More Than Just Architecture

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Why and how did you become an architect?
I chose to go to architecture school because it was the most challenging, mind-expanding, and creative experience I could find as an undergraduate. When I graduated from school, I used those same criteria to select a variety of jobs and experiences — representing architecture students nationally, driving a taxi, working construction, volunteering for the Peace Corp, going to law school, and helping develop mixed-income communities. All of those positions allowed me to be creative, and some actually required it. They were all challenging, and I learned a great deal about myself and the world around me. As long as I can continue in those situations, I will always be becoming an architect.

Why and how did you choose which school to attend for your architecture degree? What degree(s) do you possess?
I received a five-year bachelor of architecture from Tulane University, meaning I started my professional degree program as a seventeen-year-old, right out of high school. While I treasure the intensity of the five-year programs, I think a great many individuals would be better served by obtaining a liberal arts undergraduate degree followed by a true professional masters degree.

Typical Street in the Capital City, Kingstown, St. Vincent, West Indies. Photographer: Casius Pelear, J.D.
I was fortunate in that I pursued a double major in philosophy, which gave me more experience reading and writing than my architectural education. As for my school choice, I was fortunate to get a scholarship to attend what was otherwise my last-choice school. Tulane University and the city of New Orleans were both excellent places to study architecture and life; I could not have chosen a better place to study.

What has been your greatest challenge since graduating from Tulane?
Finding purpose and community in an entirely different culture and in unfamiliar surroundings has been my greatest challenge since (and before) my graduation. Living in a rural agricultural village in a developing country as a volunteer with the Peace Corps, I often felt the people needed so much that anything I did would be helpful. Other times, I felt they needed so much that nothing I could do would matter at all.

In 1999–2001, you volunteered with the Peace Corps in the West Indies. Why did you choose to perform this service? Can you provide details of what you did?
I volunteered for the Peace Corps and was assigned to an island in the West Indies to teach carpentry to teenagers who did not get into the equivalent of high school. I also worked teaching small business skills to a group of artists and craftspeople, forming a professional association of sorts. We helped this association create the first e-commerce website on the island, selling products directly to consumers as far away as Japan. Additionally,
I helped coordinate an SAT prep class for students hoping to attend colleges in the United States, the United Kingdom, and Canada. Finally, I made a number of good friends in, and learned a lot from, the Rastafarian community on the island. I continue to perform Peace Corps service here at home by sharing my experiences and deepening Americans' understanding of the Caribbean islands.

I feel that service to your country is important; whether you do it abroad through the military or Peace Corps or in the United States through AmeriCorps, Teach for America, or some other organization. I wanted to learn a lot about another culture and to have to question — and thus solidify — my own values and personality. Also, I wanted to make lifelong friends of people with different interests and perspectives but a similar commitment to and faith in the world.

**You recently completed a law degree at the University of Michigan. Why law? How will you combine your law degree with your architecture degree?**

After serving in the Peace Corps, completing IDP would have meant I still had to do the same jobs as students just graduating from college. So becoming licensed didn’t make sense, and I felt a need to understand more about the public policy choices that determine much of the design and layout of our built environment. I wanted to obtain a masters in public policy (MPP), but many MPP graduates with whom I spoke said they wished they had gone to law school instead. So I enrolled in a joint degree program, never intending to work in a law firm. However, I found a unique law firm where I could combine my interests in architecture and public policy, so I dropped the MPP part of the degree and started work.

Reno & Cavanaugh is a small law firm in Washington, D.C., that specializes in representing public housing authorities in the creation of mixed-income communities. In many instances, we help the housing authorities destroy and rebuild some architectural abominations, like the infamous Cabrini Green housing project in Chicago. In other cases, we help housing authorities partner with private developers to create mixed-income and mixed-use communities from the ground up. In addition to this work, Reno & Cavanaugh created the Council of Large Public Housing Authorities (CLPHA), which advocates on Capitol Hill and within the Department of Housing and Urban Development (HUD) for more flexible and effective housing policies.

