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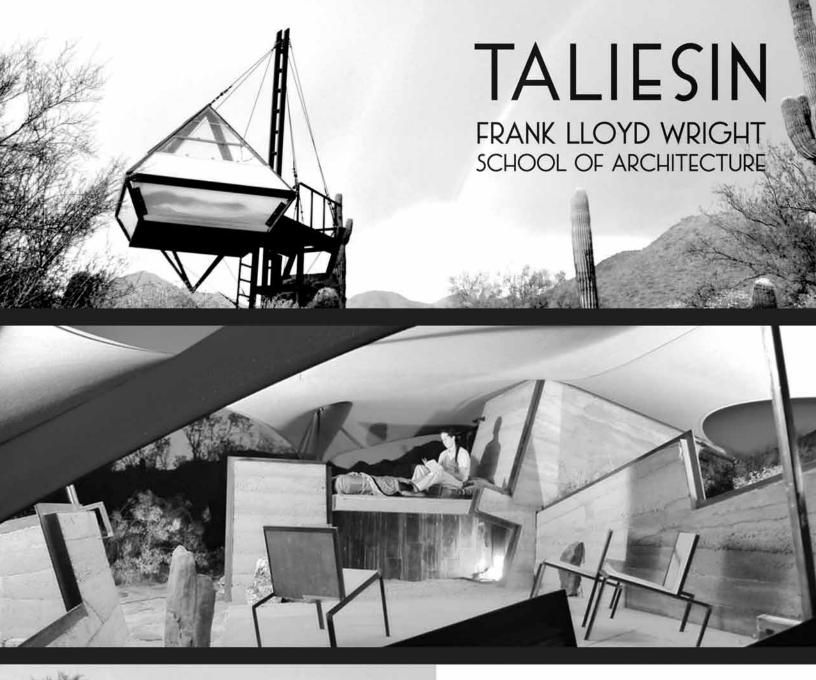
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*Crit* welcomes editorial and design submissions as well as readers' comments. The Editor-in-Chief and the Board of Directors are committed to the publication of students work. All submissions become the property of AIAS.

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Send your questions, comments, and submissions to the editor-in-chief at crit@aias.org.

#### **OPPORTUNITIES**

**AIA National Convention and Design Exposition** June 20-22, Denver, CO (\$25 student registration):

convention.aia.org

#### **AIAS Grassroots**

July 25-July 28, Washington, DC grassroots.aias.org

#### **Ascension Competition AIAS/AGA**

Registration Deadline: April 26, 2013 Submission Deadline: August 30, 2013 Grand Prize: \$8,000 (AIAS Chapter \$1,500)

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#### YOUR IDENTITY, YOUR IDENTITIES

When someone asks you who you are, what do you say? Would your answer depend on the setting, your mood, or the individual who asked you? Would your answer change if you had to deliver it on the spot in front of thousands of people and or if you had time to craft it into 140 characters or less?

"...[it] is the reality we all find ourselves in now, which taking the chance to remove yourself from constant to our friends and even our families in real life, then we self-online like on Facebook or Twitter, and we may have secret accounts where we have another version of our

media impacts your identity part II

Maintaining these multiple versions of ourselves can be nothing short of exhausting, sometimes making it easier to tune out entirely rather than trying to keep all the balls in the air any longer. It's easier not to have to be "on" all the time or make any conscious choices that might affect how people perceive you. I know it's easier not only because I am guilty of it, but because some of those I look up to most as fully-functioning, (relatively) well-adjusted adults do the exact same. Believe me when I say: This is okay.

Acknowledging that we as individuals are not one single persona, but a wide assembly of defined pieces is not a new philosophical concept. However, the addition of multiple technological platforms takes this concept to another level. These platforms are used not only convey, but also shape and pressure you to deliver, pieces of your identity. Although we may be learning from this new reality the hard way, we are still how the unique identity of one can change it all. C

learning that this concept does not have to lessen the authenticity of our IRL (in real life) identities. Rather than pointing to this new concept as a problem, I believe there an opportunity to learn from each facet of ourselves. While each version may appear to be incomplete, it remains a genuine aspect of your identity - simply in a different space or situation. Moreover, observation to accurately survey all of these pieces at once to move forward as informed and replenished is also a learning opportunity, one that is crucial to coping with this new reality.

Does any of this sound familiar? Expanding the roles we identify with, confusing that with a full-blown identity crisis that could potentially bring our lives crashing to the ground - all of which is exacerbated by the use of new technologies? Could it possibly be that the profession of architecture is struggling with this same exact problem?

Instead of worrying about pinning down the specific identity of architecture today (or even the specific identity of architecture tomorrow), we should be focused on learning more about the new facets of architecture that are revealed when it makes an appearance somewhere unexpected. What can we learn from architecture in nature, film, or a kindergartener's class project? How will the things we learn ultimately inform the identity of architecture as we move forward as a profession? This issue is our opportunity to take a step back and examine only a small sample of the pieces.

In the following pages, you will find several facets of the identity of architecture including a city's pursuit of identity through monumentality, the reimaging of the identity of architectural materials, the collective identity a community can achieve after a devastating storm, and



#### LAURA MEADOR

comments



#### MATTHEW A. BARSTOW PRESIDENT, AIAS | COFOUNDER, BARCUSI INC.

Matthew is a native of Albuguergue. New Mexico. Matthew joined the United States Marine Corps in 1999 and served his country until 2003 when Matthew suffered injuries during active duty which resulted in his being honorably discharged. Upon leaving the USMC Matthew founded Majestic Development Group, a real estate investment, management and development firm which he owned and operated until late 2008 when he sold the firm to care for his youngest daughter during her battle with leukemia. After his daughter's successful completion of cancer treatment, Matthew used his Veterans college fund to return to school in pursuit of his degree in architecture. Currently Matthew is serving as the 56th national president of the American Institute of Architecture Students in Washington DC. As he leaves office in August of 2013 he will take position as a founding partner of BarCusi Inc a lifestyle brand currently headquartered in Alexandria VA.

## FROM THE PRESIDENT'S DESK

Being that the theme of this issue is identity, I want to take a moment to address our identity as Architects and design professionals. For centuries we have counted ourselves among our world's greatest innovators. Our predecessors were engaged in dynamic professional lives that put them at the forefront of architecture, industrial design, urban planning, politics and public policy. Leonardo da Vinci, Thomas Jefferson and Charles and Ray Eames are just a few examples of architects that engaged in multifaceted design processes and practice. We are the original entrepreneurs.

Today, however, I fear that the profession's path leads to specialization and the avoidance of risk, causing us to lose our entrepreneurial spirit. We are preoccupied with the box checking and the process of earning our many titles as a means to justify and quantify our hard work rather than the actual work. This path has led us into the land of acronyms, afraid to innovate, comfortable in our position to be employed by others, and confident that we need others to bear the burden of project risk. We write off the brilliance of our designs as if everyone could do it and allow our clients to take credit for our work.

As up and coming Associate Architects (that's right I didn't say interns!) I want to encourage you to embrace the diversity of our lineage and avoid falling victim to specialization. Ask yourself, would Leonardo da Vinci let someone tell him to specialize? Would Thomas Jefferson allow himself to be categorized as a Lawyer or an Inventor? Would Charles and Ray Eames allow a client to take credit for their work? The answer is no. Leonardo da Vinci studied everything from city planning to medicine; Jefferson was an attorney and designed one of the early versions of the Swiss Army Knife; Charles and Ray Eames studied film and the designing of experiences and they all engaged in these activities while they were practicing "architecture". Their practices blurred the lines of our profession and demonstrated the value of design process.

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Today the lines of traditional practice are once again being blurred, this time by the discussion concerning who will practice architecture and what the firms of the future will look like. With this great change comes great opportunity for the design professions and in that spirit I want to ask you to respect the work that you produce; to get compensated for your design ability; and to patent your architectural inventions. The practice of architecture and the typology of our firms is changing and it is my belief that those of us who embrace diversity of practice, engage in collaborative working relationships and share risk will be the most relevant and successful firms that emerge from this recession.

I believe that the future of architectural practice is inclusive of many disciplines in that we will no longer design simply buildings, but lifestyles. Our firms will design architecture, products, fashions, brands,

experiences and systems. Our days of sitting by the phone waiting to be hired are gone. Instead, we will now identify needs, problems, and dated practices to engage in the design process globally. The innovation brought forth by this process will not only appear in physical manifestations of traditional architecture, but in systems, processes and life experiences.

We will replace our current reactionary behavior with proactive archiprenuerialism. Working to create dynamic young firms and engage our global community. Nothing is off limits! Together we will carve out a new identity for design professionals, show the relevance of what we do and build healthy well-designed communities. Our future is only limited by our creativity and our courage to endeavor to solve our planets toughest problems. This means we are not limited at all!  $\mathbf{C}$ 



The following is an excerpt from my December 2011 sketchbook that speaks to fulfilling my dream:

It is the evening of December 27, 2011. It started with a thought, a desire and a question - can I do more, be more and help more? I sit there, clenching the edge of my seat, hoping my preparation will be enough. I question if I am ready to represent these passionate individuals that sit behind me.

I look around the room and my heart races. My eyes move forward. The footsteps of others lead to thoughtful words and end in applause. They exude passion and their humility shined. Each of us was new to this world of advocacy. This is not easy. The clock ticks, the student finishes and my name is called.

I walk slowly. It is no secret that speaking in public is one of my greatest fears. Prayer is necessary. I grab hold to my thoughts and demand greatness of myself. The clock ticks. The time is up.

My carefully calculated words are finished in a flash. I hear applause and sigh in relief, no tomatoes. As I turn, laughter comes when one of my idols lyrics comes into my head, I sing to myself.

"Birds flying high, you know how I feel Sun in the sky, you know how I feel Breeze drifting on by, you know how I feel It's a new dawn, It's a new life, For me... and I'm feeling good"

I step down, knowing that I felt like gliding above the trees because I did what I thought was impossible. The pounding in my chest softens because I survived. I am so grateful for this time. What I said showcased my heart and who I am: **My Identity.** 

The First Speech, AIAS FORUM 2011 Elections Phoenix. [Solutions] – Brent Castro



#### **BRENT CASTRO**

Brent Castro is a recent graduate of The University of Tennessee's Architecture and Design Program. His hometown of Nashville is great for his love of music, for it is a community full of the passions of artists from every background and musical genre. Architecture to him is like a record from one of his favorite jazz artists, Miles Davis - full of soul. Similar to the theory, practice and actualization of architecture, soul jazz can be characterized by a strong yet flexible rhythmic understructure with solo and ensemble improvisations on basic tunes and chord patterns and. more recently, a highly sophisticated harmonic idiom. He now serves on the National Board of Directors for the American Institute of Architecture Students.

## Storytelling & Getting at the Heart of an Architect's Identity

Name: Brent Castro

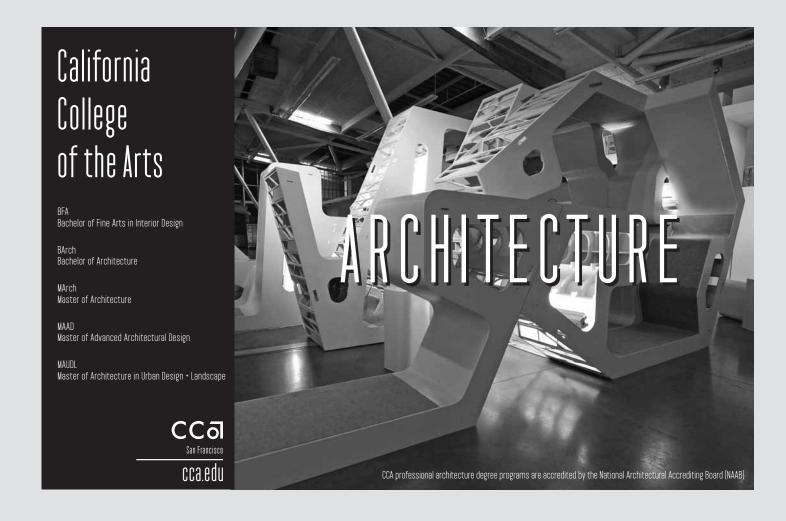
Title: Vice President, Designer

Hometown: Nashville
Favorite Color: Color Blind
Dream: I will be an architect
Inspired by: My mother

**Worried about**: How the architectural profession inadequately tells its inspiring tale

Our daily stories often begin with a loud ring and a remembrance of morning. You are greeted with the smell of coffee, the rays of warm light and the desires of the coming day. You then simply prepare for your impending adventure and take off into the unknown. The day becomes a part of you. We must, however, remember how these stories still influence us to this day. I am reminded of the following quote by G.K. Chesterton: "Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten."





My heart no longer races when I speak, I have conquered my dragon.

Sarah Kay, a spoken word enthusiast, tells stories to get to the meaning of the art of spoken poetry and how it can relate to every person interested in sharing their life's experiences. She explains that she uses the spoken word to help others re-discover wonder. [Sarah Kay, Ted Talk] "I use poetry to work through what I do not understand, but I show up to each new poem with a backpack full of everywhere else that I have been... Great stories come about when you express what you are passionate about with what others are interested in." Let me re-emphasize "re-discover wonder," this act is important because it helps us to re-imagine our world. Is this not what designers do?

