YOUNG ARCHITECTS FORUM

CONNECTION
MAY 2011

1991

2011

CELEBRATING 20 YEAR ANNIVERSARY

THE AMERICAN INSTITUTE OF ARCHITECTS

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YAF CONNECTION 05'11

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Just starting out? Going it alone? Enjoy the support of the AIA Trust and its all-new webinar of programs and special offers for new starter firms. If you've started your own firm within the last year, then help is on the way. In this 8-minute webinar, AIA Members who are starting firms can learn about AIA Trust programs designed for firms including some very special new benefits such as free insurance, fee waivers, free publications, and more!

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YAF at AIA
YAF's Home webpage. *aia.org/yaf*

AIA Archiblog
This blog provides YAF-related news in real time. Get involved in the discussion! *blog.aia.org/yaf*

AIA KnowledgeNet
A knowledge resource for awards, announcements, podcasts, blogs, and valuable articles. This resource has it all!
network.aia.org/AIA/YoungArchitectsForum

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 connnect with colleagues. *aia.org/akr*

YAF on LinkedIn
Stay connected with the YAF leadership and all the young architects you meet at the convention, and get involved in group discussions.
linkedin.com/groups?mostPopular=&gid=2066423

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

- Go to *aia.org* and sign in.
- Click on "For Members" link next to the AIA logo on top.
- Click on "Edit your personal information" on the left side under AIA members tab.
- Click "Your knowledge communities" under Your Account on the left
- Add as many as you want on the following page, just make sure you add YAF.

CALL FOR ARTICLES
Would you like to submit articles for inclusion in an upcoming issue of YAF Connection? Contact the editor at yaf@aia.org.

AIA YOUNG ARCHITECTS AWARD BOOK NOW AVAILABLE TO PURCHASE
The winners of 2011 AIA Young Architects Award were announced early this year. This award is given to individuals who have shown exceptional leadership and made significant contributions to the profession in an early stage of their architectural career. YAF has published a book as a compilation of the work and achievements of this year's award winners. To order your copy, please visit *lulu.com* and search "AIA 2011 Young Architects Award", or go to this link:
www.lulu.com/content/paperback-book/aia-2011-young-architects-award/10503669

YAF REGIONAL LIAISONS ARE NOW DIRECTORS
At the 2011 AIA National Convention in New Orleans the YAF Advisory Committee voted to change the position title of the YAF Regional Liaisons to YAF Regional Directors. This is in alignment with the recognizable titles in the AIA, and will substantiate further the role of YAF representatives at the regional level. Official announcement to the regions is forthcoming.

LETTERS
I love the new format and loved your editor's note. You are taking this in a great direction.
- Josh Flowers, AIA, LEED AP

This latest Connection was really well done. I distributed it to AIA Illinois, AIA Chicago, and others. Several people emailed saying they enjoyed reading it.
- Matthew Dumich, AIA

Totally Awesome issue of Connection! Great job! Here are some comments for improvement. In general I think this is such a dramatic step in the right direction!!

- News: put hyper link to ideas competition. Give time and date of the reception.
- YAF events at convention: identify the actual session number, include chancellors cup golf outing.
- Place full page ad for mentoring series. Should do full page ad for things YAF is doing.
- Love the editor note! Kudos!
- Make sure any link in the PDF is a hyper-link so that you can just click to the link.
- Credits on the images are nice and discreet but illegible.
- Article content! Fantastic!
- Also think the 20 year anniversary graphic is very cool.

- Sean M Stadler, AIA, LEED AP

THE AMERICAN INSTITUTE
OF ARCHITECTS

Professional Architect MENTORING SERIES

In order to foster the success of our **EMERGING PROFESSIONALS**; increase professional enthusiasm; attract and retain talented, diverse and committed architects; and perpetuate a thriving profession, **The College of Fellows and the Young Architects Forum** are sponsoring the development of a new, easy-to-participate webinar series to foster mentoring in the profession.

The mentoring program is directed to firm and organization leaders, young architects, and current and potential trainers and mentors to help them understand what mentoring is and how to establish successful mentoring programs. The program will provide established practitioners with the skills and tools to act as mentors and career coaches to young licensed professionals and unlicensed interns.

The program comprises an initial series of
four 90-minute web-based seminars
covering four topics:

REGISTER TODAY!

SESSION 2
'Operating Profitably'

Thursday, June 23rd
@ 2pm EDT

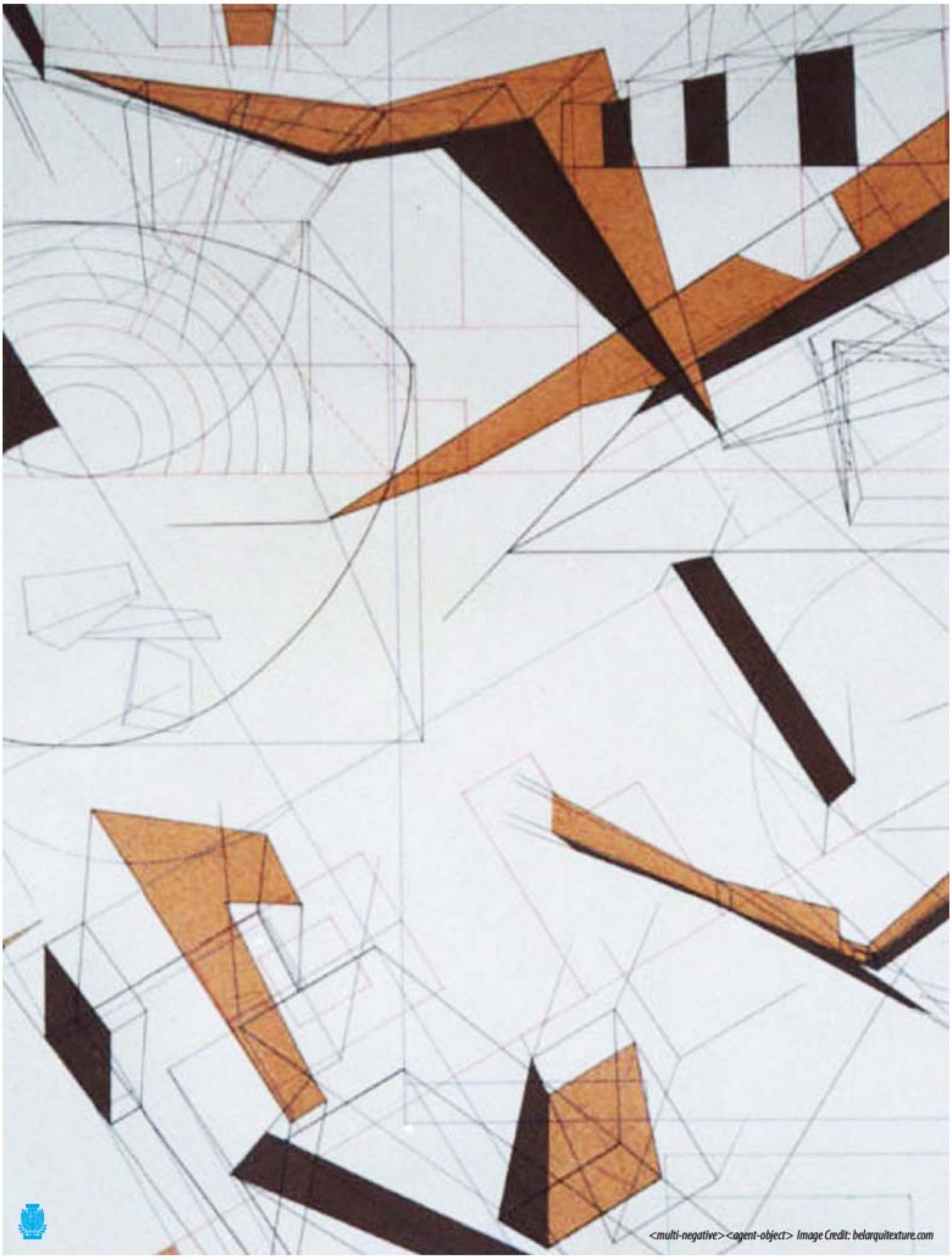
Presenters:
Hugh Hochberg
President, The Coxe Group, Inc.

CLICK HERE for more info !

Each webinar will help mentors and mentees deal with a topic, rather than train on the topic itself. The emphasis is to guide mentors and mentees to help mentees acquire skills and shape a career path that is consistent with their interests and career goals while also being consistent with the needs and goals of the firms in which they are members.

design courtesy of **wyatt frantom : architecture + design**

Earn 1.5 LU per webinar



<multi-negative><agent-object> Image Credit: belarquitexture.com

YAF CONNECTION 05'11

Editor's Note

ARCHITECTURAL EXPRESSION
A Lost Skill?

By Deepika Padam, AIA

Deepika Padam, AIA, LEED AP bd+c is the 2011 Communications Advisor of the AIA Young Architects Forum. A graduate of University of Michigan, she is an Architect and Sustainability Expert with Tate Snyder Kimsey based in Henderson, Nevada.

The varied modes of architectural representation have always fascinated me. I have played with watercolor washes, collages, composite drawings, and abstracts in academic work and competitions. Yet when it comes to the office environment, the representation of ideas takes a more literal vocabulary. Few architects practice the "romantic" side of expression of ideas. The same architects who jury the out-of-the-box work of students at universities return to their offices filled with realistic renderings, BIM models and physical models. Other than the sanctuary of competitions, does our profession truly honor the creative means of expression of ideas?

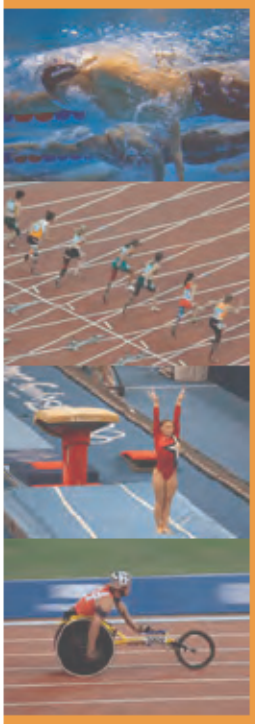
The academic world helps open our imagination to ideas beyond the mundane. In years past, the education system used to teach methods of generating a spatial expression from 2-D drawings. With the technological shift, we now generate visual models of the result first, and later extract the 2-D drawings from the multi-dimensional models. This shift in means of representation has changed the way our minds develop the ideas. Whatever the steps of arriving at the result may have been, the expression of the development of ideas impacts the whole process. If the means of expression were altered, the results will be dissimilar. While we look at a solution and create another iteration, in our sub-cautious mind, we are trying to develop further what we have already drawn; it is a linear progression with few diversions.

This is where the value of composite drawings comes into play. A composite drawing has no beginning or end. It is often unclear whether the plan or the section or the perspective was drawn first. The beauty of such drawing is that similar to a painting, the composite drawing can house multiple layers. Objects may overlap, intersect, or morph, resulting in a spatial condition that you wouldn't think was possible if you were only drawing in two dimensions or in a 3-D model. If we introduce a foreign factor in the composition, it begins to impact the overall scheme. This disturbance may help arrive at a solution unperceivable by dimensional drawings or even physical models. As one begins to extract information from this composition, one may be selective in what they see, prefer, and choose to discard.

The purpose of drawing thus changes from 'relay of information' to interpolation of various suggestions. When viewed, different people envision diverse trajectories of this form of drawing, making perception, preference, and personal understanding a possibility. It can be an invaluable tool especially during the early stages of a project when we are trying to marry our clients' desires, community input, user interface, and our team's ideals. More often than not, the client will extrapolate different information from a composite drawing than the architect meant to convey. Hence the difference in opinion and giving the client what he wants, not what the architect wants.

Architectural expression knows no language barriers. One of the best designers I have met can neither speak nor write in English, but his drawings convey his thoughts intelligibly. Architectural expression knows no time restraints. Some of the most beautiful drawings were done in early centuries. Architectural expression is not bound to a place or culture. Architectural expression is a valuable skill that needs to be constantly explored and used, as we develop our ideas, and as we move towards the future 'yet to be developed' drawing tools.

This issue celebrates the art of design and expression through competition entries and a discussion on the value of hand drawing. Read on and share your thoughts.



IDEAS COMPETITION 2011

PRESENTED BY
THE AMERICAN INSTITUTE OF ARCHITECTS
THE YOUNG ARCHITECTS FORUM
THE COMMITTEE ON DESIGN

SPONSORED BY TOTO®

Feature Article

YAF/COD 2011 IDEAS COMPETITION WINNERS ANNOUNCED

By Mike Singer

The design problem was to create a master plan for the Olympic Village at Tokyo and a design for a representative mixed-use building that included athlete housing. Submitters were asked to explore the concept of Universal Design as well as their overlap with values of social and environmental sustainability.

The Young Architects Forum (YAF) and Committee on Design (COD) announced the first-place award recipient and two honorable mentions in its 2011 Ideas Competition at the YAF/NAC reception during the AIA National Convention attended by nearly 200 young and emerging professionals.

Competition submitters were asked to explore a design for a mixed-use building that includes athlete housing for Tokyo's bid for the 2020 Olympic Games. Successful solutions demonstrated a commitment to Universal Design, which has been defined as the design of products and environments usable by all people with all levels of physical, sensory, and cognitive abilities, to the greatest extent possible. First place went to a team from WDG Architecture's Washington, DC office.

"The topic of Universal Design is something that all young architects need to be aware of," said YAF Events Advisor Brad Benjamin, AIA, of Radium Architecture. "It's not just being compliant with ADA. It could be a slight disability with your hands, or somebody being very short or very tall. Universal Design is good design."

In recent years, architects have come to recognize significant and growing overlaps between Universal Design principles and emerging values of social and environmental sustainability. This year's design problem provided entrants with the opportunity to explore these overlaps, along with ways for the Olympic Village to play a vital role in the ongoing development of Tokyo--not only for the short-term as athletes' housing, but also for the long-term, as a catalyst for infrastructure revitalization once the games have closed.

The first place recipient was Project Via Aequalitas, and the award was presented to team members Eric J Liebmann, Tim Bertschinger, Megan Shiley, Alex Taylor, and Tom Zych, all with WDG Architecture in Washington, DC. Their winning concept included rethinking the traditional streetscape and creating an elevated ground plane that lets pedestrians move throughout the village uninterrupted by vehicular traffic. In the project's first phase, Olympic-mode dwellings easily transform into a mix of one, two, and three-bedroom apartments in post-Olympics legacy mode, with only the manipulation of the dwellings' interior walls.

Two honorary mentions were also presented. The first, to Warp & Weft: Constructing Tokyo's Olympic Selvedge Project, was presented to a team consisting of Louisiana House of Representatives member Scott Simon and employees of Eskew+ Dumez+ Ripple in New Orleans: Jose Alvarez, Marty Mcelveen, Amanda Rivera, Cristina Ungurea, Tracy Lea, and Michael Keller. Their entry included the development of a topographic order reminiscent of a textile, with traversable passages that enable equity of access and integration. Another honorary mention was awarded to Urban Village Project's creators Stephen Zuber, Erik Maso, and Suttiruck Wongsawan, of KGD Architecture in Rosslyn, Va. Their concept is composed of numerous hamlets, each with garden hubs, connected by pedestrian paths and networks that can accommodate small electric taxis for those with special needs.

