CONNECTION

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

M | W

42% 37% 27% 8% 16%
7%
1%
0%
7%   25%   7% 11%
37% 44%

PHD IN ARCH
MARCH III
MARCH I/II
B.ARCH
BA/BS IN ARCH
BA IN RELATED FIELD
BA IN OTHER FIELD

HIGHER LEVEL DEGREE

KEY ELEMENTS OF SUCCESS

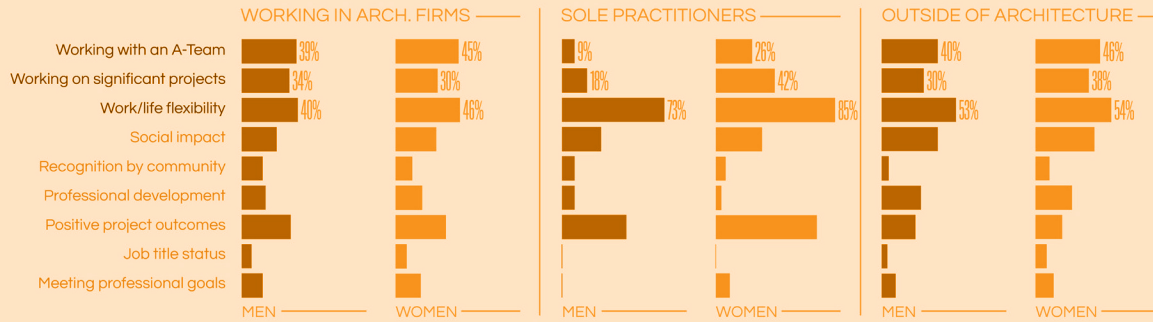WORKING WITH A POSITIVE, TALENTED, COLLABORATIVE
A-TEAM

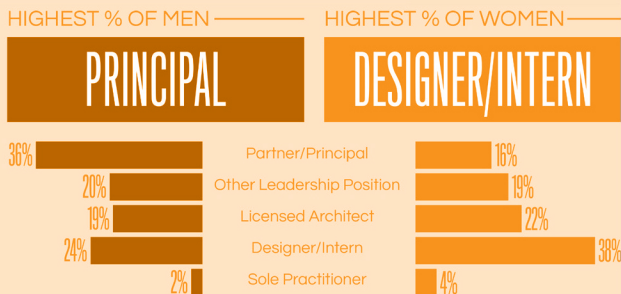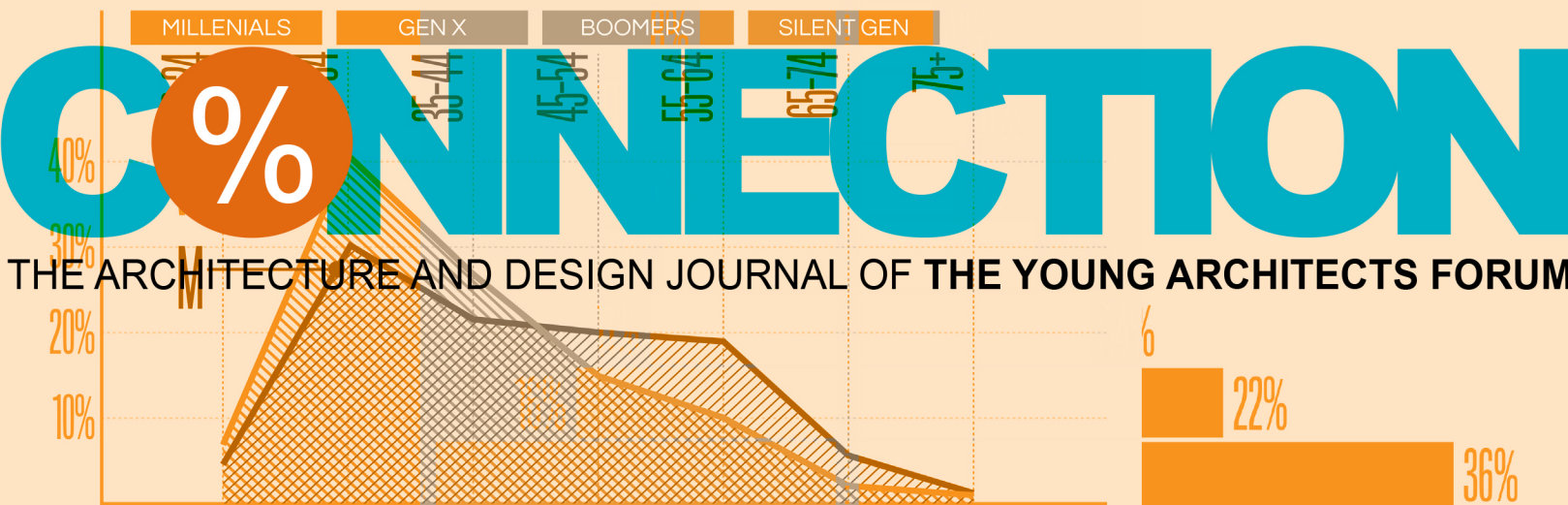WORKING ON PROJECTS OF PERSONAL AND PROFESSIONAL
SIGNIFICANCE

WORK / LIFE
FLEXIBILITY

	WORKING IN ARCH. FIRMS		SOLE PRACTITIONERS		OUTSIDE OF ARCHITECTURE	
	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
Working with an A-Team	39%	45%	9%	26%	40%	46%
Working on significant projects	34%	30%	18%	42%	30%	38%
Work/life flexibility	40%	46%	73%	85%	53%	54%
Social impact						
Recognition by community						
Professional development						
Positive project outcomes						
Job title status						
Meeting professional goals						

5% 1%
70% 9%

M | W

MILLENIALS   GEN X   BOOMERS   SILENT GEN

%
40%
30%
20%
10%

M

22%
36%

HIGHEST % OF MEN
PRINCIPAL

HIGHEST % OF WOMEN
DESIGNER/INTERN

		Men		Women
36%	Partner/Principal		16%	
20%	Other Leadership Position		19%	
19%	Licensed Architect		22%	
24%	Designer/Intern		38%	
2%	Sole Practitioner		4%	

TOTAL NUMBER
2289

GENDER
M W

NUMBER OF RECORDS
1
200
400
600
744

GRADUATION
0 YEARS PINCH POINT
HIRING

EARLY CAREER
<3 YEARS PINCH POINT
PAYING DUES

MID CAREER
<7 YEARS PINCH POINT
LICENSURE

LATE CAREER
<12 YEARS PINCH POINT
CAREGIVING

RETIREMENT
>12 YEARS PINCH POINT
GLASS CEILING

This issue focuses on the topic of
EQUITY IN ARCHITECTURE

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

EQUITY x DESIGN

CONNECTION

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

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ON THE COVER:

EQUITY X DESIGN
Collage of images courtesy of The Missing 32% Project

QUICK CONNECT

ATLAIANTA!
AIA Convention 2015
May 14 - 16, Atlanta

COMPETING   COLLABORATIVE

#yafchat

April 2015
VOL **13** ISSUE **02**

EQUITY x DESIGN

EQUITY IN ARCHITECTURE

Welcome to a very special issue of *Connection*. We are in the final stretch ahead of Convention and the YAF is looking to grow our footprint on the largest AIA stage. Throughout this issue, you will find information related to each sponsored session. You will also find that we have collaborated with a very special guest editor, Rosa Sheng and The Missing 32% Project. As an AdCom, we believe their work has been instrumental in bringing awareness to the issue of Equity in Architecture and greatly affects the YAF's core constituents. However, we must remember that Architecture, and the building industry in general, is slow to evolve. We face a number of external obstacles, such as the length and insecurity of the development process, as well as two significant career impediments. The principal issues have some hurdles to clear, but I remain optimistic that with time and commitment on our side we will advance the profession in an inclusive way.

The first of the detractors is the delayed path to practice due to drawn out licensing. According to *NCARB by the Numbers 2014*, the median age upon first licensure is 34; a full decade post architecture education. When a quarter of our talent is viewed as completing their internship, it is harder to enact meaningful change. NCARB is working with the stakeholders involved to make the process much more streamlined, but it will still take years or decades to see the progress that is being implemented now.

The other factor that leads to a long lead-time is the average length of an architect's career. In a business riddled with private ownership that has spent decades building successful practices, it's no surprise that firm leadership doesn't turn over very fast. On one hand I applaud the staying power this demonstrates. I was recently made privy to an anecdote about a Philadelphia architect who was commissioned to design an addition to a historically registered property. Sounds pedestrian until it's discovered he did the original design. It is no small feat to still be capable and sought out decades later to revisit a project. On the other hand however, there is risk in long tenured leadership stifling innovation. Many practitioners may not even realize it's happening because it's easier to run a business the same way, year in and year out.

It is healthy to reevaluate business practices on a regular basis, but as I wrote in my February editorial about leadership development, the majority of architecture practices qualify as small businesses. Many times this means that there may not be a business plan or corporate strategy to revisit in regular increments. Unfortunately, that has the potential to reinforce bad habits and continue business as usual. In the assumed absence of such a document, I would like to offer a simple solution. It will not replace a formal strategic agreement and will quite possibly require behavior modifications and/or a culture shift on the part of firm leadership. Otherwise, it's quite simple: *Engage the Staff more*. Architects are inherently inquisitive about their projects, their clients and the built environment, but are not as adept at asking their staff about their wants and needs or soliciting their feedback to solve companywide problems. Hot topics, such as creating a work/life balance falls into this category, but it is really geared toward valuing the professional opinions of all employees. Even if advice is not always be heeded, the effort to be inclusionary leads to a more informed and empowered staff. I firmly believe that giving opportunities is one of the easier strategies a firm can implement and can be very rewarding in the end. This strategy shares the responsibilities of decision-making, allows unique, potentially underrepresented perspectives to be heard, and puts all employees on equitable footing. The residual effect of soliciting the opinions of the many, instead of the few, will create a more diverse leadership.

In the endurance challenge that is our profession, it shouldn't just be the most willful opinion that rules. If we truly want to be seen as the problem solvers of the built environment, each issue needs to be attacked from all sides. Eventually it might arrive at a coherent solution, but it takes a team of engaged, empowered and diverse opinions to arrive at the unique solutions that are proposed.

Jeff Pastva, AIA

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

> *Thus, Equity by Design has been a strong and unifying call to action for both women and men to realize the goal of equitable practice in order to retain talent, advance the architecture profession, and communicate the value of design to society.*

When Jeff and Virginia first approached us about collaborating on the April 2015 issue of YAF *Connection*, we thought that it was the right fit and a timely way to broaden the conversation with you; the community of architects who are (somewhat) newly licensed with much of your professional career still ahead. The Equity discussions started with a focus on the AIA report of the low number of women who are licensed architects and Principals. Since then, *The Missing 32% Project* has evolved into a broader discussion on talent retention within the profession. The key findings from the *2014 Equity in Architecture* survey looked to gain knowledge on the pinch points that cause architects to leave the profession. But we knew that data by itself was not enough. Thus, *Equity by Design has been a strong and unifying call to action for both women and men to realize the goal of equitable practice in order to retain talent, advance the architecture profession, and communicate the value of design to society.* With the amazing support of the key findings and subsequent programming, we are pleased to share **3 new initiatives** that are a direct outcome of last year's work.

Equity in Architecture Resolution at AIA Convention 2015

To move the profession forward we have submitted a resolution to AIA National to develop an ongoing program that will assess data, set a plan of action, track progress, and report on results. Now more than ever is the time for action both from grassroots and Institute leadership. The resolution proposes that the President appoint an Equity in Architecture Commission. The Commission will be charged by the AIA National Board of Directors to utilize metrics-driven knowledge, collaborative discussion, and definitive action to develop specific recommendations that will lead to equitable practices, investing in diversity that mirrors society at large within all levels of the Institute, academia, and the profession of architecture. The resolution was co-authored by Rosa Sheng AIA, Julia Donoho AIA and Francis Pitts, FAIA and sponsored by AIA San Francisco and AIA California Council.

(WE310) Equity by Design: Knowledge, Discussion, Action! Hackathon and Happy Hour at AIA National Convention in Atlanta

Join us on Wednesday, **5/13 1pm-5pm** for the most energizing half-day workshop inspired by the sold-out AIASF October 2014 symposium, **Equity by Design: Knowledge, Discussion, Action!** The 1st half will review and discuss the *2014 Equity in Architecture* survey results in 3 topic areas: Hiring & Retention, Growth & Development, Meaning & Influence. The 2nd half will be the Hackathon. Very similar to a design charrette, this rapid prototyping approach will leverage design thinking skills to propose best practices and actionable initiatives for talent recruitment, career advancement, and building the business case for equity. We are excited to get a cross section of the profession that includes contractors, AEC software leaders, firm Principals, senior leaders, architects, YAF members, EPs and students to help innovate practice to be more equitable.

Equity Alliance

We are starting the discussion of creating an Equity Alliance with AIA and other non-profit organizations to share resources, co-promote programs, and support the ongoing research initiatives. Recently I presented the key findings and infographics of the 2014 Equity in Architecture survey with positive feedback in *Boston*, *New York* and *Lisbon, Portugal*. As a result, the conversations that occurred have inspired the idea of forming an Alliance to further our goals.

Equity is everyone's issue and achieving equitable practice has a direct impact on talent retention, meaningful work, economic health and the future of our profession. The AIA "I Look Up," campaign elevates the value of architecture and the services that architects provide. Concurrently, there needs to be a reflective look at valuing our individual talent and collective human "capital" to improve upon our craft and broaden our impact. We hope you will find these conversations meaningful and applicable to your career and make a commitment to take action for equitable practice.

Rosa Sheng, AIA LEED AP BD+C

is a Senior Associate at Bohlin Cywinski Jackson. Sheng is the Chair of Equity by Design: The Missing 32% Project, Asst. Treasurer of the AIASF Board of Directors and serves on the 2015 AIA Diversity Council.

EFFECTIVE COMMUNICATION
EASIER SAID THAN DONE!

Have you ever left a team meeting feeling like you and your team are totally in sync? The feeling where everyone understands what needs to be accomplished and that there is a shared understanding of each other's roles and responsibilities to get the task done; to be able to deliver that report or set of documents to the client?

A few days later what you thought was alignment and shared understanding is not. What you thought you said and communicated was interpreted very differently by each team member. It's almost like each team member was in the same meeting, but in an alternate universe of that meeting. *Why is this?*

Effective communication is an essential skill a successful leader and team much possess. Yet being an effective communicator is not easy. An effective communicator has to understand and know each of their team members, since each member has a unique personality and communication style.

The internet is full of research, articles and advice about how to be an effective communicator. One article that has resonated with me is from Forbes – How to Communicate Effectively at Work:

Be crisp, clear and concise
Think about what you want to say and why it's important. Then edit yourself, include specifics and keep your points descriptive and short.

Hit the headline first
Make the most important point at the beginning.

Make it about them
Pay attention to your team member and their concerns. Learn what is important to them and then communicate how what needs to be accomplished will benefit their personal goals / interest.

Attitude is important
Stand up straight, look the other person in the eye, and make them focus and not the gadgets.

Ask open-ended questions
Draw out the other person with questions like, "Could you clarify your point?" Be curious.

If you can't say something nice, don't say anything
No talking behind someone's back. It identifies you as someone who can't be trusted

No bull
Be honest in a tactful way. Just say it, don't beat around the bush.

Deliver bad news in person
As tempting as email is, it's always better to say it face to face. (and my personal belief, never deliver bad news on Monday morning or Friday afternoon.)

Don't be a naysayer
If you disagree, don't just say so. Frame your disagreement as a question instead. Use the phrase "yes, and":

Here are a few personal tips and techniques that I utilize in my daily communication with my team:

• We are architects and designers use your design thinking skills to communicate.
• Be a good listener. Listening to our team members, and understanding their point of view and concerns, is just as important speaking.
• Engage as many of the 5 senses. Just as when we learn, it's important to engage as many of the senses as you can to help everyone be able to see it, understand it, and buy-into it.
• Everyone is responsible for taking notes and preparing the meeting minutes.
• Have you team create it. Whether it's the schedule, the workplan, the cartoon set, etc… buy-in is created when the team is creator / owner and not you.
• Understand how each team member communicates best. Sometimes it's important after a meeting to follow-up through emails and with one-ones to ensure everyone has had an opportunity able to speak and provide their point of view, and to memorialize the understanding and what needs to accomplished.
• Use technology to your advantage. Video conferencing and monitor sharing programs are great communication tools for quick coordination, or when face-to-face and in-person meetings are not possible (i.e. Go-To-Meeting, Zoom).

Over the next few months let's help each other be better effective communicators. Share your techniques and identify the type of skills and essential communication practices young architects need to acquire to be effective communicators in a 21st century world.

Join the conversation at @AIAYAF and @branngin.

Virginia

Virginia E. Marquardt, AIA
AIA National Young Architects Forum
2015 Chair, YAF Advisory Committee

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

ADVOCACY
THE YEAR OF THE ADVOCATE

The American Institute of Architects has named this the Year of Advocacy and Political Involvement. As young professionals, we are commonly at the leading edge of new directions and able to react to changes in the industry. Important public policy issues face the future of the built environment with both positive and negative implications. It is important for the future of the profession to make sure the interests of architects are heard.

The expansion of the concept of resiliency and designing buildings to function in some aspect after a disaster can provide a more sustainable and safe built environment. Political changes such as the National Design Services Act in Federal Congress can encourage young designers to work in areas in need of assistance and impact the neighborhood while providing relief from student loan debt. However, we are also challenged by the missing designers that have left the profession and have not returned.

These issues are not limited to the federal government but also extends to state houses across the country. Many states have been successful in passing Good Samaritan laws that protect architects when providing disaster relief services.

These initiatives and policies have been introduced by architects. It is this involvement in the larger discussion on the direction of architecture which can greatly improve or hinder how we live and work. However, advocacy for these issues cannot be left to the leaders alone. We need architects to be informed of the current issues and find ways to advocate for the profession to their local and federal representatives. We need to make sure that our voice is heard as decisions are made that affect our profession.

Chris Gerrity, AIA
is a project architect at Schmidt Associates, Inc. in Indianapolis, IN. He represents the Ohio Valley Region to the American Institute of Architects' Young Architects Forum.

headlined

AIA #ILOOKUP CAMPAIGN LAUNCHED
by Beth Mosenthal

"Even before we put pencil to paper, we are looking up… we look up to nature… we look up to look within… we look up to see limits, and ways around them.."

- Sound bite from an #ilookup video

If you've watched television lately or visited the AIA twitterverse recently, you probably noticed the hashtag #ilookup as well as a video that entices the viewer to answer the question "What do you see when you look up?"

As part of the American Institute of Architects' #ILookUp campaign, this video seeks to elevate the public's awareness of the impact and importance of the design profession by asking everyone to "look up."

As written by Karissa Rosenfield, "it is the AIA's goal to spark a two-way conversation on the value of architects and architecture. Please watch the video above and share your thoughts on social media using the hashtag #ILookUp."

Architects, start instagramming/tweeting!

#tweeted

IKM Incorporated | @ikminc

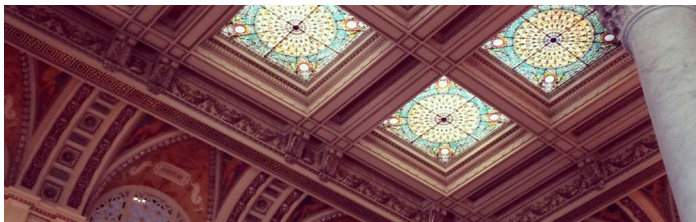The 2015 AIA Grassroots Leadership & Legislative Conference #Grassroots15 -- #AIANational · Storify http://ow.ly/Kb8Qs

dwell | @dwell

Rest in peace, Michael Graves: http://bit.ly/1GA1YdH

Shannon Peterson | @AIAnwpr_YAF

Beautiful morning at the Library of Congress. #ilookup

reviewed

PARAMETRICISM IS NOT A STYLE

A review of NYC's Fulton Center's new design by James Carpenter Design Associates and realized by Enclos' Advanced Technology Studio, written by Building Information Specialist, Corey Green

View of the Fulton Center under construction, courtesy of Corey Green with permission from Enclos, 2014. Perforated metal panels are suspended by the tensioned cable net system.

"…if that is computation… I don't want it on my project…"

Some architects hear "Computational Design and Parametric Modeling" and have a visceral, this-is-not-architecture reaction. The techniques have been popularized by the avante-garde and therefore often seem out of reach and out of place in everyday practice. But they shouldn't be; parametric design is all around us and many of us are doing it unknowingly every day.

For this discussion, 'computation' and 'parametric' are interchangeable. They are basically the same concept: a designer creates rules and instructions, a.k.a. the algorithm, for the computer to follow as a shape emerges. These algorithms are a combination of mathematical formulas (area = length*width) and various user inputs. There is no complex formal agenda or stylistic intent.

Algorithmic design is not a new paradigm within architecture. Improvements in software interfaces have simply made the technology more accessible. So much so that 90% of the world's data has been created in the last two years. Clearly, the concept is deeply embedded in all aspects of our culture. Many built works have engaged these ideas head on, one of which is the recently completed Sky Reflector Net at the Fulton Center in Manhattan.

The chaos of the NYC subway fades as the cool light gradiates across the Reflector's 952 unique panels. Sunlight is thrown across 8500+ square feet of suspended hyperboloid surface, pushing deep into the underground space. The complexity of the Reflector is beyond just the structural and aesthetic. Stakeholder coordination and preparation was extensive, allowing the entire cable net to be assembled offsite first and delivered in a single massive coil. The net was lifted in place and took its iconic shape as the cables were tensioned, before perforated metal panels were attached manually (fortunately the panels were CNC routed and pre-numbered for easy sorting).

Jeff Vaglio and the team at the Advanced Technology Studio of Enclos developed one of the models for structural analysis, surface rationalization, and fabrication of the Reflector. Their design philosophy is inherently parametric and intended to succeed in an industry subjected to process inefficiency and last-minute indecision: "So inputs can change, outputs will change. Our process is our practice."

> *The chaos of the NYC subway fades as the cool light gradiates across the Reflector's 952 unique panels. Sunlight is thrown across 8500+ square feet of suspended hyperboloid surface, pushing deep into the underground space. The complexity of the Reflector is beyond just the structural and aesthetic...*
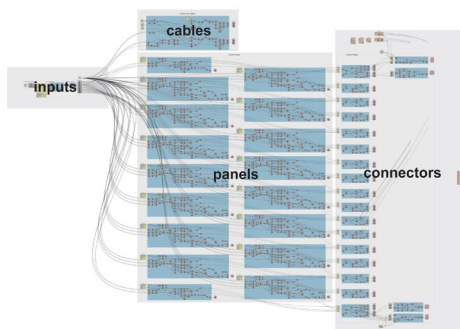
upcoming

What exactly are these complex workflows? The Sky Reflector Net brought together 6 teams to exchange ideas and data about the design. Which meant that before the Enclos team began their modeling, multiple teams had built and rebuilt 3D models to reflect the design intent of James Carpenter Design Associates.

Enclos eventually consumed a spreadsheet of intersection point coordinates as (X,Y,Z) values, provided by Arup after the form was optimized for lateral, vertical and torsional loads. Those (X,Y,Z) values are brought into Excel and imported into Rhinoceros (a traditional 3D modeling platform) through Grasshopper (a parametric add-on to Rhinoceros). A quick 3D model is built to estimate the length of cable and the area of metal panel required.
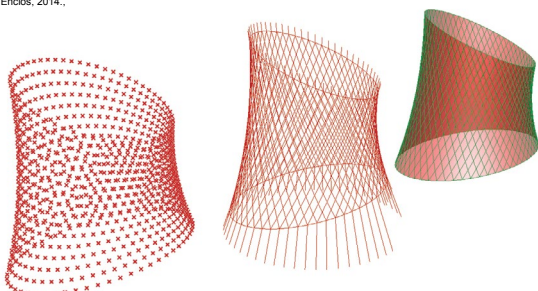
Enclos also brings the (X,Y,Z) values into Space Gass (a structural engineering software) to perform a non-linear structural analysis and find the stress distribution throughout the cables. A feedback loop within Space Gass allows the team to "optioneer" the specifics of the cable system and connections. Space Gass is also used to "relax" the surface geometry, with custom algorithms, to a shape that is naturally less stress-inducing at the cable intersections.

In a moment of computational elegance, the Space Gass and Grasshopper models are both brought back into Excel and cross-checked. If the point deflections are within acceptable tolerances, the (X,Y,Z) coordinates are pushed into Grasshopper to automate part drawings for fabrication. The simplicity of the workflow is clear, Excel->Grasshopper->SpaceGass->Excel->Grasshopper. The (X,Y,Z) values change throughout the process, but the underlying parametric relationships are maintained.

Excel is one of the most powerful platforms for computation across the industry (Microsoft Office claims 1 Billion global users). Ironically, the majority of us work with it every day. Does that mean you innovate every day? Hopefully! But that depends entirely on what you're doing with your data. Enclos uses parametric modeling to look at the complex relationships of their building data, innovating through their process. And ultimately, design is the manifestation of its process. Parametric workflows enabled the Sky Net Reflector team to masterfully craft a poetic experience for over 51,000 people daily.

The Young Architects Forum of Atlanta (YAF Atlanta), a program of the American Institute of Architects Atlanta, is pleased to announce the sixth annual competition titled 10up. We're calling on young designers to step up to the 10up challenge!

The theme for the 2015 AIA National Convention, *Impact*, focuses on how architects today can impact their communities locally and globally through learning the essential skills to become successful entrepreneurs. Speakers will range from those who have launched and developed successful businesses to those who are effective storytellers. This all will be followed by a panel of architects sharing how they have built their business by going global, diversifying their firm's offering or designing to meet the needs of a growing population. Attendees will walk away feeling confident that they now have the elemental skills to grow, sell and promote their firm's business. By harnessing the power of creativity, entrepreneurship and a global view, every architect can build a valuable business whose impact extends locally, regionally and globally. The winning entry should not only accentuate the existing convention concept, but also be an event of its own, celebrating the contributions of young talent to the profession as the centerpiece of the AIA Atlanta space.

Come visit the AIA Atlanta booth to see this year's winners!

Grasshopper is referred to as "visual programming language". The parametric relationships are visually connected as nodes rather than individual lines of codes. Even though it looks complex, the logic is simple. -Corey Green, Image Courtesy of Enclos, 2014.,

The hyperboloid geometry is rationalized into its subdivided panels using points, lines and surfaces to simplify the complex form. -Corey Green, Image Courtesy of Enclos, 2014.

alternative practice

From interior design in Chicago to workplace strategy in Beijing; Brandon Dewitt's account of a career path less traveled and where strategy meets workplace design...

by Beth R. Mosenthal

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

BD: I took a roundabout route to where I am today. I entered university wanting to be a pediatrician, took a two-year break after freshman year to live in Taiwan and learn Chinese, went back to school considering graphic design, accounting and then international relations (with dreams of entering the foreign service). All that changed when I decided what I really wanted to do was be an interior designer. I transferred to Harrington College of Design in Chicago and got my BFA in interior design. After working for around three years as an interior designer in Chicago, I made the move to Beijing so that I could use my Chinese language skills in my work. I've been here a little over three years.

