SERVICE AWARDS

ANNUAL CHAPTER MEETING RECOGNIZES SERVICE | Mike Anderson, AIA

The American Institute of Architects (AIA) Buffalo/ WNY Chapter and the Buffalo Architecture Foundation announced the recipients of the 2016 Architecture Service Awards the Annual Business Meeting held at The Eleanor and Wilson Greatbatch Pavilion at the Martin House complex. The AIA service awards are presented annually to recognize individuals and firms from the local chapter. The following recipients were acknowledged for their dedicated service to the profession of architecture in the WNY region.

- The Robert and Louise Bethune Award was presented to Richard Stievater of Trautman Associates. Recognized as the highest honor that the AIA Buffalo/WNY can bestow on an architect, it is presented to an individual in recognition of a lifetime of notable contributions to the profession of architecture through practice, mentorship, and community leadership.

- A new award was presented this year to recognize an individual who has contributed to the advancement of diversity in the profession. This year’s award was presented to Robert T. Coles for recognition of his lifetime achievements in supporting minorities and women in the profession. The award was renamed in his honor, and will be given in subsequent years as the Robert T. Coles Diversity Award.

- The Edward B. Green Distinguished Service Award was presented to Joseph Kedron of Wendel. This award is in recognition of a member who has performed outstanding service to our local AIA Chapter.

- The Mentor Award was presented to Michael Lennon, of Flynn Battaglia Architects. This award is presented to an individual who has inspired and developed architectural students, interns or young architects with exceptional professional guidance and wisdom.

- The Young Architect Award was presented to James Maurer, of Wendel. This award is presented to an individual who at an early stage of their architectural career has shown exceptional leadership in design, education and/or service to the profession.

...continued on page 2
AIA Buffalo / WNY is pleased to announce the recipients of the 2016 AIA Buffalo/WNY Scholarship. The scholarship supports local architecture students from within the chapter region as they embark on the path to licensure through their pursuit of a professional architecture degree.

The AIA Buffalo / WNY Chapter, in partnership with the Buffalo Architecture Foundation, has awarded $3,000 in scholarship funds for 2016. The AIA Buffalo/WNY Scholarship is financed by chapter programming such as the AIA Golf Outing and a grant from AIA National. The program is open to students who have completed at least one year of undergraduate course work and are enrolled in an eligible school.

This year’s winners again demonstrated a strong commitment and passion for architecture, with their successful academic and professional achievements. The scholarship committee awarded two (2) applicants each $1,500. Winners were notified and will be honored at multiple AIA Buffalo/WNY functions and future chapter publications. The 2016 Scholarship recipients are Kevin Turner and Tyler Wolcott.

Visit [http://www.aiabuffalowny.org/scholarship](http://www.aiabuffalowny.org/scholarship) for more information and future scholarship opportunities.

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### SERVICE AWARDS

...continued from page 1

- The **Firm Award** was presented Architectural Resources. This award is presented in recognition of an architecture firm, whose primary office is located within the boundary of the Buffalo/WNY Chapter that has shown outstanding contributions to the community, advancement of the profession, intern development, or for producing distinguished architecture.

- The **Joseph Siracuse Award** was presented to Thomas DeSantis, a Senior Planner with the City of Niagara Falls. This award is presented to an individual who has demonstrated the highest, most consistent and supportive professional relationship with the architectural community.

- The **Allied Member Award** was presented to Prentice Office Environments. This award is presented to an individual Allied Member or Partner Company who has contributed significantly to the profession of architecture through their membership and participation in the local Chapter.

- The **Pro Bono Publico in Distinguished Service** was presented to volunteer architects and allied colleagues of AIA Buffalo/WNY, thirteen firms in total, for their remarkable commitment to VFW and American Legion Posts in Erie County. This award is presented by the Buffalo Architecture Foundation in recognition of exemplary pro bono services provided to not-for-profit clients.

Congratulations and thank you to our 2016 Service Award recipients.
HAYES HALL TOUR A SUCCESS

PROGRAMMING RECAP| David Zielinski, AIA

On June 8, 2016, the SUNY University at Buffalo’s School of Architecture and Planning hosted the AIA Tour of Hayes Hall. Dean Robert Shibley and Clinical Assistant Professor Kerry Traynor presented the transformation of the former Erie County Almshouse and Poor Farm to the state-of-the-art facility for the School of Architecture and Planning.

Around 1880, George J. Metzger, 17 years old, was believed to have secured his first prominent commission to design the Erie County Poor-House facilities. Cyrus P. Porter & Sons, in 1925, renovated the structure to accommodate UB’s administration functions. But it was not until 1967 when the State of New York’s Board of Trustees established the School of Architecture and Planning within the SUNY system.

