



THE SOCIETY OF AMERICAN MILITARY ENGINEERS

# ARCHITECTURAL PRACTICE COMMITTEE

QUARTERLY JOURNAL

## WHAT I'VE LEARNED: MILITARY & FEDERAL ARCHITECTURE

Here comes the question, "What type of architecture do you do?" "Military and federal architecture," I say. Not knowing what that really means in relation to "real" architecture -- you know, houses, banks, office buildings -- the questioner usually searches for some type of appropriate response and drawing a blank is reluctantly reduced to the old standby, "Do you enjoy it?"

That is when I can honestly say that "yes," I do enjoy military/federal architecture. Raised by an architect father



RDT&E Centers, Patuxent River NAS, MD; A/E of Record; HOK

who was my inspiration and mentor. My dad was a 'midcentury modernist' where design was held as the essence of life. His practice focused on community based projects, with a couple of national accounts, and his work was secured through personal contacts. I learned more about marketing architecture services from him than from any corporate training session.

My dad's progressive modernist design usually ran afoul of the client's budget resulting in a production process best defined by my brother, who was an intern/draftsman -- soon-to-be architect, "never draw more in the morning than what you can erase in the afternoon." All the while with my dad advising that "we have to cut out the gold" as we scrambled to make changes and meet production deadlines.

My dad was a great teacher and mentor on the art of architecture and the place of architecture in the built environment, but it was not until I joined CRSS that I understood what profitable corporate architecture practice was.

My initial assignment was assisting the Programming and Design Team for the first new Army Installation since WWII, Ft. Drum, NY. The project was larger, more complex and faster paced than anything I had worked on before. End of the day the total project was over \$3B. We brought the



**Barbara M. Price, FAIA**

*2003 Urbahn Medal Recipient*

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# WELCOME LETTER



**Yvonne Lee Simon,**  
**AIA, NCARB**  
*YMC APC Liaison*  
*APC Post Liaison*  
*APC Graphic Designer*

Happy New Year, APC and all you, devoted readers!

As I reflect back on last year and even the past few years of working with the APC I can't help but smile. 2015 was a crazy year for me: I got married; I met my favorite Formula One driver; and I celebrated the one year anniversary of my professional licensure. None of those things would have been as incredible as they were if it weren't for one common factor:

## **Passion.**

That is an intense word but it is a word used often by people who have strong feelings for someone or something. For me it is what helped me through the struggles of architecture school; it is what drove me to pursue my Master of Architecture; and it is what gets me up in the morning. My passion for architecture and my enthusiasm for where my professional career can take me is what led me to where I am now. Not all architects are passionate about their careers, however. Perhaps my rose colored glasses are still on because my professional career is just starting to bud but I assure you, no matter where you are in your career, passion is what initially got you there.

Much like Barbara Price, I, too, am a Military/Federal architect and I, too, was raised by a father who was also an architect. My father's passion for architecture and determination to provide for his family is what brought him to the United States in the 1970s. I can't say I paid all that much attention to my father's architecture growing up; in fact, I didn't even begin college as an architecture major. It wasn't until I was midway through my sophomore year of undergraduate that it dawned

on me: I am my father's daughter. So after two years of a Natural Science program I dove right into architecture school. Before long I found myself where I belonged and my passion was ignited.

I know my story isn't the typical story of how an architect came to be, even if my father was one. Most architects you talk to will say they have always known they wanted to be an architect or that they played with LEGOs as a kid and knew instantly that their calling was to be an architect. But my delayed arrival into my professional field doesn't discredit my desire to become a great architect.

As I mentioned, I am passionate about architecture. People find it difficult to believe that one can be passionate about military architecture or even call it "real" architecture at all but architecture is more than the Franks (*Frank Lloyd Wright* and *Frank Gehry*); it is so much more than just designing eye candy. Sure, all architects want their buildings to be beautiful but "beauty is in the eye of the beholder." Barbara makes great points in her feature article about what one can learn from designing military architecture, which is a lesson I'm also learning myself. Lessons on collaboration and working with a team are things that aren't really taught in architecture school but are extremely important and should be learned quickly. Collaboration is what brought me here to seek out the Architectural Practice Committee at SAME.

My company encouraged me to join professional organizations for my personal and professional development. As a Sustaining Member firm they automatically

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signed me up and gave me my SAME membership number. The first few meetings at our local Post were a little awkward, to say the least. I had barely worked with engineers at that point and the only kinds I really knew anything about were “race engineers” who make radio calls to my favorite Formula One driver (but that’s an entirely different story). Thankfully, my enthusiasm shined through and in no time I was getting involved more and more with SAME. By 2013, I was off to JETC in San Diego; my first real work conference!

