Fourth Quarter, 2013

AIA Montana: Looking Back with a Look Ahead

David Koel, AIA, President of AIA Montana

I know it’s not quite over, but heck, 2013 is all but wrapped up. And I mean literally wrapped up—my wife and I just came out of the guest room, where we locked the door and spent the last hour and a half wrapping and taping and bowing what seemed like hundreds of gifts, some for our rotten kids, some for other family members, some for weird uncles, and others for folks that I don’t even know. Each year when that happens, a mental lever is pulled in my head indicating that the year is pretty much over. The same lever reminds me that my checkbook is pretty much empty, too.

But for the Montana AIA, it’s been a very eventful year. February brought Grassroots in Washington DC, where we spent time with our Montana legislators. As a recap, here’s the message all architects in attendance were sent to deliver:

- Remove Barriers to Private Sector Lending. This was to get funding for stalled construction projects that were still either still on the drawing boards or completed and shelved.
- Save Energy, Create Jobs In order to get America building again. This was a message to Congress to incentivize energy efficient construction and renovations of existing buildings.
- Helping Small Firms Grow. The AIA urged Congress and the Administration to recognize the unique needs of smaller architecture firms as they develop and implement policy proposals and oppose proposals that disproportionately affect small firms.

In April, the Billings Architectural Association held the annual Meeting in the Mountains in Billings, and in September the Montana AIA hosted the annual Fall Conference in Bozeman. Both had a spectacular array of speakers and activities, making them great occasions to not only earn continuing education credits, but also to meet new folks, as well as reconnect with old friends.

With a convention centering around leadership, it was quite fitting to see none other than Colin Powell rounding out the keynote speaker list.

AIA National also offered updates and information on the AIA’s “Repositioning” Initiative. The basic objectives of this initiatives have been to:

1) Elevate public awareness of architecture
2) Advocate for the profession
3) Create and expand the sharing of knowledge and expertise to ensure a prosperous future for our members

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Upcoming IDP and ARE Changes

Shannon Peterson, AIA, IDP
Coordinator for AIA Montana

The NCARB Board of Directors recently approved changes to the Internship Development Program (IDP) and the structure of the next Architect Registration Examination (ARE). Both are steps to streamline NCARB programs with current architectural practice.

In September, changes to the IDP related to the employment duration requirement and eligibility requirement were approved. Currently, interns are required to work for 15 hours per week for eight consecutive weeks for the experience to count toward the IDP. This requirement is being eliminated, so that experience gained in one of the experience settings is valid regardless of the amount of time. For example, this will allow students to gain experience obtained over a winter and summer breaks. In addition, the IDP eligibility requirement is being simplified. Instead of the current three points of entry into the program, interns will simply need to have a high school diploma or equivalent and will not need to submit a form to determine their eligibility date. Both the employment duration and eligibility changes take effect December 16, 2013.

This past week, the NCARB Board of Directors approved the Test Specification for ARE 5.0. The Test Specification outlines the division structure and defines the major content areas, measurement objectives, and weightings. Guided by the 2012 NCARB Practice Analysis, the ARE 5.0 will include six divisions: Practice Management, Project Management, Programming & Analysis, Project Planning & Design, Project Development & Documentation, and Construction & Evaluation. Those familiar with ARE 3.1 and ARE 4.0 will notice that the divisions are changing from their current arrangement to reflect how architects actually practice. It is anticipated that the ARE 5.0 will also incorporate case studies and graphics throughout the exams instead of in separate vignette sections. The next steps include mapping the current exam to the ARE 5.0. Information on the transition will be announced in late Spring 2014. ARE 5.0 is planned to launch in late 2016.


Information on ARE 5.0, including the test specification and a video describing the integrated approach of ARE 5.0, can be found at [http://ncarb.org/en/News-and-Events/News/2013/12_ARE5Divisions.aspx](http://ncarb.org/en/News-and-Events/News/2013/12_ARE5Divisions.aspx).

Montana AIA: Looking Back and a Look Ahead

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Obviously, there’s a bit more to it than that, so please refer to the following link for more detail: [http://www.aia.org/about/repositioning/aiab099720](http://www.aia.org/about/repositioning/aiab099720)

In October the NW+P Regional Conference was held in Vancouver BC. It was likely the last ‘big’ Regional conference for some time, as the Regional Board voted to modify the regional conference to become a shorter, more collaborative ‘work session’, encouraging primarily board members from the various NW+P chapters to attend to discuss at length the matters that affect them the most. Coined a “Leadership Summit”, the 2014 Regional Conference will be held in Tacoma Washington.

