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## AIA Oregon President's Message

# National economics report, statewide initiatives show future looks bright for Oregon architects

**H**ELLO OREGON ARCHITECTS! I first want to thank outgoing president Alene Davis for her stewardship of the AIA Oregon Council over the past two years, the volunteers who have served and continue to serve on the Board of Directors, and the staff at AIA Portland for their support and professionalism. Your efforts have continued to advance the idea that by bringing architects together, we can create a better economic, regulatory and social environment for architects to practice in Oregon.

As your current AIA Oregon president, let me welcome our new members and architects who have recently moved to Oregon, as well as those newly licensed architects in the state. I hope you see the great work being done by our components and become engaged with the AIA in your community. From personal experience, I believe you will find that Oregon architects are interested in connecting with peers, sharing knowledge, and improving our communities through well-designed structures. They also connect with the public through volunteer activities such as Architects in Schools, parklet competitions, and their countless hours served on boards, city and county commissions, and committees.

Personally, I have been a member of the Central Oregon architecture community for just under 14 years, and 2018 is shaping up as an exciting time to be an architect in Oregon. The economy is strong, with the national Architectural Billings Index at an 11-year high and western region firms making an especially strong showing. Average compensation has increased by the largest percentage since the Great Recession and, with an apparent shortage of individuals entering the profession, the opportunity for advancement among emerging professionals is high.

Equally important is the ongoing effort of the AIA leadership within Oregon to finalize efforts to form a single state chapter structure to allow for stronger collaboration, information sharing and sense of community among all architects in the state, regardless of their geographic location.

While I'm optimistic about the future of the community of architecture professionals in the state, it takes a lot of hard work. AIA leaders throughout the state rely on our member volunteers to implement initiatives, plan events, and engage with the government at the state and local level. Thank you to Legislative Affairs Chair Curt Wilson (AIA SWO), Oregon Design Conference Chair Kaley



Seth Anderson, AIA

Fought (AIA Salem President), leader of the Firm Roundtable Joe Pinzone (AIA Portland), the past and current presidents of the four chapters, and the many other volunteers throughout the state.

This is my call to action—if you are not already involved with a committee or program, please find a place to become engaged. Or simply take time to mentor an emerging professional within your own firm. I assure you that there is a place where you can make a difference while getting to know like-minded architects and having a bit of fun. Your fellow architects, emerging professionals and the community will thank you!

If you ever have questions, please send me an email at [president@aia-oregon.com](mailto:president@aia-oregon.com). I look forward to hearing from you

anytime you have an idea or concern the AIA can address. Most importantly, and on behalf of the board and staff at AIA Oregon, thank you, always, for your membership and support. ●

*AIA Billings Index:* [www.aia.org/pages/179291-abi-january-2018-firms-start-the-year-with-](http://www.aia.org/pages/179291-abi-january-2018-firms-start-the-year-with-)

*AIA Compensation Report:* [www.aia.org/resources/8066-aia-compensation-report](http://www.aia.org/resources/8066-aia-compensation-report)

To learn more about the plan for a single state chapter and next steps, visit [aia-oregon.org/](http://aia-oregon.org/).

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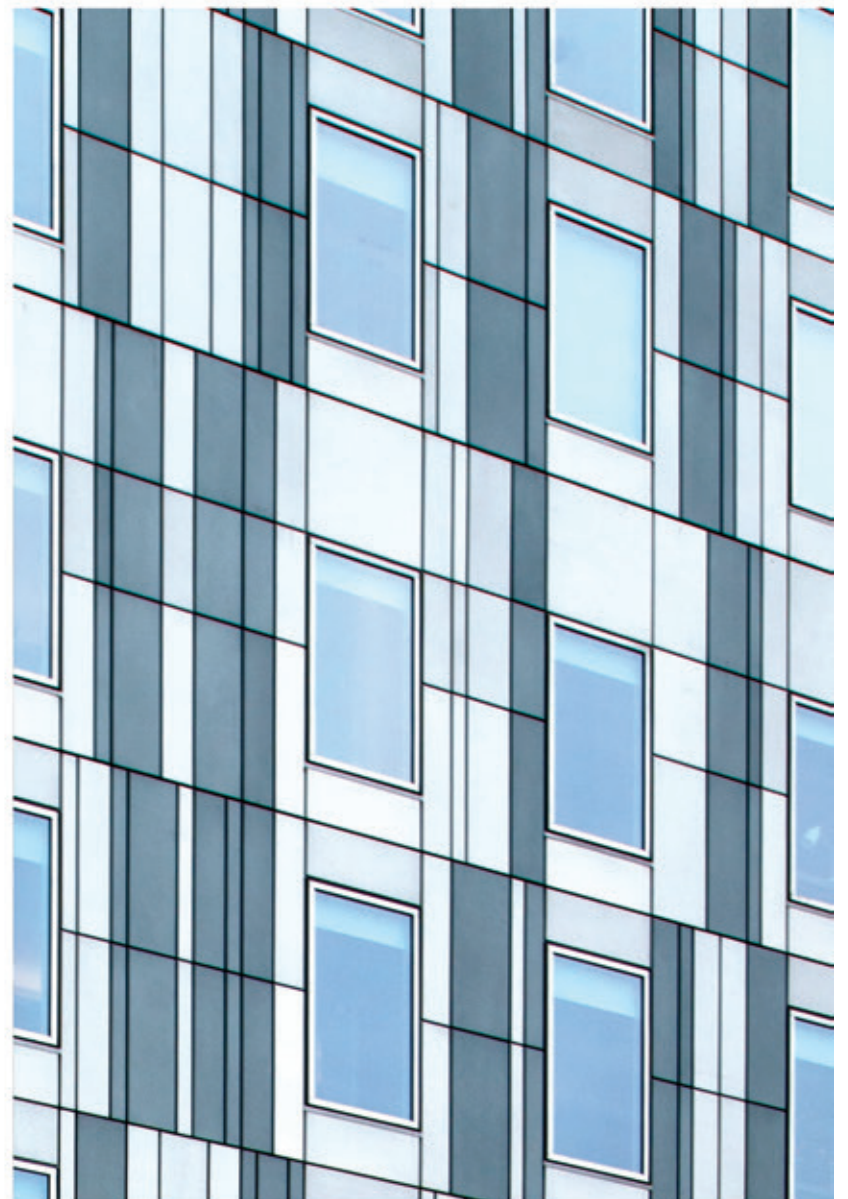
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Continued from Cover ▶

challenges. President Barack Obama's STEM initiatives, for instance, incentivized a concentration on science, technology, engineering, and mathematics. Under his leadership, millions of dollars from both private and federal sources were marked for STEM education.

Architecture, though related to the STEM fields, is clearly not part of the acronym. As Monti noted, "Architecture is a 'between' discipline. It's a great synthesizer of science and technology, art, and the humanities." This liminal position has meant that architecture has not received the kind of rhetorical or financial support that traditional STEM disciplines have received, likely making it less attractive to prospective students—a situation that the ACSA wants to remedy.

Monti says that his organization is attending STEM student fairs and student association meetings—primarily those geared toward middle and high schoolers—to show students that a college major and career in architecture is well-suited for those who want to apply STEM in a real-world context.

The ACSA is also encouraging its members to classify their architecture degrees under STEM categories, because the Department of Homeland Security allows international students completing STEM degrees to work in the United States two additional years—making STEM majors that much more appealing to prospective applicants. "It's a specific case," says Monti, "but for tuition-driven schools with a high proportion of international students, it's important."

## Grounding STEAM in Projects

At the Rhode Island School of Design (RISD), an initiative called "STEM to STEAM" is also working to fold the arts, including architecture, into STEM. One of its main goals is to encourage the integration of art and design into K-12 education. Carl Lostritto, director of RISD's M.Arch. program, says that a dwindling engagement with the arts in K-12—due to budget cuts and a focus on STEM and other "core" subjects—is hindering students' path to architecture.

Engagement with art and design, Lostritto says, helps prepare young people for the profession more than math—despite the fact that guidance counselors often look at students' math grades to determine whether they would make good architects. "Math is part of practicing architecture, but the kind of math that deals with numeric equations is minor in terms of design," Lostritto says. "I would love to see K-12 classes that have an artistic component and inspire creativity, whatever the subject."

Lostritto noted that in pursuit of such learning STEM to STEAM urges project-based, rather than knowledge-based, models of education. "These models get at knowledge through creativity, rather than by disseminating it through lectures or reading," he says.