I had always been focused on corporate workplace design and what I found is that I really enjoyed thinking about how designers can make functional office spaces that help people be more effective and enjoy their jobs more. While I loved creating plans, designing details and selecting materials--I really loved thinking about space as an experience-making tool for companies, employees and customers. When I was asked to join my current firm and focus on workplace strategy full time, I decided to make the shift.

BM: *How does a workplace strategist define what they do? Can you walk us through what a typical day might look like for you at work?*

BD: We research how effective a client's current workplace is and what their business processes are. We study how spaces are utilized, what their employee work patterns are and find out what their people need in order to work most efficiently. We then recommend workplace design strategies that will align all these needs with space. For most companies, real estate is their biggest expense, after payroll, so it is important that their workplaces are performing well and satisfying the needs of their employees.

Our days vary, but in general, we have a lot of direct client interaction. We run space utilization studies and administer surveys, interview our client's senior leadership and run focus groups to see how people currently work and find out how they would want to work. We do a lot of data analysis and make a lot of spreadsheets. We create space programs and conceptual floor layouts. For most of our projects, our ultimate deliverable is a strategic design brief that the client then can give to their designer or architect so they can commence their design.

> **BD:** For most companies, real estate is their biggest expense, after payroll, so it is important that their workplaces are performing well and satisfying the needs of their employees.

We lead change management programs for workplaces that will undergo a bigger transformation, which entails creating and implementing communication plans, conducting town halls, employee engagements, activities, etc.

After clients move in to their new spaces, we do post-occupancy surveys and utilization studies to see how the new workplace is performing, and to identify areas (design or behavioral) that may still need adjustments.

One of the best things about this job is that you get to really take a look at what your client does and get to learn quite a bit about many different industries.

BM: *You are currently practicing in Beijing with a large global firm after working in Chicago for many years. What are the differences in working in an international workplace and market?*

BD: I think that almost every designer or architect working in China would agree, it is not easy to work here. Schedules and client expectations are intense and are often difficult to manage! The industry and market here is still not as mature as it is in the US and there is more pressure on design professionals to educate their clients. For workplace strategy, this is even more true. I often joke that there is probably fewer than 50 workplace strategists in China. It is a very new concept here and it is still not fully embraced by Chinese clients. All of our work so far has been with multinational companies.

BM: *Does design and/or the design process still play a role in the types of activities that you do each day?*

BD: I still consider what I do is design--but at a different scale and in a different part of the process. It definitely is design thinking and is very much focused on how people utilize space. While there are actually quite a few non-designer workplace strategists in the world (many of my global colleagues are from finance, psychology, real estate, academic, etc. backgrounds) I think the value I add to my clients' projects is that I am a designer, I think like a designer and I understand how spaces are designed and built. I still also get to do space planning--which I love. One key skill I learned as a designer, which I thank the mentors I had when I practiced in Chicago for teaching me, is storytelling. Much of my work is presentation-based and I rely on those presentation and storytelling skills I developed as a designer almost everyday.

BM: *What are the most rewarding aspects of your job?*

BD: I love interacting with clients. Sitting with a senior business leader and having conversations about what they do, the culture of their organizations and what they aspire for their teams is very satisfying.

Thanks Brandon! Xièxiè!

observed

"Visiting the Dongdaemun Design Plaza, designed by Zaha Hadid, inspired me to test the limits in architecture and design. The organic form and massive scale of this structure serves as a landmark for visitors of Seoul. With no symmetrical facades, every side had to be thought out in detail in order to appear seamless yet functional. The interior ceilings and walls also curve and angle to mimic the outer form. The Dongdaemun Design Plaza is an incredible and inspirational example of innovative architecture."

"I am inspired by the intricate details and rich history of the Bongeunsa Temple, in Seoul, South Korea. This temple is located in the heart of the city. The juxtaposition of this historical temple against the backdrop of the innovative and contemporary city of Seoul is inspirational. It is evident that Korean culture holds fast to their roots, but also allows their rich history to guide them into the future."

- As told by Foster Kutner, Interior Design Student at Kansas State University, ATID Ambassador, and IIDA Student Chapter President

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
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THE MISSING 32% PROJECT
2014 EQUITY IN ARCHITECTURE SURVEY

I n the US. Women represented only 42% of the students graduating from U.S. accredited architecture programs per the NAAB Report, 2013. Based on the AIA Firms Report, women of all races and ethnicities represent only 18% of licensed AIA member architects and only 12% of senior AIA members in firm leadership. Minorities, regardless of gender, currently represent 13 percent of licensed AIA Architect members including 5 percent Asian Americans, 4 percent Hispanics or Latino and less than 2.0 percent African Americans. While the exact percentages are in flux, the challenge of losing such a large pool of architectural talent remains the constant.

Looking at the broader landscape of studies from other countries suggests there is still much work to be done. *Parlour: Women, Equity, Architecture* (Clark, 2014) lead equity studies in Australia that resulted in the Australian Institute of Architects adopting the first Gender Equity Policy. "Where are the Women? Measuring Progress on Gender in Architecture" by the Association of Collegiate Schools of Architecture (Chikako Chang, 2014), coupled with the momentum behind Harvard Women in Design Group's Petition for Denise Scott Brown for the 1991 Pritzker Prize (James, Assouline-Lichten 2013), *The He for She: A Solidarity Movement for Equity* campaign by the UN Women (2014), *Lean In* by Facebook COO Sheryl Sandberg (2013), and similar conversations, have lead to the perfect storm.
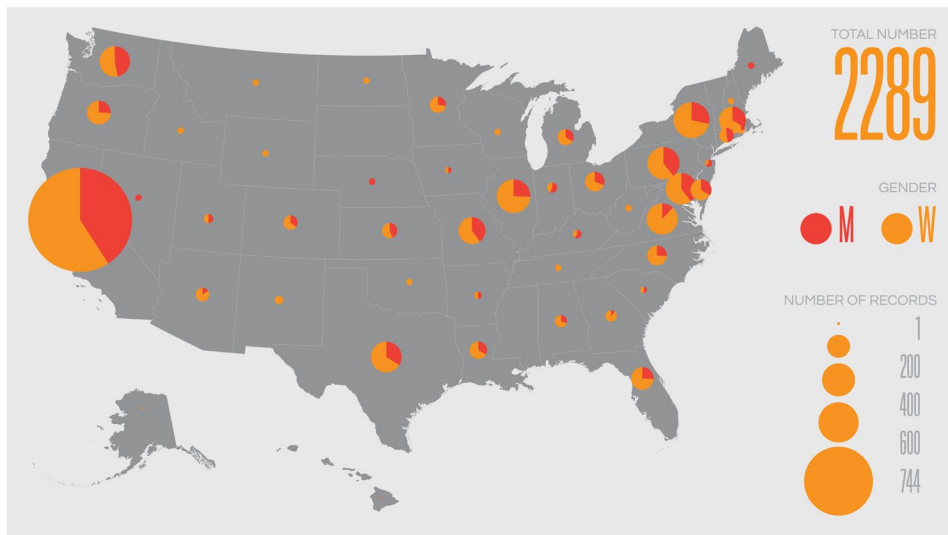
DEMOGRAPHICS: EQUITY IN ARCHITECTURE SURVEY 2014

RESEARCH STATEMENT

The research portion of the Missing 32% Project was envisioned as an endeavor with multiple stages, starting locally with the Bay Area, then expanding to a national scale, with the ultimate goal of informing the global conversation on the issue of Equity in Architecture. Phase I of the project, a 90-question survey conducted via Survey Monkey in February thru March 2014, explores the workplace participation and career aspirations of 2,289 participants with architectural degrees and experience in architectural practice within the United States. While the primary survey respondents consisted of those working in traditional firms, it was also beneficial to assess sole practitioners and those who have left professional practice to pursue alternate career paths. With this in consideration,

the project aims to understand the current career status and potential hurdles or "pinch points" of design professionals employed at every level of practice. Additionally, the findings will explore what the architectural firms are doing in terms of professional advancement, licensure support, and workplace culture to attract and retain the best talent. A few key questions arise: "What are the key factors that hinder advancement and create pinch points? Why do so few women advance to ownership and senior leadership positions in the largest architecture firms? And what measures could be taken to promote Equity in Architecture as it relates to hiring, retention, professional growth, leadership, meaning and influence?

The Missing 32% Project is envisioned as a call to action for both women and men to realize the goal of equitable practice; in order to advance and sustain the architecture profession and communicate the value of architectural design to society. The Equity in Architecture Survey was commissioned to understand key factors causing pinch points that occur during career progression from graduation to retirement. From the research, both quantitative and qualitative, The Missing 32% Project has presented the research findings at conferences, workshops and presentations under the title *Equity by Design* to provoke discussion and promote best practices. This effort is in conjunction with the Equity in Architecture Resolution being submitted at AIA Convention for a membership vote. To move the profession forward, the Institute has been asked to develop an ongoing program to assess data, set a plan of action, track progress, and report on results. Now more than ever is the time for action both from grassroots and Institute leadership.

GEOGRAPHY OF SURVEY RESPONSES

TOTAL NUMBER
2289

GENDER
● M   ● W

NUMBER OF RECORDS
· 1
200
400
600
744

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THE MISSING 32% PROJECT

AIA San Francisco

INFOGRAPHICS BY ATELIER CHO THOMPSON

The 2014 Equity in Architecture Survey generated 2,289 responses; 60 percent from women, 40 percent from men. While the grassroots nature of this research study lacked strict methodologies for survey sampling and was influenced by self-selection bias, the intent of the study and resulting data with infographics kick-started a much needed conversation. The topic areas were organized into 3 parts based on themes of discussion: Hiring & Retention, Growth & Development and Meaning & Influence. The early findings of the Equity in Architecture Survey were presented at the AIA San Francisco: The Missing 32% Project Symposium entitled "Equity by Design: Knowledge, Discussion, Action". The sold-out event drew 250 attendees to San Francisco on October 18, 2014. The success of the event and demand for Equity discussion has fueled 2015 with programs and new initiatives to further the goals of the movement for equitable practice in architecture, nationally and abroad. The Missing 32% Project intends to issue a full survey report prior to the AIA National Convention in Atlanta in early May.
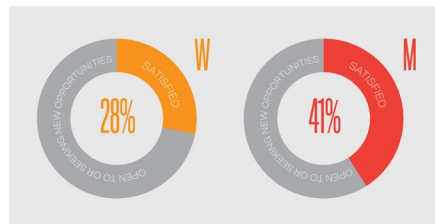
The following is a partial compilation of infographics representing key survey findings. Please visit the *website* for additional information on the survey.

HIRING AND RETENTION: EQUITY IN ARCHITECTURE SURVEY 2014

ARE YOU SATISFIED AT WORK?

W   M

28%   41%

KEY FACTORS IN JOB SATISFACTION

PARTNER OR PRINCIPAL   BELIEVES FIRM HAS EFFECTIVE PROMOTION PROCESS   DAY TO DAY WORK ALIGNS WITH CAREER GOALS

+30%   +25%   +23%

CHALLENGES OF WORK-LIFE FLEXIBILITY

M W

23% 30%   20% 23%   32% 36%   6% 9%

Left a Position or Firm   Turned Down a Project Opportunity   Turned Down Travel Opportunities   Turned Down a Promotion

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LIFE OF AN ARCHITECT: CAREER PINCH POINTS

GRADUATION — 0 YEARS PINCH POINT — HIRING

EARLY CAREER — <3 YEARS PINCH POINT — PAYING DUES

MID CAREER — <7 YEARS PINCH POINT — LICENSURE

LATE CAREER — <12 YEARS PINCH POINT — CAREGIVING

RETIREMENT — >12 YEARS PINCH POINT — GLASS CEILING

% THE MISSING 32% PROJECT   AIA San Francisco

Hiring & Retention:

The Life of the Architect Infographic visualizes the concept of these pinch points under the following categories: Hiring, Paying your Dues, Licensure, Caregiving, and the Glass Ceiling. Overall, the survey response to "How satisfied are you with your current job?" resulted in 41% of male respondents and 28% of female respondents indicating that they were "satisfied with their current jobs and not looking for new opportunities". Key influencers that increased the likelihood for satisfaction were 1) If you were a Principal in your firm 2) Employees who believe their firm has an effective promotion process and 3) Employees who believe their day to day work aligns with career goals. 44% of men and 40% of women found their work relevant to their goals. When asked about Work-life flexibility, regardless of whether respondents were parents or not, 54% of women, and 48% of men have indicated they would leave a position due to work/life related challenges.
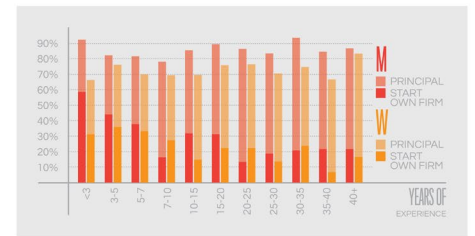
Growth & Development:

In terms of salary, the average respondent earned $79,000. On average, women earn less than men with the gap increasing among respondents starting around year 10-15. In the regression models, factors for a higher salary include being a Principal or holding a leadership position, working in a larger firm, and licensure. In terms of positions of firm leadership and principals among the respondents, the gender gap between women who are in firm leadership positions compared to Principals/Partners is significant at year 10-15 as well. On average when asked about career aspirations, there is a gender gap for becoming a Principal and starting one's own firm. Respondents who did not indicate a hope one day to become a principal, partner, or a sole practitioner are also less likely to be licensed than their counterparts. The second predictor of licensure status is whether a respondent was aware that career advancement opportunities were restricted to licensed employees. The greatest obstacles for those seeking licensure were: long hours, lack of incentives, high cost of exams and caregiver obligations.

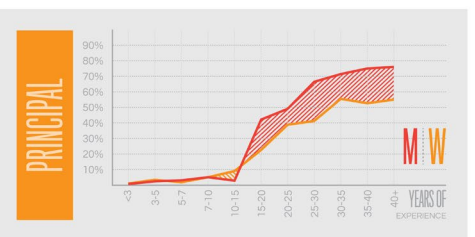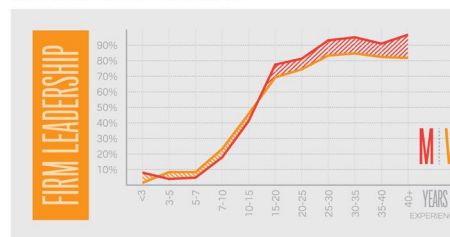GROWTH AND DEVELOPMENT: EQUITY IN ARCHITECTURE SURVEY 2014
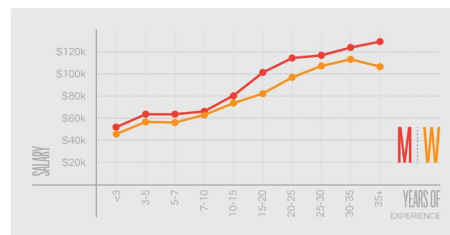
HAVE YOU NEGOTIATED A SALARY OFFER?

AMONG THOSE WHO NEGOTIATED

+34% WOMEN

+29% MEN

NEGOTIATED THEIR SALARIES AFTER RECEIVING UNSATISFACTORY OFFER

W — NO INCREASE 41% / MET GOAL 32% / NEGOTIATED FURTHER INCREASE 27%

M — GOT INCREASE 46% / MET GOAL 32% / NEGOTIATED FURTHER INCREASE 22%

HIGHEST POSITION ASPIRING TO HOLD IN CAREER

M — PRINCIPAL / START OWN FIRM
W — PRINCIPAL / START OWN FIRM

YEARS OF EXPERIENCE

WHAT IS YOUR POSITION?

FIRM LEADERSHIP — M W — YEARS OF EXPERIENCE

PRINCIPAL — M W — YEARS OF EXPERIENCE

AVERAGE SALARY BY YEARS OF EXPERIENCE

SALARY — M W — YEARS OF EXPERIENCE

KEY SALARY FACTORS

+ $26k PRINCIPAL OR PARTNER
+ $8k LEADERSHIP POSITION
+ $8k LARGE OFFICE (+76 PEOPLE)
+ $7k LICENSED
- $35k SMALL OFFICE (3-10 PEOPLE)

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INFOGRAPHICS BY ATELIER CHO THOMPSON
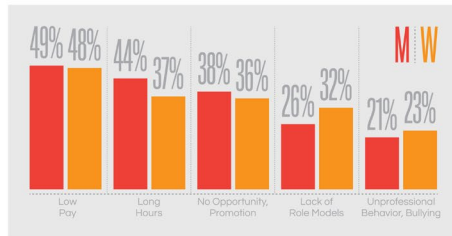
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AIA San Francisco

Meaning & Influence

In taking a closer look at "Why do people leave architecture?" respondents cited low pay, long hours, the lack of promotion opportunities and role models, in addition to unprofessional behavior/bullying as the top factors. In questioning those who have left architecture for another career, the most respondents left within the first 3 years of practice. Another pinch point occurs with caregiving roles. Female respondents were somewhat more likely to have passed up professional opportunities as a result of work-life flexibility considerations or f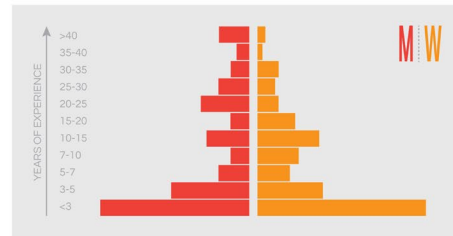or other commitments. In terms of taking a leave of absence, there was a large gap between respondents with significantly less men than women taking a leave. Of those who have taken a leave, women consistently reported higher impacts than men who took a leave of absence, including delay of advancement, reduced rate of compensation, less desirable project opportunities, limited project roles and perceived lack of commitment to career. ■

WHY DO PEOPLE LEAVE ARCHITECTURE?

M : W

49% 48%   44% 37%   38% 36%   26% 32%   21% 23%

Low Pay | Long Hours | No Opportunity, Promotion | Lack of Role Models | Unprofessional Behavior, Bullying

WHEN DO PEOPLE LEAVE ARCHITECTURE?

M : W

YEARS OF EXPERIENCE

>40
35-40
30-35
25-30
20-25
15-20
10-15
7-10
5-7
3-5
<3

WHERE DO WOMEN GO AFTER LEAVING ARCH?

25% 15% 14% 13% 10%

EDUCATION TRAINING LIBRARY | CONSTRUCTION | REAL ESTATE AND DEVELOPMENT | ADMINISTRATIVE SUPPORT | MARKETING AND ADVERTISING

REASONS FOR TAKING LEAVE OF ABSENCE

W 19% 69% 14% 16% 11%
M 28% 54% 24% 21% 15%

MEDICAL | CHILDBIRTH | PERSONAL | FAMILY | OTHER

TAKEN A LEAVE OF ABSENCE

70%
60%
50%
40%
30%
20%
10%

M : W

18-24 25-34 35-44 45-54 55-64 65+   AGE

PERCEIVED V. ACTUAL IMPACT OF TAKING LEAVE

W ■ TOOK LEAVE ■ NO LEAVE   M ■ TOOK LEAVE ■ NO LEAVE

60%
50%
40%
30%
20%
10%

Perceived Lack of Commitment to Career | Delay of Advancement/ Promotion | Reduced Rate of Compensation | Less Desirable Project Opportunities | Limited Project Roles

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INFOGRAPHICS BY ATELIER CHO THOMPSON

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Acknowledgements

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

Rosa Sheng, AIA LEED AP BD+C
Is a Senior Associate at Bohlin Cywinski Jackson. Sheng is the Chair of Equity by Design: The Missing 32% Project, Asst. Treasurer for the AIASF Board of Directors and also serves on the 2015 AIA Diversity Council.

BUILDING THE BUSINESS CASE
FOR EQUITY IN ARCHITECTURE

The following is an excerpt from a November 20th, 2014 blog post on the Missing 32% website from author Amy Kalar and summarizes an AIA Minnesota Convention abstract from 2014. The seminar was organized into 4 sections: TRENDS, ROOT CAUSES of what is holding women back or causing them to leave the profession, the BUSINESS CASE and finally CONCRETE MEASURES firms can take to help attract, retain and raise women into leadership roles. The entire article can be seen HERE.

TRENDS

First let's have a look at where we are at the current moment. Today, women comprise 42% of graduates from architecture schools. The number of women interns that register with NCARB falls only slightly to 39%. But then, only 30% of women are Associate AIA members. Nationally, only 23.5% of people working in architecture are women[1]. AIA membership falls even further to 18%. And finally, only 17% of our principals and partners are women. This is compared to 42% of graduates.
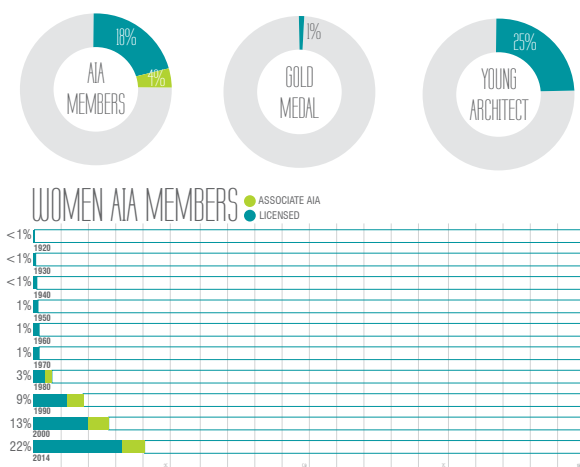
So why are those numbers so disparate? I know what you're thinking. The 42% who are women graduates have yet to reach leadership positions - we just have to give them time. This is a pipeline issue. In reality, we've been graduating at or near 40% for a long time nationally. If we look at the number of women practicing architecture according to the Bureau of Labor Statistics over time, it has been holding steady at about 25% since the early 2000's.

Nationally our AIA membership has had excellent growth, starting in the 1980's. We've seen promising growth in the College of Fellows as well, with 24% women this year.

Last year Julia Morgan won the Gold Medal at the national level - the first woman ever to do so. Overall, AIA Young Architect Awards winners are 25% women.

So where are the role models young women have today in Architecture School? Currently on average, 30% of people teaching are women, but hold only 23% of University Leadership positions.

In firms, according to rankings in publications such as Architectural Record, the top profitable firms have 16.8% women and the top award-winning firms have 17.6%. There just aren't a lot of women role models out there.

WOMEN AIA MEMBERS
● ASSOCIATE AIA
● LICENSED

ARCHITECTURAL SCHOOL LEADERSHIP
DEAN . DIRECTOR . HEAD . CHAIR

Above: Content sourced by the American Institute of Architects. Images © AIA-MN, courtesy of Samantha Turnock Mendiola
Right: Content sourced by the Association of Collegiate Schools of Architecture. Images © AIA-MN, courtesy of Samantha Turnock Mendiola
Opposite Page: Content sourced by www.themissing32percent.com, Equity in Architecture Survey 2014; http://fortune.com/2014/08/26/performance-review-gender-bias/ "The abrasiveness trap: High-achieving men and women are described differently in reviews", Kieran Snyder, August 24, 2014. Images © AIA-MN, courtesy of Samantha Turnock Mendiola

Next let's discuss a few things that tend to hold women back or may cause women to leave the profession. We'll start with unconscious cultural bias. We all have them, men and women alike. In one blind study conducted by Yale University, 127 professors of science were sent application materials for a lab manager position. Half got a resume with the name John and half got the same resume with the name Jennifer. John was rated higher in competence, hireability, and mentoring, totaling a 4.0 out of 7. Jennifer only scored 3.3 out of 7. When it came to the subject of salary, it got even worse. John was offered over $30,000, whereas Jennifer was only offered $26,507. It was the same resume and John's salary was 14% higher because his name was John and not Jennifer.

This reaffirms a statement made in the McKinsey report, "Women Matter". It charges that men tend to be promoted based on future potential, while women tend to be promoted based on past performance. I'm going to say that again because it's really important. Men tend to be promoted based on potential, and women based on performance.

Let's move on to lack of mentors; "Like" tend to mentor "Like". People tend to mentor someone who behaves, thinks and has qualities most like themselves. So men tend to mentor men. This becomes a problem because there simply aren't enough women in senior positions to mentor young women. Also, there can be reluctance among men to mentor young women because of the perception that it may appear inappropriate.

Now, on to the confidence conundrum. In numerous studies, men tend to overestimate their abilities and performance, while women tend to underestimate both. But their job performance did not differ in quality. What lack of confidence ultimately results in is inaction. In one study exemplifying the results of inaction, 500 students were given a series of spatial puzzles to solve. The men performed markedly better than the women. The researchers were surprised and when they dug into the results, they found that many women simply didn't attempt some of the puzzles. So they decided to try it again, but this time they said that everyone had to at least try to solve all the puzzles. The men and women performed equally.

82%
36%
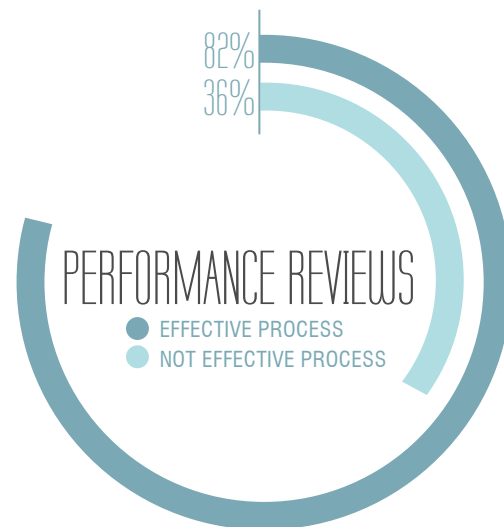
PERFORMANCE REVIEWS
● EFFECTIVE PROCESS
● NOT EFFECTIVE PROCESS

JOHN
AVERAGE SCORE: 4.0
SALARY: $30,238

JENNIFER
AVERAGE SCORE: 3.3
SALARY: $26,507

COMPETENCE HIREABILITY MENTORING ● JENNIFER
● JOHN

3.25/7
4/7
COMPETENCE

3/7
3.75/7
HIREABILITY

4/7
4.75/7
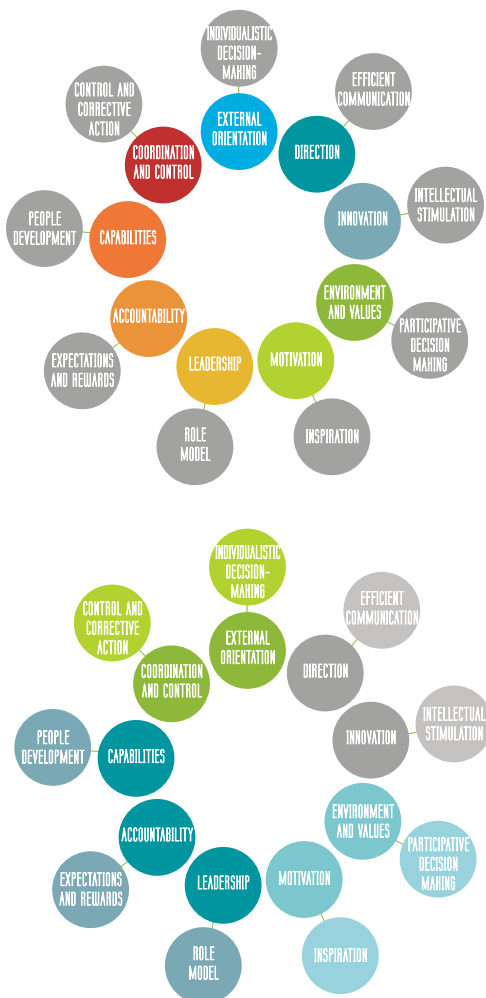**MENTORING**

2 3 4 5 6 7

BUSINESS CASE

Let's move on to the business case for retaining women in architecture. There are studies that show that gender diversity improves employee engagement, retention, and recruiting. A more diverse employee base better reflects our diverse client base. But today we're just going to focus on leadership behaviors and financial performance.

