

aiaVT



The aiaVT newsletter is published by AIA Vermont,
the Vermont Chapter of the
American Institute of Architects.

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President's Column

*lauren davis, assoc. aia
2007 president aiaVT*

Last month the aiaVT board enjoyed a day of retreating at the Shelburne Yacht Club on Lake Champlain. Although the morning temperatures were perfect and the wind was great, we spent the day gazing at the boats instead of sailing on them. The agenda for the retreat was an open one, a recap of what we have accomplished and establishing some goals for where we are going.

Similar to years past, we began with an exercise discussing our Strengths, Weakness, Opportunities, and Threats (otherwise known as S.W.O.T). Overall we agreed that as an organization we have seen a steady growth in terms of membership, political presence, public awareness and continuity of programs. On the flip side, we noticed some opportunities where we would like to be more proactive, including outreach within the membership and public domain, building stronger relationships with collateral organizations, increasing numbers within the profession, and financial growth to name just a few. With those thoughts in mind, we developed a few goals and strategies for the year ahead.

To help carry out these goals we created a few new positions within our existing committees which include Programming, Communications, Public Policy, and Long Range Planning. Although each committee is chaired by an Executive Board member we feel it would be a great asset if they could be joined by a couple of Board of Directors in addition to a few eager participants from the membership.

cont.



June 2007 aiaVT Board Retreat

As the leaders in our profession and the 'Voice of Vermont Architects', we unanimously agreed to focus on the theme of Sustainability. With this in mind, we will strive to provide continuing educational programs for our members and to help strengthen public awareness in regard to this theme.

We feel confident through this structure that we will be able to accomplish these goals and continue to grow our organization. If you have any interest in joining a committee please feel free to contact me at: lad@gvvarchitects.com.

Building Design Leaders Collaborate to Provide Indoor Air Quality Guidance

Washington, D.C., May 29, 2007--Six organizations related to the built environment are collaborating to provide advanced indoor air quality (IAQ) design guidance for the industry. The collaboration will develop a book and professional development course that will describe an integrated process for achieving improved IAQ in all elements of a building.

Participating organizations are the American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE), the American Institute of Architects (AIA), the Building Owners and Managers Association (BOMA), the U.S. Environmental Protection Agency (EPA), the Sheet Metal and Air Conditioning Contractors' National Association (SMACNA), and the U.S. Green Building Council (USGBC). The groups recently formalized the collaboration through a memorandum of understanding.

"The book and course will give guidance to designers and builders so that buildings may be constructed, operated and maintained to improve IAQ without constraining the building function or the comfort and productivity of the occupants," said Andrew Persily, chair of the steering committee overseeing the project.

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AIA Contract Documents

Order your electronic document software
from the AIA website, www.aia.org

You can order paper documents by calling
AIA New Hampshire, 603-357-2863.

A price list is on line at
www.aianh.org/tools/contractdocs.shtml

Last year, ASHRAE was awarded a \$510,000 three-year cooperative agreement with the EPA to develop the Advanced Indoor Air Quality (IAQ) Design Guide for Non-Residential Buildings. The book will assist building professionals in implementing high-performance designs and improving building IAQ performance in a broad range of buildings. The book is expected to be published in April 2009 and followed later in the year by the course.

Johnson State College Workforce Development Workshop Schedule

Information Technology Workshops:

Fundamentals of GIS Using ArcGIS I

Instructor – Jarrod Harper, Team lead CAD/GIS, VELCO

Date: Friday, July 13th

Location: JSC Plumms lab (LLC 216)

Time: Noon – 4:30 pm

cont.

**FEATURED ENERGY-EFFICIENT PROJECT:
UPPER VALLEY HAVEN
WHITE RIVER JUNCTION, VERMONT**



"The Haven was a great opportunity to provide the owner and community with a building that promotes sustainable and energy-efficient design while reducing operating costs."