Doreen Gehry Nelson, Hon. AIA—sister of Frank Gehry, FAIA—was instrumental in developing this type of learning in the late 1960s and early '70s. The methodology, originally called "City Building Education" and now dubbed "Design-Based Learning," asks young people to come up with creative

scenarios for a miniature city that they build, after which the students learn about the subject in question. Nelson recounted an example in which high schoolers in a biology class were asked to design a never-before-seen creature to live in the city; the teacher required that each beast have a lineage and traits that it would pass on to its offspring. After fashioning the creatures, the teacher taught the students about DNA. "The kids were riveted," Nelson says.

The method reverses the usual order of teaching, causing the "imagination to go wild," says Nelson, who added that though her method involves buildings, it doesn't teach architecture. "I'm not teaching kids to be designers; I'm teaching them to think," she says. "But architecture needs creative thinking, and if people learn how to think creatively, they might be interested in studying architecture."

Thousands of teachers have been trained in Nelson's methodology (Nelson heads the Design-Based Learning master's program at California State Polytechnic University, Pomona), and a few elementary and high schools have made it their official pedagogy.

The AIA is encouraging similar learning techniques through outreach to elementary and middle school students. Del Ruff, AIA director of K-12 initiatives, supports the work of 18 AIA chapters across the country that encourage youth to generate ideas about how the built environment can address their communities' needs. In one such program in Raleigh, N.C., called "The SCALE UP Project," eighth-graders

conceived, designed, and built mock-ups of affordable housing units and other buildings vital to a low-income area in the city.

The kids engage with local architects and nonprofit employees, and even present their work at a community event. "They work with a mentor who helps them understand what it's like to be a professional in the field," Ruff says.

Ruff also works to incorporate material on the built environment and architecture into K-12 classes. This is particularly important given that 42 states and the District of Columbia have adopted the Common Core State Standards, a set of benchmarks in math and English on which students are tested. The standards necessarily consume classroom time and teachers' and students' attention, sometimes leaving less time for electives like art. But since the standards do not dictate curriculum, teachers still convey the material by their own design.

"This means you have to have a teacher who is familiar with architecture to get it into the curriculum," says Ruff. As such, Ruff works with AIA members to serve as a resource to teachers and bring them knowledge of how architecture can meet the Common Core standards (as well as state standards). In math, for example, this can mean using buildings to learn about volume, area, and surface area.

Ruff also strives to incorporate architecture into subjects other than math and English, such as history, science, and civics. He cited the benefit, for instance, of studying the differences between a district court building and the Supreme Court building in Washington, D.C. "The architecture is different based on what happens inside," he says. "This provides an opportunity to learn about the built environment, political systems, and civic structures at the same time."

The AIA's K-8 outreach programs target low-income communities: Of the 10,000 students served, 80 percent receive free or reduced lunch. The RISD's Department of Architecture also reaches out to public high school students in Providence who normally would not be exposed to architecture, bringing them to the department to meet with undergraduate and graduate students. "It opens doors for them to see that architecture is a way to use some of their skills and interests," Lostritto says. "It dispels some of the elitism that comes with RISD."

Such programs are needed, as architecture—like other professional disciplines that require years of expensive schooling—remains out of reach for many young people by virtue of cost as well as class-based unfamiliarity. "For instance, if you come from an affluent family, it's more likely that your family has engaged an architect," says Lostritto. "And being exposed to an architect is a motivation for choosing to study the discipline."

## Moving the Goal Line Closer

To address the long and costly route to becoming an architect, the National Council of Architectural Registration Boards (NCARB) has established



Illustration by Michael Kirkham

the Integrated Path to Architectural Licensure (IPAL) initiative, which gives students the opportunity to gain licensure before graduating with a B.Arch. or an M.Arch.; currently 26 programs at 21 schools participate. Without such a streamlined process, becoming an architect can take as long as 12 years.

Further, issues of class and cost intersect with architecture's longstanding "diversity" issue in terms of gender and race. Kathryn H. Anthony, a professor of architecture at the University of Illinois at Urbana-Champaign who wrote *Designing for Diversity: Gender, Race and Ethnicity in the Architectural Profession* (University of Illinois Press, 2007), said that since the book was published, in 2001, the number of women in architecture has grown, and awareness of diversity issues in the profession has increased. "But many of the troubling findings I uncovered then are still true," she says—findings that discourage young people of color and women from pursuing a career in the discipline.

The National Association of Minority Architects (NOMA), for instance, reports that only two percent of licensed architects are African-American, and National Architectural Accrediting Board (NAAB) statistics show that only three percent of faculty members teaching in accredited programs are black and eight percent are Hispanic. And though NCARB reported that in 2016, 36 percent of licensed architects were women—up two percent from 2015—women are more likely to leave the profession or be prevented from rising to senior positions, a phenomenon often due to outdated policies and attitudes about childcare, as women still devote more time to caring for children than men. At architecture schools, the ACSA found that fewer than one in five deans are women, and a study conducted by the women in the architecture collective SHarE showed that only one in four scheduled lectures are given by women.

The RISD Department of Architecture's partnership with a girl's high school in Providence, in which

RISD graduate students teach the young women architecture at the high school level, is helping to address this issue. "It's very appealing to us because of the gender imbalance in the profession," Lostritto says. Cornell University has launched an award for minority high school students; winners come to Ithaca, N.Y., for the summer to study architecture. Ruff added that he strives to match women and architects of color with the students who participate in his AIA programs. "We're intentional about it," he says. "It really is consciously getting women architects in front of girls so they say to themselves, 'This is something I can do.'"

Anthony, whose new book *Defined by Design* (Prometheus Books, 2017) examines the need for greater diversity among designers, cited a number of other strategies. "Architecture students in colleges and universities, such as those in organizations like Women in Architecture and the National Organization of Minority Architecture Students, can be very effective in

connecting with younger students," she says. She also touted the Mike Ford, Assoc. AIA, hip-hop architecture camps, which host middle school students in one-week camps and a semester-long after-school curriculum, along with initiatives such as NOMA's Project Pipeline in Chicago, which invites local high school students to meet with guest designers.

Monti says that these initiatives help to move the profession in the right direction: toward long-term, fundamental changes in the culture of architecture schools and architecture more broadly. "You have to move from a diversity perspective to one of inclusivity," he says. "It's not just about getting students to campus, it's about creating a culture that includes many different experiences and perspectives." ●

*This article originally appeared on AIA Architect, AIA National's online magazine*

## Risk as a design catalyst



Hugh Hochberg

**R**OLL BACK THE CALENDAR 50 years—which, to put it in time perspective, was the year that the Beatles released Sgt. Pepper's Lonely Hearts Club Band—and look at a typical architecture firm. Most had a mindset of technical quality and often a role dedicated to that purpose. Inherent in those firms was risk adversity. The quality control process had, and still has, an emphasis on catching and correcting technical mistakes before they appear in construction documents and, worse yet, during construction. Frequently, redlining (catching errors by reviewing construction documents) was the primary quality control method, more than identifying and resolving technical challenges during early phases in the process.

TQM (Total Quality Management), with much credit appropriately given to W. Edwards Deming, gained traction by the late 1960s with successes achieved in the Japanese automobile industry. In words from Toyota, "This was due to the awareness of the importance of 'building quality into each process' that permeated every corner of the company following the introduction of TQC [Total Quality Control, Toyota's term for TQM]." Eventually, this concept earned recognition in the world

of architecture and engineering, with the result of many firms being more cautious during design phases to minimize technical problems later, thereby reducing—but not eliminating—the emphasis on redlining. As technology evolved to today's widespread use of building information modeling (BIM) and conflict resolution software, it's entirely realistic to focus on all aspects of quality throughout the entire process.

