appreciated the design.

Clayton Homes makes a business out of mass production of homes. What was your experience in trying to alter standard designs?

We actually didn't use their standard designs as a starting point, but rather their production standards. Some of these we tried to tweak or otherwise adapt to what we wanted to do – insulated header design, advanced framing, leaving large portions of the home unfinished for students to complete later. Others efforts were simply not possible to change – an example here is our attempt to match the historical footprint of the original Norris Homes. While it didn't seem like a big deal to us when making the original request, the proposed dimensions would have required the fabrication of a large floor framing jig at the cost of many thousands of dollars. Thus, the home got bigger! There was definitely some push and pull that needed to be done from both sides and the project turned out better for it.

Was the pre-fabrication method of construction an effective and sustainable choice?

Clayton has been in the business for decades, and they are one of the largest pre-fabricated home builders in the country. They build all their homes in a matter of days, and the New Norris House was no different. Though not a typical 100% prefab effort, Clayton delivered to us sheathed walls, floor, and roof, wall insulation, and roughed in electrical and plumbing.



New Norton House 'Interior'. Image courtesy of Ken McCown.

There were a lot of material and time efficiencies realized by this and I would certainly consider it a sustainable choice, just not one made lightly. In our case, some of the efficiency is disguised by the on-site process we tackled as a more traditional design-build studio once the shell was in place. It was an incredible process to see them work in the factory though. I remember for the loft level we calculated the exact amount of wood needed to finish the flooring in order to minimize wasted construction material. We had a very complicated CAD drawing, but before we could figure out how to jigsaw it together, Clayton's team had practically already installed it. [Laughs].

Has Clayton homes used the Norris house design since 2009?

They have not. I dare to say they were as interested in our process as we were in theirs though. Several years before we finished the New Norris House, Clayton designed an environmentally friendly prototype modular home called the "ihouse" that was influenced in part by an earlier partnership with UT's CoAD program, but I am not sure the status of the design now. Clayton has the volume and power to push the market to a degree, but the market will also need to push them if more aggressive projects like the New Norris House are to become part of their offerings. ■

For more information on the Clayton's ihouse, [CLICK HERE](#)
For more information on the New Norris House, [CLICK HERE](#)



Zachary L. Farrell, Assoc. AIA
is an Architectural Intern at Good, Fulton & Farrell in Dallas, Texas, a contributor to AIA Dallas, and a continuing volunteer at Young Architects Forum local and national.

HOW BIG IS YOUR (CO₂) FOOTPRINT?

CARBON ANALYSIS FOR COMMERCIAL OFFICE DEVELOPMENT

Sustainability in architecture has fast become part of our daily practice. Materials selection, indoor air quality, waste diversion, and recycled content are now among a variety of common considerations for architects during the design process. While the principles and practices behind these considerations are indeed making a difference in our profession as much as they are on our environment, there is currently no single agency (proprietary or otherwise) that establishes requirements for or regulates the carbon offsets of manufacturing, transportation and building. Be that as it may, there are some companies that have recognized the importance of carbon analyses and have themselves undertaken this endeavor.

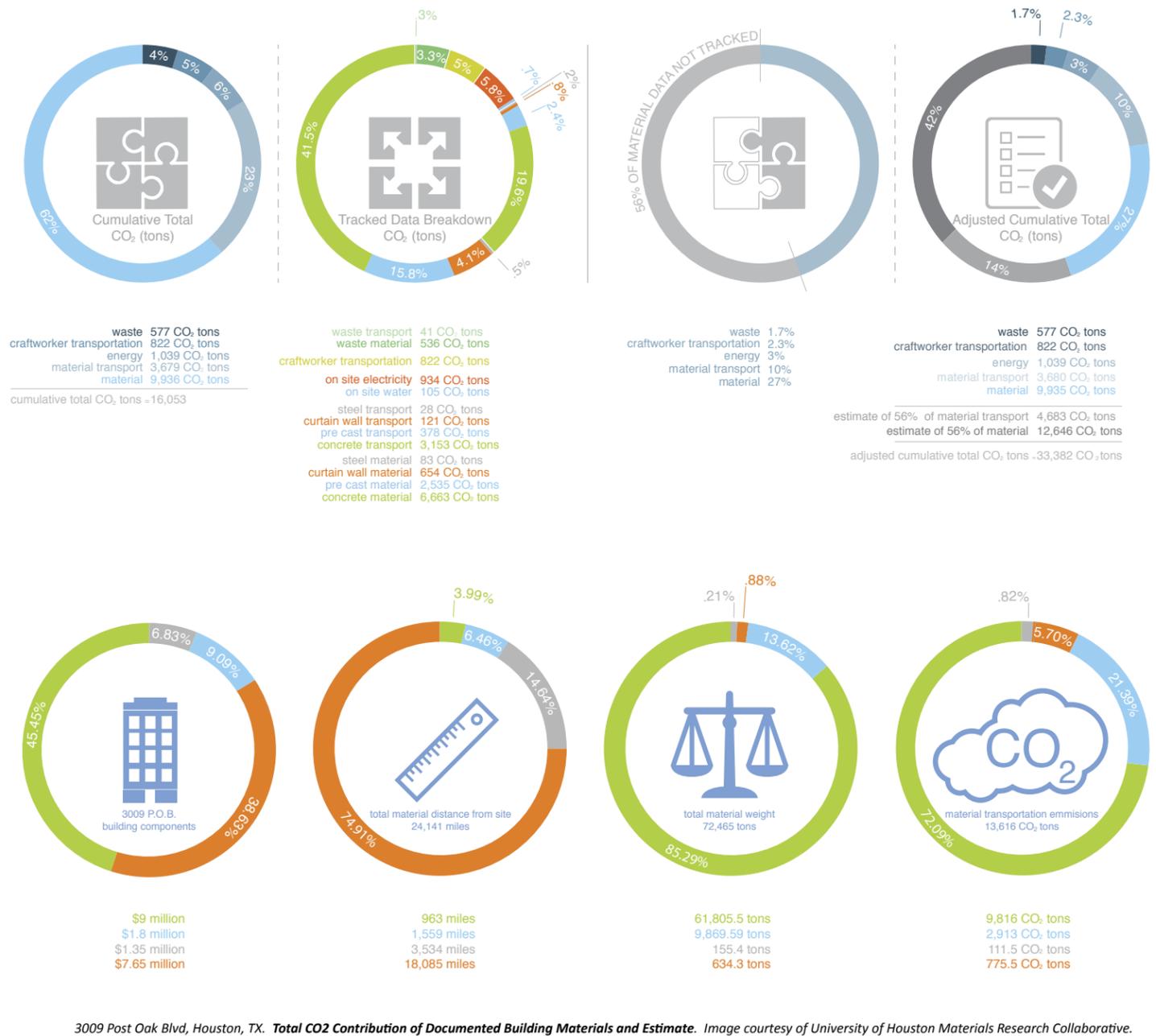
One such example is Skanska, a Swedish construction and development company founded in 1887 which has since grown to have a global presence; operating here in the states as Skanska USA. In Europe, Skanska has been conducting detailed carbon footprint analyses for the last thirty years while this practice has been going on here in the states for only about five. According to Maria Aimone, manager of development for Skanska in Houston, this is indeed important work as the vast majority of greenhouse gases affecting our atmosphere comes from carbon dioxide. In a 2012 study performed by the Environmental Protection Agency (EPA), the four major culprits in greenhouse gas emissions are methane, nitrous oxide, fluorinated gases and CO₂ which makes up a staggering 82% of the total emissions. Recognizing the importance of a reduction to carbon released in our atmosphere, Maria Aimone, Manager of Development Skanska USA notes:

"The philosophy behind these studies is that we, as developers, are acting as good stewards of natural resources for future generations."

Skanska USA has taken their commitment to sustainability even further by including a comprehensive carbon analyses as part of all of their new commercial office building developments. Here we'll look at the research and data of 3009 Post Oak Boulevard in Houston, Texas. For this particular development, the task of compiling the data and research was contracted out to the Materials Research Collaborative which is based in the Gerald D. Hines School of Architecture at the University of Houston.



3009 Post Oak Blvd, Houston, TX. Image courtesy of SKANSKA USA.



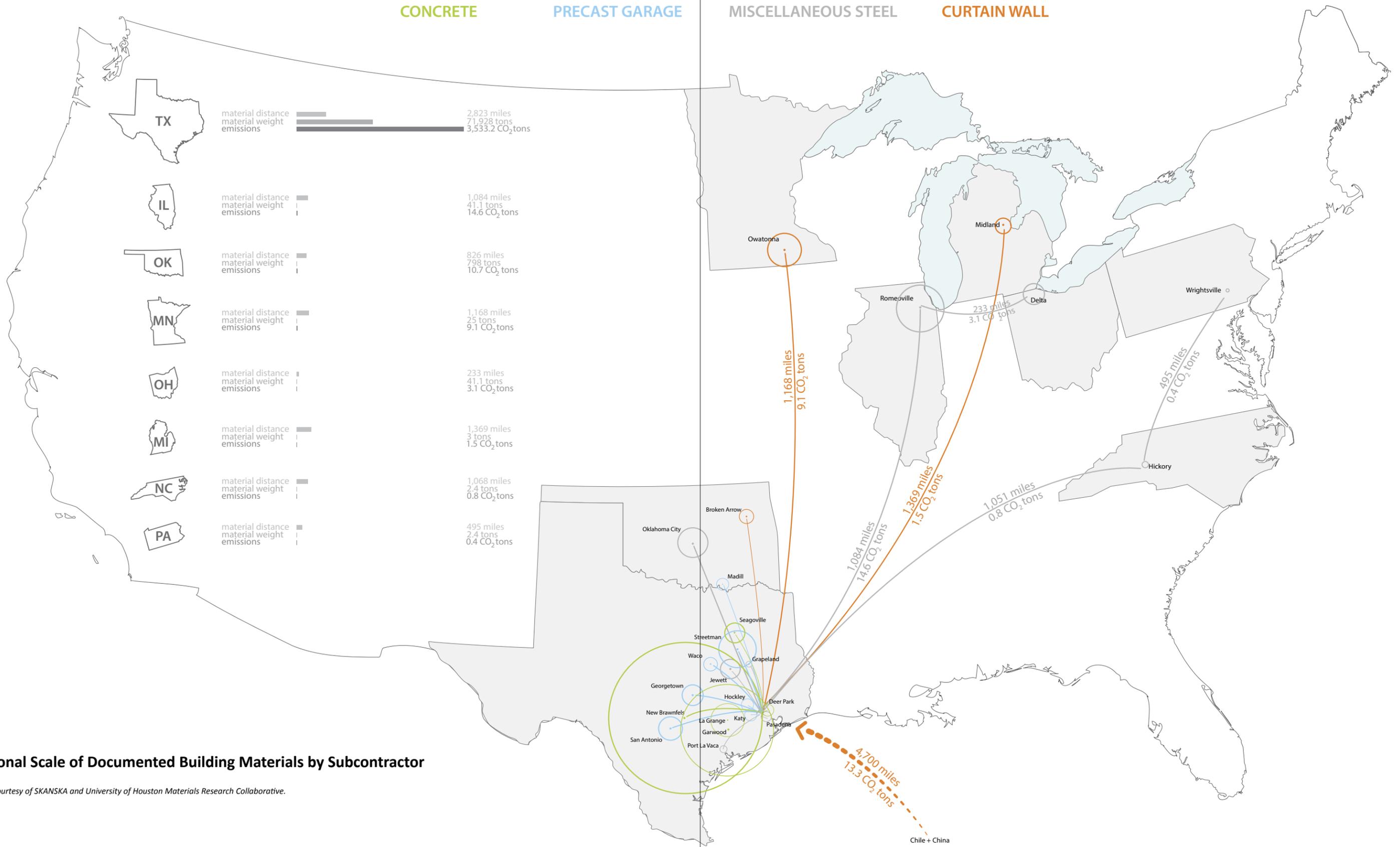
3009 Post Oak Blvd, Houston, TX. Total CO₂ Contribution of Documented Building Materials and Estimate. Image courtesy of University of Houston Materials Research Collaborative.