In a report titled "Women Matter: Gender Diversity", McKinsey developed a tool to measure the operational excellence of a business. They outlined nine criteria, see diagram below. Companies that performed the highest in these 9 criteria saw greater financial success.

They then took these 9 criteria of organizational excellence and associated them with leadership behaviors that improved the outcomes of the 9 criteria. For example in the orange circle below, "Capabilities" is improved by people development, and "Accountability" is improved by expectations and rewards, and so on.
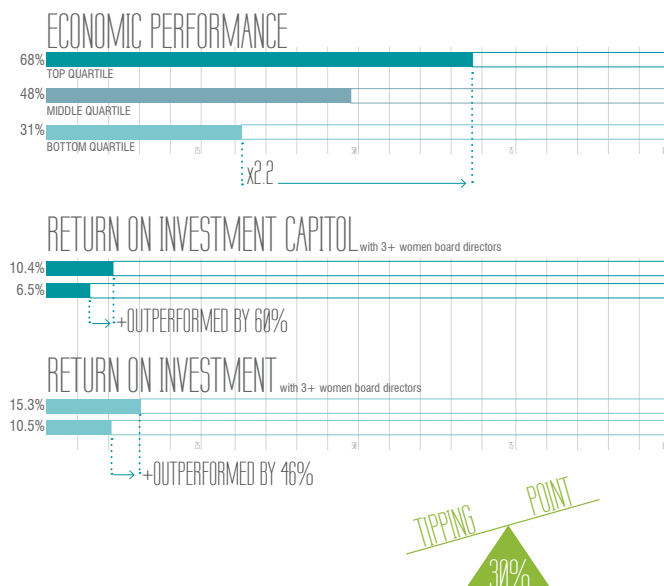
They then looked at how often these leadership behaviors are exuded by men and women. Two of them apply equally to men and women(grey): Intellectual stimulation and efficient communication. Men apply two behaviors more (green): individualistic decision-making and control and corrective action. Women, however, apply five of these behaviors more than men (blue): people development, expectations and rewards, role model, inspiration and participative decision making. Now when we tie these behaviors back to the organizational excellence, you can see that having a diverse leadership team is a huge advantage.

Companies that score high in organizational performance financially perform more than twice as well than companies that score low in organizational performance.

While this was one tool used to measure financial success, it has been shown in study after study that companies with a higher proportion of women in top management perform better.

It's worth noting however, that having one woman on your board will likely help, but there does seem to be a financial tipping point at about 30%. The financial performance of boards with 30% women or higher have been shown to perform anywhere from 40-60% better over time than boards with no women.

Above Left and Above: Content sourced by http://www.mckinsey.com, "Women Matter: Gender Diversity, a corporate performance driver, George Desvaux, Sandrine Devillard-Hoellinger and Pascal Baumgarten 2007. Images © AIA-MN, courtesy of Samantha Turnock Mendiola
Opposite Page: Content sourced by www.archdaily.com, Infographic: Women in Architecture, Megan Jett, March 2012; www.themissing32percent.com, Equity in Architecture Survey 2014 Images © AIA-MN, courtesy of Samantha Turnock Mendiola

CONCRETE MEASURES

Next we'll address a few measures firms can take to better support, retain, and advance women into leadership roles. The first thing is to simply be aware. It turns out there are a lot of men that don't know many of the challenges that women face. Simply becoming more in-tune with some of these issues is a huge step. One way to better understand these challenges is to know the data in your firm. Conduct a poll and ask women the challenges they face. Run the numbers- know the percentages of women at each level of your firm. Whenever possible, be sure you are considering diversity and inclusion. Then continuously monitor your progress. It turns out that firms with a clear understanding of their starting point are more than twice as likely to succeed at implementing diversity measures. Define what success looks like for your firm and measure how far you've come each year.
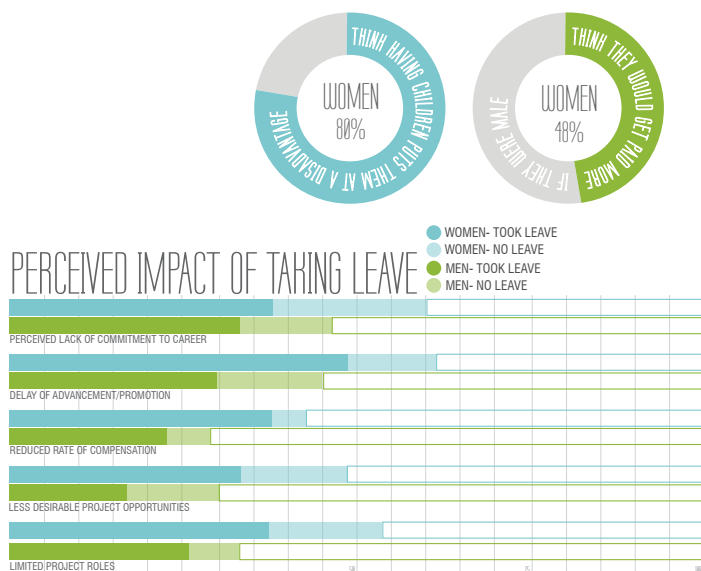
The next thing firms can do is identify and address perceptions. According to The Missing 32% Project's Equity in Architecture survey, the perceived impact on your career of taking leave was higher than the reality. In another survey of architects, 80% of women believe that having children puts them at a disadvantage, and 48% of women thought they would get paid more if they were a man. These are all perceptions that can easily be addressed, and firms that address these underlying attitudes are 4 times more

likely to see meaningful change. (Please note: I am keenly aware that it is a fact that women are paid less than men, and not merely a perception. However if firms address the perception by gathering the hard data, they will then have the evidence and will be obligated to address the issue).

Another very important issue is clear leadership commitment. Diversity measures will not succeed without top-down support. Leadership needs to both acknowledge and visibly value diversity. This can be accomplished by making diversity a business and strategic imperative.

And finally, allow for flexibility. In The Missing 32 Percent's survey, work/life flexibility was a key element of defining success for men and women in large and small firms. Flexibility is likely the most important, and easiest concrete measure firms can implement. This could mean flexible start and end times, flexibility of working from home, working part time or even allowing people to set their own hours.

I'd like to challenge each and every one of you to take action, no matter how large or small, to help advance women in our profession. To the men: you comprise over 75% of our profession. If we are to see meaningful change, it must include you. If you don't know what you can do, then ask. But I assure you, the solution to these issues involves you. To the women: I encourage you to get involved, to speak up and to advocate for the advancement of women into leadership roles. We have come a long way, but we still have work to do. I am convinced that women and men together will bring about meaningful, positive change for Equity in architecture, thereby creating a strong and enduring profession, with a vibrant future ahead of us all. ■

PERCEIVED IMPACT OF TAKING LEAVE

- WOMEN- TOOK LEAVE
- WOMEN- NO LEAVE
- MEN- TOOK LEAVE
- MEN- NO LEAVE

PERCEIVED LACK OF COMMITMENT TO CAREER

DELAY OF ADVANCEMENT/PROMOTION

REDUCED RATE OF COMPENSATION

LESS DESIRABLE PROJECT OPPORTUNITIES

LIMITED PROJECT ROLES

1. Number taken from the Bureau of Labor Statistics, so it includes licensed and non-licensed women working in the profession

Amy Kalar, AIA
is a co-chair of the AIA-MN Women in Architecture Committee and co-founder of the WOmen in Architecture + Design - Twin Cities. Kalar is a leader in the movement to enhance women's roles in the architecture and design industry.

STARS UPON THARS
IDENTIFYING ARCHITECTURE'S IN-GROUP FAVORITISM

In-Group Favoritism

Most of us would like to believe that we are free-thinking, fair-minded folks who treat everyone equally. In the age of political correctness and diversity, that's built into the code of everyday life. In recent studies, the "Like attracts Like" theory of natural selection, known as In-Group favoritism, affects workplace advancement. Whether intentional or not, In-Groups will naturally tend to reward their own and this has been a sticking point in the more nuanced conversations about advancement. *"You don't have to be a bad person to discriminate"*, according to Anthony Greenwald, University of Washington professor of psychology who specializes in studying people's unconscious biases.

Discrimination has largely been written about or studied as the open and blatant hostility towards a particular group. There has been an explosion in recent years of understanding the degree to which people's actions and reactions may be more subtle. As such, unintentional or implicit biases in the workplace are more complex, harder to identify and therefore mitigate when it hinders the advancement of those not identified as part of the "In-Group"

"One reason for the bias may be that the person hiring—or giving a raise—values different qualities in male and female colleagues. Women are potentially being evaluated according to different criteria, even if the person doing the evaluation doesn't realize it. Julie Phelan and her colleagues at Rutgers have found that, when women are already in the hiring or promotion process— that is, when their credentials have already been screened and they are in the interview phase—the focus shifts away from their competence and toward their social skills. That effect is absent for male candidates."
-Maria Konnikova's Lean Out: The Dangers for Women Who Negotiate.

Consider a scenario where there are two or more candidates up for promotion or a leadership position. It is likely that the one that has more common interests, similar background of past school or employers, workplace face time, and perhaps even the same gender or race, (as compared with another person who has had completely different life experiences and background) is more likely to be chosen based on these affinities. The discrimination is not necessarily intentional, which attributes that the favored candidate is more like the interviewer and not because there is clear dislike toward the other candidate. Regardless, the implicit bias is there nonetheless.

When looking at the challenges of retaining women in Architecture in 2014 and beyond, in most cases, there isn't blatant or active discrimination against women from advancing into leadership roles. Instead, there is a nuanced bias of In-Group favoritism in Architecture, often shaped by the culture of long work hours, male dominant design leadership, and tendencies favoring men in opportunities.

In a recent Architecture League *"Conversation with Susana Torre"* by Rosalie Genevro, Torre reflects on similar challenges for women in architecture in decades past.

"When I was a partner in a large firm, one of my colleagues was the office's best project manager and yet she was the least acknowledged within the group of partners. Because she was not a designer. She was a project manager, and I think that really continues to be the case. If you are not the person to whom the design is attributed, regardless of how many people work with you to produce that design, then you don't get acknowledged."
-Susana Torre

Whether intentional or not, real or perceived, In-Group Favoritism has a very REAL impact on the retention of talent, for both women and men.

Early findings from the Equity in Architecture Survey show that among the top drivers for job satisfaction is an effective, fair, and transparent promotion process. When the opportunity for advancement is perceived to be unclear or muddied by factors, including the bias of In-Group Favoritism, it is likely to motivate individuals to look for other job opportunities.

As a profession, we need to dig deep and take a hard look at our current practices. We need to start the conversation in each of our firms about the impact of In-Group Favoritism on the retention of top talent. Change requires collective action and constant pressure to acknowledge that the current system of architectural practice is broken and that it needs to be fixed.

If you are curious about understanding your own biases or that of your peers in the workplace, you can access a tool Greenwald developed with fellow researchers, the *Implicit-Association Test*. It measures and compares your unconscious bias tendencies in social interaction.

Your 'ingroup' involves people that you feel comfortable with, people you identify with. We usually think first of demographic characteristics like age, race, sex, religion and ethnicity as establishing an ingroup, but there are also ingroups based on occupation, neighborhood and schools attended, among other things. Out-Groups are those with whom you don't identify.
-Anthony Greenwald, University of Washington

> *What if we applied our years of architectural design training and critical thinking to individual and collective challenges of licensure, career advancement, recognition, work life flexibility and retention of women in Architecture?*

Can design solve the Confidence Conundrum?

When the Atlantic featured *The Confidence Gap* article in early April, 2014 about Claire Shipman and Katty Kay's new book, The Confidence Code, there was a tidal wave of responses. There was an equal amount of those in agreement and those in counterpoint of Shipman and Kay's take that women's confidence challenges are genetically driven and therefore an unavoidable impediment to their success. Shipman and Kay postulated that women lack self-assurance relative to their male competitors. In the study referenced, women would not apply for a job unless they had 100 percent of the qualifications, men would apply even if they only met 60 percent. Even if women are truly qualified and competent, Shipman and Kay postulated that their-own self-doubt, anxiety, guilt about potentially under-performing prevent them from pursuing the job, when the reality is far from such critical self-perception.

A tidal wave of debate came in the article's wake, voicing concerns of this strongly flawed viewpoint that will further hinder women's professional advancement. Jessica Valenti's article, *The Female Confidence Gap is a Sham*, in The Guardian argues that the Confidence Gap theory is driven by varying degrees of societal gender bias, rather than biological differences between men and women.

"The "confidence gap" is not a personal defect as much as it is a reflection of a culture that gives women no reason to feel self-assured. A Woman's lack of confidence could actually be a keen understanding of just how little American society values them." says Valenti. If encouraging women to be more confident in seeking leadership roles and in turn teach self-assurance to others that results in meaningful change for future generations – we as a society need to start by creating a culture that values and supports assertive women.

So when the authors call it a 'confidence gap,' I have to wonder why they didn't call it an 'overconfidence gap'?"-Tracy Moore

Similarly, Tracy Moore echoes that perspective in her Jezebel piece *Solve Sexism with Overconfidence*, hope and changing your brain. Moore's issue with the Confidence Gap is rooted in how women are presented as "lacking" confidence vs. looking at men as being overconfident. Thus, the skewed frame of reference (and burden of fixing) is focused on women. Is the problem women not

thinking they are good enough, or men thinking they are better than they are? In other words, they totally wrote the article like the women they describe: too willing to point the finger at themselves. After hearing both sides of the discussion, the relevant points of this complex issue lead us to consider the Confidence Conundrum:

Do we accept a gender biased status quo and put the onus of achieving equitable advancement on qualified competent women to work harder, stronger, smarter with a heaping dose of self-help induced confidence, (without complaint) to overcome systemic gender challenges? Or, If Equitable Practice rides more heavily on fixing a gender biased society that requires major change, where do we begin the long and challenging road to shifting the current culture. And realistically, as societal culture shift will happen over decades and generations, will we get to experience gender parity and true Equity in architectural practice during our career lifetime?

As Architects, we are trained to solve design problems of aesthetic and technical complexity. At times, many of our design projects have had a conundrum-like quality with diametrically opposed factors pulling and pushing us to near points of despair. The iterative, dynamic and morphing nature of the design process that is subjected to constant internal and external critique can be applied in our approach for seeking solutions to the Confidence Conundrum and concurrently in Equitable Practice. While considering the powerful potential of supporting Equity by way of Design Thinking, I came across a parallel strategy. The article *Could Design Thinking help bridge the Confidence Gap?* by Anne Gibbon of The *Stanford Hasso Plattner d. School* uses strategic Design Thinking to address gender bias and confidence conundrum in Tech. Gibbon's work all started with a simple question on a whiteboard: If you were to take on the challenge of growing the number of women in leadership roles, how would you go about it? Anne's strategy of taking this idea and quickly creating an actionable prototype worked for her own self-coaching for leadership goals.

What if we applied our years of architectural design training and critical thinking to individual and collective challenges of licensure, career advancement, recognition, work life flexibility and retention of women in Architecture? Is there a way to leverage our training to test and critique best practices that promote Equity? And how do we track if what we implement is working? ■

Gender Bias Reading List:

- *Who gets the raise?*
- *When Talking About Bias Backfires*
- *Google exposes hidden bias*
- Gender Intelligence: How Our Differences Create Value in the Workplace

Rosa Sheng, AIA LEED AP BD+C
is a Senior Associate at Bohlin Cywinski Jackson. Sheng is the Chair of Equity by Design: The Missing 32% Project, Asst. Treasurer for the AIASF Board of Directors and also serves on the 2015 AIA Diversity Council.

FINDING THE RIGHT FIT

Great jobs are like great relationships. They make us happy to be in them, they rarely feel like work, and there's good chemistry. But matchmaking between jobs and candidates is not as simple as a couple of casual dates, nor as easy to break off after a relationship has become official. Participants at last year's Equity by Design Symposium breakout session "Finding the Right Fit" characterized this process as speed dating for young designers and arranging marriages for senior professionals. The strategies from this session can be summed up in four pieces of advice that seek to draw out the practice and culture of firms and candidates.

Practice and culture can be understood as actions and attitudes. What firms and candidates do, along with the philosophy they bring to their work, defines their actions. Whereas their approach to people and the nature of relations within their professional lives defines their attitude.

While the two tend shape on another, they can also come in many combinations and variations. After all, just like with people, goals and interests may be shared while personalities differ greatly, and vice versa. The key for everyone is understanding what practice and culture they have, and what they are looking for in a new job or employee.

Advice for firms and job seekers

Put yourself out there authentically.
To land the best job or new employee, the focus has to be on attracting as much as searching. This means using resume banks, personal websites, and social media, like LinkedIn, in addition to job boards and company websites, as you would online dating sites. Online dating is the fastest and easiest way to share goals, values, and interests, and to find others who have what you are looking for. What and how this information is shared will affect the interview, setting the tone and providing a guide of talking points.

For this reason, some social media, like Facebook, should be kept private. Both parties are looking for something that wows them and makes you stand out to them. Of course, personalized paper letters are still the best way to show your sincerity.

Be upfront.
Understanding expectations is just as important as sharing goals and values, and is just as much of a two way dialogue. Discussing day to day life at the firm is a great way to cover important topics such as flexibility of schedule, structure of teams, workflow, and the typical life of projects. By discussing support for professional development, the process for promotion, and the work the firm does, candidates can gauge the effectiveness and relevance of these three biggest factors in job satisfaction. As a bonus to avoiding a potential dead-end relationship, talking about these things

HOW DO YOU DEFINE SUCCESS IN YOUR CAREER?

KEY ELEMENTS OF SUCCESS

WORKING WITH A POSITIVE, TALENTED, COLLABORATIVE
A-TEAM

WORKING ON PROJECTS OF PERSONAL AND PROFESSIONAL
SIGNIFICANCE

WORK / LIFE
FLEXIBILITY

	WORKING IN ARCH. FIRMS		SOLE PRACTITIONERS		OUTSIDE OF ARCHITECTURE	
	MEN	WOMEN	MEN	WOMEN	MEN	WOMEN
Working with an A-Team	39%	45%	9%	26%	40%	46%
Working on significant projects	34%	30%	18%	42%	30%	38%
Work/life flexibility	40%	46%	73%	85%	53%	54%
Social impact						
Recognition by community						
Professional development						
Positive project outcomes						
Job title status						
Meeting professional goals						

KEY FACTORS IN JOB SATISFACTION

% THE MISSING 32% PROJECT AIA San Francisco

W

SATISFIED
OPEN TO OR SEEKING NEW OPPORTUNITIES
28%

M

SATISFIED
OPEN TO OR SEEKING NEW OPPORTUNITIES
41%

PARTNER OR PRINCIPAL
+30%

BELIEVES FIRM HAS EFFECTIVE PROMOTION PROCESS
+25%

DAY TO DAY WORK ALIGNS WITH CAREER GOALS
+23%

The three biggest factors in satisfaction in the architectural profession are attainable by being upfront.
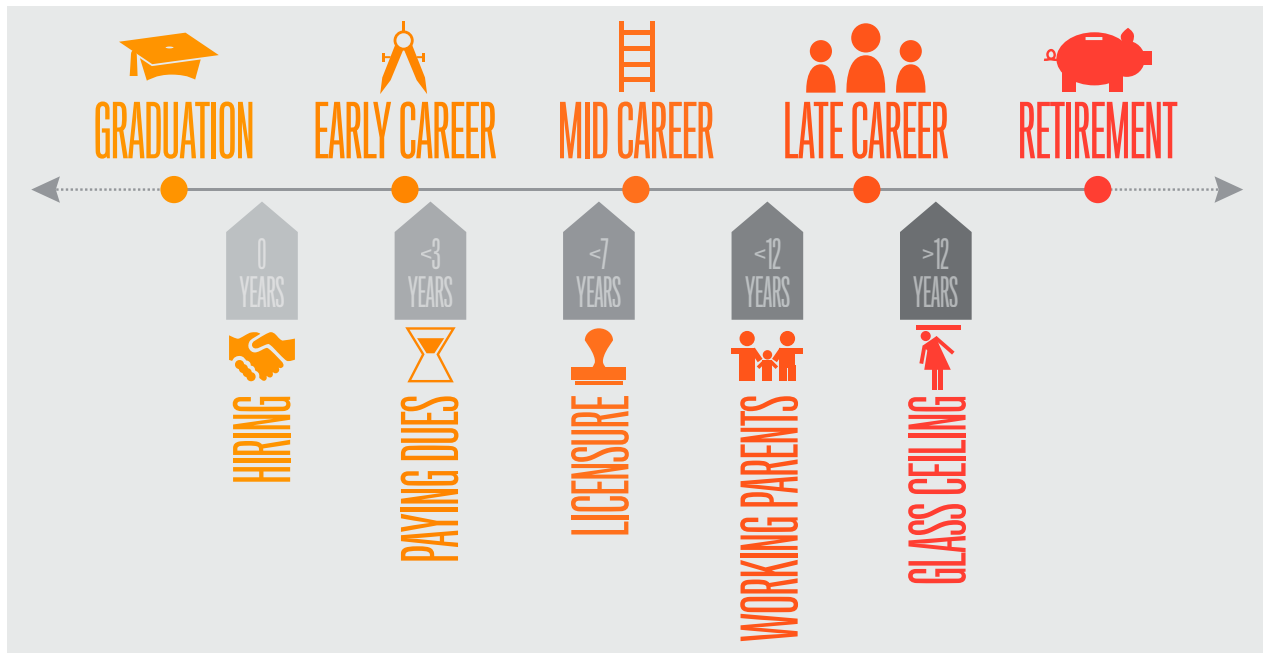
WHY DO PEOPLE LEAVE ARCHITECTURE?

% THE MISSING 32% PROJECT AIA San Francisco

M W

	M	W
Low Pay	49%	48%
Long Hours	44%	37%
No Opportunity, Promotion	38%	36%
Lack of Role Models	26%	32%
Unprofessional Behavior, Bullying	21%	23%

LIFE OF AN ARCHITECT: CAREER PINCH POINTS

GRADUATION — 0 YEARS — HIRING
EARLY CAREER — <3 YEARS — PAYING DUES
MID CAREER — <7 YEARS — LICENSURE
LATE CAREER — <12 YEARS — WORKING PARENTS
RETIREMENT — >12 YEARS — GLASS CEILING

The questions you need to ask will depend on where you are in your career and what is ahead of you.

shows maturity and readiness to invest in both parties.

Benefits and policies also affect everything from commuting, health care, and vacation to major life events, like starting a family or losing a loved one. They are easier to discuss than wages because of their standardization within a firm and disassociation with hard dollar amounts. This has a big impact on job satisfaction and should be negotiated as appropriate.

Meet the family.

People are the most commonly mentioned best/worst part of a job and there is a lot to be learned by meeting them first. Interviews should include multiple employees from various positions to share a broader perspective on the firm and answer more specific questions. Office tours should allow for short conversations with working employees. The organization, appearance, and atmosphere of the office conveys a lot about what it is like to work there.

Meeting the family is especially important for senior professionals, who would be expected to take on greater responsibilities and leadership. Mock office meetings with employees and other extended interactions are great ways to improve the success of senior recruitments.

References, for both firms and candidates, usually provide the most honest and complete understanding of a firm or candidate. But, both can have disgruntled exes, so everything must be considered in context.

Ask about it.

If there is some information that needs to be known, or change to be made to make a good match between candidate and job, start a conversation about it. Sharing information and collaborating toward win-win outcomes are the basis of the best [working] relationships and can help us get past architecture's career pinch points.

Why it's so important

As with relationships, people cannot be expected to change, so it is better to make and accept offers based on culture and practice, rather than on needs, skills, prestige, or compensation. Bad jobs are like bad relationships in that they make us feel like we are wasting our time, at best, or being mistreated, at worst. More than feelings are at stake though. The quality of the work, degree of professional engagement, and growth of architects and firms are affected. This is why the hiring process must move past connecting needs with qualifications on paper to seeking out strong, satisfying relationships. ∎

Matthew Gaul, Assoc. AIA
is a designer at BAR Architects in San Francisco, CA. Gaul is a member of the AIA San Francisco board, serving as the Chair of the Bay Area Young Architects (BAYA).

EQUITY CHAMPIONS
FOUR FIRMS SHARE THEIR INSIGHTS TO INSPIRE BEST PRACTICES
Shepley Bulfinch | architecture⁺ | JG Johnson Architects | PIVOT Architecture

The following is a deeper dive into a January 23rd, 2015 blog post on the Missing 32% website from Rosa Sheng. The post is entitled "Inspire% Best Practice: Architecture Firms Champion Equity" and highlights the four featured firms' approach to equitable practice. Our participants are all Young Architects who have made an impact at their firms and discuss how the policies influence their livelihood. The original article can be seen HERE.

What does Equity in Architecture mean to you? How does your firm support equitable practice?

KO: Equity in Architecture means we represent the populations we serve. Our firm supports equitable practice demonstratively by actually practicing equitably. At almost all firm levels, there is an equal gender division, from principals and directors to junior staff. Seeing women and minorities in leadership roles on a daily basis has a profound effect and attracts talent that already has a mindset of equitable practice.