Despite the concepts and technologies available to us that can allow this, there remains, in many firms, a mindset of risk avoidance more than risk mitigation. The most innovative and exciting work seems to come from firms whose view about risk differs from the norm. An article in the Feb. 10, 2018, issue of *The Economist* included a discussion of risk attitude and mitigation in Elon Musk's companies, notably, Tesla and SpaceX, and I suggest reading the entire article.\*

A short excerpt from that article is, I think, very telling (and note that the italics for emphasis are mine): "A risk-taking boss does not mean a cavalier company. Ms. Shotwell [SpaceX's chief operating officer] points to a dichotomy in attitudes to risk at SpaceX. It is in many ways a very unified operation. Most of the managers and engineers have desks in the manufacturing facility, in among production experts and line workers. People circulate easily, trying out new ideas and learning from colleagues who, in a more traditional structure, they might never meet. But the designers and engineers are encouraged to be mavericks, whereas the operations and manufacturing teams are most definitely not. A former senior executive says that Mr. Musk takes the risks he thinks he has to, but does not run extra ones just to cut corners. Another insider describes him as 'a risk taker for himself, but a risk mitigator for everyone around him.'"

When I read this my mind didn't drift, but rushed, to implications on design in

architecture firms and firms of other disciplines where creativity and innovation are important to achieving and sustaining success. Buildings need to work well and not create potential for harm, but when that becomes the overwhelming priority, innovation and creativity are going to take a backseat unless the culture of the entire organization fosters creativity, challenges to convention, innovation in how to achieve technical excellence, attributes that I sense exist at Tesla and SpaceX. Note the last line of the preceding paragraph, which says Musk's role in risk mitigation is important in that it starts at the top.

There may not be data that supports my observation that there is more incidence of highly creative projects in recent years than ever before. It may

be a consequence of sheer volume, but I think it is also a consequence of more firms making cultural shifts about risk. If your firm isn't one of those—and look objectively at your firm in the mirror before reaching a conclusion—it may be time to make significant changes. And if the description of Elon Musk and others like him resonates with you, it makes sense to look at yourself in the mirror as well to determine what you can do to lead a cultural shift. ●

*\*(<https://www.economist.com/news/briefing/21736597-failure-most-definitely-option-falcon-heavy-creator-trying-change-more-worlds>)*

*Hugh Hochberg is a principal with The Coxe Group and can be reached at 206-467-4040 or via email at [hhochberg@coxegroup.com](mailto:hhochberg@coxegroup.com).*

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# Trio of Oregon architects elevated to AIA College of Fellows



Jonah Cohen, FAIA



David Wark, FAIA



Carrie Strickland, FAIA

**P**ORTLAND'S JONAH COHEN, CARRIE STRICKLAND AND David Wark are among the 152 architects the AIA elevated to its prestigious College of Fellows this year. The fellowship program was developed to honor architects who have achieved a standard of excellence in the profession and made a significant contribution to architecture and society on a national level.

Prospective candidates must have at least 10 years of AIA membership and demonstrated influence in at least one of the following categories: Promoted the aesthetic, scientific and practical efficiency of the profession; advanced the science and art of planning and building by advancing the standards of architectural education, training or practice; coordinated the building industry and the profession of architecture through leadership in the AIA or other related professional organizations; or advanced the living standards of people through an improved environment.

Cohen, FAIA, LEED AP, managing principal at Hacker for 28 years, was enrolled in art classes from a very young age by his artist mother who hoped he would follow her example. While he enjoyed the creative aspects of fine art, he craved more structure and stability. A high school sculpting teacher and mentor sparked and encouraged Cohen's interest in architecture.

He earned his architecture degree from Cooper Union for the Advancement of Science and Art in New York City in 1975. His love of nature called him west and, with his dog, guitar and backpack, Cohen hitchhiked to Santa Fe, N.M., and then Boulder, Colo., before arriving in Oregon and building custom homes in the woods outside Eugene.

"It was the best thing that ever happened to me. I learned about craftsmanship, constructability, and most importantly, humility. I also met my future wife Deirdre, and after three years we moved to Portland. The rest is history," he said.

Cohen said that when it comes to design, he considers himself to be a

humanist. "For me, it's about making spaces that people feel good about because they are highly functional, easy to navigate, appropriately scaled and filled with natural light. A building can be beautiful but if it doesn't gracefully accommodate the human activities it houses, I believe it is not truly successful," he said.

Among his favorite projects are the Columbia Gorge Discovery Center & Museum in The Dalles, which gave Cohen an opportunity to help create an important cultural institution on a spectacular site in the sublime beauty of the Columbia River Gorge.

Another seminal project for Cohen is the recently completed Portland Japanese Garden Cultural Crossing project, which he led in partnership with Kengo Kuma and Associates. "To be able to contribute my professional skills to the enhancement of one of Portland's cultural jewels was for me a project of a lifetime," he said. "The two firms had incredible respect for each other on every level and it was a joyful collaboration."

Donald Stastny, FAIA, FAICP, FCIP, sponsored Cohen's nomination for the fellowship and called him a leader in creating models of project execution that have become examples with national impact, a champion for individual professional growth and an invaluable mentor.

Referencing Cohen's longtime successful partnership with Thomas Hacker, Stastny wrote, "As he evolved into a position of (managing principal), he chose to focus on creating an environment that enabled a strong design principal the freedom to explore theories and philosophies about architecture while (Cohen) created a staff and support structure that allowed those philosophies to flourish."

Cohen is past president of the architecture foundation of Oregon, a former board member of the AIA Portland chapter, and he is currently on the board of the Willamette Light Brigade providing oversight and passionate energy to the success of the Portland Winter

Light Festival. He has been a key presenter at the Oregon Design Conference and at the AIA Northwest & Pacific Region Conference. In addition, he is a recognized expert in the construction manager/general contractor (CM/GC) process.

Strickland, FAIA, a founding principal with Works Progress Architecture, grew up on a farm in southern Ohio watching her father, a union concrete finisher who built their home, drawing doodles of projects.

"He'd come home and talk about the architects showing up on site. My dad has always been this big personality and no nonsense, and it was funny to me that the architects had the power to make him review his work. I was fascinated by that," she said. "In fifth grade we had Career Day at school and it was the first time I said, 'I want to be an architect.' Before that I always wanted to be a cowgirl."

She admits she didn't really know what being an architect meant then, and architecture school was an eye opener. She earned her degree from the College of Design, Architecture, Art + Planning at the University of Cincinnati. The six-year program allowed her to alternate between working in the classroom and doing internships in New York, Atlanta, Cincinnati and Portland for school credit.

She moved to Portland permanently in 1996 and gained additional experience at Sienna Architecture and DiLoreto Architecture before establishing WPA. Strickland specializes in adaptive re-use and speculative development while advocating for design as the basis for urban interventions. Among her favorite projects is Olympic Mills Commerce Center, which transformed the Olympic Cereal Mill into vibrant commercial space in the Central Eastside Industrial District.

"It was a real challenge. It was a big jump in scale and it allowed me to be inventive," Strickland said, likening it to rearranging the words in a sentence to create a different story. "We used existing components and didn't add much,

but the building was much different than when we started."

The Bside6 building, also located in the Central Eastside Industrial District, is another favorite because it was one of WPA's first ground-up projects and a positive experience of working with great developer clients, she said.

Becca Cavell, FAIA, nominated Strickland and called her a "leading light in Portland's vibrant design scene," and noted that WPA was recognized as the AIA Northwest & Pacific Region's Emerging Firm of the Year in 2013.

"In addition to leading her design-first firm, Carrie also finds time to elevate the broader design dialogue, engaging her community in dynamic events that bring together diverse populations of artists, designers and makers in a variety of shared experiences," she wrote in her nomination letter.

Strickland has served as a visiting professor at Portland State University and the University of Oregon. She regularly serves on forums and lecture panels discussing design in the Pacific Northwest; has served on the board of directors for the AIA Portland chapter; was chair of the City of Portland's Development Review Advisory Committee; and is a co-founder of Project Cityscope, a non-profit platform with a focus on multidiscipline urban fabric and design.

Wark, LEED AP, a principal with Hennebery Eddy Architects Inc., said his interest in architecture took root when he was 5 years old and visited an historic post office in West Palm Beach, Fla., for his first time.

"I was awestruck by its grand space, decorative elements, and a series of WPA-era wall murals. I've been fascinated with buildings ever since," he said. "I've always been interested in history and architecture, so I'm in the perfect spot with a career that allows me to enjoy both."

With an architecture degree from the University of Florida, Wark worked in Houston for a few years before earning his master's degree in historic preservation at the University of Texas at Austin. He moved to Portland in 1989 and joined Fletcher Farr Ayotte, and played a pivotal role in the Crater Lake Lodge Rehabilitation.

"That was a great introduction to the Pacific Northwest, working in a mythical landscape, on a rustic lodge situated on the edge of a caldera," he said.