In addition, the TOTO Prize for the Best Universally Designed Bathroom was awarded to Tokyo Trusswork, a design by the Italian-based team of Roberto Pasini, Andrea Ranieri, Alice Ranieri, and Matteo Lucca, of the design firm AUS in Forli, Italy. Their design includes 4,000 residential units, with each unit offering a "neo-bathroom." Intended as a secluded space for physical rest and personal meditation, each bathroom is equipped with an advanced SPA ('Salus Per Aquam,' i.e. 'wellbeing through water'), with a chromotherapy lighting system, an automated washlet, a LED lavatory, and a shower-tower/bathtub combination.

Gunnar Baldwin, the first U.S. employee with Tokyo-based TOTO, said he was pleased to present an award that recognizes designs for his company's home city. "Tokyo's bid was not just for the Olympics, but also for the Paralympic Games, which makes it even more important that the projects followed Universal Design," Baldwin said.

The 2011 YAF/COD Ideas Competition Jury included Michael Graves, FAIA, of Michael Graves & Associates in Princeton, N.J; Hansy L. Better Barraza AIA, of the Rhode Island School of Design in Providence; Karen L. Braitmayer, FAIA, of Studio Pacifica, Ltd., in Seattle; and Walter J. Hood, Jr., of Hood Design in Oakland. ●

This article was previously published on AIA website.

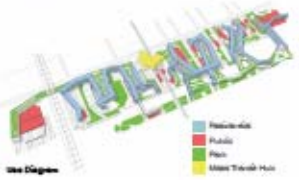
View Up "Via" Looking North

View Into Urban Pocket Looking North

View West From Elevated Ground Plane

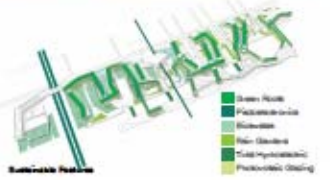
View Into Community Park Looking South

Circulation Diagram



Use Diagram

Elevated Ground Plane

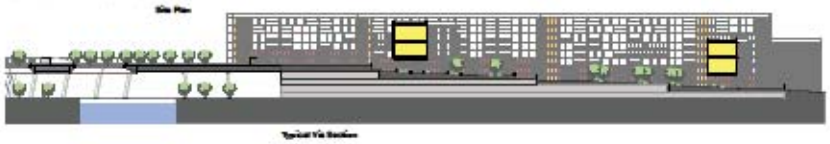


Sustainable Features

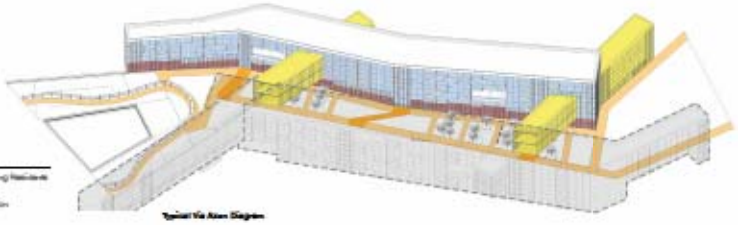
VIA AEQUALITAS

FIRST PLACE

Typical Via Building Plan



Typical Via Section



Typical Via Axon Diagram

Olympic Mode, 3 Bedroom / Double Occupancy

Legacy Mode, 3 Bedroom / Single Occupancy

Olympic Mode, 2 Bedroom / Double Occupancy

Legacy Mode, 2 Bedroom / Single Occupancy

Olympic to Legacy Mode Transition Diagram

Olympic Mode, 1 Bedroom / Single Occupancy

Unit Mix	
Olympic Mode	Legacy Mode
75% Unit A (3 Bedroom / Double Occupancy)	25% Unit C (3 Bedroom / Single Occupancy)
25% Unit B (2 Bedroom / Double Occupancy)	25% Unit D (2 Bedroom / Single Occupancy)
	50% Unit E (1 Bedroom / Single Occupancy)

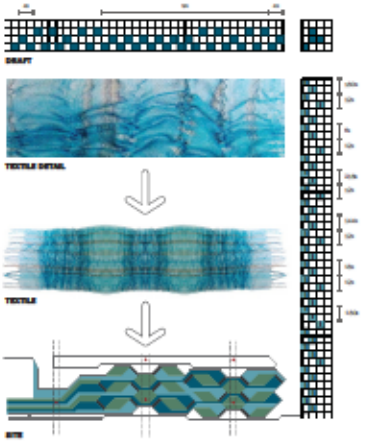
Accessible Features

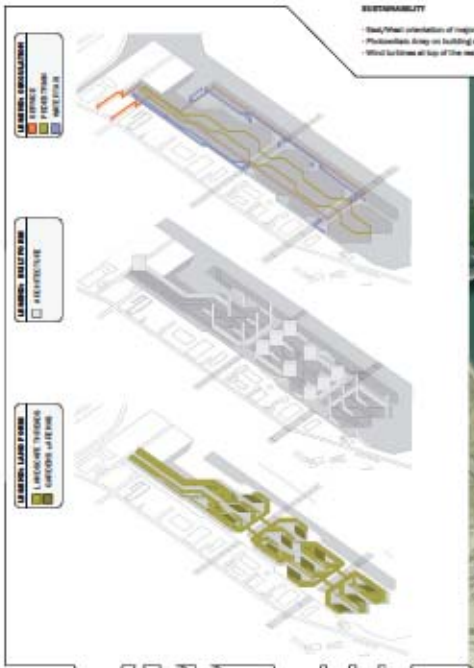
1. Step-less Threshold
2. Built-in shelf / Bench
3. Light at Entry
4. Connecting Doors/Mezzanine
5. Accessible Workspace
6. 5'-0" Corridor
7. Lobby Handset Mailing Desk
8. Single Lever Controls for Plumbing
9. Handheld Adjustable Shower Head
10. Curbless Shower Area
11. Vertical Grab Bar Light
12. Pre-Installed Wiring (Dryer Conn.)
13. Perimeter Shelf/Grab Bar System
14. Full Length Mirror
15. Weighted Bumper Blocking
16. Accessible Outdoor Places

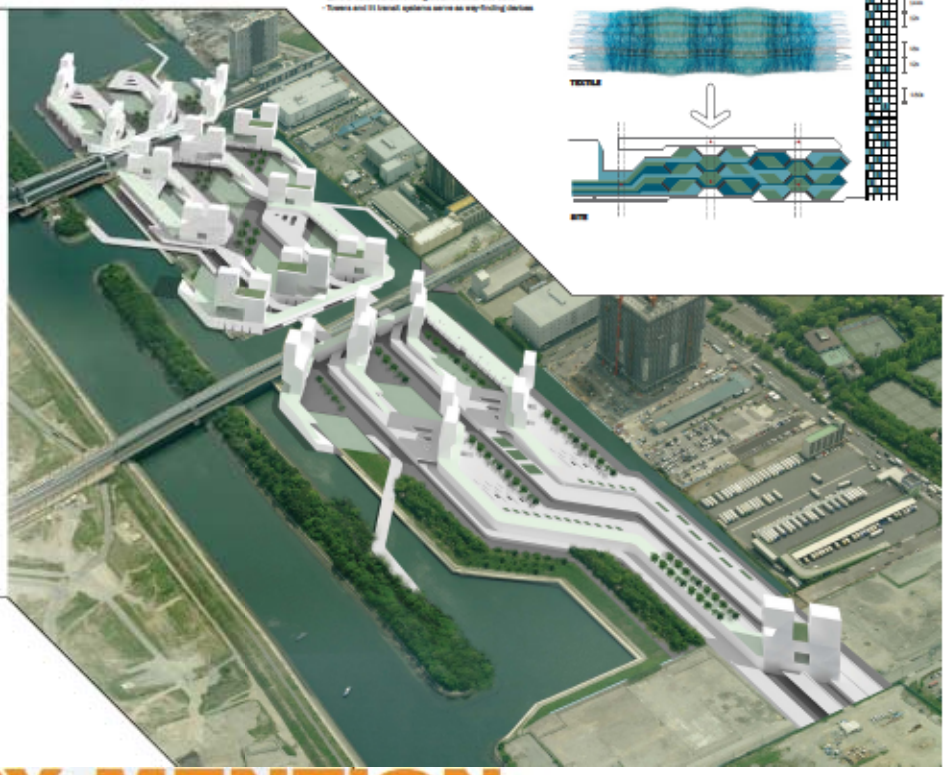
The Via: The Via acts as a smaller scale neighborhood for both the residents of the buildings and visitors to the site. As the main street gently sloped up to the elevated ground plane with interwoven small, flat plazas and landscaped rain gardens, the angles and lines with retail and public programmed spaces to create views that looks of the surrounding buildings. The Via negotiates a small, inherently focused street found in the cities quarter of a major city. It exists within the metropolitan fabric yet is less that intensity of a self-contained space.

Building: The limited types of units lay out within the irregular plan in a way that created pockets of programmed public spaces for the use of the residents. These units connect simply and efficiently from Olympic to legacy mode allowing the typical building plan and façade to remain unchanged during the transition. Four story tall connect across the Via, forming a pair of buildings, creating double height shared spaces that function as public gathering points, large corridors, additional roof gardens, and overlooks onto the Via all contained within the same volume of space.

Units: The long units have no "true" demising wall, which creates the building flexible and allows multiple unit types to coexist with specific needs. Vertical systems of the unit have an integrated shelving system that also serves as a gravity system as well. The circulation of the unit is based on the turning nature of a mezzanine. All spaces within the unit have a connection to the exterior with views. Transition from Olympic to Legacy configuration is done internally with all new arrangements of partitions as necessary, leaving the exterior envelope intact.



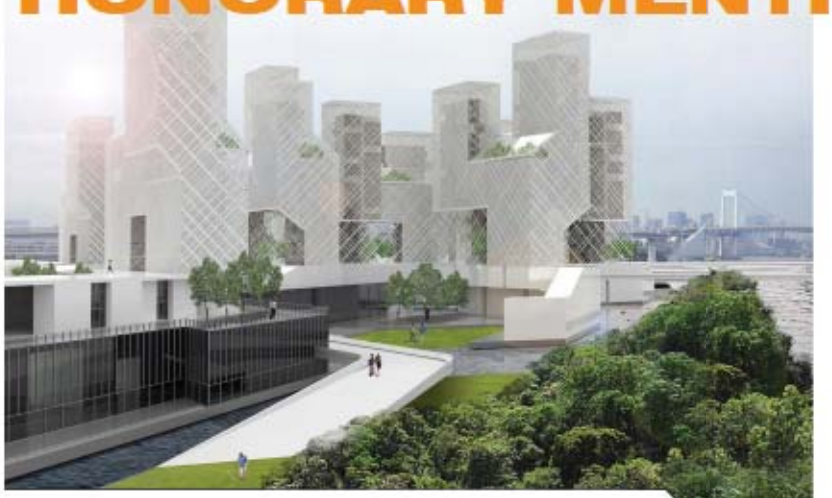


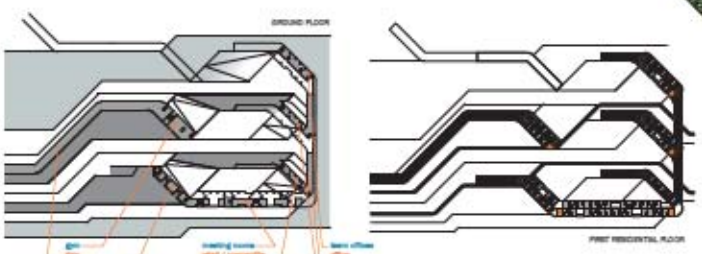


WARP & WEFT

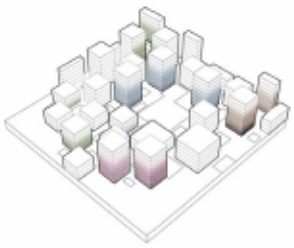
CONSTRUCTING TOKYO'S OLYMPIC SELVEDGE

HONORARY MENTION





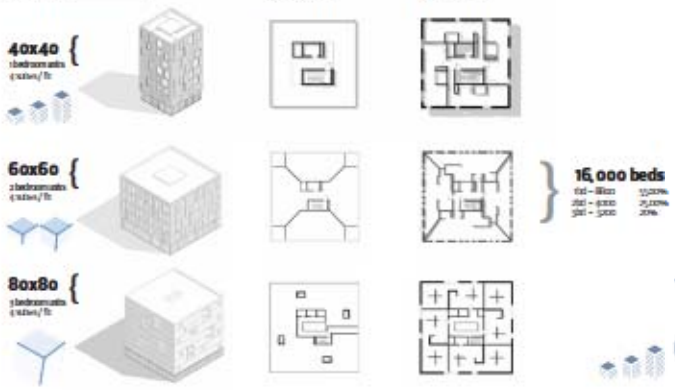
URBAN VILLAGE



ENCLOSURE STRATEGY

A COLORFUL GRADIENT ON ITS APPLIED TO BUILDING FACADES, CREATING AN URBAN SCALE WAYFINDING STRATEGY AND IS INTENDED TO ORIENT THE USER WITHIN THE PERIMETER OF INTIMATE GARDENS AND BUILDINGS.

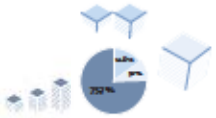
BUILDING TYPES

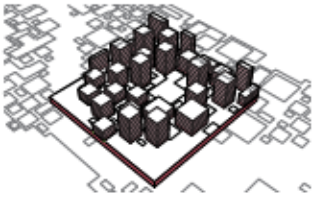


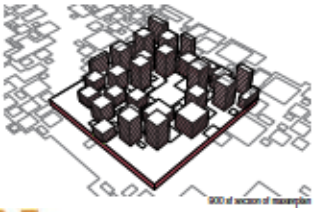
BUILDING STRATEGY

A CENTRALIZED CORE ALLOWS FOR LONG AND SHORT TERM FLEXIBILITY IN FLOOR PLANS AND PROGRAM

A MIX OF LOW RISE AND MID RISE POINT BLOCKS POPULATE THE SITE TO PRODUCE A MIXED COMMUNITY NETWORK







900 sf section of masterplan

PROGRAM STRATEGY

OLYMPIC MODE

- dwelling
- medical support
- athletic related functions
- recreational/amenity
- parking

LEGACY MODE

- dwelling
- leisure services
- active leisure
- offices
- parking

HONORARY MENTION

PARK STRATEGY

A MIXTURE OF DEFINED ACTIVE AND PASSIVE GARDENS OCCUPY THE REGIONAL SPACES BETWEEN THE MEANDERING PATHWAYS. THESE MOMENTS OF REPOSE OR ACTIVITY ARE INTENDED TO SERVE THE LEISURELY ACTIVITIES OF VARIOUS USER GROUPS.