**What is the most/least satisfying part of your career?**

The most satisfying part of my career was the year I worked as a taxi driver in New Orleans. While cab driver might sound like a ridiculous job, I was interested in understanding more about how the general public talks about architecture, the built environment, and cities in general. This position allowed me access to a wide variety of people. I spent all day driving through the city with my windows down, I had a company car, and I frankly made more money than any of my classmates were making at the time.
It turns out that people of all types and backgrounds really do talk about architecture and the built environment all the time. It took me a while to understand this, because I was used to hearing architects talk about architecture. I had thought I might need to ask specific questions, or to have a questionnaire perhaps, but I finally realized all I needed to do was to learn to listen.

What I learned was that people most appreciate things like material and color and symbolism, and usually in quite sophisticated ways — although architects are often uncomfortable with symbolism, color, and material, in approximately that order. My cab fares' appreciation of the built environment was also much more holistic than many architects', simply because architects have learned to work within defined professional boundaries and to focus on a client's project at the inevitable expense of context. But the people I talked with didn't make a distinction between the street and the street lighting and the landscaping and the handrail and the building itself.

**Who or what experience has been a major influence on your career?**

Working full time for ten months in an architecture firm while taking a semester off early in my professional education was quite influential. Because the firm experienced remarkable growth while I was there, I participated in more meaningful roles than a typical second-year student. When I went back to school, I looked at architecture and at my education differently. In some ways, I realized how much we were not being taught or even told about. I became involved in AIAS as a means of seeking more direct professional contact for my classmates and me. I also realized that school was a unique opportunity to explore the full boundaries of design, and my design work became much less constrained.

The primary focus of architecture education is on the work done in the design studio, but that work least resembles the kind of work practicing architects spend most of their time doing. Like many people, I encourage students to integrate practical knowledge with their educational experience. However, I do not think the design studio is the most valuable place to learn about the actual profession.
Conscientious Real Estate Developer

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Why and how did you become an architect?
I thought I wanted to be an engineer for most of my adolescent years, a result of my strong mathematical skills and my mother’s lobbying. My polytechnic high school emphasized engineering, calculus, and differential equations. However, my creative side grew tired of math. I stumbled on architecture in an elective AutoCAD class, and immediately I fell in love. I can honestly say architecture was my high school and college sweetheart.

Why and how did you choose which school to attend for your architecture degree? What degree(s) do you possess?

When I graduated from high school, I wanted to attend a historically black college and university (HBCU). There are very few architecture schools in the United States, let alone architecture schools at an HBCU. I really did not have many options.

I chose the bachelor of architecture at Howard University because of its strong reputation for excellence, its location in a major city, and for graduating black architects. I also relished its proximity to my mother's house in Baltimore.

I chose to attend pursue a master of science in real estate development and finance because I felt developers had more control over the built environment than architects. I wanted the control that the developers had so I could create conscientious developments that respected social and environmental communities. I selected Columbia University because of its location in the great laboratory known as New York City and because of its superior masters program.

What has been your greatest challenge during your professional career? The biggest challenge in my professional career is my being. As a double-minority in a white male-dominated profession, I am constantly subject to challenges and difficulties. The absence of role models and mentors who look like me and understand my background has adversely affected my career development.

Certainly, many of my challenges are not direct derivatives of my gender and racial composite. However, professional careers are cultivated by three distinct functions: skill, knowledge, and relationships. It is my opinion that of these three functions, the relationships component has a significant and disproportionate affect on career development. As the saying goes, "It's not what you know, it's who you know."

Nonetheless, I think I have and will continue to adapt to the absence of role

Meadowlands Golf Redevelopment Project, Bergen County, New Jersey. Developer: Cherokee Northeast, LLC. Illustration courtesy of Tom Shaller, Robert A.M. Stern Architects.
models and mentors as I continue my career. As I have in the past, I will encounter individuals who will positively influence my career. I will continue to learn and strive for excellence. I hope one day to fill the void in my own career by mentoring a young African American female who aspires to a career in architecture or finance.