There in San Diego, I was delighted to find a listing for architects in the program. I automatically gravitated to my own kind. At first I didn’t know what to expect. I’d worked with architects before and I was even a member of the American Institute of Architects but these architects were going to be different because they were military architects. I was relieved to discover that the APC was also a budding committee comprised of other passionate architects who could appreciate my young, enthusiastic personality. I knew no one that day when I joined their committee meeting. JJ Tang, APC Chair, and David Packard, Communications Vice Chair, wasted no time welcoming me to the group. They both encouraged me to get more involved and later asked me to assist with the APC Quarterly Journal. Three years later I am excited to report that I am still here and still as passionate as ever!

It is no easy task defending your passion for your career, especially when the general public or even other people in your profession don’t believe military architecture is “real” architecture. However, I am here to

assure you, though I’m relatively new to this field, SAME has connected me with countless inspiring architects who have been so successful that it is impossible to deny that what we do is REAL architecture.

If this is your first time reading our Journal or even hearing about the SAME Architectural Practice Committee, I encourage you to become involved with our group and share your thoughts on architecture. The APC is only successful because of its members’ involvement. We are always excited to meet new SAME Architects and I know I can’t wait to meet more of you in person.

See you at the next conference!

A handwritten signature in green ink, appearing to read "Y. Simon". The signature is fluid and cursive, with a long horizontal stroke at the end.

# NEXT QUARTERLY CALL



**Barbara M. Price, FAIA**  
*Urbahn Medal Recipient*

The Architectural Practice Committee will host a quarterly conference call on **Wednesday, January 27, 2016** from **12:00 – 1:30 pm EST**. Video conference call-in number: For web connection, go to: <https://www.spiderphone.com/05698937> (This link will help connect both your browser) and **dial +1 212-812-2800** and enter **0569 8937** for phone connection.

**Time:**

12:00 to 13:15 Eastern  
11:00 to 12:15 Central  
10:00 to 11:15 Mountain  
09:00 to 10:15 Pacific  
08:00 to 09:15 Alaska  
07:00 to 08:15 Hawaii

The agenda for the quarterly conference call includes an update on committee focus area initiatives, open discussion, and 1 AIA LU/ HSW/SD credited presentation.

The AIA credited presentation will be given by **Barbara M. Price, FAIA**, BMP Architecture PLLC, titled **“Military/Federal Architecture: A Catalyst for Advancing Best**

**Practices.”** This session is geared to all architects in large and small firms and Barbara will share best practices developed delivering military/federal projects that have influenced the broader practice of architecture.

Learning Objectives include:

- Understand the mission of Military/Federal Architecture and its role in serving public interest in the built environment, both through case studies and built examples.
- Gain a comprehensive understanding of the size and scope of the current Military/Federal portfolio and the increasing need for advancing the practice of architecture through examples and outreach.
- Analyze the various practice initiatives utilized in the Military/Federal Practice arena and understand how these have influenced and improved the broader practice of architecture.
- Understand the functions of Integrated Project Delivery and Target Value Design and how to utilize these best practice tools during the concept design phase of a project.

Barbara Price, FAIA, has over 40 years of experience in directing, planning, design, and management for a wide variety of projects. Barbara was the division vice president for federal programs with JACOBS Global Buildings, an Executive Vice President with AECOM, and held senior executive/ managing principal positions

with CRSS, HOK, ODELL and LS3P. Barbara holds a BA in Cultural Anthropology and an MA in Architecture from the University of Colorado, and studied at the USACE Contracting Officer’s Training Program and United States War College in Carlisle, PA. She received the SAME Max O. Urbahn Medal - Outstanding Architect and DOD Charles Trainer Medal - Outstanding Contributions to A/E Practice. Barbara has led national committees for AIA, CURT, DBIA, and SAME and recently chaired the AIA Integrated Project Delivery Strategy Group and AIA/ AGC Joint Committee. She has delivered national and international workshops and conferences including the 2002 AIA National Convention.

Barbara has been active with architecture students at the University of Colorado, Princeton, the University of Maryland, UNC Charlotte, and Clemson University. She serves on the Clemson School of Architecture Professional Advisory Board.



# LAST QUARTERLY CALL

APC Chair, JJ Tang, welcomed participants to the call on October 29, 2015, with a discussion of activities held during the recent Post Leaders' Workshop. Those that attended the workshop learned that the Society exists for three primary reasons; professional volunteer opportunities; because it is a learning organization; and for networking with our professional communities. JJ, along with other committee chairs, presented an APC mission statement which touches on all three:

*"The mission of the Architectural Practice Committee is to promote architectural practice within SAME, broaden the organization's exposure in the architectural community, and recruit more architects, along with expanding networking and mentoring opportunities."*

Paula Loomis continued with an update of the APC's collaboration with the American Institute of Architects' (AIA) Public Architects Committee. The group has proposed a corporate membership for public agency architects that would allow an agency to buy a membership in the AIA. While GSA has pushed hard for this initiative, there is a concern for the number of architects in the U.S. Army Corps of Engineers. A vote was expected to have occurred in December; no updates yet.