PARK TYPES

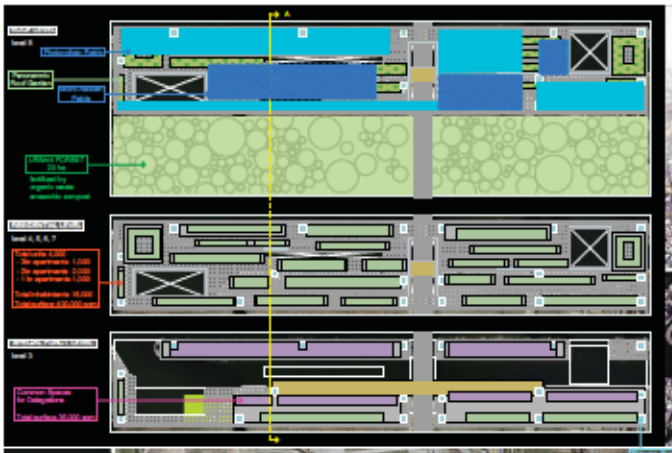
4 gardens : 1 building ratio

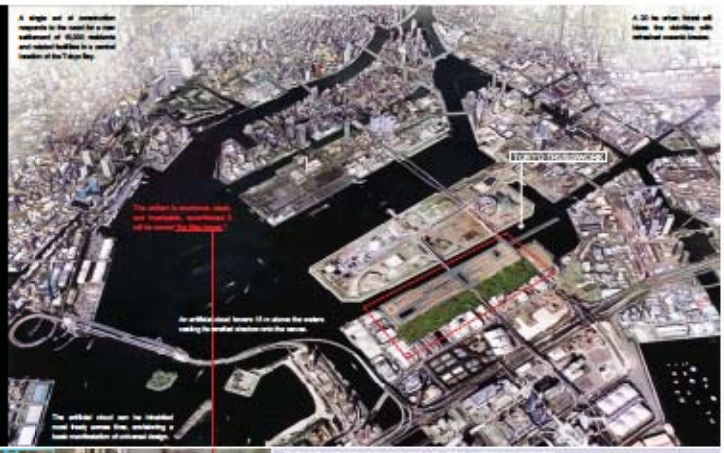
meandering connectivity

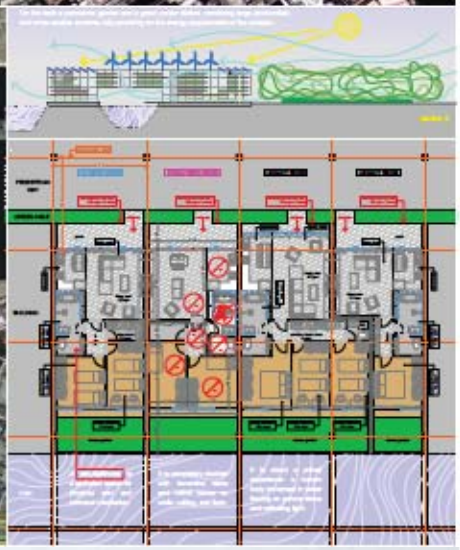
LANDSCAPE STRATEGY

INTERCONNECTED OPEN SPACES CREATE A NETWORK OF COMMON AREAS, PUBLIC AMENITIES AND RECREATIONAL GARDENS.

hardscape footprint | pedestrian circulation | perimeter landscape | gardens







TOTO PRIZE

Fall Creek Place Neighborhood. Image Credit: A2SO4

Mentorship

MENTORS ENCOURAGE, ADVISE, AND KEEP US ACCOUNTABLE

By Sanford Garner, AIA

Sanford Garner, AIA, NOMA is the president of A2SO4 in Indianapolis, president of the National Organization of Minority Architects, a mentor to young professionals, and continues to seek out mentors to help him grow personally and professionally. He is a recipient of the AIA 2011 Young Architects Award.

Like most young professionals, I started my architectural career when the ink on my diploma was barely dry. I was ready to conquer the world with designs that were going to turn heads. While I learned the mechanics of design, and had great instructors who taught us how to think outside the box and encouraged us to take risks with our designs, I quickly learned that I knew nothing about the business side of architecture.

No amount of classroom time could have thoroughly prepared me for the realities of business: working with clients, collaborating with other designers and finding solutions to challenges that seemed to unravel every day.

It never occurred to me that I needed a mentor. And then, I met Horace Cantrell. He was State Architect for the State of Indiana, where I had landed a job. We talked about his hometown in northwestern Indiana (also my mom's hometown), and we spoke casually over many months. Each time I learned a bit more about him. I respected his work as an architect and valued his opinion as a person and professional. Without intending to have a mentor, I found I did.

Mentors – whether you are just starting out in a career, or even if you've been around the block a few times – are people who guide you, hold you accountable and encourage you.

Horace and I would meet at his office and speak over the phone discussing challenges and opportunities, the ups and downs of our industry and just about anything else. Among other things, he nudged me to get my professional license. After I founded my own practice, he helped me keep my firm on track.

Horace was one of many mentors I've had over my career.

Most people muddle through, often learning the hard way. But those who are successful will point to mentors who helped them find their way – who helped guide their careers, gave them advice about negotiating workplace politics, helped them increase their responsibilities and income, and told them when they were ready for a new challenge or when they were in over their heads. In my case, mentors have helped me through co-founding a firm, to most recently buying out my business partner.

With mentors, trust and candor are essential. Mentors must be honest, with both positive and negative feedback, and you must feel comfortable confiding in them without worrying about negative outcomes. And your mentor must be willing to hold you accountable for your actions. Miss out on trust and candor and you'll miss out on the true benefits of having a mentor.

A real key to finding the right mentor is knowing where to look and whom to ask. A great mentor doesn't have to share your profession; he or she only needs to care about you and want you to succeed. Don't be afraid to ask your peers or employers if they have recommendations of people you can meet.

Your mentor relationship need not be limited to one person either. In addition to the guidance I received from Horace, I've also benefited from the inspiration from my long-time friend and mentor Indiana Rep. Greg Porter. Greg consistently kept me focused on what it meant to be a community-focused business person. He also has been wonderful in giving me insights as to what it means to be a great father. And then there was my father, a brilliant, quiet man, who was my first mentor at a time I didn't even realize it. From him, I learned integrity, fortitude and patience.

Over the years, I've become very deliberate and direct about choosing mentors. I've learned to simply approach them and ask them to be my mentor.

If there's someone you admire, trust and would like to emulate, ask if he or she would become your mentor, making sure he or she understands the commitment being made: to get together every now and then to talk things over and share advice, opinions and experience; to be honest and tough, but also nurturing and encouraging; and never to grab the check when you're having a cup of coffee. It's that simple. Most people are flattered to be asked.

Every relationship I've had with a mentor has allowed me to grow individually and personally. My life has been enriched because of these relationships. For that, I'm blessed. As new designers join my firm, A2SO4, I encourage them to find a mentor. Someone within our company, someone within the profession or someone they simply admire and trust. While I understand I can teach them a lot, I realize I can't teach them everything. Mentors can help fill the gap.

2010 VISTA AWARD

Ultimate achievement

The best in team-based hospital construction

Critical Care Building at Geisinger Wyoming Valley Medical Center, Wilkes-Barre, Pa.

2010 WINNER
NEW CONSTRUCTION

COVER STORY

more

Leadership

Leadership Profile:
DENISE THOMPSON, AIA

By Denise Thompson, AIA

Denise Thompson, AIA, LEED AP is a Project Architect at Francis Cauffman. Denise currently serves as a Vice President on the AIA Philadelphia Board of Directors and is also in her second term as the Young Architects Forum Regional Liaison for Pennsylvania.

Denise grew up in Raynham Massachusetts, a small town about 40 miles south of Boston. It was there her parents, especially her Mother, encouraged her playing with Lego's , drawing houses, and sketching town plans. And although her mother may have known otherwise since she also had strong drawing and design skills, Denise still thought she was going to be an Astronaut until high school. At the age of 12 she even went to Space Camp to try to help seal her fate in her supposed future career.

In her sophomore year of high school, Denise took a technical drafting course where her doodles and sketches finally had a name associated with them, Architecture. It was there that she really understood that there was a profession geared towards the drawing and creating of buildings and once explained by her teacher, Mr. Morrison, it was clear that this was the path for her. He asked her important questions to help test her architectural interest level, such as: Do you love problem solving? Do you love drawing? And most importantly do you love details? He told her that a famous architect once said "God is in the details." She quickly researched that quote from Mies Van Der Rohe and that research put Illinois Institute of Technology on her long list of colleges to apply to. Denise got accepted to IIT and all the other architecture schools that she applied to, but in the end chose Temple University in Philadelphia, PA as her Architecture school of choice.

In the fall of 1997, Denise quickly transitioned from the small Massachusetts town to the dense urban metropolis of Philadelphia. She was inspired by the skyscrapers, row homes, and urban parks of the city and as she was getting more familiar with the rigor of architecture school, she also got more familiar with her surroundings and felt inspired to work and volunteer in her community.

Denise found part time work tutoring Philadelphia elementary school students in an afterschool program and volunteered for an AIA Philadelphia program called Architecture in Education. In this program AIA members were paired up with Architecture students to go into a Philadelphia Public School classroom one hour a week for 6 weeks in a row in order to teach the students about Architecture by taking walking tours of their neighborhood and creating drawings and models of buildings the students design. Although Denise was concerned throughout the program if the children were even interested, her fears went away when she received amazing, home-made, thank you cards upon completion of the program by all of the students.

While continuing to promote education during her time at Temple, she also started to develop her leadership skills and work ethic. While working part time in an architecture firm, she also began to participate in TASA (Temple Architecture Student Association.) She eventually became the group's president in her third year at Temple. While president of that group she organized a tour to Falling Water and helped create the first Habitat for Humanity Chapter at Temple University. Her leadership skills combined with her passion for education allowed her to become a teaching assistant for the Intro level course for first year architecture students and also a teaching assistant for the Architectural History course, which she does till this day. The combination of these skills awarded her the Alpha Rho Chi Medal and AIA Henry Adams Certificate upon Graduation where she received her Bachelor of Architecture degree with honors in 2002.

Upon graduation she tried returning to Massachusetts to work in a small residential firm on Cape Cod but missed the unique urban environment of Philadelphia and moved back after a year. It was then that she started working for Francis Cauffman, a 135 person Architectural firm with offices in Philadelphia, New York, and Baltimore. She started as a Staff Intern Architect and along with her Healthcare sector project related work, she quickly settled into a role of working with fellow co-workers to encourage each other to complete the Intern Development Program and the Architectural Registration Exams. She advocated for herself and her peers at Francis Cauffman and successfully obtained new benefits for ARE candidates at Francis Cauffman such as reimbursement for passed exams and time off to take the exams.

Her Principals noticed her extra efforts and alerted Denise to an open volunteer position at AIA Pennsylvania. Denise applied and was accepted as the new State Associate Director to the AIA PA

Geisinger Wyoming Valley Medical Center's Critical Care Building. Image Credits: Francis Cauffman

Board of Directors. The next year she transitioned into the role of Regional Associate Director representing AIA PA on the National Associates Committee. Through participation at the national level, Ms. Thompson has had opportunities to travel across the country representing Associate AIA members on the AIA National Honor Awards Jury, Emerging Professional Component Grant Jury, and AIA National Membership Committee.

During that timeframe she also successfully advocated for Pennsylvania Intern Architects at the State Licensure Board to accept IDP/ARE Concurrency, allowing interns to take the exams while still completing their internship. By the end of her advocacy she herself had completed her exams and therefore would not get to take advantage of this new opportunity but still felt it was important to spread the word and visited Architecture programs around the state to inform students of their options while still in school and upon graduation.

Her leadership in architecture and education did not end upon obtaining her architectural registration. She transitioned in her firm to a Project Architect and in the AIA to the Young Architects Forum Regional Liaison for Pennsylvania. She quickly expanded her credentials to incorporate the NCARB and LEED AP designations and became more heavily involved in leading Francis Cauffman's sustainability initiatives within the firm. She obtained valuable knowledge and experience through multiple LEED projects in the office and became a valuable resource as an experienced Architect focusing in the area of green design, especially within the focus of Healthcare related buildings.

Two such projects that Denise was a Project Architect as well as the LEED Project Administrator on was the Geisinger Wyoming Valley Medical Center's Critical Care Building and Henry Cancer Center. These two projects were successful due to the integrated teams that the owner assembled to make a collaborative work environment, allowing the focus to be what is best for the health of the occupants, the environment, and the bottom line. Her hard work at Francis Cauffman paid off and in May of 2010 she became an Associate in the firm.

Denise also wanted to continue to share her knowledge with others and decided to give back to the architecture community by becoming the Chair of the ARE Study Nights, hosted by the AIA Philadelphia Associates Committee. She recently took the monthly study session online as a way to include ARE Candidates across the state of Pennsylvania who may not have access to such a program in their chapter.

Her growing participation in the local Philadelphia chapter became noticed and she was quickly mentored by senior architects in AIA Philadelphia to run for the Board of Directors. She did so in 2010 and won a two year term. Now in her second year she was appointed a Vice President for the 2011 year and has been involved in many successful endeavors of the AIA Philadelphia chapter.

At Francis Cauffman, Denise is currently working on a new Cancer Center building. Since her Mother, who was also her first mentor, recently passed away from Breast Cancer, it is with great professional and personal passion that Denise takes on the challenge of designing a healthy and healing environment for those dealing with such a difficult disease. ●

SUBMIT YOUR LEADERSHIP STORIES

Are you a leader or know an outstanding leader who has made a difference in the profession or community? Contact the editor at yaf@aia.org to share your story.

HATCH ASHEVILLE 2011
ARCHITECTURE

DESIGN FOR ACTION

GROUNDBREAKERS

Design

GROUNDBREAKERS

A Competition for Young Architects

By Myles S. Alexander, AIA

Myles S Alexander, AIA is the Director of YAF Asheville and Principal at Alexander Design Studio at Asheville, North Carolina.

HATCH is an annual four-day multi-discipline experience (in Asheville, NC and Bozeman, MT) that energizes creative professionals and thought leaders who are serious about transforming their ideas and talents into bold action, while inspiring others to do the same.

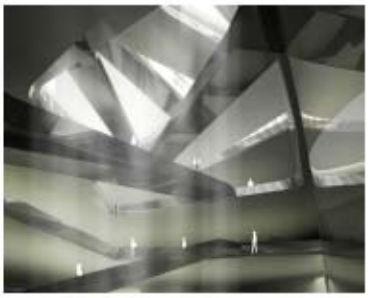
In conjunction with HATCH Asheville 2011, the AIA Asheville Young Architects Forum sponsored the first annual GROUNDBREAKERS architecture competition for architectural interns and licensed professionals with less than 10 years experience. The theme for this year's HATCH Asheville Architecture discipline is Design for Action. The GROUNDBREAKERS competition was an open call to interns and architects that believe architecture can enact change for good whether thesis projects, built or speculative works.

The competition closed on March 21st with 16 entries from across the US and two GROUNDBREAKERS were selected as the competition winners, Robert Ivanov and Anca Matyiku. They were invited to Asheville, NC during the HATCH Experience April 14-17 to showcase their work as well as participate in the various panels and presentations by the other disciples of HATCH.

