



Fellowscope



***THE ELECTRONIC NEWSLETTER FOR ALL MEMBERS OF THE AIA COLLEGE OF FELLOWS
ISSUE 100 / 17 December 2012***

AIA College of Fellows Executive Committee:

Norman L. Koonce, FAIA, Chancellor, norman.koonce@verizon.net

Ronald L. Skaggs, FAIA, Vice-Chancellor, rskaggs@hksinc.com

William J. Stanley, III, FAIA, Bursar, wjstanley@stanleylove-stanley.com

Albert W. Rubeling, Jr., FAIA, Secretary, arubeling@rubeling.com.

College of Fellows Website: <http://www.aia.org/cof>

John R. Sorrenti, FAIA, Chair, COF Regional Representatives, jrs@jrsarchitect.com

Robert I. Selby, FAIA, Editor, *Fellowscope*, rselby@illinois.edu

Terri Stewart, CAE, Executive Director, College of Fellows, tstewart@aia.org

Fellowscope is now available online. Go to the COF website noted above and click on *Fellowscope*.

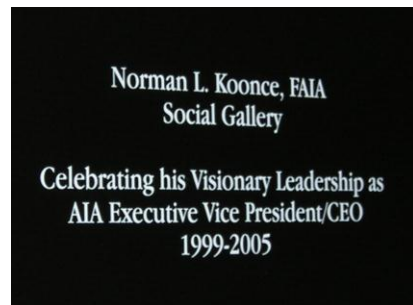
The purpose of the College of Fellows is to stimulate a sharing of interests among Fellows, to promote the purposes of the Institute, to advance the profession of architecture, to mentor young architects, and to be of ever-increasing service to society.



Happy Holidays from the Nation's Capital!

Chancellor's Message

Dear Members of the AIA College of Fellows,



The recent inauguration of Ronald L. Skaggs, FAIA, FACHA, celebrated the advance of the Fifty-first Chancellor of the College of Fellows on 6 December at the AIA Norman L. Koonce, FAIA Social Gallery. Ron's leadership skills and genuine desire to give back to the profession have been well noted for many years. I have been most fortunate to have had Ron as Vice-Chairman of my year as Chancellor. Thank you, Ron for your



consul and friendship. You'll read more about his inauguration in the January issue of *Fellowscope*.

I would also express my upmost gratitude to William J. Stanley, III, FAIA, now Vice-Chancellor, and Albert W. Rubeling, Jr., FAIA, Secretary. Each of them has contributed much enthusiasm and expertise as we have shared the work of the College.

Terri Stewart, CAE, Executive Director of the College of Fellows, is a most valuable asset for the College. Terri, we appreciate you for your outstanding contributions to the success of our work. Working in concert with all of the staff at AIA is very important and we have great appreciation for Robert Ivy, FAIA, EVP, CEO and the spirit of cooperation offered.

This is also a very good time to welcome John R. Sorrenti, FAIA, to the 2013 role as Bursar of the College. John has previously served in a most effective way as the Chair of the Regional Representatives for five years.

The Regional Representatives are well organized to enter a very productive time under their recently elected new Chair, Gary Desmond, FAIA.

I am confident that the College is positioned for a wonderful new year. Let us all join in support of their leadership.

Our 88th President of the American Institute of Architects, Jeffery Potter, FAIA, has done a superb job of leading our wonderful profession this year. It has been a privilege to work with Jeffery. We extend our best to Mickey Jacob, FAIA, as he undertakes the responsibility of being the 89th President of the Institute.

I would also like to thank Paul Barkley, FAIA, who, for many years, worked to connect us through a Fellowship newsletter and then also served for six years as Chair of Regional Representatives. Paul, your efforts have made a huge difference for the Fellowship and we all appreciate them. In July 2010, Paul became our Editor Emeritus of *Fellowscope*.

In mid-year 2010, *Fellowscope*, under the leadership of Paul and Chancellor Ed Kodet, FAIA, was first distributed worldwide electronically.

Since July 2010, Robert Selby, FAIA, has worked untiringly as editor to inform in great detail the work of the College in all areas. Thank you, Robert! These have been a great couple of years as Editor. We love the pictures!

It is our belief that the College of Fellows should continue to be involved in enhancing fellowship, mentorship, and innovative architectural research as well as neuroscience for architecture and Latrobe prizes.

This has been a good year for these programs. The welcoming of 112 new “Fellows” to Fellowship in Washington, D.C. at our National Convention was a highlight of our year. Our annual Convention was followed by the first ever international conference of the Academy of Neuroscience for Architecture. Informed lecturers and excited attendees were greatly impressed.

We can look forward to the report on the research done by the present Latrobe Prize winners which will be presented at the 2013 AIA Convention in Denver, Colorado this summer. The Latrobe jury is well underway in the selection of the future recipients of the Latrobe which will be reported on in 2015. I am told that there are great opportunities for research projects for the new Latrobe Prize.

Our executive committee continued to mentor, encourage and give Grants to our Young Architects this year. Jennifer A. Workman, AIA, 2012 Chairman of the Young Architects Forum proved to be a dedicated experienced leader for the group. Capably assisted by Deepika Padam, AIA, the Young Architects Communications Advisor, and an energetic Advisory Board, YAF was able to accomplish an amazing agenda. This included a conference at Grassroots which focused on the celebration of their 20th Anniversary as a group. Of most importance was a look forward toward their future and especially the next five years. Their discussions continued at their meetings at the AIA Conventions in Washington, D.C. and were shared by Deepika in *Fellowscope* Issues. This organization serves 22,000 AIA members with its own publication, *Connections*.

As I conclude more than 50 years as a member of the American Institute of Architects, almost 25 of those years in Fellowship, I am most pleased to know that our profession has a wonderful future. My last responsibly as Chancellor was participating in the jury for the selection of the Young Architects of the year for 2013. Their resumes elevated my spirits!

Samuel, John, Katherine, Tristan, Virginia, Andrew, Gary, Bruce, Paul, Eric, Marilia, Hafsa, Richard, Daniel, Deepika, Daniel, Susannah, Alissa, Alvin, Rachel, Kenneth, Mark, Thomas, Jennifer, Dallas, Lucas, Younglin, Michel, Darwin, Brett, Maria, Jordan, and Matthew.....” Oh the Places you will GO!”

There is every evidence that you understand the POWER that ARCHITECTURE has to elevate and enrich the human experience!