Homer Guy reported on the reduced number of regional conferences being promoted by SAME, but noted the upcoming Small Business Conference in NOLA (see Yvonne Simon's recap elsewhere in this issue).

APC's Gene Mesick and Laura

Lavelle joined USACE architect, Zenovia Wilcox, and moderator, Rad Delaney, in presenting a webinar titled "Effectively Utilize Unified Facilities Criteria for Your Projects" on October 20, 2015.

Katherine Ried shared her efforts to distribute the APCQJ to NAVFAC architects receiving, in turn, great positive feedback and noting the fact that the publication offers the opportunity for great communication within the community.

Jim Pocock highlighted his Post's efforts to contribute to the Boy Scouts' merit badge program and Suzanne DiGeronimo shared the New York Post's work in resilience awareness and partnering seminars.

The professional development webinar, titled "Solving the Mystery of U.S. Army Corps of Engineers Research Labs" was presented by Lance Marrano, U.S. Army Corps of Engineers. His presentation provided an overview of the Corps of Engineers Research Labs (CERL), the Corps' research and development arm, an offshoot of

the National Academy of Sciences collocated and affiliated with the University of Illinois. The focus of CERL has been and continues to be technology for sustainable installations with emphasis on infrastructure resilience. 266 people represent a diverse engineering background in support of the mission, applying technology transfer to DoD and beyond, worldwide. A key component of CERL is the MILCON Requirements and Standardization Integration (MRSI) team, supporting facilities standardization through the MSRI website. The site offers several modules including Model RFPs (MILCON and SRM), the USACE Center of Standardization, Parametric Design Reporting System, MILCON Business Process, E&C Sustainability, and Combat Readiness Support Team. Slides of the entire presentation are available at <http://www.same.org/Architectural-Practice> under "Quarterly Call Presentation".

**Our People Make the Difference**

- Acoustical Engineers
- Agronomists
- Architects
- Bioacousticians
- Biologists
- Civil Engineers
- Chemical Engineers
- Chemists
- Community Planners
- Computer Engineers
- Computer Scientists
- Ecologists
- Electrical Engineers
- Environmental Engineers
- Environmental Scientists
- Foresters
- General Engineers
- General Physical Scientists
- Geographers
- Industrial Engineers
- IT Specialists
- Materials Engineers
- Mathematicians
- Mechanical Engineers
- Metallurgists
- Microbiologists
- Natural Resource Specialists
- Operations Research Analysts
- Physicists
- Social Scientists
- Sociologists
- Structural Engineers

**Total: 266 (206 Federal Employees; 4 Military; 56 Contractors)**  
**ERDC-Champaign Campus: 316 (50 from ERDC GSD & Other Labs)**

**ERDC**

# UPCOMING SAME EVENTS

## JANUARY 2016

**Webinar: Relationship Economics and the #NewNorm (complimentary)**  
January 26

**Webinar: Communication Skills for Technical Professionals**  
January 28  
(virtual)

## FEBRUARY 2016

**Facility Management Workshop**  
February 25-26  
San Antonio, TX

## MARCH 2016

**DoD & Federal Agency Program Briefings**  
March 8-9  
Alexandria, VA

**2016 Golden Eagle Awards Dinner**  
March 10  
Alexandria, VA

**Transition Workshop & Job Fair**  
March 23-24  
Baltimore, MD

## APRIL 2016

**Critical Infrastructure Symposium**  
April 3-5  
Charleston, SC

## MAY 2016

**2016 JETC & Expo**  
May 24-26  
Phoenix, AZ

For more information on upcoming SAME events visit:  
<http://www.same.org/calendar>

# MEMBER NEWS



*Conceptual design for a Unified Combatant Command*

The design of secure command and control facilities for combatant commands in the military services presents unique challenges for our community as new threats to those facilities emerge. **JJ Tang, APC Chair**, shares some great design ideas in the current (January-February 2016) issue of "TME" in an article titled "**How Form Follows Function: Inside the Design of Secure Government Facilities.**" A design concept labeled security-in depth is explored allowing solutions to emerge which do not necessarily have the traditional appearance of a high-security facility. In addition to achieving a structure with more pleasing aesthetic qualities, the functional characteristics of the final product should allow facilities

to adapt to changing technologies and programmatic needs by applying systems which are flexible and adaptable over time. JJ's team explores the concept of working from the outside in to safeguard crucial elements, incorporating easy maintenance though careful selection of finishes. Finally, resiliency and redundancy concepts are applied to electrical and mechanical systems as well as structural systems, assuring continuity of operation regardless of the threat, whether man-made or the natural (seismic, wind, flood). We encourage you to read the entire article in the current issue of TME.