Why did you pursue the additional degree — the M.S. in real estate development?
I enjoyed my career as an architect, but I did not feel I knew how to put together a building from a construction standpoint. I understood construction documents and building systems, but I did not truly understand how buildings are put together. I chose to pursue a career in construction management because I thought it would make me a better architect. I enjoyed my time in construction management, and I certainly feel it helped me hone my skill set in the built environment. Yet I wanted more.

As a real estate developer, I am able to address all of my passions for creating built environments. I now can have a commanding impact on the type of developments that are created while being true to the idealistic architect in my soul. I can create environments that are examples of sensitive and good design and planning. In this case, “good” equates to architecture and planning that works to strike a balance between green design, sound material usage, functionality, and, of course, maximum monetary value and return.

How and why did you pursue a career path more related to development than to traditional architecture?
As an architect, I felt like developers and development companies had control of and ultimate say about what was to be built. However, I did not think these individuals understood or appreciated the impact development has on our society.

What is real estate development?
Real estate development is the creation of communities and the repositioning of land or buildings for a higher or better use. Real estate development intends to capitalize on underutilized land by developing new land uses that are marketable and profitable. Real estate development is a long process that commingles multiple disciplines (engineering, architecture, planning finance, marketing, law, and environmental impact) to create an end product.

What are your primary responsibilities and duties? What is “due diligence, and asset management?”
Cherokee Northeast is the capital disbursement arm for a major private equity firm called Cherokee Investment Partners. Cherokee Investment Partners raises funds
from large groups, mainly pension and insurance funds, to invest in the
development of brownfield sites throughout the United States and
Western Europe.

As an employee of Cherokee Northeast, my primary focuses are deal
analysis, due diligence, and asset management. A deal is a development
project in the conceptual or schematic stage. Deal analysis is the process
of reviewing deals in the pipeline. As developers, we are constantly
chasing new deals and preparing for placement of capital investments.
Thus, we are constantly reviewing the feasibility and positioning of
prospective deals.

Due diligence is the internal review process for a site or a potential deal
prior to the act of acquiring land and developing it as a project.

Asset management consists of managing the ongoing development of
projects currently in our portfolio.

**What is the most/least satisfying part of your job?**

The least satisfying part of my job is having to sacrifice ideals for bud-
get purposes. It seems there is always a case for value engineering in
the building industry. As an architect, I notice that designs and building
materials are constantly changed to accommodate needs and wants for
smaller budgets. It seems we cut and skim all kinds of important elements, functional and aesthetic, to save a buck or two.

Nonetheless, when faced with the reason I choose a career in development over a career in architecture, I remember that the practice of architecture differs greatly from the study of architecture. Architecture, when studied, is a mixture of practical and theoretical ideals; the emphasis is on design and function as a couple. In contrast, the practice of architecture is dictated by money and a developer’s pro forma bottom line.

Who or what experience has been a major influence on your career? Of course, the experience of attending undergraduate school and graduate school had a major influence on my career. The influence came from the many professors and professionals I encountered. However, I think the majority of the influence on my career came from my peers in the different university settings. The abundance and wealth of knowledge available to me while I was in university was key in my career development.
Effecting Policy Rather Than Design

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U.S. Architectural and Transportation Barriers Compliance Board (Access Board)
Washington, D.C.

Why and how did you become an architect?
I started in anthropology, moved to pre-Colombian archaeology, and then transferred into art history. A great teacher on the history of architecture opened my eyes to the built environment and its history as expressed in the city of Boston and environs. As I began to appreciate good design, I began to wonder if I could produce it myself. When my children entered grade school, I decided to try. The experience was terribly difficult for all of us, but somehow it worked out.

Why and how did you choose which school to attend for your architecture degree? What degree(s) do you possess?
I have a bachelor of architecture; it was the only degree possible at the time and the school. Maryland’s architecture program was new and seemed interesting and innovative, and it was affordable.

What has been your greatest challenge as an architect?
Dealing with the realization that I am not a very good designer.