Wark, whose experience also includes urban infill, adaptive reuse, interiors, and high-performance buildings, said that in addition to the several historic lodges and university buildings he has worked on, his favorite projects are, "Every library I've worked on. They play such an important role of our culture."

He views the relationship between historic and new architecture as one that incorporates change while retaining associations with the people, ideas and

events that define our collective culture, a collaboration across time.

“A building is a continuum. It’s not something you finish, it’s something you start,” Wark said. “Whether a renovation or new construction, we represent one phase of a building’s life.”

For almost a decade, Wark served on both the City of Portland Design Commission and the Portland Art Advisory Committee, reviewing hundreds of architecture, art and planning proposals.

“David’s ability to bridge the past and the future while simultaneously accommodating both realities, without compromise, is the essence of his significant contribution to architecture, and the people and communities it serves,” Bob Hastings, FAIA, wrote in his nomination letter for Wark.

The fellows will be honored at a ceremony on June 22 at the AIA Conference on Architecture 2018 in New York City.

This year’s Jury of Fellows included Karen Nichols, FAIA (chair), Michael

Graves Architecture & Design; Peter Bardwell, FAIA, Bardwell + Associates LLC; Mary A. Burke, FAIA, Burke Design and Architecture PLLC; Philip Castillo, FAIA, JAHN; Mary P. Cox, FAIA, Virginia Commonwealth University; Paul Mankins, FAIA, Substance architecture; and David Messersmith, FAIA, University of Texas. ●



Oregon State University Strand Agriculture Hall  
Photo by Andrew Pogue



Carrie Strickland—bSIDE6  
Photo Credit © Joshua Jay Elliot Photography



Carrie Strickland—Framework  
Photo Credit © Joshua Jay Elliot Photography



Jonah Cohen - Portland Japanese Garden Cultural Crossing  
Photo Credit © Jeremy Bittermann 2017



Carrie Strickland—Framework  
Photo Credit © Joshua Jay Elliot Photography

# AIA National forms new partnership to advance architecture education for girls

**A**IA NATIONAL AND THE NATIONAL GIRLS COLLABORATIVE (NGhC) are joining forces to build new pathways for girls to achieve educational goals that prepare them for future careers such as architecture.

“AIA is one of the first professional associations to partner with The National Girls Collaborative to increase exposure to a profession,” said Del L. Ruff, senior director of AIA’s Workforce and K-12 Initiatives. “We believe our K-12 partnerships need to be intentional and aid in ensuring the future of the architecture profession. The National Girls Collaborative is one of those

partners that will aid in increasing our reach for all students.”

The NGC brings together organizations throughout the U.S. that are committed to informing and encouraging girls to pursue careers in science, technology, engineering and math (STEM). In addition, it manages the largest and most comprehensive directory of youth-serving STEM opportunities and programs in the country. Called *The Connector*, the free, online resource helps families connect children to inspiring STEM learning opportunities and programs in their community. Through the partnership, it also will be stored on the AIA website.

“Architecture represents an innovative blend of design and crucial STEM skills,” said Karen Peterson, chief executive officer of The NGC. “Thanks to this partnership with AIA, we are looking forward to engaging more girls in architecture activities and career paths.”

The AIA’s partnership with The NGC entails representation on behalf of the AIA on The NGC National Champions Board, and representation on behalf of The NGC on the AIA K-12 National Working Group.

The AIA’s collaboration with The NGC is part of the organization’s commitment to advancing diversity and

equality in the architecture field. In 2016, then-AIA President Russell Davidson, FAIA, created a diverse task force to develop a comprehensive, long-term strategy to introduce architecture and the role of architects into curriculum for grades K-12. The goals for this task force included developing an appreciation for architecture and the role that architects play in shaping the built environment, nurturing an interest in design disciplines, and promoting the interdisciplinary thinking process employed by architects that integrates many aspects of general education and life skills. ●

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# SCYP for all: Small city pilot expands opportunities in Oregon

Article courtesy of the Sustainable Cities Initiative

**A** NEW ERA IS UNDERWAY AT the Sustainable Cities Initiative. Since 2009, the Sustainable City Year Program has established a strong track record of serving Oregon communities including the cities of Salem, Redmond, Gresham, Albany, Springfield, and Medford. With the January launch of the SCYP Small City Pilot in La Pine, Oregon's rural communities are now on the map for getting the same support from students and faculty at the University of Oregon to see their projects come to life.

The value of having an SCYP partnership is best understood by hearing from those who have seen the impact firsthand. "The city of Albany, like most local agencies I suspect, is challenged to dedicate enough human capital and financial resources to research, explore and just plain riff on possible solutions to many of the issues that face our communities," says Ed Hodney, Albany's Parks and Recreation director. "Most

of our energy is typically spent on the most urgent and immediate. Students have the time, creativity, and drive to do what city planners wanted to do, but could not."

Larger cities aren't alone in facing limits on time and finances, but Oregon's rural communities often lack the resources needed to take on a partnership with SCYP. After a two-year effort to work out those details, SCYP and La Pine are able to pursue a partnership that not only puts students to work on La Pine projects, but also opens doors for future partnerships with rural communities throughout the state.

Students are tackling projects for workforce development, passive solar heating and capturing the stories of La Pine this term. The work continues next term with active transportation planning, nonprofit coordination, and conceptualizing a downtown "hub" and transit center. At the same time, the SCYP TriMet partnership is helping

to prepare for the Southwest Corridor Light Rail Expansion in Tualatin, Tigard, and Southwest Portland.

The University of Oregon has no shortage of students, faculty and courses that can work to achieve the goals of communities large and small. Communities

throughout the U.S. and internationally have applied the SCYP model to achieve great success, and the Sustainable Cities Initiative looks forward to transforming Oregon's small towns with the same guiding principles. ●



Photo courtesy of the University of Oregon

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## AIA Portland President's Message

# Continuous improvement raises the bar for ourselves, our culture, and our clients



Han-Mei Chiang  
President

**Hi**, PORTLAND! MY NAME IS Han-Mei Chiang and, as a quick introduction, I'm a project manager at Hoffman Construction serving as your AIA Portland president this year. Some have asked me directly, "Now why would AIA Portland want you (as a construction manager) as the

president?!" This is where I encourage those individuals, as members of AIA Portland, to get involved and once we've had a chance to meet and collaborate, that will no longer be a question.

As we move into 2018 and think about the potential of a single state chapter, I introduced the board to the Japanese

word "Kaizen." Kaizen simply means "change for the better" with inherent meaning of "continuous improvement."

I was introduced to the word as it's one of the guiding principles that supports the Toyota Production Systems as a philosophy. It translates to the construction industry through production in the forms of off-site prefabrication and lean construction techniques. Research has found that improving the production through calculated measures has a compounding effect—reducing construction waste as well as improving quality and safety. Simple enough, right?

I've challenged the board to apply this term to their areas of work and to the programs we provide to you as members. I'd like to challenge you as well. What can we, as members of AIA on a local and national level, do to improve ourselves, our services and our practice? Did you know that AIA Portland is over 1,200 members, which qualifies us as one of the "Big Sibs" at the national level? Additionally, AIA Portland's firm membership includes

just over 109 firms. Of those firm members, small firms (1–9 members) make up more than 55% of our firm membership. Your membership allows us to collaborate with other larger chapters across the nation, and I'd like to see AIA Portland continue as national leaders in architecture.

As the local committees and board provide programs for 2018 and looking ahead to future years, my goal is to provide additional programming and services focused around personal growth and the small firms. This ranges from resume, portfolio, and website-building workshops to additional certifications and continuing education events that further our knowledge and dive deeper into area subject matters.

If we can continually improve the quality of our work, our services, education through exhibits, continuing education, training, and services, we raise the bar for not only ourselves but also our culture and our clients. I look forward to collaborating with you this coming year. ●

## Chapter relaunches equity committee, announces Future Vision Symposium

**A**IA PORTLAND HAS RELAUNCHED THE COMMITTEE formerly called ForWARD: Forum for Women in Architecture & Related Design and will host the Future Vision Symposium on May 18. The theme of the annual day-long symposium is "Voices in the Workplace: A deep dive into the elements that create the personality of a company." As firms

work toward reflecting the realities of a changing world and global client base, understanding the dynamics of a healthy workplace culture is paramount to success.