CONCRETE

PRECAST GARAGE

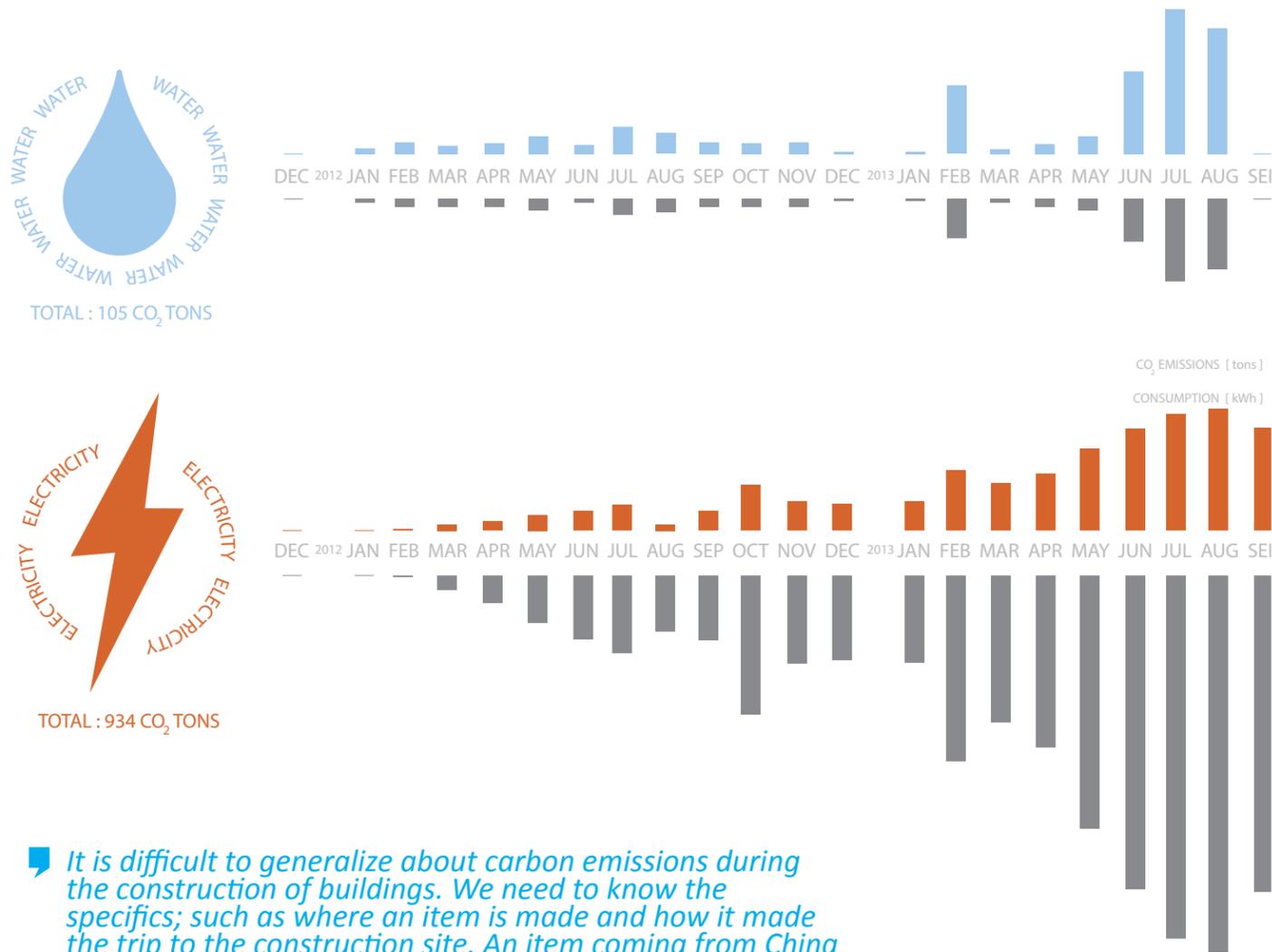
MISCELLANEOUS STEEL

CURTAIN WALL



National Scale of Documented Building Materials by Subcontractor

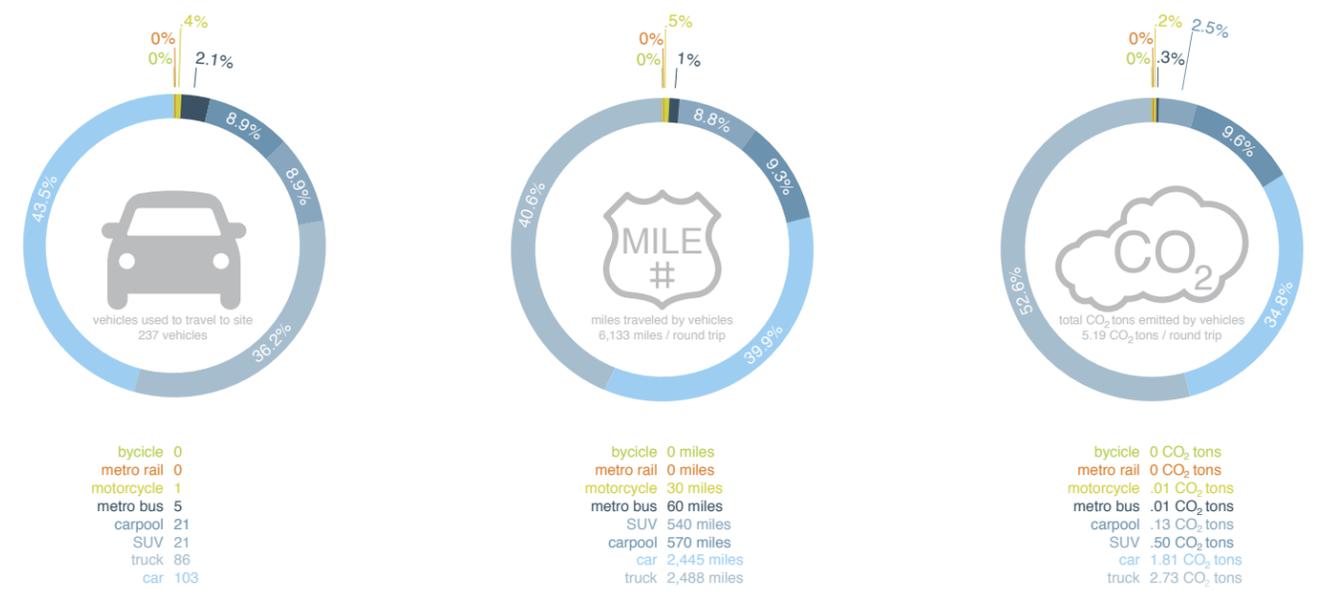
Image courtesy of SKANSKA and University of Houston Materials Research Collaborative.



It is difficult to generalize about carbon emissions during the construction of buildings. We need to know the specifics; such as where an item is made and how it made the trip to the construction site. An item coming from China by boat may actually emit less carbon during transportation than the same item of the same weight being trucked across the US.

- Donna Kacmar, FAIA, Director of the Materials Research Collaborative

3009 Post Oak Blvd, Houston, TX. Resources Consumption and Emissions. Image courtesy of University of Houston Materials Research Collaborative.



3009 Post Oak Blvd, Houston, TX. Craftworker Transportation. Image courtesy of University of Houston Materials Research Collaborative.

In order to conduct detailed analyses of carbon offsets emitted during construction there has to be a complete understanding of what will be required of the subcontractors during and after construction. Before the onset of construction, Skanska will administer a complete walk through of all information that this undertaking demands. For example, the subcontractor responsible for the curtain wall would be required to submit information on how many pounds of aluminum will be used in the assembly, and they will also need to give specifics on where it will be shipped from and by what method of transportation it will arrive at the job site. For 3009 Post Oak, this coordination of information took place throughout the entire construction process. Monthly reports on materials, point-of-origin and transportation were necessary to encourage timely participation and to guarantee the accuracy of data provided.

Julie Hendricks, AIA, Director of EcoServices at Kirksey Architecture noted that, "The data on how the workers arrived at the site is something we normally know nothing about. In the future this information is likely to become common knowledge due to corporate social responsibility programs. The critical area of carbon research that comes from anything other than energy usage is no longer neglected by clients such as Skanska."

As mentioned above transportation of materials plays a significant role in this process. However, for 3009 Post Oak the scope of research in this regard was not solely limited to materials but also included transportation data of the workers coming to the site everyday to construct the building. A survey was administered to the entire workforce on the job. Questions on how they were commuting to the site and whether or not carpools were being employed gave insight into the impact of transportation of the men and women responsible for making the design a reality.

Presently, another carbon analyses is being performed for a new office building in Houston. Once the study is complete, Skanska will use this new information to compare how the CO₂ footprint has and/or can be improved for future developments. ■



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FENGSHUI

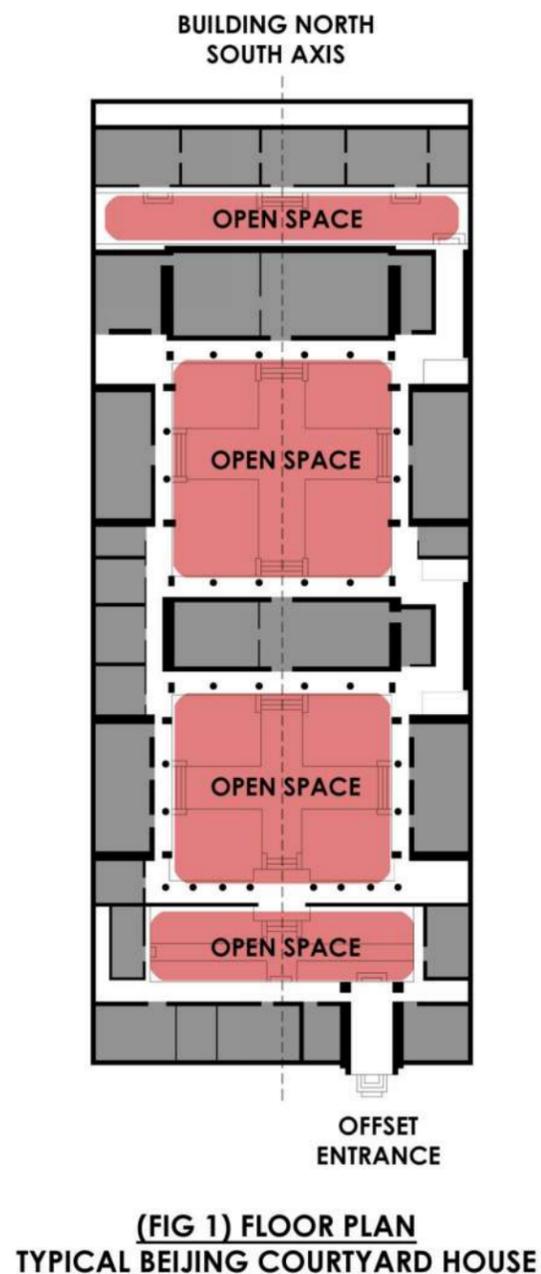
AND THE ORIGINS OF SUSTAINABLE ARCHITECTURE

Substainability in architecture has become the trend in recent years -- and designing green is no longer an option but a requirement. Various industry sustainability metrics - such as CHPIS and LEED - have been developed in order to establish the green building standards for our generation; with LEED (Leadership in Energy and Environmental Design) leading the way as the most comprehensive system of measuring the "greenness" of buildings.

The concept of standardizing green buildings owes much of its popularity to its systematic and scientific approach and cost saving benefits. However, this idea of "green" and "sustainability design" might not be as new as everyone thinks it is. Environment-friendly and energy-efficient architecture has been around for centuries, especially in ancient China when buildings were designed and constructed with the surrounding environment fully in mind. Sustainability, in that context however, was delivered through the practice of "Fengshui" -- an architectural "guideline" focused on the balance between human living and Mother Nature. As a prerequisite for builders at the time, Fengshui as a practice was even included as part of the imperial scholar examination.

"Fengshui" is a mysterious theory that has no scientific proof whatsoever. However, it is a comprehensive record based on observations, experience and primitive astronomic calculations. It not only dictated the ideal building location/orientation and spatial configuration, but also the ideal construction start date, furniture layout, choice of material, etc. Although most of the "recommendations" described in Fengshui make no sense in today's scientific world, strangely, some Fengshui practices are proven to be very relevant in terms of green and sustainability architectural designs.

Building orientation in Fengshui practice was highly influenced by the cultural and social practices of the ancient time. It refers to Confucianism theory that encourages North South orientation. It is believed that the habitants will be blessed by orientating the building facing south. The location of the building is also important. It should be surrounded by mountains/hills on three sides of the building (except the front side of the building where the entry is forming a protective screen. Another important element is the courtyard, also known as skywell. According to Fengshui, it is the building's window to receive happiness from the heaven.



Vegetation is also documented to bring wealth to the building when planted in pairs at strategic locations. However, they shall not cast any shadows on building walls. A "shadow wall" shall be placed on either the inside or outside of the entrance to prevent demons from spying the house.

A typical Beijing Courtyard house layout is basically a "result" derived from the Fengshui practice. It is a perfect example to illustrate how this mystery theory is strongly tight to sustainable architecture. The North South orientation of the building maximizes its exposure to natural sunlight. It also provides natural heating for the occupants. It is especially important because in a climate such as Beijing with heating days significantly greater than cooling days throughout the year. Limited tree heights also avoid blocking sunlight entering the building and in turn increasing the daylight quality of the spaces. The courtyard is directly tight to the well being of the inhabitants many ways. It provides a platform for exercises and other social activities. It also increases the overall daylight level of the surrounding spaces. The "shadow wall", the hill surrounding the building and the offset of the entrance actually reduces the velocity of the infamous northern wind in winter.

There is no doubt that most of these guidelines, rules and standards written in the Fengshui practice are not justified by any means of scientific researches or experiments. However, it is amazing how this unproven theory was passed on generations after generations. Some of the rules actually make sense and yet to be proven by today's science. For example: the Fengshui practice recommends that a house warming ceremony shall be performed prior to occupancy. That involves burning paper money to the building God and worshipping all building corners. It certainly is an odd idea not to mention that it would definitely trigger the fire sprinkler system nowadays.

However, this might not be a complete nonsense. Some researchers suggest that the burning process actually chemically reduces the Volatile Organic Compound (VOC) released by certain building materials and in turn contribute to a healthier living space. A typical Beijing Courtyard house that uses no energy would definitely be qualified for Platinum if LEED existed thousands years ago. ■



Yu-Ngok Lo, AIA
is the principal of his own firm YNL Architects, Inc., serves on the AIA LB/SB Board of Directors and the AIACC COTE committee since 2013. His works have been recognized by the AIA Inland California, AIA Long Beach / South Bay and featured in AIArchitect.

GRADUATION DAY

EMERGING PROFESSIONALS IN EMERGING COUNTRIES

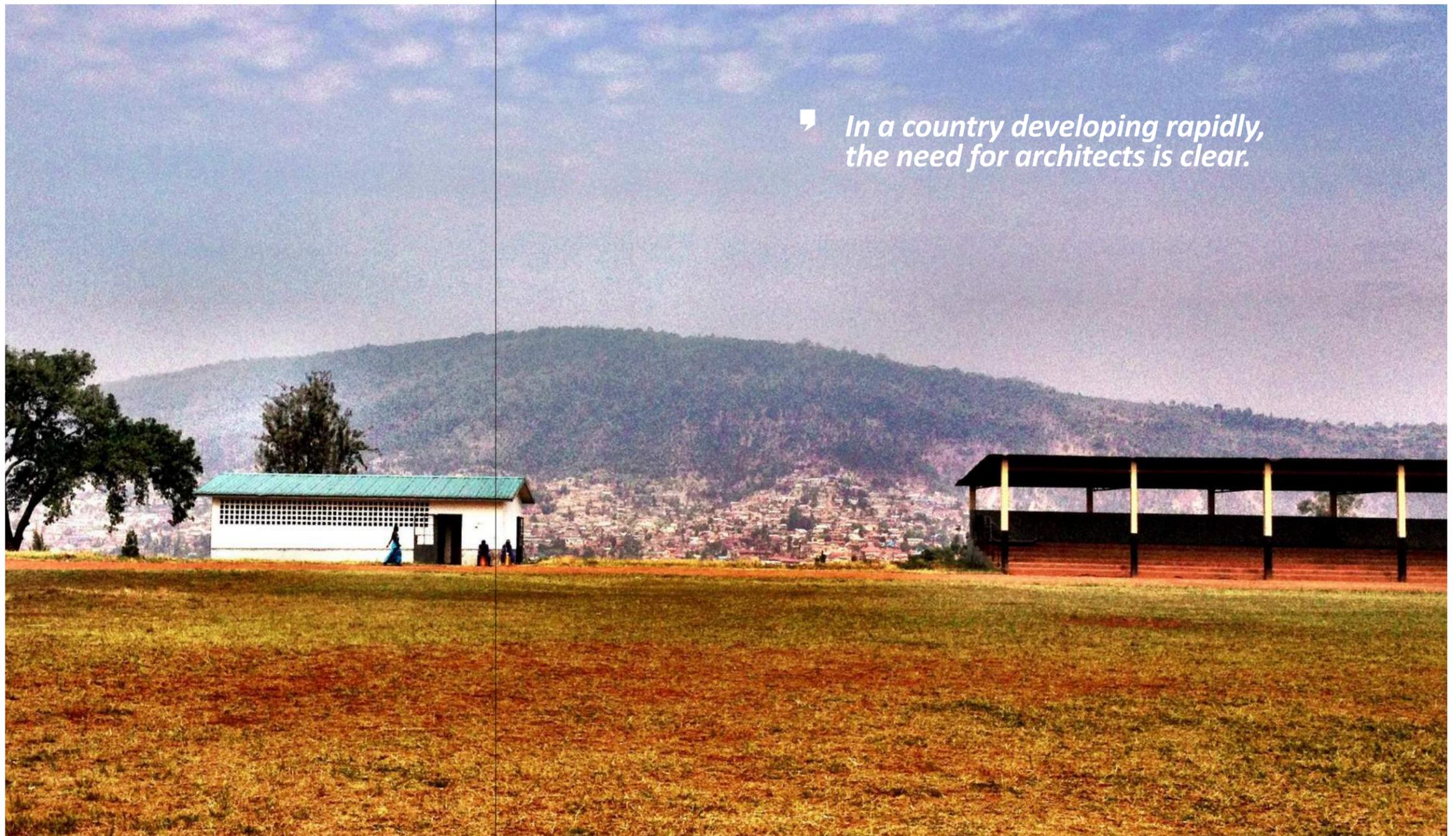
In August 2013 the Kigali Institute of Science and Technology, KIST, graduated the first 19 architecture students ever to be educated in Rwanda. As young practitioners working in the country, we had the opportunity to bear witness and participate in this moment.