Stories tell us what we already know and forgot, they remind us what we haven't yet imagined

Anne L. Watson

I leave you all with my favorite excerpt from Alice in Wonderland before Alice battles the Red Queen's Evil Jabberwocky:

Alice: This is impossible
Hatter: Only if you believe it is
Alice: Sometime I believe as

Sometime I believe as many as six impossible things before breakfast

**Hatter:** That is an excellent practice

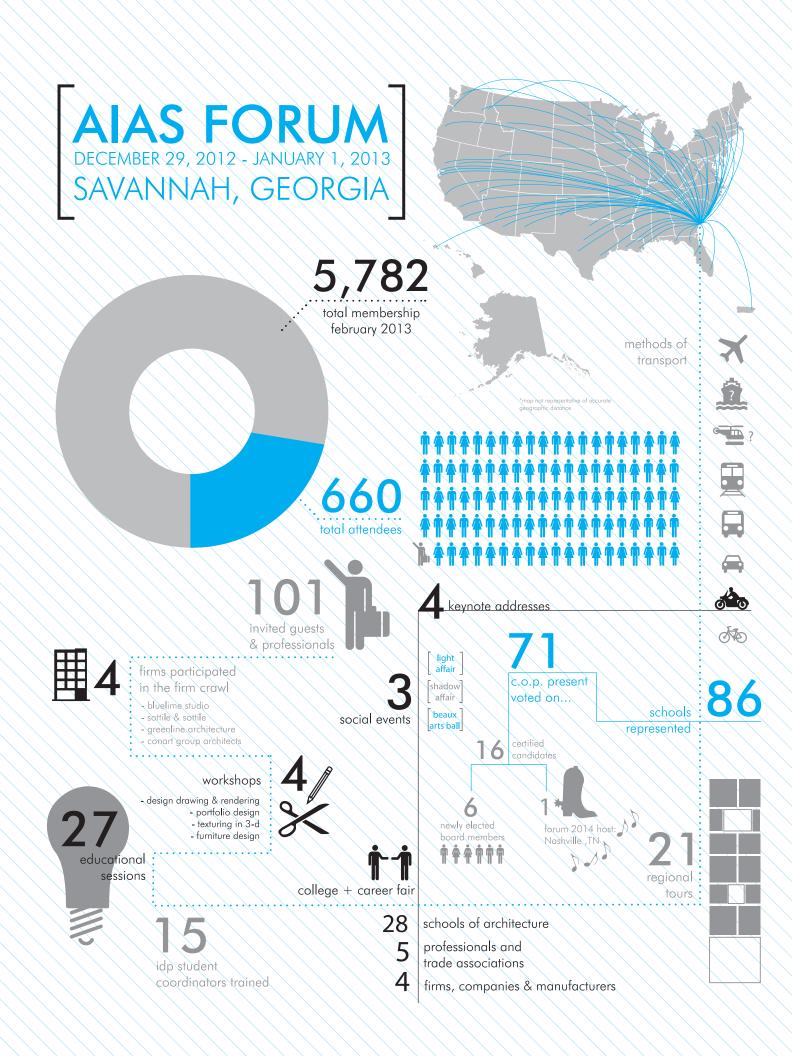
This story will inspire you to believe that anything is possible. I share this excerpt of Alice in Wonderland because this is where Alice discovers herself. Her "curiouser and curiouser" nature enhanced her bravery because she no longer believed in the boundaries that had restrained her in the past. This freedom made her capable of achieving unbelievable things, helping her to define her identity. Learn from this and let it influence yours.

Everyone has something to say and no architect, artist, doctor, etc. can define their personal interest without the stories of the past. No collective group [architects] or person can succeed without an identity. Our identity is defined by people and enhancing their lives. Our history and process makes us capable to use this power for good. Let us tell our story and ultimately our growth in relevance will create a better world.

The End. C



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# POWER OF THE COP:

## The Legacy of the Council of Presidents



**RYAN GANN** 

ryan is a 4th year undergraduate at the Illinois Institute of Technology and the Midwest Quadrant Director Elect. Currently, he is embarking on a research project that will unearth the history of the AIAS. Through his research he hopes to embrace a rich past and empower future leaders and members of the organization with his findings.

#### The History

On November 21-22, 1955, 80 students from 63 schools of architecture gathered in Washington, D.C. for the first annual student forum organized by the American Institute of Architects (AIA). Even with a delegation of progressive leaders, planners could have never anticipated that the National Association of Students in Architecture (NASA) would evolve from the discussions that took place. This dialogue was the formative beginning of the AIAS as we know it today, defining this group as our first Council of Presidents (COP).

The COP serves as the AIAS' governing body, comprised of Chapter Presidents from each institution, university, and college in which an active AIAS chapter exists. This group of individuals has the power and privilege to shape the future of the organization, affecting not only current and future members, but each and every student of architecture. The AIAS and consequently the COP serve as the official voice of over 27,000 students of architecture and the 6,000 members of the organization itself. Their ideas and collective agenda speak to the changes that take place within academia and the profession.

#### The Initiatives

AIAS FORUM 2012 marked the 57th gathering of a representative group of leaders from schools of architecture close and afar. The two meetings that took place in Savannah, GA provided the opportunity for delegates to express their concerns, embrace the now,

and instigate the change. Without your voice, the student voice, the AIAS cannot fully realize its true purpose.

The 2012-2013 term marked the year of governance with the refinement of the organization's Bylaws and operational procedures. The streamlining of this document will allow for a more straightforward understanding of how the AIAS is to operate and will begin to foster a more open debate about interpretation in specific areas. Changes to the annual programing at a quadrant level (with the omission of the Fall Quadrant Conference) reflect an understanding of the financial well-being of the organization and its chapters. This initiative sparked debate and discussion amongst those in attendance. The financial burdens of not only the members in attendance but also the host institutions added to the discussion. The typical member aims to attend at least three conferences per year (Fall Quad, AIAS FORUM, and Spring Quad), and chapter leaders are attending four including the Grassroots Leadership Conference. For a student organization of our size, attendance to these invaluable educational opportunities creates a financial burden and stress. The AIAS understands the value of inspiring community and connection but also must begin to brainstorm alternative opportunities that will allow for larger impact. Those not in support of the idea discussed how their chapters operate and the impact attendance to Fall Quad has on their membership. Although the topic was a suggestion of the Finance Task Force, it was officially voted on when a member of the COP made a



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motion for the omission and a majority vote allowed for its passing. Votes such as these are instrumental in the future experience of every AIAS member and student of architecture. Each year the COP sets new platforms for items passed and issues raised that result in the continuation of new and interesting programs that offer relevance to the organization.

The 2012 FORUM COP meeting brought conversations about rejuvenating the organization's membership with new designations for outreach. This spring will be the official launch of Lifetime Membership, an attempt for the AIAS to stay connected to recent graduates. The organization's current membership understands the power of the AIAS and the goal of the program is to maintain and embrace connections made within the organization after graduation. Better maintaining these relationships would eventually result in strengthening of the commitment the profession has to students and emerging professionals. Lifetime Membership also stands to bring back legacy members and allowing for institutional memory to be built upon and openly shared.

On the topic of membership, this year's membership committee took a deeper look at diversifying designations, with the investigation of how the AIAS might begin to translate collegiate offerings to a younger

generation. To embrace mentorship, this time focusing on aspiring students who wish to enter architectural education, the AIAS can transform into a social advocate for design leadership. The fostering of ideas with future students, who will then be future emerging professionals and architects, drafts a stronger timeline of recruitment to the profession. During the presentation of up to date membership trends and statistics, retention was highlighted as a major concern that the organization and its leaders must begin to put a stronger focus on. Delegates raised concerns regarding membership retention in chapters with popular study abroad programs and then discussed how the organization might be able to sustain an audience abroad. These shared concerns between 1, 2, maybe 20 chapters built the initiatives that will push the organization forward. It starts with a simple suggestion that gains support and is then integrated into AIAS initiatives.

"My impression of what the AIAS is, and what we as members have the power to do, immediately changed in my first C.O.P. meeting. Things were happening, decisions were being made, and I was playing an active role. The AIAS suddenly became far more than a student organization or extra-curricular club, but an agent for change; my opportunity to participate in the development of my profession." "The COP helped me understand that even though we are miles away from each other, we can still collaborate and become a team to better the future of architecture. At first I was thinking that I'm a president of a community college, 16 members total, no one cares about our chapter; but boy was I wrong! The COP meetings helped me see that no matter how big or small the chapter is, we all are one big family."

- Keko Al Ramah - Chapter President West Valley College

As the AIAS continues to find relevant offerings and brand itself to the present, the creation of a National Membership Week stands to provide a platform to showcase the unique character of each chapter. Participation in such national initiatives as a weeklong focus on collegiate connection renews focus on membership growth and retention. This nationwide promotion will continue to build the AIAS as an advocate at the local and national level while also showcasing the vast programs that our leaders offer that define their chapter's culture. The COP asked how the national office could better support chapters in programing during this week and how the happenings might be documented to capture the depth and multifaceted nature of the AIAS. The 2012 COP asked that a task force be formed to discuss the offerings and logistics of what a membership week might be for Fall 2013. In the following weeks, the taskforce was formed with representatives from each quadrant and has since met to discuss potential activities. The 2013 Fall AIAS National Membership Week will be September 30<sup>th</sup> – October 4<sup>th</sup>.

"The avid engagement of chapter leaders showed that we are an organization that is not only concerned about our present state but how our discussions and decisions affect the future."

- Rachel Martinelli, Ball State University C.O.P. Representative

This year's COP also took part in the peer review of the AIAS' white paper for the upcoming Accreditation Review Conference (ARC), a conference held every five years to readdress the effectiveness of accreditation criteria for architecture schools. The positions set forth by the AIAS represent the collective voice of students. Being the representative body, the COP had the chance to comment and make suggestions before it was submitted. Topics presented ranged from accreditation procedures to the constructive evaluation of student performance criteria and how institutions and students can better fulfill requirements. Notes were taken during the small group discussions followed by short summarized presentations by a leader from each group to the collective body. These conversations sparked new ideas, showcasing the diversity of opinions represented. Inspired discussion regarding rights to intellectual property used during institution review and the well-being of students' projects that are showcased throughout the process were debated and brought forward as concern. A simple inquiry was then echoed by multiple people in the room; turning into a formal topic that the National Officers will address in the months to come.

The past few years have been challenging for the profession of architecture and have thus forced the AIAS its position and harnessing the power of a cohesive to strategically reposition itself to remain relevant to its voice for the betterment of the student experience.

membership. Among many issues, this self-reflection involves gaining a better understanding of the financial well-being and socio-economic boundaries that are inherently associated with architectural education.

In 2011, the Advocacy Task Force was created to address issues the COP had raised in terms of financial health of architecture students upon graduation. This in-depth investigation led to a survey and statistical analysis of information provided by the membership to build data on the financial health of architecture students. From the analysis of the survey it was found that on average architectural graduates incur \$40,000 more in debt than several other professions. If graduates cannot find work, they decide to take alternative job paths, potentially leaving the profession. With these findings, the AIAS, in conjunction with the AIA's advocacy team, aimed to draft legislation that would begin to address the subject of debt forgiveness for architecture students. This cause for concern raised at a COP meeting in 2010 has been built upon and defined into a piece of legislation that the AIA will bring forward in their 113th Congressional agenda for the 2013-2014 year. The AlA's investment in the next generation of leaders was obvious this March during the AIA Grassroots conference when 700 architects gathered on Capitol Hill to advocate for the bill that will soon be presented. The National Design Services Act is a draft bill that hopes to extend to architecture graduates student debt relief in exchange for pro bono work. This bill will encourage graduates to work in underserved areas in exchange for debt relief. Many other federal programs exist to help medical, legal, and veterinary students in exchange for services and can begin to educate the general public on the impact architecture can have, fully realizing and defining the opportunities for civic engagement. The most important piece of this initiative is the fact that the issue was raised by students and has been championed by those it will affect. If we do not begin to stand up for ourselves and voice our concerns, we will continue to debilitate a profession full of eager and talented individuals based on financial health.

The organization is a self-defined path where students are free to utilize a historical position as a mouthpiece for change. In order to embrace the grassroots nature of the AIAS, its members must define the future to enact change. The ranging scale of initiatives adopted by the AIAS creates a dynamic dialogue at all levels of involvement - from a general member to the Board of Directors - refining its position and harnessing the power of a cohesive voice for the betterment of the student experience.

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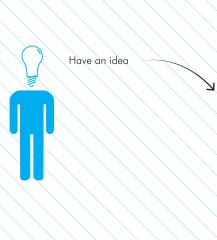
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During new business bring it up

Make a motion, if neccessary, to charge the AIAS Board of Directors to find a solution.