Now called the Committee on Equity, Diversity & Inclusion (CoEDI), the group's reorganization is based on pursuing a broader platform to address issues that not only affect women in the

industry, but impact the diverse community that makes up the profession.

"This was a way to broaden our community, to get people involved and let people know they are included in this design committee," said Jen Wright, AIA, who chaired ForWARD for several years and currently chairs CoEDI.

While larger chapters in Seattle and other cities have the capacity for more

committees, the Portland chapter sought to provide representation in a way that is both effective and efficient. CoEDI's mission of inclusion and representation reflects AIA National's initiative and is being carried out by chapters across the country.

"Having that structure from AIA National is really important for us. It's something that they've only really



Photos courtesy of AIA Portland

The Committee on Equity, Diversity & Inclusion, formerly called ForWARD: Forum for Women in Architecture & Related Design, will host its Future Vision Symposium May 18. The event, themed "Voices in the Workplace," will shine a light on representation within the profession as well as within firms and organizations.



started focusing on recently with the work being done out of AIA SF and Equity by Design (EQxD), and we want to be able to leverage their research and resources,” said Wright, a project architect with Richard Brown Architect.

Kelly Chanopas, AIA, with ZGF Architects, is vice chair of CoEDI and said the group’s “Voices in the Workplace” Future Vision event will shine a light on representation within

the profession as well as within firms and organizations.

CEU topics will include the state of the industry—current data and trends, representation in the workplace—individual perspectives; and tools for preventing workplace harassment.

A panel discussion about the expectations and needs of the future workforce around equity, diversity, and inclusion will include Nancy Cheng, head

of the Department of Architecture at the University of Oregon; members of the UO student group STaNNd; Janet Rademacher Hull, talent acquisition manager at PAE Consulting Engineers; and Han-Mei Chiang, AIA, a project manager with Hoffman Construction Co. and president of AIA Portland.

Presenters also include Hanna Richard-James, owner and principal consultant at Fantail Collaborative;

Asawari Mokashi, principal and owner of Code Unlimited; Erica Dunn, lead architect for Green Hammer; Carrie Strickland, FAIA, founding principal with Works Progress Architecture; and jury trial lawyer Susan Eggum.

For more information about the Future Vision event and CoEDI, please visit <http://aiaportland.org>

## PSU School of Architecture announces design award, upcoming events

**G**RAY MAGAZINE HONORED PORTLAND STATE UNIVERSITY’S School of Architecture, SRG Partnership and the Center for Public Interest Design with the “Design for Good” award at the publication’s inaugural design awards ceremony held in November.

The partners received the award for their work on the 2017 Pickathon music festival’s Treeline Stage design-build and the S.A.F.E. POD, a sleeping pod initially designed by SRG Partnership’s Scott Mooney and Bethany Gelbrich as part of the POD Initiative.

Designed and built by PSU architecture faculty Travis Bell and Clive Knights with architecture students using nearly 700 custom-made wooden trusses for the August festival, the Treeline Stage soared to a height of 32 feet. After the festival, the stage was dismantled and the trusses were moved to Clackamas County, where they are being constructed into S.A.F.E. sleeping pods for a new transitional housing village for houseless military veterans.

Contractor Lease Crutcher Lewis and structural engineer Catena Consulting Engineers also contributed to the project.

PSU’s School of Architecture also announced that Distinguished Visiting Professor Ipek Türeli, a McGill University assistant professor, will be in residency May 13–18. Her visit will include studio discussions with graduate architecture students, critiques, talks with student fellows in the Center for Public Interest Design, and a public Fridays@4 lecture on May 18.

The Canada Research Chair in Architectures of Spatial Justice at McGill University, Türeli specializes in the role of architecture in the articulation, mediation and negotiation of political selves, recognizing not only the agency of the built environment, but also of architects. Her current research spans the full range of social engagement in the profession, from the longer history of humanitarian architecture, such as that of religious missionaries, to more recent efforts by contemporary designers to contribute to social movements.

Before joining McGill, she focused on visualizations of the city in photography, film, exhibitions, and museums. Her research on Istanbul was awarded the Regents Fellowship at UC Berkeley, and external grants by the Graham Foundation and Middle East

Research Competition, the Andrew Mellon Postdoctoral Fellowship at Brown University’s Department of History of Art and Architecture, and the Aga Khan Fellowship at MIT’s Department of Architecture. She is the coordinator of the Research Group on Democracy, Space, and Technology at McGill University, a licensed architect in Turkey and a member of the Royal Architectural Institute of Canada.

In addition, the PSU School of Architecture announced it will present a critique and discussion with Tim Parsons and Jessica Charlesworth, artists and designers based in Chicago, addressing whether an existing mass-produced object can be transformed in a week into a mysterious new thing.

Leading up to this lecture by Parsons and Charlesworth, the school will hold a week-long design competition where several teams of students will be given the same object and asked to transform it into something else entirely. These Mysterons, or mysterious things, will be displayed and critiqued by Parsons and Charlesworth. Following this public critique of the Mysterons, Parsons and Charlesworth will give a public lecture at Shattuck Hall Annex. This event is part of Design Week Portland 2018. ●

### When

April 20  
3 to 4 p.m.: Mysteron Critiques  
4 to 5 p.m.: Talk by Parsons and Charlesworth

### Where

Shattuck Hall Annex  
1914 SW Park Avenue  
SW Broadway at Hall Street  
Portland State University

### Admission

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### Info

[www.pdx.edu/architecture/events/ontologically-oriented-objects-parsons-charlesworth-design-week-portland-school-architecture?delta=0](http://www.pdx.edu/architecture/events/ontologically-oriented-objects-parsons-charlesworth-design-week-portland-school-architecture?delta=0)



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# AC + Co Architecture | Community marks 60-year history with third generation of leaders

**AC**+ CO ARCHITECTURE | COMMUNITY IS CELEBRATING its 60th anniversary with a transition to its third generation of leaders, tracking successfully along a five-year strategy the Salem firm initiated last year.

Founded in 1958 by Warren Carkin, who partnered with Robert Sherman to establish Carkin & Sherman Architects, the firm's early projects included the Salem Post Office, Oregon Women's Correctional Center, and the Chemeketa Community College master plan and several campus buildings.

In 1989, Kim Arbuckle, AIA, and Alan Costic, AIA, purchased the firm, which became Carkin Arbuckle Costic Architects. Along with its traditional education and civic work, the firm completed designs for commercial offices, medical clinics, private residences, and places of worship throughout Oregon.

"When Kim and I bought the firm, we had a pretty good trajectory. We wanted to do projects that were fun and we've been able to do that, so we've got landmarks all over the place," Costic said.

Among those notable projects are the Salem Riverfront Park Carousel and the A.C. Gilbert Discovery Village; The Meridian mixed-use development; the historic adaptive reuse and rehabilitation of the McGilchrist Roth Buildings; Goss Stadium at Oregon State University; the Center for Business & Industry at Chemeketa Community College; and several renovations on Willamette University's campus.

"We found opportunities for cross-pollination from one building type to another. You would never encounter these amazing solution opportunities if you were doing the same buildings all the time," Costic said, adding that the diversity in projects helped the firm weather several recessions over the years.

The firm has experienced some difficulties, a significant one being the unexpected death of 48-year-old partner Clayton Vorse, AIA, in 2013. "That was a blow for the firm. I think we've managed our way through it, but it was tough," Costic said.

Costic noted that he's learned a few lessons along the way, including that the only constant is change.