# COLLABORATION WITH AIA

## ANNUAL GINGERBREAD HOUSE COMPETITION

The American Institute of Architects (AIA) Northwest Florida Chapter took a festive Christmas activity, building Gingerbread houses, and turned it into a fun competition for 5th graders where they learned about what an architect does, building codes, setbacks, and zoning. This was the fourth year for the West Navarre Intermediate School, which the SAME Pensacola and Emerald Coast Posts had co-sponsored in the past. This year the competition expanded to 3 other locations, Workman Middle School in Pensacola, Breakfast Point Academy and Girls, Inc. in Panama City. The SAME Panama City Post co-sponsored the Panama City locations this year and supplied 3 judges for the competition.

The competition started with a few architects presenting what they do and how a building begins. Architects start with a "Lot" to build on and then follow the setbacks, so that they do not build close enough for a fire to jump from one house to the other. The architects also introduced zoning, programming and budgeting. All of these things were aspects for the students to consider when planning the design of their house. The students also learned about construction and had to be mindful of the size of their plans so that they fit into their ovens. They also had to consider how to design the pieces so that the house stayed together. One of the rules was that everything had to be edible! The AIA Northwest Florida Chapter provided 18"x24" MDF boards to represent the building lots.

Another unique part of the competition was that the entry form was written as a building permit. The

students learned that turning in a building permit required payment before someone could review it. There were also additional "fees" for utilities and services, such as the fire department, parks, and school districts. All the building permit fees added up to the \$5 competition entry fee.

At the judging and awards, a building code official walked around and measured the setbacks and gave code violations if the codes were not followed. Volunteers from both AIA and SAME attended the event to help select the winning houses. There were several award categories this year, which included awards such as Best Cityscape; Best Landscape; Best Theme; Best Roof; Most Sustainable; and Best Interiors.

In the past, there were 160 entries at one location. This year, there were around 75 entries at the Navarre and Panama City beach locations, where the students were given 2 weeks to design and build their houses prior to the judging and awards. The Workman Middle school and Girls Inc. locations were set up to be designed and built at the location in a culinary school with about 6-10 entries each.

The key objective was to introduce the 5th graders and their families to design, planning, building, and setbacks in a create and fun environment. This event has been a great joint venture for SAME and AIA, which also promotes STEM.

For additional information about how you can start your own Post event contact Tiffany Castricone by email at [tcastricone@vbadesign.us](mailto:tcastricone@vbadesign.us)



West Navarre - First Place

PERMIT APPLICATION FEES:	
Basic Permit:	\$1.50
Electrical Permit:	\$0.50
Plumbing Permit:	\$0.50
Mechanical Permit:	\$0.50
Water Meter Permit:	\$0.50
School District Fee:	\$0.50
Fire Department Fee:	\$0.50
Parks Department:	\$0.50
<b>TOTAL FEE DUE:</b>	<b>\$8.00</b>

**FOR ADMINISTRATIVE USE ONLY:**  
 Fee collected. Make checks payable to AIA/NWFL.  
Lot Number \_\_\_\_\_  
(Construction must be complete and ready for inspection no later than December 15, 2015)

Sample Building Permit for students to complete



# COMMITTEE LIAISONS

The APC liaisons help coordinate architectural programs within their local SAME post as well as coordinate shared programs between SAME and local architectural organizations.

If you are interested in becoming a SAME Architectural Liaison, please contact Daphne for more information: [gurrimatutepa@gmail.com](mailto:gurrimatutepa@gmail.com)

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Navy	Kathleen Reid, NAVFAC Atlantic	kathleen.o.reid@navy.mil	
Air Force	Gene Mesick, AFCEC	gene.mesick@us.af.mil	
Post	Name	Email	Company
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Tampa	Steve Tozer	Steven.Tozer@hdrinc.com	HDR



# The APC at the SBC

A few members of the Architectural Practice Committee found themselves in New Orleans, LA attending the 2015 SAME Small Business Conference. This annual conference is one of SAME National's largest events with over 2,000 people in attendance this year and a sold out exhibit hall.

The event opened up with an inspiring keynote speaker, Mr. David Nour, who encouraged the cultivation of "relationships" and not just networking. The main events were supported by several great technical seminars as well as briefings from all the major military branches.

Though this event is geared towards small businesses, there were plenty of diverse companies in attendance as sponsors and exhibitors

in the main hall.

Even with all the scheduled events, the APC group squeezed in a New Orleans style dinner at EAT New Orleans. It was a great chance to socialize in person with a few of our dedicated members. There were no scheduled APC events at the SBC this year but the committee encourages all their members to attend the next conference.