For more information visit *www.hatchexperience.com/architecture*

ROBERT IVANOV

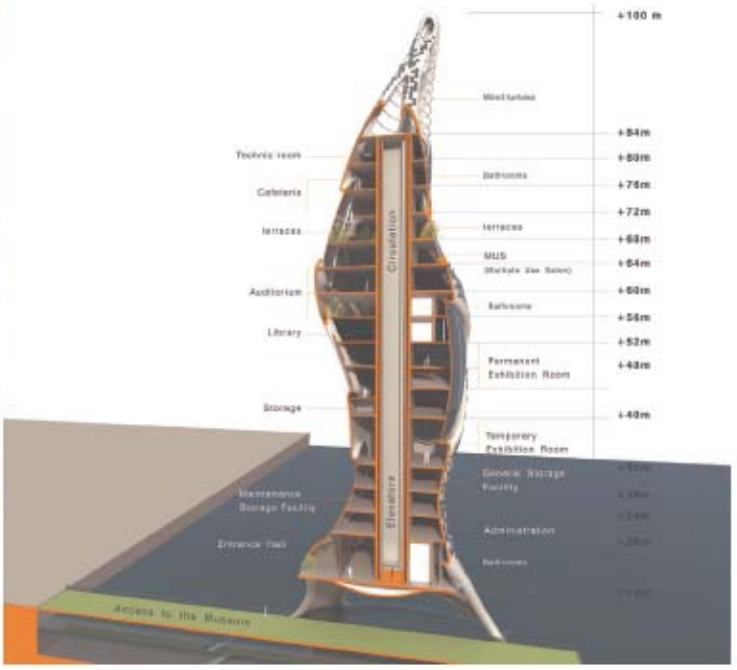
Robert Ivanov is the Architect Principal of Labscape, working directly with the clients to gain a first-hand understanding of the design intentions, opportunities and works directly with the Design Team to realize this creative vision. Robert has more than 10 years experience leading design teams through the process of conception to realization and has achieved a level of international recognized design excellence.



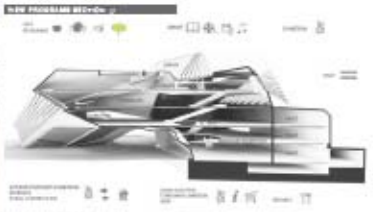
ANCA MATYIKU

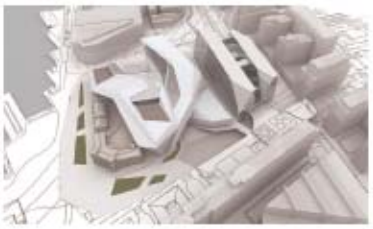
Anca's architectural explorations are framed by the notion that space is shaped not only by physical tangible form, but also by the ephemeral nuances of its existence through time. She believes that the matter of the world we build in, the matter of architecture, consist of living bodies who change and affect one another in a constant balancing act which drifts in and out of the timescale of human perception.

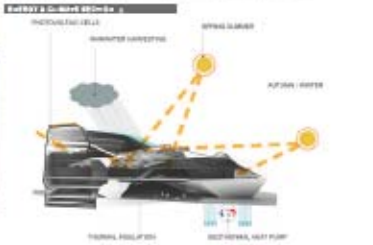
NY Tower Museum, New York, USA



NMAAD Museum, Oslo, Norway







ROBERT IVANOV

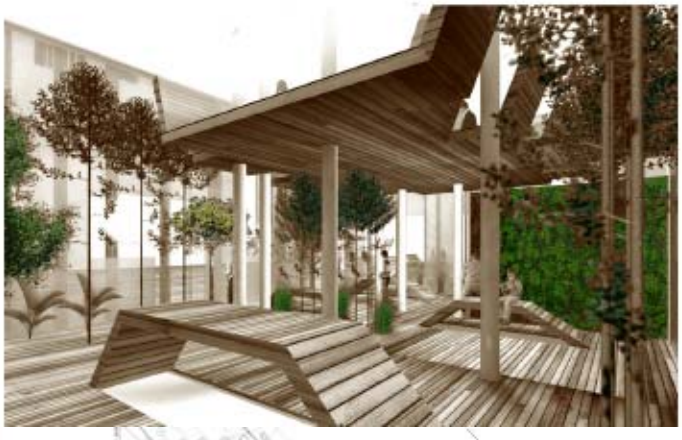
Labscape is a collaborative practice of Architects, urban designers, landscape architects, Designer, Artists and other multi-media performers around the world, who create vibrant, imaginative, and sustainable projects at many scales. This collective nourishes its evolutionary practice of interaction with other fields and specific contribution of each members and collaborators. LABscape is dedicated to the ideal that design has the ability to improve our lives and we provide the opportunity to formally combine our diverse backgrounds and extensive experience in a multi-disciplinary design forum.

Labscape believes that in every space there is a landscape to create or adapt to give the opportunity to live in symbioses with the environment and ambient. The inspiration for LABscape's work comes from concepts informed by cultural, technological and social dimensions and the belief that architecture in its contemporary manifestation can create meaningful experiences to a large and diverse audience.

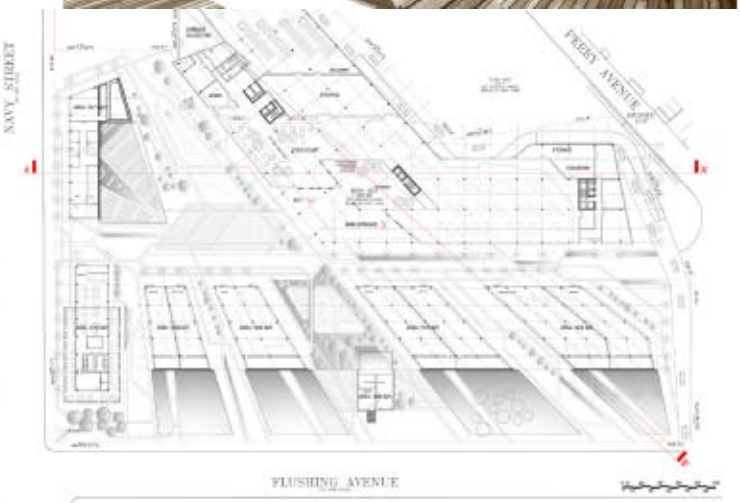
In addition to professional practice Robert Ivanov has been invited to participate on academic juries and guest lecturer at Architectural Association in London, Technical University of Lisbon and at Institut Supérieur d'Architecture Victor Horta in Brussels.

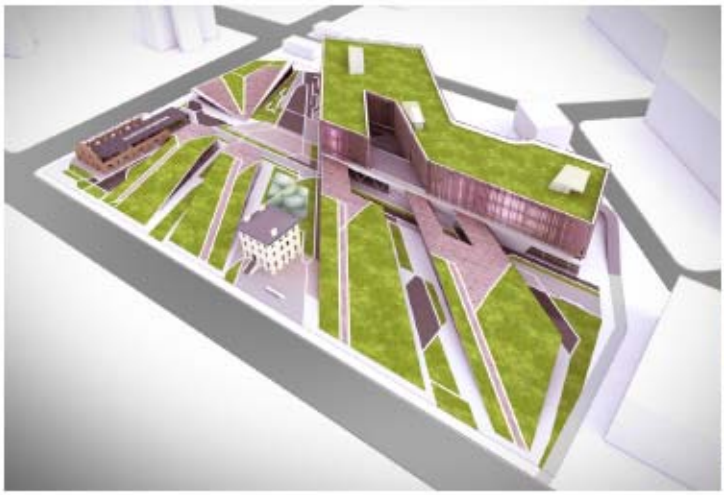
In 2002, he received his bachelor of Architecture from Institute of Architecture Victor Horta in Brussels.

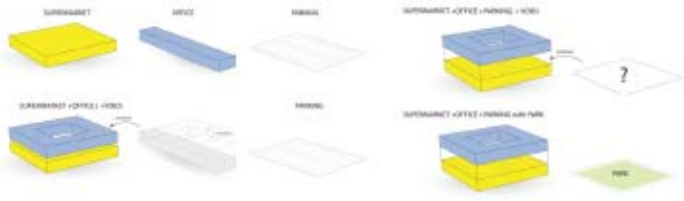
http://www.labscape.org

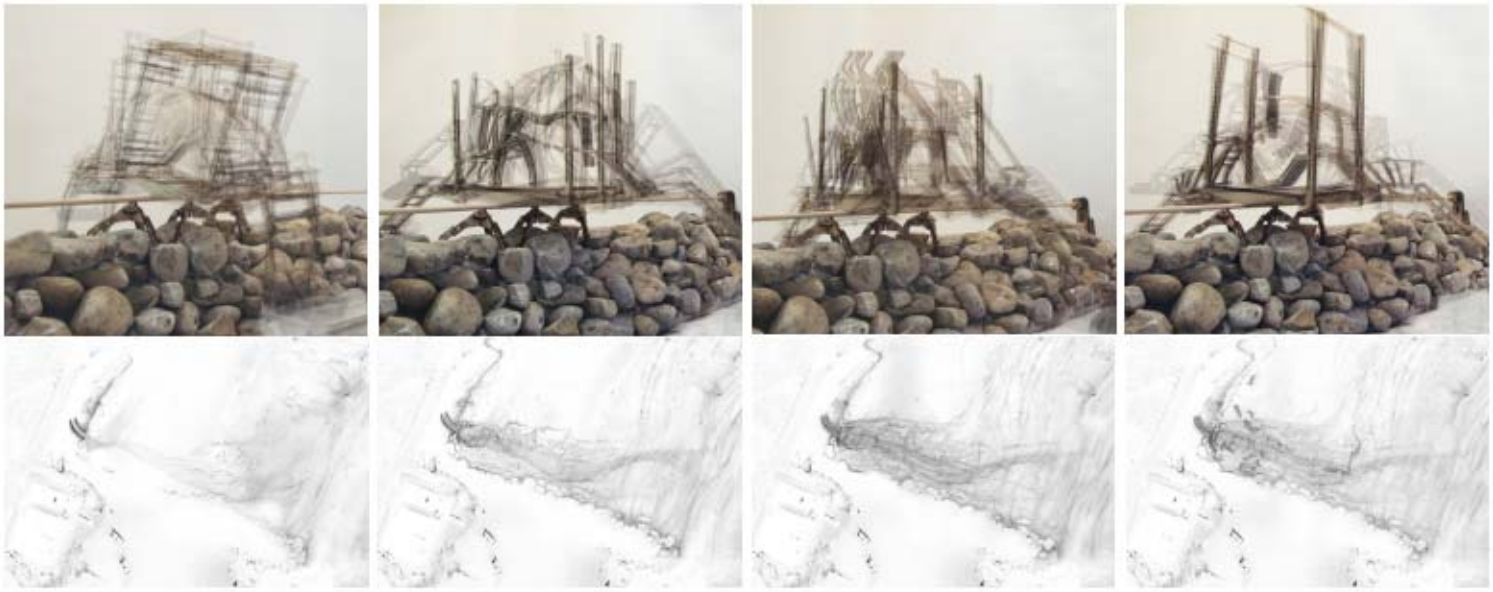


Interplace [BNYD] Offices, New York, NY





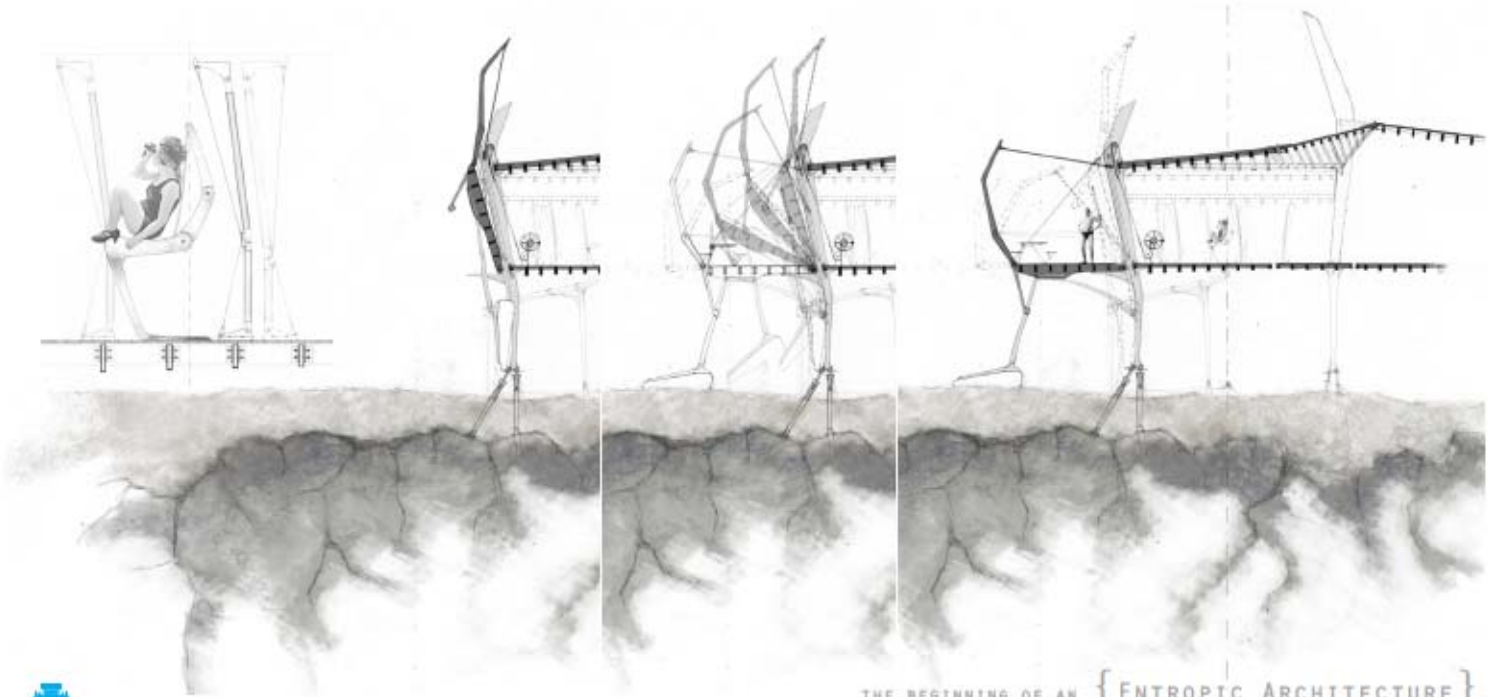




{Registering Instrument} grown from its entropic site

The balancing instrument came into existence through a process of built up knowledge about the site. It was thus developed in four variations, each congruent with the 4 days of visiting the site: each version learns from the previous one; each version embodies the contextual circumstance provided by the site.

Shown here are the four versions photographed responding to the mimicked conditions of the site for each of the 5 visits (which took place on 4 different days). These photographs were then overlaid in order to reveal the balancing instrument through time.



the beginning of an {Entropic Architecture}

The building is able to undergo changes of state depending on the flow of inhabitation, the weather, or programmatic necessity.