EK: Equity in Architecture means that one's job performance is the basis of determining advancement, and one's abilities and strengths determine the projects he or she works on. It means recognizing that every architect has specific strengths and differences in how he/she approaches a project/problem/task regardless of gender, age, marital status, etc. At architecture+ I don't have the sense that there are "women architects" and "men architects." There has always been a nearly equal division between men and women in the office and I hadn't given it very much thought until I heard about the work of "The Missing 32%." I operated on the assumption that all environments were as open and that all firms found the work/personal life balance to be as important as this one. I've been fortunate to have also witnessed both men and women in the firm actively pursue this balance.

KH: To practice and support the value of Architecture. I think it is important to be active in the current conversation of Architecture as a practice and helping to define Equity today and for the future. I hold the belief that the definition of Equity changes with our needs over time. Our firm supports the practice of Architecture based on the credentials, skills and experience of the employees. The value of becoming an Architect is known through the office and while Designers are not treated any less important, career development is emphasized and highly supported. Licensure is celebrated. They support the career development of interns within the office with mentorship, access to ARE study material and reimbursement for ARE exams. In addition, Continuing Education funds are offered for further career development. Our career goals, success and struggles are discussed with Partners on an annual basis, but are always available for discussions throughout the year.

HV: Equity in architecture covers a wide spectrum of topics; whether it is a simple matter of equality as it is traditionally defined, or if it is a more complex and messy topic, such as work-life balance or fairness. Personally, it is important to me to belong to a firm that celebrates the diverse opinions and backgrounds of its staff, encourages everyone to contribute their best, and recognizes that what works for one staff member may not work as well for another. We are a firm of 31 design professionals; of those 31, 18 are women, 7 are foreign nationals, and 1 works double-duty as an Army reservist. The strongest support of equitable practice lies in the flexibility and openness that JG Johnson Architects gives to the staff; we are very open and direct, allow for work-life balance and flexibility, and encourage the outside interests of our team. Generally, this works – the staff here takes advantage of the flexibility and rarely abuses it. Everyone feels that they are an integral member of the team, works hard and thinks more creatively because of our outside interests and play.

The Douglas – An urban infill multifamily apartment project on full city block in the Denver Ballpark Historic District. JG Johnson Architec[t]

KO — **Kristina Osborn,** AIA
is a champion for fostering dialogue around divesity in architecture and was one of the participants in the October 2014 Equity by Design symposium in San Francisco. She joined Shepley Bulfinch in 2013 after practicing for eight years on the West Coast.

EK — **Emily B. Kohout,** RA, LEED AP
joined architecture+ in 2004 following the completion of her architecture degree at Roger Williams University. At architecture+, she has designed numerous projects for colleges and universities, libraries, and healthcare clients. In addition, she is the Chairwoman of the Zoning Board of Appeals in Scotia, New York.

KH — **Katie D. Hal[...]**
maintains st[...] and the dev[...] design profe[...] folio includes[...] agencies, an[...] on the Desi[...] local AIA.

KW: Equity in Architecture is a balance in opportunity and value. Both could be fostered as a result of individual attributes, but in my opinion needs to be recognized and valued. Opportunity is a key component in being able to exhibit your intrinsic value.

PIVOT supports equitable practice by fostering personal strengths and interests, and by recognizing the value of diverse perspectives in building successful project teams. This in turn helps create a strong, versatile firm. Our projects have minimal "Roles" defined within the team structure. This aids in not letting roles define the individual value or contribution. Alternatively, team members are given an opportunity to showcase their interests and goals.

What works, and what can be improved further?

KO: Implicit gender bias is pernicious, and affects us all, despite our best efforts. Bias training – identifying what we perceive and naming out loud – has a powerful effect on how we interact daily. The recent example of Eric Schmidt getting called out at

ts

SXSW for talking over his fellow female panelist Megan Smith – on a panel about gender and racial diversity in technology – is a perfect example. Women get talked over at meetings, get assigned "office housework," and receive performance reviews that comment on their personality, even at firms with equitable gender representation.

EK: Elements that work include maternity leave (and the offer of paternity leave) and flexibility in arrival/leaving times in the office. I wasn't treated unfairly or judged by management for either taking time off after having children or working reduced hours. One aspect that could be further improved is communication because not all schedule agreements are public knowledge. Since some people are more vocal about what they need to achieve a good work/personal life balance and some aren't, communication is key to making sure everything goes well.

KH: Support and leadership through example works well, but we could use improvement in mentorship. I'm quite outspoken and active in discussions with those more experienced in the office; I actively converse and am inquisitive. However, not everyone feels as comfortable talking with Partners and Associates. More active conversation with Mentors and mapping out career objectives to understand the available upward growth potential would be more helpful.

KW: There are various levels of value in the practice of minimal "role" assignments. This approach can be improved with a clear identification of responsibilities to enable better ownership throughout the team. Having a role is not synonymous with having or taking responsibility. The underlying value in responsibility is that it promotes voice, value and growth, which varies based on the responsibility.

How has your firm influenced and supported your professional growth?

KO: At Shepley Bulfinch there is an explicit understanding that all employees pursue relevant extracurricular interests outside of our paid work. Boston's rich academic culture offers such an opportunity for teaching, mentoring, and shaping future generations of designers. I have taught classes at Boston Architectural College (BAC) and sat on critique panels at Wentworth Institute, all during normal business hours. Shepley has funds dedicated to support conference participation for all staff. When I was interested in attending the annual EQxD conference in San Francisco last fall our President, Carole Wedge, went out of her way to let me know

, AIA, NCARB
rong interest in design, graphics, elopment of her fellow emerging essionals. Her professional port- s projects related to transit, public d retail. She serves as a co-chair gn Excellence committee of her

HV

Heather Vasquez, AIA, NCARB, LEED AP *has over 10 years of professional experience as an architect, and actively participates in all phases of design, from concept through construction. Her detail-oriented and creative approach to design is balanced by a strong technical knowledge of construction methods and building codes.*

KW

Karen E Williams, AIA, NCARB, LEED AP BD+C *is consistently working to educate people about the inner benefits of the architecture community. She is an Adjunct Professor at the University of Oregon where she teaches Revit and Professional Practice. As a means to be professional example, Karen is on the AIA-SWO board and supports STAnDD a local student group.*

Above: PIVOT Architecture's two elementary school project is replacing aging buildings with two modern centers of excellence in Eugene, Oregon. In partnership with DOWA/IBI Group, Howard and River Road Elementary schools will provide healthy and safe buildings that will foster high-quality learning and a positive sense of community. Howard Elementary, shown in renderings, is slated to open in the fall of 2016. River Road will open in the fall of 2017. Image courtesy of PIVOT Architecture with DOWA/IBI Group.

that the firm's resources were available to me. Afterwards, she encouraged me to take a leading role in the equity discussion in our firm and region.

EK: architecture+ has fully supported my professional growth. During the internship process, I was able to approach the leadership and ask for support in areas I was lacking hours for the Intern Development Program. Remarkably, there were very few areas that I needed to actively pursue additional time in. The format of the firm supports a well-rounded exposure to various aspects of architectural practice. In my experience, employees are offered participation in a variety of projects at planning, design, and construction stages. As my abilities continue to develop, I feel that the firm approaches us from the confident perspective of, "We think you can do this. If you don't know how to yet, let us show you." We are encouraged to take on new challenges. For instance, I have an interest in door hardware and am being supported in my quest to develop a better understanding by being offered opportunities to help out on other projects.

KH: I was encouraged to follow my path to licensure from the time I started with the firm. At one point I debated not becoming an Architect out of fear of losing the ability to design. One of the Partners took me aside and continuing the path of licensure allows choices, not restrictions. These words ring true to me and I'm excited about my future. I continue to converse with the partners about my career goals and receive encouragement to use my continuing education funds to educate myself in areas of design that I am passionate about.

KW: PIVOT has influenced and supported my professional growth by the leadership leading by example. The principals are involved in the community, serve on regional boards and participate in the AIA at the national level. My desire to be an active member in the community is supported.

What aspects of your firm's workplace culture are unique and encourages work/life flexibility and job satisfaction (that would not be found in a typical workplace setting?)

KO: Shepley has an internal social network – Finch – that is our communication hub. Culturally, staff have embraced the platform and use it in a myriad of ways, from asking technical detailing questions, sharing the latest photos of a project under construction, or the latest 3-D technology. It keeps everyone engaged with the activity and culture across our offices and provides a lower barrier to entry than the reviled "all staff" email.

EK: Although the architecture+ business hours are 8:30am – 5pm, each person has the opportunity to coordinate an adjustment with the management team. Instead of requiring each individual to strictly adhere to specific times, the firm emphasizes the importance of consistency for individual schedules and being present for the majority of the work day. This individual predictability is important for the project team, clients, and consultants.

Another aspect is the open office culture and environment. There are not a lot of doors in the architecture+ office. Principals have their own rooms, but are not shut behind doors. They are present, interspersed and participate in the informal questions and discussions that happen day-to-day. This open environment, where project-related challenges and discussions can be used as a learning tool, has always contributed to my job satisfaction. I know there are a lot of people around who can brainstorm with me and we are all in this together.

HV: It sounds very cliché, but we truly have a family culture at JG Johnson Architects. All employees are assigned an "advocate" when they start. The advocate is someone on the leadership team who is responsible for guiding each staff member's personalized path of professional growth. We meet approximately once a month to discuss goals, how they feel about their work, and to give and receive feedback. Outside of work-related items, we offer a number of extra-curricular activities that range from professional development (building tours, continuing education options) to social activities (baseball games, recreational volleyball leagues).

Having the family culture here at JGJA really results in a lot of job satisfaction; it makes a huge difference to enjoy the environment you work in and the people (and dogs) that you work with on a daily basis. We are also flexible with working hours to accommodate the family demands or personal needs of staff members; many of our staff come in after they drop their kids off at school, or take off early a couple of days a week to go to a fitness class together.

We are very focused on being a team at JGJA – we collaborate on all projects, and everyone can contribute. Credit is given and shared amongst the team, rather than given to an individual. It sounds very simple, but being acknowledged and thanked for your teamwork really makes everyone feel valued and important to the firm.

It sounds very cliché, but we truly have a family culture...

Can you give a few examples that is either an office policy or informal agreement that champions work/life flexibility in your professional path? Think of something that you have been able to do that otherwise would not have been possible at more traditional practice.

KO: All staff members are encouraged to utilize the flex time policy. I've used it to teach a course on Making and Modeling at the BAC during normal business hours, making up the hours at other times during the week. Each employee's base computer is a laptop, which allows us to work away from our desk, either in or outside of the office. We have a robust remote work infrastructure that reinforces the expectation that no one is required to be tethered to their desks.

EK: I think at the heart of all three of my examples is a mutual dedication between me as an employee and the firm as an employer. The firm invested in me as a young, inexperienced intern architect and over the past eleven years we have both forged a loyalty to serve each other as best we can.

Extracurricular activities: I enjoy playing tennis and a few years ago was asked to play as part of a group once a week. However, the time slot required me to leave work before 4:00pm on that day. Management was unfazed by my request since they knew I'd make up the time in the week. The freedom to do this made me more committed to the work I was doing.

Work and family: When I was planning my first maternity leave, I spoke with others and found that everyone had a different story to tell: they had all been able to customize their leave to meet their unique needs. architecture+ was willing to adjust my work status while I was on leave (full vs. part time) so I could stay home for three months using a combination of sick and vacation time without getting into unpaid time off. This also allowed me to return to work with some remaining sick/vacation time to care for the baby when he or my daycare provider fell ill. They've been accommodating with reduced-hour weeks when I've returned to work after both leaves, and I currently work 32 hours/week. This has given me a balance I wouldn't feel otherwise. I can leave work early to get home and enjoy time with my young children.

Medical needs: While pregnant with my second child a situation emerged that required increasingly long and frequent medical appointments. Management's support was evident from the outset and I was never made to feel that my situation was an

Turntable Studios – Renovation of an existing hotel building into affordable micro apartments with a typical size of 340 SF. Amenities include a pool and fitness center on the lobby level as well as a Penthouse level lounge with 360 degree views of Denver and the Front Range. JG Johnson Architects

inconvenience. Right now I am preparing to be out of the office for a couple of weeks related to this situation and the support I am receiving leaves me speechless. While I am working hard to accomplish what I can before I leave, I'm not made to feel that work needs to be my first priority in time leading up to this major personal challenge. We are working together to give my projects smooth transitions and they will be well-handled while I am out.

KH: I am a mother of an amazing 11-year-old son. I balance my priorities of work, family and personal life. While we have defined working hours, the emphasis is on getting the necessary work done and done well. I'm able to work late on certain days and leave early on the days when I need to get my son to his activities.

Above: In conjunction with Perkins+Will, PIVOT Architecture is reshaping the Center Building, a 1960s era concrete structure, into a modern learning commons at Lane Community College in Eugene, Oregon.
Right: The glass-walled Penn Pavilion at Duke University is a vibrant center of activity and an iconic form that contributes to the cultural and aesthetic landscape of the West Campus. While its design is primarily informed by its long-term use as an events facility, the Pavilion will initially provide a 450-seat dining facility for the West Campus during the planned renovation of West Union. Kat Nania, Shepley Bulfinch

If necessary, we have the flexibility of working from home. There is an unwritten policy of *family first*. We all have highs and lows in our lives and while our careers and Architecture are important, we all know it cannot be the number one priority all the time. Over the past six years, I've seen the support of our firm help people balance their lives. I work with our firm not just because of the Architecture, but also because of the people. I believe the culture of the office greatly influences the outcome of our work.

KW: I was drawn in to PIVOT when I visited the "People" page on the website because it exuded a unique undertone of value in each and every professional in the office. PIVOT recognizes that each person is unique and has intrinsic qualities. It was no surprise to me that PIVOT values healthy life balance for each individual.

Typical workplaces have a set work schedule for everyone with little to no flexibility for interests, family schedules and other professional pursuits. PIVOT allows for flexibility by having each individual communicate, make a commitment to complete assignments and meet expectations. For example I am able to take time during business hours to teach at the University of Oregon and participate in local AIA meetings as needed. In my previous experience I taught at night after working all day. Here I have a better balance by being able to come in early and stay a little late to balance out the time.

As far as workplace culture each week we have a "Monday Meeting" as an office over lunch. The format of this meeting has evolved in the year that I have been here. At our meeting we have an opportunity to see and socialize with everyone in the company. The "Monday Meeting" is led by a different group each week based on their interests. Before the meeting starts we get a chance to share announcements and gain a general understanding of the firm's pulse. The topics for these meeting vary from "public speaking" and fitness to the Living Building Challenge. The intrinsic value in our Monday meeting is connectivity. We are not anonymously working side by side, we are working in this profession together.

Here I value striking more of a work/ life balance. My approach to practicing architecture in the past and sometimes in the present has placed all of my focus on professional pursuits. My time at PIVOT has helped me adjust my priorities to balance the focus of all aspects of my life. Sharing the focus of my efforts to professional and personal development.

What kind of client reactions have you encountered in regards to a workplace policy?

KO: A project team that is engaged and satisfied with their work will be happier overall, which in turn makes our clients happy, though they may not realize the part that workplace policies play in this. We're more efficient and focused in the work that we do for our clients. We have a listening culture that isn't about a prescriptive solution, but a collaborative one.

EK: I have not directly received any negative feedback from clients regarding either my schedule or the flexibility the firm offers in general. I think the flexibility is an undercurrent, not something that gets projected and defines us to our clients. We understand that having flexibility is a responsibility and it requires (and encourages!) us to work even more diligently to accomplish our goals and meet our clients' needs. The flexibility offered by architecture+ does not hinder our professionalism nor our dedication to our work. I hope our clients sense this.

KH: I see clients often surprised and encouraged by the support the office provides for their employees.

HV: I really haven't experienced much client reaction in regards to a workplace policy – generally speaking, we are lucky to have a lot of repeat clients and their expectation of how the firm works is already defined. Many of the clients that I have worked with tend to keep the same kind of hours, so it is not unusual to be communicating

"after hours"; however, they are respectful of everyone's personal time and we are not expected to be constantly on-call.

KW: I have not encountered any reactions, but I could see where a client would not understand the importance of a weekly personnel meeting at the top of the week. To me this meeting is an invaluable opportunity to see the people in my company and hear their perspective. I am unsettled when I have to miss it.
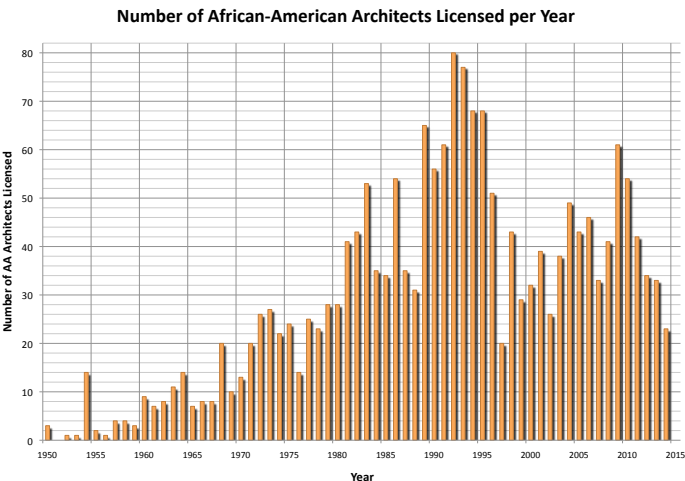

Worcester Recovery Center. Architecture Plus

DIVERSITY MATTERS
2014 STATISTICS OF AFRICAN AMERICAN ARCHITECTS

The following is an expanded version of a March 1st, 2015 blog post on the Katherine Williams' website. The original article can be seen HERE.

In February 2010, I earned my architecture license. I had worked in the industry for ten years, yet on the *Directory of African American Architects*, which lists licensed African-American architects, I was only the 251st woman and I was the only African-American woman listed in the entire Richmond, Virginia metropolitan region. The Directory began in the 1990s by two architecture professors, Dennis Mann and Brad Grant, as way to document African-American architects. A book was published and currently a website list "is maintained as a public service to promote an awareness of who African American architects are and where they are located." The list is self-reported and status verified for an architect to be listed.

Five years ago when I was in my licensure process, I was curious about the statistics of the people in of the Directory. What was the rate of increase? Which locations had the most African-American architects?   I realized that numbers are important. If no one is tracking them we can anecdotally talk about issues, like diversity in the profession, but without actual numbers we do not have real evidence of the situation.

At the end of 2014, there were approximately 1,955 architects in the Directory. For that year, 23 African American architects reported as newly licensed.

The number continues the downward trend that has been characteristic of the last five years. The organization that creates the architect registration exam (ARE), NCARB, has also seen an *up-and-down rate*, since 2009, of people completing ARE sections. There was a spike in 2009 as people wanted to finish before a new exam version was released.
I asked some of my colleagues for their thoughts to get some perspectives on the trend and the future. There is optimism and celebration, and also some self-actualization.
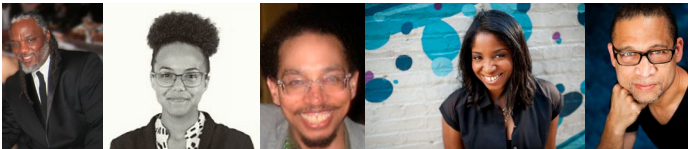
"I have mixed feelings about the low numbers. We as a community can and should do more in supporting candidates of color. The fact that I have mentored three of the newly licensed architects on the 2014 list and at least two more in 2015 makes me feel like NOMA [National Organization of Minority Architects] is helping an upward trend. For that I'm proud, but collectively it takes a village!!!"
Bryan W. Hudson- R.A., NOMA, AIA
Chicago, Illinois

Congrats and kudos to Bryan for mentoring architects toward the licensure process. It's is much easier to do with a cheerleader, accountability coach, or persistent nag pushing you to get it done.

"I wonder how that number correlates to the number of newly licensed women architects. I have this ambitious theory that there is going to be a surge of licensed AA members in the next 5 years. None of this thinking is substantiated, and is actually opposite of your numbers, but I can only hope that my absolute enthusiasm to become licensed is shared with my AA architectural peers. I think that it is. Also, the incorporation of the 5.0 exam may elicit this surging."
Devanne Pena, Assoc. AIA, NOMA
Austin, TX

Number of African-American Architects Licensed per Year

Year	2010	2011	2012	2013	2014
Men	37	33	22	20	15
Women	19	11	12	13	8
Total	56	44	34	33*	23

Voices in the Article
In the order they appear

According to the June 2014 *NCARB by the Numbers* report, 3,153 people completed their ARE in 2013. The report does not give a breakdown of gender for those completing, but it does say that about 35% of test takers were women. The report does not have any data on race or ethnicity. Devanne is also correct that there may be a surge similar to the 2009 occurrence as the ARE gets updated.

"The recent press on Public Interest Design has changed the potential pathway for many recent graduates to pursue jobs outside of traditional architecture firms.
The question will be, is the training at community design centers & Public Interest Design firms for these recent graduates the same, inferior or superior to traditional firms in preparing them to pass their licensing exams."
Prescott Reavis, NOMA, LEED AP, SEED
Oakland, CA

Interns can now earn credit for volunteer service with organizations on NCARB's *Community-Based Design Center* Collaboration list. This will give interns another vehicle to complete this step toward licensure. Many of these centers have architects on staff or as consultants who can help ensure interns are getting a quality experience.

"I feel like I'm the reason why those numbers are so low. On the one hand, I encourage architectural professionals to get licensed, however, I'm unable to obtain licensure myself. The main reason is lack of motivation. My job doesn't support me in the way I need supporting and the work/life balance hasn't been mastered."
Melissa Daniel, Assoc AIA, NOMA
Washington, DC (Photo by DFinney)

I am sure so many people are in this boat. I was there. At some point, I just buckled down and did it. I started a Yahoo group with others, like Bryan and Prescott, who were also taking their exams. We listened to each others frustrations, shared tips, and encouraged each other. It may sound cliche, but we do "have to be the change we want to see." Those numbers are not going to increase if we are sitting on the sidelines.

"As I continue to mentor the next generation and cultivate their interest in architecture, I emphasize the value of an architectural education as a solid foundation that can support many other career choices. The more people we can get into the pipeline, the greater the opportunity to increase our numbers. If we are to be included among those who would create the legacy of our time in the built environment, we must be present and accounted for within the profession."
R. Steven Lewis, NOMAC, AIA
Altadena CA

Steven's sentiment is echoed by many of us who continue to mentor, teach youth programs, and cajole and nag those who are taking exams: we want to see more people in the pipeline. During, his tenure as NOMA President, he made strengthening the pipeline a priority by encouraging all chapters to have programs to give kids exposure to the profession. Many chapters started or strengthened existing camp programs for middle schoolers. These programs continue to increase in number and duration. For example the San Francisco chapter started with a weekend program five years ago, and now the chapter runs a full week summer camp.

Each person that gets licensed celebrates a personal accomplishment. As a profession, we must continue to track who is getting licensed and who is left out. Licensure is a step toward firm ownership and other leadership roles. It behooves all of us to pay attention to who is present and who is not in our profession.

The profession must find a way to ensure that people with enthusiasm, like Devanne, see possibilities in architecture and continue to work in the field. However we must also find a way to help people, like Melissa, who want to be licensed but need support from their firm or peers. Those who are licensed must continue to mentor, like Steve and Bryan, to introduce youth to the profession and also support students and interns. Last, the profession must look at all the ways to "do architecture" and not reject those who are in community design or construction or related paths who still want to have the title architect. Without diverse talent, we are missing perspectives and voices at the table. ■

References:
NCARB by the Numbers, trends of internship, exam, and licensure
Association of Collegiate Schools of Architecture *data & resources*

**Note: listings in the directory are self-reported and continuously updated. Check the *website* for current totals.
*Updated from 2013 blog post to reflect people that reported after March 2013.

Katherine Williams, AIA NOMA
is the current chair of the AIA Housing Knowledge Community advisory group. She was an Enterprise Rose Architectural Fellow in San Francisco She has served in numerous positions including editor of the National Organization of Minority Architects (NOMA) magazine and on several non-profit boards. She writes at katherinerw.com.

LEADERSHIP AND ADVANCEMENT

What can emerging professionals and young architects do to seek and develop leadership skills both within the firm and outside the firm?

The question that was posed to me sounds complex and challenging. However my response is deceptively simple and straightforward: Just do stuff.

No, really. Do stuff! Active engagement with the world around you is the way to develop leadership skills. Get out there! Participate. This participation may be within the structure of project roles and responsibilities, or outside of the firm in professional and community organizations. In either case the strategy is the same, but the tactics may differ.

Inside the firm, the strategic key is finding out what needs or challenges exist that you can help resolve. This list is bigger than you might realize before you do some digging. When I was still new at my current firm, I was asked by some peer colleagues how I was gaining access to new responsibilities within my project team. These were responsibilities or tasks that they wanted to do on their own projects, but felt weren't being offered to them. My answer was simple: I was finding gaps, asking my supervisor about priorities and the perceived gaps, and offering to take ownership of the solution.

These tactics can be summarized in six steps: Assess. Inquire. Plan and schedule. Execute. Get support if you need it. Communicate progress and the outcome.

Beyond the roles on a project, there is likely a need at your firm (no matter its size) to organize the in-house education. Hopefully this education goes beyond product rep brown-bag sessions and gets to the core of the kind of work your firm does or why it does it. Perhaps, there's a need to keep staff current on the latest in technology or techniques for whatever software you use. Assess your surroundings at work. Where is the big (or small) need? Maybe you're in a team meeting and others have already done the assess, inquiry and plan/schedule parts. Be willing to execute. Follow-through is critical, as is communication of your progress. Project managers, project architects, design directors and others all have an immense amount of work on their plates, ranging from project-specific tasks to firm-wide management. If you can demonstrate competence and professionalism and successfully complete tasks, you will find other opportunities come your way. This ultimately leads to more and deeper responsibilities. Do stuff.

Outside of the office, seek opportunities to volunteer in both allied and community roles that give you a chance to engage as a citizen. Even if the group isn't a design-focused organization, your training in design thinking will bring new perspectives to whatever challenge the group might face. These can range from contributing to the local Habitat chapter, coaching a soccer team, serving on the local planning or design review commission, or serving on a committee or board of a non-profit. You'll find that simply starting and participating will often parlay into more and deeper engagement. There is always a need for volunteers. The more experience you have volunteering, the more interested the organization will be to offer leadership roles amongst the volunteers. Start with what ignites or allows greater access to your passions and go from there to find the right venue for your energy.

For me, engagement in activities outside of the office is essential to my career satisfaction. I have consistently advocated for myself and others in my firm to be actively involved with the profession both directly and tangentially. Over the years this attitude has manifested in many ways. Volunteering has led to leadership skills and engagement in a multitude of organizations: the AIA at the local, state and national levels, the local chamber of commerce, and local housing affordability and advocacy organizations. Most recently these passions have lead to the creation of a Meetup group for women in architecture practicing in the Bay Area.