How and why did you pursue a career path in the federal government after a career in private practice? How are the two career paths the same? Different?
I spent almost fifteen years in commercial and residential practices and found I liked the subspecialties: historic preservation, accessibility, code compliance. These are undervalued in many offices, which limited my ability to progress, succeed, and advocate for what I believe is important. Administrative and regulatory skills are more useful in government. Additionally, government benefits and security beat those in practice.
Earlier in your career, you were on the staff of the AIA. What did you do for the AIA? How did this experience contribute to your career?

I worked on education issues, both professional development and architecture education, and spent some fascinating time in support of our convention planning (where I met the famous and future-famous). I am proudest of the library of career advisement materials I developed for students considering architecture and of my work — with many others — polishing the IDP. I also did a brief stint with the AIA's long-range planning initiative.

All of this exposure enabled me to develop a big-picture view of the profession and its members; this, in turn, helped me focus on my own strengths and interests and led me to an opportunity opened up by the passage of the Americans with Disabilities Act (ADA) in 1990.

What are your primary responsibilities and duties with the Access Board?

I oversee my agency's research activities, planning, developing, and commissioning the work that underpins our development of design standards for buildings and facilities. I am also responsible for our rulemaking work on pedestrian facilities in the public right-of-way, and an early interest in acoustics fed by an adjunct professor in the School of Architecture at Maryland led to an agency initiative aimed at improving listening conditions in classrooms for kids who have hearing loss and related disabilities.

What is the most/least satisfying part of your position?

Most satisfying is having a substantial effect on my own profession's ability to design accessible buildings and facilities. Least satisfying is coping with the effects of political change.

Who or what experience has been a major influence on your career?

Opportunity knocking. I must say, I never planned any of it, but I was lucky enough to have been prepared so I could take advantage of opportunities when they arose. I have had a career of great range and satisfaction, with lots of autonomy. International travel has also influenced my thinking in many ways.
Associate Executive

CHRISTOPHER J. GRIFFS, ASSOCIATE AIA
Senior Director, Convention
The American Institute of Architects
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Why and how did you become an architect?
Why? It was a natural outcome of my interests and skills in art, building, and problem solving. How? By going to school, traveling, taking summer jobs related to construction and historic building documentation, and interning for a small firm.

Why and how did you choose which school to attend for your architecture degree? What degree(s) do you possess?
After floundering for a few years following high school, I went to an architecture school with a strong design-focused program. One of several architecture schools

College of Fellows, Salk Institute Laboratory Complex—
2003 AIA Convention, La Jolla,
California. Architect: Louis I
Kahn. Photographer: Rebecca
Lawson Photography.
in my area, the University of Detroit—Mercy offered small classes, solid academics, and extensive studio work. I especially enjoyed the learning opportunity afforded each semester to travel and tour architecture in other cities—a short trip each fall to nearby cities, and longer spring trips to more distant locations, including exploration of ancient ruins in Central America. I have a bachelor of architecture, a five-year degree.

**Why and how did you transition from working in architecture to working in an association?**

My progression from traditional architectural practice to documentation of historic buildings to association management was natural; I simply followed opportunities as they were presented. I moved out of the practice of architecture when I was in Washington, D.C., between jobs for a one-day educational seminar on historic preservation. I was an active volunteer in the AIA Detroit Chapter as the associate member director, and I had heard about a position at AIA national headquarters prior to my trip to Washington for the seminar.

I inquired about the position and was offered a quick interview that very day. They apparently liked what I had to say and asked if I could return the next day for a more extensive interview. I did, then returned to Detroit and started a new job in a small, upbeat firm. On my third day on the job, I received a call from the AIA offering me the position. To say the least, this was clumsy, as I had just started the new job and had to immediately tell them I was leaving. Yikes. Of course, they completely understood the value of the opportunity and wished me the very best of luck.