"As an owner, you have to be very fluid in your decision making," he said. "I'm not saying it gets easier, but at least you're not beating your head against the

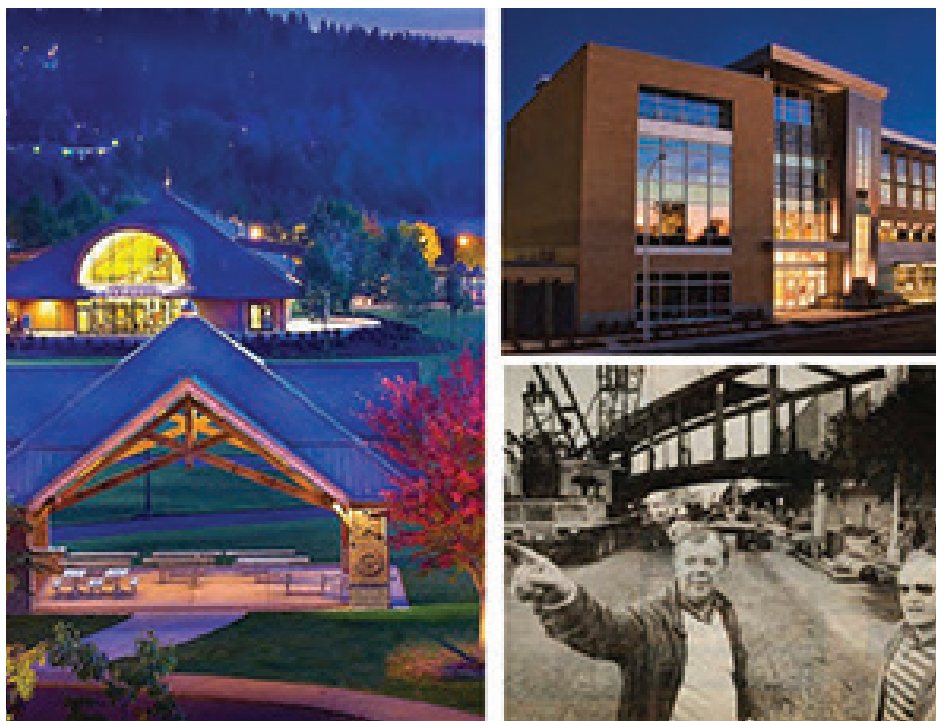


wall and saying, 'Why won't this square peg fit in this round hole?' It's because the hole changed."

As AC+Co Architecture | Community marks its sixth decade, staff who were hired as interns are earning their licenses and becoming more engaged in the community through the Architects in Schools program and other volunteer work. Costic said he looks forward to watching the new leaders—Lisa Mance, IIDA, LEED AP; Richard Rothweiler, AIA; and Blake Bural, AIA, LEED AP—continue to serve traditional clients in the K-12, higher education, office and religious sectors while also doing notable work on remodels, adaptive reuse, and rehabilitation of historic properties.

"As the firm passes through its 60th year, whether it be the recent rebranding, continuing to serve clients that we have worked with consistently for years, or developing relationships with new clients and community members, the transition of leadership is going exceedingly well," Costic said. "We continue to work hard every day to elevate our surrounding communities through the strength of our designs and the good hearts of our people. We look forward to many new challenges and successful projects in the years to come." ●

*This article was originally published in the Daily Journal of Commerce's 2018 Milestones publication.*



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# Work begins on new Salem Public Safety Center

**S**ITE DEMOLITION BEGAN IN FEBRUARY and construction is expected to start this summer on the new Salem Public Safety Center. More than 1,400 responses were received for the police station design survey, and respondents' ideas and comments contributed to the design concepts presented at a March 21 town hall meeting.

Salem's CB|Two Architects was selected as the lead architect for the consultant team on the project. It has partnered with DLR Group, police design specialists, who have completed over 80 justice facilities across the country.

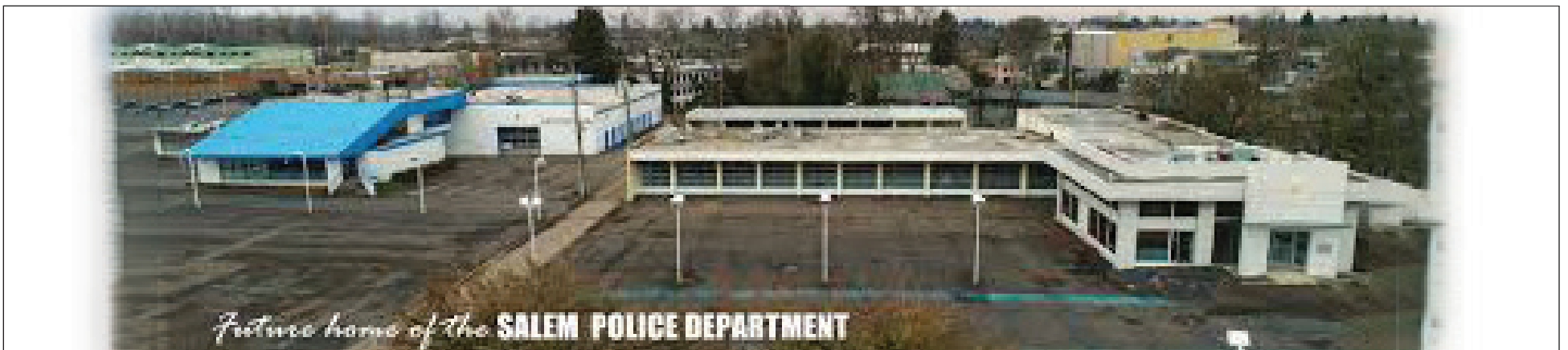
The Salem City Council formed a council subcommittee to meet monthly with the core team to receive updates and provide input and guidance.

Deputy Chief Steve Bellshaw, the police department's point person on the project, said, "We are grateful to the Salem residents for their support. It is a large project, yet we are committed to meet the requirements of our timetable and

to build a building the community will be proud of."

In May 2017, Salem residents passed a bond measure to finance the development of a public safety facility where the Salem Police Department can conduct business efficiently and safely. The site selected for the new facility is on the corner of Commercial and Division streets NE, formally the location of the O'Brien Auto Group. Project completion is estimated by fall 2020.

In 1972, 108 officers moved into their new offices on the first floor of Salem City Hall. Today, the space is inadequate for 190 officers and 53 civilian staff. The new facility will meet current seismic standards required of a new police station to remain operable during natural disasters. The new building will also allow the department to function more efficiently by bringing together many important police functions that are currently located off site in separate and leased buildings. ●



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REX PRACTER, AIA

# In Memoriam

*Darrell L. Smith, FAIA*

*April 5, 1935–March 1, 2018*



**D**ARRELL LYLE SMITH, BORN APRIL 5, 1935, in Wallowa, Ore., to Charles and Effie Boswell Smith, passed peacefully on March 1, 2018, in Eugene.

Smith initially grew up in north-east Oregon and around Oregon and Washington as his family moved to seek employment in the timber industry. After four high schools in four towns, he began college at Oregon State University and studied forestry. Before completing his degree, he transferred to the University of Oregon’s School of Architecture and graduated in 1961.

In 1956, he married Lois Patterson and they built a life together that spanned 61 years, living, working, and raising their family in Eugene.

In 1961, Smith began work as a draftsman at the firm that would become TBG Architects and Planners. He was made a partner in 1967 and he retired in 2003, then “shared his wisdom” at the office until 2013. The other partners and members of the firm were more than just colleagues.

Smith also enjoyed many great friendships developed through his association with the Eugene Executive Association.

Appointed by Gov. Vic Atiyeh in 1982 to the Oregon State Board of Architect Examiners, Smith eventually served in national offices including president of the National Council of Architectural Registration Boards (NCARB) in 1996–1997.

While volunteering in these positions he was instrumental in the conversion of the national architect’s registration exam to a computer-administered process. This position required many hours of time yet also facilitated travel to many interesting parts of the world, working with architects around the country and around the globe. In 1997, Smith was inducted into the American Institute of Architects College of Fellows.

The highlight of the Smith’s travels was a three-month trip around the world in 1999, visiting 12 countries on that excursion. Family trips included Mexico, Hawaii, and many days at Mercer Lake.

A lifelong Ducks fan who attended hundreds of UO football and basketball games over the years, Smith was usually wearing a “Duck shirt” in retirement. Traveling to bowl games with friends and watching the Ducks on TV was a favorite pastime.

Smith is survived by his wife Lois; his sister Lois Dehne (Axel); daughter Michelle Pellitier (John); son Garth (Polly); four beloved grandchildren, Serena Pellitier Klimek (Jason), Ashley Wells Hubbard (Beaux), Peter Pellitier and Natalie Pellitier; and two delightful great granddaughters, Sloane Klimek and Bess Hubbard. ●

# The Market Expansion

By Randy Nishimura, AIA, CSI, CCS

**B**RIAN OBIE AND HIS GRAND-SON Casey Barrett (CEO and vice president, respectively) of Obie Companies unveiled their plans to double the footprint of the 5th Street Public Market in downtown Eugene. The ambitious undertaking consists of an 82-room hotel; a seven-story, 113-unit apartment building; and a three-story retail and office complex. Additionally, Obie Companies is partnering with Homes for Good (formerly HACSA) to help the housing agency provide 50 affordable “workforce housing” units on a neighboring parcel.