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demanding major that requires
much time and dedication, and
still our members raise their hand to
volunteer and sound their voice to advocate
for change and make a difference. We are natural
leaders and the AIAS serves as a powerful tool to help
us further refine our talents and abilities to lead. It allows
us to connect with our peers and professionals all
over the nation and world, and empowers us
to collaborate together to create and make
a difference. It is a great honor and
overwhelming enthusiasm having
the opportunity to serve
the COP.

Eduardo Castaneda
 Chapter President
 University of Texas at Arlington

COP votes, if approved the AIAS President might start a task force or committee.



Task forces and committees are constructed of members and leaders from each quadrant who are charged with finding a solution to the orginial idea.



Your idea has grown and has the possiblity to affect each current and future student of architecture.



#### The Legacy

The passion that reverberates off the walls at a COP meeting or a general session at AIAS FORUM is contagious. The single biggest strength of the AIAS, since its inception, has been its members; the students. This body of enthusiastic and innovative people helps shape the organization year in and year out, and without a dedicated group of leaders and a passionate membership, the organization wouldn't exist.

The COP has a lasting legacy that will not only affect current students of architecture and related disciplines, but will assist in defining the future of the student experience. Decades from now, decisions that were made in the rooms that housed this governing body will be reflected in the evolution of architectural education.

The AIAS is eager to fully engage its membership, and importantly the COP, to voice concerns and bring the core issues to light. This has been evidenced by the evolution of Studio Culture. In 2002, the AIAS released the Studio Culture taskforce findings, but this report embodied the culmination of years of research from students and professionals, documenting suggestions and next steps to evolve a concern within schools across the country. The COP took an active role in the policy's development

"Having participated in a C.O.P. meeting before I had a good idea of what to anticipate but wondered what long range impact we would leave. Through two sessions, we, the chapter leaders, led the discussion and came to resounding conclusions. I left FORUM reassured that the strength of the AIAS truly lies in its members."

David Golden – Chapter President Drexel University,
 Northeast Quadrant Director Elect

and years of dedicated leaders put forth time to bring it to the table. This position led to the eventual inclusion that all accredited universities and institutions craft and publish their own studio culture policy. Changes as monumental as these, participation in such profound courses of action that affect the future of thousands, is both the motivation and great responsibility of the COP.

The COP is the *identity* of the AIAS. The leadership that exists within this group of individuals defines future change, allows participation in drafting this change, and ultimately creates a culture to embody change. The COP laid the organization's foundation and its future continues to be defined by its collective vision and ability to empower the student.

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Sitting in the front row at the 2012 Forum in Savannah, I witnessed the spectacle that is Antoine Predock. With his shadow cast across the screen, image after image of his seductive, monumental projects creates an aura all his own. This display only amps up his mystique, breaking all the normal presentation rules, badgering the tech crew to lower the lights while he slides through the shadows on stage. Clad in a black leather motorcycle jacket, scarf and beanie, he doesn't strike the image of an architect one normally thinks of, at least, not any architects one expects.

Zaha has her scarves.
Foster has his turtlenecks.
Predock has his swank black leather jacket.

As his silhouette moves across the stage he gestures about his love of motorcycles, collages, theatre and a host of other topics that define just a few of his interests. One such love affair is his vintage Vincent Black Shadow motorcycle, one of the most notorious hand-built bikes ever made, inspired by returning WWII fighter pilots.

He flashes through a few images of his favorite bike and the vast, open landscapes of New Mexico he favors as the backdrop for his adrenaline-filled past time. One can easily imagine him roaring along the open road with the arid desert air whipping by.

He became enthralled with these sweeping New Mexico vistas and their powerful, timeless quality. He captures that expansive majesty in an equally broad medium, collage. These supersized collages give a glimpse into Predock's design approach, an ensemble of images that convey the experiential aspects of his projects.

He moves on, jumping down from the stage and making his way through the aisles, talking about his circuitous journey in life. His journey eventually leads him to the University of New Mexico where he studied engineering for the first two years, which given the complexity of his projects, isn't surprising. From there, his restless nature took him across the country to Columbia University, where he received his Bachelors of Architecture. He continues his story, hopping across the aisles to sit next to awe-struck students in the audience, by speaking about his time in Spain and motoring across Europe, sketching along the way.

A jealous chuckle ripples through the crowd of students at the thought of roaring across Europe for a semester abroad.



#### STEPHEN PARKER

Stephen Parker, Assoc. AIA is graduate student at the University of Maryland, outside Washington, DC, studying architecture and preservation. As a Past AIAS Chapter President at Clemson University, where he graduated with honors in 2011, Stephen has served in numerous capacities for AIAS, AIA and NAAB since 2007. A strong advocate for the profession, Stephen has apprenticed since the age of 15 at a number of firms. He is currently working on his thesis in healthcare design, loves his threepiece suits and his wife Carrie very much, but not in that order.







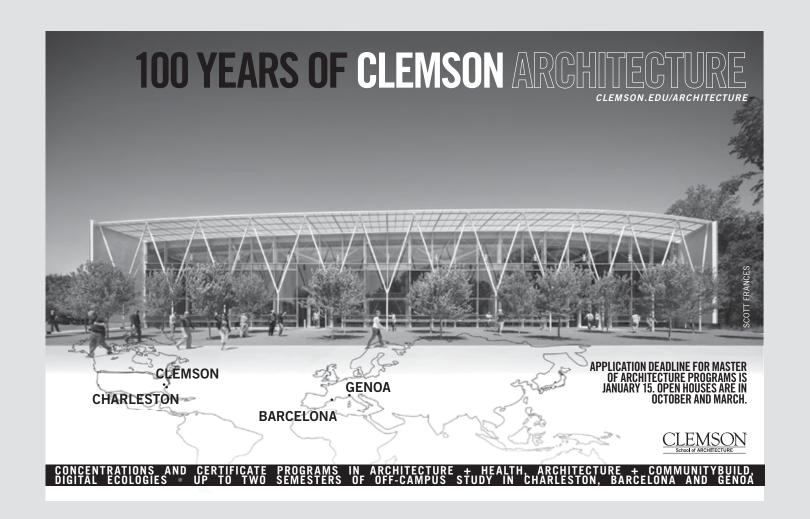
He fondly recalls sending batches of sketches back to Columbia University or else he wouldn't receive the next installment of stipend. Returning to the United States, and the stage, he moves on with his life story.

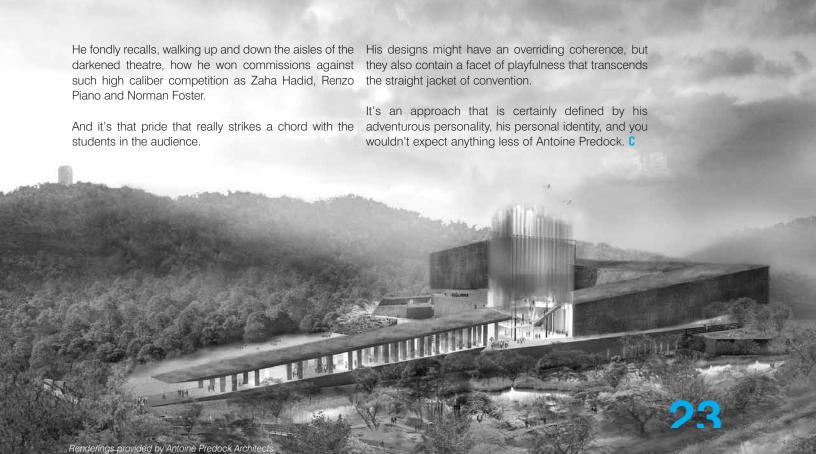
After kick starting his studio in Albuquerque in 1967, the forceful environment of New Mexico continues to inspire him today, and he's made quite an impression in New Mexico and far beyond. His architecture, like many aspects of his life, has a bold, evocative presence that seemingly fits with its environment - an inherent icon that takes its contradiction in stride.

One of his recently built works, the Canadian Museum for Human Rights in Winnipeg has much in the way of panache. With its seductive, stone curves that spiral up from the ground and billow out in a transparent glass shroud culminates in a striking beacon of light. Its forms, reminiscent of the carved clay and collages he favors in his conceptual design phase, speak of the multifaceted approach that inspire his designs. He creates these monumental, expressive masses, but Predock delves deeper, tapping the geological essence of a place and time that manifests in tectonic design shifts and exquisite detailing.

A recent commission in Xiangfan City Museum in Hubei follows this edgy, nearly contradictory pattern. Its raised plinth seemingly rises like a gesture of the landscape while its green roof mimics the lush surroundings and peaks in the aptly named "Phoenix Hall" – ablaze with luminous glass feathers that reach towards the sky.

Renderings provided by Antoine Predock Architects





#### AIAS FORUM Chair Exchange



Born and raised in Los Angeles, California, Taylor Chan wanted a change in environment and decided to study Chicago. She is currently a 4th year architecture student pursuing a Bachelor of Architecture degree with a minor in Structural Engineering at the Illinois Institute of Technology. Taylor is an active AIAS member, currently holding the positions of the AIAS FORUM 2013 Conference Chair and the iitAIAS Vice President for the 2013-2014 term. With her passion for leadership, Taylor plans to eventually start her own firm and pursue licensure. In her spare time. Taylor enjoys baking and cooking to relieve her stress from studio

On December 29th 2012, over 600 students gathered and assembled at FORUM in Savannah to meet and most importantly discuss issues and changes in today's architecture profession. AIAS FORUM is the annual meeting of the AIAS and the premier global gathering of architecture and design students from around world. The conference provides opportunities to learn about contemporary issues facing the architectural profession by interacting with leading architects and educators through keynote addresses, tours, workshops and seminars. Students attending AIAS FORUM find it to be a great way to expand their life outside of studio by interacting with people from all backgrounds. These relationships create networks that lay the framework of the architecture profession by giving students the ability to act as a unified whole.

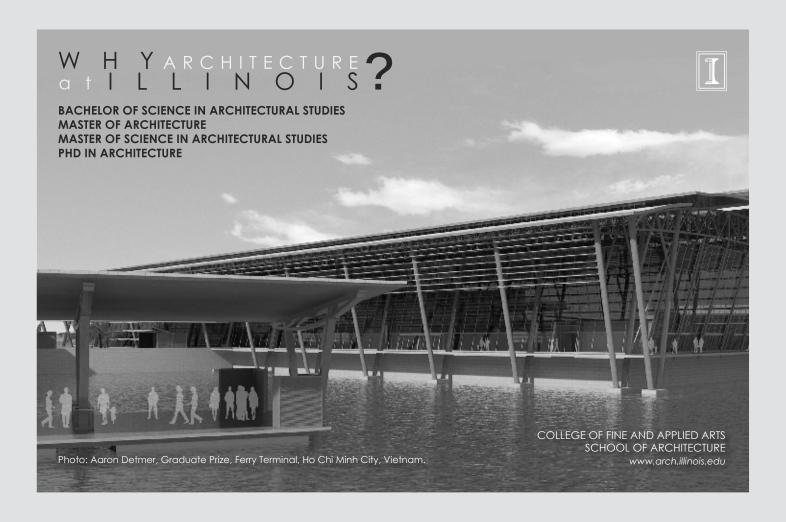
AIAS FORUM not only provides opportunities and benefits to students, but also the host universities. It provides a platform for universities to share and inform students about the different types of graduate programs they offer, and their approach to architectural education. Even if students are not applying, this gives them the chance to see how other programs work. Each program approaches and focuses on different aspects of architectural education. Students and leaders can take the various perspectives

implement and integrate them in or order to enrich their own education, as well as those of others around them.

As Chair of AIAS FORUM 2013, I wanted to reach out to the previous AIAS FORUM Chair, Robert M. Hon, to gain some insight into what it was like planning the event, what AIAS FORUM at SCAD focused on, and how AIAS FORUM at SCAD can contribute or relate to AIAS FORUM at Chicago. Our discourse resulted in an engaging conversation - providing a deeper understanding of not only AIAS FORUM, but AIAS as an organization.

#### ON THEME:

Robert: AIAS FORUM at SCAD focused on the theme [a]part. Our goal was to define architecture as an art, but also to identify it within the whole design community. As an art and design school SCAD often focuses on interdisciplinary collaboration. We often find that the base components of each field overlap. We are a part of the design community, however at the same time architects deal with very specialized skill sets. In that sense we are apart. This dual identity was very important when planning what happened at AIAS FORUM. We had game designers, furniture designers, industrial designers, historic and bring them back to their education to meant to give a new perspective on architecture.



We also had outstanding architects like Christian Sottile, Antoine Predock, and Rusty Smith which put architecture in perspective as an art.

Taylor: AIAS FORUM 2013 in Chicago will be focusing on the theme **Unified**. As a collaborative effort, architects can solve issues in the built environment, on an individual scale, and all the way to a large urban scale. As we unite, we will find that larger inputs bring greater outputs. It is with passion, drive, and unification of not just students, but all allied fields, that we can make our voices heard. Unified relates to SCAD's theme of (a)part, as we must all act as a part of a unified whole. Unified doesn't necessarily mean presenting the same identity, but coming together through collaboration and integration, to assist in reaching the same common goal. We are looking forward to speakers, including architects, artists, and entrepreneurs, to initiate discussions and conversations as to how we can gather with different fields, people and, interests, in order to create a larger and more powerful impact in society.