In Fellowship,



Norman L. Koonce, FAIA
Chancellor

Chair's Message

I would like to take this opportunity to thank each and every Regional Representative for the past five years since I was chair, for their hard work and diligence for the mission of the College. In the past five years, we as a group, have achieved much through our communications and efforts to make a difference in the College. Our achievements included a stronger bond between the Fellows and the YAF, a much more structured Fellows program within each region, more communications between regions and a stronger presence of the Fellows in their regions with CACE representatives and the various State and Regional boards.



In addition, our Regional Representatives have increased their networking by increased demystification classes, mentoring students and young practitioners, speed mentoring and have helped organized more programs for grant consideration. Many regions for the first time now have annual Fellows Breakfasts, Luncheons or Dinners, celebrating Fellowship and encouraging participation among old and new Fellows alike. For those multi-state regions, the bond between the states have become stronger such as is evidenced in the Western Mountain Region, where Gary Desmond, FAIA, has brought organization within the region for the various programs that are within their boundaries and has also structured a program to appoint new Representatives.

I also would like to give a special thank you to two people, Paul Barkley, FAIA, and Robert Selby, FAIA, who have worked tirelessly to create a publication for the Fellows that we all can be proud of.

I can truly say that I have been honored and proud to be part of this energetic group of professionals whose single purpose is to help the younger members of the profession and make it easier for them to practice. Again thank you all for allowing me to be part of this special group for the past 5 years and I look forward to serving the College as Bursar in the coming two years. Gary Desmond, FAIA, will be taking over as Chair of the Regional Representative for 2013 and will be writing these articles going forward.

Cordially,

A handwritten signature in black ink, appearing to read 'John R. Sorrenti'. The signature is fluid and cursive, with a large loop at the end.

John R. Sorrenti, FAIA
Chair, COF Regional Representatives

Regional Representative Profile:

By John R. Sorrenti, FAIA

Since this will be my last written profile I feel it is only fitting to profile two people who have been instrumental this past year to the success of not only the Regional Representatives program, but to the College itself, namely 2012 Chancellor Norman L. Koonce, FAIA, and our new Chancellor Ronald L. Skaggs, FAIA. Their leadership and wisdom this year has set a strategic tone for the direction of the college for years to come and has also increased the spirit of the Regional Representatives program by their support and direction of the mentorship and YAF programs.



Both Norman and Ron share a strong vision of the College-giving back to the profession with community knowledge and support to the younger members of the architectural profession. This vision helps to ignite and excite those around them to make the College an important instrument to foster new ideas in helping everyone achieve their goals within the profession.



We are all lucky to have such gifted men as Norman and Ron leading the College through these hard economic times to help build a better tomorrow for all of our members. I thank them both for all that they have done and will continue to do on behalf of every architect.

Young Architects Forum:

The following article was written by Deepika Padam, AIA, LEED AP bd+c, YAF Communications Advisor. This article appeared in the November issue of *YAF Connection*. Photos submitted by the author.



Editor's note: This will be the last article Deepika Padam will be submitting to *Fellowscope*. She is finishing her term as the 2011-2012 YAF Communications Advisor and will be focusing on establishing her private practice. I hope the next YAF CA is as dedicated and capable as you. Deepika, I wish you the best of luck. I am quite sure you will excel in any endeavor you are a part of. So, go out there and win an AIA Gold Medal. (See other comments about Deepika in "From our Readers.")

At the Crossroads



I was appalled to read about one of the projects nominated for the 2012 RIBA Silver Medal. The project that won the 2012 Rawat Award for Best Graduate Design Project. The project that at its core is the opposite of what the human actions should be. It is a [thesis project by Jack Murno](#), a 2012 graduate of the University of Westminster in London. Built with bricks made of blood and sand, the proposal is a brick-making community in Siwa, Egypt. The positive spin to the thesis is that the blood being used for the bricks is a byproduct from slaughtered cows, hence the reuse of a waste

resource. What horror for architects to stoop to this level! I see a direct correlation between the waste blood and the high levels of methane generated at slaughter houses. (I won't get into the increased potential for diseases from eating meat). It begs the question, what is our responsibility as architects? Architects are regarded among the leaders for the sustainability of the planet. Does our work start and stop at buildings? Why are we talking about what to do with waste blood or methane? Why are we not talking about why so many cows are being artificially mass-reproduced and then mass-slaughtered? Should architects be setting an example from our lifestyles that go beyond designing buildings?

A professor once told me that while talking about project sites I shouldn't use the phrase "natural landscape." He said that everything we see around us has been touched by humans. The correct phrase is "existing landscape", not "natural landscape." On similar grounds, should we use the phrase "natural disasters"? I reckon we should call them man-made disasters instead. Hurricane Sandy... sick of the news coverage much? Are you still debating whether climate change is real? Do you think your actions are so minor that they are a drop in the ocean? If you are not feeling responsible for Sandy, you are still living in a dream world. You are the cause for natural disasters. Together we are all the cause for them.



Photographs of the [deserted NYC subway](#) system before Hurricane Sandy hit may seem rather serene. [The aftermath](#) coverage is jaw dropping. There are multiple lessons to be learnt from Sandy that have been covered widely. RMI published a [treatise on smart grid](#) vis-à-vis distributed power. It may seem trivial, but Fast Company featured a cell phone [charger for disasters](#). A story was featured about a few student volunteers got featured that reached out to old or disabled people stuck in buildings without power, food and medicine immediately after the hurricane struck and before the Red Cross could do anything. The good news is that NYC saw a big upswing on the number of bicyclists on the roads. We've got to do something about that traffic! Camaraderie was witnessed from top to bottom where people and corporations opened doors to help each other. People are working hard to rebuild the systems and bring order to the chaos. However, they say that prevention is better than cure. Could we have prevented Hurricane Sandy? Maybe not. But maybe it would not have been so severe had we not been living in an age of record number and catastrophic levels of disasters. Had the climate change not soared to these heights. Had we built smarter from the very beginning.



Some people shun all discussion about climate change either because they think it is God's will, or because they think that they are being forced to feel guilty over something they didn't do. They say it is a tactic employed by politicians simply to control the masses. When a pigeon sees an approaching predator cat, it closes its eyes thinking that now that it can't see the cat, the cat won't see it either. People are pigeons and the cat is the climate change. And in our case, the pigeons created the cat.