Developing leadership skills outside of project roles often brings opportunities within the firm as well. While my varied leadership experiences and participation across the AIA and throughout the community were not at the behest of my firm, they did directly result in more responsibility or advancement at the office: my leadership experiences and participation resulted in communication tactics and management techniques that were directly applicable to my daily work, growing from junior designer to a leadership role in project management and business operations. Over a period of eight years, the application of these skills contributed to my advancement from initial participation all the way through to firm ownership.

Just do stuff...

What is the value of mentoring others? How is it different within and outside the firm?

All of this "doing of stuff" I'm talking about requires a minimum amount of self-awareness and goal-setting. Some people can do a self-assessment and look inward on their own, but most people need external advice.

About 12 years ago, a friend of mine (not an architect -- she has a degree in comparative literature and a passion for the tango) and I sat down for lunch on a Saturday and mind-mapped some life goals on the restaurant's paper napkins. At that time, my goals included finishing IDP and the AREs for licensure and international travel. We didn't talk about it again until four years ago, when we decided to formalize and ritualize the goal-setting. Since then, we have met almost monthly to check-in with each other on our individual goals, to reassess those goals, celebrate achievements and positive life changes, and to support each other through the challenges without judgement. We acknowledge our failings and faults. We forgive and we assist the other in mitigation strategies and corrective measures. Our focus is not professional, but holistic. We talk about everything: personal finances (goals, debt, and current status), physical and emotional health, travel, family, personal and professional relationships, work projects and responsibilities. Every time we meet, we write down what was discussed on a napkin and keep it in order to hold each other accountable the next time. We are very specific about our goals, providing real numbers and metrics to the other person. The fresh napkin is opened up and each half gets a column for my notes and a column for her notes. Always dated at the top, always with our names or initials. Something about the fragility of the napkin simultaneously makes our commitment to what was written real and mutable, while not being so serious or daunting. I have accomplished everything I put on that first napkin, and most since the reboot four years ago: I did finish IDP and the AREs in order to get licensed and I've since traveled to both Africa and Europe. A napkin mountain of other challenges and opportunities have been recorded and reviewed. What goals we did not meet since the last napkin session is either forgiven or modified based on new information or priorities. The ritual we created for the activity held us accountable to the other person.

While peer-to-peer mentoring as I described is one method, formal or informal mentoring within the firm environment can also be very successful. It is most valuable when the mentoring is purposeful, accountable and ritualized. Mentoring can be aspirational, inspirational, reflective and intimate. Mentoring comes in all shapes and sizes, but there are really three scales that serve different purposes. There are mentors that you see or check in with perhaps once a year. These are the mentors that are helping you at the macro scale. They celebrate your success or identify milestones, and may be nothing beyond an email relationship. There are mentors that you see more regularly, habitually. An example of this is the IDP supervisor who meets with an IDP candidate in person. Last, there is the intimate scale. This could be a project architect and designer staff who collaborate on projects together daily, using technical knowledge, design acumen, and design philosophy to transfer or develop skills. A good mentoring relationship is reciprocal: each person gets something from the interaction -- the joy of teaching, the joy of learning, exposure to a different point of view or access to enriching experiences. ■
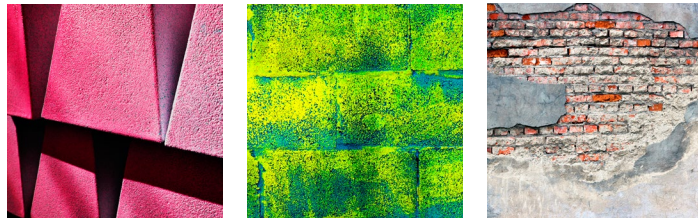
Adrianne Steichen, AIA
is an Associate Principal at PYATOK | architecture + urban design and a recipient of AIA's 2015 Young Architect of the Year Award. She has held various AIA leadership roles including YAF Regional Director for Northern California, and is a current board member for AIA San Francisco. Adrianne has a Master of Architecture from Tulane University.

ARCHITECTURE AND...

A couple years ago at an AIA event, I met Sir Ken Robinson, an author and speaker widely known for his TED Talk "Do schools kill creativity?" where he makes the argument that we, as professional individuals, are always more than just one defining career. He believes that although society asks us to define what we do as a singular vocation, our multifaceted lives include distractions, hobbies, and interests that serve as powerful influences to our professional work. After I introduced myself, Sir Robinson casually asked, "Emily, what do you do?". I told him I was an architect, and his response was "that's all?"

As professional practice and models evolve, I'm not sure architects have ever fully recognized all of the things we do in addition to getting a building designed and built. Architecture and the practice of architecture is often studied by looking at historic precedents—how things were built, their context, and their cultural significance. While understanding past influences is important to the success of architectural projects, I would argue that the ability to look forward—to understand future trends and influences and cultivate flexibility to anticipate the new thing we can't yet imagine—is equally essential. A building is more than just a built form—it is a home, an office, a place to learn or play; and equally architects serve as sociologists, industrial engineers, environmental psychologists, facilitators, mediators, advocates, and advisers. Our profession has always been more than just the means of creating a building. Architecture, at its best, is a profession that is multifaceted and incorporates complementary influences that delight and elevate a place into an experience.

To stay relevant in the 21st century economy, architects will need to leverage our innate curiosity as a value proposition. Architects are uniquely trained to think and work in a non-linear process due to our authentic, project-based academic experience. Young architects also learned from an early age to "Think Different", just like the old Apple advertisement. We know conventional hierarchical processes can be upended by technology and societal expectations; So why aren't we anticipating the next disruptive change in the practice of architecture? With our abilities in technology-based communication skills, access to resources, and the deep professional knowledge base of American architects, we can literally change the world and there are many people globally who can benefit from our design abilities. I expect to

Above: Images licensed by Emily Grandstaff-Rice

see the influence of architects in education policy, public health, economic growth, and a cultural shift in the way we view social equity. There is no limit to ways in which architects can use their skills for positive change.

When it comes down to it, there is a value proposition at the crux of how architects can begin to innovate in practice. Think about it—architects as problem solvers; architects as strategists; architects as connectors—all possibilities. In 2011 according to AIA Facts and Figures and the Architecture Billings Index, architects generated $2 billion dollars of fees in support of over $320 billion of construction proving two things: our daily work has a huge impact on the construction economy, and architects generate big results with a relatively small budget. But I ask myself, where is the financial data on our impact on productivity and quality of life? As architects, we need to be proactive about quantifying and measuring this data in order to visualize and generate new business models to think differently about how we structure our practices. To demonstrate our ability and impact, we need to be explicit in how, where, and when our value makes a difference. This will allow us to begin to solve larger problems of the built environment and validate why architects will be part of the solution. Cutting-edge firms at three different scales such as SHoP Architects, Alloy in Brooklyn, and Latent Design in Chicago, have already leveraged non-design based disciplines as core services to complement and distinguish their design work. I believe the ability to adapt and anticipate future trends will be the mark of a successful architecture profession in the 21st century and that growing our concept of architectural services will be part of this. We will need to collaborate, learn, research, and advocate in support of our own architectural practice because it will no longer be enough to just design.

So back to when Sir Ken Robinson said, "that's all?" to me. Well, I corrected myself and said, "No. I'm an architect and…"

Emily Grandstaff-Rice, AIA *is an associate at Cambridge Seven Associates in Cambridge, MA. Emily served as 2014 President of the Boston Society of Architects/AIA and received the AIA Young Architects Award in 2008.*

Intersections Between the Academy and Practice

Applied Research in Architecture Education That Advances Practice

CONFERENCE
May 13TH
2015

The American Institute of Architects (AIA) and the Association of Collegiate Schools of Architecture (ACSA) are proud to announce a partnership dedicated to the integration of faculty and graduate students in Schools of Architecture into the 2015 AIA Convention in Atlanta.

This inaugural conference will focus on the nexus between architectural education and practice—specifically, how applied research can directly advance the practice of architecture. Educators, practitioners, and students with interest in intersection of architecture practice and education are all encouraged to attend.

The event will be held as a pre-convention workshop on Wednesday, May 13, 2015. To register, be sure to add the WE400 event to your schedule when you register for the AIA National Convention. Cost of attendance is $225.

THEMES

Healthy and Resilient Communities
Including response to natural disasters as well as economic resilience and civic engagement.

Materials and Fabrication
Investigations into architectural applications of new materials and fabrication technologies.

Applied Research
Expands the domain of architecture and extends the value of the built environment.

Open Category
Other research areas relevant to the theme are also encouraged.

WEBSITE

convention.aia.org/event/education-events.aspx

acsa-arch.org/intersections

Conference Co-Chairs:
Gregory Kessler, FAIA,
  Washington State University
Stephen Vogel, FAIA,
  University of Detroit Mercy

AIA   ACSA

YOUNG ARCHITECTS VOICES SEEN and HEARD
2015 AIA GRASSROOTS LEADERSHIP AND ADVOCACY CONFERENCE
WASHINGTON, DC

Photo of a snowy U.S. Capitol Dome with scaffolding by Jamie Crawley, AIA, YARD for Texas, from the #ilookup campaign and posted on the Architecture Magazine website.

Children should be seen not heard. While that Medieval "proverb" is no longer a common mantra in today's lexicon, the fact is that without speaking up, Young Architects' voices can be easily lost among the noise of the profession as a whole. Fortunately, our generation does not have that problem and the most recent AIA Grassroots was proof that the leaders of the Young Architects Forum (YAF) have a strong voice. With a slate of candidates for elective office, a strong social media presence, and name brand recognition, our committee was successfully seen and heard loud and clear at the AIA's annual Leadership and Legislative Conference in Washington, DC.

Attending Grassroots is a big deal in itself. Not many Young Architects typically attend, and not all Young Architect Regional Directors (YARDs) from the YAF Committee are supported by their respective regions to travel to Washington, DC. Some last minute funding from the AIA National Board helped fill the financial gaps for many. For the YARDs that were there, the conference requires a significant investment of time off from work, and employers willing to support their Young Architect leaders, such as my firm KTGY, were greatly appreciated. With this privilege, came the great responsibility to represent our respective constituencies and share what we learned at the conference.

Armed with our smart phones, our energy, our pens, our social media accounts, and our physical presence, the members of YAF sought to capitalize on every opportunity available to them. In real-time we shared quotes from the keynote speakers, sound bites from the 2015 AIA National Board candidates' panel discussion, and relevant ideas from the seminars. We participated in the social media activities promoted by the conference, including taking #archselfies, #ilookup photos of Washington, DC architecture, and drawing napkin sketches.

YAF leaders presented updates of YAF programming and this year's goals at regional meetings, moderated panel discussions (Nicole Martineau, AIA led a seminar about leadership programs for Young Architects including the "PATH" program from Portland, OR, "CivicLAB" from Baltimore, MD, and "Pillars" and "Business of Architecture" from Kansas City, MO), attended regional and state dinners, held meetings with collateral organizations (such as NCARB), and attended a full YAF committee meeting – where we discussed regional Emerging Professionals leadership groups, mentorship programs, and Convention. In addition, those of us whose congressional meetings were not cancelled by the snowstorm met with our national representatives to advocate on behalf of the profession. This year's Grassroots Advocacy Agenda included preserving the Historical Tax Credit (HTC) for the preservation of historic buildings and spaces, the Safe Building Code Incentive Act to promote resiliency and disaster preparedness, and the National Design Services Act (NDSA) which would provide Emerging Professionals with student loan debt relief in exchange for providing design services to non-profit community design centers. When we were not in official Grassroots programming, we were networking – or just hanging out – with other Emerging Professionals, the 2015 National AIA Board Candidates (two of whom are in fact Emerging Professionals themselves: former YAF Chair Jennifer Workman, AIA from Austin, TX, and Haley Gipe, Assoc. AIA from Fresno, CA), component executives, and other architect leader attendees from across the country.

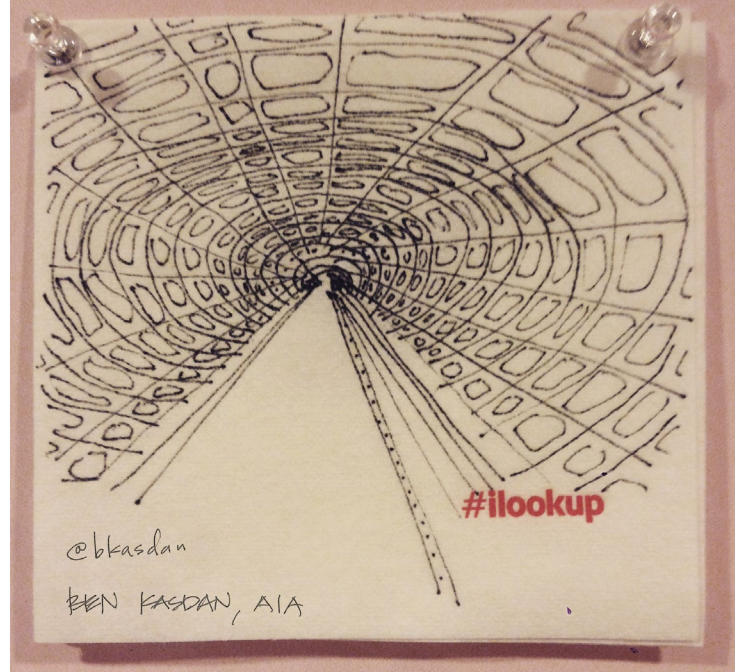**AIA YAF** @AIAYAF - March 5, 2015
"How can we show people how important architecture is, instead of telling them?" @j1berger #Grassroots15 #ilookup

#archselfies L-R: Benjamin Kasdan, AIA, YARD for Southern California; Jana Itzen, AIA, Vice President of the Academy of Emerging Professionals (AEP) for AIA California Council (AIACC); Michael Armstrong, CEO of NCARB; Haley Gipe, Assoc. AIA, 2015 AIA National Board Candidate; Paul Welch, Hon. AIA, Executive Vice President of AIACC; and Virginia Marquardt, AIA, 2015 Chair of YAF.

Our outreach efforts were rewarded with frequent recognition, retweets, and publishing. A snowy #ilookup photo of the U.S. Capitol by Jamie Crawley, AIA (YARD for Texas) was featured by Architect Magazine on their website and in email blasts; and Shannon Petersen, AIA (YARD for the Pacific Northwest) was retweeted by a well-known local radio host in Billings, MT, after visiting her Congressional Representatives on a day that the National Government was "officially" closed for snow. Our social media presence during the conference was noticed, acknowledged, and appreciated by AIA President Elizabeth Chu Richter, FAIA, First Vice President/President-Elect Russ Davidson, FAIA, and AIA CEO Robert Ivy, FAIA; and my napkin sketch of the DC Metro from the #ilookup #sketchup exercise was posted on the AIA National Facebook page.

In the three days of the 2015 AIA Grassroots, the voice of Young Architects resonated at the conference as well as throughout the country. Our presence among the overall AIA membership was made known and ideas of programming that benefit Young Architect members were promoted. It is our hope that the Young Architect leaders from YAF will be able to build upon their successful outreach efforts from Grassroots and continue to reach a wider audience of the membership. As the rest of 2015 unfolds, YAF will continue to look for ways to increase the value of membership for Young Architects – including a robust slate of YAF-sponsored programming at the 2015 AIA Convention. ■

Napkin sketch of the DC Metro from the #ilookup #sketchup exercise drawn by Benjamin Kasdan, AIA, LEED AP and posted to the Architecture Magazine and AIA National websites, Twitter feed and AIA Facebook page.

HASHTAG CAMPAIGNS

Last Fall the AIA started a public outreach campaign to promote the value of architecture and architects, called #ilookup. They released a YouTube video, launched a new website, and created a TV commercial. The AIA also encouraged its members to participate in the campaign by using the hashtag #ilookup on relevant posts in their own personal social media accounts.

For this year's Grassroots, the AIA's Leadership and Advocacy Conference held in Washington, DC, the AIA introduced a new variation of the #ilookup exercise by encouraging attendees to create napkin sketches in the great architectural tradition using the additional hashtag of #sketchup.

In addition, Grassroots attendees were encouraged to take #archselfies with other attendees, dignitaries, and/or Washington, DC monuments to memorialize their experiences.

Benjamin I. Kasdan, AIA, LEED AP
is a senior designer and mentor with KTGY Group, Inc. in Irvine, California. He also serves as the Young Architects Regional Director for Southern California on the AIA California Council.

ATLAIANTA!

2015 AIA NATIONAL CONVENTION
A YOUNG ARCHITECTS' GUIDE

The 2015 AIA Convention in Atlanta promises to be a valuable learning opportunity for emerging professionals. Programs organized and presented by Young Architects include marketing in design, setting up your own practice, responding to disasters, collaboration tools, and leveraging your skills to becoming part of firm leadership. In addition to learning from your peers, there will be a variety of opportunities to network and enjoy Southern hospitality. Be sure to share your convention experience in social networks with #AIAcon15 ■

Pop Up Nation: Design of Temporary Installations

Looking for a new way to draw in clients and demonstrate the potential of your designs? Pop-ups and temporary design installations, one of the latest architecture trends, have the power to attract attention, show possibilities, and raise your profile as a professional—whether they're designed for a client or not.

Jean Dufresne, AIA NCARB
Principal, SPACE Architects + Planners LLC, Chicago, Illinois

Josh Flowers, AIA, LEED AP BD+C
Vice Chair, AIA National Young Architects Forum, Memphis, Tennessee

Jessica Sheridan, AIA, LEED AP BD+C
Project Manager/Architect, Gensler, New York

Architecture Practice Bootcamp: An Introduction to the Architect's Professional Primer

Developing a successful architecture practice is no easy feat. Fortunately, you can draw from the collective knowledge of numerous AIA Knowledge Communities (KCs) and get the tools you need to start your firm on the right foot.

Brad Benjamin
Principal, Radium Architecture, Greenville, South Carolina

Brian J. Frickie, AIA, LEED AP, NCARB
President, Kerns Group Architects, Falls Church, Virginia

Nicole Martineau, AIA
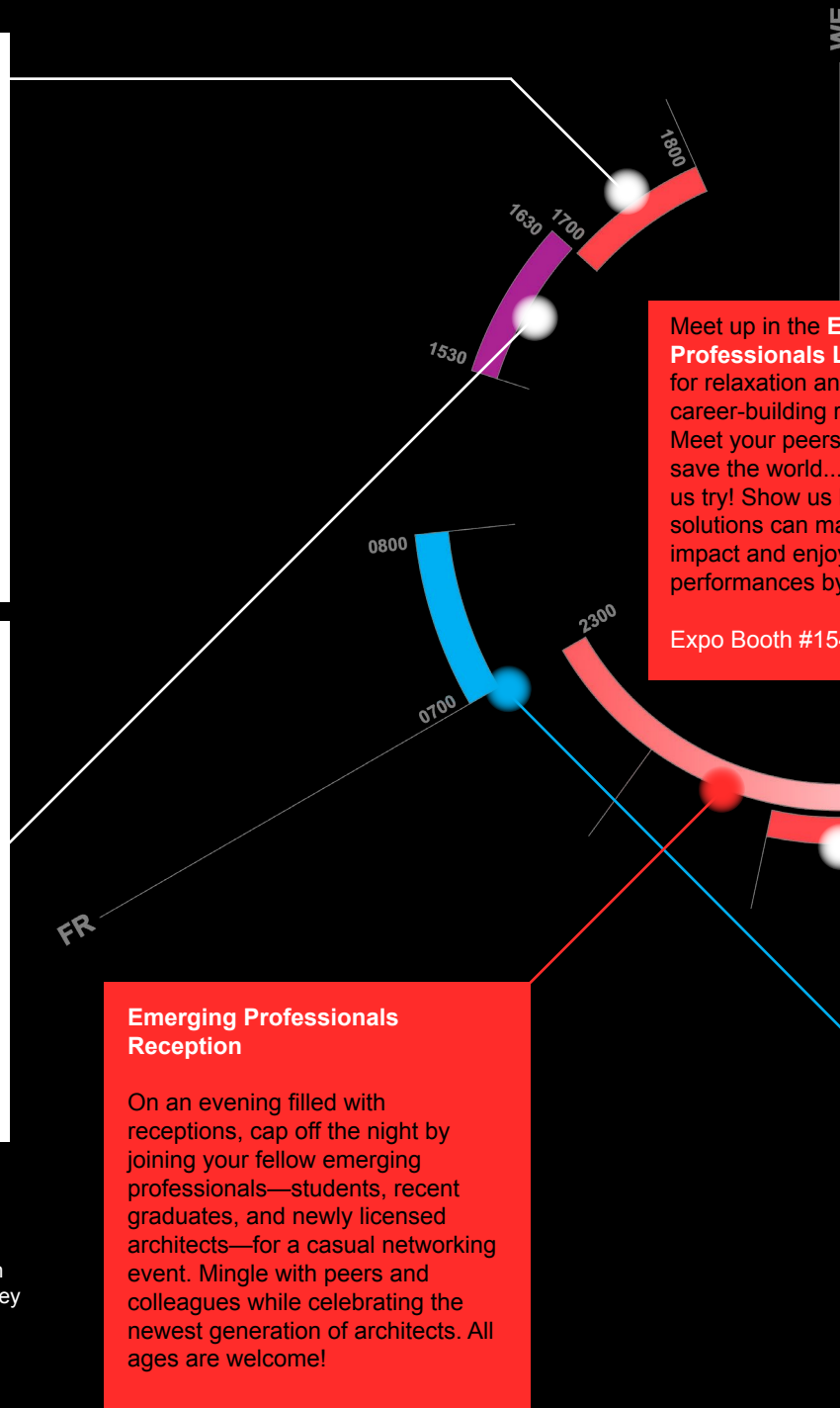Associate, AEC Group, Newmarket, New Hampshire

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

Meet up in the **E...**
Professionals L...
for relaxation an...
career-building ...
Meet your peers...
save the world...
us try! Show us ...
solutions can ma...
impact and enjo...
performances by...

Expo Booth #15...

Emerging Professionals Reception

On an evening filled with receptions, cap off the night by joining your fellow emerging professionals—students, recent graduates, and newly licensed architects—for a casual networking event. Mingle with peers and colleagues while celebrating the newest generation of architects. All ages are welcome!

1800
1630 1700
1530
0800
2300
0700
WE
FR

Mini MBA for Emerging Professionals: Mastering the Business of Architecture

Architecture is an art and a science, but it's also a business. To build a profitable practice, you need to understand the basics of how a firm is created, managed, and sustained. This half-day workshop empowers you to chart your career path and identify specific actions you can take to further your firm's success.

H. Ralph Hawkins, FAIA
Chairman, HKS, Dallas, Texas

Jon Penndorf, AIA, LEED AP BD+C
Senior Associate; Project Manager, Perkins+Will, Washington, District of Columbia

WE310 Equity by Design: Knowledge Discussion Action! 5/13 1-5pm
Inspired by the sold-out October 18th Symposium in San Francisco, this workshop will feature the most popular break-out topics in a Hackathon format: Hiring and Retention, Growth and Development, Meaning and Influence.

Lilian Asperin Clyman, AIA LEED AP BD+C
Project Director, WRNS Studio
The Missing 32% Project Co-Chair
Albany, California

Emily Grandstaff-Rice, AIA, LEED AP BD+C
Associate, Cambridge Seven Associates, Inc.
Cambridge, Massachusetts

Nicole M. Graycar, AIA, LEED AP BD+C
Architect, IDC Architects | CH2M Hill
Pittsburgh, Pennsylvania

Rosa Sheng, AIA, LEED AP BD+C
Senior Associate, Bohlin Cywinski Jackson
The Missing 32% Project Chair
AIA San Francisco Board of Directors
Albany, California

Mind the Gap
Struggles with post-disaster reconstruction for damaged communities, such as the Northeast in the wake of Hurricane Sandy, have pushed the resilience movement to the front lines. This session will highlight gaps in recovery and identify leadership opportunities for professionals to fill those gaps.

Illya Azaroff, AIA
Associate Professor, New York City College of Technology (CUNY) New York Regional Director Young Architects Forum Founder Co-Chair AIA Regional Recovery Working Group Founding Co-Chair DfRR Design for Risk and Reconstruction , +lab Architects PLLC, Brooklyn, New York

Brian Baer, RA LEED AP, NCARB
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Daniel Horn, Assoc. AIA
Lead Design Specialist, Perez Architecture / Operation Resilient Long Island (ORLI), Lindenhurst , New York

Jessica Sheridan, AIA, LEED AP BD+C
Project Manager/Architect, Gensler, New York

...merging ...Lounge, scaled ...d equipped with ...resources ..., get creative, ...or at least help ...how design ...ake a positive ...y creative ...y local artists.

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Explore Atlanta: YAF Guided Walks

Experience Atlanta's architectural gems firsthand when you take part in these guided morning walking tours, presented by the Young Architects Forum. You'll get up close and personal with some of the city's most distinctive structures.

The Collaboration Generation: Project Communication for Young Architects and Contractors
In today's highly connected, always-on world, collaboration is a force to be reckoned with. A new generation is transforming the design and construction industries, using collaborative models and cross-generational mentoring to boost project efficiency and deliver improved outcomes.

Ryan Abbott
Southwest Project Development Manager, Sundt Construction, Inc., Tempe, Arizona

Josh Flowers, AIA, LEED AP BD+C
Vice Chair, AIA National Young Architects Forum, Memphis, Tennessee

Virginia E. Marquardt, AIA, LEED AP
2015 Chair for AIA-National Young Architects Forum, DLR Group / AIA / Young Architects Forum (AIA), Santa Monica, California

HEALTH INSURANCE
FOR YOUNG PROFESSIONAL ARCHITECTS

It is critically important that all young professional architects have health insurance coverage for themselves and their families. Many young people believe they are in good health and since health insurance can be expensive they may opt to go without health insurance coverage. This could be a huge financial mistake. An accident or an unforeseen illness could cost hundreds of thousands of dollars and lead to bankruptcy.

There are basically four alternatives to acquiring health insurance.

1.   Coverage as a dependent child. If you are under age 26 you may be able to continue health insurance coverage as a dependent under your parents' health insurance. This is true even if you don't live with them, are on your own financially and even if you're married. You may want to consider sharing in the additional cost to include you or your family as dependents.

2.   Coverage as a dependent spouse. If you are married or have a domestic partner that is employed or who has individual coverage, you may be able to be covered as a dependent under your spouse's plan. Ask your spouse to check with his or her HR department (or the insurance carrier) to determine your eligibility for coverage and the associated benefits and cost.

3.   Coverage as an employee. If you are employed and your employer provides health insurance benefits you (and your dependents) should be able to be covered under your employer's plan. Be sure to check if there is a waiting period before coverage begins (which can't exceed 90 days), the level of benefits provided and the cost for you and your dependents. If there is a waiting period, you may want to consider purchasing individual coverage to avoid a gap in benefits.