African voices are a growing part of the global architecture conversation and the KIST graduation marks an important milestone of professional development for Rwanda. More importantly, it means the beginning of a legitimately Rwandan architectural culture and that is something to celebrate.

The ceremony took place on a clear, Kigali morning - the kind that befits any important first. Approaching the stadium gates, friends and families dressed to the nines buzzed with the excitement of a meaningful moment. Under white tents on an open football pitch, soon-to-be-graduates waited whilst spectators fanned themselves in the grandstand. Taking in a typically grand view of the city from on high, that pitch seemed a backwards field of dreams: they had come, but would they build it?



KIST Graduation Day. Photo courtesy of Uwase.



“In a country developing rapidly, the need for architects is clear.”

Rwandan development. Photo courtesy of Rivard.

Anyone who has visited Rwanda understands the state of confusion that characterizes its built environment. There is Chinese tile everywhere, disused half built homes, and deserted buildings from the 90's - it's kind of a mess. The government repeatedly uses the same building design for a variety of ministries and most people in the country cannot explain what an Architect does. And yet, it is a nice place to live. You will not find the cleanliness and safety Kigali offers anywhere else in East Africa. With that said, the vast majority of the population lives in mountainous villages where buildings are made of earth by the people who inhabit them. But that is quickly changing. In a country developing rapidly, the need for architects is clear. Nineteen graduates now stand positioned to fill that void.

For Rwandans, having an architecture school in-country means the ability to cultivate local architecture practices based on self-sufficiency. Today a huge gap exists between the built environment of Kigali and that of the rural villages that dot the rest of the country. The international, imported styles and materials that pervade the capitol have yet to reach the countryside where the word architect does not exist. In these villages the vernacular still dominates, and wood, soil, and stones are the stuff of life. **As a small generation of architects emerges, the task ahead is to determine how these conflicting influences should balance in shaping contemporary Rwandan architecture. The answer holds significant economic, social and cultural implications for Rwandans' future.**

Beyond the question of progress versus tradition remains the difficult work of teaching Rwandans the role of architecture in society. One way forward is to emphasize local participation - using materials familiar to communities to elucidate the creative problem solving approach of the design process. A central question persists: how can architects teach and impact the communities around them? In a country with so much rural poverty, architecture cannot serve only the wealthy. A more sensible approach would focus on building understanding within the community and embedding these first architects back into the education system that produced them. Cities in Rwanda should not look like imported materials - they should have their own character that comes out of the local cultural context. **Rwandan architects now have the chance to preserve the country's cultural identity by injecting it into the built environment.**



KIST Graduation Day ceremonies. Photo courtesy of Uwase.

What exciting contributions will these nineteen young architects make to their rapidly evolving country?

For the few muzungus - local parlance for white folks - in the crowd that day, the KIST graduation was a moment to peek behind the curtain of another culture and share a feeling of connection and understanding. Rwanda is a culture the rest of the world has a lot to learn from - and the opposite is also true. The country clearly desires development in the western sense of the word - to be the first developed country in East Africa - as the saying goes. One wonders whether certain local traditions will be sacrificed in the name of "progress." For any rapidly urbanizing populace, the transition from a mud home to a concrete one seems like real progress. **Yet in more developed countries, people are increasingly returning to the vernacular building techniques that so often are abandoned in that transition. They are rediscovered as contemporary sources of inspiration.**



KIST Graduation Day. Photo courtesy of Uwase.



KIST Graduation Day ceremonies. Photo courtesy of Uwase.

The Rwandan government has gone so far as to outlaw specific, traditional architectural practices in favor of bland, modern alternatives. Thatched roofs, planted fences, and in Kigali, homes of earth block are all strictly prohibited under the banner of development. The imported styles and materials that prevail in Kigali foretell a future in which Rwandan architecture is indistinguishable from that of any other developing country. But it does not have to be that way. One needs look only as far back as China in the last two decades to understand the cultural destruction development can wreak. Rwandan architects must protect and preserve their own traditions as they develop a national design identity of their own.

And so it begins, an architectural culture born before our eyes. What exciting contributions will these nineteen young architects make to their rapidly evolving country? Only time will tell, but one thing is for sure: it is the opportunity of a lifetime. What a pleasure to witness. ■



Jean Paul Sebahuyi Uwase is a Design Fellow at MASS Design Group in Kigali, Rwanda and the valedictorian of the first graduating class of architecture students at KIST.



Nicolas Rivard is a Design Fellow at MASS Design Group in Kigali, Rwanda, an artist, writer, and craftsman in his free time.

BACK TO SCHOOL

PHILADELPHIA UNIVERSITY

COLLEGE OF ARCHITECTURE AND THE BUILT ENVIRONMENT

Can you explain what a MOOC is and what the strategy has been for Philadelphia University to enter the online market?

RF The word, or acronym itself, M-O-O-C, stands for Massively Open Online Course. There are four variables there: 'massive' meaning more than fifty or more than one-hundred. There is no set definition of what constitutes massive, but the goal is to have thousands of people in your course. That's when it becomes massive. There have been courses with as many as ten to twenty thousand students in them. The 'open' portion is a nice way of saying 'free' or open to society and is meant to be shareable. The 'online' is online and the 'course' is the course. That's the origin of the idea and meaning of the word.

BK It's been a highly disruptive concept in higher education because it opens courses up to the masses. Courses that were previously only the privilege of certain people who could enroll in the class are now more accessible. It offers free education to individuals who don't live near the university and allows them to take it anywhere in the world as long as they have digital access.

RF That starts to answer the second (strategy) part of the question: "Why would you give your course away for free?" It sounds counterintuitive on more than one level and it's a mixture of what Barbara said. The idea that you can reach a broader audience is both selfish, in the sense you can promote your programs, and altruistic because you can give something back to society at large. As an architect you have an opportunity to do more than just building. I should note that we don't give away our whole degree for free. We're looking at giving one course or three credits out of thirty-three or so that we would normally require. Students who would like to get credit have to pay for it. It's not completely altruistic, but there was a huge number who received a free education.

BK This is just the first time starting a MOOC. A fair number of individuals were actually interested who took the MOOC and participated.

Do you have data about the participation that you can share with our readership?

RF Out of the 500 people who expressed interest, we registered 300 students. Out of that we had 60 people actively engaged –watching videos, etc. Then we had a subgroup of ten to twelve students who were doing all the assignments as if they were a graduate student. Two ended up paying for the course and received graduate credit.

We had three types of students who self identified: grazers, or students who popped in and out and watched videos now and then; students committed to all videos and content; and scholars who watched videos, read content and did all of the assignments.

Students would self identify with one of the categories at the beginning of the course, but would move from group to group as their interest increased. The scholar group even received attention directly from me. I reviewed some of their papers and we had conversations throughout the year. Depending on the level of engagement, they got more time from the professor, which is an interesting model. This was great for me because the students who were interested in the content held high level conversations; I didn't have to motivate them or force them to produce. It's a different model of education.

BK The numbers mentioned, i.e. who enrolled and who finished, are in-line with MOOCs taught by *Coursera*, *Udacity* and other really large platforms.

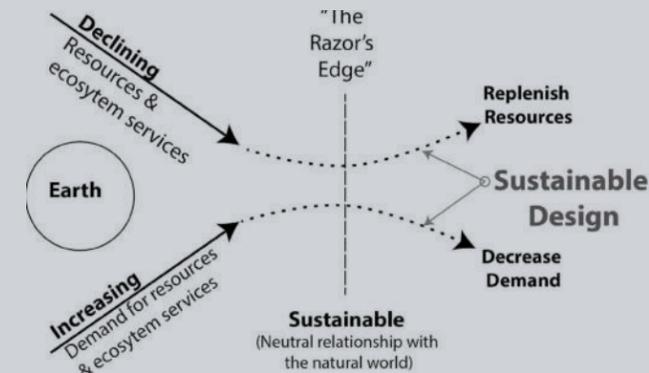
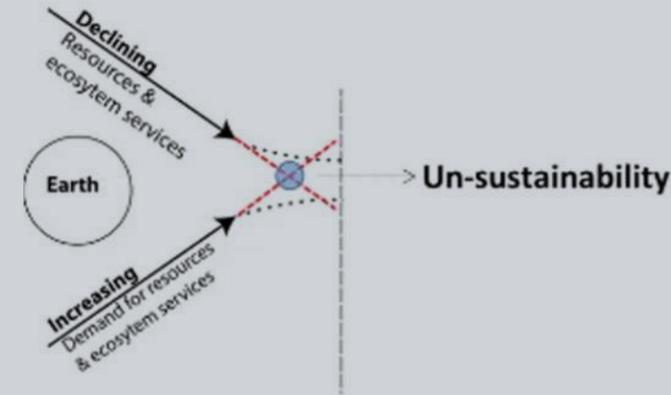
Did you feel this is a delivery method you can see the school scaling up to offer more courses?

BK This has been an experiment for us. This was the first MOOC that Philadelphia University offered and we did it through a non-traditional way. We didn't teach it through a big MOOC platform such as *Udacity*, *Coursera*, etc. It was also an experiment for us to see how we fund the types of courses that we offer for free to the public. We might get a few students interested in our program, but we still have to come up with the funding ahead of time. We intend to teach the same course again and we will evaluate the pros and cons (They are actually more labor intensive than we thought). We will focus on offering other MOOCs that spread who we are as a University and as the College of Architecture and the Built Environment (CABE). The main goal is to increase our visibility and focus on the core areas of our college: sustainability, innovation and collaboration.

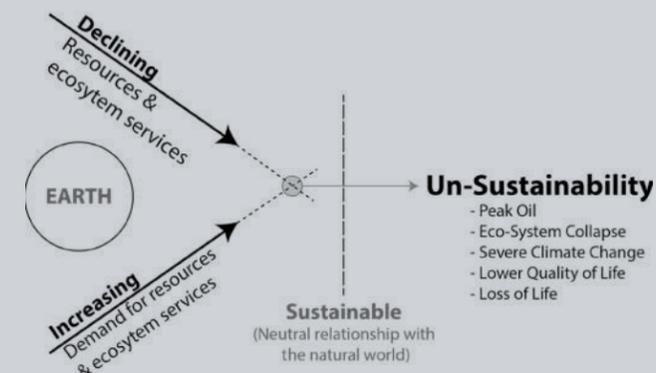
RF The MOOC has made my on-campus course a lot better. The materials are of a higher level because I had to make sure my course was organized properly and the learning objectives were communicated clearly. Therefore, it forced me to raise my game. I looked at what I was already teaching and tried to take the next step. It has been beneficial to me, which is why I am interested in continuing to do this in some fashion.

Is there anything you can teach better through an online medium? Or are you constantly trying to translate what you teach on campus into online. Has anything gone back upstream?

BK Online teaching has made us take a much more organized approach to teaching. You separate the development of the course, the assignments and also the writer/developer and the teacher. In Rob's case, it is the same person, but many providers do it the other way. It's a way of having courses developed up-front, but leaves little room for alteration while you are teaching it. In the classroom you can constantly reevaluate what you are actually teaching. But the written and predetermined layout makes that tough. The challenges we have right now with online courses, specific to Philadelphia University, is our Nexus Learning approach. This is an active, real world, collaborative learning environment. We are actively figuring out how to bring these types of projects to online learning. We have been successful with that, since we are teaching studios online.



The Natural Step Funnel
Source: The Natural Step Program (accessed 2012) Adapted by Author

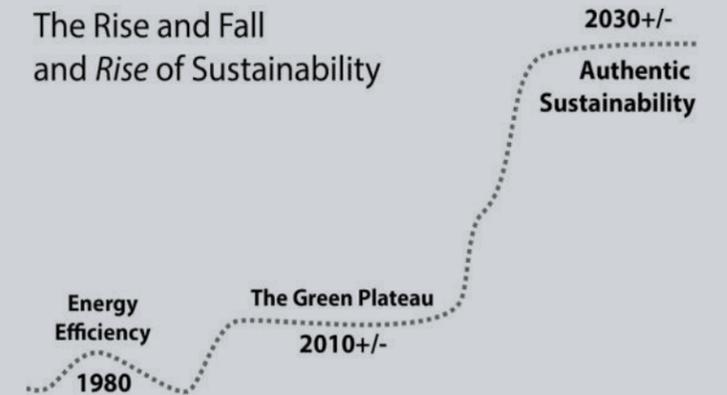


The Natural Step Funnel
Source: The Natural Step Program (accessed 2012) Adapted by Author

RF There are some strategies we use to help with updating. Most of my videos are 10-12 minutes long. So if I have to change a lecture, I'm only redoing 10 minutes instead of 45. This helps to update content pretty cleanly.

Can you talk about some of the highlights of the content? What is it about this course that is attractive to architects and the public? What is it you are teaching specifically?

RF I have a mantra called Beyond Green. Right now in the country, we are on what I call the Green Plateau. Architects design buildings that save 10-15%, shake hands and declare success. But if we look at what's going on in the world and the way climate is changing and how energy impacts it, we have to go beyond green. We have to look at authentic sustainability that evaluates performance and aesthetics: If it's not beautiful, it's not sustainable. We should have social responsibility and any work should be economically viable. The one thing we don't want is to send sustainability experts into the field who have no idea about money or budgets. We have also brought financial sustainability into the equation. We are trying to give a holistic entrenchment of sustainability that serves as a foundation of professionals going forward. We hope our students will be change agents when they graduate and educate the senior leadership of firms to stay on task. This course is the foundation for the curriculum.