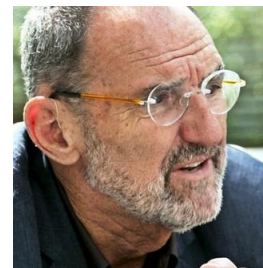
Disasters are coming; we should expect more of them at increasing levels in the future. The root cause is climate change. The issue is neither religious nor political. It is common sense. What will you do to prevent the next disaster? You are at the crossroads, which path would you choose? Acceptance of the consequences, worship when all fails, war against climate change, or elopement to the high-ticket underground caves? Choose carefully, because this is more serious than the presidential election. Failure is guaranteed, the disaster will strike regardless of your choice, but it may not be as devastating if you act now.

AIA Fellows Among Major Award Winners Just Announced

Thom Mayne, FAIA | 2013 AIA Gold Medalist

By Zach Mortice, Managing Editor, AIArchitect

The American Institute of Architects Board of Directors awarded the AIA Gold Medal to Thom Mayne, FAIA, an architect who has always valued the open-ended creative process over stylistic standbys, and who has risen to prominence and esteem by completing a series of ambitious government and institutional projects. The Gold Medal is the highest honor the AIA confers on an architect. It acknowledges an individual whose significant body of work has had a lasting influence on the theory and practice of architecture.



AIA President Jeff Potter, FAIA, notified Mayne by telephone after the Board made its decision. “That’ll put me in a good mood!” said Mayne. “I’m so pleased.”

The proof is in the process

Mayne’s commitment to architecture as a journey and not as a destination is evidenced through the forms and materials of his buildings, his personal and professional life, and the name of the firm he established in Los Angeles in 1972—[Morphosis](#), which means “to be in formation.” In his own life, he’s evolved from a rugged iconoclast to a collaborative government-works mainstay.

An unexpected champion of the federal government’s General Services Administration (GSA) Design Excellence program, Mayne’s palette of bold angular forms, exposed structural elements, and double-skin veils that play on notions of dynamic transparency have become trendsetting motifs in a growing number of governmental and institutional projects. Furthermore, his commitment to egalitarian lo-fi materials and sustainable practices, and his prescient awareness of how social interaction shapes users’ lives, all illustrate his commitment to architecture as a socially progressive art.

In 2009, Mayne was appointed to the President’s Committee on the Arts and Humanities. He is also a member of the American Academy of Arts and Letters, and in 2009 was the recipient of the Centennial Medal of the American Academy in Rome.

Examples of his work include:

Diamond Ranch High School in Pomona, Calif., which places students in the middle of a dramatically pitched canyon of concrete and corrugated metal.

The California Department of Transportation (Caltrans) District 7 Headquarters in Los Angeles, whose materiality and structural elements allude to the freeway, while its kinetic architecture and façade refers to the automobile.

Wayne L. Morse U.S. Courthouse in Eugene, Ore., whose steel-ribbon façade reflects the fluidity of the American justice system.

The San Francisco Federal Building, a slender 18-story tower with a dual façade of glass and a folded and perforated metal skin that is graceful, yet powerful.

41 Cooper Square in New York City, a Cooper Union art, architecture, and engineering classroom and laboratory building that inspires interdisciplinary collaboration with a central vertical piazza.

Giant Group Campus in Shanghai, an experientially fantastic corporate headquarters complex that fuses landscape and architecture with a kaleidoscopic mix of live-work-play programs.

To the victor go the spoils

Mayne has avoided being stylistically pigeonholed by always defining himself as an architect who is more engaged by the process of design than by the results. Certainly his works share common features, but their most binding signifier is a celebration of the fractious and dynamic nature of the creative process. Mayne is honest enough to admit that the struggle of ideas in the architect's mind can create warring angles and chaotic forms so vibrant as to seem almost unfinished, but still solidifying. The winners of this clash emerge battered, bruised, and refined by conflict, stronger and more self-assured than architecture that drifts into place undisturbed. Very often this approach encompasses raw innovation, like his San Francisco Federal Building, which forgoes air conditioning in favor of year-round natural ventilation. "We arrive at a work that is like life: complex and imperfect, messy, and, in the best of cases," wrote Mayne in his firm's monograph, *Morphosis Buildings and Projects Vol. V: 1999–2008*, "possessing a feeling of inevitability."

"He is one of the few architects able to head a large-scale, successful practice while influentially designing theoretical premises," wrote AIA Gold Medal recipient Antoine Predock, FAIA, in a letter of recommendation. "The result has been a 30-year body of work that is intellectually rigorous and consistently searching."

"I want to assert my sincere belief that the most compelling reason to make this appointment is that in doing so, it will be honoring a truly authentic voice and life in the history of architecture," wrote Mack Scogin, FAIA, of Mack Scogin Merrill Elam Architects. "Thom has through time and rigorous pursuits evolved an architecture of experiential and environmental responsibility without compromising any of his intellectual, creative and humanistic principles. His at once raw and refined originality is at times so direct and honest that it is painfully inescapable, yet undeniably endearing and invigorating."

The resolve to mentor

In the same year he formed Morphosis, Mayne and several colleagues founded the Southern California Institute of Architects, or [SCI-Arc](#). Since then, Mayne's long record of academic involvement has helped spread his enthusiasm for experimentally pushing architecture's role in society further into the cultural forefront.

When he was much closer to his students' ages, Mayne and Morphosis partner Michael Rotondi, FAIA, visited AIA Gold Medalist [Frank Gehry's house in Santa Monica, Calif.](#) There they saw an ad hoc collection of workmanlike materials formed into an internal logic all their own—a motif that would eventually emerge into Mayne's own work.

“We just stood and stared at it,” Rotondi told The New York Times Sunday Magazine. “The fact that Frank was being attacked gave us a sense that he was doing something right.” Over his career, Mayne has suffered some of the same slings and arrows, yet he's grown into a mature, civic-minded architect whose body of work stands at the intersection of intellectually honest functionalism and progressive design.