YAF CONNECTION 05'11

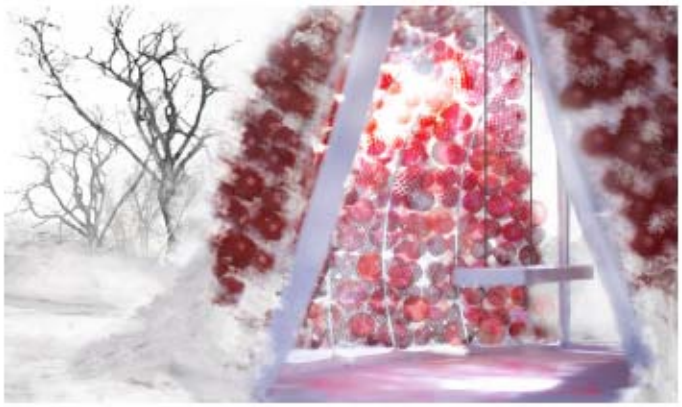
ANCA MATYIKU

In the spirit of a perpetual nomad, Anca has lived and practiced architecture in Canada, Europe, and Asia, where she has maintained an interdisciplinary approach in her engagement with the cities she has temporarily called home. She has been involved in theatre and film productions, installations, and exhibitions in Hong Kong, Montreal and Winnipeg. Her 2007 "Invisible Hong Kong" exhibition consisted of a series of collages capturing the city as it persists in the dweller's memory and imagination.

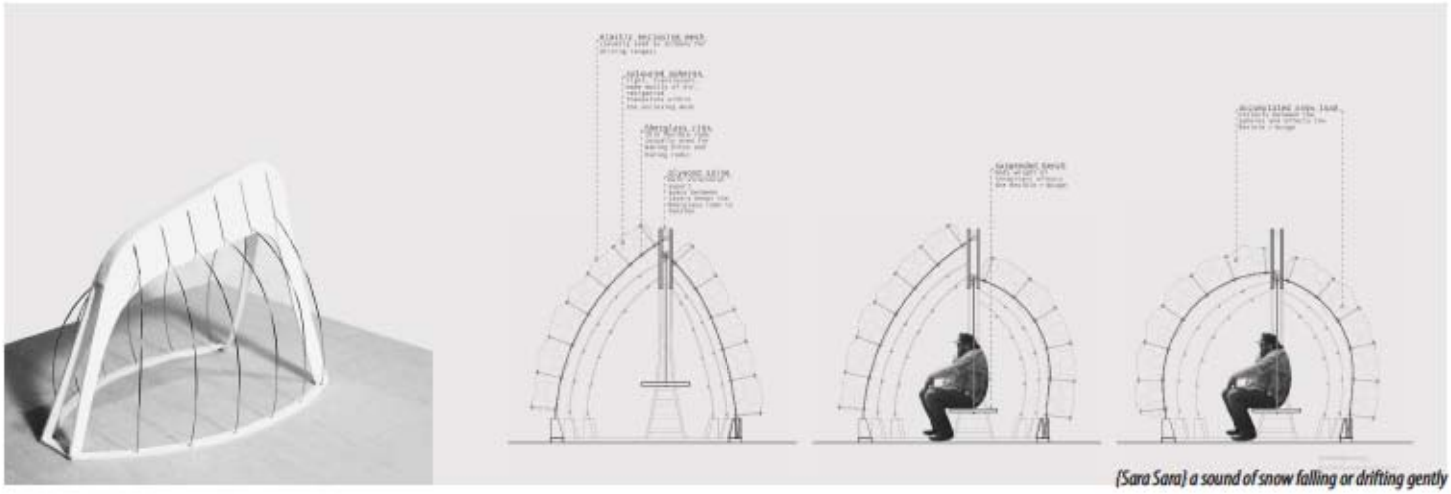
Anca's work attempts to embrace flavours of the indeterminate dialogue between the designed environment and the changing nature of its physical materiality. She harbours a slight obsession for how the residual, the accidental and the overlooked distill a sense of place. She is intrigued by personal and collective fictions and the way they materialise in objects, spaces, landscapes and ritual.

Anca Matyiku holds a Bachelors of Architectural Studies degree from University of Waterloo, and a Masters of Architecture from the University of Manitoba, in Canada. She currently lives and works in Montreal.

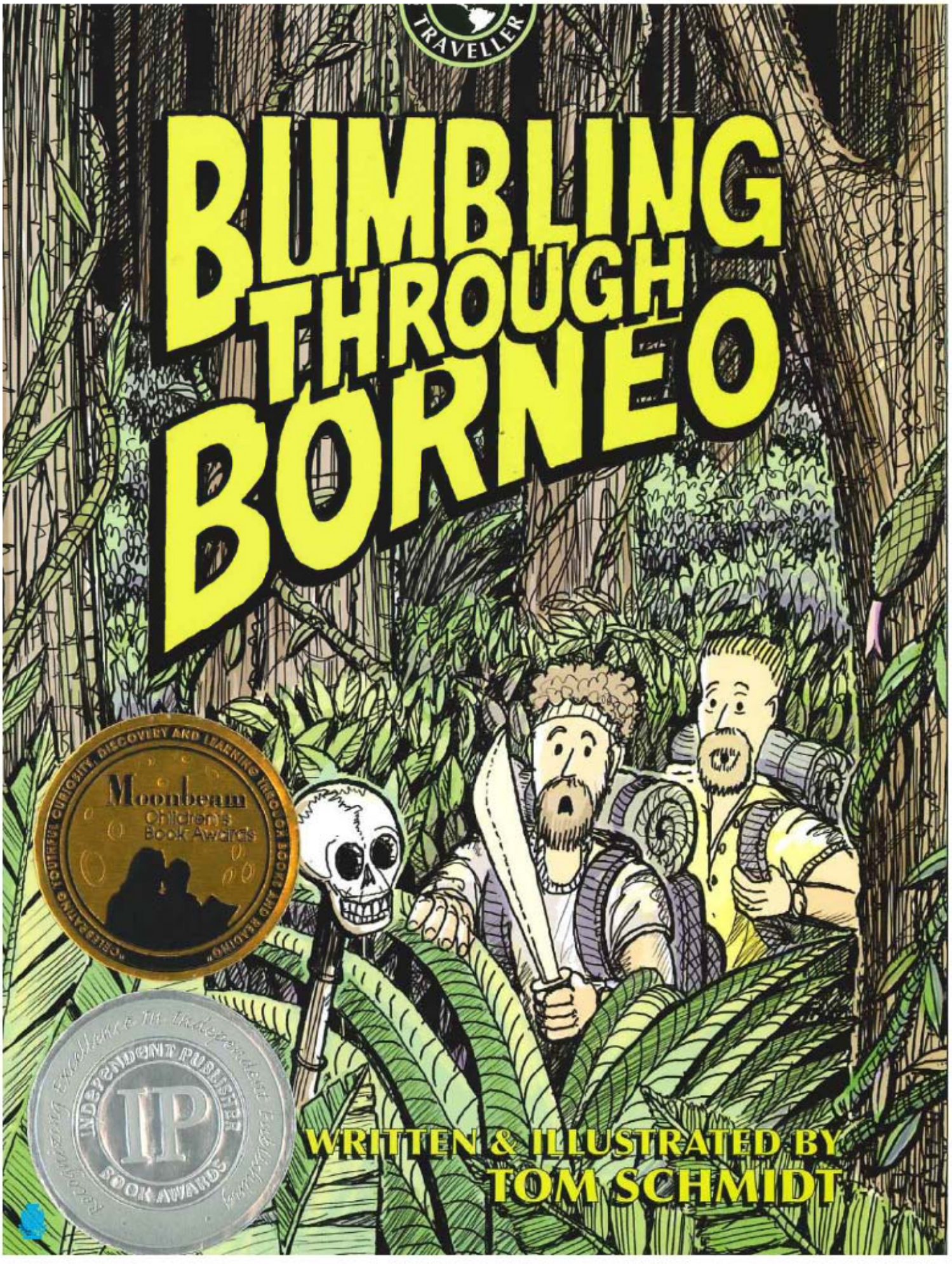
http://www.ancamatyiku.com



A SOUND OF SNOW FALLING OR DRIFTING GENTLY {SARA SARA}



{Sara Sara} a sound of snow falling or drifting gently


TRAVELLER
BUMBLING THROUGH BORNEO
Moonbeam
Children's
Book Awards
INDEPENDENT PUBLISHER
IP
BOOK AWARDS
WRITTEN & ILLUSTRATED BY
TOM SCHMIDT

Book Review

"BUMBLING THROUGH BORNEO" by Tom Schmidt

By Michel Borg, AIA

Michel Borg, AIA is an architect and educator who lives and practices in Orlando, Florida. He has written for several publications, including Texas Architect and Columns magazine. He is currently the Regional Design Director for HKS's Southeast offices, and the National Design Director of the Education Studio.

At first I did not know whether I would enjoy this book or not. After all, as a reasonably educated architect, I typically gravitate toward books that are, in a word, a little more "heady." Although I typically read in the pursuit of excellence in my work, solidify my thinking in certain areas of the practice, or even to expand my understanding of theoretical arguments, it is always rather enjoyable to take a break and enjoy a fun book. And *Bumbling Through Borneo*, is just that – a fun book.

Bumbling is interestingly written by an architect who has been overworked in a tedious job in Hong Kong. Due to corporate downsizing, he finds himself out of a job (and who among us hasn't felt what that was like in recent years?). That same day, he receives a cryptic note from an unknown author, stating , "Your journey begins now – SARAWAK. A great reward awaits you up the Rejang River…"

Unemployed, and throwing caution to the wind, the protagonist (Bob) packs up his belongings in Hong Kong and assembles mismatched gear for a journey to Borneo. This book takes the reader on a day-by-day journey, for the next 25 days, on a road of discovery about himself and this amazing country.

The book is filled with delightful sketches, all illustrated by the author, covering a wide variety of subject matters, and sprinkled liberally with a bit of comic relief (e.g., the prologue shows a partial drawing of the globe, identifying the location of Borneo in the world, with the starship Enterprise coasting in from outer space). The typical layout of the book is easy to read and enjoyably immersive. Cartoons run across the top of most of the page, with a written description of the day's events, cleverly supported by the sketches.

Every two to three days along the journey, the author elaborates on certain aspects of their travels in more detail, both in graphics and prose. Graphically, he shows us a cross-section of a Sibu Cargo Express ferry, a plan view of a Sarawak longboat, writes a short segment on Borneo headhunting, expounds on the origins and meaning of the local tattoos, delineates Borneo logging practices, as well as provides several detailed maps of specific sites visited.

There are also a variety of interesting characters which add texture and depth to the author's tales. The principal characters are Bob (the bumbling architect in search of the "great reward"), Jon (the adventurous Swedish carpenter), Ken (the intrepid Australian electrician) and Franz (the zany German artist with a penchant for collecting cooking spices). Although Bob and Jon are the principal travelers, Ken comes alongside the group fairly early into the trip and Franz slips in near the end. This group travels on little or no money each day, keeping their expenses at a minimum (Bob is unemployed, remember?), which aid in the wealth and variety of their strange daily encounters. Hitchhikers and stow-aways on a variety of transportation alternatives assist the wandering foursome.

Unique stories abound as the author describes sleeping and sweating in the local longhouses, rats gnawing through backpacks while traveling upriver in the belly of a cargo hold, slipping on bat guano in immense caves that are the largest in Southeast Asia, and belting out inebriated songs during karaoke night at one of the local drinking establishments. Other interesting characters emerge, including the Dutch Duo (effeminate looking men in matching designer outfits), a census officer named (with a conspicuously "English" name) Jim, and the chief of a Longhouse, who had a full refrigerator (yes, refrigerator) of carbonated beverages available for purchase (Coke, anyone?). Lost Canadian women, attractive local park guides, and an overweight oil worker named Steve all make the list.

The book provides an extraordinary look into a place I would venture to say that few of us in western civilization have travelled or with which we are remotely familiar. It is filled with enchanting stories of kind and generous people formulated by three different cultures inhabiting Borneo – Malaysian Chinese, Ibans and a variety of Malay ethnicities – whose customs, though a bit unusual by our "standards" provide a richness of life experiences we may never know within our hermetically sealed "bubbles" of existence. An adventure like the one described of our bumbling explorers is not for the faint of heart. There is no spa, no martini, no soft feathered bed and no valet service in a journey such as this. But, I daresay, that if you choose a route and quest of a similar nature, you just might be changed forever, seeing the world with brand-new eyes. ●

Article of Interest

CONFRONTING THE DIGITAL SHIFT IN DESIGN

By Brian Kubecki, Associate AIA

Brian Kubecki is an emerging professional known for visionary thinking and a strong aptitude for design. He currently works for Walter Robbs Callahan & Pierce Architects in Winston-Salem, North Carolina.

Brace yourself.

The decades-long conversion from manual to digital processes in architectural practice is nearing a conclusion. Reminiscent of computer aided drafting's adoption as the standard for construction documents, there is currently a slow but continual gravitation toward a new technological status quo. At this moment, however, what's at stake is not only the means of converting an architectural concept to buildable drawings, but the manner by which that concept is conceived, shaped and developed. This earliest phase of the design process, previously a manual exercise by default, is now on the verge of being encompassed by digital systems. As emerging leaders, our collective response to this industry-wide momentum shift will have a deep and lasting impact.