That takes us to today. It has been a long journey for the school, with building renovation now complete after a four-year process, including a vacant year due to a structural flaw during demolition of the former Dyett gallery space. It’s remarkable to know there were students who graduated in May that never stepped into Hayes Hall corridors. As of today, the administration started occupying the facility; and, come spring, a new generation of students will once again walk the corridors of Hayes Hall.

Newly created spaces exist because roof renovations were re-structured and now accommodate 10,000 square feet of additional fourth floor studio space. There are subtle markers found in the terrazzo floors indicating where walls once stood, making way for creation of open and shared engaging spaces for students and faculty.

If you missed the tour, be sure to join us for our annual holiday party which will take place at Hayes Hall.

HAYES HALL TOUR PHOTOS
At the AIA National convention in Philadelphia last month, our members passed an amendment to the bylaws (section 2.313) giving the Secretary of the Institute the authority to waive age requirement for Emeritus in exceptional circumstances and for adequate cause. The Secretary’s extended authority to approve waivers, however, would apply only to the age requirement for Emeritus status, would be exercised only on a case-by-case basis, and would permit waivers only “in exceptional circumstances and for adequate cause.”

Swift business meeting passes several measures at AIA National Convention

Bylaw Amendment 16-B: Authority of the Institute Secretary to Waive Age Requirement for Emeritus Membership, pertains to the tripartite structure of Emeritus status eligibility: retirement from practicing architecture, a member of the Institute for the 15 consecutive years preceding that retirement date, and—notably—at least 70 years old. The amendment allows the AIA Secretary to waive all or part of the 15 year, good-standing period of membership prior to retirement and/or waive the age requirement, effectively allowing individuals younger than 70 to be Emeritus members in exceptional circumstances. Bylaw Amendment 16-B passed with 4,609 votes in favor and 84 votes against.

Bylaw Amendment 16-A: Technical Amendments to the Institute Bylaws, eliminates obsolete bylaw provisions that had been added to ease the transition away from the Board Executive Committee and toward the Strategic Council after a 2014 decision to reorganize AIA’s governance model. Bylaw Amendment 16-A passed, with 4,669 votes in favor and 17 votes against.

Resolution 16-2: Amending the Current “Intern Declaration Policy,” sponsored by AIA Georgia, passed with 4,805 votes in favor and 7 votes against. The so-called “Intern Declaration Policy,” which has been amended several times since first taking shape more than two decades ago, asks architect candidates for AIA National awards, Fellowship, and national office, as well as persons appointed to office by the AIA President, to affirm that neither they nor their firms employ unpaid intern architects—including “working students.” The policy also extends to any guest speaker at an AIA event or author (or subject) of a book published by the AIA.

AIA Georgia’s resolution asked the Board to amend this policy in two key ways. First, the resolution’s sponsors asked the Board to change the policy’s name to “Unpaid Labor Declaration Policy.” Second, they asked that the policy be amended to require signatories to affirm that they have not utilized unpaid labor for a minimum of five years prior to their application for an Institute Honor Award and a minimum of 10 years prior to their application for all other Institute Honors. “We believe that the language is in need of a little updating and clarifying. This resolution addresses all type of unpaid labor, and also eliminates the word ‘intern,’” says Gregory Walker, AIA, from AIA Georgia, the resolution’s sponsor.

Resolution 16-3: Investigation of the Total Collapse of World Trade Center Building 7, sponsored by Daniel Barnum, FAIA, and 50 Members of the Institute, failed with 4,176 votes against and 529 votes in favor. Resolution 16-3 created the liveliest debate among delegates, centering on its request that the Institute should adopt a position statement calling for a new investigation on the collapse of New York City’s 7 World Trade Center (WTC7) on Sept. 11, 2001. The resolution’s sponsors questioned the integrity of the National Institute of Standards and Technology’s (NIST) 2008 conclusions about the collapse of WTC7, designed by Minoru Yamasaki, FAIA. Contending rather that the collapse of WTC7 “exemplified many of the signature features of controlled demolition,” the resolution’s sponsors argued for further study.