Looking ahead, 2014 has all the indications of being a bright year. The economy is strengthening, work is picking up, and there seems to be positive energy in the air. On behalf of the fine folks on the Montana AIA Board, I’d like to wish you all a Merry Christmas, and a great 2014.
**ARE Test Prep Seminar was a Success!**

Mary Klette, Assoc AIA, Associate AIA Director for AIA Montana

Aside from the inspiring speakers and great networking opportunities, the biggest appeal of the fall conference is the chance for licensed Architects to earn much-needed CEUs. But what if you don't need CEU's yet? Where is the value then? This year, AIA Montana answered those questions!

For the first time ever, we offered an ARE Test Prep seminar geared toward our Associate members, many of which are on the path to licensure. Renowned instructor Robert Elfer flew in from Boston and taught the all-day course which covered the graphic vignettes of all seven tests. If you have ever downloaded a Kaplan tutorial video, it's likely that Robert was the guy on your screen. A licensed Architect and working professional himself, Robert has been putting on classes like this for many years. As an AIT taking the ARE myself, I found the seminar incredibly useful. In fact, I wish I had been to one sooner! He walked us through the quirky software, giving tips and tricks to overcome the nearly obsolete technology. It's easy to get overwhelmed, especially if it's your first test, but he simplified each one into basic concepts to remember, and clued us into what typically trips people up. I left there with pages of notes and most importantly, a renewed confidence.

Since then, many of us who attended jumped right in to taking tests, and I have been told that the class made all the difference. Considering the ARE study guide system costs nearly $200 for each test, the price of $125 ($150 for non-members) for all seven tests is a bargain! A special thanks is owed to AIA Montana for funding a majority of the class that wasn't covered with registration fees, and to the Great Falls Society of Architects for sponsoring lunch.

If you didn't attend, I must say, you missed out! Fortunately you will have another chance! AIA Montana is offering an ARE Test Prep seminar again at the 2014 fall conference in Helena. Look for more information in upcoming newsletters, or email me at mary@nelsonarchitects.com and I will make sure you get the information.

**AIA Fall Conference 2014: Expect to See a Difference**

Klint Fisher, AIA, Secretary/ Treasurer of AIA Montana, 2014 Fall Conference Chair

Change is inevitable. From the changing of seasons (Did you all notice it was cold this December?) to changes within our profession and communities, circumstances around us continue to evolve. But change is good, too. Change provides opportunity, promotes growth and allows us to reach our full potential. Change continues to affect those of us practicing architecture here in Montana as well. As many of you know, the State of Montana will be requiring 12 hours of Health, Safety and Welfare Continuing Education credits in order to maintain licensure starting in June of 2015. For those of us who are AIA members, this will fall within the AIA’s requirements for continuing education, but for those who are licensed and not members of AIA this will be an additional requirement for continuing education.

In light of these new requirements, the AIA Montana Board has decided to make some changes to the Fall Conference in order to better support our members and architects practicing in Montana. Starting in 2014, the program for the Fall Conference will be redesigned to provide attendees the opportunity fulfill their continuing education requirements at this one informative and entertaining conference. The schedule and format of the conference will be reworked to provide additional learning units while maintaining opportunities for interaction with colleagues and vendors. To accommodate the additional learning units to be provided, the schedule will be shifted to a two-day conference to be held on Thursday, September 25th and Friday, September 26th. The presentation lineup will include the traditional keynote speakers delivering inspirational offerings on design, sustainability and social issues affecting our profession. In addition, the new format will also allow for technical presentations to supplement and support those ideas and satisfy the continuing education requirements. Other components of the Fall Conference that will be enhanced under this new format include A.R.E. Seminars, the General Membership Meeting and the Awards Banquet.

Your AIA Montana board is excited about the changes coming to the Fall Conference and the value the new format will bring to our members by helping you to satisfy your learning unit requirements at a single, affordable conference. Please stay tuned for further updates. We look forward to seeing you all at the 2014 AIA Fall Conference in Helena on September 25th and 26th.
L-Shaped House is placed in an industrially banal urban environment. It is intended a certain solace can be found in an architecture that is stern and solemn when placed in a chaotic, poorly defined milieu. Unyielding in its approach, this architecture can provide a sense of place, enabling the appreciation of the natural.