<http://www.aia.org/practicing/awards/2013/gold-medal/thom-mayne/index.htm>

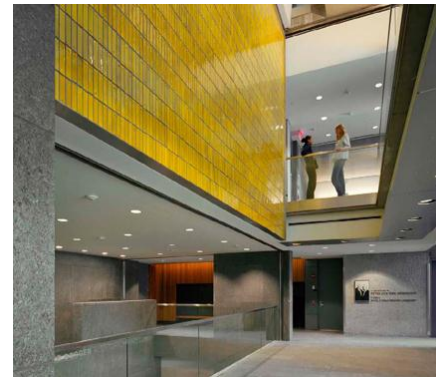
<http://www.bdonline.co.uk/news/thom-mayne-wins-aia-gold-medal-2013/5047271.article> (Portrait)

Tod Williams Billie Tsien Architects | 2013 AIA Architecture Firm Award Recipient

By Zach Mortice, Managing Editor, AIArchitect

The American Institute of Architects Board of Directors awarded the 2013 AIA Architecture Firm Award to [Tod Williams Billie Tsien Architects](#), who blend exquisite care for detail with subtle, reverent architecture that's both timeless in its abstracted, meditative forms and materially specific to context and place. The AIA Architecture Firm Award, given annually, is the highest honor the AIA bestows on an architecture firm, and recognizes a practice that has consistently produced distinguished architecture for at least 10 years.

AIA President Jeff Potter, FAIA, notified firm founder Billie Tsien, AIA, by telephone immediately after the Board made its decision. “We’re so thrilled and happy and grateful to the AIA,” she said. Tsien received the call while attending to her husband, Tod Williams, FAIA, in a hospital waiting room, as he was being treated after a bicycle accident. “So [the award] is good news. . . “ she said. “[Tod’s] going to get out of the hospital, we’re going to keep him off the bicycle, and we’re going to have a great time.”



Architecture for an idealized public

Tod Williams Billie Tsien Architects respect the Modernist legacy of orthogonal, functional minimalism, but place it in a wider context of earthen, material richness. A married team of architects that have been working together since 1977 and formed their New York City-based practice in 1986, Tod Williams, and Billie Tsien have used the intervening decades to design a celebrated portfolio of overwhelmingly public cultural and institutional buildings: university facilities, libraries, museums, etc. As such, their design language embodies the idealized traits of the body politic: contemplative, enlightened, humble, eloquent,

granular, and diverse in its individual details, but unified in purpose and intent. It's a tactile Modernism where the form persists, but the experiential palette of sight and touch deliver the subtlest murmurs of geographic and cultural specificity. "Mr. Williams and Ms. Tsien practice a kinder, gentler Modernism with an enormous sensitivity to materials and textures, and a particular affinity for crafts," wrote the Wall Street Journal's Ada Louise Huxtable, Hon. AIA.

"Their work carries with it a spiritual value which transcends pragmatic solutions," wrote Toshiko Mori, FAIA, in a recommendation letter. "Their projects respond to multiple and complex needs of clients, yet their solutions are simple and elegant. Their firm's work brings forth the ideals of Modernism, yet is moderated with a contemporary sensibility and intelligence which makes their work rich, tactile, and useful."

In much of their work, Williams and Tsien's firm distills their buildings' vital demographics down to the gentlest whisper—understated but universally understood. In their Phoenix Art Museum, a desert oasis fountain and sand-blasted, rough-hewn concrete convey the arid Southwestern climate and geography without hoary, broad formal illusions to, say, cactus, or awkward approximations of adobe. The C.V. Starr East Asian Library in Berkeley, Calif., communicates its identity and arena of study not with pagoda-roofed shtick, but with a massive sandcast bronze screen which dissolves its rectilinearity from top to bottom, ending in a jagged sculptural war of angles, the subtlest hint at the tradition of permeable screens in Asian architecture.

Experience, not intellect

Tod Williams Billie Tsien Architects are renowned for their material integrity and sense of innovation. They treat materials honestly; concrete forms sculptural free-standing stairs, and wood frames unpretentiously warm floor-to-ceiling glass walls. When they can't find the proper material for a specific use, they invent their own. For example, the University of Pennsylvania's bioengineering building, Skirkanich Hall, uses a hand-glazed ceramic brick on its front façade that creates an iridescent greenish sheen specially developed for the project, a reference to the ivy-covered brick seen across the 18th-century campus.

"For me," wrote Pei Cobb Freed founder Henry Cobb, FAIA, in a recommendation letter, "what is particularly striking in the work of Williams and Tsien—and most vividly exemplifies the quality of their practice—is the astonishingly creative intelligence evidenced by their handling of material and detail wherein they have so often explored with marvelous subtlety the poetic dimensions of our art."

KieranTimberlake's James Timberlake, FAIA, met Williams and Tsien 30 years ago while he and Williams were both fellows of the American Academy in Rome. "It was there that I witnessed their interest in and observation of detail and craft," wrote Timberlake in a letter of recommendation. "How materials went together was as important to selection and craft as it was to the formal arrangement of space."

AIA Gold Medalist Louis Kahn is the architect to whom Williams and Tsien are most often compared, and compare themselves to. Both consider natural light their most prized building material, and invite it in through atriums, skylights, and cleverly placed daylighting portals. Both also share a sense of permanence and timelessness that comes with density and weight. Kahn gets there through the repetition of elemental geometric forms. Tod Williams Billie Tsien Architects get there through the use of unconventional textured materials that remind visitors of the natural world, but elevate the mundane through exacting presentation and detailing. Like Kahn before them, for Williams and Tsien, architecture is an experiential exercise, not an intellectual one.

Despite the growing prestige of their commissions and their recent expansion into international projects, Tod Williams Billie Tsien Architects keep their studio relatively small and nimble, with fewer than 30 people on staff. Some of their most notable projects are:

The Rifkind House in Wainscott, N.Y., a Long Island Modernist triptych pavilion clad in warm cedar siding, balanced with cool New York bluestone. Mahogany floor-to-ceiling window frames and custom-designed cherrywood furniture make the house an inviting and convivial entry into the pantheon of Modernist glass-walled houses.

The C.V. Starr East Asian Library at the University of California-Berkeley, a rare books repository that signals its cultural affiliation with carefully crafted abstract screen systems.

The David Rubenstein Atrium at Lincoln Center in New York City, which cobbles together 7,000 square feet of new public space for performances and Lincoln Center visitors out of the interstitial spaces between buildings. Newcomers and Lincoln Center regulars are treated to a 20-foot-tall green wall and 16 skylight oculi playfully scattered across the ceiling.