ELECTION RESULTS:
Carl Elefante, FAIA elected 2017 AIA First Vice President/2018 President
Peter J. Exley, FAIA elected At-large Director
Bruce W. Sekanick, AIA elected 2017-2018 Secretary

See page 4 for Other Resolutions

AIA Bylaws can be found in PDF format online here.
Emeritus By-laws Changes passes voting at AIA National convention

(Continued from page 3)

Other resolutions of note:

Resolution 16-1: Joint Nomination of Two Individuals for Honorary Membership in the Institute, sponsored by AIA Dallas and Texas Society of Architects and building on the momentum of recent Board action to permit the joint work of two individuals to be eligible for the AIA Gold Medal, passed with 4,521 votes in favor and 214 against.

Resolution 16-4: Appreciation to Retiring Strategic Council Representatives and Board Members, sponsored by the AIA Resolutions Committee, passed by acclamation, with a clear majority saying aye.

Resolution 16-5: Appreciation to Members, Fifty Years, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

Resolution 16-6: Recognition of Newly Licensed Members, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

Resolution 16-7: Recognition of Component Executive and National Staff Anniversaries, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

Resolution 16-8: Appreciation to the Host Chapter, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

Resolution 16-9: Appreciation to Convention Committees, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

Resolution 16-10: Appreciation to Exhibitors, passed by acclamation, with a clear majority saying aye.

Resolution 16-11: Appreciation of Russell A. Davidson, FAIA, and Susan Davidson, Assoc. AIA, sponsored by the AIA Board of Directors, passed by acclamation, with a clear majority saying aye.

ARE 5.0: A new era for NCARB’s Architect Registration Examination

The next version of the Architect Registration Examination® (ARE®), ARE 5.0, is here and incorporates the latest testing technology.

Exam Content
ARE 5.0 will include six divisions that more closely align with current architectural practice and technology. Just like with ARE 4.0, you’ll be able to take the divisions in any order you choose.

New Question Types and Case Studies
We will be replacing vignettes with two new question types: hot spots and drag-and-place, plus the addition of case studies. The exam will continue to use multiple choice, check-all-that-apply, and quantitative fill-in-the-blank. As with the current exam, all questions in ARE 5.0 will be worth one point. Not answering a question is the same as answering it incorrectly, so we recommend attempting every question. There will be no partial credit for any questions. As with the current exam, all questions in ARE 5.0 will be worth one point. Not answering a question is the same as answering it incorrectly, so we recommend attempting every question. There will be no partial credit for any questions.

Test Centers
ARE 4.0 and 5.0 will both be administered at Prometric test centers. We take exam security seriously, which is why candidates must review and accept the ARE Candidate Agreement before each division. Candidates will also continue to submit biometric information as part of the check-in process.

Fees
Currently, the total cost of ARE 4.0 is $1,470 ($210 per division). When ARE 5.0 launches in late 2016, the total cost of the exam will be $1,260 ($210 per division). In July 2018, the total cost of the exam will be $1,460 ($235 per division).

Test Strategically: ARE 4.0 will be available until June 30, 2018, so you have plenty of time to finish. If you do eventually transition, you could complete the ARE in as few as five tests. For more information about ARE 5.0 visit www.ncarb.org/ARE5.
From Invisible Cities to Silent Architects
Kenneth MacKay, AIA

In Maurilia, the traveler is invited to visit the city and, at the same time, to examine some old postcards that show it as it used to be... If the traveler does not wish to disappoint the inhabitants, he must praise the postcard city and prefer it to the present one, though he must be careful to contain his regret at the changes within definite limits; admitting that the magnificence and prosperity of the metropolis Maurilia, when compared to the old, provincial Maurilia, cannot compensate for a certain lost grace...

So begins the story of “Maurilia”, one of the imaginary cities chronicled in Italo Calvino’s ‘Invisible Cities’ (1972, English trans. 1974). In the AIA Buffalo/WNY Newsletter last December I wrote that it would be great if the members of the local chapter could use the newsletter as a vehicle for an extended discussion on the power of ideas in architecture. I was surprised several weeks later to attend a review for second year students and to see that a young professor had assigned the students passages from Calvino’s ‘Invisible Cities’. If one is lucky enough to remain around long enough, it is both refreshing and a bit disconcerting to see how ideas from one era re-emerge again in the next. It brought to mind a certain period in the late 1980’s when Calvino’s compilation of ‘Invisible Cities’ had taken on an inspirational, mythological status in the field of architecture. It would be difficult to find a serious architect at the time who had not read or at least was aware of ‘Invisible Cities’. Many had their favorite, mine has always been Maurilia. Maurilia is one of Calvino’s ‘Cities of Memory’ and the opening lines quoted above frame a certain nostalgic, overly romantic view of Maurilia (Buffalo)’s past. The melancholy of these lines seemed all too prevalent in a city where the great architecture of Buffalo’s past seemed an oppressive reminder that the economy held so little opportunity for the future. The City of Buffalo is, of course, a very different city today than it was during the period mentioned above.