#### ON AIAS FORUM 2013:

Robert: I think that (a)part is extremely applicable to Chicago's theme of Unified. In many ways it's like we are zooming in to a different scale. We looked at architecture within a larger community and they are focused on the community within architecture. I'd hope that anyone that came to Savannah can make it to Chicago for part II and that everyone who missed AIAS FORUM 2012 can make it in 2013 to see what AIAS is all about.

**Taylor:** AIAS FORUM 2013 will provide the opportunities for diversity, perspectives and outreach to the local city of Chicago, as well as visitors nationally and globally. Chicago is the perfect breeding ground for unified communities. Though the city has 77 distinctly different neighborhoods, they all work as a unified whole, with their respective differences to collaboratively represent one city, with one identity: Chicago. **C** 

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#### INTRIGUING COMBINATIONS

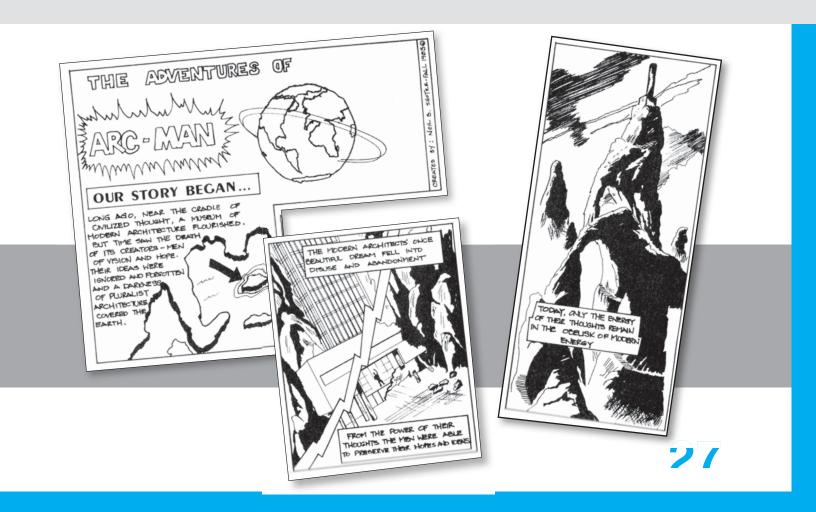
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relevance and a future-seeking pragmatism the past in order to massage long-standing role in ancient civilizations. As part of a larger city, deserving of various levels of preservation.





#### **ARI LEWKOWITZ**

Ari Lewkowitz is a 4th year Architecture Major and Jewish Studies Minor at the University of Maryland, College Park. Next year, he will be continuing his architectural education at the University of Washington as an M.Arch candidate. Ari solidified his interest in the built environment as a high school student, when he briefly interned at Safdie and Associates in Cambridge, Massachusetts. Shadowing Moshe Safdie during the final design stages of the Marina Bay Sands, Ari experienced the creative ingenuity and collaborative energy required in the architecture profession. As an undergraduate, Ari combined his passion for design and Jewish Studies both in and out of the classroom. Largely through several trips abroad to Israel, he became familiar and increasingly curious about the cultural role of architecture on history and religion in this fascinating Middle East country. Less of a culmination and more of a formal beginning for further investigation. Ari wrote in the spring of 2012 an extensive case study on post-1967 monumental architecture in Jerusalem, the introduction of which is subsequently excerpted.

short list entitled, "9 Points of Monumentality." In it, the authors claimed that monuments are "symbols for [man's] ideals, for their aims, and for their actions...They have to satisfy the eternal demand of the people for translation of their collective force into symbols" (1943). This strikes upon a major component of this debate, that monumentalizing goes far beyond a singular person, regional place, or specific event, and attempts to capture a combined pathos of the community-however widespread that community wants to be defined.

Israeli, Canadian, and American architect Moshe Safdie expanded upon Giedion's interpretation of monumentality as an "articulation of a network of spaces and particular buildings that give the city legibility. It is that network of significant buildings and public places, and the connections between them, that has always given the city perceptible order, a sense of location for the people within it, a sense of structure, and a much needed hierarchy" (Safdie 1987). By taking it even one step further, Safdie explains that not only does monumental architecture need to embody a shared spirit among society, but between the structures themselves there needs to be a drawn correlation of harmony over dissonance. By doing so though, cities can fashion themselves with more than just a sense of "order" and can intertwine into that hierarchy a sense of time vis-à-vis tradition.

Monumental architecture has a long history, and looking back to ancient civilizations of Mesopotamia, Egypt, South Asia, China, Mexico, Peru, and West Africa, one can find examples of fortresses, temples, palaces, and tombs of kings and other high-ranking officials that fit into our standard definition of monumentality (Trigger 120). Perhaps most noticeable and consistent is their lavish scale and degree of proficiency, evidenced by the nearly impeccable construction and decoration (121). One can postulate that the abstract ideology behind monumental architecture desires an elaborate structure far surpassing the energy needed to impress, seduce, or engender fear. Peter Wilson views this degree of excess as a "fusion of permanence and perfection." By so directly showcasing power and authority, monumental architecture, "becomes power rather than merely a symbol of it" (122).

By taking this idea and returning to the tenets of Geidion and Safdie, we can conceive of a rational humanization of the concept of power and its role in monumentality. The populace, after all, in a democracy like Israel, possess the power, and thus modern monumentality seeks to satisfy the communal will of pride and excitement felt when viewing such marvelous structures. This can be done, according to Professor Cecil Elliot, by being "dignified in manner, permanent in construction, static in form, geometric in shape, and *grandiose* 



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in scale" (Elliot 52), but I would submit that merely playing off a homogenous past- whether entirely uniform or more likely pieced together with commonalities- can achieve desired fantasies of monumentality. In effect, tradition, for people and for cities, is a major agent in garnering sentiments of sympathy aligned with the purpose of monumentality.

Taking the above framework of how to think about monumentality, one can focus an architectural treatise on Jerusalem after the Israeli government won the Six Day War and recaptured East Jerusalem. Clad in shimmering gold and textured stone, the city is quite easily romanticized by first-time visitors, religious aficionados, and every-day residents. Archaeological remains and

artifacts throughout the city and state add to this animated atmosphere, bringing days of the past to the forefront of modern times. Behind this rhetoric remains the original inspiration for these structures: the architect juxtaposed alongside the client, which in this case were official Israeli government committees<sup>1</sup>. At times, these two parties are pitted against one another with differences in conceptual agenda and functionality, but in other instances, the two can engage in serious collaboration with the hopes of erecting architecture that furthers a holistic goal. After 1967, that goal was to create a reemergence of monumentality for the nation's capital that would improve tourism and economic gains, and more importantly, foster a sense of Zionist ethno-nationalist pride. C

#### NOTES

1. The Block 38 and Hurva Synagogue construction were overseen by the Company for the Reconstruction and Development of the Jewish Quarter (CRDJQ) which was directly accountable to the Israeli Prime Minister and the inter-ministerial "Committee for Jerusalem Affairs" (Dumper 38). Moreover, according to the Company's website, the CRDJQ was established in 1969 by the Government of Israel and is fully owned by the Ministry of Construction and Housing. The Mamilla Center, which is not located in the Old City, was developed for the KARTA Central Jerusalem Development Company. This company is jointly owned by the Housing and Construction Ministry and the Jerusalem Municipality, thus it is indeed considered a government entity (Zohar 2007).





## the participants

- E. Elisabeth Neigert

  Project Manager and External Affairs
- R. Reed Aspen
  Project Manager of Design and Construction
- C. Cole Hershkowitz

  Founder and CEO of Chai Energy,

  Computing Systems Team Leader
- A. Andrew Gong
  Solar Decathlon Engineering Project
  Manager, Lead Electrical Engineer

Amanda Gann, a long-time AIAS member, past University of Tennessee-Knoxville Chapter President, and contributor to the UTK Living Light Solar Decathlon house, was asked by the AIAS to interview participants from the SCI-Arc and Caltech 2011 Solar Decathlon Team about their experiences of working on CHIP, a house clad in vinyl and sponsored by the Vinyl Institute.

## Why did you choose to major in architecture/engineering?

- **E.** Architecture was attractive to me due to my deep interest in design, the creative process, and sustainability.
- **A.** I like solving problems, which is why I'm a chemical engineer. Polymer chemistry, which encompasses vinyl materials, is a very exciting field with lots of applications.
- **C.** I'm not an architect, but over the course of the Decathlon I grew an appreciation for the trade. I have actually since considered majoring in it.

## How did you become involved in the Solar Decathlon?

**E.** The Solar Decathlon was my joint-thesis project with Reed Finlay. We pitched the idea of joining the competition

- to SCI-Arc, got Caltech on board and became the co-project managers for the duration of the project.
- **C.** I love sustainability, but until then it was all just studying it. I had never done anything "sustainable" or "environmental". Helping the Decathlon get off the ground was a way to get my hands dirty in sustainability and make the world a little greener.
- **A.** I was part of a Caltech club called Engineers for a Sustainable World. At some point we found out about the Solar Decathlon and managed to team up with SCI-Arc right before the proposal deadline.

## How did your role change throughout the process? (designer, builder, development director, etc.)

- **E.** As a Project Manager, I had the responsibility of wearing many hats including logistics, marketing, funding, PR, design, and management. As the demand increased, my focus became external out of necessity encompassing strategic relationships, PR strategy, and media strategy in tandem with management.
- **C.** I started the project as one of several team members doing a smattering of energy related projects, such as analyzing thermal performance and reviewing energy data. As the popularity of the project increased, my role transitioned to leadership. Having been passionate about computer science and innovation, I ultimately ended up leading the Computing Innovations Team where we explored novel ways to interact with your home.
- **A.** I started out by working on the photovoltaic system's design and functionality, and my role gradually expanded to cover all of the electrical systems in the house.

## Did you participate in the design/production of both Solar Decathlon Houses?

- **E.** Yes, as a Project Manager of CHIP, my role was deeply embedded in the production of the home and project. Currently, I am the External Relations Program Manager, responsible for the strategic relationships and PR.
- **C.** I worked on CHIP, but have only had a cursory role in Dale. I am currently running a company called Chai energy that empower homeowners with a simple understanding of their energy use. Our company is working with the Dale team to give Solar Decathlon visitors a similarly deep understanding of the Dale's energy use.



## **AMANDA GANN**

Amanda Gann (M.Arch '14) is a graduate architecture student pursuing a Master of Science degree in Architecture with a dual-concentration in Urban Design and Sustainable Design. As an avid participant in the Solar Decathlon process, her involvement started with the UTZero Prototype in 2008 which led to the entry proposal then finally to Washington D.C. in 2011 with the Living Light house by the University of Tennessee, Knoxville.



"We expect nothing from materials in themselves, but only from the right use of them. Even the new materials give us no superiority. Each material is only worth what we make of it."

Mies van der Rohe

A. Yes – I worked on CHIP as a student and electrical lead and on Dale as a manager for the Caltech students.

## What were some of the main reasons for using vinyl? Durability? Affordability? Sustainability? Describe.

- A. In terms of engineering design, the vinyl brought two major benefits. The first was that it drastically reduced thermal bridging the issue where heat flux occurs through structural studs and circumvents your insulation, resulting in higher heating and cooling bills by completely covering all of the structural components. Additionally, it is a highly reflective material that prevented significant amounts of heating by thermal radiation during the day.
- **C.** One other benefit is that a similar sort of construction technique could be used to insulate an existing poorly insulated house without much new construction needed.

What were some of the benefits vinyl brought into your design for "CHIP" that other materials didn't bring?

- **E.** Cost, durability and flexibility. Vinyl as a material provided all the attributes we were looking for in a flexibly skin. Although Vinyl had never been used in this application, we were interested in testing and exploring its potential to push the limits with our design. Vinyl as a skin was cost effective, durable, easy to install, easy to transport.
- **C.** The interesting visual appeal started numerous conversations about the importance of insulation in sustainable construction.
- **A.** The use of vinyl drastically reduced the amount of time we spent on finish work on the exterior of the house we literally unfurled a pre-cut piece over the side of the house, tightened it, and in one go we had waterproofing, roofing, and siding done.

## What materials are you planning on using for "DALE" that you used for "CHIP", why?

**R.** Once again, we will be cladding the exterior of our building in a Vinyl coated fabric skin. We found in CHIP that this solution was durable, affordable, and much easier and quicker to install than traditional exterior cladding materials.



We are also playing with the idea of using recycled products from CHIP and giving them a new life on DALE.

## Taking what you learned from designing "CHIP" (positives and negatives of design), how has that influenced your design for "DALE"?