Overall, the project promises to bolster downtown Eugene’s ongoing revitalization by adding to its resident population, providing a rich mix of retail shops, enhancing the pedestrian experience, and furthering the emergence of a “Market District.” The goal is to have everything built and open for business by 2021, in time for the IAAF World Track and Field Championships.

Lane County issued a request for proposals five years ago for the property it owns on the half-block fronting Sixth Avenue between Pearl and Oak, presently devoted to surface parking. The county’s goal was to attract developers interested in helping realize the site’s full potential. Ultimately, the county selected the Obie Companies’

amenity-rich proposal for the site.

Though the property is owned by the county, Obie Companies’ negotiated a 99-year lease to build on it. After the execution of the lease agreement, Obie Companies purchased four neighboring buildings (Station Square, the David Minor Theater, the Fifth Pearl Building, and the vacant former Oregon Electric Station catering building), ensuring control of their future development and compatibility with the other Market District properties. The project’s lengthy gestation period involved give-and-take discussions with the City of Eugene regarding the application of its Multi-Unit Property Tax Exemption (MUPTE) to the development.

I didn’t attend the Obie Companies’ press conference, but I did watch a recording of the event online. Obie (who served as Eugene’s mayor from 1985–1988) provided some historical context about the Market Expansion’s location, describing it as “hallowed ground” because it was part of the original Eugene townsite and witness to many formative downtown developments. These would eventually include the Obie Companies’ transformation of a former poultry plant into today’s 5th Street Market, now in its 42nd successful year of operation, as well as the construction more recently of the Inn

at the 5th, a nationally acclaimed, one-of-a-kind boutique hotel.

Barrett followed Obie by taking the podium to describe the \$60 million new venture and how it is moving quickly toward groundbreaking before the end of this year. In addition to enumerating its components, Barrett also called attention to several items of interest. These include the Market Alley, which will be a shop-lined, glass-roofed passage through the site. He mentioned the possibility of an elevated pedestrian

crosswalk over Pearl Street—though one wasn’t depicted on the renderings—and perhaps a second overpass at High Street, connecting the Market District with the future EWEB riverfront development.

The name of the proposed new inn—The Gordon Hotel—comes from Obie’s father, Gordon. The hotel will be a fine arts showcase, featuring work produced through an Obie-sponsored artist-in-residency program as well as that of University of Oregon Fine Arts students



Expansion of the 5th Street Public Market in downtown Eugene consists of an 82-room hotel; a seven-story, 113-unit apartment building; and a three-story retail and office complex. Additionally, Obie Companies is partnering with Homes for Good (formerly HACSA) to help the housing agency provide 50 affordable “workforce housing” units on a neighboring parcel.

Photo Credit © Obie Companies



and faculty who will soon occupy the former Willamette Stationers building next door. Barrett also mentioned how Obie Companies is working with others to secure the future of the historic post office building on Willamette Street, possibly as a museum that would contribute to the establishment of an expanded downtown cultural precinct.

Where will visitors to the Market District park? The development will eliminate a significant number of spaces. Barrett said a half block of underground parking is in the works, which will make up for some of the lost parking capacity. Additionally, he mentioned the probability of valet parking and participation in the PeaceHealth Rides bike share program.

Barrett said it was important for the new architecture to allude to the Market District's industrial past. Judging from the available renderings, the overtones are as much subdued Art Deco as they are "industrial." Some might take exception to the overt historicizing or pejoratively ascribe the term "pastiche" to the designs, appearing as they are to be referential reproductions rather than rejuvenations of genuinely older buildings (as was the case with the extant portion of the 5th Street Public Market). They might criticize a lack of "authenticity" and a failure to adequately express the contemporary condition.

For my part, I'm far from parochial when it comes to style; I'm more interested about whether the project will

succeed on a variety of other fronts. Will its architecture be pedestrian friendly? Will the design delight and make the Market District an attractive destination? Will it be well-detailed, well-built, durable, and sustainable? Will it reward the considerable public and private outlay on behalf of its future?

I haven't taken the initiative to identify the members of the Market Expansion design team. Obie and Barrett did not mention who the architects are, but did acknowledge their contributions to the shared vision for the project. I do know Ankrom Moisan Architects, Arbor South and Bergsund Delaney had their hands in some of the early planning shortly after the county accepted the Obie Companies/HACSA proposal. TBG Architects & Planners of Eugene and Seattle-based GGLO designed the Inn at the 5th, and CSHQA designed Obie's recently completed Inn at 500 in Boise.

*Barrett regards the Market Expansion as an expression of Obie Companies' enthusiasm for the future of downtown Eugene. It comes as welcome news to those of us who want downtown to be a robust, vibrant, and diverse place.*

The project will undoubtedly draw interest from other developers for nearby properties, spur additional investment, and further enhance the Market District's appeal and contribution to the tax rolls. Its impact will extend past its boundaries, in part through connections between an emerging cultural precinct and the Market District and beyond to the riverfront. The scheme appears to be

well-coordinated, thoughtful and comprehensive. I applaud Obie Companies' commitment to its hometown and its embrace of compact urban design principles, and I wish the project nothing but success. ●

*This article, slightly edited for Oregon Architect, originally appeared on Randy Nishimura's blog, SW Oregon Architect.*

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## AIA Southern Oregon President's Message

# The Southern Oregon AIA chapter: A small, yet vibrant and passionate group of professionals



Andy Owen, AIA

**B**ECAME A MEMBER OF THE CHAPTER when I moved to the Rogue Valley in 2013, five years, nearly to date. I must admit, I had heard the chapter I was going to be joining held tight to a substantial amount of resentment between individual members and firms. At the time, not knowing this claim had any validity, I took it with a grain of salt. Of course, it did seem

plausible to me as I had seen and experienced similar situations in smaller professional population environments throughout my life.

Competition for the next project can, if allowed, sour civility, especially if there are minimal projects for which to compete. As was the case in the years leading up to my arrival in Southern Oregon. No one enjoys losing a job, so there is always the chance for some animosity among competitors, but when those jobs are few and far between, the chance for this animosity is heightened. Needless to say, I was apprehensive to get involved with the chapter. Infighting and professional discourtesy has never been my thing.

I pushed my apprehension aside and dove in and, over the last five years, I have gradually become more involved. I am happy to report my apprehension, though understandable, was unwarranted. At the time I first joined, there was a small but dedicated core of folks who held the chapter together. They volunteered countless hours striving to make the chapter what it wants

and needs to be. I was embraced by this group of folks and took on the responsibility of chair for the Programs Committee, a committee of one, and quickly found out just how much time is spent volunteering in our small chapter.

Five years on, I can see the fruits of this small group's labor in the increased attendance at our monthly meetings, increased number of associate members getting involved, emerging professionals programs, connections being developed with other related professional and industry groups, and social functions. With these positive trends, I am encouraged, but there is still more to be achieved. I just recently reviewed our chapter's membership roster. There are people on this roster I have not met, so I encourage all members of AIASO to attend our next event. I encourage all who have been attending regularly to reach out to those you know who have not. Each one of our members, associate to emeritus, add value to our chapter. Please come participate in shaping our future.

As my involvement has increased in the chapter, so has my understanding of the chapter members. We are a group of dedicated professionals with hundreds of years of experience and knowledge amongst us.

We work for similar purposes, we take pride in the area and clients we serve, we are vibrant, and we are passionate about architecture. We are also quite friendly!

Simply stated, I am extremely glad I set my apprehension aside. ●

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*As my involvement has increased in the chapter, so has my understanding of the chapter members. We are a group of dedicated professionals with hundreds of years of experience and knowledge amongst us.*

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# ORW Architecture celebrates 50-year history of designing landmark projects



From left, Andy Owen, Jim Roemer, Dana Ing Crawford, David Wilkerson and Jeff Bender.

**A**S ORW ARCHITECTURE CELEBRATES ITS 50th anniversary this year, the firm's recent People Choice Awards for its design of the Medford Police Station and the Jackson County Justice Court illustrate how it continues to add to Southern Oregon's roster of landmarks.

The firm is led by David Wilkerson, AIA, and Jim Roemer, AIA, LEED AP, principals; Andy Owen, AIA, NCARB, principal architect and project manager;

Jeff Bender, AIA, principal and director of design; and Dana Ing Crawford, AIA, principal architect and project manager. Wilkerson said they kicked off the anniversary celebration last year by beginning a transition in leadership with a new generation of partners.