The 2016 SAME Small Business Conference is scheduled to be held in Atlanta, GA from November 14 - 16. If you are interested in attending please visit: [www.same.org/sbc](http://www.same.org/sbc)



The APC out to dinner at SBC 2015

From left: Matt Turner, Yvonne Lee Simon, JJ Tang, Daphne Gurri

## ARCHITECT'S SKETCH CORNER

In today's architectural practice, architectural design concepts have been conveyed predominately through computer images to others. Even though these images can offer us very realistic feel for our design, but what is missing in most cases is the connection between the artistic emotion of an architect and his design product. To that end, architect's freehand sketches are the most direct translation of his design thought and emotion on paper. Therefore, it is more intimate and closer to our hearts.

- JJ Tang, AIA  
APC Committee Chair

*This edition of the Architect's Field Sketch is by Fabio Segre, Architect and Designer at Gurri Matute.*

*If you are interested in submitting a hand sketch please send your scanned image(s) to [ysimon@stoaarchitects.com](mailto:ysimon@stoaarchitects.com)*



# FEATURE FIRM: Zyscovich Architects

*An interview with Bernard Zyscovich*



**Bernard Zyscovich, FAIA**  
*Managing Principal of  
Zyscovich Architects*



**Daphne I. Gurri,**  
**AIA, LEED AP**  
*APC SAME Liaison Coordinator*

**Daphne Gurri (DG):** So can you, Bernard, tell me how you decided to become an architect?

**Bernard Zyscovich (BZ):** Well, the situation in my life as I went to a private religious school. I went to Yeshiva. I actually never had any drawing classes in my life at all, even during high school. But I did read a book called "The Fountainhead." And during that time in my life I was really interested in how I could fit into the world and found that this character, Howard Roarke, as an architect, was an individualist, was a free thinker, and was somebody who was interested in this society and the social issues that surrounded him. But what was really revealing to me is that he felt that he could do it through his architecture. And that was a revelation to me because I never thought of, or had any experience in design, and I thought that would really be interesting. Eventually, I was trained at Pratt and they told me that they liked the way I thought and that they could teach me how to draw. So, the rest is history.

**DG:** That's pretty interesting. So just out of curiosity how old were you? Were you still in high school or in college when you read the book "The Fountainhead?"

**BZ:** I was in high school when I read the book. I was reading a lot of existentialism. I received a solid education but unfortunately it was totally devoid of art and design and humanities, but it was very rich in technical studies and literature. So back then, I felt that I needed to break out and do something and architecture seemed pretty revolutionary.

**DG:** What year did you graduate?

**BZ:** I graduated in 1965.

**DG:** How did you arrive to New York?

**BZ:** I grew up in Miami Beach and I ended up with a couple of false starts at some other colleges, Florida and Miami Dade, and then I ended up applying to Penn and Pratt and they both accepted me. When I went to the interview in NY I was I don't know how old I was, maybe 18 years, and the assistant Dean said they wanted to meet me. It was actually the worst portfolio that they had ever seen! But, they really liked my thought process and the way I was writing about the books that I was reading and the things that I was interested in, and they thought that was someone they would like to have in the school.

**DG:** Wow that's pretty interesting. Did you come back to Miami right away?

**BZ:** No, I travelled and I spent a year abroad in Venice, Italy. I came back to NY. There was a recession at the time, and I ended up living and working in the Midwest. I worked in Omaha for about a year and a half. Then, in the middle of a blizzard I decided it was time to maybe come back to Miami.

**DG:** So then when you came back to Miami, at what point did you decide you wanted to have your own company?

**BZ:** One of the good things about working in the Midwest is that they really focused on making sure that I was trained. So, even though I was hired to design, as you recall back then, you really had to make a decision as a young architect if you were going to go into design or production because that's how firms hired people. So, I made the decision that I wanted to be involved in design. They hired me and realized that I didn't know a whole lot about construction in the Midwest. They trained me at the office I was working on the time and I came back to Miami





*Midtown Miami master plan*

with a huge portfolio. I got hired here in Miami and then subsequently I was hired by Lester Pancoast. And that was my next very big lucky break because, he has passed away, but was an extremely professional architect. He had a small firm at the time, came from as you know, the large firm, the originator of: Pancoast, Ferendino, Spillis & Candela and Partners. So, I worked with him for five years. And then he decided he wanted to grow and took on more partners and I took that as moment to try to do my own thing. That was in 1977. And I started my own practice, by myself, in my house.