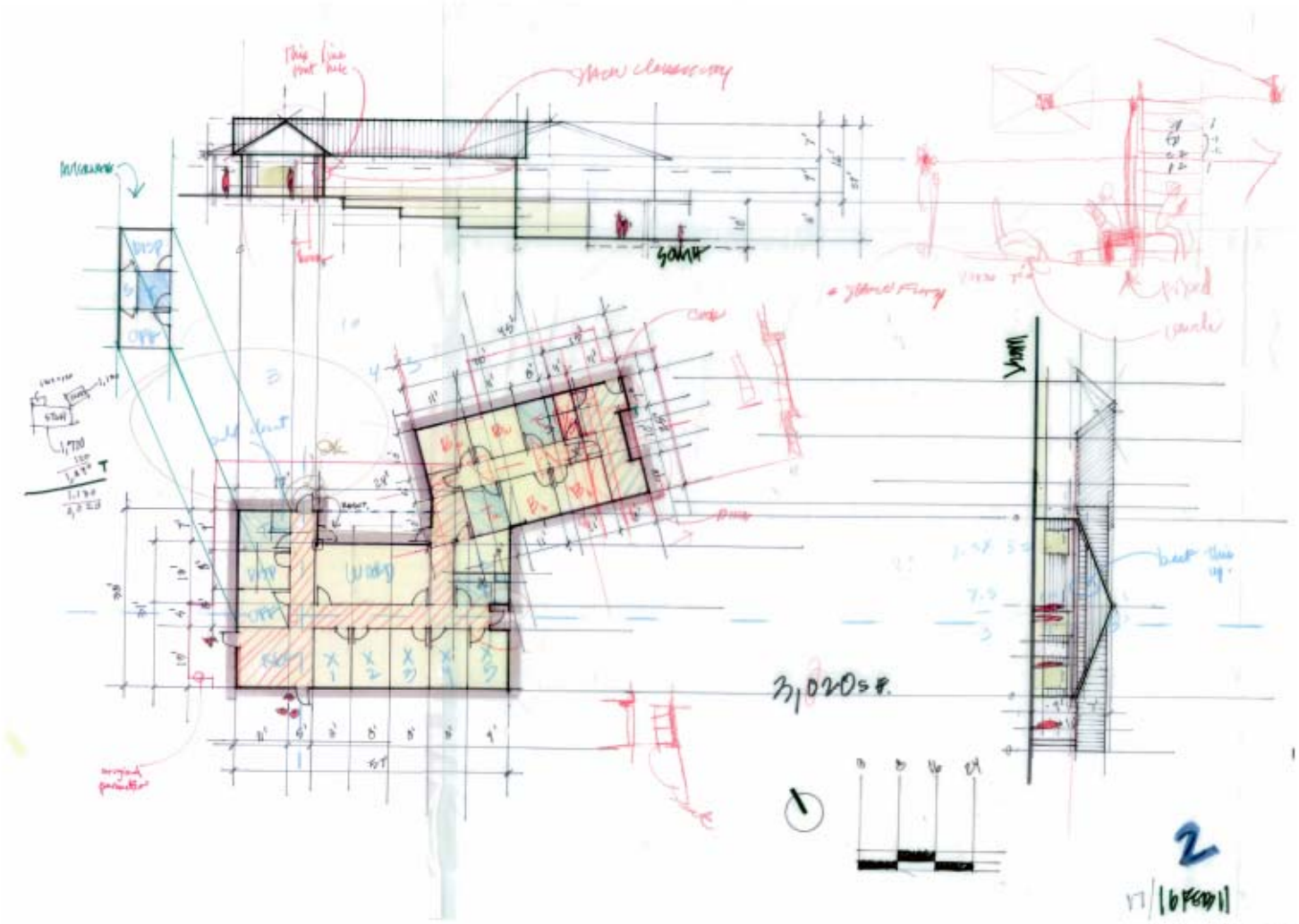
With the advent and widespread use of three-dimensional modeling software, the familiar tools of hand drawing and physical model making are increasingly being left behind. And what future do these antiquated mechanisms have when the promise of designing "without compromise"[1] from a project's very conception is at hand? When used for conceptual design, Autodesk Revit Architecture claims to "automatically [build] a parametric framework around forms as you design, offering you greater levels of creative control, accuracy, and flexibility…all within one intuitive environment"[2]. This marketing pitch advocates an exclusive approach to software use and marks a clear departure from previous paper and pen-based methods of design. In Revit's *intuitive environment*, the collection of manual implements formerly in use is now replaced by a single tool of the hand: the mouse.

Firms transitioning to building information modeling (BIM) platforms, such as Autodesk's Revit, are in the midst of modifying, and perhaps replacing, their design tool belts. I asked Larry Robbs, President of *Walter Robbs* Architects in North Carolina about the effect recent technological changes have had on the design process. Robbs acknowledged that the increased use of model-based programs has had a significant impact. In addition to the increased efficiency and late-phase flexibility of BIM, other programs such as SketchUp can depict more accurate perspectives than their hand drawn counterparts. And yet, Robbs warns, there is a danger in getting trapped in the model. He explains that there is a certain amount of free-thinking that needs to occur away from the computer to be able to continually test and refine a design concept. This is a capability that modeling software will be unable to simulate "until there is a link as direct as the connection from eye to brain to hand to paper"[3].

Free-thinking with hand and paper is one that practitioners from a manual background take for granted, but is working with one's hands as direct and necessary for those with a life-long familiarity with digital technology? I questioned Jeff Balmer, Assistant Professor in the School of Architecture at University of North Carolina - Charlotte on the impact computer use has had on the development of design skills, particularly for first year students. Balmer admits that when the affordability of computers and the availability of modeling software ceased to be barriers, the school experienced a sharp increase in computer-generated work. The results differed from previous work in such a way that led Balmer, along with other faculty, to notice that something in the drawings was missing. He went on to describe that "short-circuiting the manual drafting phase of design education caused a lack of reality; there was a thinness to the drawings"[4]. In response, the school re-examined its pedagogic stance on digital technology and now uses manual processes exclusively in first year design studio. Student work under this arrangement has greatly improved and, ironically, enables a more effective use of the computer later on.

Despite advances in computer technology, it seems, the ability to hand draw and construct physical models is necessary and irreplaceable. If Balmer's experience is the norm, it is only after these skills are gained that architects are able to use technology effectively to realize their design concepts. However, the definition of *efficient technology* use can differ substantially between architects, particularly those involved with front-end design. At the core of the matter is technological timing, or knowing if and when immersion in the digital modeling environment is appropriate.

Although project parameters such as size, scope, and budget



Hand Drawing by Brian Kubecki

help determine when to launch into a digital platform, ultimately, the decision should be based on the readiness of the architectural concept. The speed of volumetric extrusions and lure of seductive shapes may be difficult to resist, but "those shapes have less to do with finding limits, an essential aspect of art, architecture and design, than working within the *pre-established limits* of the software designer's imagination"[5]. In other words, true creative freedom in design is fostered in an environment outside of the computer.

So, while the use of model-based software is shifting to the very beginning of schematic design and the next product release may claim a completely instinctive drawing environment, hold on to your *Sharpies*, trash paper and *X-Acto* knives. There will still be changes to the processes of architectural design, however, as long as "buildings are still constructed with hands...the hand still knows best what the hand is capable of doing"[6]. If we stand firm by maintaining a reliance on manual skills to express our design concepts and then introduce digital tools with careful consideration, we can deliver an architecture that is enhanced by technology, not dependent on it.

[1] *Autodesk Revit Architecture: Design without Compromise.* Autodesk, 2011. *www.autodesk.com.* Web. <http://images.autodesk.com/adsk/files/revit_architecture_overview_brochure_en.pdf>.

[2] Ibid

[3] "Larry Robbs of Walter Robbs Architects." Personal interview. 01 Apr. 2011.

[4] "Jeff Balmer of the University of North Carolina - Charlotte." Telephone interview. 25 Mar. 2011.

[5] Poole, Scott. *Pumping Up: Digital Steroids and the Design Studio.* Publication. p. 6 Web. 25 Mar. 2011. <http://www.archdesign.vt.edu/faculty/scott-poole>.

[6] Williams, Tod, and Billie Tsien. *Slowness.* Publication. Tod Williams Billie Tsien Architects. Web. 25 Mar. 2011. <http://twbta.com/#/2204>.

Article of Interest

MAKING THE TRANSITION TO RUNNING YOUR OWN FIRM

Professional Liability Insurance

This article has been provided by The AIA Trust, offering insurance and financial benefits and risk management resources to AIA members to help you protect yourselves, your families, and your firms – and by CNA Schinnerer, the provider of the AIA Commended Professional Liability Insurance Program.

In operating a professional practice as a private business, a licensed design professional faces many risks. A prudent design professional entering private practice should consider insurance to cover certain exposures, including professional liability. Additionally, as firms grow and consider providing benefits to staff, they may participate in health insurance, life insurance, and pension plans. Sole proprietors consider acquiring insurance to protect themselves and their families from injury or financial harm.

As a participant in the highly complex design and construction process, a design professional encounters a variety of risks that can result in financial losses to numerous people. Insurance is a means of managing those risks by transferring them to an insurance company in return for a premium payment. While not all risks that challenge a construction-related professional service firm are insurable, a new firm must identify, assess, and plan for how its exposure to risk will be handled.

PROFESSIONAL LIABILITY

A key set of professional and business risks arises from the possibility of causing harm because of negligence in performing or furnishing professional services. Negligence, when referring to the services of design professionals, is a legal term stating that the design professional breached an obligation to a client or others to provide services in a reasonable manner as required by a contract for services or by operation of law.

Negligent acts, errors or omissions may cause damage to owners, contractors or other third parties. If such responsibility is established, the firm and its owner may be liable for correcting these damages. In buying a professional liability insurance policy, sometimes inappropriately called errors and omissions or E&O insurance, the firm is asking a broader financial entity—the insurance company—to absorb a portion of the costs of claims in exchange for a premium paid to the insurance company.

Not all firms elect to purchase professional liability insurance. This business decision is made as part of the firm ownership's overall approach to managing its practices and risks. Even those firms that do buy professional liability insurance retain the risk for expenses that fall within their deductibles or exceed their policy's limits of liability—or that are excluded from the scope of coverage.

Sources of professional liability insurance. Most design professionals purchasing professional liability insurance coverage do so through independent brokers. These brokers represent the interests of their client and not those of the insurer. By contacting a broker experienced in design professionals' professional liability insurance, a firm can shop around for insurance, and usually obtain access to many insurance markets and, with the professional advice of the broker, decide which carrier best fits its needs. Some insurance companies are represented by agents who are authorized to place policies on behalf of that company in a predetermined territory. These insurance agents represent the interests of the particular insurance company and may not have access to the entire insurance marketplace.

Regardless of whether a firm chooses an independent broker or an insurance carrier's exclusive agent, the firm will want to select its broker or agent in much the same way it selects its lawyer and accountant—with care and scrutiny of qualifications, services available, cost, and, not least, chemistry and commitment.

In evaluating insurance options, design professionals will find that each professional liability insurance policy is different in some respects from all the others. The design professional must reconcile coverage and cost, but the variety of coverages available through endorsements, exclusions, and the core policies themselves makes reasonable cost comparisons very difficult. It is important to carefully evaluate endorsement options, coverage limits, and deductibles. The added costs for some of these add-ons, including increased limits, can be minimal.

In addition, the service and stability of the insurance carrier must be considered. Services provided by professional liability insurance companies range from extensive educational and management assistance programs such as those offered by the Schinnerer and CNA program to little or no information, advice or guidance. Some firms buy insurance policies while others prefer a total risk management program that includes professional liability

insurance coverage. The true value of a professional insurance policy probably is best defined by the claims handling process. The specialized expertise of a claims manager familiar with design and construction issues and the knowledge, interest and sensitivity of defense counsel may be the most critical characteristic for selecting an insurer.

While it is often difficult to rank competence and service above the cost of coverage, the "low cost" insurer may be quite like a "low bid" contractor. Certainly, the attraction of a lower initial premium cost should be weighed against the potential of future, significant rate increases and the risk that the carrier might not continue to offer professional liability insurance. In the insurance industry, carriers enter and leave the professional liability arena as business conditions change.

The practice of architecture, like other businesses, requires firm managers take the time to identify, assess and manage risk. Insurance is only a part of that risk management approach – yet an important vehicle for transferring risk so that a firm can focus on delivering responsive and valuable professional services. For more information about professional liability and other insurance vital to managing a firm successfully, see the entire booklet on Making The Transition To Running Your Own Firm . This is only one of the many resources available to you at www.TheAIATrust.com – click on "Member Resources" at the top to access webinars, white papers, and other useful guides.

THA Architecture Office. Image Credit: Lara Swimmer

Fellows' Corner

THOMAS HACKER, FAIA - AN INTERVIEW

By Alexander Lungershausen, AIA

Alexander Lungershausen, AIA, LEED AP is an architect with 18 years of experience and is a Senior Associate with 11 years at THA Architecture, Portland Oregon. He has masters degrees in architecture (US, Germany) and business. He was born and raised in South America.

Education:

Bachelor of Arts, 1964
University of Pennsylvania, cum laude

Master of Architecture, 1967
University of Pennsylvania, Alfred Brooks Gold Medal for Design

Professional and Teaching Experience:

Thomas Hacker Architects, 1983-present
Office of Louis Kahn, 1964-1970
University of Pennsylvania faculty, 1967-1969
University of Oregon faculty, 1970-1984

Visiting Professor:

University of Texas
Arizona State University

The work of Thomas Hacker has largely dealt with public institutions; libraries, schools, museums, theaters and places of public assembly. To them he has brought both artistic skill and a keen sensitivity to the nature of public use. His buildings have an understated dignity based on the beauty of material and carefully crafted construction. His work is noted for its rigorously organized plans, expressive use of structure and material detail and abundant natural light.

His projects have been exhibited at the National Building Museum in Washington D.C., the Chicago Athenaeum Museum of Architecture and Design, the Prague Quadrennial '07, and numerous American Institute of Architect's exhibits and offices. His work has won awards at the regional, national and international levels and has been published in Architecture, Architectural Record, World Architecture, and in five languages in publications worldwide.

He is a Fellow of the American Institute of Architects, where his work has been praised for "rigorously organizing and intertwining art and craft to create a body of work that is understated yet exceptional."

Thomas Hacker, FAIA

What inspired you to study/practice architecture?

That is a great question. I went to the University of Pennsylvania as an undergraduate in the pre-med program. I wanted to become a surgeon. When I was there, I found the course work to be difficult and not very interesting compared to other things that I was studying, in particular the history of art, which I found fascinating. I was taking a survey course in art history, and every time the course was focused on architecture, I found it more fascinating. I was very drawn to architecture. Sometime during the course, and I actually remember this day very clearly because it was an epiphany for me, we were looking at Boromini's San Carlo Alle Quattro Fontana, and I was

University of California at Santa Cruz - Humanities Complex. Image Credit: Cesar Rubio

just intensely intrigued by its geometries and spatial orders. I kept thinking this is something I know about and can do. I then realized this is something I want to do. Immediately after that class, which was across the street from the architecture school, I walked into the Dean's office unannounced and asked the Dean, G. Holmes Perkins, what it would take to become an architect. He helped me enroll in the courses I needed to get into the architecture program.I began performing at a very high level, much better than I did as a pre-med student, and that was the beginning of it. Architecture has been a thrill for me ever since.

If you could meet any architect through history who would it be?

(laughs) This is a great question, I love it. The first person that popped into my head was Alberti, Alberti from a standpoint of having a sense of rigor and discipline in composition in architecture. He was a hero of mine in terms of the beauty of the organization of architectural elements and the fact that he often gave you the sense of the section of the building in the façade. That fascinated me. I love that you can see through the facade into the spatial order of the building.

But, if I actually could choose one architect to meet, it would be Michelangelo… Just because it is Michelangelo. But Alberti's work was always more influential in my work.

Who is your favorite composer?

My favorite composer is Bach. It took me decades of listening to Bach to understand that he actually was a human being and not some deity. His music is so incredibly powerful. I always had a hard time placing him in the human order. The fact is, he was not only human, but incredibly oriented towards family; he had lots of very creative children. The thing about Bach is that he came at a time at the end of the Baroque . That period was in some ways still tribal. It was still connected to the deep culture of the place; it was still more intuitive and dancelike.

The classical period which followed Bach, when Mozart and Hayden developed the more classical style of the music, became a bit more detached from that sense of the basic culture of dance; it became more performance oriented. Bach's music I think is unparalleled.

My other favorites are from the period following Bach: Mozart, whose work I find to be extraordinarily beautiful, Hayden, Schubert and Beethoven. I also like Dvorak quite a lot. I love the work Dvorak did in the United States. Bartok is another favorite of mine, and Schoenberg and Stravinsky and others who are more modern as well.

Would you say that music greatly inspired you?