The Barnes Foundation in Philadelphia, the museum that controversially transplanted Albert Barnes' singular collection of Impressionist, Post-Impressionist and Early Modern art from his suburban quasi-private exhibition space to Center City Philadelphia. Williams and Tsien's new museum replicates the scale, proportion, and configuration of the original Paul Cret-designed museum, while adding new spaces for education, painting conservation, and research.

Folk life architecture

Perhaps the work that best exemplifies Tod Williams Billie Tsien Architects' approach to design is the former site (now, sadly, shuttered) of the American Folk Art Museum in New York City. Sited on a narrow 40 by 100-foot plot, this museum focuses on works created by craftspeople not formally schooled in the fine arts: [afro-centric quilts](#), [19th-century tinsel painting](#), [pinup photos](#), and (in an exhibition Williams and Tsien would probably appreciate very much) [whimsical concrete sculptures](#) by an untrained Indian artist inspired by Le Corbusier's Chandigarh mega structures. In short, it's outsider art that explodes perceived notions of high and low culture, and exists on the border of craft and art—which is exactly where Williams and Tsien live. They approached the commission with the understanding that this museum should be an imperfect, rough-grained place; idiosyncratic but rich in detail and meaning, with its own internal logic—just like the art it houses. “In a way, there's a very direct connection between [the folk artists'] technique and their hand and their heart,” Tsien said in an interview with Drexel University. “It doesn't go through a sense of theory. We wanted to allow that same sense of personal experience.”

Writing for *Metropolis*, Paul Goldberger, Hon. AIA, called the results of this inquiry nearly the best new building in New York since Frank Lloyd Wright's Guggenheim Museum.

This expectation of personal experience begins before visitors enter the building, with a faceted, metal-paneled, front facade broken into three planes that form an abstracted open hand, separated by narrow vertical window strips. These panels seem to be both the results of alchemy and archaeology. Actually, they're white bronze, made greenish gray and mottled by being cast from sand molds drawn from the texture of concrete. Each panel is unique in texture and hue: greens, grays, silvers, and blacks, mutable in the changing daylight. Indentations and whorls give each component a singular fingerprint. Despite the townhouse-sized scale of the museum, the panels look and feel handmade. So what kind of massive folk art colossus used their crude tools and pure heart to sculpt and sand these jewels into shape and hang them on West 53rd Street? No behemoth at all, but a humble group of architects intent on cataloging memories

of when art, craft, and function were a close-knit family, not yet divorced by contemporary notions of theory and intent.

From Herbert Muschamp's original *New York Times* review of the museum: "Materiality always pulls Mr. Williams and Ms. Tsien back from the brink of pure abstraction. They treat pieces of translucent corrugated plastic, steel supports on a stair, and panels of polyurethane foam like artifacts of incalculable value, as if the building were the private scrapbook of industrial culture."

And this is the root of the pervading sense of timelessness that fills the work of Tod Williams Billie Tsien Architects. They join contemporary forms and functions with affirmations that there is still a place for messy ancestral cultures of making in today's world.

<http://www.aia.org/practicing/awards/2013/architecture-firm/twbt/index.htm>

Robert Greenstreet, Intl. Assoc. AIA | 2013 AIA/ACSA Topaz Medallion for Excellence in Architectural Education Recipient

By Kim O'Connell, AIArchitect

Robert Greenstreet, Intl. Assoc. AIA, accomplished architect, prolific author, and celebrated educator, is the recipient of the 2013 AIA/ACSA Topaz Medallion for Excellence in Architectural Education. In his more than 35-year career, Greenstreet has taught at five schools of architecture in the United Kingdom and the United States. He has spent the last 20 years as dean of the [School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee](#) (UWM), making him one of the longest-serving architecture deans in North America. The Topaz Medallion honors an individual who has been deeply involved in architecture education for at least a decade.



In March, Greenstreet will be awarded the medallion at the Association of Collegiate Schools of Architecture (ACSA) annual meeting in San Francisco. The AIA will also recognize him at the 2013 AIA National Convention and Design Exposition in Denver in June.

Greenstreet has devoted his career to fostering connections between academia and professional practice. In addition to instructing thousands of students, Greenstreet has held numerous positions at UWM, including assistant vice chancellor and deputy chancellor for campus and urban design; he also served as 1995–96 president of the ACSA. In 1998, he received the ACSA's Distinguished Professor Award and was named one of the "Most Admired Educators" of 2010 by *DesignIntelligence*. Greenstreet has authored or co-authored seven books devoted to various areas of professional practice, with a particular focus on architecture and the law.

'Mentor and friend'

After growing up in London, Greenstreet began his architectural education at Oxford Polytechnic University (now Oxford Brookes) in 1970, earning his undergraduate degree there and continuing into its Ph.D. program in the late 1970s. He worked in private practice while pursuing his doctorate, focusing on a range of residential, commercial, and institutional projects, and finishing his degree in 1983.

By the 1980s, Greenstreet had moved to the United States, where he served as an adjunct and visiting professor at the University of Kansas, Kansas State University, and Ball State University, before joining

the UWM faculty. At UWM he developed and taught several new courses, including those focused on advanced presentation techniques, building technology, and law and practice for architects. He has also led numerous design studios and study-abroad programs. Greenstreet has spearheaded interdisciplinary and professional program development between architecture students and those studying such diverse subjects as film, art history, engineering, business, and law. Reaching out beyond academia, Greenstreet played a fundamental role in the development of a new public high school in Milwaukee, the School for Urban Planning + Architecture, which enrolled its first class in 2007.

Research and writing have also been major aspects of Greenstreet's career. In addition to seven books, he has published more than 150 papers and articles internationally, appearing in such journals as *Progressive Architecture*, *Licensed Architect*, *Architecture*, and *Architectural Research Quarterly*. He has also served as editor of *The Architect's Handbook of Professional Practice, Student Edition*, and is co-author of *The New Administrator's Handbook* and *The Junior Faculty Handbook on Tenure and Promotion*.

"I have witnessed him act as mentor and friend to the most influential deans, and offer reassuring assistance to the most junior professor," wrote Marvin Malecha, FAIA, dean of the North Carolina State University College of Design and former AIA president, in a recommendation letter. "I never met an individual more generous with his time and energy to our beloved architectural community."

'Town and gown'

Greenstreet's work has taken him to the streets of his adopted city as well. In Milwaukee, he served as chair of the City Plan Commission from 1993 to 2004, during which time he was involved in upgrading the city's 80-year-old zoning code, adjudicating decisions about future development, and assisting in the selection of architects for major building projects such as Pier Wisconsin, the Milwaukee Public Market, and the Milwaukee Art Museum.