4.   Coverage as an individual. If you are unemployed or your employer doesn't provide health insurance coverage (employers with 100) or fewer full time employees are not require to provide health insurance), you should be eligible to purchase individual coverage either directly through a private exchange such as the AIA Trust Member Insurance Exchange (see details below).

If you are newly out of school or have reached age 26 and are no longer eligible for coverage as a dependent child, or if you have a "Qualifying Life Event'" such as marriage, divorce, losing your employer coverage, having a baby, etc., you should be able to purchase individual coverage at that time.

If you are eligible for health insurance through your employer but haven't previously enrolled, you are eligible to enroll during the Open Enrollment Period. In 2015, the Open Enrollment Period was November 15, 2014 to February 15, 2015. However, there is now a special election period from March 15th-April 30th 2015 for people that were not aware they needed to buy health insurance.

To address the process and important considerations when purchasing individual coverage, a list of frequently asked questions with respect to the ACA follows below.

FAQs
AFFORDABLE CARE ACT

Under the Affordable Care Act (ACA), do I have to obtain health insurance?

Yes. Beginning on January 1, 2014, any American who doesn't have Minimum Essential Coverage health insurance will have to pay a tax penalty. For an explanation of the individual shared responsibility provision for everyone to obtain minimum essential coverage, click here.

Would it be less expensive to simply pay the penalty?
The penalty for not having health insurance in 2015 has increased to $325 for an individual and to $975 per family−or 2 percent of your household taxable income, whichever is more. These penalties will continue to increase each year, capping at 2.5 percent of household taxable income.

Although it may be tempting to save money and simply pay the penalty – the risks for not having healthcare coverage are extreme. You may be young and healthy, but an accident or unexpected illness could leave you with huge medical debt and ruin your entire financial future.

My employer doesn't offer health insurance, so how can I purchase coverage on my own?
You have the option of purchasing a policy through the AIA Trust Health Insurance Exchange for AIA members. Click here for more details about the AIA Trust exchange for AIA members.

The AIA Trust has partnered with AHIX to help architects navigate and choose the best health care options available. You may access the exchange online or call a licensed representative toll-free to assess your situation and find out if you are eligible for subsidies, shop for plans both on and off the Public Health Insurance Exchanges and apply for the health plan of your choice with or without subsidies. You may access the exchange directly by clicking here.

What's the least expensive health insurance I can purchase?
The AIA healthcare exchange offers different levels of coverage. These are identified as Bronze, Silver, and Gold and in some cases Platinum. Check the premium rates, deductibles and the out-of-pocket limits If you are in relatively good health, a plan with higher deductibles and out of pocket limits should be considered to help reduce premium costs.

Also you should check to see if you are eligible for a subsidy or tax credit. If your total family household income is less than 400% of the Federal Poverty Level, you may qualify. For reference, in 2014 the FPL was $11,670 for a one person household, $15,730 for a two person household. So for example, if you are single and earning less than $46,680, you may be eligible for a tax credit. The AIA Trust Health Insurance Exchange website includes a tax credit calculator; click here to access it.

Adults under 30 and people with certain with certain hardship exemptions may be able to purchase a catastrophic health insurance plan typically requires you to pay all of your healthcare expenses up to a certain amount (this is your deductible). The catastrophic plans offered through the federal health insurance exchange covers three primary care visits per year at no cost and certain free preventive services.

I have health insurance offered through my employer but it is expensive; can I purchase different coverage on my own?
Yes. You can purchase health insurance through the AIA Health Insurance Exchange Keep in mind however if your employer offers a qualified plan and your contributions are no more than 9,5% of your earnings you may not be eligible for certain discounts and tax credits on a Marketplace plan.

What should I consider when comparing different health insurance plans?
There are three important things to consider:
1   How much are your monthly premiums
2   How much will you pay for out-of-pocket expenses in a given year?
3   What benefits are provided for routine healthcare (e.g., office visits, physical exams, and prescriptions)

What about health savings account (HSA)?
Many health insurance plans today have high deductibles – so HSAs can offer you tax savings on the money you set aside to pay for medical expenses.

You have the option of withdrawing money you save in an HSA at any time to pay for medical expenses like doctor's visits, birth control and other prescriptions, or mental health services. Alternately, you can use an HSA as a long-term savings account (like an individual retirement account) and rollover your contributions from year to year. You can still withdraw them at any time for qualified medical expenses. After age 65, you can withdraw money from an HSA for any reason.

Many banks, insurance brokers credit unions, and insurance companies offer HSA accounts and can help you set up and administer an HSA arrangement. Find more detailed information on HSAs by clicking here. ■

COLLABORATIVE NEGOTIATION IS YOUR POWER TOOL

For many, the education we receive in architecture school champions design thinking, drawing, structures, BIM and CAD technology. Yet a long standing critique that is still debated today centers on the question: How well is academia preparing architectural candidates for professional practice? Negotiation in particular is an area which we do not receive training or exposure in school. Whether it's for personal goals, such as asking for appropriate compensation during the hiring process and annual salary adjustments, or firm oriented business goals of negotiating fees for client proposals and contractor's construction change orders, having the right training and opportunities to practice your negotiation skills is critical for success in professional practice.

The Missing 32% Project *2014 Equity in Architecture Survey* compared men and women's earnings, as well as their perceptions and behaviors surrounding salary negotiation. Overall, however, salary negotiation was fairly uncommon: only 34% of women, and 29% of men reported having negotiated their salary in the past. Amongst those who had negotiated salary increases, men and women experienced similar rates of self-reported success. Between those who had not negotiated in the past and those who had negotiated successfully, we saw that successful negotiators of both genders made more money on average than their non-negotiating counterparts. This outcome suggests that salary raises and potential advancement relies on one's ability to initiate and develop skills for successful negotiation.

We can become more effective negotiators by understanding the general theory of conflict resolution and the key negotiation styles that categorize behaviors in the negotiation process. We can also utilize self-observation and awareness of our own default negotiation style and then work towards improving our skills.
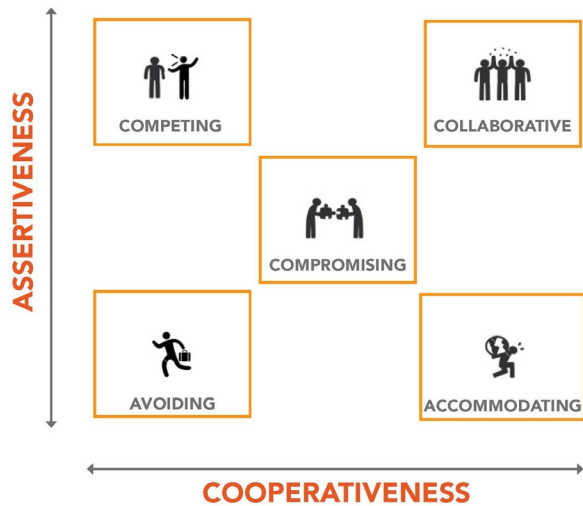
Thomas Kilmann Conflict Resolution Model.
The Thomas Kilmann model provides five options for conflict resolution: Competing, Accommodating, Avoiding, Compromising, and Collaborating. The model is organized into a vertical axis representing assertiveness and a horizontal axis representing cooperativeness. Each of the five negotiation styles vary on the mix of assertiveness and cooperativeness.

+34% WOMEN — NEGOTIATED THEIR SALARIES AFTER RECEIVING UNSATISFACTORY OFFER

+29% MEN —

AMONG THOSE WHO NEGOTIATED

W — NO INCREASE 41% / SOME INCREASE 27% / MET GOAL 32%

M — NO INCREASE 46% / SOME INCREASE 22% / MET GOAL 32%

1. **Competing.** The Competing option is at the top left of the model which means you take a wholly assertive and uncooperative approach to resolving the conflict. It means standing up for your rights, defending a position which you believe is correct, or simply trying to beat the other side.

2. **Accommodating.** The Accommodating option is at the bottom right of the model which means you take a wholly unassertive and cooperative approach. This might take the form of selfless generosity or charity, giving in to another person's orders when you would prefer not to, or yielding to another's point of view.

3. **Avoiding.** The Avoiding option is at the bottom left of the model, which means you take an unassertive and uncooperative approach to the conflict and don't deal with it. Avoiding might take the form of diplomatically sidestepping an issue, postponing an issue until a better time, or simply withdrawing from a threatening situation.

4. **Compromising.** The Compromising option is at the centre of the model because it is both assertive and cooperative, but only to some extent. Both sides get something, but not everything. It might mean splitting the difference between the two positions, some give and take, or seeking a quick solution in the middle ground. Lack of time is usually the driver for this position. There may be a feeling of dissatisfaction from not getting all that you anticipated.

5. **Collaborating.** The Collaborating option is at the top right of the model and is at the opposite extreme of avoiding. It means being willing to believe that when two parties are at loggerheads,

How well is academia preparing architectural candidates for professional practice?

it is possible for both sides to come out with what they want. Collaborating requires developed conflict resolution skills based on mutual respect, a willingness to listen to others, empathy, and creativity in finding solutions that may be out of the typical range of possibilities.

Each of the 5 distinct negotiation styles described above has a place in successful conflict resolution based on the particular situation. Conflict abounds in the workplace and out in the field. Research shows that each of us spends an average of 2 to 3 hours a week involved in some form of conflict. In the majority of cases, the outcomes are unsatisfactory and lead to fall-outs, disharmony, and distractions from the real purposes of work. The cost in lost productivity, delayed professional advancement, financial loss and sometimes employment termination. By applying this model of conflict resolution we learn how to reach our desired goals more effectively.

At the end of the day, Negotiation is a well honed skill and in a way, an art form. The only way to get good at it is "Practice, practice, practice!" Whether it's with colleagues, a contractor, with a vendor at a farmers market or your partner at home… it will get you ready for asking for larger things down the road.

1. Consciously practice your new skills - Role play with peers/mentors frequently.
2. Be ready to make mistakes - nobody starts out a master negotiator without learning hard lessons about what doesn't work.
3. Take a proactive approach - read, research, reflect, and ask for feedback.

As part of Equity by Design's initiatives to help architects and emerging professionals improve on negotiation skills, AIA San Francisco will be offering the popular 2014 symposium workshop "Collaborative Negotiation is Your Power Tool" again in August 13th at 130 Sutter Street, San Francisco. The workshop will feature a discussion about the survey findings related to Negotiation, Discussion about the 5 styles of conflict resolution and culminate with active role play of 3 various scenarios that architects frequently encounter in professional practice: 1) Negotiating a salary with an employer, 2) Negotiating an additional services proposal with a client, and 3) Negotiating a construction change order with the contractor. ■

Take the **Thomas Kilmann Conflict Resolution Survey** to find out more about your default styles for conflict resolution.

Negotiation Skills Bibliography

- "Getting to Yes: How To Negotiate Agreement Without Giving" by Roger Fisher
- "Women Don't Ask: The High Cost of Avoiding Negotiation--and Positive Strategies for Change" by Linda Babcock
- "Getting Past No: Negotiating in Difficult Situations" by William Ury
- "Negotiate with Confidence: Field-Tested Ways to get the Value You Deserve" by Steven J. Isaacs
- "Difficult Conversations: How to Discuss What Matters Most" by Douglas Stone, Bruce Patton, and Sheila Heen
- "Hardball for Women" by Pat Heim and Susan K. Golant
- "Lean In" by Sheryl Sandberg

Rosa Sheng, AIA LEED AP BD+C
Is a Senior Associate at Bohlin Cywinski Jackson. Sheng is the Chair of Equity by Design: The Missing 32% Project, Asst. Treasurer for the AIASF Board of Directors and also serves on the 2015 AIA Diversity Council.

INCENTIVIZING LICENSURE
FOR THE NEXT GENERATION

Architecture is a profession constantly in motion and currently facing pedagogical battles regarding licensure. In comparison, Medicine and Law have remained stoic because professional registration is a barrier to career entry and simply expected. Architecture would benefit from a similar methodology where the entire workforce begins with a baseline of minimum competency. We can achieve this by streamlining the licensure process, incentivizing its value and putting to rest the debate on who deserves the title "Architect."

Architecture is unique among its peer professions in that a great deal of the internal debate focuses on licensing tactics and timing. Professional exams in law and medicine are completed before one can fully enter the profession and without passing scores professional growth is halted. Law students sit for the Bar immediately after graduation, receiving their results several months later, often with a very public posting. These professions have a barrier to begin a career, while architecture has a mid-career hurdle. Professional registration is not lauded, but simply expected.

In contrast to those steadfast fields and exams, the architectural practice seems to push for dramatic changes to its policies every five to ten years. Many professionals question the need for rewriting exams, as the core values of the profession have not changed dramatically over the years. The Architecture Registration Exam (ARE) is a "minimum competency" exam. Why do we as a profession focus so much on the minimum competency instead of on larger issues relating to practice and the built environment?

The debate over these self proclaimed minimum competency exams has begun to polarize our profession. Aside from those that feel the exam structure is too difficult, many interns struggle with the purpose and intent of the exams themselves. It's common for young staff members, working under licensed principals, to not find reason why they should seek their own license. They see liability and expense at the end of the long, grueling path to licensure. This tactic is short-sighted, as it curtails their growth within traditional practice.

In comparison to law and medicine, most of the day-to-day tasks relating to the architectural profession are not skills learned in

Brainstorming on the value of licensure during the Missing 32% Project's Symposium in October, 2014
Images © Ashley Hinton

school, but instead absorbed while on the job. Learning under the tutelage of a more experienced architect is crucial to a successful career. This is the cornerstone of the Intern Development Program (IDP,) a key step to licensure. Interns, however, who brought an understanding of HSW, systems integration, and business policies to the table, would be able to learn faster during their internship. Learning concepts and then immediately applying them in practice may be more fruitful than the trial and error process of learning while working. Interns would understand where to find appropriate resources and how to interpret technical problems, rather than scrambling for answers. Architecture is a profession that combines numerous skill sets and is often so broad that understanding where to begin is itself a large obstacle.

Many firm principals struggle to find appropriate ways to motivate their employees to seek licensure. Should firm leaders even need to provide motivation for something that defines 'minimum

competency' and in many other professions is the baseline for entry into practice? Lawyers do not incentivize the Bar, because without a passing score it is difficult to maintain employment. These attitudes of nonchalance, common in architecture, would not be tolerated in other professions.

Although an individual may possess all of the skills required to be deemed 'minimally competent', the examination process confirms that he or she has met national standards. These standards, which have been laid out by NCARB and NAAB, define the education and skill set that one should have upon receiving the title "Architect." According to NCARB's Rules of Conduct, Architects are legally bound to protect the health, safety, and welfare of the public by the licensure laws in each jurisdiction.   This legal responsibility begins when a license is conferred and is defined through competence and ethics.

The architectural profession would benefit from a workforce that is more adept at addressing the health, safety, and welfare of the public. The most efficient way to accomplish this is to push for higher rates of licensure. Recent moves by NCARB have simplified and streamlined the licensure process, making it more accessible to interns. Time between test retakes has shortened, IDP hours have been cut by nearly a third, and next year a new format will be released eliminating the drawing vignettes. The possibility arises with this streamlining tactic that the process appears too easy and cheapens the value of a license. The alternative is that the current process is too difficult to be deemed 'minimum competency.'

Many individuals think NCARB's recent changes cheapen the value of a license. Five to eight years of university study, exams, and thousands of hours of internship, however, do not seem to be a small feat or easily achievable standard. Instead, have we set the bar of 'minimum competency' too high? Architecture is a profession that perpetuates the horror stories of studios past. Industry-wide one hears and tells stories of his or her own experiences of all-nighters, tearful juries, and ruined models. We put pressure on the youth similarly to how our elders treated us. Streamlining the licensure process could curb some of the unrealistic expectations placed on interns.

Those interns choosing not to seek licensure should understand that with the registration timeline shortening for upcoming graduating classes, the incoming supply of licensed architects will increase quickly and sharply. Not only are young, eager faces always looking to prove themselves, but these youths will be licensed. NCARB is hoping that its recent measures to streamline the licensure process will lower the average age upon licensure. As of 2014 the median age upon licensure was 36. Individuals who are already out of school and working through the process derive little to no benefit from the changes. They will continue on their trajectory leaving them licensed at the average age even if that is still several years away. Those, however, who are 23 and just completing degrees, will be helped immensely. The new process could shave off years from their timeline, enabling them to finish years before their older peers who began with a head start. In this case the youth of the profession has a clear advantage. This should create an incentive to the older generation. If the youth is licensed, it will either force the hand of those who have put off the process or they will be left behind. Streamlining the process for interns who are just beginning their careers has an indirect effect on those who have decided to delay licensure.

The most efficient way for the architectural profession to address the health, safety, and welfare of the public is to push for higher rates of licensure earlier in a career. Streamlining the licensure process makes it more attainable to interns, and in turn raises the overall knowledge level of the profession. Achieving a defined level of minimum competency should become the accepted baseline for our profession, not an option to seek ten years into a career. ∎

Ashley Hinton, RA
is an Architect at Bohlin Cywinski Jackson in San Francisco, CA. She is a member of the Missing 32% Project at the AIA SF.

#yafchat

@AIAYAF [Moderator] Hello and welcome to this month's tweet chat where we will be discussion #EQxD (Equity in Design) and the profession. #yafchat

@AIAYAF [Moderator] I'll post questions with Q1, Q2, etc - tag your responses today with A1, A2, etc #yafchat Today we will be using 2 Hashtags #Eqxd and #yafchat

@AIAYAF [Moderator] **Q1:** What does equity mean to you? #Eqxd #yafchat

@BKasdan (Ben Kasdan) A1 #Equity means providing opportunities for all members of a community to thrive. #Eqxd #yafchat

@L2DesignLLC (Lora Teagarden) A1 Equity means working to provide a level playing field. It's a human thing, not based on race/gender/religion. #yafchat #EQxD

@_clinger_ (Matthew Clinger) A1. Equity is about balance, input, and opportunity. #yafchat

@IanMerker (Ian Merker) A1 Equity is recognizing value in all and encouraging a society where individuals prosper while contributing 2 the team #yafchat

@PlusLab (Illya Azaroff) A1 equity is value or ownership felt by a participant at best is is an equal shared value #yafchat

@lscapeisaverb (Marc Miller) A1. The ability to thrive in an environment where vigilance with respect to "threats" or limitiations is not required. #yafchat

@pja_arch (PJA Architecture) A1 Equity means empowerment. #yafchat #EQxD

@LianChikako (Lian Chikako Chang) A1. To me, equity means that we start by acknowledging that the world today is not equal. #YAFchat #EqxD @AIAYAF

@egraia (Emiy Grandstaff-Rice) A1. In response to @LianChikako: Acknowledge the world is not equal and proactively work to change! nytimes.com/2014/12/07/opi…#yafchat #EQxD

@AIAYAF [Moderator] **Q2**. What do you see as the differences between equality and equity? #Eqxd #yafchat

@L2DesignLLC (Lora Teagarden) A2 I see equality as equal in things/roles whereas equity is community/ shared capitol that can be built upon #yafchat #EQxD

@lscapeisaverb (Marc Miller) A2. Equality assumes a level playing field with respect to opportunity and ability. Equity is a tool to reveal this is not myth. #yafchat

@BKasdan (Ben Kasdan) A2 The beauty/power of #equity is that each member of a community is encouraged to bring their unique/different perspectives. #Eqxd #yafchat

@PlusLab (Illya Azaroff) A2 equality is an ideology w/ political and sociological tilt and equity can be tangible or substantive. #yafchat

@pja_arch (PJA Architecture) A2. equality:sympathy as equity:empathy? #Eqxd #yafchat

@IanMerker (Ian Merker) A2 Equality may cut down progress for the sake of humanity, while equity brings up those that are down so we all see progress #yafchat

@AIAYAF [Moderator] **Q3:** What does equity in architecture practice mean to you? #Eqxd #yafchat

@IanMerker (Ian Merker) A3 Like a salaried employee - you are compensated for your skills & achievements, not how long you sit at a desk every day #yafchat

@BKasdan (Ben Kasdan) A3 #Equity in #architecture means celebrating the different experiences of each #architect/#designer, not abandoning them. #Eqxd #yafchat

@L2DesignLLC (Lora Teagarden) A3 Quality over quantity. We are first and foremost stewards, capable of doing good that serves many or being selfish. #yafchat #EQxD

@PlusLab (Illya Azaroff) A3 Employees top to bottom feel ownership in a studio and the work produced #yafchat

@pja_arch (PJA Architecture) A3 Equity in arch practice is less about providing the same experience, more about recognizing the beauty of the differences #Eqxd #yafchat

@bpaletz (Brian Paletz) A3 #Eqxd #yafchat Providing each individual with the tools they need to achieve success. The tools will vary with each individual.

@AIAYAF [Moderator] **Q4.** What do you personally struggle with the most relative to professional growth within practice related to equity? #Eqxd #yafchat

@lscapeisaverb (Marc Miller) A4. Perceived threats, real or unreal. #yafchat

@L2DesignLLC (Lora Teagarden) A4 Currently? Gender-based inequality. Sadly still alive and thriving in #architecture. #yafchat #EQxD

@lscapeisaverb (Marc Miller) A4 @AIAYAF Inconsistent messages regarding a definition of diversity. A lack of commitment towards underrepresented groups. #yafchat

@IanMerker (Ian Merker) A4 Firm advancement is hard wired into time served in a company. What if I'm just better than you? #yafchat

@falloutstudio (Jamie Crawley) A4 (partially) agreed @BKasdan - fortunately we're a creative discipline & can get creative about true #architectlifebalance #Eqxd #yafchat

@pja_arch (PJA Architecture) A4 The fact that architecture throughout history has not been equitable even though it knows it should be #Eqxd #yafchat

@PlusLab (Illya Azaroff) A4 getting buy in from employees to the point where they contribute without reservation #yafchat

@bpaletz (Brian Paletz) A4 Preconceived ideas of ability from owners, clients, and even fellow members of the profession. @AIAYAF #Eqxd #yafchat

@LianChikako (Lian Chikako Chang) A4. Life is hard. I think that covers the bases in terms of my struggles. #yafchat #eqxd. @AIAYAF

@AIAYAF [Moderator] **Q5:** Where do you see others struggle relative to professional growth within practice related to equity? #Eqxd #yafchat

@IanMerker (Ian Merker) A5 Parents who make the right decision to adjust their schedules are penalized. Those that play golf and drink are rewarded. WTF? #yafchat

#yafchat

@L2DesignLLC (Lora Teagarden) A5 It may be heightened by location or office per person, but I think @Miss32percent has proven it's a global issue. #yafchat #EQxD

@lscapeisaverb (Marc Miller) A5 "From the outside looking in" there are a lot of well intentioned people who just won't listen. #yafchat

@BKasdan (Ben Kasdan A5 I am married to an amazing #archimom who knows gender inequity too well. #Eqxd #yafchat

@AIAYAF [Moderator] **Q6:** What can individuals do to proactively address equity in the profession? #Eqxd #yafchat

@PlusLab (Illya Azaroff) A6 @AIAYAF different for each employee, some based on their past experience or take time to understand studio culture. #yafchat

@lscapeisaverb (Marc Miller) A6 @AIAYAF Once you don't listen, you make marginalization possible. Assumptions from a position of power can make bad situations. #yafchat

@bpaletz (Brian Paletz) A6 @AIAYAF #yafchat Typically based solely on appearance. Been told I look younger than I am, typically that has been perceived as naive.

@pja_arch (PJA Architecture) A6 recognize that no one is a bigger advocate for you than you #Eqxd #yafchat

@IanMerker (Ian Merker) A6 Don't bat an eye when someone asks for help or manages time appropriately. These are the signs of SUCCESSFUL people #yafchat

@falloutstudio (Jamie Crawley) A6 this dialogue as a profession is important but it also should translate to + dialogue in studio culture discussing #Eqxd #yafchat

@Miss32percent (EquitybyDesign) A6 Got Equity? Building the Business case Equity in Architecture @AmyKalar @SamanthaMendio1 #yafchat @AIAYAF #EQxD themissing32percent.com/blog/2014/11/1…

@L2DesignLLC (Lora Teagarden) A6 Take care of yourself and others. Support each other. Relationships break down barriers. It's a human scale issue. #yafchat #EQxD

@PlusLab (Illya Azaroff) A6 mutual respect and dialogue lay the groundwork however a change in practice and philosophy is needed in many cases #yafchat

@BKasdan (Ben Kasdan)A6 Be the change for #equity in architecture/design, one person/relationship at a time. #Eqxd #yafchat

@lscapeisaverb (Marc Miller) A6. ...the best way to lift one's self up is to help someone else. Booker T. Washington #yafchat

@AIAYAF [Moderator] **Q7:** What can/should firms do to proactively address equity in the profession? #Eqxd #yafchat

@L2DesignLLC (Lora Teagarden) A7 Loaded question...Take off bias-blinders. Reward merit. Be helpful. Grow young #architects - they/we are future after all. #yafchat #EQxD

@falloutstudio (Jamie Crawley) A7 contribute to next gen as role models for diversity and equity. paradigms shift so quickly now #STEM + #Art and #Architecture #yafchat

@BKasdan (Ben Kasdan) A7 Firms need rethink the current model for work schedules. If we don't we are going to lose more and more great #architects. #Eqxd #yafchat

About the Moderator
Evelyn Lee, AIA

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

@PlusLab (Illya Azaroff) A7 give advice freely and be transparent within your firms with all aspects of delivery and finance. be the change #yafchat

@pja_arch (PJA Architecture) A7 firms need to figure out a way to address equity equitably #Eqxd #yafchat

@jdonoho (Julia Donoho) A7 Plan you way through the profession-it is easy to get some distance on all these difficulties and then make a plan for your career. #yafchat

@RosserIntl (Rosser International) A7. Don't wait for the industry to change. Practice #equity in the small and large, person to person, firm to firm #Eqxd #yafchat @AIAYAF

@lscapeisaverb (Marc Miller) A7. 1st, this starts in schools not offices. 2nd. Look in the mirror, and then look for a different face. #yafchat

@Miss32percent (EquitybyDesign) A7 Embrace new practice models Architecture AND that supports all people and their circumstances #yafchat #worklifeflex

@falloutstudio (Jamie Crawley) A7 in addition to #ilookup lets also remind studios to listen (to the public but to our own as well) #yafchat

@IanMerker (Ian Merker) A7 Change makers never fit your profile. Be transparent in your practice and open hearted with your human resources. #yafchat

@LianChikako (Lian Chikako Chang) @AIAYAF Q7. Be critical about what you mean by 'culture fit' when assessing candidates, b/c this can be code for 'people like me.' #yafchat

@pja_arch (PJA Architecture) A7 equity is unquantifiable it starts with treating everyone with respect #Eqxd #yafchat

@egraia (Emily Grandstaff-Rice) MT @AdamMGrant "Huge disadvantage not to bring women into mgmt. Women are the best bets" @rvfrankel: entrepreneur.com/article/242680 #yafchat #EQxD

@bpaletz (Brian Paletz) @AIAYAF A7 #Eqxd #yafchat Very loaded question. But to simplify, hire the best fit, try to ignore everything but ability and personality.