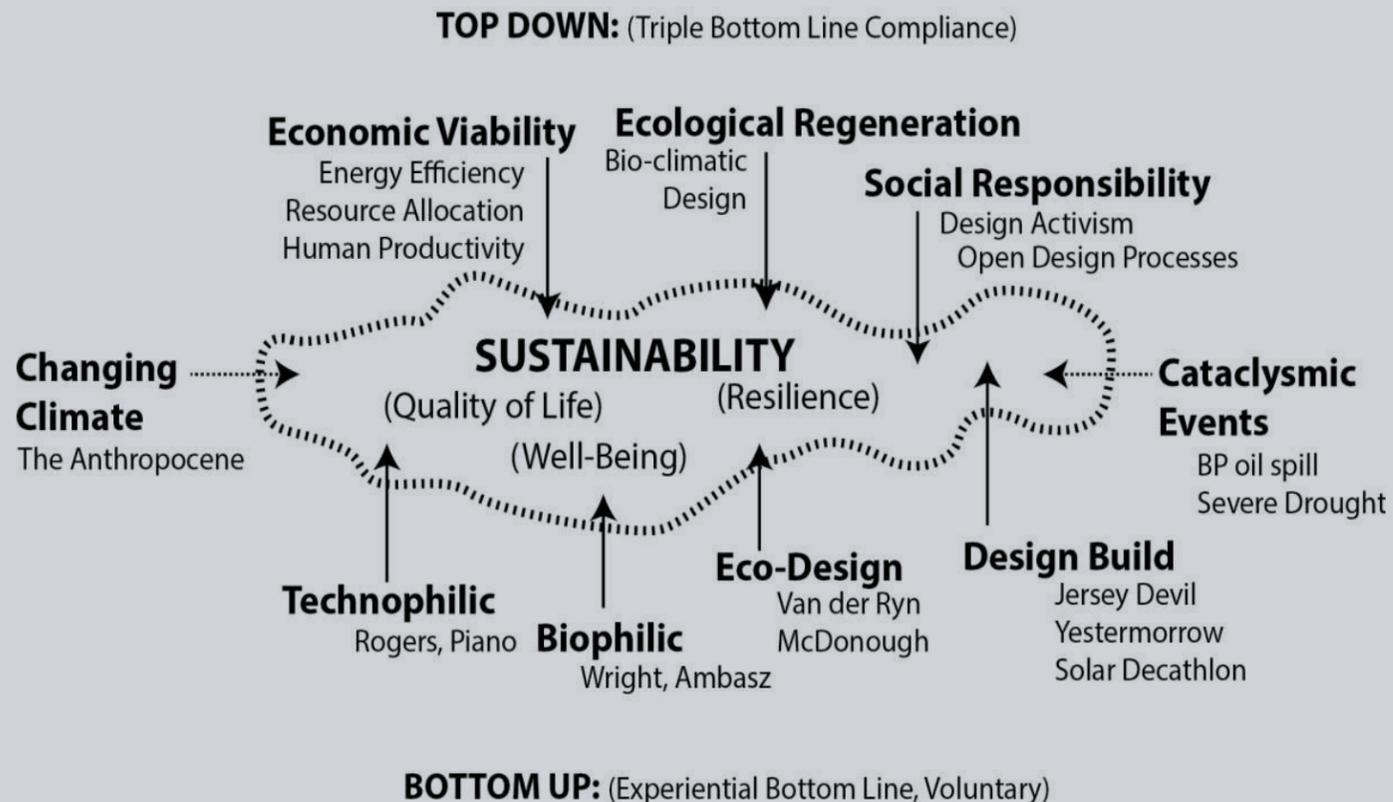
How does the course fit into the broader goals of the program?

RF We notice that every architecture school teaches green design at some level. However, when I ask students how green design fits into the larger framework of sustainability. It is difficult to get answers. We think this Master's degree is giving them that broader framework or foundation they need. So when they go to meetings and have doubters, they can make informed arguments.

How does this program teach sustainability better than others?

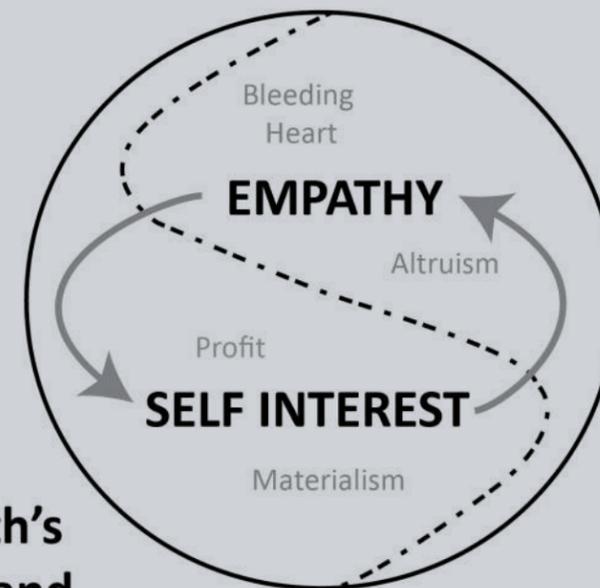
RF It's something I call casual greening. At a crit, students have great work on the wall, but when someone asks, "What's green about it?", students will point to their green roof. However, they can't answer the question as to why it's important. That scares me about where our education is heading. Luckily, at the Philadelphia University Architecture program, I think we are doing a pretty good job. The students are beginning to answer those questions. In sustainable design you have to be able to give the metrics of how much water a green roof is able to save. What I'm afraid of is that Green design is being used like wallpaper; I have PV panels all

over my roof. "How much energy do those PV panels generate and how does it relate to the base energy load". We have to get away from this plateau and think about Green, not as something applied, but something intrinsic from the beginning of the design process. As Barbara mentioned, we are big on collaboration. The idea of working with engineers, builders, and interior designers at the beginning through the integrated design process, allows students to see a much broader vision on how sustainability can be a driver of design and not applied at the end. One of our tenets is "If it's not beautiful, it's not sustainable". We are not talking about trading beauty for performance. We are leveraging performance and beauty together to create a more powerful form of architecture.



Sustainability The Great Resolution?

The Second
Invisible hand
WE



I
Adam Smith's
Invisible Hand

You are currently offering the course through the PhilaU website. Do you have any plans for a broader platform?

RF There is a group we are working with called the Open Online Academy (OOA) out of New York. They have a platform they have built using the EdX model. EdX is one of the established platforms for MOOCs. EdX has put out a free platform that other people are using to launch their own. The OOA has one of the most interesting groups of courses. They have a course on designing resilient schools (5000 enrollees) and designing emergency shelters (10,000 enrollees). The latter just had their jury for the top 12 projects, which I sat on, and had projects from all over the world. This diversity has been one of the most satisfying things about teaching online. I have had students from almost every country in

the world talking about sustainability. The Australians, for example, are so far ahead of us because they are getting hit directly with climate change on a daily basis. They educated the other students about resilience. Other enrollees hailed from Africa, Germany, Brazil, England, Turkey, and India. The Designing Emergency Shelters MOOC formed design teams halfway through the course to actually design shelters, which the UN has pledged to build prototypes. It's really interesting and good work that I would like to put against the work from traditional studios. If you can't tell the difference, at one level that means the quality is equivalent. The experience will remain different, but the objectives need to remain consistent. ■

All images courtesy of Rob Fleming.



Barbara Klinkhammer is Executive Dean and Professor of the College of Architecture and the Built Environment at Philadelphia University. She has taught at the University of Tennessee, Knoxville, where she served as Associate Dean, Chair of Interior Design, and Chair of the Graduate Architecture Programs, and prior to coming to the United States in 1999, Professor Klinkhammer taught for five years at the Bauhaus University in Weimar, Germany. She currently serves on the executive board of the Architectural Research Centers Consortium (ARCC), holds a degree in architecture from the RWTH-Aachen, and is a registered architect in Germany and Europe.



Rob Fleming is a LEED Accredited Professional, a registered architect with over 15 years' experience of teaching, research and practice in sustainable design, and co-creator and Director of the award winning Master of Science in Sustainable Design Program at Philadelphia University. Rob is a Sustainability Fellow at Re:Vision Architecture in Philadelphia where he consults and facilitates integrated design charrettes.

PASSIVE HOUSE

THE OBSTACLES OF EXCEEDING EXPECTATION

*In the January issue of Connection, I wrote about the **Passive House** -- covering the technological means and methods by which this new level of sustainable craft may be achieved. I wish that I could say that the process since that time has been a seamless one, but the future of sustainable design is sometimes a harder reality to achieve in the present.*

Given that passive design is not yet a wholly recognized practice, I'd like to take this opportunity to address the potential roadblocks in pursuing a level of design that exceeds standard energy codes and the difficulties of getting "Back to Zero".

I now have two projects that are designed to approach Net-Zero Energy consumption, but taking theoretical drawings and models into reality has been anything but simple and straightforward. Both projects are in construction as of this publication, but energy detailing, construction budgeting, and client compromises have led to long delays from both original schedules. I had hoped to have a great many pictures from the various stages of construction from January to now, but I have to apologize to you, the reader, that not much has transpired on site, except for the hope that we will not give up and maintain optimism for the completion of each project by early spring 2015.

The Phoenix House that had been featured in the January issue of *Connection* has, in fact, received Passive House Institute US PHIUS+ Pre-Certification; allowing us to proceed with construction in confidence that the performance criteria are met in the design. Over the past ten months, however, construction has been limited to foundation and basement work, and the installation of the prefabricated exterior shell panels.

The on-site delay experienced by the contractor, in this case, was due to the proprietary panels, the fact that this integral product could only be sourced in Germany, and that Germany had been plagued by recent dock strikes. Of course, a worker strike could happen anywhere. [The unfortunate aspect of this lesson, however, is that Passive House approved products are difficult to source in the States; not only taxing projects \(our clients and contractors\) with international freight, but with longer lead times in the procurement of products that are necessary to achieving high-performance standards.](#)

In the end, the panels arrived a whopping eight-weeks after the expected delivery date. And it was only after the panels were in-

hand and installation begun, that the contractor noticed additional complications: first, in not having the required number of panels and second, that a number of the received panels would require refabrication as they were not to specification. In both cases, the issues had been caused by mistranslation of the shop drawings into fabrication of the panel system; resulting in newly and refabricated panels that again required transatlantic shipping and further delaying construction.

[Prefabricated construction promotes a variety of benefits; not the least of which is precision fabrication and ease of assembly through the controlled environment of skilled craftsman in a factory setting. The final on-site assembly, on the other hand, remains a challenge for framing crews \(particularly those in the US\) that are largely unfamiliar with the process and craft of constructing prefabricated structures.](#)

Presenting these few lessons-learned is in no way meant to discourage architects, clients, and builders from pursuing Net-Zero projects. On the contrary, reducing the carbon footprint of our built environment is a necessary part of creating sustainable communities. It is by sharing our lessons learned that we can avoid future such pitfalls and, hopefully together, create an industry in the US that is conducive to developing high-performance projects.

[One common dilemma of any project -- that could have led to fewer problems on the Phoenix Passive House -- is more transparent communication.](#) There was a point in the contract documents phase for instance, when the bid process was completed, that our client came to terms with costs that were not anticipated due to the premium placed on high performance building products and systems. There has been a breakdown in communicating both the value and the premium associated with such projects.

It is by sharing our lessons learned that we can avoid future such pitfalls and, hopefully together, create an industry in the US that is conducive to developing high-performance projects.



All photos courtesy of Don Johnson/ Johnsonimages.com

Since that point, when the team encountered critical issues in the project, communication immediately broke down because that trust had earlier been eroded. Every attempt to value engineer the project seemed to widen the trust gap. [Managing client expectations for budgets is most often not in the scope of our architectural services and market prices are certainly not in our control -- we can make no guarantees -- but we can advise our clients based on past experiences with the intent of aligning expectations.](#) In this way, when we go beyond the design phase approvals of colors and finishes and encounter value engineering issues, we can proceed as a team with the same goal in mind.

I can positively say that the other Net-Zero project, the Lake Michigan house, benefitted greatly from what had been learned from the Phoenix House experience; starting from the first team meeting with a foundation of clear and consistent communication.

The Lake Michigan house is, however, not without its own constraints. In this case, the client lives primarily out of state, has a builder from another state, and wants to build a Net-Zero house at a site on Lake Michigan that is a seven-hour drive from my office. So it goes without saying that a transparent approach and open lines of communication are absolutely necessary. With a positive attitude among all parties involved, we are working through the projects specific issues, and by the time you read this, we will have an enclosed shell on site ready for a winter of interior framing and finishes.

What I hope might be taken away from this article is the lesson that getting "Back to Zero" is much more complex than one might think; certainly more complex than when the Cliff Dwellings at Mesa Verde were built by the Anasazi as early examples of passive residence. When a new practice (or one that has been lost) has to be learned, there is no single path to success. I am hopeful yet that I will continue to meet clients that are willing to take the trip down the path together, and with collaborative communication, the way "Back to Zero" will only get easier. ■



Kurt Neiswender, AIA
is a Project Architect at Sedgewick & Ferweda Architects in Flint Michigan and holds the position of 2013-2014 AIA Young Architect Regional Director - Michigan and 2014-2015 AIA Flint Chapter Director.

NOT A ZERO-SUM GAME

QUANTIFYING THE PREMIUM FOR (AND RETURN ON) NET-ZERO BUILDINGS

As architects try to meet the 2030 Challenge of carbon-neutral facilities for projects built just 16 years from now, they often must rely on imprecise information on how to reach carbon-neutrality and the goal of the net-zero building. A new report commissioned by the District of Columbia's Department of the Environment provides some meaningful guidance.

The District of Columbia is home to more green buildings per capita than any other large U.S. city. The District's stated goal is to reduce building energy use to half of what it was in 2010 by 2032. The District Department of the Environment (DDOE) commissioned a study exploring how the city can best craft policy and create incentives to build net-zero energy and net-zero water buildings and facilities that qualify as Living Buildings. [This report is intended as an aid to further advance the building industry toward more resilient, restorative facilities.](#)

The DDOE had two goals: first, to investigate the costs associated with upgrading existing buildings from LEED Platinum to zero-energy, zero-water, and Living Building standards. And second, to collect data to advise policy makers on deep-green buildings and incentives. The findings are published in Net Zero and Living Building Challenge Financial Study: A Cost Comparison Report for Buildings in the District of Columbia.

The study was conducted by New Buildings Institute, International Living Future Institute, and Skanska, and conceptually transformed three LEED v3 Platinum-designed buildings to net-zero energy, net-zero water, and Living Buildings standards. Its scope focused on common building types in the District: office new construction, multi-family new construction, and office renovation. The study summarizes the cost premium range for each building type, uncovers challenges associated with the large size of commercial buildings in the District, and provides policy recommendations for addressing them.

The Research Team Quantified Net-Zero Costs

The team applied a set of efficiency measures to each building's envelope, lighting, HVAC, operations, occupancy, and direct loads, along with rainwater harvesting techniques, in order to achieve reduced energy and water usage, before adding photovoltaics and water-reuse strategies.

Costs for achieving net-zero standards are difficult to distinguish from overall project costs. However, through analysis the team identified costs connected to energy and water conservation, as well as the photovoltaic and water-reuse systems necessary for such a project.

The study found that the initial cost for energy efficiency is approximately 1-12% higher, varying by the building type. This rises to 5-19% in net-zero energy buildings when considering the added cost of a photovoltaic power supply. But the benefits make the added cost worthwhile: the energy efficiency measures alone offer a return on investment of 6-12%. After factoring current tax and renewable energy credits into these figures, the return on investment in net-zero buildings is approximately 30%.

The Study Looked at Investments and Policy Options

Among the key financial and return on investment savings, the study found that:

- *For a 1-3% added initial cost of construction, new developments in the District could save up to 60% of their energy consumption.*
- *The return on investment for deep energy efficiency is 6-12% and rises to 33-36% when modeled for net-zero energy using solar power.*
- *Advanced water conservation measures to reduce water consumption and storm water runoff from the buildings cost 1-3%, conserve 45-60% of the water usage, and have a return on investment of 5-10%.*

The report quantifies the investment needed to move the District closer to a more resilient, net-zero future and recommends that District officials take a number of actions. First, they should define net-zero energy, and require disclosure of measured energy use and renewable energy projects annually to verify actual net-zero energy performance.