E. "Ease of Transport and Assembly" was a huge learning point. CHIP's design was focused on creating a home that did not share the typical rectangular form of most prefab housing. We were most interested in challenging ourselves to design a home that expresses its performance, incites curiosity and discourse to educate the public and demonstrates that a "high design" home could be constructed at an affordable price point. I'm happy to say we achieved all these objectives, but failed to anticipate the extensive transport and exhibit-life involved post the competition. DALE was designed with transport and repeated assembly and disassembly in mind from the beginning. The spirit of the Solar Decathlon competition revolves around public awareness and education; it is important to Caltech and SCI-Arc to extend this beyond the competition and exhibit DALE, requiring DALE to be easily transported and designed to sustain the wear and tear of continuous assembly and disassembly.

## Was your house easy to assemble? How long did it take to disassemble? Any complications/surprises?

- **C.** The assembly of CHIP was very challenging. It added significant time to our timeline because we had to actually practice the construction and de-construction process before shipping out to DC.
- **E.** CHIP was easy to assemble in some ways and rather difficult in others. For instance, the denim batt insulation was placed on the exterior and installed by attaching it to the top of CHIP and rolling the blankets of insulation down the side of the house. This was a rather quick process. The skin was one piece of vinyl that had been heat sealed together; it could compress into a 4'x4' area for transport. During assembly, the skin was placed on the top of CHIP, draped down the sides, and zip-tied underneath to hold the skin in place. More complex however, was craning the modules apart and back together due to extensive need for bracing. This required a fair amount of time to install and remove the bracing during assembly and disassembly which was not foreseen during initial design.
- **A.** CHIP was a relatively complex design two modules side-by-side, and two modules stacked on top of



those. Probably the hardest part was creating a maze of temporary bracing to hold the pieces together during shipping - something that we don't want to touch for the next assembly process. For the 2013 contest, we started by envisioning simpler, one-step assembly processes - DALE evolved from those initial concepts.

## Who was the target audience for each of the houses?

**R.** Both homes address a range of demographics. The only requirement is that our audience is young at heart.

## Would you live in either of these houses? What's your favorite aspect of either house?

R. Without a doubt. What I love about both of these homes is that they are exactly enough. They provide all of the amenities that one might need without ever crossing into excess. On top of that, they are each fashioned with a series of interactive features that turn the house into a virtual playground. Homes are so boring and our team has always had an interest in giving personality and life to them. Each [house] is so smart and intuitive in their functionality that you feel as if you have a personal relationship with your home. Growing up wanting my own Johnny 5 or R2D2, these houses are my childhood dream coming to life.

**C.** I would definitely live in both. I loved the huge single open area of CHIP. It felt like a studio in the shape of a home. I also love the outdoor space of DALE.

## Where is "CHIP" now?

**R.** After the competition in Washington D.C., CHIP returned to LA to be displayed at the California Science Center (the current location of the Space Shuttle Endeavor). It remained there for 9 months and was toured by an additional 400,000 visitors. After the stay at the California Science Center, CHIP was dismantled with 75% of the structure, mechanics, and finishes recycled for use on other projects.

## The theme of this issue is Identity, how do you feel your design set you apart from the rest?

**R.** DALE is a completely new approach to sustainability. It thinks holistically about the climate, the economy, and the lifestyle of the homeowner all at once; presenting them with a home uniquely suited for their needs. It creates only so much as is necessary to live within while understanding the desire to live without. DALE is not just a house, but a home. By opening up to nature, the house expands into the environment and blurs the line between interior and exterior. Miraculously, the home is both small and spacious, both efficient and expansive. **C** 





projects

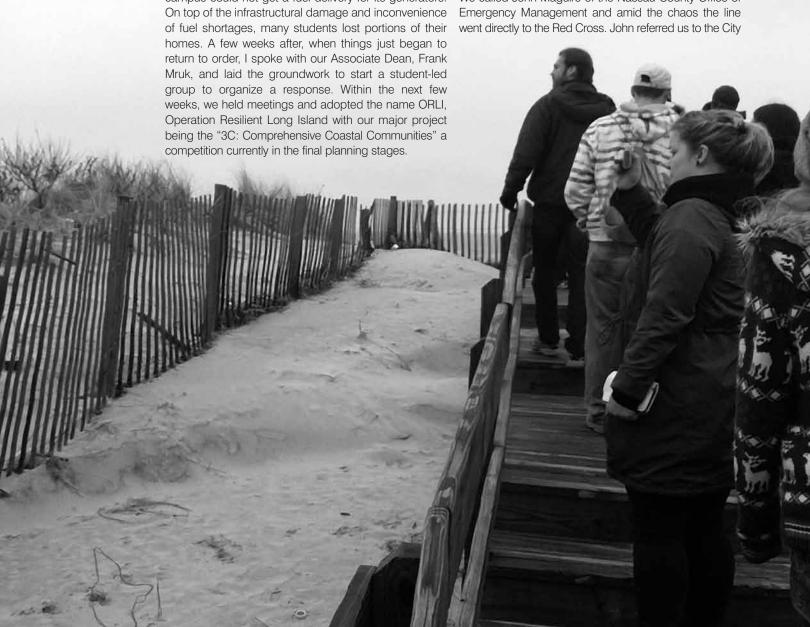
## FREEDOM BY DESIGN NYIT

The ORLI Story Students Coming Together after Sandy

Super-storm Sandy was an unforgettable, once in a lifetime event with many long term and serious consequences. However, the crisis also brings positive opportunities as we work together to plan and rebuild to be stronger and more resilient.

With campuses on Long Island and in Manhattan, Sandy literally hit home by directly impacting the lives of NYIT students. Classes on both campuses were cancelled for a week. Subway and bus service was eliminated in New York City and the Old Westbury campus could not get a fuel delivery for its generators. On top of the infrastructural damage and inconvenience group to organize a response. Within the next few Operation Resilient Long Island with our major project being the "3C: Comprehensive Coastal Communities" a competition currently in the final planning stages.

We started the student-led group with no set agenda. but began by openly discussing how as an architecture school we can respond and lead a conversation about rebuilding our own communities. In order to get a real understanding, we needed to see the damage first hand. We called John Maguire of the Nassau County Office of





torqued by the wind and rain, reporting on the infamous lifeguard tower crashing off of its foundation and into the boardwalk. The next week we organized a bus trip to survey the damage and develop a plan of action.

On the bus ride we decided it was a good time for students from the different campuses to get to know each other by sharing their Sandy Story and we learned that everyone had a story - for better or worse. Dan who lives closer inland lost all his belongings that were in the basement when floodwaters rose up over five feet in the seven foot space. He then had to venture down into the 5 feet of water to shut off the electricity to his home. Moe, a volunteer firefighter in his free time, was a first responder during the storm; he shared some of his experiences that night. Floodwaters were so high that the water rescue vehicle, which is made to travel through high water, could not make it to a family in peril so lifeguards Moe and his partner decided to swim three blocks to reach the family. These were just a few of the many stories we shared on the way to Long Beach.

Long Beach is located on a barrier island, meaning it is a long, narrow and low island protecting greater Long Island from the Atlantic Ocean. We arrived at the City Hall to find John and Scott Kemins, the Long Beach Building Commissioner, to welcome us. Emergency tents from FEMA, insurance companies and Home Depot surrounded the City Hall plaza. Over three feet of sand covered the ground all the way to city hall on Park Avenue - four blocks away from the ocean. John and Scott explained that what they needed were ideas for rebuilding and mitigation for the recovery and for future storms. Scott joined us on our bus as we traveled to the most devastated areas.

washed away were found all over the island. Scott explained that the infamous lifeguard tower was no where to be found. The small seawall underneath the boardwalk breached, allowing tons of sand through to the streets. We passed by the aptly named Mt. Sandy, a five-story mountain of sand that was piled on a vacant lot adjacent to the boardwalk. We then passed by the Canals district, where a fire completely destroyed eight adjacent homes. Although power was cut, a car battery sparked a gruesome fire when the salt water encroached.

Finally we toured the West End neighborhood, the most damaged from the storm surge. It is a neighborhood of small beach bungalows that has become a year round community. Scott directed us to Pennsylvania Avenue, showing us the flood water levels on the small onestory homes. Debris and salt water-logged belongings over the adjacent bungalows. He explained that any new construction has to comply with FEMA and the National Flood Insurance Program, mandating that the homes ground level be elevated up to 12 feet above the street. Seven years prior, Long Beach adopted the grade, changing it from the street level to the Base Flood Elevation (BFE). Our alumni advisor and architect practicing in Long Island pointed out this is the real problem. Raising the elevations will put the character of this established neighborhood in jeopardy. Finally Scott explained that only 12 homes of the 9500 in the neighborhood were built as FEMA compliant and above the BFE. Over 800 homes were estimated to be over 50% damaged and would have to be raised or rebuilt.

## FREEDOM BY DESIGN

The ORLI Story
Students Coming Together after Sandy



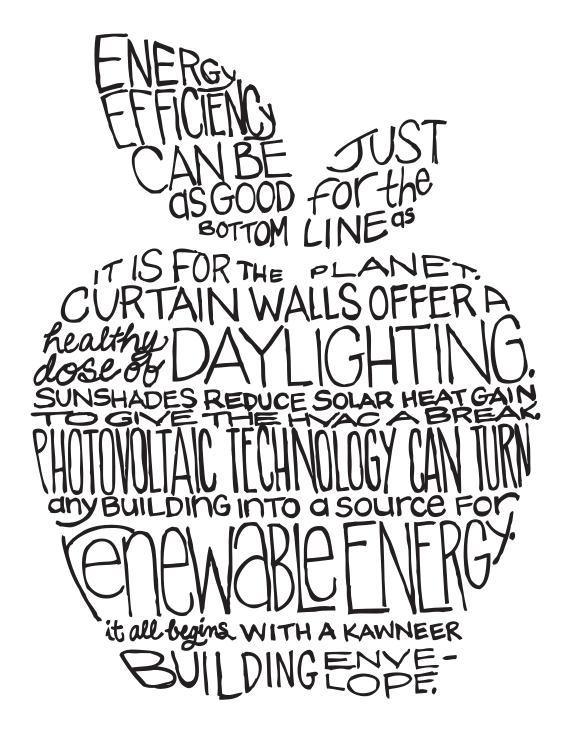
## **ALEX ALAIMO**

Alex Alaimo, AIAS, is in the final year of the B.Arch program at New York Institute of Technology. He has contributed to his local AIAS Chapter and is currently a Project Manager for the chapters Freedom by Design Program. He is also an active member of AIA NY Emerging New York Architects (ENYA) committee. In response to Sandy he founded the Operation Resilient Long Island (ORLI) student group which plans on launching an ideas competition to help local towns strategically plan rebuilding efforts. After graduation he plans on getting licensed and is interested in new and alternative practices in architecture. He also plans to continue to contribute to professional and non-profit organizations.

In the following weeks and over our break, we fiercely started organizing a competition to bring the best ideas from around the world to address the problem that sorely needs attention. We pursued faculty studio coordinators to include a Long Beach site in a 3rd year housing studio. After much work, meetings and cooperation we have organized the 3C: Comprehensive Coastal Communities Competition to provide solutions for local municipalities. The cause re-imagines designbuild to design-impact, meaning we will catalogue the submissions and present a framework to implement local zoning guidelines that addresses the raising homes and its effect on the character of communities. The competition is slated to launch March 25 and close over the summer.