**DG: That's pretty radical. And what kind of projects were you doing back then and you explain a little about how your view on architecture has changed or evolved throughout the years?**

BZ: Well one of the things that was interesting is that I found along the way, even at Pratt, that I had pretty good communication skills. Back then in the 1960's, we were involved in many things, including taking the school on strike and I realized that I could think strategically and that I could communicate well. That was one skill set that served me throughout all of those other jobs. And when I started out on my own, I realized that I had to really start at the beginning, so, when I left Pancoast, I was a Project Manager. When going out on my own, I did bedroom additions and

houses, but I immediately wanted to get involved in more social service issues because one of the things that I never finished explaining was that my attraction to "The Fountainhead," as a book, was not so much based on an understanding of architecture because I had none. What it is was based upon was this idea that if I became an architect I would have a way to affect my environment and in my own way change the world, be involved in social and community issues because one of the things about the book was the description of the type of projects that he was involved in which were very appealing to me. When I first started on my own, I realized that I had to start at a different level so I ended up getting some HUD housing work, some residential, single family projects. I felt that like being an architect in the early stages, and even today, is kind of like a combination of design and psychoanalysis, because everybody has their issues that they come to you with, but they also have the unspoken issues that they normally don't talk about. I think that one of the success opportunities for us in this profession is to really enjoy the people and to think about society in a larger context and to try to really understand what is really the underlying problem or issue that someone is willing to talk to you about and to hire you to resolve and not so much the program or spaces



2 Midtown, Miami, FL

that they give you because that is only the physical manifestation in the end. The aspiration, the hope, the desire, the intention is usually not so much prevalent in the program and that's what's interesting to me. I like uncovering kind of the hidden messages that are behind it. And I think that was one of the things that was very appealing to me especially in the early years is that I could differentiate myself from my peers by being a little bit more thoughtful and maybe provocative as a way of uncovering what was really the issue that someone was trying to solve. That was also very much a part of the book.

**DG: When you bring that to the types of things that interest you today, are you still doing something like that, is there any one issue that draws your attention?**

**BZ:** Well yeah, today what I call that is a purpose driven practice. The idea is to do the type of work that still fulfills the original idealism which is to believe that through architecture, and now urban design and planning and city building that we can add value to the world in a way that will generate a legacy of kind of an enhanced way of life for people to become somehow involved in the project- the users, the visitors, the owners. So we look at things from the business model,

we look at things from the community benefit, we look at things from the social context, and we take projects happily that are both in large and small scale, as long as they provide some level of interest for the way we can achieve those objectives. So, by example, just recently, we did a real project which is a new airport for Bogota, Columbia. This is a huge impact to a society that now has an airport that is equal to any airport in the world, aesthetically and functionally. But while we were there, we came into contact with other people and one of the other projects that I'm just as proud of is that we just finished a new school in the providence of Cesar, Columbia. These are very, very poor kids, and we really had to tax our knowledge because there's very little money for the sustaining issues of power and air-conditioning in that community. This is a very low income community but we just built them a beautiful school that is totally passive. There's no LEED Certification because we're not even using any energy hardly at all. Not because we're off grid but because it's not available and people are too poor to support it. And it's a school for, believe it or not, for 1700 students with three shifts. That's how needy they are. That's the type of project that I'm proud to say that we took. The fee was not huge but it was something that we could do. And by the same token, we do 21st century state-of-the-art schools now for the military and we're very proud of the fact that we can create places for servicemen and students that live up to the highest design standards and are the most innovative. We do projects of those types. Currently, we're working on a community cultural center here Tropical Park in Miami FL. Again, a small project, but we're very involved in very large projects like Mid-Town Miami (a 56 acre conversation of a rail yard in Miami, FL.) I take projects that firms our size won't normally take because we think we can add value back for the community. Along the way, the career has grown and opportunity has emerged that has made us successful. Just recently, I founded a foundation called Plan Z for Miami.

**DG: I'm glad you brought that up. Can you tell me more about Plan Z.**

**BZ:** This idea of adding value and giving back. It occurred to me that philanthropy is an important aspect of community participation, but wouldn't it be better if I could use my skill sets philanthropically to solve problems that I see without having a client. So now we're the architect/planner without the client. So we're the client. And I like riding the road bike. People, unfortunately, have been in accidents and gotten killed on the Rickenbacker Causeway (here in Miami, FL) and





Camp Lejeune

I've come up with this idea to transform infrastructure into park by means of converting the Rickenbacker Causeway, which is riding a bicycle on the shoulder of a highway to being able to make a plan that would dedicate separated bike space and actually convert the right of way into park land so that Miami could have 10 acres of new waterfront park basically without having to do any land acquisition. So, it accomplishes the safety issue, and creates more recreational open space, it's a community asset, and it's already owned entirely by the county. I created a nonprofit through the Miami Foundation and I'm been funding and working on a project that we're trying to carry around to the county commissioners and state representatives to solicit support to make recreation safer and more accessible. The project we're working on were seeing bits and pieces of success. I'm hopeful that this year we'll get there.