‘It is pointless to ask whether the new (postcards) are better or worse than the old, since there is no connection between them, just as the old post cards do not depict Maurilia as it was, but a different city which, by chance, was called Maurilia, like this one.’ (‘Maurilia’, Calvino)

Judging simply by the number of projects proposed or under construction in Buffalo, I suspect local architects are doing quite well. Despite this, recently I listened to both a fellow faculty member and a practicing architect articulate their frustration regarding the extent to which architects have been left out of the conversation on development in the city. For all the talk of the ‘resurgence’ of Buffalo it is shocking how few architects are included in the discussion about the quality (or lack of) in the design of the resultant buildings. Many lament the fact that the major local newspaper appears to have a de facto policy of refusing to list the names of architects when writing about local buildings. However, we might want to examine the role that the profession has played, or not played, in this silence through the choice made regarding what is to be included or excluded when discussing ‘professional practice’. This choice is not benign. Ultimately, the boundaries that are set by this discussion will define (above and beyond the rudimentary regulatory bodies) how that profession is perceived by the larger culture in which it exists. ‘Invisible Cities’ provides an interesting example, or at the very least, opens a window for further discussion.

...continued on page 6
In the broader cultural spectrum, ‘Invisible Cities’ roughly coincided with the popular recognition of the magic realism of Jorge Luis Borges, Gabriel Garcia Marquez and Octavio Paz. It shared with those a propensity for confounding rationality and utilizing the troupe of sliding back and forth across time. However, its topic was (in a very imaginative way) the built environment and through this topic it provided a generation of architect’s a tangible narrative in which to re-imagine the space of the city. It also coincided with a period where architects were struggling with the changes undergoing both the profession and the relationship of architecture to the city. As absurd as it seems, for a sub-generation of architects, Calvino’s ‘Invisible Cities’ is inextricably tied to Aldo Rossi’s ‘The Architecture of the City’ (1966, English trans. 1982). Quite possibly this was due to the fact that by the time ‘The Architecture of the City’ was published in English, most architects in this country already were familiar with the exquisite, slightly surreal drawings that Rossi had produced in the intervening years. Rossi was only one of a number of talented architects who developed their skills and articulated their unique position through ‘paper architecture’. Practicing architects often dismissed ‘paper architecture’ and ‘magic realism’ as flights of fancy which had no substantial impact on the development of the profession. However, this dismissal fails to recognize that the rules of the game regarding how architects would present their ideas had been irrevocably transformed in the decades surrounding these developments.

‘Beware of saying to them that sometimes different cities follow one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves.’

(‘Maurilia’, Calvino)

Decades before ‘paper architecture’ and ‘magic realism’, William Caudill of Caudill Rowlett and Scott had pioneered a research based approach to design (for more on CRS refer to outstanding articles by Avigail Sachs and Paolo Tombesi). Simplistic binary thinking would place paper architecture on an oppositional scale from this pragmatic, practice-based approach. However, it would be more productive to see these approaches as two sides of the same coin. The architects of pragmatic research and those of magic realism/paper architecture shared a coincidental understanding that the built work was no longer enough; the work must be reinforced by another layer of engagement. For the one it was pragmatic research to both generate the initial design and document the subsequent success, for the other it was theoretical writings and graphics which clarified and intensified a unique approach. In this new economy and expanded field, each shared an overriding goal; to differentiate the work through graphics and writing. Each side recognized that architects could no longer simply build buildings and expect that the final product, built ‘on-time and on-budget’, would be the only product necessary for successful positioning in the marketplace.

In the decades following these graphic and theoretical flights of fancy the economy recovered and architects again began to build. Rossi, a younger generation which included Zaha Hadid, and countless others went on to build significant buildings and changed the way that cities envisioned how architecture might play a role both redevelopment and reimagining on a global market. However, even at the local level, architecture was intertwined with a new expanded material culture industry. Like other disciplines and endeavors engaged in this industry, architecture had to compete for a voice that could be heard within this expanded field; or else. The ‘or else’ was to succumb to a subservient role to other disciplines or endeavors that presented more convincing arguments. Construction Management, Real Estate Development, Facilities Management began to present more compelling (albeit often simplistic and short-sighted) justifications for taking the lead in the built environment.

Whether through graphic documentation of research to substantiate ‘expertise’ or the generation of compelling images to create ‘desire’, architects were required to assert their voice.

To remain silent was to be excluded from the public conversation.