As students, the experience has been life changing. Through our connections with AIAS, we have set up an Advisory Group with AIAS students across the country to discuss and update what we are working on. In the past months, we attended many post-Sandy events in New York and Long Island including events at AIANY. Recently, we have just made a partnership with Waves for Water, who are repairing and rebuilding homes in the Rockaway Beach and Long Beach to get residents back in their homes from FEMA temporary housing and provide the best value for their limited resources. In the coming weeks with Waves for Water, ORLI will set up a charrette series to provide innovative construction technology to restore damaged homes. We are also working on coordinating efforts with NJIT and Pratt who have set up a similar group: the Pratt Disaster Resilience Network. Together, by breaking institutional and regional boundaries we believe we can rebuild our communities better and stronger. C





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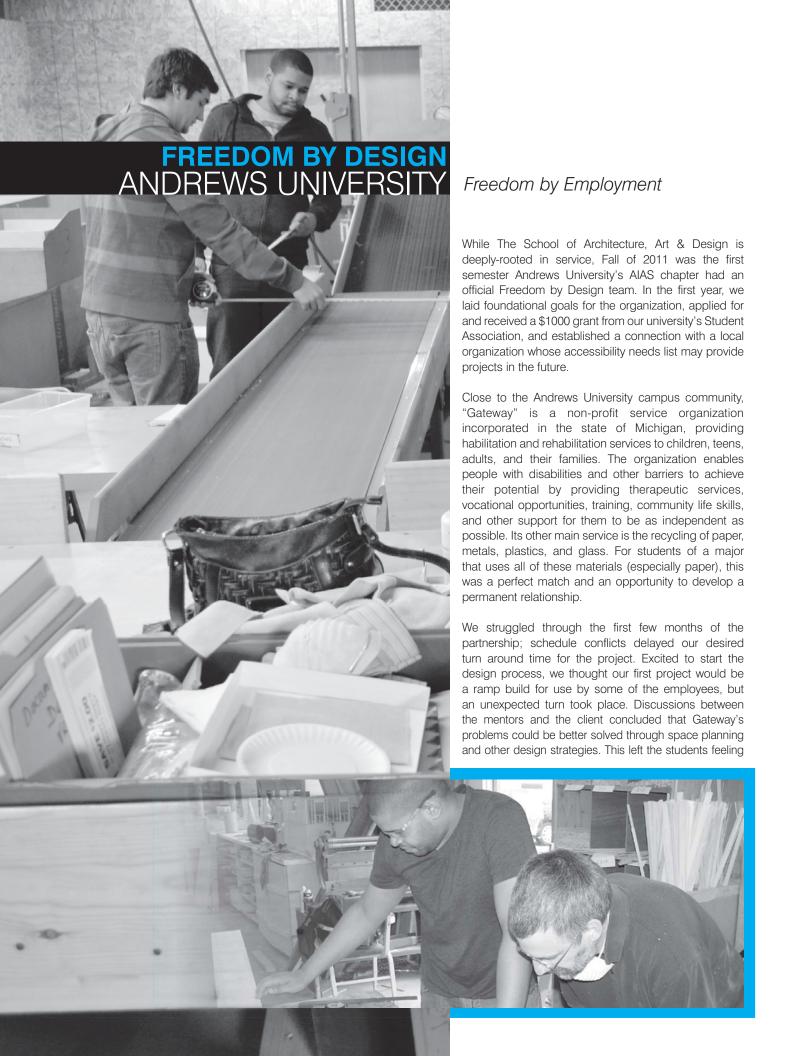
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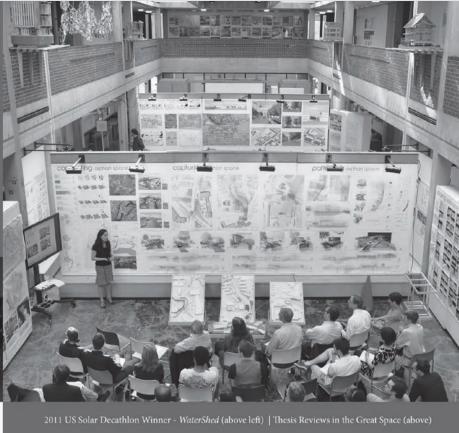
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disappointed; they no longer thought the project fit the AIAS Freedom by Design principles. While it took a little getting used to, the mentors were able to help them understand that the new project plan was a better solution for the client. In a seemingly fateful moment, a student noticed a rickety-looking ramp when passing through the sorting room, and the project expanded into a win-win situation with a newly planned ramp rebuild.

The team began to tackle the assignments with a field visit, during which they measured the shredding room and the existing ramp, after which they saw both the shredding and recycling processes in action. From there, the design work was taken back to campus and tasks were divided among our team. It was important to the facility that the shredding room be more accessible to the wheelchairbound employees, while also allowing the workers to have a more social experience. A Google SketchUp model was quickly created. The newly proposed plan allowed an easy path of travel around the perimeter of the room, which was especially necessary for one blind employee. We also rearranged the assembly machines into two parallel lines, encouraging the employees to talk throughout their workday. While one half the team worked on the new plan for the shredding room, the other half worked on several drafts for the new, much stronger ramp.

The ramp allows wheelchair bound employees to safely reach and use one of the recycling machines from their seated position. The team's mentors suggested prefabricating as much as possible to make installation easier and limit the possible disruptions to Gateway's workflow, thus ramp construction began in the University's woodshop in late spring. The pieces were manageably sized, and the actual installation was simple. However, since the construction process was started so late into the semester, actual installation didn't occur until Fall 2012, much later than planned. The ramp was transported to the facility in two pieces, connected, and slid into position. Finally the handrail was attached, which truly was the most difficult task of the entire build.

Even with the schedule setbacks, the team is happy to have the project completed and feels satisfied knowing that the Gateway employ ees are using a safer and sturdier ramp in a more enjoyable setting. The organization is also excited to put the new, safe ramp and space organization into use. Our two organizations are looking forward to future collaboration and the AU AIAS FBD team is eager to move on to future projects! C



EMILY HARLOW

Andrews University, BSA Class of 2013, M. ARCH Class of 2014, FBD Co-Captain 2011-12
FBD Director 2012-13

## FREEDOM BY DESIGN RYERSON UNIVERSITY

490 Delaware Avenue



## STEVEN BIERSTEKER

Steven Biersteker is a fourth year student in the Department of Architectural Science at Ryerson University, Toronto Canada. Steven has extensive construction experience and has worked as a carpenter each summer since 2004 with MVH Custom Carpentry in Schomberg, Ontario, Canada. Steven aspires to be a registered architect and plans to begin a Master of Architecture degree in Fall 2013.



## **ANTONIO CUNHA**

Antonio Cunha is a recent graduate from the Department of Architectural Science at Ryerson University, Toronto Canada, completing his Bachelor of Architectural Science Degree in 2012. Throughout his undergraduate career, Tony was employed as a design consultant with Accessible Solutions Inc. in Oakville, Canada: an independent practice primarily focusing on the design and construction of custom accessible residences. Tony will be completing a Master of Architecture degree beginning in Fall 2013.

Located at 490 Delaware Avenue, The Delaware Project constituted the renovation of a home's existing two-bedroom ground floor unit into a universally accessible living environment. The AIAS Freedom By Design at Ryerson University team renovated the living area, the two bedrooms and the bathroom of the unit to create universally accessible spaces.

The Delaware project was entirely student led through all phases of completion, which included: project procurement, feasibility, funding, design and construction. The student team utilized the expertise of licensed architects, professional contractors and property managers in the form of mentorship throughout projects design and construction.

The student team worked with a number of local community groups as well as the municipal government to locate our new client a suitable beneficiary for the project. The student team worked with the Central Neighborhood House, a local community group; Toronto Community Housing, a local social housing provider; Community Living Toronto, a support group for disabled individuals and the City of Toronto Shelter, Support and Housing Division. Through these groups the team found four perspective projects.

The AIAS Freedom By Design at Ryerson University team analyzed each prospective project in terms of both scope of work and feasibility. Each project was considered on the basis of required funding, schedule and skilled labor. The team chose Ecuhome Corporation, provided by the City of Toronto Shelter, Support and Housing Division, as our client beneficiary for the project because the existing two-bedroom unit within their multiunit dwelling at 490 Delaware Avenue was the most appropriate scope for the student team to undertake. considering the projects goals for funding, timeline and mentorship. Ecuhome Corporation is a social housing provider in Toronto that strives to house individuals who have experienced homelessness. The completion of this project resulted in a 30% increase in the ability for Ecuhome to house disabled individuals.

After project procurement and feasibility analysis, the AIAS Freedom By Design at Ryerson University student team was divided into three main divisions, fundraising,



sponsorship and promotions. In addition, each division played an equal role in project design and construction. The four Project Managers, Andrew Lockhart, Steven Beirsteker, Sarah Obtinalla and Antonio Cunha were responsible for directing each division while also having specific leadership in other areas of the project. Andrew Lockhart was Project Manager and Team Leader responsible for overall project direction, sponsorship and construction. Steven Beirsteker was Project Manager responsible for project promotions and construction. Sarah Obtinalla was Project Manager responsible for fundraising and sponsorship. Antonia Cunha was Project Manager responsible for construction drawings and project documentation.

The fundraising team, made up of Shanelle Currie, Sienna Guillemin, Jad Joulji and Brodi Steinhoff, was responsible for raising funds through student led events. Over the course of the project, the fundraising team held five events: O'Grady's Pub and Games Night, the FBD Bake Sale, FBD Roses for your Valentine, FBD Rhino and Revit





Tutorials and lastly the FBD Dance Party featuring local DJs. The fundraising team successfully raised \$1,424.

The sponsorship team, made up of Mandala Mitton, Cody Loeffen, Jefferey Mitchell, Elijah Sabadlan, and Ben Reimer, was responsible for gathering corporate sponsorship in the form of monetary donations, skilled labor donations, donated mentorship and material donations. The team contacted local companies, architectural firms, engineering firms, general contractors, construction companies, manufacturers and Ryerson University executives successfully obtaining \$1300 in donated materials, \$8,000



in donated consulting hours, \$11,000 in donated skilled labor and \$12,450 in monetary donations.

The promotions team, made up of Erika Song, Brian Lee and James Saunders, was responsible for publication of the project by local news outlets and newspapers. They successfully promoted the project in both of Ryerson University's newspapers, the Eye-opener and Ryerson Today.

Project design was completed by the student team through an integrated design process, using a design charette as the main tool for design production. On March 1 2012, the AIAS Freedom By Design at Ryerson University team completed convened with industry professionals to generate multiple design solutions. The student team divided into three groups, each guided by a licensed architect who donated their time. Licensed architects were Kojo La-Anvane a Senior Associate at Turner Fleisher Architects Inc., Joe lozzo of Baldwin and Franklin Architects Inc., Peter Mullin from Daniel Johnson Architect Inc., and Onah Jung Principle of Studio Jonah. In addition, floating advisors critiqued the work of each group. Advisors were Barry Burnett a Senior Construction Superintendent from Buttcon Limited, Barry Espin and Amanda Keenan Property Managers from



**SARAH OBTINALLA** 

Sarah Obtinalla is a fourth year student in the Department of Architectural Science at Ryerson University. She values the need for strong leadership and social awareness in an educational setting. Currently, Sarah is employed by Daniel Johnson Architect Inc., a Toronto-based architecture firm and will be continuing her architectural education through a Master of Architecture in the near future.

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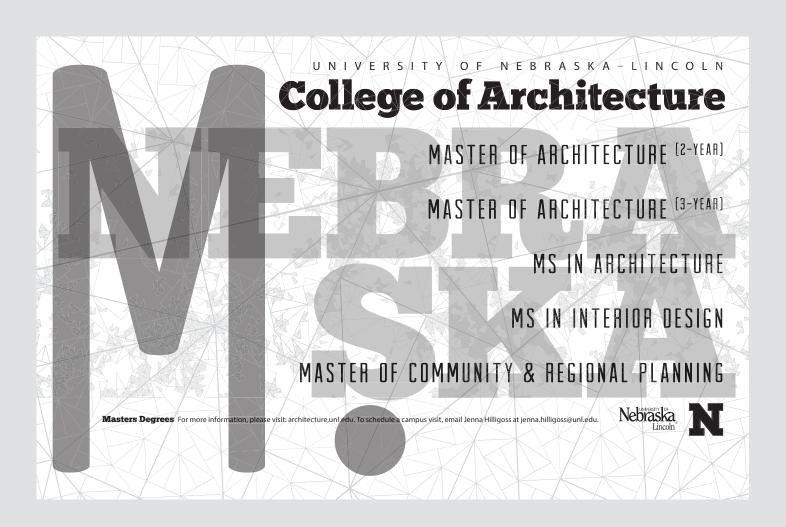
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Ecuhome Corporation. Through the design charette, three design proposals were generated. Each proposal was incorporated into a final design, which was then critiqued by the same industry professionals.

Using the completed design, a project estimate and construction plan was created. The final design, project estimate and construction plan were approved by the client and submitted by the student team to the City of Toronto Building Permit Office in May, 2012.

The construction process began late May 2012 and was completed by the following September when the final building inspections were performed. During the construction process, the student team coordinated sub-trades, material acquisition and delivery and client relations. The student team also completed the majority of labor with assistance and mentorship in specialized areas of construction.

The student team was assisted by Buttcon Limited in wall and floor framing modifications. Buttcon Limited also provided supported by connecting the student team with their subcontractors, who provided in-kind donation of skilled labor. These subcontractors were Fortis Electric

Limited, George A. Kelson Company Limited, Calligaro Tile Company, and Oxford Interiors Limited. These donations allowed for the completion of skilled work such as plumbing modifications, drywall taping, tile setting and electrical work. Ecuhome Corporation assisted during the construction process by connecting the student team with their renovation contractor, Richview Renovations, who donated in-kind skilled labor, allowing the completion of vinyl flooring in the bedrooms and living room and porcelain tile floor repair.