**After graduation, you worked as an architectural technician and supervisory architect with Historic American Buildings Survey (HABS). Can you provide details on these experiences and what skills they developed?**

The absolute best experiences in my early years were two summers spent working for HABS. It was a thrill and a tremendous challenge to travel for the summer (and get paid) to measure and draw cool historic buildings. I had the opportunity to travel to San Antonio, Texas, and San Juan, Puerto Rico, to pursue the mission of HABS: preservation through documentation. I feel this was a terrific way to contribute to the lasting memory of America's built environment. Even today, the thrill is to know the product of those summers is part of the permanent collection in the Library of Congress (LOC); the information is open freely to the public. The drawings my teams produced are now free to download in high-resolution formats from the LOC website. Search on “Mission San Jose y San Miguel De Aguayo, San Antonio Texas” and “Castillo de San Cristobal, San Carlos Ravelin, San Juan, Puerto Rico” at http://memory.loc.gov/ammem/collections/habs_haer/.

REVELLÍN SAN CARLOS

During your tenure with the AIA, you have held a several positions. Please detail the projects that have been most worthwhile.
First and foremost, the various positions have afforded me the opportunity to constantly be challenged and to grow. I would not have stayed at the Institute if the work had not been both challenging and rewarding. I have had the great fortune to advance, position to position, within a large organization that affords many opportunities.
Currently I serve as the senior director with chief responsibility for the annual AIA national convention, driving the vision, development, and leadership for all convention initiatives.
For five years I was a director in the Professional Practice Department. I managed partnerships with over twenty-five allied organizations to develop design tools and award programs, disseminate information, and identify subject matter experts.
For nearly two years I was the managing director of the Professional Practice Department, responsible for eighteen staff operating the twenty-three national committees, the organization’s principal source of practice information, expertise, research, and education in architectural practice fields.

What is most/least satisfying about your position?
Actually, in my role today — convention planning for a very large annual event — much of what I do is like live television. Creating all from scratch, we are given a budget and a convention center in which to hold a performance. A date is set, and we have eighteen months to assemble a live four-day show for 20,000 people. The difference from live television is that we organize nearly 480 events ranging in size from twenty-five people to as many as 3,500. The joy comes when I watch the people walk in, the lights go down, and the speaker takes the stage on cue and delivers a strong and valuable presentation. Even more gratifying is to hear the concluding remarks and applause, and then to see the audience depart in earnest stride to get to their next event.

Do you consider yourself as an architect?
Yes, in an indirect way. Somehow people seem to understand I do not design anything — until I tell them about the convention.

Each year the event is held in a different city, so the problem is renewed, the challenge is altered, and the solution unique.

Who or what experience has been a major influence on your career?
Supportive mentors have been the key to my professional success. Seeking and retaining a strong mentor has been absolutely critical to giving me the confidence to continue and succeed, even in the most difficult of times.
Notes

From Academy to Practice

KATHERINE S. PROCTOR, FCSI, CDT, AIA
Director of Facilities
Jewelry Television
Knoxville, Tennessee

Why did you become an architect?
I was artistic. I needed to draw to live. It satiated me. But I loved to solve problems also, especially math problems. So I graduated from high school and went on to major in mathematics in college at the University of Tennessee. I took art courses on the side for fun and relaxation. Mathematics and art. Mathematics and art. Right brain—left brain. The other students who were also taking both math and art classes were architecture students. I decided to take an introductory architecture class to see what they found so exciting, and I was hooked.

I chose the Tennessee School of Architecture in Knoxville in 1971. The school was just a few years old and about to graduate their first class. The excitement was contagious throughout the faculty and the students. Everything was possible because it had never been done before there. Being the only architecture school in the state brought support from across the design and construction profession. The program was rigorous but left much room for flexibility and exploration. I spent months abroad with off-campus programs, which helped craft the professional I was to become.

The school offered a wide array of off-campus study opportunities, which took me to study in a castle in Fontainebleau, France, with the École de Beaux-Arts, to the desert with Paolo Soleri, and to Central America to help reconstruct the capital city of Managua, Nicaragua. In our design-build studio I worked on a project for a Girl Scout troop in the mountains of East Tennessee. I learned that a college education is a gift that grows as you pour it out on others.