■ *The agreement between the architect and owner should establish the owner's anticipated sustainable objective ... [the] benefit to the environment, enhancement to the health and well-being of building occupants, or improvement of energy efficiency.*

The report suggests promoting the evolution of energy codes, in part by continuing to update current codes to follow the most stringent standards. Officials should advance incentives for deep-green buildings to encourage the inclusion of building measurements with significant societal benefits. It is recommended that city officials identify and remove regulatory impediments to deep-green and Living Buildings.

Communication Up-front Is Critical to Achieving Project Goals

The agreement between the architect and owner should establish the owner's anticipated sustainable objective for the project, which may include a project sustainability certification, benefit to the environment, enhancement to the health and well-being of building occupants, or improvement of energy efficiency. In addition, the agreement should identify any incentive programs the owner intends to pursue for the project, including those related to the sustainable objective and any deadlines for receiving the incentives, including those that are dependent on the architect's services.

The report recognizes that having a net-zero goal is not appropriate or feasible in every case. The most important factor in preventing claims based on the underperformance of a sustainable design is that all parties involved understand, and acknowledge in writing, the inherent risks with such a project, the factors that make the outcome unpredictable, and the limits and responsibilities of each stakeholder to manage risks.

Establishing reasonable expectations at the beginning of the project is vital. One way to avoid unreasonable contractual provisions and unrealistic expectations is by informing the client that design services are recommendations that the client has to understand and, once satisfied, accept.

As the standard of care evolves, clients will expect a higher level of services. As the value of green projects increases because of financial benefits, clients will demand contractual assurances that they will realize a commensurate return on their investment in a high-performance design.

As the measurement of performance increases, clients will look more closely at the differences between design requirements and the actual use of energy, water, and other operational measurements.

The report also acknowledges that achieving net-zero is not only a matter of design; it also requires careful attention in such areas as operations and maintenance. But it gives facility owners something tangible to consider when looking at high-performance buildings.

A copy of the report is available through the New Buildings Institute website - [CLICK HERE](#). ■

The AIA Trust serves as the risk management resource for AIA members; visit www.TheAIATrust.com for information about member benefit programs and a wide range of free resources to help your practice.



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

#yafchat

Moderated by the
AIA Center for Emerging Professionals and
hosted jointly by the **AIA Young Architects
Forum (YAF)** and the **AIA National Associates
Committee (NAC)** the yafchat for the month of
October focused on **Professional Development**.

2,025 Twitter Followers

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

Theme: **Professional Development**
Hashtag: #NACYAF

 @AIACenterforEPs [Moderator] Welcome to the monthly AIA YAF Tweet-up. Today's chat, on the subject of **PROFESSIONAL ADVANCEMENT** is hosted jointly by the AIA YAF and the AIA NAC and will be featured in *Connection*. #NACYAF

 @AIACenterforEPs [Moderator] I'll post questions with Q1, Q2, etc - tag your responses today with A1, A2, etc #NACYAF

 @AIACenterforEPs [Moderator] **Q1:** Why did you choose to become an architect, and where are you in the process? Still on licensure track, or not? #NACYAF

-  @ianmerker (Ian Merker) A1 - I needed a career that welcomes big ideas and lets you doodle all day. #NACYAF
-  @BKasdan (Ben Kasdan) A1 - I decided that I wanted to be an #architect when I was in the 2nd grade; #licensure was always assumed to fulfill that goal. #NACYAF
-  @kurtneiswender (Kurt Neiswender) A1 - I liked art and buildings so I checked architecture for a major when I applied to college. #NACYAF
-  @Talkitect (Talkitect) A1 - I got into #architecture for the art and design aspect and fell in love with the social impact it can have. #NACYAF
-  @Talkitect (Talkitect) A1 - I'm somewhat on licensure track. Got sidetracked by starting my own firm with some partners. @propelstudio #NACYAF
-  @HaleyGipe (Haley Gipe) A1 - Architects shape spaces and places; currently on licensure track #NACYAF
-  @AIAwpr_YAF (Shannon Peterson) A1 - Architecture is always a different challenge and never gets old. I became licensed 4 years ago in MT, 4 yrs after my M.Arch. #NACYAF
-  @kurtneiswender (Kurt Neiswender) A1 - Also, once in Arch School I stayed in the major because of the creative freedom the coursework allowed with a definitive career. #NACYAF
-  @kurtneiswender (Kurt Neiswender) A1 - I recently renewed my license and realized I have been licensed 5 years already! In my mid-life YAF crisis. #NACYAF

 @AIACenterforEPs [Moderator] **Q2:** What does the term "Emerging Professional" mean to you, and do you self-identify as an Emerging Professional? #NACYAF

-  @ianmerker (Ian Merker) A2 - That you're reaching your comfort zone in the industry. We all have to keep learning but there are basics that EPs are trying to grasp. #NACYAF
-  @Talkitect (Talkitect) A2 - #emergingprofessionals means we will soon take over the world. #NACYAF
-  @BKasdan (Ben Kasdan) A2 - #EP's are #YoungArchitects (licensed 10 years or less), #NotYetLicensed professionals, and #ArchStudents ... so yes, I am an EP. #NACYAF
-  @AIACenterforEPs [Moderator] A2 - @AIANational's definition of #emergingprofessionals: "students, recent graduates, and recently licensed architects, less than 10 yrs". #NACYAF
-  @AIAwpr_YAF (Shannon Peterson) A2 - Definitely an #emergingprofessional - learning, growing, pushing things forward, not afraid of change. For a long time to come. #NACYAF
-  @Talkitect (Talkitect) A2 - What is the opposite of emerging professionals? Retired? #NACYAF
-  @AIAwpr_YAF (Shannon Peterson) A2 - Another way to look at it - Pushing the professionals ahead of us or stepping around them so we can move forward. #NACYAF

 @kurtneiswender (Kurt Neiswender) A2 - @Talkitect "Established professional" in some organizations. I like the term "cotton top". #NACYAF

 @AIACenterforEPs [Moderator] **Q3:** Can (or should) @AIANational be more inclusive as alternative careers attract more #architecture graduates? #NACYAF

-  @kurtneiswender (Kurt Neiswender) A3 - YES and YES. There are so many ways architecture can effect our community and built environment. #NACYAF
-  @HaleyGipe (Haley Gipe) A3 - Maybe. But we need to understand our value as a membership organization to them. #NACYAF
-  @ianmerker (Ian Merker) A3 - AIA must promote all of us and celebrate the trailblazers. Give us tools to succeed on many paths (we're all architects). #NACYAF
-  @Talkitect (Talkitect) A3 - Yes. @AIANational can & should be more inclusive. The more members the larger our voice. The larger our voice the more influential. #NACYAF
-  @BKasdan (Ben Kasdan) A3 - The #AIA should be more inclusive. Dispelling the notion that #AssociateAIA is some sort of guest membership is the first step. #NACYAF
-  @associateAIA (Devin Little) A3 - Yes. It would drive our membership and broaden the outreach to the community. #NACYAF
-  @Talkitect (Talkitect) A3 - This is where I would like to offer a single membership model. One profession. One AIA. #NACYAF
-  @HaleyGipe (Haley Gipe) A3 - One membership category and decouple the license and 'title' of architect. #NACYAF
-  @Talkitect (Talkitect) A3 - Also the more members the more revenue. It is essential to the survival of the institute. #NACYAF
-  @Talkitect (Talkitect) A3 - @kurtneiswender @HaleyGipe Meaning that AIA doesn't mean Licensed Architect. And Architect doesn't mean Licensed Architect. #NACYAF

 @AIACenterforEPs [Moderator] **Q4:** How can we better engage students and @AIASorg members? How can we capture prospective members to become Associate AIA members? #NACYAF

-  @kurtneiswender (Kurt Neiswender) A4 - Continue to advertise free/graduate dues for Associates. Continue streamlining the path to licensure. #NACYAF
-  @ianmerker (Ian Merker) A4 - Lose the gray ceiling! AIA Leadership must reflect our member stats - EPs are at least 20% and should be 20% of the board. #NACYAF
-  @Talkitect (Talkitect) A4 - Invite them to participate! How about free admission to Convention and Grassroots for all Architecture students? #NACYAF
-  @associateAIA (Devin Little) A4 - Create some sort of welcome package that students receive upon graduation - maybe an app for Associates. #NACYAF
-  @HaleyGipe (Haley Gipe) A4 - Be the place to go, the resource, the hub for career advancement and innovation. #NACYAF
-  @AIAwpr_YAF (Shannon Peterson) A4 - Get involved w/ students! I am a member of the @MontanaState #SchoolofArch #AdvisoryCouncil to connect students & the profession. #NACYAF

#yafchat



@AIACenterforEPs [Moderator] Q5: How can Emerging Professionals support existing AIA initiatives to attract more diversity (personalities, people, opinions)? #NACYAF



@kurtneiswender (Kurt Neiswender) A5 - Raise our hands and volunteer to take on responsibility. Many established professionals tell me they are waiting for our generation to take it! #NACYAF



@associateAIA (Devin Little) A5 - Get involved and engaged. When you do that you'll feel empowered and be able to enhance the profession. #NACYAF



@ianmerker (Ian Merker) A5 - Find an interest in the AIA Knowledge Communities beyond EP specific. Many KCs need a fresh perspective. #NACYAF



@AIAnwpr_YAF (Shannon Peterson) A5 - Agreed @kurtneiswender! Encourage others to get involved. Ask, and if they don't know, tell. #NACYAF



@Talkitect (Talkitect) A5 - This is so true @IanMerker. Too much of our participation is secluded within our own peer groups. We need a stronger voice at more tables. #NACYAF



@PlusLab (Illya Azaroff) A5 - Transparency and open platforms for engagement. We must demystify our national AIA structure and embrace repositioning. #NACYAF



@Talkitect (Talkitect) A5 - One issue I see is that we select our committee participants based on previous AIA activity. This doesn't engage new people and opinions. #NACYAF



@ENYA_AIANY (EmergingNYArchitects) A5 - Lowering the cost to participate in events will allow for more diversity and inclusiveness. #NACYAF



@AIACenterforEPs [Moderator] Q6: What is the most effective way for @AIA_NAC and @AIAYAF to communicate with #emergingprofessionals? Email, social media, web...? #NACYAF



@kurtneiswender (Kurt Neiswender) A6 - All of the above. #NACYAF



@AIAnwpr_YAF (Shannon Peterson) A6 - Social media! I can barely keep up on all my non-work emails. #NACYAF



@BKasdan (Ben Kasdan) A6 - Multiple formats are necessary to disseminate info: email, social media, real-life conversations, everything else, etc. #NACYAF



@ENYA_AIANY (EmergingNYArchitects) A6 - Use ALL #SocialMedia. Blogs, Twitter, Facebook, LinkedIn to communicate. #NACYAF



@Talkitect (Talkitect) A6 - Agreed. I prefer platforms that push links to a feed rather than flood my inbox. I use RSS readers for blogs, twitter and facebook. #NACYAF



@AIACenterforEPs [Moderator] Q7: How do you currently find your mentors? #architecture and beyond ... think career development. #NACYAF



@kurtneiswender (Kurt Neiswender) A7 - I don't seek out formal mentors, but I try and learn from every interaction whether it be a building dept official or an architect. #NACYAF



@AIAnwpr_YAF (Shannon Peterson) A7 - Informal architectural, personal, and career mentors. In the office and outside of the office. People I respect and value their input. #NACYAF



@BKasdan (Ben Kasdan) A7 - I found my #mentors at my office mainly, but also through #AIA local & state. #NACYAF



@nyvarch (Venesa Alicea) A7 - Lets think beyond mentors and start supporting sponsors for career development. [CLICK HERE](#) #NACYAF



About the Moderator
Ashley Respecki, Assoc. AIA

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



@ianmerker (Ian Merker) A7 - There are folks in my local chapter that do awesome stuff. I chat them up. Who cares if we compete for work? #NACYAF



@JojoVArbaugh (Josephine V. Arbaugh) A7 - Through informal interactions at work and professional development events. #NACYAF



@AIACenterforEPs [Moderator] Q8: What can the @AIA_NAC and @AIAYAF do to provide support for career advancement? #NACYAF



@BKasdan (Ben Kasdan) A8 - @AIAYAF and @AIA_NAC should continue their efforts to provide opportunities for leadership, fellowship, mentorship, and exposure. #NACYAF



@AIAnwpr_YAF (Shannon Peterson) A8 - Be nimble and flexible. Everyone is taking a different path and we need to reach out to support all. #NACYAF



@HaleyGipe (Haley Gipe) A8 - Let #Emergingprofessionals know who we are and that we're here for them. #NACYAF



@JojoVArbaugh (Josephine V. Arbaugh) A8 - Focus on mentorship programs that not only guide EPs through their careers but also allow them to become good mentors. #NACYAF



@AIACenterforEPs [Moderator] Q9: What can @AIA_NAC and @AIAYAF do to support the advancement of the profession while increasing public awareness of architects? #NACYAF



@Talkitect (Talkitect) A9 - We can get out into our communities. Do great work. Join neighborhood associations. Run for government positions. Volunteer. #NACYAF



@HaleyGipe (Haley Gipe) A9 - Partner partner PARTNER!! The @AIA_NAC & @AIAYAF working together with @AIACenterforEPs @AIANational as a team for the profession. #NACYAF



@nyvarch (Venesa Alicea) A9 - @AIA_NAC @AIAYAF can encourage #Architects & #NextGenArch to get involved with community social impact by design. #citizenarchitect #NACYAF



@AIACenterforEPs [Moderator] Q10: What resources and tools do you use to track the latest and greatest related to the #architecture industry? #NACYAF



@kurtneiswender (Kurt Neiswender) A10 - Archdaily, Buildings of Detroit, Archinect, Architizer, and Curbed is always fun. #NACYAF



@HaleyGipe (Haley Gipe) A10 - RSS feeds, blogs, summary emails, apps, word of mouth, articles, social media. #NACYAF



@Talkitect (Talkitect) A10 - I use blogs, RSS feeds, Facebook, magazines - but mostly blogs. That is the best source of up to date news on architectural news. #NACYAF



@HaleyGipe (Haley Gipe) @AIACenterforEPs @AIA_NAC @AIAYAF Thank you!!! Great tweet up today. Hope it's the first of many in the future!! #NACYAF

A PLACE IN THE SUN

PART 1: DESERTSOL

A Look at the University of Nevada Las Vegas Solar Decathlon Entry



Westin Conahan is currently serving as the Past President of The American Institute of Architecture Students (AIAS), a graduate from The University of Nevada, Las Vegas (UNLV) with a Bachelors of Science in Architecture and a minor in Solar and Renewable Energy Policy. Westin is currently residing in Washington, DC.

Why is the Solar Decathlon important for the building industry today?

The Solar Decathlon is important for the building industry today because it helps educate contractors and future home owners that there are practical ways of living comfortably in a sustainably designed home. Often many people think that living sustainably means one has to sacrifice certain comforts, but this simply isn't true. The competition also helps to promote innovate sustainable home designs and systems.

What did you learn about your project/design based on the other entries you saw in Irvine?

We learned that our design was well received by the public and our target market after winning First Place in *The Market Appeal* category. There were many great designs on site in Irvine and the team was proud to be selected first for Market Appeal.

How has your experience designing, constructing and entering the DesertSol house in the 2013 affected the way you approach Architecture?