Through the completion of the Delaware Project, the AIAS Freedom By Design at Ryerson University team successfully initiated and executed the first large scale AIAS Freedom By Design project in Canada. The student team was exposed to the full course of an architectural design-build project while networking with industry professionals in various areas of the architecture, engineering and construction industry. Most importantly, the student team enabled Ecuhome Corporation to better assist low income, disabled individuals. The Delaware project allowed the student team to witness the positive physical and physiological impacts of the renovated dwelling on the current tenants – demonstrating the power of architecture to impact quality of life. C



**ANDREW LOCKHART** 

Andrew Lockhart is a fourth year student in the Department of Architectural Science at Ryerson University, Toronto Canada. Andrew has extensive construction experience on a range of projects including the Maple Leaf Gardens revitalization where he worked with Buttcon Limited as assistant superintendent and base building project co-ordinator. Andrew aspires to be a registered architect and plans to begin a Master of Architecture degree in Fall 2013.





advent of new technologies, libraries re urbanized, collaborative community massive repositories of online data and en, students, and professionals alike learning platforms; integrating world be, history, and technology. The idea al library as a storehouse of information

or the conventional library as a storehouse of information might become obsolete as traditional books are becoming converted into digital archives. Society is evolving into a Digital Age and embracing new technologies such as downloadable books and devices. Because of this one, one might question what the future library will look like. As awareness of technology grows, new-age libraries should simultaneously grow to accommodate its users. This public center should reach all generations and enable

them to learn, interact, and engage with individuals from various cultural and economic backgrounds from all parts of the world.

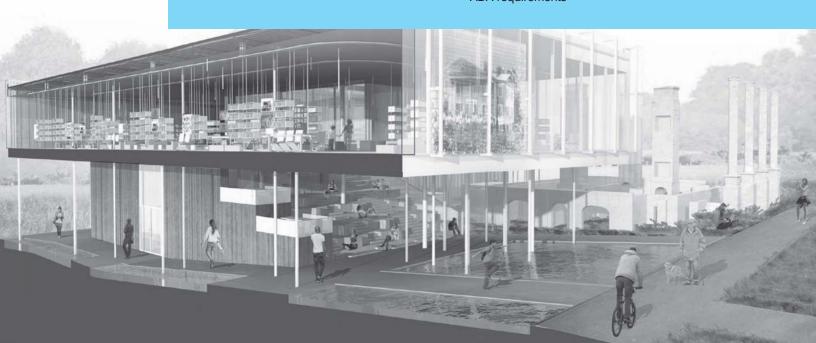
Not just a quiet, mundane room to sit and read books, libraries will become a place of enlightenment; focusing on learning, natural lighting, and sustainability in both urban and rural communities. This competition will challenge students to investigate and design a public library utilizing Kawneer's high performing products-including entrances and framing systems, windows, and curtain walls. For example, the designer can specify the new InLighten Light Shelves used in tandem with Versoleil SunShades, and OptiQ Ultra thermal Windows to allow for a more open, smart and sustainable atmosphere.

## COMPETITION INFORMATION

Libraries are no longer being thought of as a musty, silent holding area for books. Instead, technology is paving the way for libraries to emerge as a digital repository of information, gaming areas, and community centers. Create a space that emphasizes natural light, sustainability, education, and community while representing a new understanding of what the future of a library will be.

## CONSIDER:

- Utilization of Kawneer products with a strong emphasis on exteriors
- Sustainable, green designs with natural ventilation and daylighting
- A community center that will appeal to low-income areas
- ADA requirements







## St "MEDIASCAPE: An Enlightened Library for Pendleton, SC" Laura Boykin

Graduate Student, Clemson University

Advisor: Ufuk Ersoy

## What got you interested in architecture?

Although I always had a personal interest in design, my undergraduate pursuits were focused on the disciplines of business as well as art and architectural history. After college I moved to Charleston, South Carolina to work as a gallery director. Charleston's artists, creative culture and beautiful architecture encouraged me to pursue my own life-long dream of practicing architecture. My passion for design drives me, and though it has been a journey to this decision, I now cannot imagine doing anything else.

## What University/College do you attend?

Clemson University

## What are your school and career plans for the future?

I will complete my M.Arch this May and then join my husband in New York City, where he is already working in architecture. I look forward to beginning my career in such a wonderfully creative and vibrant city.

## What influenced/inspired your winning design?

For this competition, I wanted to create an enlightened library that celebrated our digital advancements while also fostering the vibrant physical community often lost in our increasing virtual world. The Kawneer products offered the unique opportunity to connect with the surrounding community and environment without sacrificing sustainability.





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## What got you interested in architecture?

I have been interested in architecture ever since my parents built their first home. I remember seeing the wood framing come together, and the workers assembling something in the real world that i had seen before only on paper. Also, from an early age, I loved building things, from Legos to plywood forts in the backyard. This vision of the uncompleted and love for making formed the basis for my interest in the field of architecture.

## What University/College do you attend?

I attend Cal Poly in San Luis Obispo, California, although I am originally from Omaha, Nebraska.

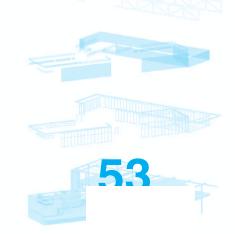


## What are your school and career plans for the future?

I plan to do an architectural internship this summer, study abroad next year for a full year in Copenhagen, Denmark, and then return to San Luis Obispo for my thesis year.

## What influenced/inspired your winning design?

The community of Los Osos, California is very tight-knit. As a result, my design serves to bring together the residents and provide a community focal point. Nature is also very important to the local population. This library acts as a beacon in the costal environment welcoming people in and focusing them on their natural surroundings.







## "Hyperlocal"

## Sam Pruitt

Graduate Student, Clemson University Advisor: Ufuk Ersoy

## What got you interested in architecture?

I knew sometime beginning in high school that I wanted to pursue a career that would allow me to blend the arts and sciences. To me, architecture was the clear choice!

## What University/College do you attend?

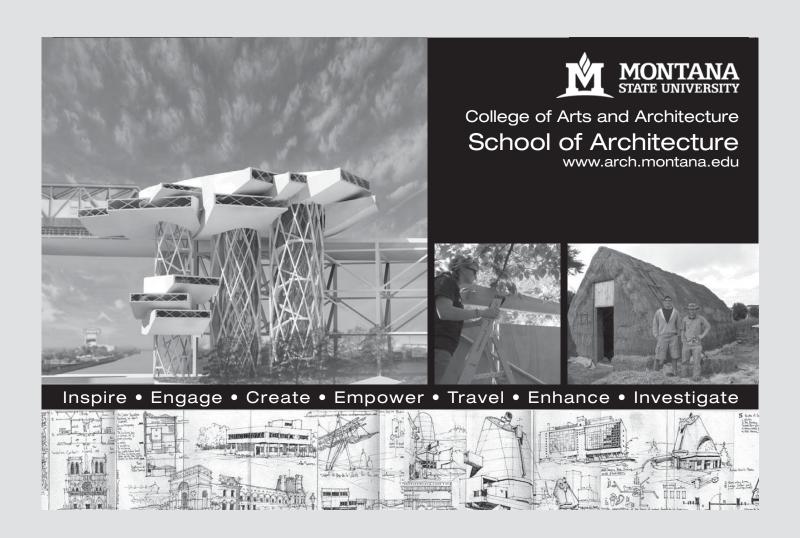
I am currently finishing my graduate degree in Architecture at Clemson University.

## What are your school and career plans for the future?

I plan to work for a local firm upon graduation. For me that's here in the South. I would be thrilled if that work took me to different places, but I will always call the Carolinas home.

## What influenced/inspired your winning design?

A lot of things influenced my design for the library in Pendleton, one of which being my own connection to the area. I also find myself relying on the research I have done, with faculty from Clemson University, on the topic of passive/sustainable design strategies as well as my interest in landscape architecture.



# HONORABLE MTENTION

## "Carnegie Library"

Maria Mercedes Serrano Monroig 4th year student, Universidad de Puerto Rico Advisor: Francisco Javier Rodriguez

## "The Aperture Public Library"

Kyle Perry

3rd year student, Alfred State University Advisor: David Carli

## "ACTIVATED ARCHIVE"

Amanda Gann

Graduate Student, University of Tennessee Knoxville Faculty Advisor: Katherine Ambroziak

All additional information about the 2012 AIAS/Kawneer Design Competition can be found at http://www.aias.org/kawneer

# CHARRETTE

The American Institute of Architecture Students (AIAS) and The National Terrazzo and Mosaic Association (NTMA) recently held a design charrette at AIAS FORUM Conference in Savannah, GA. Sponsored by NTMA and administered by AIAS, the five-hour charrette challenged teams of two students to learn about types and benefits of terrazzo materials, specifically for airports in the design of the Savannah Square airport lobby. Lauren Fleming, a fourth year student at University of Hartford and Jimen Yoon, a graduate student at Andrews University, were awarded first place and \$700 for their design.

This is the first year AIAS and NTMA held this charrette and there were over 35 student participants. The design charrette was divided into two different parts: a training session about terrazzo led by David Laudadio from Terrazzo and Mosaic Supply Company and an application session, letting students collaborate and design

for hours. Objectives of the charrette included developing an understanding of materials and techniques involving terrazzo, research and incorporate elements that represent the city of Savannah, and to create an original and innovative design. Various art supplies, paper, and terrazzo samples were provided and participants used their mobile devices and laptops to explore history of the city.

A jury of three professionals—David Laudadio, East Regional Manager, from T&M Supply Company; Tyler Ashworth, Assoc. AIA, LEED AP, from Wiencek Associates; and Matthew Barstow, Assoc. AIA, President and Chairman of the American Institute of Architecture Students—evaluated the designs for their ingenuity and originality, as well as their ability to address specific elements as they related to Savannah, GA. Appropriate use of materials was also a key factor in the selection of winning designs. Prizes were awarded as follows:





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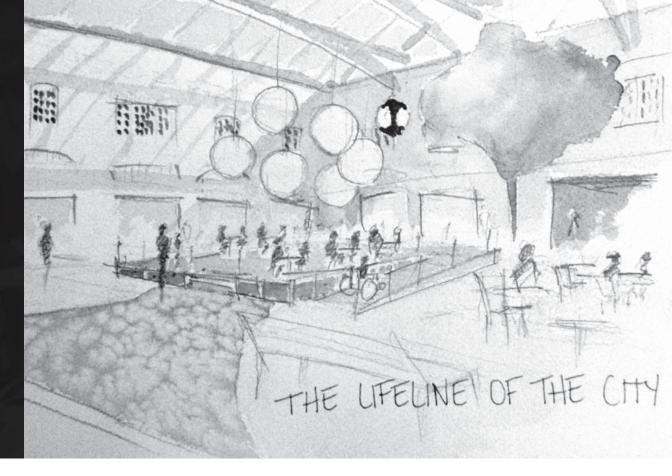




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# NTMA CHARRETTE



## FIRST PLACE: \$700



Lauren Fleming Fourth Year Student at University of Hartford



Jimen Yoon Graduate Student at Andrews University

**Lauren Fleming**, *University of Hartford* NTMA CHARRETTE WINNER

## What experience/knowledge did you gain from participating in the Charrette?

The charrette really forced Jimen and I to use our combined strengths to quickly brainstorm and develop an idea. It is critical in a charrette to manage your time wisely because it's too easy to spend too much time over designing.

## What did you learn about terrazzo and mosaic materials?

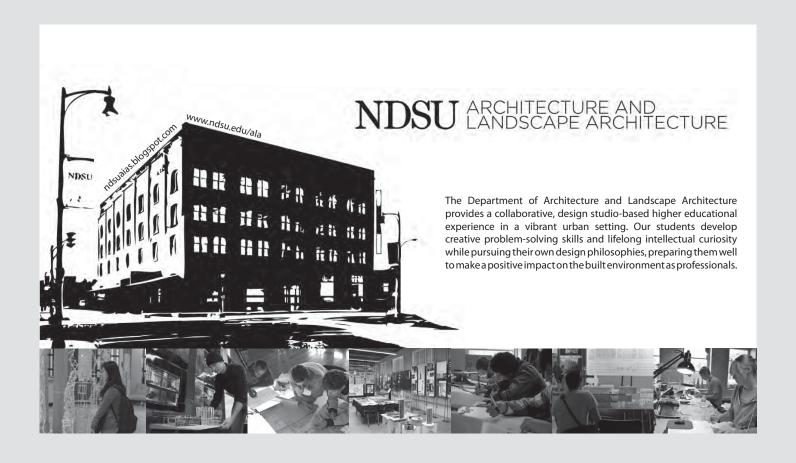
Terrazzo floor is everywhere and we had no idea! It's a material that's flexible to your design needs and can be sophisticated or fun!

## Why did you choose this workshop/charrette?

I love to designing and meeting new people. A charrette blends the importance of design in a fun, social setting. I knew nothing about terrazzo before we started so I was interested to work with a new design element. I signed up before I even knew there was a cash prize for the winner! I was in it for the experience.

## What did you enjoy about the charrette?

My chapter had 4 people participating in the charrette and we all ended up in different groups. It was fun to compete against them and also see the variety of work produced by each member. The time restraint kept things fun and exciting.



## How did you and your teammate work together to sketch a winning design?

We collaborated on the design and did preliminary sketches of what we hoped to produce. We discovered that Jimen's strengths were perspectives and watercoloring, so I first worked to produce a cohesive plan and sections so we could finish the other detail drawings. We finished just in the nick of time!

## Why did you choose Architecture as your major?

I am one of those people who have wanted to be an architect since 4th grade. I have no real simple answer for why I chose architecture. I like taking math classes, but also enjoy being creative. I think the social nature of studio also fits my personality.