*Mr. M. Hunter Ulf, AIA
Principal, UK Architects, P.C.*

www.encyvermont.com



Fundamentals of GIS using ArcGIS II

Instructor – Jarrod Harper, Team lead CAD/GIS, VELCO

Date: Friday, July 27th

Location: JSC Plumms lab (LLC 216)

Time: Noon – 4:30 pm

Fundamentals of AutoCAD

Instructor: Don Bashaw

Date: Friday, June 29th

Location: Vermont Technical Center, Randolph VT

Morrill Addition, Room 103

Time: Noon – 4:30 pm

Transition from AutoCAD to GIS

Instructor – Jarrod Harper, Team lead CAD/GIS, Velco

Date: Monday, July 23rd

Location: Vermont Technical Center, Randolph VT

Morrill Addition, Room 103

Time: Noon – 4:30 pm

Participants in this workshop are encouraged to bring current projects with which they'd like assistance to the workshop.

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aiaVT Welcomes

Cynthia Knauf, P.A. of Montpelier

Rani M-R Raju, Assoc. AIA of South
Burlington

aiaVT is edited by Andrea Murray, AIA.
Published views are the author's and not
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any other organization.

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AIA Vermont reserves the right to edit
articles for available space and determine
appropriate content prior to inclusion. Sub-
missions must be received by the 15th of
the month prior to publication.

Wetlands Workshops:

Wetlands I – Plant identification

Instructor: Alan Quackenbush, Section Chief, State Wetlands
Coordinator, Agency of Natural Resources

Date: Wednesday, June 27th

Location: Room 102 Stanley Hall,

Waterbury State Complex

Time: Noon – 4:30 pm

Wetlands II – State Regulations

Instructor: Alan Quackenbush, Agency of Natural Resources

Date: Wednesday, June 28th

Location: Room 102 Stanley Hall, Waterbury State Complex

Time: Noon – 4:30 pm

cont.

Why should you think green before you go to blueprints?

**SUSTAINABLE DESIGN
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Environmental Workshops:

Environmental Chemistry and Analysis –

A Laboratory Perspective: What to ask for and how to apply laboratory analyses to water, soils, fuels and hazardous materials

Environmental Chemistry - Part 1: Sampling, sample preservation; field and laboratory inorganic analyses

Instructor: Keith Kirchner, Johnson State College

Date: Wednesday, July 18th

Location: Johnson State College Chemistry Laboratory,
Room 201 Bentley Building

Time: Noon – 4:30 pm

Environmental Chemistry – Part II: Organic analyses, quality control

Instructor: Keith Kirchner, Johnson State College

Date: Thursday July 19th

Location: Johnson State College Chemistry Laboratory,
Room 201 Bentley Building

Time: Noon – 4:30 pm

Biography: Keith Kirchner is a Laboratory Manager/ Chemical Hygiene Officer at Johnson State College and handles Environmental Safety and OSHA matters at the college. He has been an analytical chemist and laboratory manager for a waste treatment corporation, Registered Sanitarian, and Laboratory/Field Operations Manager for a large environmental services firm specializing in remedial operations and meeting NPDES and RCRA requirements.

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**Merchandising takes Command:
Thomas Kinkade and the Future of Architecture**

In the verdant hills north of Vallejo, California, Thomas Kinkade's latest business venture provokes the question – is he the future of architecture?

Andy Warhol would likely have been proud of Thomas Kinkade. More than just a painter, Thomas Kinkade has established himself as a life-style brand whose equally fierce embrace of Christian values and the magic of merchandising has earned him the self-proclaimed title of "Most Collected Living Artist." Indeed, it is not entirely surprising to learn that there is little apparent separation between Thomas Kinkade and "Thomas Kinkade, Painter of Light," a trademark owned by the publicly traded Media Arts Group, Inc. (NYSE-MDA) in which Kinkade is a primary investor. Produced in limited numbers, the works appear in various sizes, on various media, and with varying degrees of participation by actual painters, making the merchandise available at numerous price-points and levels of collectibility. This sophisticated production scheme is buttressed on the retail side by a network of 4,500 dealers across the country, a show devoted entirely to his work on the QVC television shopping network, and licensing agreements with companies as diverse as the Franklin Mint and La-Z-Boy. The end effect of this saturation is that Kinkade's depictions of hazy cottages set in flower-filled landscapes are becoming increasingly pervasive signi-

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Renewable Energy

Instructor: Robert Winkler, University of Vermont/Johnson State College

Date: Monday, August 6th

Location: Johnson State College, Room 178 Dewey

Time: Noon – 4:30 pm

This workshop will explore issues relevant to renewable energy sources – such as wind, solar, geothermal, and bioenergy – as applied to small scale building systems. Participants will also investigate and develop local and regional resource and networking opportunities.

fiery of the ideal community. Though his subject matter is not exclusively buildings, architectural subjects dominate his works. Kinkade's website breaks down his paintings (more properly lithographs) into seventeen categories, including Bridges, Churches and Cottages, all surrounded by lush thickets of Miracle-Gro vegetation.