In addition to his deanship, Greenstreet is currently Milwaukee's chair of city development, which he calls a "groundbreaking experiment to connect 'town and gown.'" He works regularly with the mayor's office on matters of planning, design, and development, leading design reviews in the city and coordinating the activities of the architecture school with city projects and programs.

The May 2009 architecture issue of *The Chronicle of Higher Education* featured Greenstreet on its cover, posing in front of the Milwaukee Art Museum and its birdlike 2001 addition designed by AIA Gold Medalist Santiago Calatrava—a building that some say catapulted Milwaukee onto the architectural A-list. The accompanying article describes Greenstreet as a tough negotiator with high expectations for architecture in the city. "As architects, we liked having one of us as the city planner," local architect Greg Uhen, AIA, told the *Chronicle*. "I think his biggest influence is [that] he raised the bar for design in the city."

Among other projects, Greenstreet also conceived and executed a program called Community Design Solutions, which helps UWM students work with AIA members so that they can provide pro bono services to inner-city neighborhoods and community groups. Greenstreet also served as an advisor to internationally renowned architect Antoine Predock, FAIA, on his award-winning design for the Indian Community School of Milwaukee. "His energy, enthusiasm and scope," Predock wrote in a recommendation letter, "are boundless."

"Great cities don't just happen," Greenstreet wrote in a 2008 Milwaukee Journal-Sentinel editorial. "They require planning, forethought, and an insistence on good design."

John D. Anderson, FAIA | 2013 Edward C. Kemper Award Recipient

By Kim O'Connell, AIArchitect

The American Institute of Architects Board of Directors awarded the Edward C. Kemper Award to John Anderson, FAIA, in recognition of his many leadership roles within the AIA at the state and national levels, particularly in the wake of the 9/11 attacks that horrifically re-envisioned architecture and the built environment into symbolic targets of hatred and intolerance. Named in honor of the AIA's first executive director, the award is given annually to an architect who has contributed significantly to the profession through service to the AIA.



As then-president of the AIA, Anderson played a critical role in the Institute's response to the 9/11 attacks, working closely with the local New York chapter to determine how architects could best help a shattered and horrified city and nation. Having devoted much of his long and remarkable career to public service and public sector work, Anderson was well-equipped to bring a range of people and professions together to inform, comfort, and rebuild. Before and since, he centered his career around architectural education, diversity, and sustainability long before some of these terms were fashionable. His firm, [Anderson Mason Dale Architects](#), has received more than 100 design awards from the AIA and other groups, and was honored as Firm of the Year by the Western Mountain Region in 1986 and by AIA Colorado in 2000.

"Through his significant contributions to the profession and the Institute, John has exemplified in every way all the attributes embodied in one deserving of this award," wrote George Miller, FAIA, and Joseph Aliotta, AIA, in their joint nomination letter on behalf of AIA New York. "He is a person of great integrity, dignity, and humility; an exceptional leader who has devoted his lifetime to enhancing our profession through his service to the AIA, his city, and state."

An advocate and teacher

Although he was born in Connecticut, Anderson has long identified with the West, and particularly his adopted state of Colorado. After joining the Naval Air Corps toward the end of World War II, he earned a Bachelor of Architecture degree at Harvard in 1949 and a Masters of Architecture from Harvard's Graduate School of Design in 1952. By that time, he and his young family had moved to Denver, where they became enthralled with the natural scenery. They eventually climbed all 54 of Colorado's "Fourteeners," storied peaks rising higher than 14,000 feet.

This concern and respect for nature and the environment would inform his later work as a proponent of sustainable design, which Anderson has lectured about at numerous conferences and gatherings both in the United States and abroad. Ascending to the presidency of AIA Colorado in 1971, Anderson quickly seized on what was then known as the "energy crisis," recognizing the role that architects could play in increasing the energy efficiency of the built environment. During this period, his firm designed what was then the world's largest solar-heated building at the Westminster, Colo., campus of Front Range Community College. He served on the AIA's Energy Committee from 1974 to 1983, becoming its chair in 1982. He played a critical part in that committee's evolution into COTE, the AIA's highly successful Committee on the Environment.

In his beloved Denver, Anderson has been involved in several local preservation, conservation, and downtown revitalization ventures. He also has been active in promoting architectural education, serving on the board of advisors to the University of Colorado's College of Architecture and Planning, and

lecturing and teaching there as well. The university awarded Anderson with an honorary doctorate in 2006.

Breaking new ground

Anderson also used his status as an AIA leader to promote diversity from within the profession. In the 1970s, he encouraged women to become leaders in the field, and later worked with Paul Taylor, FAIA, a past president of the National Organization of Minority Architects, on a plan to make AIA's diversity programs more aggressive and effective.

"In 1975, I was the first female architect John Anderson had ever hired," recalls Denver-based architect Martha Bennett, FAIA, in her recommendation letter. "Recognizing the issues that came with working within a male-dominated profession, he facilitated my work on the National AIA Women and Minority Task Force, and the establishment of the first Women in Architecture group in Denver. He lent his firm's substantive name and stature within the community in changing the perception of architects as 'men only' to clients, suppliers, consultants, and contractors."

Theodore Landsmark, Assoc. AIA, president of Boston Architectural College and past recipient of the AIA's Whitney Young diversity award, calls Anderson a "spectacular leader" whose work has led to increases in the numbers of minority and women architecture students across the country. "John broke new ground in this regard, taking active leadership in reaching out aggressively to groups representing more diverse architects," he wrote in his letter of recommendation. "He was the originator of the successful effort to begin systematic data collection and analysis of demographic trends within the profession, and he brought together people who had historically been unable to work together to create specific initiatives."

'One building at a time'

By 2001, Anderson had become the first Coloradoan to serve as the national president of the AIA. He took office believing that the biggest crisis facing the organization was a financial one. Within a week of his inauguration, in December 2000, AEC Direct, a corporation created to manage many of the Institute's service programs, closed permanently. As AEC Direct's major shareholder, the AIA suddenly went from having \$1.5 million in reserves to bearing more than \$5 million in debt. Anderson quickly embarked on a fiscal planning process that returned the AIA to financial health within three years.