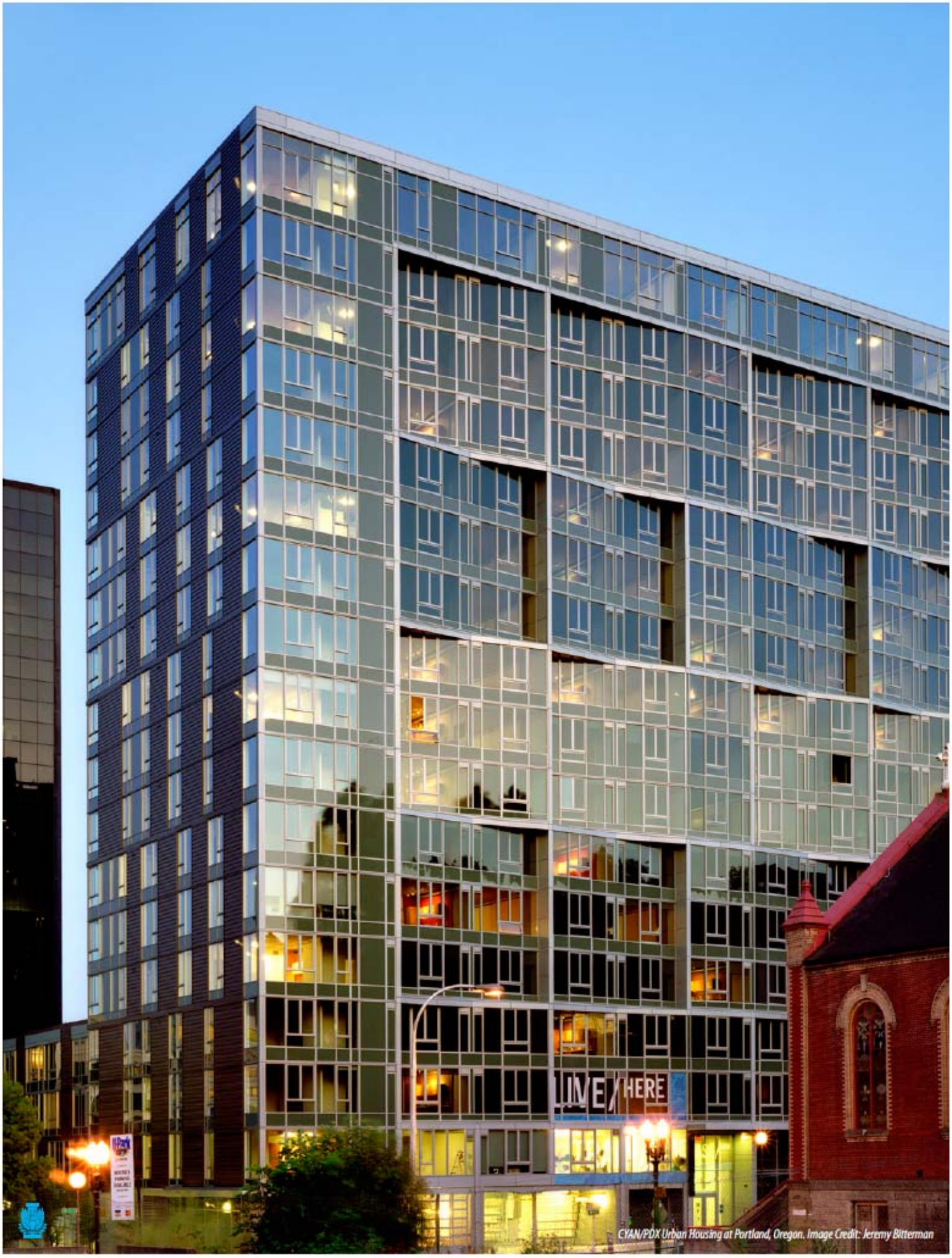
Yes, hugely. As a student I had a crude stereo system, and I listened to music a lot as inspiration for design. When we were beginning studio projects, I would often spend hours listening to Mozart's string quartets or Bach's keyboard music. Glenn Gould's recordings of Bach's, Goldberg Variations and Partitas became extraordinarily important to me as ways of freeing my mind to think about space and the order of structure and form. It's obviously not a one to one translation, but I do believe that architecture and music are very profoundly similar.

Have you ever made a pilgrimage to a specific structure?

After leaving Philadelphia, I went to Europe on what I would describe as a pilgrimage to see works that I had seen only in photographs. I spent time, mostly in France and Italy, looking at an interesting variety of works. My own interest in terms of modern architecture was in le Corbusier's work, him more than some of the other international style figures. I went to Ronchamp, LaTourette and to the Jaoul Houses outside of Paris. When I was at Penn, le Corbusier in many ways was even more influential than Kahn.. So there was that pilgrimage to his work in France, and then there was the more historical set of work in both France and in Italy that I was really interested in. For instance, in Italy, there is a Chapel in Bologna that was painted by Giotto, which is one of the great rooms in western art. Because of my art history experience, I had an interest in seeing the art in buildings and not just the buildings themselves.

Have you ever experienced a structure that was difficult to leave?

There are two rooms that I have been in that I had a hard time leaving, both by Michelangelo. One of them is the Medici in Florence. I was very lucky to be able to be in that great room with no one but my brother, who was traveling with me at the time. For some reason we got there before the crowds arrived, so we were in that room together for ten or fifteen minutes with no other tourists. It was really powerful, because you can feel the space in a way that is different than when you are jammed into it with other people. More visitors came and there was that horrible feeling of wanting to stay but not wanting to be crowded out. The other room is Michelangelo's great stair that leads to the Laurentian Library. That room is so sculpturally powerful and so complex you can feel it immediately. It's a place that I wanted to understand better. I wanted to understand how the proportional overlap of the big stair pieces that splay out as they



CYAN/PDX Urban Housing at Portland, Oregon, Image Credit: Jeremy Bitterman

come down into the large space give a sense of compression as you move up into the library and how it changes the spatial sense of the very linear library at the top. In that case, it was more a feeling that I did not really recognize how this was working as much as I wanted to. It was something I wanted to stay with for a while to understand it better.

You worked in the office of Louis Kahn. How much of an influence did that experience have on your work? How has that influence changed and evolved over time?

It has had a profound influence. There are several levels of influence, and I will describe them as the influence of the work itself and the influence of the man and being personally around the man. I was directly involved with the work, and it appeals to me in a number of ways. Most important is the discipline and rigor of understanding the plan and section as expressions of the program. As Lou would talk about it, a building is the expression of an institution. He liked the formality of the great institutions of human culture: libraries, theatres, museums. This sense was a result of the Beaux Arts education he had at the University of Pennsylvania with Paul Cret, the Beaux Art architect from Paris. Cret was a very strong influence on Kahn, and it took him a long time to get by that to do more modern work. So, if you look at any one of his buildings, the order of the plan and the order of the structure is always an expression of what the building, as he would say, "wants to be" in terms of how it serves its program. It is very rational, and that is something that appeals to me quite a lot. The other obvious influence is the inspired expression of structure and material.

The influence of Kahn as a man is more difficult to put into words. Let's just say that I have never lost the deep belief in the power of architecture that he instilled in me.

We are interested in hearing about your background as an academic and how that informed your design process once you started your own firm.

That is a good question and also one of the issues in my life. When I was at Penn as a student and as an architect in Lou's office there was no separation between being a professional architect and being a teacher. It was understood that the best architects were also the best teachers. They were very active professionally, and so it was a given to me that an engaging active architect would also be a teacher. So I taught for two years at Penn after I graduated, both in theory classes as well as a design critic. Then came the worst parts of the anti-Vietnam era, and the country was in turmoil. I, like many thousands of other people of the east coast, decided to migrate to the west, because, for whatever reason, it seemed that the people of the west coast were more open minded and had their acts more together. I ended up in Eugene and was shocked by the lack of any kind of professional community. I was ready to turn around as soon as we got here. I needed a place that was more active in terms of work, and I didn't really know anything about Portland. Sure enough I ended up staying in Eugene for thirteen years, largely because we had children and it was so easy to raise children there. Another reason, I think, was that I was not prepared to be an architect at that point and I was still learning a lot. The thing most fascinating to me about being in Oregon was the connection to the landscape which I didn't have in Philadelphia. So, part of being in Oregon was incredibly instructive to me in terms of how buildings were part of larger landscapes. I also became particularly interested in Japanese architecture. I was still gaining confidence, and by the time I actually left Eugene I was prepared to start an office. Portland was increasingly attractive to me because of the things we all like about it in terms of urban scale, the intensity of its street life and also the a very strong architectural tradition.

I was able to make that leap from being a tenured professor to being a young architect trying to start an office in 1983. It was a big leap. Because of my teaching, I had been involved with the critical analysis of students' work for many years, and I felt very confident that I had a kind of sense of discipline and rigor in terms of how to make architecture. At that point, it was a matter of finding clients to allow that to happen. **You know, when you are young, you think everybody just gets work because it falls into their laps; but it doesn't, and part of maturing is recognizing that you have to go and get the work yourself.** As you know, getting the work has become a very critical part of our success as a firm.

What was the hardest part of starting your own firm? What was your most strategic move?

(leans back) The hardest part of starting was being patient about the expectations of the kind of projects we would get. There was an interesting duality in the early days. We were going after competitions, a classic way for a young office to get some important work, and we were also pursuing getting work with clients who interested us. We were getting jobs like 2000 sf remodels of clinics inside existing buildings with the Oregon Health Sciences University, who were by far our most important early client. We were also going after the home run. At the time we won the Arizona Historical Society Competition we were doing basic service jobs, but we were doing them extremely well. We were very conscientious about our relationship with clients. The importance is that, shortly

after that, a project came our way: the Biomedical Information and Communications Center (BICC). We would never have had a chance to compete for the BICC but for the fact that we had already proven ourselves to them, and we were doing a similar $10 million (1987 dollars) project in Arizona which gave us legitimacy in the eyes of the administration. We also were doing the High Desert Museum in Bend. Don Kerr, the director and founder of the museum, had seen an article in the Oregonian about our winning in Arizona. He called us and was very interested in working with us. We suddenly had several major projects and found ourselves scrambling to put teams together to the work. So the need for patience only lasted for the first three years, from about '83 to '86.

And that brings up the second most difficult thing: how to survive a very successful expansion. This is much more difficult than people may think. We had some very rough times figuring out who the core personnel were and what the responsibilities were. We were a mess financially and organizationally. I was fortunate enough to be introduced by one of our project managers to Jonah Cohen, who I immediately recognized as a genius of organizational strategies. He literally saved the office at that point by making us profitable. We were losing money because we expanded too fast, and we did not have the discipline to really deal with it. We were extremely lucky to have a couple of people come on board at that moment who had the discipline financially and managerially were able to take the design inspiration, which we already had, and turn it into something that could actually survive and be profitable.

What do you base your success on?

There are a couple of basic reasons that we are successful. One of them is that we have very strong values. We don't do work accidentally. **We do work because we believe in it. We believe in the work's purpose and what it is doing in society, and we work in a very disciplined and rigorous way.** This is not a firm that is based on personal idiosyncrasies of a lead designer. In fact, one of the reasons it will succeed beyond me and do it very well is that the values are not just mine, but are the values of a much larger culture of people. There is a focus on educational work in society and in the larger culture, and there is a method of design which is not idiosyncratic but is based on principles of programmatic expression, plan organization, structure and the honest expression of material and construction.

The other huge reason for our success is the quality of the people in the firm. I have nurtured this idea, that we are based on principles and not on individuals, first of all in terms of the design work we do, and I have supported for many years hiring people who are inspired and who are the best that we can find. Also, we pay them what they would get in any other office in town. This is a huge thing, because it used to be that we were underpaid here. There was an idea that we were doing really good work and that it would take longer, and, therefore, we couldn't pay people as much, which is total bullshit. So, hiring people who are family-oriented, who are the best, and then paying them what they deserve, while having them work on projects that have great meaning, are important reasons for the success of this firm…now and into the future.

One of the great characteristics of THA is that there is great effort to provide staff with a private life. Overtime is discouraged which is pretty unusual in a profession that prides itself on long hours.

That did not really come from me, it came from Jonah and that is one of the reasons, one of the secrets of our success, if you will. He saw that all that overtime was money down the drain. We had been that kind of firm that had heavy overtime. All the young people were here night and day. But it was waste. You are not as efficient working that late, and you make decisions based on fuzzier information if you are tired and overworked. So we think it is not only a question of being more humane for our families, which we strongly encourage as you know, but we think it is also a better way of making good architecture. There is a limit to the amount of work you can put in on something before you start getting confused. It forced a really interesting thing to happen, which is one of the great lessons you learn as a mature designer, and that is the need to make decisions in a timely way. It teaches you the fact that you don't have forever to think what the next variation could be. That is something I got really good at. It is part of what it means to be a leader in design. The next generation of leaders in design are moving and maturing in this firm right now, and they are all learning that same thing: that **you can't spend forever trying to figure out what the direction is. You've got to have confidence to make decisions and move forward.**

Your clients, mostly public, demand quick solutions in a short time. Do you sometimes wish you had more time to realize designs?

No, I don't really. I am very comfortable with what my understanding of the essence of a project is. The essence is always present, and if you are disciplined enough, and by disciplined I mean if you really can focus on the nature of a project and the nature of the site of a project - nature of a project meaning the program and the cultural programmatic issues - the organizing principles will present themselves to you. These principles, the parti if you will, exist outside

you, and if you look and think and in some cases listen really carefully, you see them. That is something that I am very confident about. I can do that even before an interview. I can go into an interview with the sense of what the essence of a place should be, and that is often why we get the work. I can talk in a way that makes sense to the people who are going to pay for the project and will use the building. I don't like more time than I need for that. It bothers me if I spend too much time. You probably have sensed that I am sometimes really impatient working on teams where there are too many variations. People are constantly thinking of another way of looking at something. Sometimes that improves buildings if it is done in a way that actually increases the potency of the initial essences, but often it actually just confuses things. There is a lot of work that is done that has too many design ideas. The sense of restraint, the sense of rigor was not applied by the designers and so the building loses the focus, the edge that it gets when it is clearly stated.

How important do you think it is to have a physical connection to the building process?

I think it is really important to have a sense of building. One of the things that attracted me to building and to architecture is the fact that I spent my summers as a college student working in construction. There is a very natural parallel between making things with your own hands to making architecture. In earlier days we did lots more hands-on work making models. The skills that I had as a woodworker are the reason that I was hired by Kahn's office as a second-year student. From then on I worked full time in the office and went to school. I was really good at building models, and they needed a model builder for the Capital of Pakistan project. Hand drawing, hand-making things, hand carving, all of that was just part of the work. There is less of that now because everything we are doing is more digital in nature.

I think it is really crucial that architects, and, in particular, young architects, have a chance to be in the field. Not necessarily building themselves, which is interesting and positive, but doing Construction Administration; and seeing firsthand the consequences of the work that they have been doing on the computers and drawing boards is crucial. That is why, in our office, we tend to have a lot of young people involved in CA. We think it is the best way for people to become more mature and to understand the technical rigor necessary to make buildings. Buildings are incredibly complex, and it amazes me that we are able to do this with layers and layers of drawings and specs that are hundreds of pages long. It is one of the most complex exercises that any of us human beings will ever undertake, and we do it every day. If there is one thing that I am in awe of, it is our ability to do this. We are making these really beautiful buildings that are not only great in design, but, in many ways even more importantly, are technically very rigorous and sophisticated. I am really proud as a practitioner that we are noted for having that kind of quality on our work.