@jdonoho (Julia Donoho) A7 If you want to make money - plan for it. There is a huge amount of $$$$ invested in the built world. #yafchat

@jdonoho (Julia Donoho) A7 If you want to be in management - plan for it, learn what it takes, follow through with your plan.

@jdonoho (Julia Donoho) A7 If you want work-life balance - plan for it. You can have it all, just not all at the same time. #yafchat

#aiachat

@AIANational [Moderator] Welcome to the February #AIAchat on diversity in the architecture profession with host @architektmuse!

@AIANational [Moderator] **Q1:** @architektmuse Our new #ilookup campaign targets the public, including future architects. What drew you into the profession? #AIAchat

@architektmuse (Tiffany Millner) A1: It was after speaking with a guidance counselor who understood my strengths as a creative problem solver #aiachat

@architektmuse (Tiffany Millner) A1: Plus being an architect just sounded cool... #aiachat

@L2DesignLLC (Lora Teagarden) A1: A variety of things. Passion for design. Stewardship. Desire to make things better. #aiachat

@IanMerker (Ian Merker) A1 Architecture is where art and science meet. I'm not good enough at math to be a scientist and artists starve too much #aiachat

@erhoffer (Erin Rae Hoffer) A1. As U of O clerk, scoured architecture bookstore section to learn how the profession used both of my passions - art and math! #aiachat

@AIANational @architektmuse Mentors are impt! Did you have an opportunity to learn more about #architecture through any high school coursework? #aiachat

@erhoffer (Erin Rae Hoffer) A1. Seemed like architects were having more fun than Ph.D. mathematicians I knew, so I decided to switch. #aiachat

@architektmuse (Tiffany Millner) @AIANational I did! We touched upon it in our math classes with volumes and definitely art. I also took a CAD design class.. #aiachat

@MeghanaIRA (Meghana Joshi) @AIANational @architektmuse A1: The ability to capture a culture and time period with a building drew me to architecture #AIAchat

@ObiMatteo (Obiekwe Okolo) @AIANational That's one element of outreach that is missing from the profession; k-12. No exposure to architecture till college. #aiachat

@Miss32percent (EquitybyDesign) A1 high school and a trip to china #aiachat

@architektmuse (Tiffany Millner) @ObiMatteo @AIANational Very true! There are lots of mentoring programs that are developing across the nation to address this... #aiachat

@egraia (Emily Grandstaff-Rice) A1 Every 8th grader at my school had mandatory drafting class and art classes. This was our point-of departure. #aiachat

@linseygraff (Linsey Graff) @AIANational Teaching architecture in K-12 is important for the development of the profession, and the development of the child! #aiachat

@AIANational Sounds like consensus is there was not really an introduction to profession in k☐12, just skills that would apply later. #aiachat

@ObiMatteo (Obiekwe Okolo) @architektmuse mentoring is good but I don't see us making any progress till architecture begins to join Sci, Tech, Eng, and Med #aiachat

@AIANational Mentoring programs and finding the right mentor sounds like the best approach. Luckily they are developing, says @architektmuse. #aiachat

YAF

@AIANational [Moderator] **Q2:** @architektmuse When did you first encounter #diversity, or lack thereof, as an issue in architecture? #AIAchat

@architektmuse (Tiffany Millner) A2: I graduated from @templeuniv and never felt the sting of discrimination until I started working in the industry... #aiachat

@architektmuse (Tiffany Millner) A2: Entering into a white male dominated field was intimidating, but being present and absorbing everything changed my mindset #aiachat

@dumbspeaks (Janki Venkataraman) A2. My first encounter was a project given to us at arch school #aiachat

@stevemouzon (Steve Mouzon) A2: I first saw lack of design #diversity speaking to a Record editor in the 90s about nothing but Modernism. The fangs came out. #aiachat

@MeghanaIRA (Meghana Joshi) @AIANational @architektmuse A2: Never been an issue, but in the offices I have worked, women/ people of color are least licensed #AIAchat

@L2DesignLLC (Lora Teagarden) A2: @BallStateCAP was pretty down the middle in terms of gender. I now encounter it every day in varying severity in working world. #aiachat

@ObiMatteo (Obiekwe Okolo) A2: I didn't really feel or recognize a lack of diversity or malicious discrimination in the profession until I was told to. #aiachat

@erhoffer (Erin Rae Hoffer) A2. As CAD manager in the LA ofc of a big AE firm in the 80s, I noted lack of diversity in partners and next level mgmt #aiachat

@Shoegnome (Jared Banks) A2 @architektmuse @AIANational agreed. Arch School was super diverse (@RiceArch), the following 10 years, not so much. #aiachat

@architektmuse (Tiffany Millner) A2: Not until I was 1 of 200 African American female registered architects that I realized the diversity issues in the profession #aiachat

@_clinger_ (Matthew Clinger) A2: The lack of it was fairly obvious in undergrad, though it seems in the last few years the trend has been changing here. #aiachat

@AIANational Is 'diversity' a two-pronged issue? Lack of it within #architecture itself and within profession? @architektmuse @stevemouzon #aiachat

@erhoffer (Erin Rae Hoffer) A2. Want to survey how diversity impacted who remained or exited the profession from my UCLA graduating class #aiachat

@IanMerker (Ian Merker) A2 Went to a firm anniversary party as an undergrad w/an Urban Planning mjr friend. We agreed there was an air of elitism in the rm #aiachat

@AIACenterforEPs A2 The lack of diversity in #architecture profession after college was a big shock to our team members - it's why we do what we do! #aiachat

@architektmuse (Tiffany Millner) Doesn't diversity in the design profession create diversity in the built environment? #aiachat

@ObiMatteo (Obiekwe Okolo) .@AIANational if you look to all the people who have chosen fringe alt. paths after education you'll find the diversity. #aiachat

@ObiMatteo (Obiekwe Okolo) Unfortunate the "capital A" profession doesn't recognize them. A shame really. #aiachat

@architektmuse (Tiffany Millner) @ObiMatteo @AIANational I agree - why do think they leave the profession in the first place? #aiachat

@SusanBQ (Susan C. Blomquist) A2: Knew the industry would lack diversity when I came out of school. I am struck by how little things have changed in 15 years. #aiachat

@erhoffer (Erin Rae Hoffer) A2. As professionals we focus on serving society, but we are also limited participants in an economic system driven by capitalism. #aiachat

YAF @AIANational [Moderator] **Q3:** @architektmuse How can minorities who feel 'alone' in their #architecture program or firm lift themselves up? #AIAchat

@architektmuse (Tiffany Millner) A3: Be open, approachable and look to connect with like-minded people... #aiachat

@caninARCHstudio (Canin Architecture) Arch doesn't always reflect the community, so it may not reflect the architect's heritage #aiachat

@architektmuse (Tiffany Millner) A3: ALSO - Develop your own support system – it was my saving grace in college and especially to this very day. #aiachat

@tpriceSWilkInc (Tari T. Price) @architektmuse RIGHT? I think you also have to consider the diversity of your Senior Leadership i.e. the decision makers. #aiachat

@MeghanaIRA (Meghana Joshi) @AIANational @architektmuse Reach out to people doesn't have to be your "own kind" minority. Seek mentors #AIAchat

@caninARCHstudio (Canin Architecture) A3: As a small firm, it's easier for everyone to be part of a close-knit team #aiachat

@L2DesignLLC (Lora Teagarden) A3: At @YAFindy we try to reach out to all young professionals to gain shared experiences and talk about professional path. #aiachat

@ObiMatteo (Obiekwe Okolo) A3: @AIANational minorities do lift themselves up. The question the profession needs to ask itself is where r the barriers to entry? #aiachat

@architektmuse (Tiffany Millner) @MeghanaIRA @AIANational Mentors are EVERYTHING... And they may not even be within the architectural profession... #aiachat

@erhoffer (Erin Rae Hoffer) A3. Thanks to the internet, meetups are proliferating. Groups like NOMA provide great opportunities. noma.net #aiachat

@SusanBQ (Susan C. Blomquist) A3: Diverse teams are appreciated by many clients. Heard our diverse team factored into the selection for a job we WON. #aiachat

@stevemouzon (Steve Mouzon) A3: profession is more open to demographic diversity than ever before; less open to design diversity than any time in my lifetime #aiachat

@Miss32percent (EquitybyDesign) A3: Get connected w local AIA chapter, Mentorship, etc to Network and meet like people w/ similar challenges. #EquitybyDesign #aiachat

@architektmuse (Tiffany Millner) @SusanBQ yes - Diverse teams will always offer a unique voice... #aiachat

@ObiMatteo (Obiekwe Okolo) @architektmuse Mentors can't be everything. A system where one off informal relationships becomes the crux of success is flawed. #aiachat

@IanMerker (Ian Merker) A3 Architecture is a profession of egos. It takes an extremely strong person of any background to move beyond that & do good work #aiachat

@JustinShubow (Justin Shubow) A3: Fact is arch schools are intentionally abusive: isolate students in order to break and reform them #mindcontrol @AIANational #aiachat

@erhoffer (Erin Rae Hoffer) A3. Recognize / become aware / celebrate the work of emerging voices through new channels. Start your own blog, or read @Architizer #aiachat

@ObiMatteo (Obiekwe Okolo) Mentoring is a healthy supplement. It shouldn't be primary path to success. That inherently creates a barrier. #aiachat

@AIANational Where are the barriers to entry for minorities who study architecture but do not become licensed architects? via @ObiMatteo #aiachat

@architektmuse (Tiffany Millner) @AIANational @ObiMatteo Each person will have a different journey.. barriers can exist in the form of compensation, family, energy. #aiachat

@stevemouzon (Steve Mouzon) @initiat_ed @architektmuse there's actually an underground support system for design minorities not content with current hegemony #aiachat

@caninARCHstudio (Canin Architecture) @AIANational @ObiMatteo A3:The cost of a good arch school is often prohibitive and exclusionary #aiachat

@ObiMatteo (Obiekwe Okolo) @AIANational we need to ask, "When is the first time a young minority student will be exposed to architecture?" Then be there! #aiachat

@IanMerker (Ian Merker) @aianational having connections in this industry makes firm leadership easier to attain. Outsiders prove themselves in the trenches #aiachat

@architektmuse (Tiffany Millner) @MeghanaIRA @Miss32percent I have always used my network to springboard myself into jobs or groups that truly resonated with me #aiachat

@AIANational Sounds like consensus is again to find mentors and also to find networking groups to meet supportive peers. #aiachat @NOMArchitects

@AIANational [Moderator] **Q4:** @architektmuse With so many alliances, do we end up in silos? How do we break down walls w/out leaving people out? #AIAchat

@architektmuse (Tiffany Millner) A4: Communication is key. I am involved with several organizations that champion the same message and have similar goals. #aiachat

@architektmuse (Tiffany Millner) A4: The conversation needs to start happening on a more global level in order to achieve diverse results. #aiachat

@erhoffer (Erin Rae Hoffer) Diversity in critical thinking, POV and background is needed for creative teams to do innovative work. Each difference as an asset #aiachat

@IanMerker (Ian Merker) A4 @aianational knowledge communities and board leadership must stick their neck out to bring all kinds of people into the fold #aiachat

@stevemouzon (Steve Mouzon) @AIANational @architektmuse A4 it's one big mainstream and several ignored silos, but they're design silos.#aiachat

@L2DesignLLC (Lora Teagarden) A4: I think there's a growing understanding in the field that design matters. Ppl are stopping to think about what they do. 1/2 #aiachat

@ObiMatteo (Obiekwe Okolo) A4: @AIANational I'm with @IanMerker. It's the role of the voice of the profession to lead by example. We already are in silos. #aiachat

@erhoffer (Erin Rae Hoffer) A4. Need leaders to bring all on a team beyond their comfort zones, question assumptions and make sure quiet voices are heard. #aiachat

ENTREPRENEURSHIP CASE STUDY
A CONVERSATION WITH SECTION CUT

SECTION CUT *is a collection of resources, curated by some of the most savvy design professionals on the planet.*
Robert Yuen is the founder and president of Section Cut, and the creative director of RYRD (Robert Yuen Research and Design). He holds a BA Arch from the University of Illinois Chicago, and two degrees at the University of Michigan – a M. Arch and a MS in Architecture specialized in the use of industrial robotics in the context of design and fabrication.

You've been on record about working for a large firm in Chicago, the intensity of your first few days, the lack of meaningful work and long hours. Tell us about your early career.

Wow, where to begin? My early career can be traced back to my formative years at Lane Tech High School in Chicago where I was first exposed to architecture and design. I was motivated to enter competitions and placed well two years running in a city-wide annual competition. With a caché of strong work under my belt, I secured my first internships at RADA Architects and Holabird + Root. I wanted to experience several firm types and subsequently moved to Wilkinson Blender Architecture, Skidmore Owings & Merrill (SOM), and a number of varying practices. My early career ranged from multinational super structures and institutional work to smaller residential projects. I truly value the breadth of that experience.

I've always loved a high intensity, passionate, and driven workplace. However, I disagreed with the ways in which many practices operated as a business. The norm devolved into long hours that made up for the lack of foresight in project and client management. That's why I'm always testing alternative paths; learning from each experience along the way.

What drove you to start your own company? Did you have any reservations or fear of breaking away from traditional practice?

To be honest, my own company was never the initial goal. Immediately after my postgraduate studies at the University of Michigan, I did what many students would do after graduation. I returned home to relax and take stock of the academic experience.

During the process of my architectural education, I started a site to store my personal library of digital and analog references (books, web sites, tutorials, shortcuts). That grew into an idea of *'a library built by a curated collective,'* a cross section through tools and resources relevant to the design discipline at large. I viewed starting this company similar to starting a studio project.

There was actually very little reservation or fear of breaking away from traditional practice. To be frank, I've always enjoyed questioning the definition of architecture and how one operates on the fringe between what is disciplinary and what is emerging.

Tell us about your company SECTION CUT. What is the business model and how does the website work?
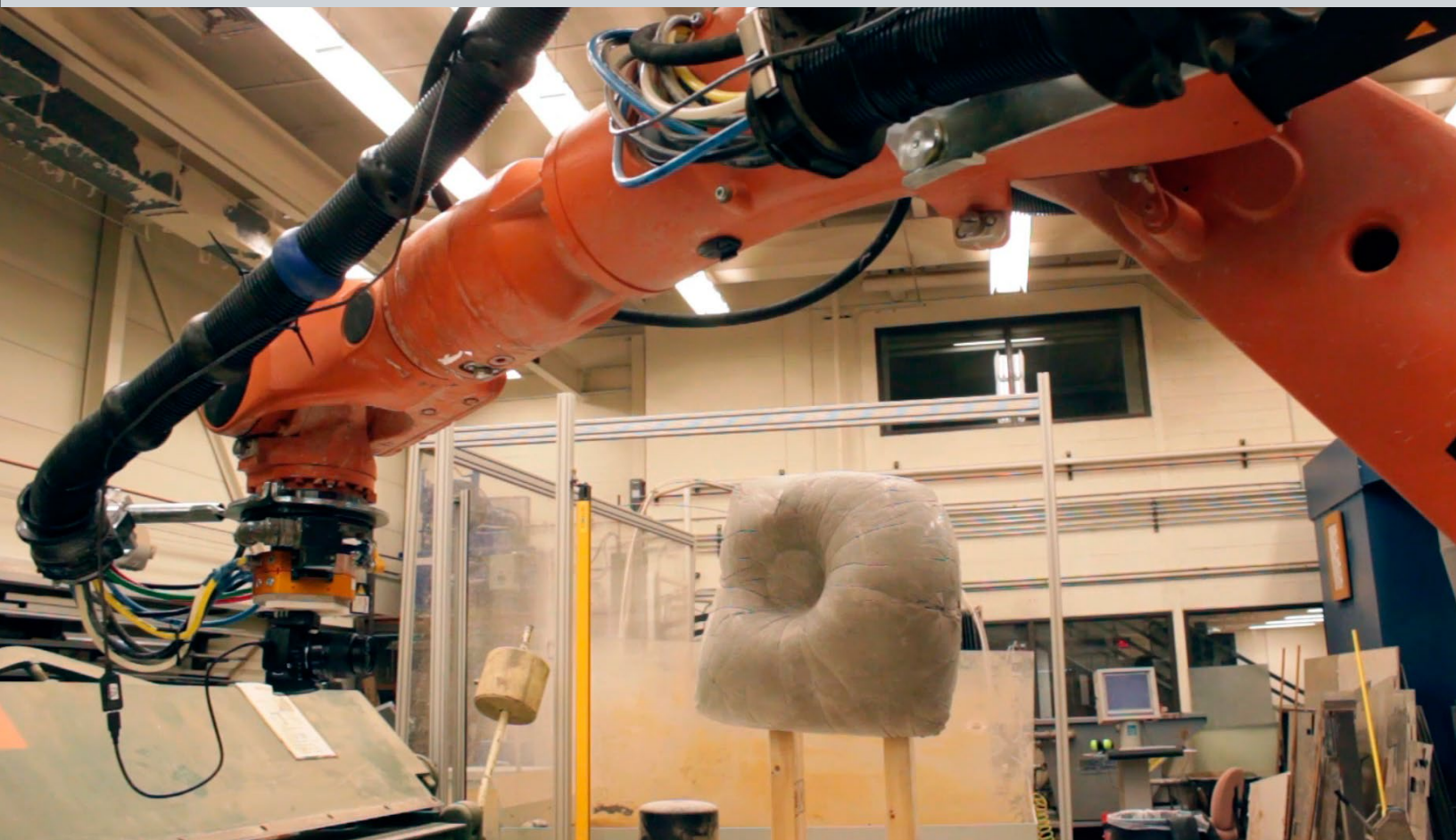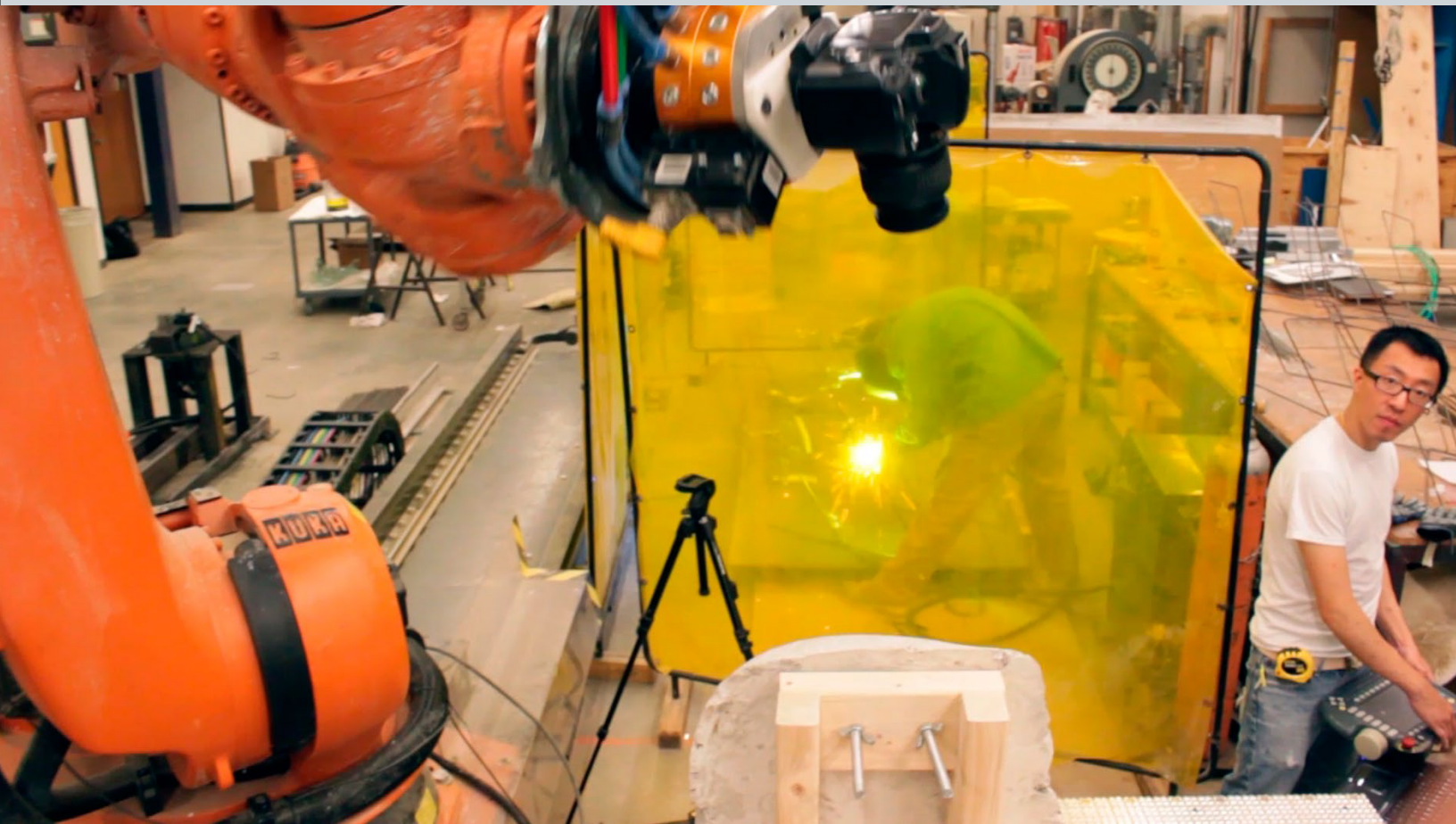
SECTIONCUT.COM is a curated collection of design resources and an active social media feed @Section_Cut. We're built from testimonials of trusted 'Brains.' Together we build the SC Collection, which is categorized in four parts: **Analog**, **Digital**, **Lectures**, and **IRL**. 'Weekly Section Cuts' are themed sets of 4 resources released every Tuesday, 'How Tos' unpack critical designer workflows, and our 'Giants' interview series features distinguished figures in our fields.
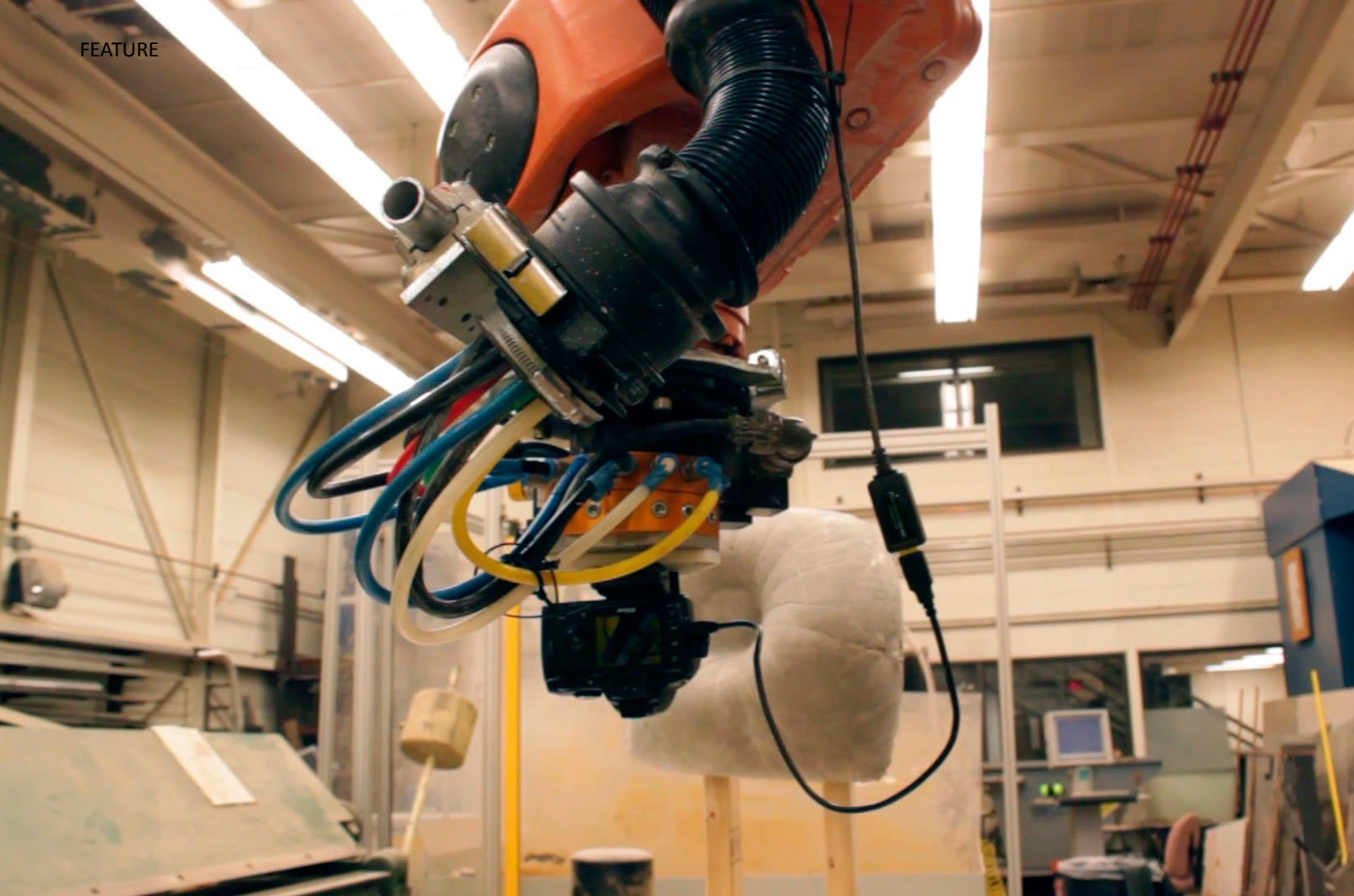
In its current incarnation, the project is meant to be both a site and a feed for students, educators, and practitioners. We want to connect designers to the best tools of the trade, curated by the exceptional people within our network.
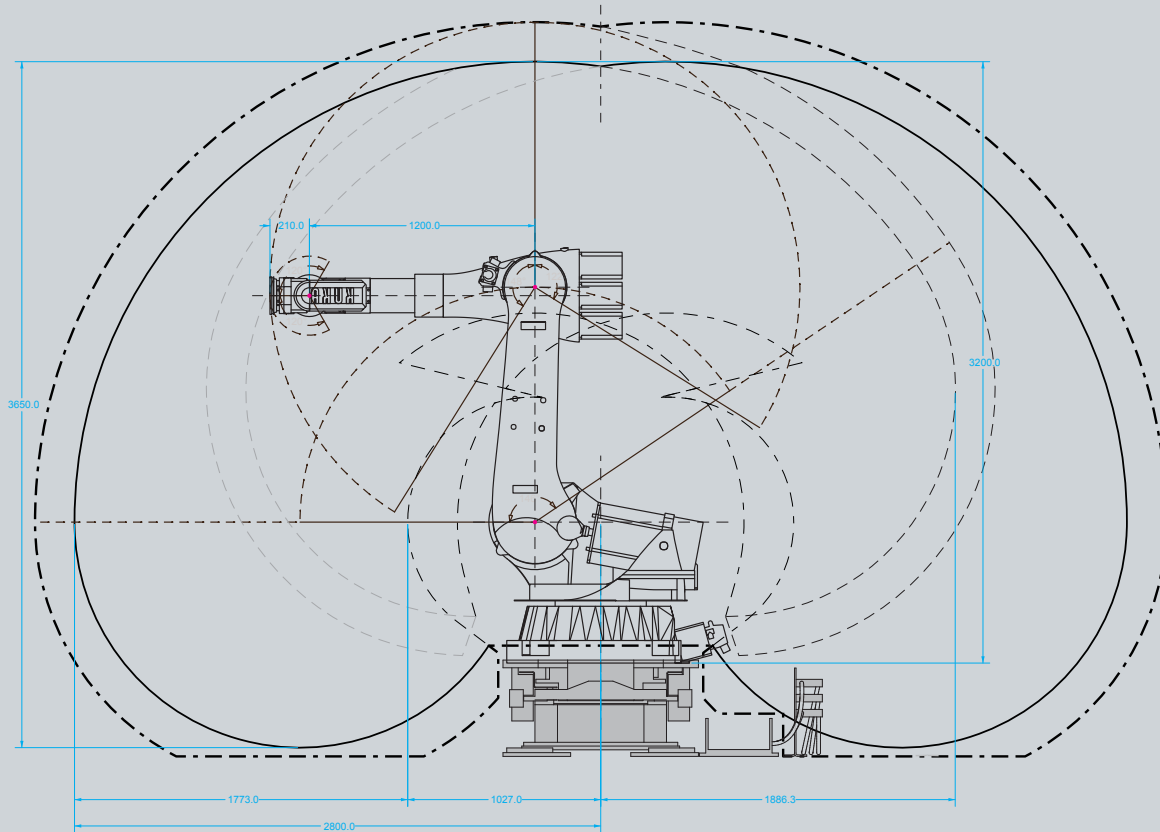
Section Cut currently has a few monetization strategies - we deliver workshops on site, we do social media sponsorships for design events, and we have maintained affiliate relationships in the online marketplace. We have taken a very firm stance on an ad-free experience. So far this project is a labor of love, but we're learning a lot about negotiating compensation for our time and work – which is something of an issue for all entrepreneurs.