It has taught me to think small. The Solar Decathlon doesn't permit designs larger than 1000 square feet (sf) and DesertSol is no larger than 800 sf. American homes continue to grow larger and larger, but this project taught me to design smart space rather than just more space. All of the spaces in the house focus on utilizing every square foot of space. The house has instilled in me the desire to consolidate my things and live small for many years to come.

How integral (if any) is the competition to the UNLV Architecture program?

Entering the Solar Decathlon was huge for UNLV. It allowed students and professors of Architecture and Engineering, as well as many other majors, to collaborate together to design and fund an actual project. Most projects in Architecture school never get built, but the Solar Decathlon provided an exception to the rule. Being a somewhat younger and lesser known program, winning Second Place Overall in the competition helped to put UNLV on the map, and demonstrated the robustness of the Architecture and Engineering programs there.

How were you able to use design features to influence the performance of the building?

One of the crowd-favored designs of the house were the sliding custom-cut screens on the outer patio that help to shade the house. When viewed from the right angle, the outline of the mesquite tree, a tree native to the Mojave Desert, can be seen. The cool thing about these screens is that they not only help to shade the house, but also produce the appearance of a canopy of trees shading the house overhead.

How effective was the collaborative effort? It looks like there were a lot of team members involved, which is typically larger than a typical professional team. Were you able to maximize the effort of all?

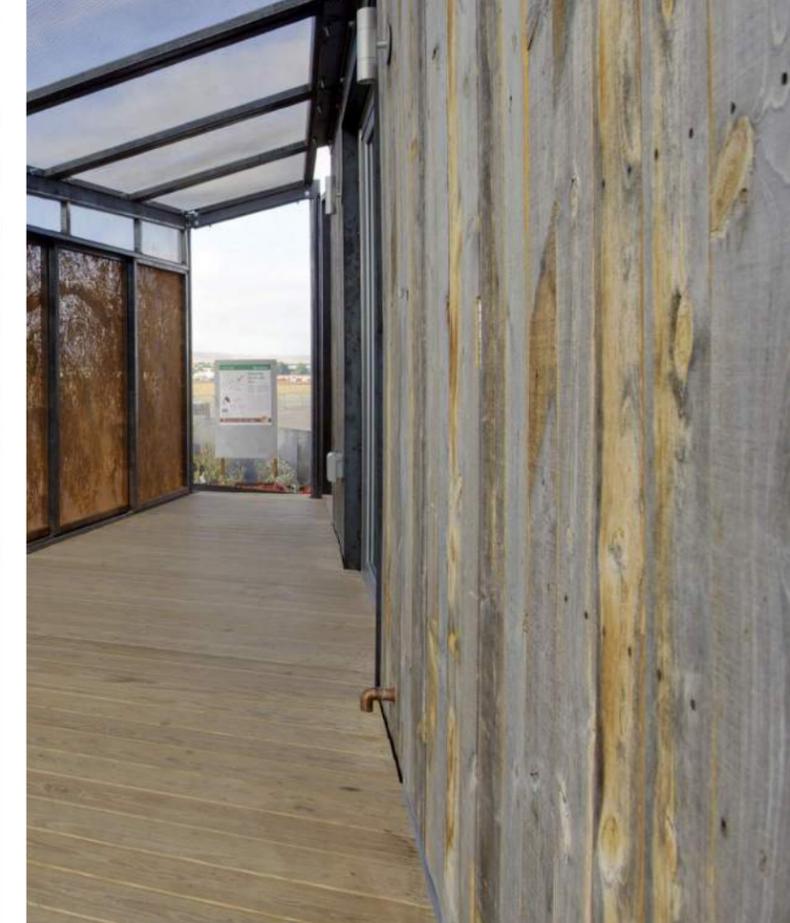
Team Las Vegas was a very collaborative and effective team. We had students and professors participating from the colleges of Architecture, Engineering, Business and Communications, Graphic Design and Marketing as well as a few others. The team was composed of more than sixty members and more than eighty students participated in the project over a two-year span. Over the two years, there are a series of deadlines set for the competition and UNLV was able to meet each deadline on-time and with very few notes for correction. I believe it was ultimately the hard work of our project managers and team that led us to Second Place.

What were some of the sacrifices or compromises you made in order to balance aesthetics, performance and marketability?

The cost assessment for DesertSol did not originally come in as low-cost. Compromises were made with some of the systems and interior features that called for more elaborate wood materials and details. Also, I did already mention the custom-cut outdoor screens; originally all the screens were supposed to come with custom perforations, but we had to opt to only cut the sliding screen doors adjacent to the bedroom, using standard perforation screens on the overhead shade structures and the screens that are attached to the ramps leading up to the house entry. There was also a cooling tower on the patio that was supposed to provide evaporative cooling all along the deck, but this feature was also cut from the final design.

What is the long term life span of the final design? Will it ever be made available for public consumption?

At this point, DesertSol is not scheduled to come to market. The house currently resides at The Springs Preserve in Las Vegas, NV, a 180-acre community center that has various exhibits and events to educate the public on sustainable design and smart water use in the Mojave Desert. The house is now educating the public there and it is our hope that the principles developed in the home will translate into smarter and more sustainable future home designs in the Las Vegas Region. ■



All photos courtesy of Westin Conahan

The house is now educating the public ... it is our hope that the principles developed in the home will translate into smarter and more sustainable future home designs in the Las Vegas Region.



Photo courtesy of Westin Conahan

A PLACE IN THE SUN

PART 2: FLUXHOME

A Look at the University of Southern California Solar Decathlon Entry



Gary Paige

is a principal of Gary Paige Studio (GPS) in Los Angeles, has taught in the undergrad and grad programs at SCI-Arc, was recently the Howard Friedman Professor of Practice at the University of California Berkeley and a Visiting Professor at Kyoto Seika University. Gary currently teaches in the undergrad and grad programs at the USC School of Architecture.

Did you have a hand in selecting the student participants, was it administrative, advisory, participatory etc?

Our approach was to make the project open and accessible to as many different groups within the university as possible. Not only did this mean undergraduate and graduate students from the SOA working in the same design studio and/or seminar, but also included collaborations with faculty and students from USC Cinema Arts and Viterbi Engineering, and, in the SOA, the Architecture, Landscape Architecture and Building Sciences programs. Moreover, several students from the SOA formed a Solar Decathlon club comprised of students from the SOA and Viterbi School of Engineering. All told, over the course of the two-year period we had over 150 USC students participate and contribute in various ways.

Additionally, we worked diligently to build relationships with industry professionals from the building industry and related disciplines such as engineering. This included strategic partnerships with Ove Arup, Buro Happold, RJC Builders, Bernards, Hathaway Dinwiddie and many others.

Why is the Solar Decathlon important for the building industry today?

Several things come to mind: it showcases the creative efforts of the next generation of designers by giving them the opportunity to materialize and test ideas; it bridges the gap between the university and building industry through experimentation and application and demonstrates the value of interdisciplinary educations, collaboration and teamwork; and, for an industry often concerned with bottom lines and profit margins, it proves (in the best cases) that innovation and experimentation can be affordable.

How has your experience designing, constructing and entering the fluxHome affected the way you teach design?

I don't think it has affected the way I teach design but it has certainly renewed my belief in the importance of working at full-scale as an integral part of an architecture curriculum. Given the comprehensive and challenging nature of the ten contests, it provides faculty and students alike a unique opportunity to test their ideas through application as well as demonstrate that architecture is an expansive discipline that requires a broad-based knowledge and skill set. Moreover, in a broader sense, it offers educators an opportunity to re-think the role and focus that current design-build and community-outreach programs have in light of recent advances in technology, culture and design education.

For the USC SOA, through the efforts of Dean Ma, Assoc. Dean Gail Borden, former Undergraduate Director Alice Kimm and, a host of others, this has taken the form of workshops and an ambitious design research and fabrication program that makes design and building innovation through research and experimentation a hallmark of the curriculum.

How integral (if any) is the competition to the USC Architecture program?

My sense is that it is an important component of the program. The USC SOA has a rich legacy of building experimentation beginning in the 40s with key faculty members such as Pierre Koenig's (and others) involvement with Art & Architecture magazine's Case Study Houses program and, continued with Konrad Wachsmann's Institute for Building Research, Ralph Knowles' pioneering work with energy systems and conversation to the recent Top Fuel design-build workshops. This year, the SOA launched The M Studio, a multidisciplinary design-build studio to conceive-of and realize innovative architectural projects at full-scale in real-time. This includes providing pro bono design services for local non-profit and community-based organizations as well as performance-based research, branding strategies, and fabrication.

Also, I should add that given the rather large undertaking of the Solar Decathlon project, it has the potential to become a rallying or unifying point for the various schools or programs within a university—a place of convergence for sharing resources and knowledge, discussing different approaches and points of view and, collaborating with a diverse group of individuals.

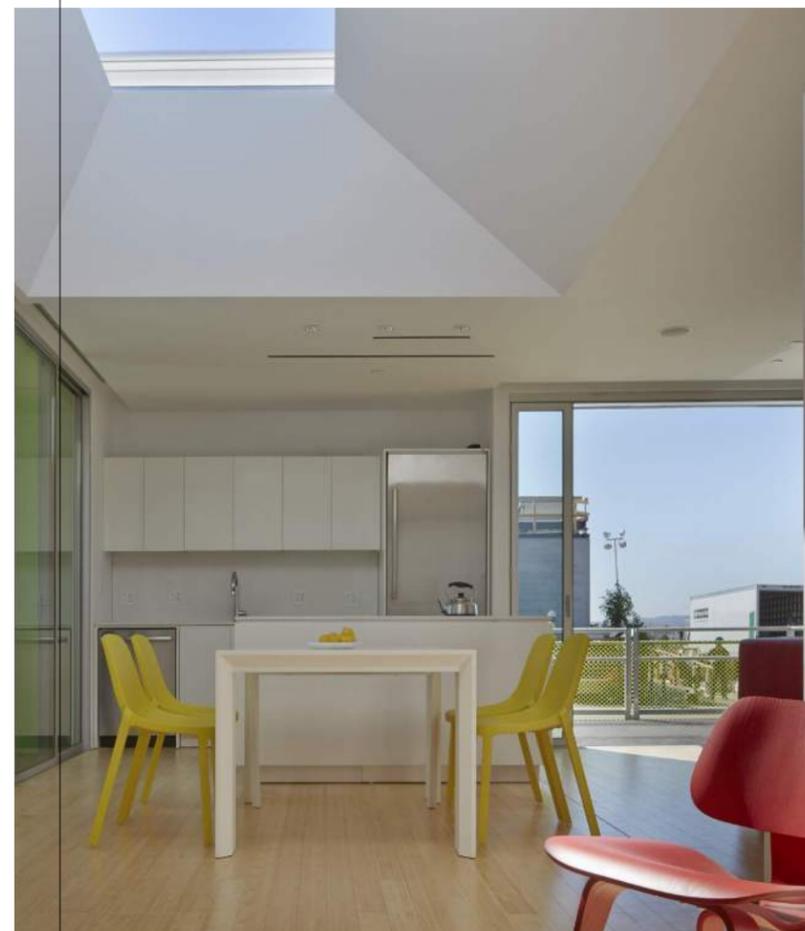
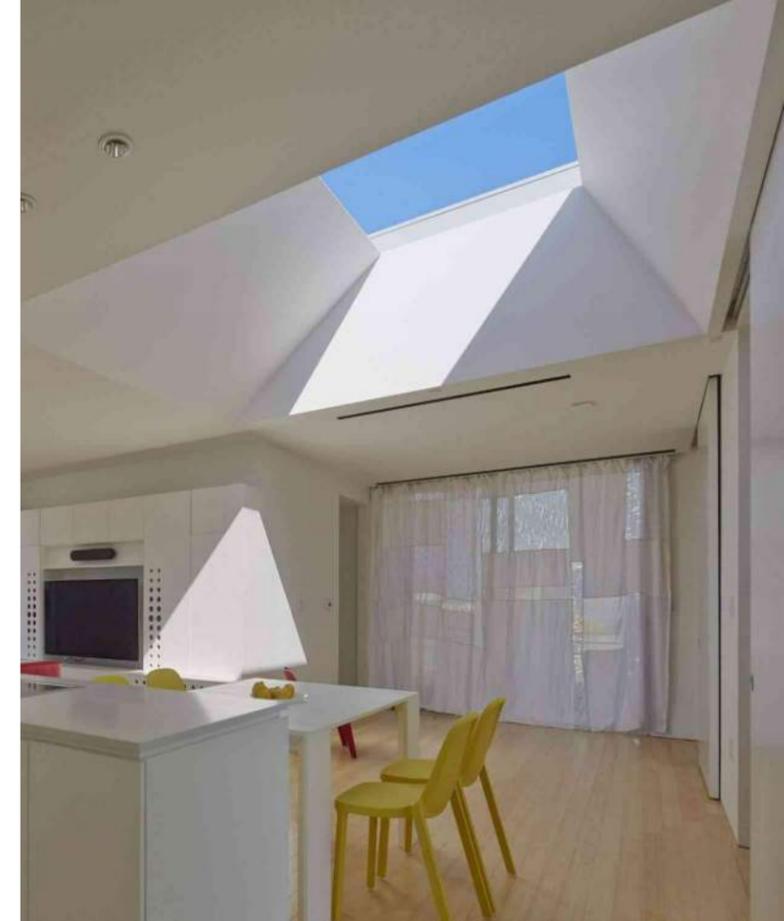
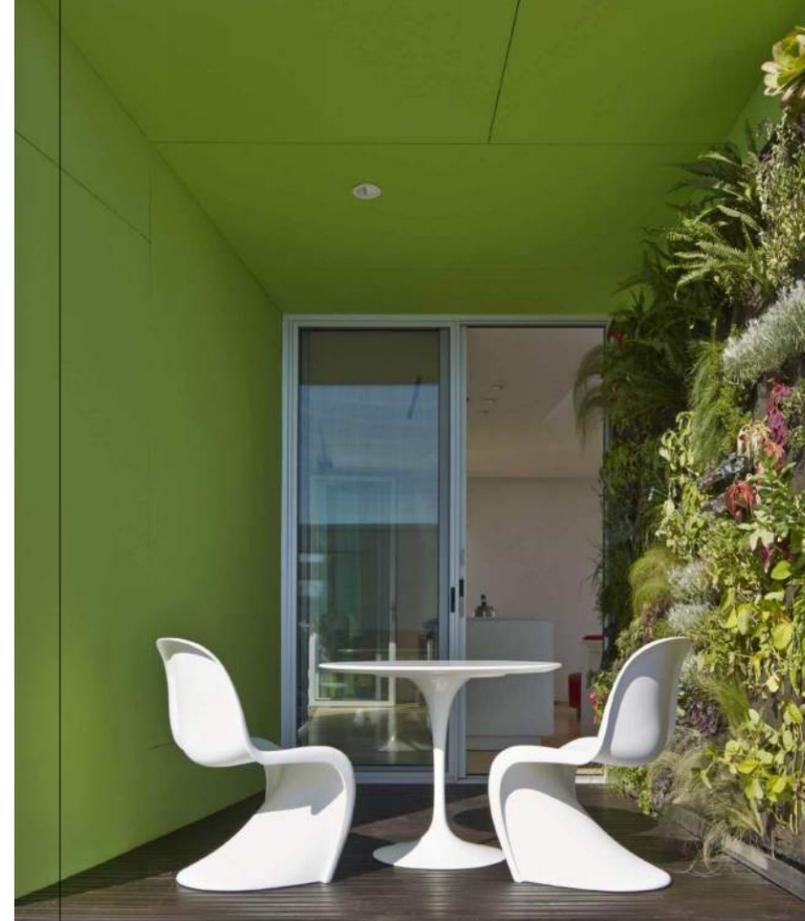
What were some of the sacrifices or compromises made in order to balance the aesthetics, performance and marketability?