Given the frequency of architectural imagery in Kinkade's paintings, it is not entirely surprising that one of his most publicized commercial ventures has been actually building one of the Arcadian communities that appear in his paintings. In partnership with international construction firm Taylor Woodrow, The Village at Hiddenbrooke "builds the vision of Thomas Kinkade" in the most idealized form that housing can take – a gated community. Strategically located between San Francisco and the Napa Valley, it snugly nests the eighteen holes of an Arnold Palmer-designed golf course. Kinkade's vision is available in four models, starting \$355,000, a populist price for the Bay Area. Slightly more distinguishing collectors can purchase the most extravagant model, the Merritt (all four models are named after Kinkade's daughters) at \$400,000 – turreted guesthouse not included. Like his paintings, whose authorship is complicated by the fact that they are actually lithographs highlighted by members of his atelier and dotted with Kinkade's DNA, the design work is outsourced to the Irvine-based architecture firm, William Hezmalhalch Architects. The un-

cont.

Facts, Figures, and the Profession

The Work Force

The AIA estimates the number of architects licensed in the U.S. at 108,000 (NOTE: but this is from NCARB, not the AIA). Licensure is the highest form of professional regulation, and all 50 states require an individual to be licensed in order to call him or herself an architect. Each state establishes its own professional standards for architect licenses, and architecture registration boards in all 50 states, the District of Columbia, and four U.S. territories, require that candidates satisfy those standards for education, training, and examination.

AIA Membership

Of the over 81,000 members of the AIA, 68% are licensed architects. The remainder -63% of whom are under the age of 40-are associate, or allied members. About 45% of all architect members are between the ages of 31 and 50 years old, and 1% of AIA architect members are under the age of 30. Members of the AIA College of Fellows represent three percent of the entire membership.

Of all AIA architect members:

- 81% practice in architecture firms (includes sole practitioners)
- 5% practice in other design firms
- 2% practice in government
- 2% practice in universities/schools/associations
- 2% practice in the corporate sector
- 1% practice in construction
- 1% percent practice in engineering firms.
- (6% unknown practice)

cont.

imaginative firm portfolio shows them capable of reproducing the nostalgic utopias imagined by Kinkade.

*There is a qualitative disconnect between the idealized communities depicted in Kinkade's paintings and the development itself. An abbreviated landscaping budget prevented the yards from achieving the full bloom of the paintings and, aside from a scattering of turrets, it would be hard to distinguish the four house models from those in any other suburban development. Capturing picturesque effect in built form is a notoriously difficult exercise for architects working in their chosen medium, let alone painters provoked by the market to build. Architectural shortcomings of this sort are commonly corrected for publication, and many will recall times when a visit to a project admired in a glossy publication, like *El Croquis*, is disappointing in person. Whether through the agency of photographer or painter, architecture often yields a more pleasing countenance when, like a yearbook photo, it has its blemishes removed.*

*A visit to *The Village* reveals that the standard criticisms about exclusivity, lack of public transit, and homogeneity apply equally to the Kinkadian community as to any gated development. Although the scope of Kinkade's "vision" wisely avoids notions of class and racial segregation, that purified vista is revealed on the interiors of the houses – subject matter rarely seen in his paintings. Here, in a remarkable feat of sales-*

cont.

The Industry

In 2005, the 17,600 architecture firms owned by AIA members grossed billings of \$28.7 billion, and architecture firm-designed buildings totaled \$400 billion in construction contract value, a figure that accounts for about 4% of the total output of the U.S. Economy (NOTE: info on construction contract value was from McGraw-Hill).