Anderson had just begun to implement the financial recovery plan when the September 11 terrorist attacks abruptly shifted the organization's focus. Flying to New York as soon as he could, Anderson led the AIA's response programs, which dominated the remainder of his presidency. Among other efforts, he started a recovery fund to assist AIA members and their families who had been affected by the attacks. He also worked with the local chapter to develop a recovery program called New York New Visions, which the AIA subsequently recognized with a [Collaborative Achievement award](#).

Not long after the Twin Towers fell, Anderson wrote an open letter to the AIA membership. "Our quandary as architects—a dilemma ultimately shared by everyone in the building process—is that when buildings become icons, they make their inhabitants vulnerable to the threats of this dangerous new era," he wrote. "And, as we ponder that awful day, we see new and terrible dimensions to the challenge of creating architecture that successfully signals a society's highest values and proudest achievements while protecting those within its walls. This challenge can best be met one building at a time."

Anderson's contributions are still deeply felt in New York City and beyond. "As the towers at the World Trade Center rise after the 10th anniversary of the attack, and the National 9/11 Memorial, in its first year, draws almost five million visitors, the vision, inspiration, and understanding of John Anderson remain in our hearts," wrote AIA New York executive director Rick Bell, FAIA, in his recommendation letter. "He understood the role of architects at Ground Zero, and gave the Institute a role there."

<http://www.aia.org/practicing/awards/2013/kemper-award/john-anderson/index.htm>

Decade of Design: public health, sustainability, and resiliency to natural disasters

By Joyce Lee, FAIA, LEED AP

At the annual conference of the Clinton Global Initiative (CGI) in New York City, 23-25 September 2012, the American Institute of Architects announced a far-reaching ten-year [commitment](#) to develop design and technology solutions for cities that address challenges faced on **public health, sustainability, and resiliency to natural disasters**.

Architects have always been blessed with a proactive attitude to plan and lead. This timely announcement came on the heels of the worst weather event on the eastern seaboard. Thanks to AIA Disaster Response Teams, many are already working in communities where they are needed most. Seeing these three topics linked shed new light on all of our work. Indeed the canvas is big and the opportunities, limitless. Enveloping these subject matters, health, sustainability and resiliency, at the city level is a bold move as our projects are often deeply rooted in geographic locale, infrastructure network and public policy.

The AIA has embraced green design decades before the word **sustainability** was fashionable. Now architects will embrace **public health** before all the solutions and strategies are clearly laid out. It is in the experimental spirit that will bring out the best in practice and in academia. **Resiliency** has always been part of every project, some more pronounced than others. With the new normal after Sandy, the forum of lessons learned, best practices, ongoing research and data collection will take all of us to a different plateau ten years from now.

Responding to September's commitment and challenge, many of us can start at the local and regional level. Opportunities to integrate aspects of health, such as access to physical activity and to healthy foods, ergonomics, reducing toxicity in materials, and enhanced indoor air quality, are abundant in every project. As precedents, we have effectively controlled exposure to tobacco smoke through a series of built environment changes. Active design is now also a green strategy.

If we are creating healthier buildings and communities, we are designing more healthy lifestyles. Partnering with medical, public health institutions and authorities increases the knowledge base of all involved. With all the attention on energy and water since the last decade, architects have equal talents to tackle health, design and their many intricate connections. At AIA Grand Rapids, there is now a Green Health Committee; green health can also be a subset of the Committee on the Environment in other chapters. Even if you are busy, there is likely a protégé who could start creating these partnerships and building the knowledge base. Or if you are retired, there is no better time to start than after 2012 Sandy.

As Robert Ivy, FAIA, said “It is Design Thinking.” We look forward to the milestones in next year’s CGI conference.

Three universities received the inaugural Clinton Global Initiative AIA Decade of Design grant award, 2012: Texas A&M, Arkansas, and New Mexico.

Fellows Feats

Superintendent H. Thomas McGrath Jr., FAIA, has announced that he will “hang up his tool belt” when he retires from the NPS on 31 December 2012. McGrath will have completed more than 35 years of National Park Service employment, the last 23 years as superintendent of the Center.



Tom began his NPS career in 1977 as a historical architect at the Denver Service Center. Subsequent assignments included architectural and project management positions at Golden Gate National Recreation Area and as the regional historical architect for the Mid-Atlantic Region in Philadelphia. In 1990 Tom was selected as the second chief of the then Williamsport Preservation Training Center. He was named the center’s superintendent following the 1995 NPS reorganization.

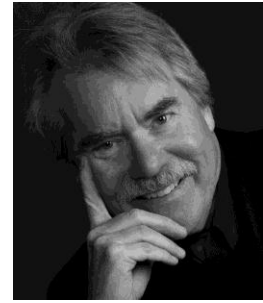
At an all-employee meeting, McGrath shared with his staff the three accomplishments he is most proud of achieving during his time at the center:

1. The skill and career development of hundreds of NPS maintenance employees who have benefitted and learned at the more than 400 Historic Preservation Training Center workshops and events that have been presented during his tenure.
2. The tremendous body of preservation work completed by the center over the course of more than two decades, a total of 1,200 preservation projects completed, resulting in a cumulative total value of more than \$80,000,000 in preservation, repair, and reconstruction work.
3. The completed rehabilitation of the two permanent facilities that now house center functions – the Gambrill House and the Jenkins Warehouse Facility. These two Frederick, Maryland historic structures represent a vast improvement over the center’s former Williamsport home.

Tom went on to state that “every employee here at our center should be immensely proud of the fact that your work has resulted in significant improvements in the condition of hundreds of historic structures in scores of National Park Service sites that are now enjoyed every day by park visitors.”

“I have been very thankful for all the opportunities I have had while working for the National Park Service,” said McGrath at the conclusion of his comments. “Today, I am at a point of my life where the prospect of spending more time with my two young sons as they progress through their middle school years is something I do not want to miss. It has truly been a privilege and an honor to serve as your leader. I leave with the solid belief that the center employees are among the most creative, experienced, and hardworking preservation craftspeople in the nation and it has been a blessing and a joy to work with each and every one of you. I will be forever grateful for your enduring dedication, loyalty and friendship”.