What has been my greatest challenge as an architect?
Most people would say that being a female in a male-dominated profession in the 1970s and 1980s was pretty challenging. I made it even worse because I took my bachelor of architecture degree and went into construction after college. I worked as a carpenter, a cost estimator, and then as a project manager for a general contractor for a few years. I imagine that every rookie on a construction jobsite has to prove himself or herself, and I went though my share of hazing.
and practical jokes. But what I learned in that phase of my education is now priceless in my current role as an owner's representative, and I believe it brought real practicality to my teaching.

How did your work as a faculty member inform architectural practice, and vice versa?
I taught first- and second-year design. I saw young people struggle to make the perfect mark on the page. I saw the discipline they developed over time and how they applied that discipline to hone their talent. As I taught, I learned how clear communication is the key to success for both me and the students. Part of that realization came through taking the time to listen, and part was through learning to articulate my thoughts and motivate others. This ability has since taken me to national professional venues as a speaker and teacher.

After fourteen years of teaching, you are an owner's representative of a large corporation. What are your responsibilities, and how do they differ from teaching and advising? How did you come to make this decision, and why?
I was approached by a local company, Jewelry Television, which was seeking a project manager to oversee the design and construction of its first corporate headquarters, a $25 million to $35 million project. I was immediately interested because of the complexity of the project.

I started with the company as I transitioned out of my role as director of student services at Tennessee. Within weeks I was interviewing employees, analyzing and documenting the company, and developing a program for the architecture firm to use later. I have a team of employees from a wide range of backgrounds, just like a class at school. Each person brings different gifts, talents, and experiences to the group. I must motivate each person in a different way in order to capture what he or she has to offer to move the project forward. In many ways I still am a teacher, mentoring the less experienced team members, encouraging them as they develop, painting the big picture, and dividing it into parts that each person can address.

I think this is what architects do: They see the big picture and break it into discernable parts, rearrange it, and find the solutions. What a great job!

What is CSI, and why is important for an architect?
A professional organization, Construction Specification Institute (CSI), started forty-five years ago as a group of design and construction professionals who wanted to create a consistent method for organizing construction information. This quest resulted in the development of MasterFormat, which is a standard throughout the industry for organizing specifications, product information, and cost estimating.
I joined CSI as a third-year architectural student on the encouragement of my materials and methods teacher, and through his leadership started a CSI student chapter at Tennessee. CSI provides architects access to all members in the design and construction industry through its horizontal organizational structure. The membership comprises architects, engineers, contractors, material suppliers, construction lawyers, and all members of the industry. It is a wonderful resource for architectural students seeking their place in this broad profession.

I believe that active participation in our professional organizations is a vital responsibility of design professionals. These organizations provide a structure where the free exchange of ideas and experiences is encouraged. They also provide avenues for developing leadership skills in a nontoxic environment, and then we can take these skills back to our firms and volunteer lives. The time spent in these organizations is well invested.

Who or what experience has been a major influence on your career?
I am blessed to have had wonderful teachers and mentors who influenced me both during my undergraduate experience and in my professional career. The ability to travel overseas and live in Europe and Central America helped me develop confidence and independence and understand how to serve people better. This opened the door to let me manage all the off-campus programs in our college. I will always cherish the time I spent time working with Tennessee students. I made lifelong friends with people I saw grow into young professionals.
Teaching Architect

MAX UNDERWOOD, AIA
Professor of Architecture
School of Architecture and Landscape Architecture
College of Architecture and Environmental Design
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Tempe, Arizona

Why and how did you become an architect?
Because my father was involved in construction as a high-voltage electrician, I grew up within the building industry and became an architect primarily by osmosis. Some of my fondest childhood memories are of accompanying my father to his construction sites at Disneyland, Kaiser Steel, MGM studios, and the Huntington Library Gardens.