I don't think we made any significant sacrifices in this regard. The process of value engineering that the team went through is typical of projects of this scale and type. In my opinion, Team USC did an exceptional job of designing, constructing and delivering a net-zero house for an appraised cost of \$279,000.

Having said that, there was a more ambitious envelope system as well as few pieces of furniture that were not fabricated. However, this was undoubtedly due to a dearth of resources necessary to fabricate the elements on campus. Reflecting back on the experience, I would say that the schedule for producing and testing the house is probably as challenging if not more so than the budgetary constraints.

What is the long-term life span of the final design? Will it ever be made available for public consumption?

With the proper maintenance, I don't see why the house wouldn't have a 100+ year lifespan. It was carefully detailed and very well built. A well-known Los Angeles architect purchased the house to be guesthouse for property he owns north of Los Angeles. And, while it currently isn't open to the public, USC SOA will have the opportunity to monitor the various systems and collect data in order to test and evaluate the performance of the house. ■



All photos by Fotoworks / Benny Chan

It has the potential to become a rallying or unifying point for the various schools or programs within a university—a place of convergence for sharing resources and knowledge.



Photo by Fotoworks / Benny Chan

THE (ALMOST) ALL-AMERICAN HOUSE

AN INTERVIEW WITH KAREN LANTZ, AIA



Karen Lantz, AIA is a Young Architect located in Houston Texas. She runs her own firm, Lantz Full Circle, where she is able to follow projects through from conception to construction, while implementing design-build strategies. Additionally, Karen is the founding president of Houston Mod, a non-profit organization that seeks to promote the appreciation and preservation of modern architecture in Houston and throughout Texas.

12 years ago, with plans to build their future home, Karen and her husband purchased a lot with a small ranch style home on it, just north of the Houston museum district. Since their purchase, this area has been undergoing a transformation. What was once a community of smaller one-story bungalows and ranch style homes has evolved into a showcase of larger modern homes. Many are by notable regional and national architects. Several of the modern homes range up to 4,700 square feet, enveloping the entire lot, and towering over the existing low slung ranch styles homes. Karen, however, has taken a different approach, **“I wanted to be considerate of neighboring scale... This house looks much smaller than it is and I like that a lot.”** She completed her home in late 2012, and the project has been featured in several articles in Texas Architect, Architect Magazine, and even the New York Times Magazine. She received the Texas AIA design award this year, and has recently been added to the Phaidon Atlas.

The style of Karen’s home has more in common with the original homes in the area, rather than it’s contemporary counterparts. The aesthetics have clearly been influenced by Karen’s involvement in Houston Mod and her love for mid-century modern design. **“My design objective was to make a home that used local materials and looked like it belonged in Houston... I was inspired by local modern design in addition to the Case Study Houses Program. I had a strong desire to make a visual connection to outdoor rooms.”** In fact, this was a type of “Case Study House” of Karen’s own. Karen, while having completed several commercial and even residential renovation projects, had not previously designed a home from the ground up. She utilized this opportunity to showcase her abilities not only as an architect, but also as a builder. **“Design-build, to me, is the most rewarding delivery method because not only do I problem-solve as an architect, but I also understand the sourcing, cost, and methods of construction needed to make it happen. Building makes me a more grounded and knowledgeable architect.”**

The first challenge Karen confronted was the removal of the existing home on the lot. After renting it out for several years, Karen assumed most of the existing structure would have been unsalvageable. While there was not a straightforward salvage solution available, she took it upon herself and through a series of donations and different salvage companies, Karen was able to divert the entirety of the former house from landfills.



Photo courtesy of Lantz Full Circle

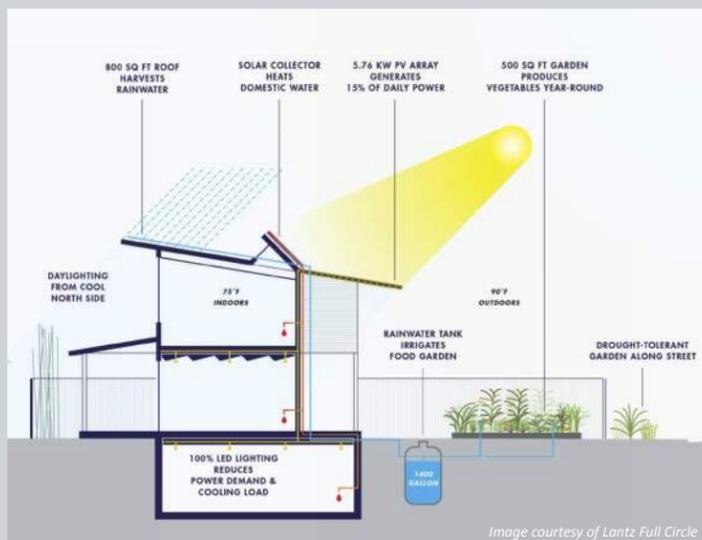
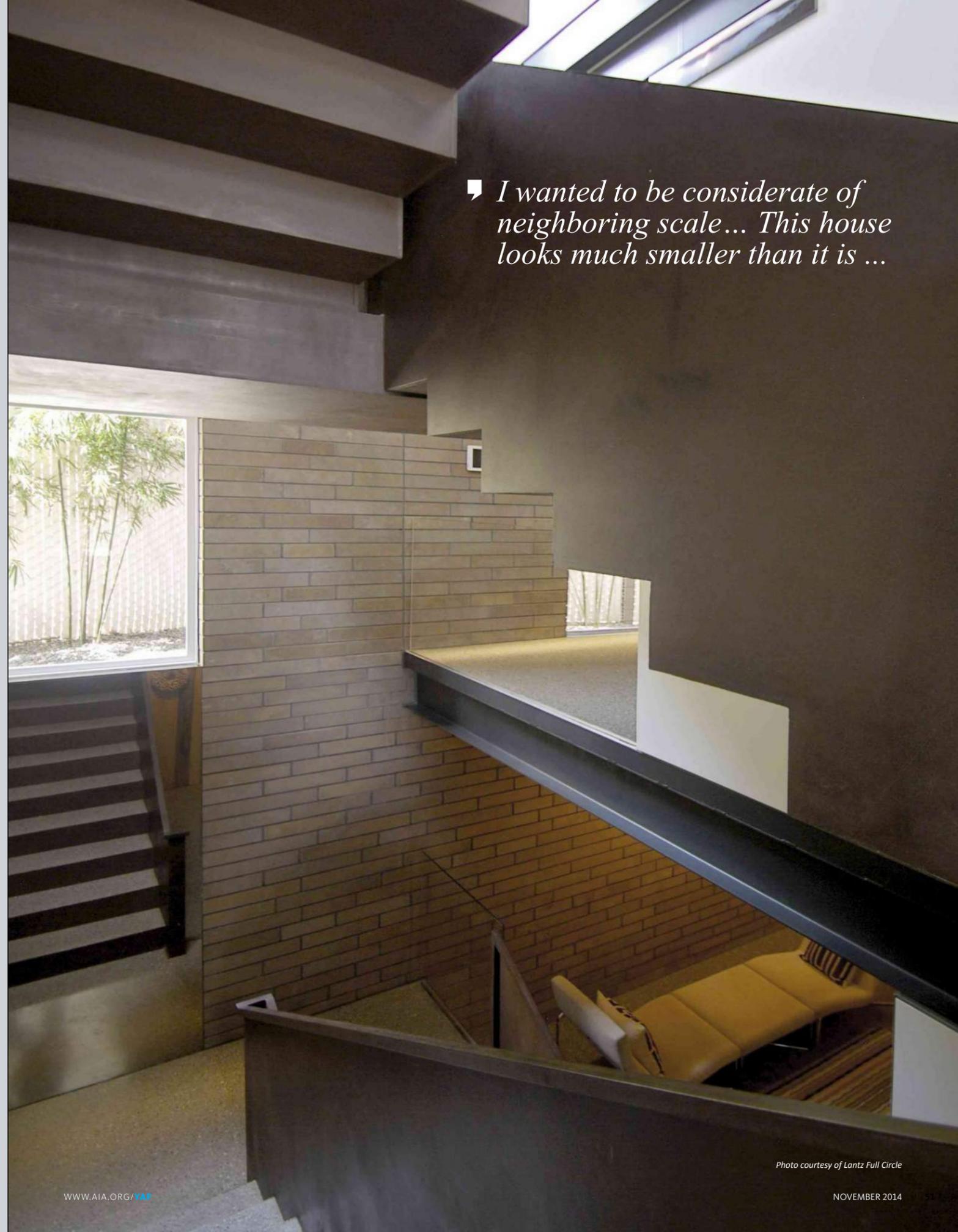


Image courtesy of Lantz Full Circle



Photo courtesy of Patrick Bresnan



“I wanted to be considerate of neighboring scale... This house looks much smaller than it is ...”

Photo courtesy of Lantz Full Circle

... local materials

... looked like it belonged

...inspired by local modern design

...strong desire to make a visual connection to outdoor rooms



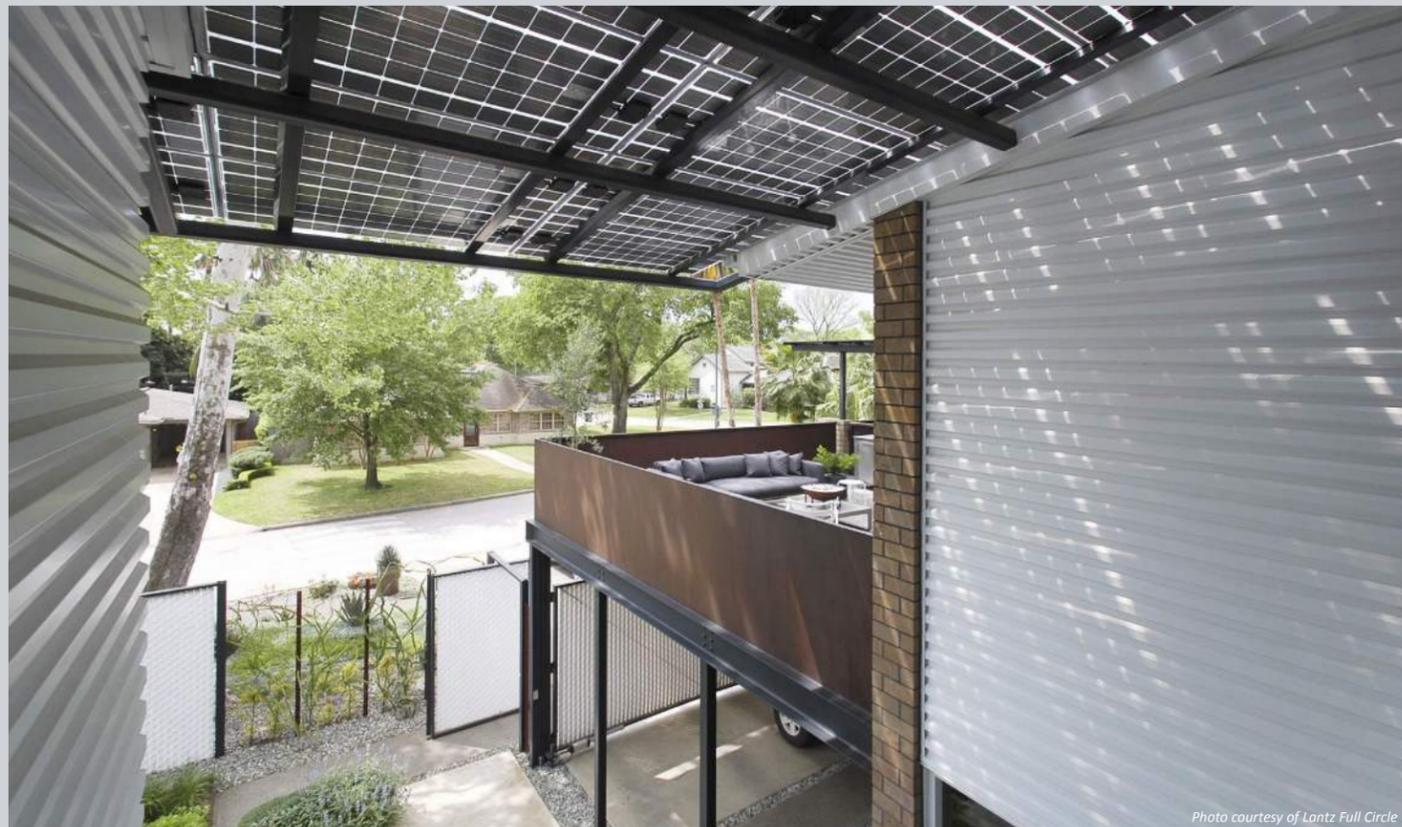


Photo courtesy of Lantz Full Circle

During the design process one limitation Karen imposed on herself was that of sourcing materials as locally as possible. "I spent hours and hours searching on-line and referencing the University of Houston Materials Research Collaborative's 'Made in Houston' catalogue." Karen has even started a section on her website "Made in the USA & Beautiful" where she posts domestic specification that she uses in her design. However, Karen's objective ran into some limitations. As she discloses in a New York Times Magazine article by Mimi Swartz published in October 2012, which featured Karen's home material selections, there were some items that pushed the limits of "American Made". There were low profile drawer pulls from Italy, sculptural sinks from Germany, and a thin film solar array, which while designed in Colorado, is only manufactured in China. However, the other ninety percent of Karen's home is sourced domestically, leading the author to dub the home **"The (Almost) All-American Home"**; a name which has stuck, and which Karen now has adopted.

When considering the possible limitations that "Made In America" might set, Karen's home is full of great and amazing details. "This self-imposed restriction yielded better options because I looked harder and longer for everything. I found a lot of bad domestic design, so it was like discovering gold when it hit the mark of finding great design that was also locally made."

The central staircase of the house consists of steel, glass, and terrazzo, and makes for a striking progression, that serves to carry a consistent materiality thought the three interior levels of the house. The ceiling on the ground level of her home intersects these stairs and carries a zig-zag pattern across the entire level. Karen received inspiration for this from while visiting the work of Francisco Mangado during a trip to Spain as part of a Rice Design Alliance tour. "It was a lighting bolt of inspiration for the zig-zag ceiling,

washing the walls with light and taking moments of solid sheets of steel, while balancing them with frameless sheets of glass. Francisco Mangado visited the house while in Houston and said I did the zig-zag better than he did, but I would argue that point."

Karen's favorite feature of her home is the interplay of light and shadow throughout. "I love the way it the hits the zig-zag ceiling, leaving light and dark faces, and the way it filters through the thin-film PV array from outside to inside on the walls and floor." Large expanses of glass running almost entirely uninterrupted along the southern and northern face of her home enable the amount of natural light in the house. Also, since her house is setback a distance from the adjacent road in order to preserve a mature sycamore, this space has allowed Karen the opportunity to create an edible garden that provides a sequence of spaces that are experienced before entering the house. The vegetable garden is irrigated using collected rainwater, and the landscaping beyond the garden features succulents and native plants that require limited attention throughout the year.