Brian P. Dougherty, FAIA, former AIA National Secretary, was elected to the position of AIACC First Vice President/President Elect at the Los Angeles November Annual Meeting of the AIA California Council. Brian has dedicated his professional career to AIA leadership. He became Present of the AIAOC Associates in 1977, and went up the chairs to become Chapter President in 1986. A long career at AIACC included Secretary and Trustee of the California Insurance Trust. More than eight years was dedicated to the California Architectural Foundation as a Regent and then Chair. Brian represented California on the AIA National Board from 1991 to 1994, followed by service as National AIA Secretary in 1997-98. He served on and Chaired the AIA National Ethics Council, and currently serves as a juror for the AIA College of Fellows. Brian looks forward to contributing his perspective as a long-time AIA volunteer and private practitioner to the significant issues facing AIACC leadership today. His position over the next two years will provide an important opportunity to guide the direction of the architectural profession in California within the challenges of a new and reinvented social and business climate. Our congratulations are extended to Brian, with great confidence in his success.



Curtis Fentress, FAIA, was named the 2012 AIA Colorado Architect of the Year. His career illustrates how design excellence can elevate and transform the public's understanding and experience of architecture. Fentress' body of work is replete with projects uniquely appropriate to their communities – architecture with humanism at its heart, designed to stand the test of time. For over three decades, Curtis Fentress and his team have focused on designing enduring public architecture, applying the firm's expertise and resources to elevate the human experience in public buildings. His buildings are keenly aligned with their environmental context, culture and intent. His design philosophy developed through work on Colorado projects such as 1999 Broadway, with its blend of modernist elements that never the less relate to the historic nature of the Holy Ghost Church with which it shares space; Denver International Airport, which quickly became a regional icon and one of the most recognized airports in the world; and vital life-safety work on the beloved Colorado State Capitol. In 2009, Fentress was the first and only architect to be inducted into the Visit Denver Tourism Hall of Fame, honoring the impact his projects have had on the physical, economic and civic landscapes of the region.



Nominations for College Secretary Sought

The 2012 College of Fellows Nominating Committee is soliciting candidates for Secretary for 2014-2015. Interested members should include a letter providing a statement of interest (no longer than two standard pages) with name, address, and telephone number. Additionally the applicant should provide a brief biography, a list of significant AIA activities and accomplishments, and letters of reference from three Fellows forwarded to the chair of the nominating committee. Letters should be addressed to Nominating Committee Chair, AIA College of Fellows, 1735 New York Ave., NW, Washington, DC 20006-5292, and mailed by **4 February 2013**.

The Vice-Chancellor chairs the nominating committee comprised of a past chair of the Fellows' jury, a former AIA Board member, a current COF regional representative, and a COF member-at-large. The nominating committee will review the qualifications of all candidates and recommend a nominee to the College for election at the annual business meeting in 2013.

The following criteria will be used to select a nominee:

- Demonstrated understanding of the purposes of the COF.
- Experience with or knowledge of the COF regional representatives' program.
- Demonstrated “foundation mentality,” that is, the ability to enhance the quality of the grants program and to help advance awareness and appreciation for the College's Latrobe Prize.
- Ability to represent the College and provide leadership.
- Geographic distribution.

For more information please contact Terri Stewart CAE, Executive Director, College of Fellows, tstewart@aia.org

From our Readers:

I just wanted to reinforce what a wonderful job that Deepika has done with *The Connection*. When she first took over the publication it was merely a newsletter. My only request to her was that she take it and make it a higher quality publication that would appear more magazine like. I think that what Deepika did was outstanding and she provided a framework for the next Communications Editor, that if used correctly, will continue to develop as one of the outstanding sources of content that the AIA provides.

I know it is a bittersweet ending to your involvement with the YAF but I am sure your current endeavors will more than occupy your attention and don't forget when you get your “F” you can then be in the position to take over Fellowscope!

Best of Luck! Don't be a stranger!
Sean M Stadler, AIA, LEED® AP

Deepika: The deep and widespread appreciation for you and the energy you have brought to YAF and the College of Fellows is as awesome as your accomplishments! I saw this early in your efforts in the Western Mountain Region and enjoyed your rising star! As you move forward in your career, you have made many good friends that you can tap [in AIA, YAF, and the COF]. I look forward to seeing you continue to rise.

Best,
Gary Desmond, FAIA

I whole heartedly agree...Deepika is the rarest of gems. Her tenacity and creativity, and enthusiasm have been transformative. We have not seen the last of her. Thanks.

William J. Stanley, III, FAIA, NOMAC

Fellow's Travel Sketches:



Along the coast of Norway, watercolor by Paul Spreiregen FAIA

All *Fellowscope* readers are invited to submit sketches or watercolors for inclusion in upcoming issues.

Would you like to see back issues of *Fellowscope* and *The Medallion*? Visit <http://network.aia.org/cof/Home/cofarchives>

Robert I. Selby, FAIA, Editor, rselby@illinois.edu;



The American Institute of Architects

College of Fellows

The AIA College of Fellows is pleased to offer the following new products now available for purchase!



10K GOLD FILLED COF SMALL
LAPEL PIN
\$50



10K GOLD COF LARGE LAPEL
PIN
\$230



GOLD PLATED COF CUFF LINKS
\$150



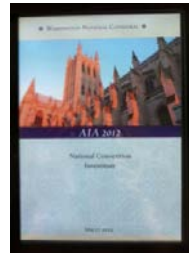
GOLD-PLATED SET OF
4 COF TUXEDO STUDS
\$215



GOLD-PLATED SET OF 3 COF
TUXEDO STUDS
\$160



GOLD-PLATED COF EARRINGS
\$105



2012 NATIONAL CATHEDRAL
INVESTITURE
COMMEMORATIVE DVD
\$10



SIX PANEL BLACK POLY-
COTTON BLEND TWILL
CAP with EMBROIDERED
COF LOGO EXPANDABLE -
ONE SIZE FITS ALL
\$35



COF 4" L X 2-3/4" W X 3/4" D
OVAL GLASS CRYSTAL DEEP
ETCHED PAPERWEIGHT
\$25



COLLECTOR'S SET OF 21 NOTE CARDS
with INVESTITURE SKETCHES
by ARCHITECT/ARTIST GENE MACKEY, FAIA
(1991 to 2012)*
\$25



7 X 7 SQUARE PERFECT BOUND LINEN
COVERED JOURNAL FEATURING
INVESTITURE SKETCHES by
ARCHITECT/ARTIST GENE MACKEY, FAIA
(1991 to 2011)*
\$35

**Excludes the year 2000*

Place your order by downloading an order form at <http://www.aia.org/cof> and emailing it to cof@aia.org.