In addition, I spent many hours of my youth working with my hands, building custom furniture and rebuilding my 1955 Oldsmobile, in our well-equipped shop in the family garage. In high school, I excelled in chemistry and physics. Because I love conceptual thinking, open-ended discovery, plus art and drafting, I worked summers for several local architects and contractors.

Why and how did you choose which school to attend for your architecture degree? What degree(s) do you possess?
During my senior year of high school, I was recruited in physics by Caltech and the University of Southern California (USC). After attending their respective open houses, I decided to enroll in a dual physics and architecture major at USC.

In the mid-1970s, the architecture program at USC had a wonderful mix of European and Southern California professionals who had commissions throughout Los Angeles. In addition, the larger university offered exciting classes in film, urban geography, computer science, and, of course, physics, taught by leading physicists of the NASA Jet Propulsion Lab in Pasadena.
The larger architectural and physics cultures of Los Angeles were exhilarating at the time, with Aldo Rossi visiting at the University of California at Los Angeles (UCLA), the newly formed energy of Southern California Institute of Architecture (SCI-ARC), and Richard Feynman lecturing at Caltech. During my junior year of the bachelor of science in architecture program, I worked in the office of Charles and Ray Eames. This was a life-altering and formative experience that affected my subsequent career as both an architect and an educator.

I attended Princeton University and received my master of architecture degree within its small, intimate program. Princeton is close enough to New York City so I could be part of its vital energy and still get my work done.

What are your primary responsibilities and duties as a teaching architect, an architect, and a faculty member?

True education is not only imparting a body of professional knowledge but also questioning and advancing it through a collaborative investigation of the discipline by both student and teacher, whether in school or in a professional office.

Education is a forum where the distinctions between teacher and student are replaced with the notion of collective inquiry and discourse. The condition is not one of students in competition with one another but rather one where everyone is discovering something that was unfamiliar a moment before and where everyone is willing to help one other clarify ideas, methods, and work.
Education begins with a response to each student's individuality and talent. The student and teacher must first jointly find out where the student is relative to his personal growth and then establish how to develop his self-discipline, motivation, expertise, and individuality. Education, like design, is an act of faith and discipline where the limits are not clearly defined and the student must discover, define, and act on them. Outstanding students constantly reach beyond themselves to develop new ideas, cherishing the difficulties of work that asks hard questions and forces them to experience the world differently and to change. The pleasure of teaching comes from firsthand participation in a student's discovery of the previously unrealized power of his innate ability to form his own ideas, investigations, and self-criticism.

Next, education should focus on the development of each individual's processes of inquiry, invention, and making, grounded by an emphasis on making connections between cross-cultural references, other disciplines, and architecture. Therein lies a concern with integrating interdisciplinary knowledge and critical inquiry from the arts, humanities, and sciences alike, but in ways that suit the problems and purposes of the present.

Students should develop a personal attitude and vision in their inquiry of architecture, test it, and realize it through their critically made work. They must be encouraged to doubt, question givens, and generate acute alternatives to what architecture is today. Familiarity with that evolving body of knowledge we call tradition and its progression of ideas helps students obtain a critical breadth of personal vision and understand why certain questions being explored by other disciplines are essential to their evolving body of work. Students must develop representational media and notational devices that capture the spirit of their design inquiry and allow them to visualize, refine, and communicate its qualities to other people. They must remember that the most challenging professional and intellectual problems of contemporary architecture require the integration of several disciplines into broader understanding, insight, and action.

**Who or what experiences have been major influences on your career?**

Working for Charles and Ray Eames in the mid-1970s was one of the most profound and life-altering experiences of my career. Their office allowed me to experience firsthand exemplary professional practice and what happens if you “make design your life, and life your design.” It was a rich and provocative environment for celebrating the inquiry into the unknown. Everyone in the office was personally engaged in thinking deeply and differently, going beyond the point where others had stopped, satisfied. I saw endless speculation, prototyping, and, when a promising revelation was arrived at, the celebration of its beauty through film so anyone, even a child, could share in the enjoyment of the discovery. Charles always asked one question at a desk critique: “What is interesting?”