As technology changes, so do our methods of design. What do you feel are the best media for design? Do you tend to use more analogue instruments (pencil, charcoal and physical models), or do you prefer digital media?

Obviously, I use both, and I have to tell you that I could not make the work that I am making without both. **I always begin with my hand, drawing conceptual meaning. This is really important. I can't stress that enough. But I don't just start by drawing. I start by thinking. I am trying to find the essence of a project, and I then try to find a way to express it in a simple diagram. These diagrams are always hand drawings.**

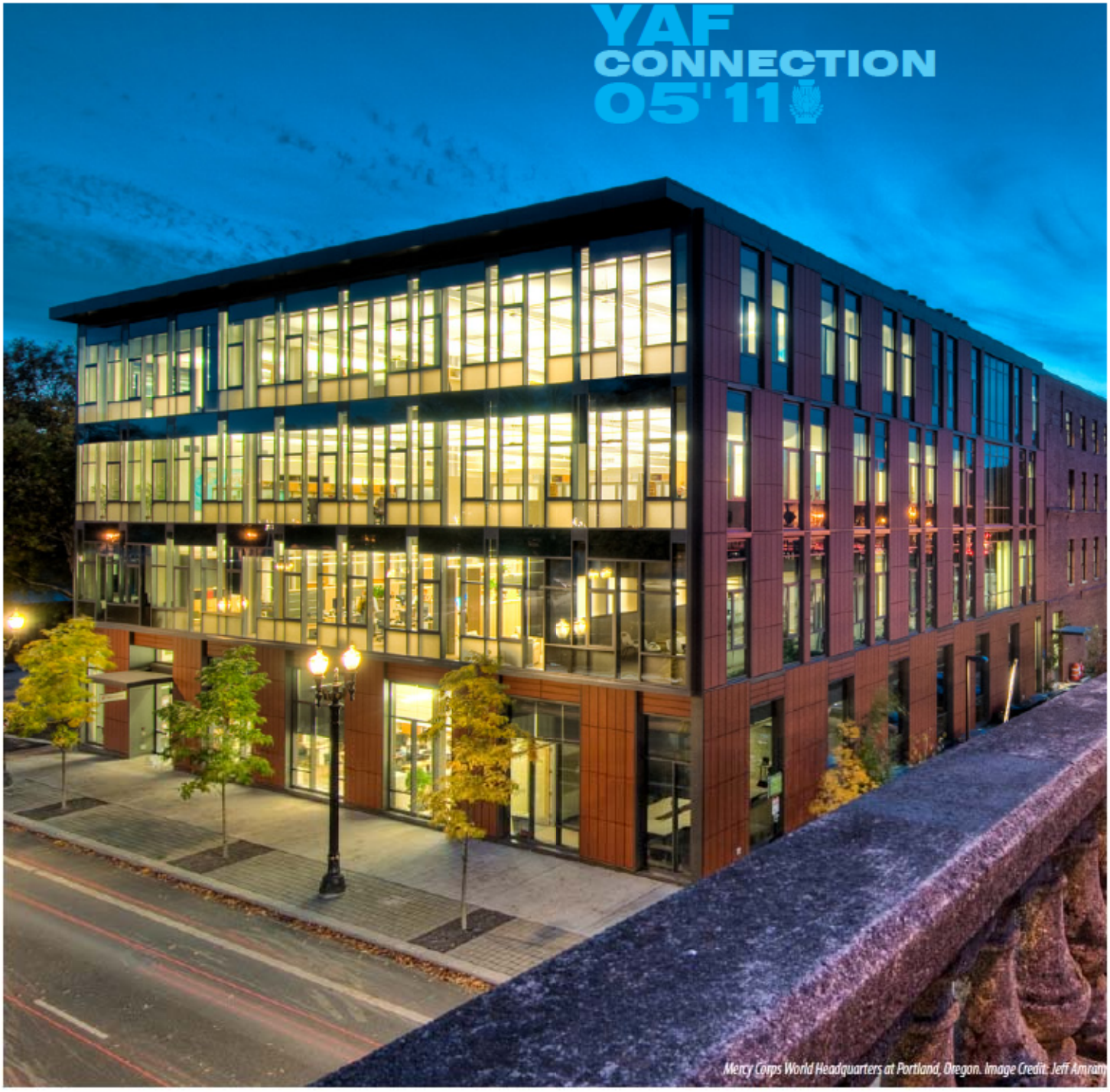
I feel more free now to be a designer. I feel there was a huge pressure on me to be the lead marketer, and it is still important that I do that, but now I am doing that because I like it, not because it has to happen in order for us to survive. It was really fun getting projects like the Renton Library. I had no feeling of pressure going after the project and talking to them about it. There is a sense of freedom that I feel now and the sense of really deep respect and gratitude for the young people who are stepping up to getting work and to design work in the firm. The performance that is happening from them is really great; it's incredibly gratifying for me. I have always seen myself as much as a teacher as a designer, and I think the teaching that I have done in the firm has manifested itself now in the group of younger professionals who are taking over.

I would like to continue to work. I love working. I am not looking for retirement. I do want to travel more and be able to take longer breaks at certain times to do what I would call educational and even professional travel to places in the world. I am very interested in the idea of doing writing and essays. I see that there are places that I want to be in longer than one week in order to get to know them, in order to be able to talk about them. That is something that I will increase for sure. And I want to increase the time I have to make art…I am a painter at heart.

What advice would you give a young architect who aspires to one day start their own practice?

(laughs) First of all I think it is a great thing to do, and I absolutely encourage it. However, I don't think everybody can do it. I guess the

Fouts Center for Visual Arts, Whitman College, Walla Walla, WA. Image Credit: Timothy Hursley



Mercy Corps World Headquarters at Portland, Oregon. Image Credit: Jeff Amram

first piece of advice to those people would be to make sure they really believe they have the gumption and the kind of discipline to make it work. It does not always work; and I think you intuitively know if you have that kind of entrepreneurial spirit. If you don't, you probably should not try it. **It takes a huge amount of energy and effort to start an office and to make it successful, especially if you don't have a backlog or a portfolio of clients.** There are a lot of people who start a firm out of another firm because they have been working with a certain group of clients, and they basically take them away. When we were starting this office, we were starting from scratch. There are people who can do that, like Brad Cloepfil and Rick Potestio, and there were a number of people in this office from the early days who have become very successful practitioners on their own. They all had that kind of entrepreneurial spirit. You need an infallible sense of yourself in order to do that - you cannot imagine yourself failing. When I started this firm, my mother, who was socially very liberal and economically very conservative said, "You must be crazy, giving up your tenured position." I said, "I will be ok. I am going to be fine. It will work" and it did, eventually. But it took a long time to get all right.

This interview was conducted at THA Architecture on April 6, 2011 by Alexander Lungershausen. ●

Emerging Professional Component Grants 2011 GUIDELINES

The College of Fellows has established a small grants fund to assist AIA components in the development of programs which foster the mission of Young Architects and Associates. These funds may be used to enhance the activities of an existing Emerging Professionals group or as seed money to help start a new one. Because one of the goals of the component grants program is to make Emerging Professionals groups a vital component activity, an explanation or demonstration of component commitment and support is essential.

All grants must be for a specific program or activity of a local, state, or regional Emerging Professionals group and should address at least one of the following: mentorship, ARE, and/or IDP initiatives. General component activities or programs are not eligible. All grants are made to an AIA component. There is a total of $40,000 available for the program this year with a maximum limit of $5,000 for each grant. Proposals with matching funds are encouraged.

AIA

The College of Fellows

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.

The Young Architects Forum

The mission of the Young Architects Forum (YAF) is to promote the professional growth and leadership development of architects during their first 10 years of licensure by addressing relevant issues, providing a national communications network, and acting as a collective voice for young architects nationwide. The goals of the YAF revolve around the themes of leadership, fellowship and mentorship.

The National Associates Committee

The National Associates Committee (NAC) is dedicated to representing and advocating for Associates, both mainstream and alternative, in the national, regional, state, and local components of the AIA.

AIA College of Fellows AIA National Associates Committee AIA Young Architects Forum

YAF CONNECTION 05'11

Emerging Professional Component Grants 2011 GUIDELINES

Application

All applications must be submitted as a pdf no larger than 4 MB. Submissions should be no longer than 6 pages and must include the following information:

1. **Proposal Summary** *(limit one page)*
   - Title of program
   - Applicant: name, address, phone, fax, e-mail
   - Component: name, address, phone, fax, e-mail, executive director
   - Concise abstract *(150 words or less)*

2. **Proposal**
   - Title
   - Purpose and description
   - Expected participation/audience
   - Budget—income and expenses, in-kind support, matching funds
   - Schedule
   - Grant requested
   - Key project participants: name, project responsibility, one paragraph biography. Key project participants should be AIA members.

3. **Brief description of background and activities of component's young architects and Associates** *(limit one page)*

4. **Reference letter from component president**

Evaluation Criteria

In order to evaluate requests for component grant funding, special attention will be paid to:

Purpose—Is the purpose of the program consistent with the YAF and NAC missions? Will it assist the development of a local/state/regional chapter? Will it advance the professional development of Emerging Professionals?

Key participants—Are the program leaders AIA members? Emerging Professionals? Are there enough volunteers involved to accomplish the proposed activity?

Audience—Is the intended audience primarily Young Architects and Associates? Does the anticipated attendance warrant the expenditure?

Budget—Is it realistic for the project? Is there local support, such as contributions in-kind, money from a component(s) or sponsors? Are the participants' fees realistic, neither too high nor too low for the value? Are there matching funds as part of the proposal?

Component—Is this entity an established Emerging Professionals group with component backing? If new, does this group have the leadership and component support to grow into an on-going program?

Deadlines and Notification Schedule

Applications for funding in calendar year 2011 must be received no later than Monday, June 20, 2011. A jury composed of the COF Executive Committee, with one representative each from the NAC Executive Committee and the YAF Advisory Committee will review all applications in September. The jury reserves the right to make awards that are less than the amount requested. Applicants will be notified of their decision by August 1, 2011.

Submission

Please e-mail your application to *cof@aia.org* by Monday, June 20, 2011.

Questions

Please refer questions to Tamzin Howerton, Associate, Knowledge Communities: phone, 202-626-7358 or *cof@aia.org*.

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Do you like to travel?

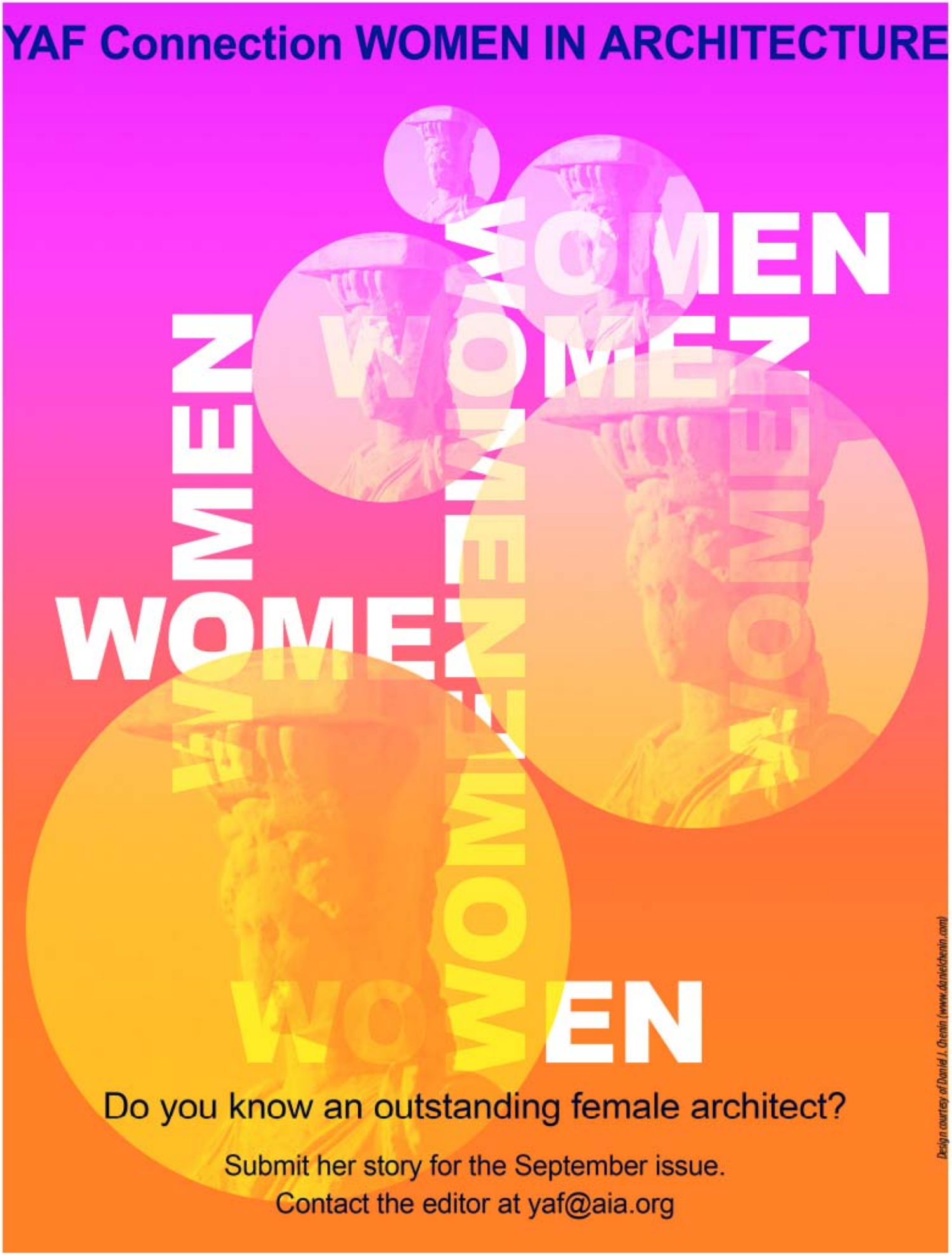
Submit an article for the July Travel issue

Contact the editor at yaf@aia.org

YAF Connection TRAVEL issue

Design courtesy of Daniel J. Cherin (www.danielcherin.com)

YAF Connection WOMEN IN ARCHITECTURE



Do you know an outstanding female architect?

Submit her story for the September issue.
Contact the editor at yaf@aia.org

Design courtesy of Daniel J. Chenin (www.danielchenin.com)

WHAT IS THE YOUNG ARCHITECTS FORUM?

The **AIA Young Architects Forum (YAF)** gives AIA members who have been licensed 10 years or less a voice throughout the Institute. Approximately 23,000 AIA members are represented by the YAF; our 25 volunteer leaders are Young Architect members in the AIA national, regional, state, and local components.

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.

All YAF members receive a national publication, the bimonthly *Connection* newsletter. Members also receive electronic communications from the YAF social networking accounts on Facebook and LinkedIn. Additionally, they have access to the YAF page on the AIA.org website.

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THE AMERICAN INSTITUTE OF ARCHITECTS

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