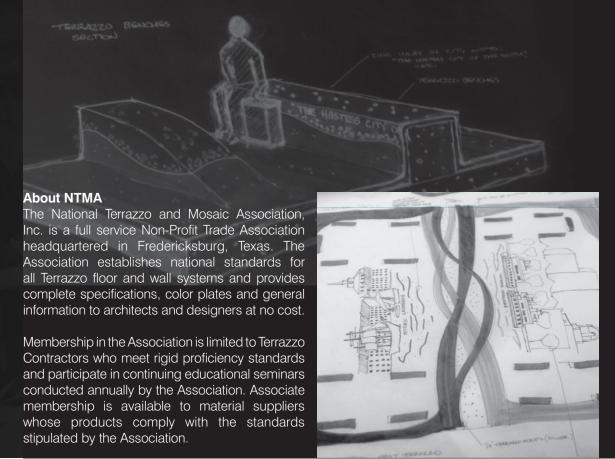
**Jimen Yoon**, *Andrews University* NTMA CHARRETTE WINNER

## What experience/knowledge did you gain from participating in the Charrettte?

It tested all of us in how well could ingest and understand the problem at hand and how much vision we had for the infinite possibilities they held. I felt very lucky to have had a chance to work with my partner Lauren who had



# NTMA CHARRETTE



considerable vision and who is really the one that drove the design process. The experience opened my eyes to the value in working with others not only in production but in the conceptual phase of design.

## What did you learn about terrazzo and mosaic materials?

I've never really worked with or ever looked too deeply into Terrazo so everything that was presented to us was new information. The flexibility of design offered from the simple instillation process and its durability as a material all seem really great.

## Why did you choose this workshop/charrette?

I chose this workshop because I wanted an opportunity to see where my education has brought me in my design ability along side some of the brightest and most talented architecture students in the nation.

## What did you enjoy about the charrette?

I especially enjoyed the chance to sit down with other like minded people that are also passionate about design to discuss about art and beauty and functionality all from such different and refreshing perspectives that make me think about my own ideas and beliefs which is a truly beautiful thing

## How did you and your teammate work together to sketch a winning design?

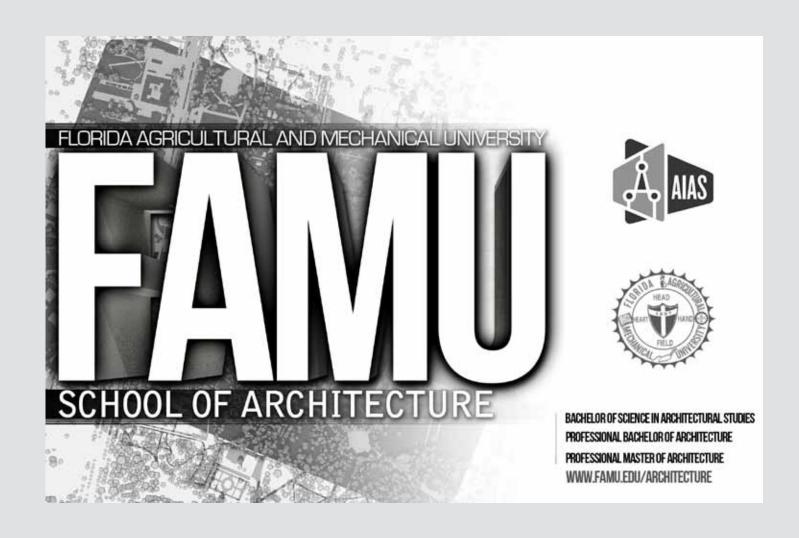
Well we started with words and paper. It was important that we understood what it was we were trying to

achieve so after a considerable amount of discussion and sketching we had a check list of what the space was supposed to do, what we wanted it to feel like, what we wanted people to gain and how we could communicate all those ideas. Then like the machines we are we pumped it out.

## Why did you choose Architecture as your major?

I fell into architecture by mistake. Someone told me architects made a lot of money. I needed to make lots of money and being the only Asian person on the planet with no talent in biology or computers I made the leap. A cruel joke by the universe. I stayed in architecture because I soon realized that architects have an amazing opportunity to make incredible impacts on not just individuals but on entire communities as a whole. I love it all..... Now we gotta figure out how to make good design profitable.





## HONORABLE MENTION (\$100)

## Steven Schmitz

Fifth Year Student at Washington State University

## Sarah Wright

Fifth Year Student at Auburn University

## Chris Melton and Nicklos Tafel

Third Year Students at Clemson University

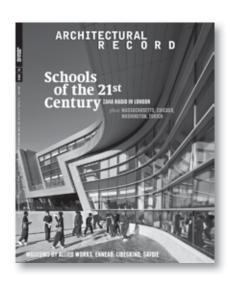
## Nicholas Gutierrez

Third Year Student at Texas A&M University

## **Dubem Aniebonam**

Fourth Year Student at Savannah College of Art and Design

Total prize money awarded was \$1,000. To learn more about NTMA, please visit **www.ntma.com**.



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## TODAY'S ARCHITECTURE. TOMORROW'S IDEAS.





Ask any architecture student from any school around the country about their studio environment or their studio project or their studio professor – no really, ask them. They are dying to talk about it. For a group of people who spend most of their time dreaming of the one day they'll get out, architecture students have almost a morbid obsession with discussing architecture school and any and all things associated therein. Constantly.

For this reason, when I first heard word of the film Archiculture, my very first thought was, "Finally, a film dedicated to what none of us can shut up about, even if we wanted to!" My second thought was that I absolutely had to know more. I followed their trail the best I could until, most recently, they released a final trailer for the film. Within one week, it had almost 11,000 views.

## Here is an excerpt from their synopsis:

Archiculture is a documentary film that examines the strengths and perils of architectural education. The film follows a group of young design students through their final semester at Pratt Institute in New York City. The students' interactions and reactions help illustrate the challenges of being a young aspiring designer in today's world. The film brings the audience into the studio world with an authentic look at the friendships, culture and habits that result from peer-to-peer learning. From the dedicated all-nighters, to the ubiquitous coffee-runs, these students spend day and night together struggling through the same set of questions and problems. In what sometimes seems like cut-throat competition, the film illustrates the symbiotic benefits that arise in the shared studio environment.

Seven years ago, David Krantz and Ian Harris, the directors of the film, were just two guys who met in an architecture office in San Francisco and immediately bonded over their past experiences in studio. They had no training in film, but they did have a shared vision for a film that could communicate the unique environment and relationships of the architecture studio to the public. Today, they are slated premiere their film at the Newport Beach Film Festival in late April. I had the recent opportunity to connect with the directors to learn more about their experience and their vision for the film.

The academy of architecture has been known to produce anyone from traditional architects to pastry chefs, advertising itself as the ultimate in the liberal arts education – equipping you with the ability to solve problems to meet almost any professional challenge. As such, architecture students are widening their breadth of interests to incorporate real estate development, industrial design, and even video game animation. This caused me to ask lan about how architecture school might have prepared him for filmmaking. Although his first answer was a very distinct "no," we did discuss one glaringly large gap in architectural education that would have left him unprepared for the office or the cutting room – the lack of any finance or business management education.

Not that this gap held the directors back in any way (he said they did use a skill they gleaned from architecture school when they did not have the answer, "by just throwing hours at it,") - but this does align with an issue that is made significant in the film: the benefits and detriments associated with the studio critique system.

The film stands to examine and question the success of this method of education and its relationship to the current field of architecture. Does this method of theory-based, individual education remain relevant to the dynamic technological shifts in architecture, all but requiring more integration and communication from architects? Would the incorporation of more pragmatic classes, like financial management, overburden the curriculum and ultimately restrict the potential of the impact of the next generation of designers? Are we only continuing this process because it's what our father-architects (and few mother-architects) did, and those before them?

While only time will reveal these answers, I do believe the film will serve as an excellent, comprehensive example of the academy in its current state and therefore catalyst for discussion, which was one of the most important goals for the directors. I encourage you all to use the film as an opportunity as students to engage with your faculty and the profession to look upon the academy with eyes as critical as those which browse your projects at your year-end critique.  $\mathbf{C}$ 



## **LAURA MEADOR**

Laura Meador, Assoc. AIA is a graduate of Louisiana State University and the 2011-2012 National Vice President of the American Institute of Architecture Students. Currently, Laura is employed in the dual role of Marketing Coordinator and Architectural Intern at Grimm and Parker Architectura in Intern delicated to civic architecture in the Mid-Atlantic region. In her new found spare time, Laura enjoys being outside, and playing fetch with her beloved cat, Caspian.

## **IDENTITY**IT'S NEVER THE SAME THING TWICE



**JOSHUA CAULFIELD, IOM** 

Joshua Caulfield is the Chief Executive Officer of the American Institute of Architecture Students. Identity has consumed the imagination of humanity since our earliest days. Who am I? Why am I here? What is my purpose (or role) in life? From history to psychology these questions have been asked; from philosophy to biology many great minds have tried to postulate answers. In the end, the questions remain while the answers take a lifetime to find.

One of the aspects of identity that I find interesting in my interactions with members is the adherence to the concept that people have one single identity that resides "behind the mask" we present to the world. This concept; that we actually are someone different than what/who we portray in a given instance, is an old one, hotly debated in psychology, philosophy and religion. Are we truly a hidden being that is forced to "pretend" to be something (perhaps only slightly) different than our actions/words reflect? This concept, in an age of avatars and screen names, is even more pertinent. Are you really a troll who starts flame wars in forums, or do you just do that once in a while for fun? Is there a difference?

I can't solve that mystery in a few hundred words, but what I would like for you to consider is that regardless of whether your true identity exists separate of your actions, words or relationships, you will want to keep in mind that professionally you will frequently be identified by these things. As much as you might like, your professional identity will only be "influenced" by you, not directly "determined" by you. Keep in mind that others will frequently have as much input on what the world thinks of you as your own expression.

As evidence for this concept, take a look at political figures. They are constantly under scrutiny, review and criticism by others. The media has as much, if not more, to say about "who" a political figure is as the individual themselves.

In the current culture, we bring that scrutiny and review onto ourselves. Look at the way in which many people

project their entire lives up onto social media channels. They express themselves candidly in public forums and seem to have little consideration as to the impact that will have on their lives. The internet has a long memory, and the privacy filters that people rely upon are flimsy at best. I anticipate that over the next 10 years we will begin seeing a wave of public figures that are "challenged" by things they posted to the web when they were adolescents.

Understanding that our identity is composed of our actions, our communications and our reputation is core to being able to control that identity. Actions speak loudly. The things you do in life will make a difference in how people understand who you are. Words express how you want others to understand you to be and reputation is something we carry with us whether we want to or not.

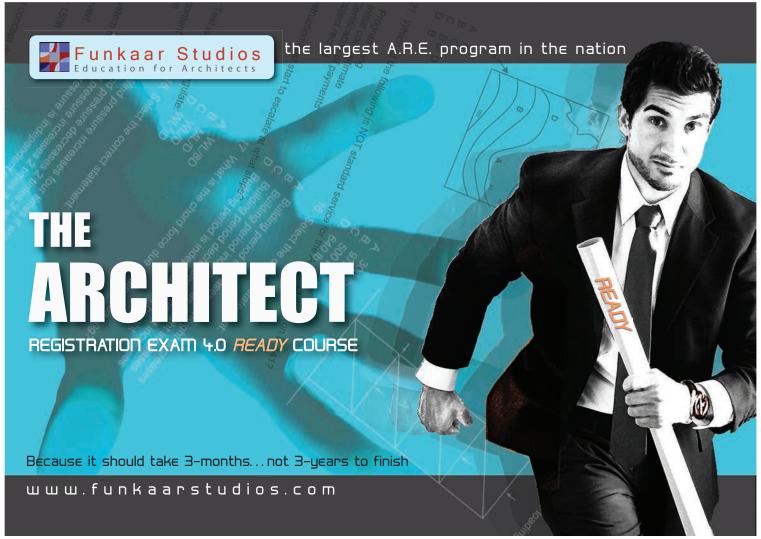
Ultimately, we do not define our identity, our identity is defined for us based on the ways in which our actions, words and reputation are filtered through the minds of those who interact with us. While frustrating, this is an unavoidable part of our culture. It has become popular to say, "I don't care what others think or say about me." This is naïve to say the least.

What other think of us is directly tied to the opportunities we receive. If you are perceived to be someone who accomplishes great things - you will have more great things made available to you. If you are perceived as a loner - you will be alone. In this way, the cycle made whole. What we create for others to understand about our identities is what influences their opinions of us, which in turn, generates the opportunities for us to engage.

Control your own identity. Be conscious of your communications, activities and reputation. In this way will you create the future you want yourself to have.  ${\bf C}$ 

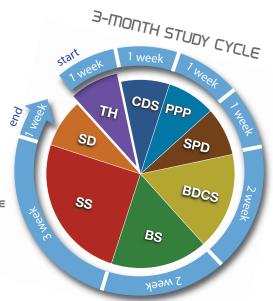
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