"I wouldn't say it's put us in a different direction, but it has set us on a course for the future," he said.

ORW Architecture will continue to do high-quality work for clients while

striving to enlighten them and other members of the public about the value of architecture.

"It's incredibly rewarding to work on projects that make a difference in our community," Crawford said. "Our work covers a broad range, from civic and educational to medical and commercial, but they are all about serving our community. That's a legacy value that continues to live on."

The firm's involvement in AIA's Southern Oregon chapter, which includes Crawford serving as its president last year, is part of its efforts to reach out and engage a broader group of clients and community members, Bender said.

"It's not any different here than it is in much larger environments, and that's to educate our clients not only about the value of architects but also the value of architecture, the poetics of design and what can be accomplished by being sensitive to one's environment," he said.

"I think we've been very lucky in having clients who have been open to that, but we've also been successful in maybe bringing around some others to see that the investment and maybe

a little additional first cost in terms of construction just plays so well in terms of creating buildings and environments that raise everybody up," Bender added.

When asked about significant milestones that mark the firm's history, the principals cited the mid-1990s as a turning point. Ken Ogden, of counsel, joined in 1994 and the firm's leaders at the time made the decision to purchase AutoCAD, which as then cutting-edge technology. Roemer joined ORW the following year, helping to put the firm on a new trajectory.

"That really led the firm in the direction it is today, with the younger generation of architects," Wilkerson said. "The founding partners practiced one way, and the newer approach was much more collaborative and technology driven."

Roemer added that involvement with building information modeling soon followed, as did a more interactive and collaborative approach with the contractors ORW worked with on projects.

"That really adds to the success of our projects and especially the complex ones," he said.

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Continued from page 19 ►

Roemer and Wilkerson became firm partners in 2005 and, five years later, began work on the signature and award-winning Lithia Motors headquarters project. The mixed-use office and retail building in downtown Medford is the anchor of The Commons, a six-block downtown development district. With nearly 12,000 square feet of retail space on the ground floor and three stories of corporate offices above, the headquarters building borders the two park blocks that are at the heart of The Commons.

“That project showed that we were able to compete with the larger firms and take on that scale of work,” Wilkerson noted.

“That was a very significant event because it strengthened the direction of the firm,” Bender added.

The principals said a major source of pride is that, while they did have to reduce hours at times during the Great Recession, they did not have to lay off any employees.

“Our staff is like family to us and we knew that if we let anybody go, they would leave the region and go somewhere else. When we find good folks, we want to hang on to them,” Wilkerson said. “We also knew that after the recession there would be a pretty quick rebound and we wanted to be positioned for that.”

Owen said one of the biggest challenges the firm faces is the ability to find talented staff. While Southern Oregon offers plenty of natural beauty and opportunities for outdoor activities, the market for talented, young architects is very competitive.

In addition to the Lithia project, other signature projects for ORW Architecture include its work for the Oregon Shakespeare Festival, the Ashland

Surgery Center and Ashland Family YMCA, and its historic preservation work for Southern Oregon University. Jackson County also has been a key client, awarding the firm more than \$50 million in projects since 2005.

“From a legacy standpoint, there are a great number of some of the most important civic buildings in Medford and the surrounding area that have been products of ORW and its preceding firm,” Bender said. “Sometimes it’s easy to forget those things came from this office, but it’s nice to drive around town and say, ‘Oh yeah, those great buildings were done by a team that worked in our office.’”

Looking ahead to the coming decades, the principals said their goals include continuing to build ORW Architecture’s capacity, both in terms of staffing and the ability to perform work on more projects. While the Rogue Valley is its home and most of its work is located there, the principals would like to do more throughout southern Oregon, northern California and along the Oregon coast.

“We have several long-term and repeat clients and that is something we want to continue to ensure, that those clients continue to come back to us,” Owen said.

Wilkerson said the firm will continue to design the most interesting and challenging projects for the best clients in Southern Oregon and Northern California.

Roemer summed it up this way: “We will continue into the next generation of great architecture.” ●

*This article was originally published in the Daily Journal of Commerce’s 2018 Milestones publication.*



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## Hennebery Eddy Architects promotes three

Hennebery Eddy Architects has promoted Alexander Lungershausen, AIA, to associate principal, and Heidi Bertman, AIA, and Patrick Boyle, AIA, were named associates.

**L**UNGERSHAUSEN, LEED AP, has more than 25 years of project design and management experience. He is Hennebery Eddy's lead specifications writer, having written specifications for work valued at more than \$1 billion, including more than 100 projects, 45 of which have achieved LEED certification. Lungershausen works to specify materials and systems that support the character of the design while integrating environmentally superior features that are cost-neutral. His work at Hennebery Eddy includes the Terminal Balancing and Concourse E Extension at Portland International Airport, projects for the U.S. General Services Administration, the Jim Fisher

Volvo dealership, and a range of commercial developers. Lungershausen is a leader of the Portland chapter of the Construction Specifications Institute, and is a Certified Construction Specifier and a Certified Construction Contract Administrator. He joined Hennebery Eddy in 2013 and was promoted to associate in 2015.

Bertman, LEED AP, joined Hennebery Eddy in 2016, bringing more than 15 years of experience to the firm's aviation and transportation team. Her design-forward approach focuses on elegant solutions for community and public spaces. As project architect and construction coordinator for the firm's work on the Portland International Airport Terminal Balancing and Concourse E

Expansion, she is leading the interior architecture for the 130,000 square-foot project. This effort includes a new, energy-saving lighting approach that builds on the Port of Portland's record of environmental stewardship and delivers ample daylighting to the thousands of passengers who use the airport each day. Bertman mentors the firm's design staff working toward licensure and certification.

Boyle, LEED AP, has nearly 30 years of design experience for major public facilities, transportation projects, and the U.S. State Department. He was the project architect for the Port of Portland's LEED Platinum-certified headquarters building and is drawing on that experience as project

manager for Hennebery Eddy's work on the Portland International Airport Terminal Balancing and Concourse E Expansion. His role includes managing a team of 20 architects and designers and more than 30 consulting firms, and working to develop sustainable strategies that integrate with existing systems at PDX. Boyle also leads the firm's design-build pursuits for aviation projects in the Northwest region. He joined Hennebery Eddy in 2016. ●



Alexander Lungershausen  
Hennebery Eddy Architects



Heidi Bertman  
Hennebery Eddy Architects



Patrick Boyle  
Hennebery Eddy Architects

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# OREGON *architecture*



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## Why Architecture?

Recent statistics show that the number of young people choosing architecture school is declining. What can be done?

By: Mimi Kirk

**W**HILE THE PROFESSION OF ARCHITECTURE has rebounded since the 2008 recession, with plentiful postings on job boards, the number of young people pursuing the vocation is lagging. The Association of Collegiate Schools of Architecture (ACSA) reported that enrollment in architecture degree programs has dropped about 10 percent in the last five years.

The main culprit: Other majors are beating out architecture—particularly those that lead directly to jobs, such as engineering, the hard sciences, and those related to health. The trend is due to a variety of factors, including students' lack of knowledge of architecture, the long and expensive road to becoming an architect, and recent changes to U.S. public schools' curricula. The problem may worsen, as education experts are predicting that the country will produce fewer high school graduates in the coming years.

How can architecture attract more interest from the K-12 set? Organizations, degree-granting institutions, and individual architects and teachers are working to make architecture more appealing to young people through communications campaigns and outreach programs. Yet more fundamental structural changes are also required,

and some are addressing this need by making the profession easier to join and more welcoming to largely untapped populations: women, people of color, and those from low-income families.

### Setting a Baseline

In 2013, the ACSA hired a research firm to suss out what high school students know about the profession. It turned out that the student respondents had limited understanding of what an architect does, though they often noted that they knew it takes a long time to become one.

The feedback spurred the ACSA to launch a communications campaign, dubbed "Study Architecture," with the goal of increasing applications to and enrollment in its more than 200 member schools. The campaign has an Instagram hashtag—#imade—that shows prospective students what architects do and create. "We want young people to understand that architects design the world at different levels, from the city to buildings to interiors to furniture," says Michael Monti, Hon. AIA, ACSA's executive director.

It's even better to work such information into K-12 classes, but recent national changes in public schools' curriculum and areas of focus present

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