**DG: Do you think this idea can be applied nationwide or globally? How far reaching do you see this as a jumping board for other cities?**

**BZ:** I think that all facets of our work, everything is gravitating towards one general concept: hospitality. Schools need to be more sensitive to the students' needs and how they learn, for example. Hotels are differentiating their brands like crazy to satisfy the

particular needs of all of their guests. So I think that infrastructure, which is sadly lacking in its funding, also has the opportunity to become an asset. And if we could begin to look at infrastructure as an opportunity for open space and an opportunity for multi-modal uses, I think that we could change the attitude toward infrastructure in the direction of public purpose besides simply paving or simply rail. Because I think that when we begin to look infrastructure as an open space asset and as a quality of life asset it opens the opportunity to begin to think of funding differently and as architects and designers it brings them into focus. In our urban design practice we're spending a lot of time seeing how we can change the section line of the street to incorporate a bike lane or make the sidewalk wide enough to allow retail development like sidewalk cafes. Infrastructure, in fact, is the space that binds everything. We, as architects, are trained to think about the areas inside of our properties lines, and not the areas outside of our property lines. I've been spending a lot of my time in my career and lately on how to look at infrastructure as a different component part of the design of the city. We look at it in this perspective instead of just the engineering aspect, we can get a lot more benefit for the city. **APC**



*National Guard Readiness Center, Arlington, VA, A/E of Record AECOM*

entire project team to the site, designers, engineers, and clients, basically including all decision makers for the program. There was significant prep work, but once we arrived on site for our Programming Squatters (CRSS' term for the site and facility analysis phase of the project), our master plan and facility programs were developed and approved in 3 weeks. We then returned to our offices to prep for the design phase activities and returned for Design Squatters (CRSS's term for the design synthesis phase of the process) where we developed the Concept Design for the entire program. At the conclusion of a four week intensive onsite period, we had approval to proceed with Design Development.

This was my first exposure to collaborative design. Bill Caudill, FAIA was a Rock Star in our industry. I'd read about him and his firm CRSS, attended his lectures at school, and even received a design award from him for a project while working with my Dad. Even though his collaborative approach was an intriguing idea, nothing prepared me for the reality of this dynamic process. I was hooked, this was fun. In the process, I also learned about real focused project management. Joe Duncan and Eddie Hilton were CRSS Senior Project Managers. They both took me under their wing and taught me that collaboration is only

successful if it is focused and planned: The five (5) P's, Proper Planning Prevents Poor Performance. I learned that the design process is "successive approximations towards a conclusion" and the magic is clearly planning and defining the level of detail required for each "approximation" or phase of the project.

Through this process, we crafted a team that was smart, knowledgeable and built to make decisions. This team, coupled with the military's culture of making coherent decisions based on 80% of the information, while blessed with a client that believes that there is no such thing as perfect information. We had a team built to be agile and move quickly. Later, while attending the War College, I learned about Clausewitz who "demonstrated the importance of intangibles: Morale, Intuitive grasp of the total situation, and Chance." Strategy was more than a process of standardized procedures where boxes were checked off, but a creative process. This, to me, linked closely with the CRSS approach of gathering facts around Form, Function, Economy, and Time. Our quick start team had a track record of doing more in one week than most projects did in 4 months .... Like the Marines, we did more before 9AM than most firms did all day.

The Military hierarchy will be respectful of your expertise, but only when your expertise is grounded in





NASA AMES N232 Sustainability Building, Moffett Field, CA; A/E of Record AECOM

outcomes, not excuses. One General, when I was called to his office to brief him on a project, said to me, “Mrs. Price, people come to my office with one of two things: results or excuses. What do you have?” Without hesitation and with a swelling of pride, I could reply, “Results, Sir!” Thank you, Joe and Eddie.

I was pleasantly surprised at the understanding and empathy that General Officers had for the needs, be they of comfort or necessity, of those in the lower ranks and those needs to be incorporated in our plans. I recall a General directing me to change a kitchenette design in a barracks project because he learned that the ovens weren’t wide enough to hold a frozen pizza and his soldiers loved to cook frozen pizzas. This was a touch of home that he wanted to preserve for his soldiers. Their comfort was important to him and something else would have to give to accommodate the wider ovens. I was impressed because I had witnessed too many CEO’s who were so committed to preserving executive washrooms and elaborate offices that they willfully sacrificed the employees’ work environment to keep them.

Delivering higher quality quicker with less risk was the objective of the Ft. Drum project in 1984. This legacy and the collaborative approach embraced by the Military created real life examples and guideposts

for industry change. From 2000 to today, I’ve seen an explosion of collaborative initiatives in our industry. Owners, Contractors, and Architects are all discussing Integrated Project Design (IPD) or IPDish processes as preferred methodologies. Various things like Target Value Design, Lean, and Total Construction Management are all founded in the idea that early decision making with key expertise in the room when decision making was happening resulted in better decisions. We’re 30 years into this and it often feels like we’re just getting started. Changing an industry isn’t simple or quick, but it is fun, exciting, and a great ride. I am so happy to have played a part in this industry shift and know that our Military/Federal Practice were also an important part of this transformation.