Facts and Figures

Nationally, architects' revenue can be linked to project type as follows:

- 66% is new construction
- 34% is rehabilitation/renovation projects

The Firm

Architecture firms employ approximately 194,000 people in the U.S (2005, Bureau of Labor Statistics). The employees at architecture firms break down according to these percentages.

- 31% of employees are licensed architects
- 15% of employees are intern architects (on licensure path)
- 14% of employees are nonlicensed architecture designers
- 3% of employees are architecture students
- 19% of employees are other design and nondesign professionals (engineers, landscape architects, interior designers, planners, etc.)
- 18% of employees are technical and non-technical staff (marketing, human resources, accounting, administration, MIS/IT, etc.)

cont.

manship, the model homes are outfitted with a clever array of prop furnishings — wedding photos on dressers, the sounds of Glenn Miller and the smell of bread baking leave the impression that each house is only temporarily empty while the Jones family attends church for the morning.

As much as these complaints serve to distance Kinkade from the serious work of "big A" Architecture, they also conceal how much he has in common with those same signature architects. For just as Kinkade's business ventures lead him from painting buildings to building them, the seduction of commerce leads the rock stars of architecture gradually away from building.

For what the two seemingly diametrically opposed groups have in common is "branding" — a word which now is finding itself atop architecture syllabi everywhere. For some academics, this new interest in branding is a hopeful new justification for architectural quality, one which will render design essential for the wealthy corporate clients name-brand architects prefer. Best represented in built form by Koolhaas's recent Prada adventures and, ideologically, by The Harvard Guide to Shopping, this endorsement of the architect as brand-builder has increasingly been accompanied by architects themselves behaving like brands. Individuals such as Michael Graves are engaging in areas of commerce heretofore foreign to architectural practice and managing their names with the same aggressiveness that has put Kinkade on La-Z-Boys.

cont.

The share of sole practitioners has declined in the last three years as firms with two to four employees showed the fastest growth. However, the largest share of billings remains with the largest firms. Firms with 50 or more employees constitute just 4% of firms, but account for over 50% of gross firm billings.

- Sole practitioners make up almost one quarter of firms
- About three quarters of firms have 2 to 49 employees
- Firms with 50 to 99 employees make up 2% of firms, and 2% of firms have 100 or more employees

In dividing industry billings:

- Firms with 100 or more employees account for more than one third of the profession's total billings
- Sole practitioners account for 2% of total billings

The Client

Facts and Figures

In comparing firm billings, as reported by AIA members, by client types:

- 22% are from business, industrial, or commercial companies
- 22% are from state or local government
- 22% are from developers and construction companies
- 10% are from nonprofit institutions
- 14% are from private individuals
- 5% are from the federal government
- 4% are from other architects, engineers, and design professionals

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Apart from the occasional designer/developer such as Luis Barragán or John Portman, architects have been largely confined to the sidelines of merchandising. Like painters working prior to the canvas, the size of architectural works, their site specificity, and the difficulties encountered through mass production have made architecture's relationship to commerce one of facilitating it through built works, but never fully participating in it as a commodity. Preston Scott Cohen's limited-edition digital prints entitled "Toroidal Architecture," marketed by the Thomas Erben Gallery, OMA's inexplicably vacuous book on color, or any other project in an ever-growing list, marks a shift towards an architectural product that is easily purchased and consumed.

Will the architectural embrace of commercialism be used as a new vehicle for architectural ideas? The response from Ye Olde Architecture Profession is tough to gauge. One just has to get one whiff of Fountainhead to know that Capitalism versus Social Responsibility is a common design dilemma. Our painterly guide gives some sort of answer. With the imperative voice of a bumper sticker, Kinkade manages to use his products as a medium. He conveys his faith in each coffee mug, mouse pad and lithograph sold.

loud paper/volume 4, issue 2

<http://www.loudpapermag.com/article.php?id=90>

Firm revenues can also be divided among building types nationwide:

- 19% are from the design of educational facilities
- 6% are from the design of retail, food services, warehouses
- 14% are from the design of health-care facilities
- 12% are from the design of office buildings
- 11% are from the design of multi-family residences
- 7% are from the design of single-family residences.