While every material has been meticulously selected, and the construction is detailed with precision, the beauty of Karen's house does not only run skin deep. Descending into the basement (a feature that is rarely seen in Houston), the inner workings of her home are located in a central location. They involve rainwater collection, a solar heated water system, a fully integrated AV system, and even an HVAC system that is not commonly used in residential design. **"We use small duct high velocity air conditioning which dehumidifies the air with faster movement through the system. There are several two-inch diameter outlets in every room that spread cooling or heating evenly."** Since Karen's home is primarily lit with natural lighting, and LED lighting serves the rest of the home, she is able to supply 20% of her home's power through solar panels that are architecturally integrated into the design of the home.



Photo courtesy of Jack Thompson

"We use two thin-film PV arrays, one as an integrated part of the roof slope and one as a free-floating canopy. There is nothing better than the filtered light below, or the thinness at the edge." When considering the value of performance over aesthetics, Karen responds, **"Both, always."**

All of the cutting edge innovation and thoughtful implementation of environmentally conscious elements led Karen to achieve LEED Platinum home certification. "At the end of the day, team members are held accountable for designing and constructing in a way that makes a better home that will last longer and is more comfortable to live in. The (LEED) process requires patience and diligence, but I would urge designers to not be dissuaded. I've seen firsthand how the independent testing forces subcontractors to verify performance."

While initially taking design influence from some of the original homes in her community, Karen finds her home having an opposite effect and is beginning to influence others in the community, especially inspiring others towards more thoughtful and sustainable designs and practices. **"My neighbor is taking up their front yard to make an edible garden and asked ask my advice. It's a grassroots effort to make change, but someone has to start somewhere. Seeing the grass go, along with the amount of water and chemicals they use, makes me happy."**

Karen also encourages other young architects to design and construct their homes as well. **"One of the best things an architect can do is to take their talents and change not only their client's lives, but also their own. Living in your design is truly enlightening. It can be a tiny house on wheels; just dream and draw!"** ■



Photo courtesy of Lantz Full Circle

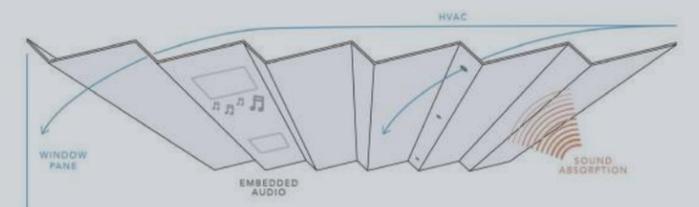


Image courtesy of Lantz Full Circle



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

CHRISTOPHER KELLEY LEADERSHIP DEVELOPMENT PROGRAM



CHRISTOPHER
KELLEY



LEADERSHIP
DEVELOPMENT
PROGRAM

Leadership Development Program scholars demonstrating their knowledge of which side to place their nametags.

AIADC PREPARES THE NEXT GENERATION OF YOUNG ARCHITECT LEADERS, IN MEMORY

One of the most commendable actions of any young architect leader is in mentoring the next generation of leaders. Therefore, a primary goal of the Young Architects Forum is to provide its members with the mentorship necessary to excel at those leadership opportunities. Occasionally, an individual comes along and exceeds those expectations such that the influence of their leadership takes on a life of its own -- **Christopher Kelley, AIA** was one of those individuals.

By age 39, Christopher Kelley, had completed an education in architecture, married a colleague and started a family, and held positions at prestigious firms as well as national leadership roles in the AIA. With "a wicked sense of humor" and creativity in design and communication, Christopher built lasting friendships with his fellow young architects.

As the chair of the AIA Young Architects Forum in 2009, he was inspired to create a nationwide leadership program for young architects; modeled after the Georgetown Leadership Program, the YAF program would assist professionals in meeting their executive goals in the industry. When the YAF reflected on strategy at their 15-year summit, Christopher Kelley pushed for leadership training for architects as a priority. It turns out that Sean Stadler, AIA would be his greatest ally in this effort.

Sean Stadler succeeded Christopher as the YAF chair in 2010. They served together on the national Young Architects Forum and found that they had a synergistic work ethic and passion for the profession. Although the national leadership program hadn't gained much ground, Sean and Ryan McEnroe, AIA forwarded the idea with the AIADC chapter and their firms to assemble a template of workshops through which emerging professionals would teach each other the tools to lead. In a June 2010 podcast with the AIA, Christopher noted that networking had been critical to his YAF involvement - "each YAF committee member is a resource for issues."

Christopher died in early 2012. By the end of that year, however, the leadership program that he initiated would become a reality - with sixteen DC-area emerging professionals about to embark on a nine month journey towards exploring their potential as the next generation of people making a difference.



Christopher Kelley, AIA

Young architect leadership programs exist in other cities -- Dallas, Portland and Kansas City for instance -- but the Washington DC program is distinct both in its strategy and implementation. The program starts with the Executive Committee establishing a series of topics deemed relevant to the future of the profession. A group of "scholars" are then appointed to the program based on their leadership potential and pledged commitment to the necessary time and effort.

The scholars are then put through a bootcamp, primed with motivational discussions, and paired off and tasked with turning one of the topics into an informative and engaging one-day workshop. Those with a workshop scheduled at the beginning of the program may have weeks to prepare, while those at the end have months. There are workshops once a month for nine months.

Community involvement supplements your architectural training, and you get to deal with the general public who could be your future clients.



The 2014 inaugural class. Photo courtesy of AIA DC staff.



The 2014 inaugural class. Photo courtesy of AIA DC staff.



The 2014 inaugural class. Photo courtesy of AIA DC staff.

Scholars learned how to set up pro bono work in their practice, various methods of project delivery in volunteer work, and how to measure the benefits of that work.

Greg Holeyman, AIA was assigned the 'Serving Communities' workshop in the inaugural program. "We were cold calling to find venues for the workshop, but with help from Sean and Ryan, we were connected with [speakers] we wouldn't normally be able to access." The workshops created by the scholars are robust, with an emphasis on quality of speakers and panelists, venues and topics. "There are three stages to the development of the workshop- first is pre-planning, making calls and securing venues. Next is making sure the logistics are working, projectors are on, and sandwiches are delivered. The last step is being able to celebrate your achievement, enjoy the presentation and relax."

The topics of the workshops will remain from year to year but evolve as a product of feedback from post-session surveys. Ryan advised "This year's naming of 'Beyond Green' has changed to 'Industry Trends'." The culmination of the workshops occurs with a celebration where scholars are encouraged to invite their mentor or firm principals that encouraged the time commitment. According to Ana, "It really closed the loop."

The workshops are documented in a yearbook format with each scholar featured with summary of the workshops they led. Greg added, "Ryan and Sean set up a sustainable system. The yearbook is a great form of documentation, and I hope to see more yearbooks down the road to follow the topics."

"My firm was supportive in my becoming a scholar," said Ana Baker, AIA, one of the scholars of the inaugural class. "My firm principal had to sign a letter with the understanding that I would be involved with workshops for four hours, once a week. It was an appropriate time commitment." Part of that time commitment included leadership of the 'Beyond Green' workshop. "I was interested in learning about the skills it takes to be a leader in green architecture ... taking a step back and realizing we can apply nature to our buildings."

As a result of Ana's participation in the program, she has become more involved with AIA|DC; participating in the Custom Residential Architects Network (CRAN), an AIA Knowledge Community that she didn't know existed before participation in the program. Connection with other scholars endures as well. "We keep in touch, meeting once a month for happy hour."

In the 2010 podcast, Christopher Kelley shared his insight on getting involved. "Community involvement supplements your architectural training, and you get to deal with the general public who could be your future clients." The 'Serving Communities' workshop emphasized how architects can effectively use their abilities to serve in leadership roles within their communities.

The Christopher Kelley Leadership Development Program at AIA|DC has enhanced networking among emerging professionals, increased involvement in AIA programs and knowledge communities, as well as fostered the next generation of leaders. "We saw the program as a multi-year project from the beginning," said Sean Stadler. "This year we set up an advisory committee to groom the next level of leadership of the program." ■



Ian Merker, AIA

is an architect at Rainforth Grau Architects in Sacramento, CA and YAF Regional Director for Northern California.



COFFEE WITH AN ARCHITECT

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In this installment of COFFEE WITH AN ARCHITECT, Jody Brown takes us back to that moment when we young architects, through donning of black-rimmed glasses and an air of ambivalence, found cultural investiture in our profession.

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

THE MOST INTERESTING MAN IN THE ROOM

I'm an Architect.

I'm the most interesting man in the room.

I'm wearing all black.

I'm near sighted, but have compensated with extremely attractive and/or expensive eyewear.

I have radical mood swings. But, only on the inside. You'd probably never know what I'm thinking. And, I'm sure I wouldn't tell you.

I have excellent taste in ... almost everything. Just ask me.

I am brooding right now. Over in the corner, sipping my cosmo (because I can pull that off). I'm not approachable. I've worked on that for years.

I seem like I know things. Dark things. Perfectly aligned symmetrical things. But nothing about things that you want to talk about.

I would rather talk about Richard Serra or Edward Hopper, or we could discuss Diebenkorn if you'd like.

No, I am not going to talk about architecture. I never talk about architecture. We can talk about television. Mad Men? Yes... Inside the Actors Studio? Of course. But ideally Inspector Morse circa 1988. Or we could just discuss cars.

Could you get me another Cosmo?

I have a beautiful wife, but I have no family, no children, no history, no connection to anything domestic.

I don't play golf. I have clubs, just in case. In the trunk of my Alfa Romeo.

I work hard. No, really. I work very hard. You think you work hard? You're wrong. In fact, I'm working right now. I haven't slept since 1984. I'm on my second decade of an all-nighter. You have no idea. Your job is easy compared to mine. You don't create, you produce. That's easy. Right?

I spent a year in Europe studying under someone you've never heard of, who won a very prestigious award which you've also never heard of. This was my foundation for the "practice" that I run today.



Photo courtesy of John McNab's photostream on Flickr and used under the Creative Commons license.

I worked on a famous building you have also never heard of. I won an award for that too. I have a plaque with my name in fancy lettering in my office.

I have a turtle neck. Not a "mock-turtle-neck". Those are for writers or journalists. Your tie is crooked. I noticed that when you first came over. I could fix that, but what's the point really.

Also, there were seventeen canapes on that tray and only sixteen had tooth picks in them. The mirror on that wall is slightly tilted. And, this part of the flooring is not original to the building. And, that sprinkler head is slightly off center.

And, seriously, go get me another cosmo ...

I'm an Architect.

I'm the most interesting man in the room.

*Stay thirsty my friends
J*



Jody Brown AIA

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

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

CONNECTION

THE ARCHITECTURE AND DESIGN JOURNAL OF THE YOUNG ARCHITECTS FORUM

2014 EDITORIAL CALENDAR

JANUARY PLUGGED-IN

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

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

MARCH WE THE PEOPLE

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

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

MAY CHANGE ENGINE

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

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

CALL FOR SUBMISSIONS

WE ARE CURRENTLY SOLICITING CONTENT

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

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

JULY EXHIBITIONISM

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

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

SEPTEMBER TOPO GO>GO

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

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

NOVEMBER BACK TO ZERO

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

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

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?

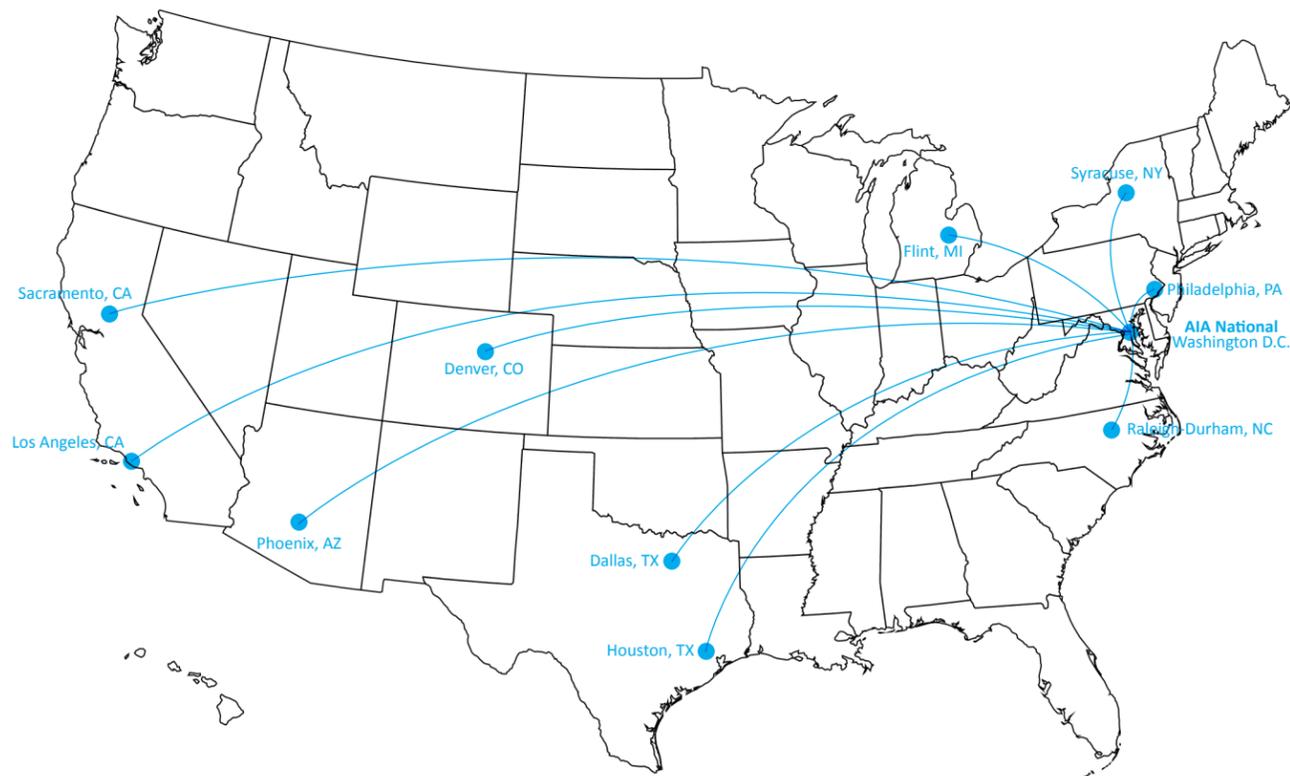
The Young Architects Forum is the voice of architects in the early stages of their career and the catalyst for change within the profession and our communities. Working closely with the AIA College of Fellows and the American Institute of Architects as a whole, the YAF is leading the future of the profession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



Elevate your career path.

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

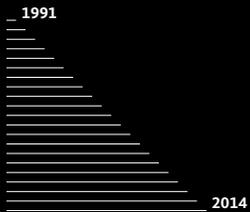
Seize the opportunity and see what happens.

www.aia.org/join • www.aia.org/renew

Tamarah Begay, Assoc. AIA
Member Since 2005



YAF
GET CONNECTED



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