There are several examples of Best Practices that have been advanced through Military Architecture:

- Charrettes – first one ever for USACE at Ft Drum in 1984; so successful it grew as a best practice and today is the way all Military Projects are programmed and designed.
- Evidence Based Design – the Military was an early adopter of EBD principals particularly for Health Care and Lab Facilities developing and advancing “World Class Design” Principals for



Martin Army Hospital, Ft. Benning, GA; A/E of Record: AECOM



Old Executive Office Building, Washington, DC, A/E of Record: AECOM

the first organizations to embrace sustainable design principles in their facilities.

- o First NET Zero Facility
- o First to require that all facilities achieve LEED Silver Certifiable Status

Military/Federal Leaders took a stand to advance Architectural Best Practices. The value of these practices have been documented through case study examples and outreach initiatives. These stories provide real life tangible examples of improved outcomes and consequently have contributed to the advancement of the broader practice of architecture. As the largest buyer of A/E Services in the world, Federal facilities have the greatest ability to impact practices – just through sheer volume of work.

The challenge we have as Military/Federal architecture practitioners is one of perception perhaps because this work and these contributions aren't touted as often or as broadly as other facility types. Perhaps because it isn't always celebrated in the design press, there is an underlying attitude in the Architecture profession that this work is second tier, not as respected as some other client types. Conversely some of the most significant work of our time was born in Military arena:

- USAF Academy – Chapel Chief Architect was Walter Netsch, FAIA, SOM, one of the "Architectural Wonders of the World."
- USNA – Chief Architect Earnest Flagg created these significant Beaux-Arts Buildings deemed to be a National Treasure.
- Max Urbahn, FAIA, Military Architect, was AIA National President, and recognized as significant Architectural Leader. SAME recognizes his contribution with the annual Urbahn Medal for the most eminent and significant contributions to Military Architecture.
- NSA Operations Centers, which implemented advanced workplace strategies for global real time collaboration, large scale visualization walls, advanced data centers with more watts/SF capacity than any other facilities in the world – greater than for Google, Apple, or Facebook data centers.
- The FBI Labs at Quantico are the most sophisticated crime labs in the world.
- Pre-Fab process advancements where the military has pushed prefabrication for Just in Time facilities. It began with Quonset Huts and

all MEDCOM facilities through on line tools that are used across the industry with a focus on key items such as Infection Control and Patient Centered Care.

- BIM – Military was an early adopter of BIM; developed a standard BIM Execution Plan template and a BIM Roadmap that became the baseline for
  - o Smart Buildings Initiatives
  - o CURT (Construction Users Roundtable) 3XPT Initiative
  - o AIA – Integrated Practice (IPD) Initiative
  - o Immersive Caves for project reviews; particularly for large complex programs.
- Sustainability: Federal agencies were some of





*Pax River Ground Breaking*



matured with the Ft Stewart Modularity Project which was delivered faster than any project since WWII. This project received the AGC “Build America Award” which is basically the Academy Awards Program for the Construction Industry.

I am reminded of a comment one General made about Napoleon. It was said that Napoleon thought that the most important person in his army was the corporal as he was the last person to interpret his orders because if he didn’t understand what was to be accomplished, he could not inspire his men to succeed. I thought how this is also true for architecture because, like the corporal, it is the architect who translates wishes/expectations into solid visible realizations; that is, final interpretation of the client’s direction to a successful outcome.

It has been my distinct pleasure to have worked with and shared successes with my Military/Federal clients. No greater groups of people, besides my family, have inspired me to be more than you can be. I look forward to telling the story of military and federal architecture and raise awareness and stature of the practice of Military/Federal architecture.

In short, I would not trade this experience for anything. It’s been fun. **APC**

*About the Author:*

*Barbara M. Price, FAIA, has provided sustained leadership and expertise in architectural design and planning for military facilities, producing an unparalleled body of work that has demonstrated the value of the architect for the military services and the value of military design practices for the architecture profession. She had led design efforts for more than 40 DoD projects, including some of the most significant military projects in the past 20 years, ranging from the \$1.3 billion home for the Army’s 10th Mountain Division at Fort Drum, N.Y. to the 1.4 million sq.ft. Naval Air Warfare Center at Patuxent Naval Air Station, MD. Her exemplary work has earned her awards for design excellence from the U.S. Army Corps of Engineers, the U.S. Naval facilities Engineering Command and the U.S. Air Force.*

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