You mentioned that you are consulting, teaching and running Section Cut? How do you do it manage it all? What are the benefits? What are the challenges?

Yes, that is correct. If I were to list every project I'm involved in right now, that list would be extraordinarily long. I'm currently consulting to architects and general contractors, teaching an introductory course at The Academy of Arts and acting as president of SectionCut.com.

There's no magic trick: staying organized, motivated, happy and with the right tools to help manage time and project management is key. Slack, Asana, Producteev, Google Drive, and RealtimeBoard are just a few of the tools I use to help manage it all. It might be too early to judge what the real long term benefits are, but in the mean time I feel extremely lucky to work on the things I've enjoyed the most and feel passionate about.

There are a number of challenges that come along with this mode of working. One of the most difficult parts is staying focused, then shifting that focus constantly between projects. You really have to be both efficient and productive with your time. Stabilizing an income from varying streams of work can be difficult at first. While it is ideal to work on "my" projects, I am now responsible for seeking work as well. Learning to schedule, delegate, and manage projects is something we do in a vacuum through school, but separating work and life becomes harder in the real world.

In Section Cut, we're constantly reminding ourselves of our collective bandwidth. Having the discipline to say no is something that most entrepreneurial designers learn the hard way. Maybe it has something to do with being in your twenties vs. your thirties….

What are some of your future entrepreneurial ideas?

This is a tough question. Currently I'm working on Section Cut and haven't put much thought into other entrepreneurial ideas. But at some point I do want to work on a project that starts to reduce the barriers between the Architecture and Construction industries. Another goal is to leverage emerging tools in digital fabrication and the use of robotics to streamline prototyping and the construction of complex geometries.

Reflecting back on *Casting Unpredictability*, the focal point of my postgraduate research at the University of Michigan, I explored castable and malleable materials (e.g. concrete, plaster, and rockite) through the use of technology in robotics and scanning. The project challenges the ubiquitous nature of standardized sheet

material and architecture's current inability to engage inexact materials systematically as a design opportunity. Undergoing unpredictable means of generating form, the project set forth to re-purpose specific technologies, explore 3-D visioning and scanning, and to robotically shape each concrete brick in various axes with a robotic assisted waterjet cutter. This resulted in the design and the assembly of a wall that demonstrated the use of non-standardized sheet materials and integrated the use of the robotics and 3-D scanning technologies.

What are the greatest challenges that you see in Architecture as a profession today? What would you suggest to change it

1. Getting paid for our work. How an Architect charges for their fee and service.
2. Traditional practice is slow in innovation.
3. The licensure process - which is being reformed, but not enough.
4. Affirming our own agency in the world.

My partners at Section Cut refer to design as a superpower. There is so much opportunity for us to find a niche, stake a claim, or take on new forms of work. We must be confident in our own relevance, and use all of the resources at our disposal to frame the problem, organize the project, or engage in a more diverse scope of work.

These are not small challenges in the profession today, so I don't have a single answer to solve these issues. I do believe that our profession is too insular and need to not only look outside, but engage and partner with outside professionals to elevate the discipline as a whole. ■

ENTREPRENEURSHIP CASE STUDY
A CONVERSATION WITH ATELIER CHO THOMPSON

ATELIER CHO THOMPSON *is a San Francisco-based, multidisciplinary design and concept firm, engaged in the art of architecture, interiors, graphics, brand strategy, furniture, installations, and exhibitions. Their expertise and passions transcend the conventional boundaries between these disciplines, resulting in a richness borne of the cross-pollination of ideas and strategies from across this spectrum of design. This integrated design approach produces holistic environments in which all elements are deeply related to each other and to the heart of a central concept.*

Christina Cho Yoo and Ming Thompson met many years ago and have since built a lasting partnership through shared interests, approach to design, and friendship. Though formally trained in architecture and engineering, their interests and personal histories drive us to reach beyond the borders of these disciplines. They have been curators, bakers, artists, and teachers, and draw from our varied experiences to shape our design work. Working in places near and far -- India, France, China, Korea, New York, Boston, Los Angeles, and the Bay Area -- their experiences infuse work with a cultural sensitivity and flexibility, producing a deep consideration of the varied needs and nuances of each client. Atelier Cho Thompson's multidisciplinary background and approach bring a keen awareness to the graphic, spatial, tactile, and aural effects of the places, objects, and ideas created.

Atelier Cho Thompson was a creative partner with the AIA San Francisco The Missing 32% Project: Equity in Architecture survey and designer of the powerful, yet simple infographics that have resonated with audiences nationally and globally to convey the provocative 2014 key research findings.

Tell us about your firm and the unique nature of your practice. What is the business model?

MT: Atelier Cho Thompson practices architecture, interiors, graphics, and branding, and offers a holistic approach to projects that addresses design at multiple scales. We often work with clients who need a broad range of design, from logo to website to storefront. In our first year, we have worked with restaurants, a fashion start-up, a venture capital firm, and a school district, among many others. In all of these cases, we have seen how a cross-pollination of ideas from across the spectrum of design can produce rich integrated environments.

You started your business in 2014. What drove you to start your own company? Did you have any reservations or fear of breaking away from traditional practice?

MT: Christina and I sat next to each other in grad school at the GSD and later worked together in San Francisco. Our conversations often took the form of brainstorming ideas about design, and not just architecture; we often found ourselves discussing furniture, food, graphics, apps, and interiors. During grad school, it seemed that the only way to practice design was through traditional and rigid Architecture with a capital A, and that all my other interests should be subordinate to Architecture. Through my friendship with Christina, I began to realize that all those other passions are part of the same approach to design, and shouldn't be ignored.

As Steve Jobs said in his Stanford commencement address, "...one day when you look back you will see how the dots connect." Christina started as a structural engineer at Arup and worked a stint at Tartine Bakery while keeping an interest in graphics, exhibition design and furniture making. I worked as a curator, started a food blog, and ran a stationery business, which has made me the designer I am today. WIth our combined experiences we decided to build our business around the idea of multi-disciplinary design.

Tell us about the highlights of your year. 3 top triumphs and 3 top challenges?

MT: We've been working with the San Francisco Unified School District on a wonderful environmental graphics project over the past six months. The design bridges between architecture and graphics and it's exactly the kind of project we started the firm intending to do. One of our greatest triumphs in our first year came recently, when the client asked if we could work with them on a number of additional projects over the next two years. It's incredibly gratifying to build a long-term relationship with a great client, and it's truly a privilege to be able to go to work every day with an imperative to create better, more inspiring public spaces.

Another one of our triumphs might initially be read as a challenge; we've found, over the course of our first year, that we spend a lot of our time on accounting, proposal-writing, and project management, and less time on design than we may have imagined. Both of us have found, luckily, that we actually enjoy spreadsheets, business development, and contracts, and we've learned an incredible amount about building a business over the past year.

CC: We were also both recently pregnant at the same time and worked like crazy up until we gave birth! One of the great things about having our own firm is the flexibility, but one of the challenges is that we had to practically jump right back to work even before we had recovered.

What inspires you on a daily basis?

CC: Witnessing my baby daughter discover the world with fresh eyes every day, the view from our office of San Francisco, magazines and blogs, and remembering that becoming an architect was a childhood dream come true.
.
MT: The energy and excitement of the start-up scene in the Bay Area, the natural and built landscape of California, working with clients who are starting new businesses and pursuing long-held dreams.

What are 3 of your most influential projects? Why?

CC: My top three are the California Academy of Sciences when I was an engineer at Arup, the Google Headquarters project when I worked at SHoP Architects, and a Korean architecture exhibit for which I was the head graphic designer while at the Harvard

GSD. The first two projects were extremely ambitious in their goals: one aimed to be the first LEED Double Platinum museum and the other resolved to be the greenest office building of all time, desiring to change the face of the building industry forever. They were extremely challenging in a rigorous, technical way, but they both wanted to be iconic in their formal expression. I loved working with such performance and aesthetic challenges and it soon became clear to me why I was meant to study both structural engineering, sustainable design, and architecture. The Korean architecture exhibit was a different experience altogether and played to my strengths as a graphic designer. I didn't get much sleep, but I really felt like I was soaring through the experience. It was a bit surprising when I discovered my love for exhibition design because I came from a technical background. One of the things I loved about working on the CA Academy was seeing how the didactic and curatorial agenda merged with the architecture. This convergence of ideas was the essence of why I loved graphic design at the scale of an exhibition,without taking many years to execute. Brainstorming ways to spatially reinforce a curatorial

Top Left: A branding set for KIT fashion company. Top Right: Packable Park, (PARK)ing Day 2012 San Francisco.
Middle Left: Convergent Flux: Korean Architecture Exhibition at the Harvard Graduate School of Design. Middle Right: Mobile Ethnic Garden - Modular,
mobile raised bed planters built to promote ethnic awareness through food cultivation.
Bottom Left: Spice Kit San Ramon - Signage & Interiors for a fast-casual Asian food restaurant. Bottom Right: La Quercia Fancy Food Booth - An easily
assembled installation to represent this renowned cured meat brand.
Above: A rendering for a confidential fast-casual cafe for which the firm will be doing both branding, menu development, and interiors.
Images © Atelier Cho Thompson

agenda alongside compelling graphics was incredibly exhilarating. My experience on this project was one of the reasons why I knew that one day I'd have a multidisciplinary practice that included graphics and exhibition design.

What are the greatest challenges that you see in Architecture as a profession today? What would you suggest to change it?

MT: Most people have never and will never work with an architect, primarily because our work isn't understood well by the public. We don't just design buildings; we analyze, articulate, and solve design challenges that fundamentally affect the world around us. Our work can make spaces safer, healthier, and more equitable. In order for our profession to survive, we must demonstrate our value to the public. For me, that means that we should be doing meaningful work in our communities, reaching out to groups and organizations that could benefit from an architect's involvement, and carrying out our design process in a visible and accessible way.

What is the best advice that you ever received and how does that apply today?

CC: My dad always tells me to enjoy every moment because you can't get it back. As pithy as this sounds, it's important to remember when dealing with a difficult client or working long hours. It always helps to remind myself there really is no other career I'd rather be in.

How do you see Architecture changing in the next 10-20 years? What would your role be in the future?

CC: I think architects will continuously be required to have the agility to take on new forms of representation and design on multiple scales. We have seen design thinking take on a critical role in the culture of companies, enough that VCs like Kleiner Perkins have hired people like John Maeda, whose career has bridged the intersections of graphic design, computer science, art, education, and leadership. Very few disciplines develop the skills of oral and graphic presentation, science, art, systematic thinking, collaboration, empathy, and innovation like architecture and design. I think the world is seeing the unique potency of our training. I

believe more multidisciplinary practices like ours will become increasingly sought after by clients, since we are involved early in the conception of a company's identity, mission to the branding, execution into an online presence and the physical workspace. Architects currently have long-term relationships with their clients, but I believe our approach makes us a more integral part of their team. We have aligned interests to execute their mission, to see their business thrive, and to preserve the strength of their brand in design at multiple scales and platforms beyond architecture.

We have heard that while the general public respects Architects, they have little knowledge about what we do. Do you have any thoughts about how we can bridge the gap?

CC: In the last decade we've seen a surge of architects involved in public interest design across the globe, helping to address issues of communities and developing nations. Perhaps architects could also become less isolated amongst ourselves and more in the public eye through increased involvement in public service, government, and media.

INGA SAFFRON
A CONVERSATION WITH THE PHILADELPHIA INQUIRER'S A+D CRITIC

Inga Saffron
is the Pulitzer prize-winning architecture critic for The Philadelphia Inquirer newspaper. Prior to assuming her current position, Saffron spent five years as a correspondent in Eastern Europe and the former Soviet Union for The Inquirer. She covered wars in the former Yugoslavia and in Chechnya, and witnessed the destruction of Sarajevo and Grozny. It was in part because of those experiences that she became interested in the fate of cities and began writing about architecture.
Saffron began her journalism career as a magazine writer in Ireland and worked for the Courier-News in Plainfield, N.J., before joining The Inquirer in 1985 as a suburban reporter. She is the author of "Caviar: The Strange History and Uncertain Future of the World's Most Coveted Delicacy," published by Broadway Books in 2002. She lives with her family in Philadelphia.

Journalism about the built environment has changed dramatically over the course of Inga Saffron's career. In 1999 when she started as architecture critic at The Philadelphia Inquirer, she was nearly alone in writing seriously about Philadelphia's architecture and planning issues; there were very few blogs, and the digital audience was small. In the 15 years since, there has been an explosion of websites providing local and national outlets for the subject: PlanPhilly, Curbed, Property, Next City, to name a few. Saffron starts each day by looking at many of them.

It's been great for me because it allows me to keep tabs on things. There are all these other eyes and ears out there.

These other platforms are also competition. While they can respond to news quickly and post instantly, Saffron still works under the intense editing and long lead-times necessary for print production. Besides speed, other websites can attract viewers by posting rendering eye-candy, unverified speculation, and in some cases, thinly-veiled developer-funded publicity. Saffron points to Millennials as driving some of the rapid changes in this kind of journalism.

People who are twenty years younger than me, it's a whole different attitude about the city. People really feel ownership of the place where they live and they want to be part of it. They have a lot of opinions about what should happen, they want to be consulted and they want to shape that...They have this incredible appetite for reading stories about development, architecture and planning, so there has just been an explosion of various sites with social media fueling that.

In contrast, Saffron offers traditional reporting skills (visiting the site, interviewing the project team) and strict ethical standards for objectivity. She hopes her readers benefit from a more informed understanding of the projects and a more trustworthy product, a valuable offering in this day and age. When asked if her work as a female journalist has affected her career path or approach when dealing with the traditionally male-dominated professions of architecture and development, Saffron acknowledges she has experienced gender bias in newsrooms, but more so earlier in her career when she was a foreign correspondent and municipal reporter. Instead of letting it stop her, she sees it as an advantage.

I think being a female journalist, especially in the field of architecture / planning / real estate / development and being an outsider from the dominant culture has been useful and has really informed my work. It helps me see things in a fresh way because I'm not part of the club, and question some common assumptions.

Readers of her "Changing Skyline" column appreciate Saffron's leadership in advocating for good design. She describes herself as a "civilian voice" from outside the traditional architecture and planning professions.

I try to argue for people who live here, who walk down the street, who are going to experience these things, and have to live with them long after the developer and architect are gone. I think of myself as lobbying for the common good.

Her own perspective on what is important to cover has changed. A decade ago she would review luxury apartment towers because "it was such a big deal, it was exciting, and it signaled so much hope." Now she feels that she should not be covering them - there is too much else to write about.

Even though I am the "architecture critic" I interpret that title very broadly...I am interested in design, but I try to write about built things that have a wide public impact. I look at what's going on in terms of projects, developments, and policy issues that are bubbling up in the city. In the stories I've written recently I've made a point of saying it's not just about the design, but what the project will do for the city and the public good.

Saffron cites a developer-driven, mixed-use shopping center currently under construction in the middle of Philadelphia's downtown. While the design is "routine architecture," she finds it to be a good urban project: retail and grocery store street frontage, residential units above, and massing that reopens lost city streets.

What's really interesting about that project is how the land use is organized, the planning, and just the way of thinking about the city that's different. It's such a great contrast because it's right across the street from a 70's era shopping mall that's all internal. It shows just how much the pendulum has swung from a time in which we were trying to impose suburban forms on the city and thought it was a good idea. Now they're building a project that tries to replicate the organic urban form.

> *I try to argue for people who live here, who walk down the street, who are going to experience these things, and have to live with them long after the developer and architect are gone. I think of myself as lobbying for the common good.*

Despite such positive stories downtown, Saffron acknowledges that there are "difficult questions to resolve" for a city where the government itself has limited resources and poverty and class divides the city into parts with and without private investment. One example she gives is the ongoing conversation about Philadelphia's ten year tax abatement for new housing construction; that type of building largely occurs in the city's more affluent areas, but results in lost tax dollars that would help less thriving neighborhoods.

In Saffron's experience, all Philadelphians want to see the city recover from 50 years of disinvestment, but opinions about how to do that range widely between a large population of protective native Philadelphians and an influx of pro-density YIMBYs (Yes in My Back Yard). In contrast to newer or less sentimental cities, Philadelphia has a lot more intact older fabric, so decisions - about what is historic, what can go or stay, height relationships between old and new buildings - are more fraught.

In Philadelphia you get really sharp contrasts of scale with many new projects. It's mostly a low-rise, rowhouse city, so when someone proposes a skyscraper it's harder to deal with.

It is clear that Saffron's columns have had a great impact on increasing interest in Philadelphia's built environment. She notes two examples of the biggest changes in the built environment that she feels most personally responsible for. One is the emerging resurgence of the post-industrial Delaware River waterfront. In the mid 2000s, the city establishment dismissed the possibility of that revitalization actually happening. Progress has been slow, but recently there has been a redevelopment master plan, construction of several parks, and an RFP for a large city-owned site. Saffron downplays her own role:

I guess I feel responsible for redirecting the conversation to focus on the waterfront. There were a lot of voices, but I played a part in that.

A second example is the city's parking. In 1999, there was very little being built except for parking garages and surface lots.

I wrote so many columns about parking that people really made fun of me. They didn't really get why it was bad to devote so much land to cars instead of buildings occupied by people. I would try to explain why putting a parking garage in the middle of downtown was such a terrible waste of space and implications for the way people use the city. It was really difficult to find people who were sympathetic to that way of thinking. It's really gratifying to see that way of thinking become much more mainstream now.

When asked to share an idea or concept that might elevate or influence the ability of emerging design professionals to make an impact, Saffron points to growing opportunities to work for non-profits that might have the ability to do things that are more experimental, albeit less lucrative. She shared a story about a landscape architect who has created a design niche working with neighborhood kids on community-based design-build playgrounds. His use of social media to spread the word about his projects represents a new type of practice that is different from any Saffron had imagined as a business model.

Design professionals have to use those tools to spread the word about their work. This old idea that you'd get published in Architectural Record *and then some people would find out about what you built, that's a really old idea. Journalists can increase their range through social media, and so can designers.*

In 2013, Saffron gave a presentation at an Associates / YAF event called *Fast Forward >> What's Next for Philly* entitled "How the Hipster Generation Will Save Philadelphia". Today, she is seeing this group transform cities across the country, but also bring disruptive changes to the neighborhoods they have moved into. Due to access to public transit, there is a parallel resettlement by seniors who have discovered that cities are also a good place to be old, at least for those who can afford it. Saffron says she has written three articles about affordable senior housing in the past year, including LGBT-friendly, subsidized senior housing and reuse of historic buildings for low-income senior housing, all of which garnered tax credits.

Philadelphia has been thinking about that. I'm sure it's not enough, but it is being thought about.

In 2015, equity is a real issue that could be what's next for Philadelphia. On this point, Saffron is circumspect:

We want revitalization, we want new people, we want new construction, we want new businesses, but the downside is displacement and disruption. Managing change is really hard.

Kathy Lent, Assoc. AIA
is a designer at BWA architecture + planning in Philadelphia, PA, a Community Design Collaborative project volunteer, and construction tours chair & co-coordinator of Fast Forward >> Philly *for the AIA Philadelphia Associate Committee.*

Erike De Veyra, Assoc. AIA
is part of the Design Staff at BLT Architects in Philadelphia, PA, the Design Competitions Chair and co-coordinator of Fast Forward >> Philly for the AIA Philadelphia Associate Committee, assists in organizing Park(ing) Day Philadelphia, and currently serves on the Board of Directors for the Philadelphia Center for Architecture. Erike is currently studying for the AREs.

CONNECTION

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

2015 EDITORIAL CALENDAR

FEBRUARY
RETROSPECTIVE

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

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

APRIL
EQUITY x DESIGN

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

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

JUNE
AHEAD OF THE SURGE

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

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

AUGUST
STATE OF PRACTICE

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

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

OCTOBER
TACTICIAN

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

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

DECEMBER
COLLATERAL CREATION

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

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

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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:
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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.

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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
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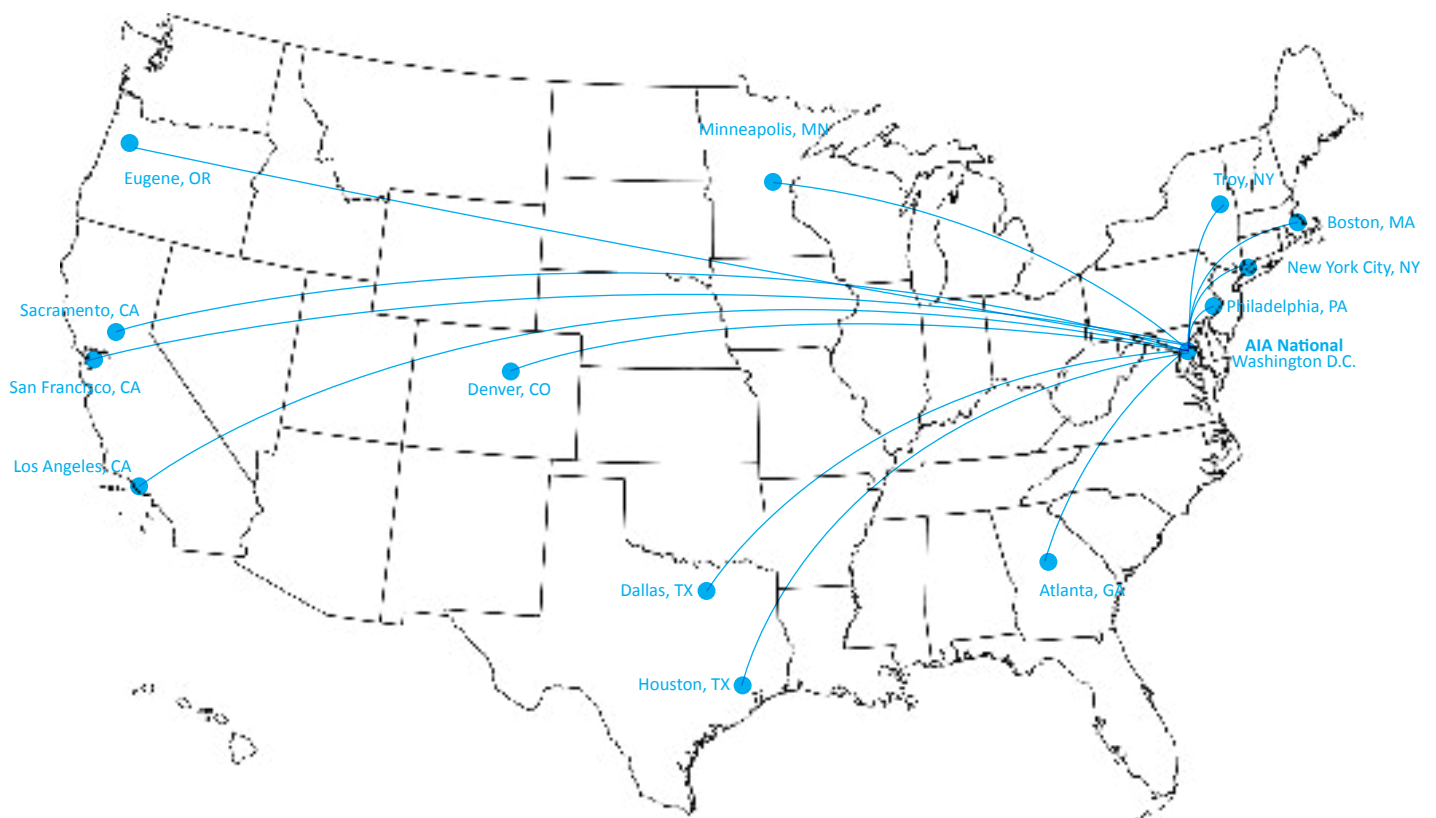[yourlastname_portrait.doc]

WHAT IS THE YOUNG ARCHITECTS FORUM?

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

GOALS OF THE YOUNG ARCHITECTS FORUM

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

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

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

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

I AM AIA
I AM AIA
I AM AIA
I AM AIA

Jennifer Rhoades, Assoc. AIA
Member Since 2012

Sam Garcia, AIA
Member Since 2009

Elevate your career path.

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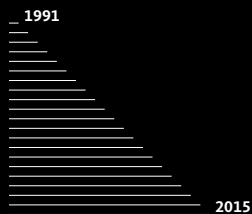
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