L Shape House is built in a small valley about one hour from the metropolitan area of Seoul for a professional couple, who visit on weekends and will eventually move to the house in a few years. To the west of the site is a recently developed industrial area, characterized by large roads and trucks. Towards the east lies a beautiful mountain and forest, a striking scene when the morning sun breaks through the forest. It is these site traits that define the shape of the house which invites the natural and rejects the urban. The L shape therefore becomes a practical way to create private exterior space toward the vistas while protecting itself from the noise of the road. This is expressed in the architectural language by straight rigid lines to the roadside, with solidness added by the use of rectangular gabion walls while organic lines are present to the landscape creating a sense of place and scale to this elevation. Early morning light will enter the sleeping areas of the house as the couple rise early. The entire house is naturally cross ventilated to keep interior temperatures low and breezy in the thick summer humidity, when the house is occupied the most.

The main living space is partitioned with a movable wall system allowing multiple configurations. Adjacent is the master bedroom with a deep covered deck to the south, this shaded space functions as an intermediate usable area with accordion door system. The house is able to become completely sealed when the couple is away by movable stained back cedar allowing for security. The large southern overhang permits sun into the living space only in mid winter months and air can cool before entering the house in the middle of summer when the sun angle is much higher. The southeastern courtyard which results from the building L shape is filled with local white basalt stone which will reflect light up into the living space. The indirect light source is much more pleasant for these casual living spaces.
**Flathead Lake Cabin**

The Flathead Lake Cabin is set on the shore at the south end of the lake. The site has terrific views both to the north, up the length of the lake, and to the east toward the Mission Mountains.

The owners had camped extensively on the site with their four sons. They loved the connection to the outdoors that comes with sleeping in a tent but were ready for a permanent dwelling. On the main level the living room is enclosed only by large sliding glass doors and the fireplace. When the doors are open the cabin feels like an open air pavilion. The indoor and outdoor fireplaces recall beachside campfires and allow the family to gather comfortably around the hearth in any weather while watching the lake. Patios surround living areas on the main floor and stairs on both sides of the patio tie the main level seamlessly down to the grade and the shore beyond. On the ground level the family room and sleeping porches open directly onto the grassy beach that slopes gently to the water. The sleeping porches can be opened to the sounds of the water lapping on the shore. They have the airiness of camping but with the comfort of a bed and the security of a roof.

The cabin's roof slopes at the same angle as the underlying site and is planted with native grasses. The dramatic cantilever shelters the outdoor fireplace area and draws the eye to the lake view and on to the horizon. The building's crisp, modern form is juxtaposed with the materials and textures of the agricultural vernacular. Metal siding for the project was salvaged from an 80 year old Montana barn. The exterior is durable but shows the passage of time, and changes with the season.

The owner was the general contractor for the cabin and performed some of the work with his sons. Being a general contractor the owner wanted low maintenance materials throughout to make sure that his weekends were spent relaxing and not working on the cabin!
Lee Oisoo Gallery

The relentless modernization in Korea is far reaching and all encompassing, descending into the deepest recesses of unscathed landscape, the natural scenes so traditionally celebrated are few and far between. Our site, a deep mountain near Hwacheon, is well known for its untouched land, the purity of its air, the clarity of its waters and its deep dark sky. Preservation of this idyllic landscape is sought by an architecture that acts in harmony and becomes part of this natural phenomenon. Resulting from a clear intent to preserve the topography of the site, Lee Oisoo Gallery gently disappears into the landscape by following the unique site conditions. Hosting an entire range of Oisoo’s work, the gallery distinctively responds to the inherently small scale of his pieces by the adoption of spaces 4m in width, rejecting notions of large grandiose spaces so commonly used in gallery design. An asymmetrical courtyard is placed in the center of the proposal allowing for a clear, continuous circulation around the gallery while creating the opportunity to physically experience the level change inside. This circular path unfolds to host a number of functions including; a small theatre for workshops and film screenings, a kiosk for internet use and an exhibition space displaying a vast collection of Oisoo’s personal belongings. The courtyard is intended to be quite, subtle and allow the facilitation of multiple programs becoming in essence a space inside a space.

The architecture present is intended to become an intimate frame, a carefully sculpted human intervention, allowing the perception of light and wind change to be fully experienced. This is further articulated by the provision of a space at the highest end of the building used to combine the experience of the gallery with the surrounding natural beauty. Thus by seeking to draw a parallel between the two, this space can be used to pause and reflect upon the continually changing nature.
Situated in the rapidly growing Heyri Art Valley in Paju, Gyeonggi Province, ‘Heyri Theatre’, responds to the growing need for overnight accommodation while offering a cultural complex to facilitate the performing arts. It is to this extent Heyri Theatre is a multi functional building operating as both unique performance space and boutique hotel, while following the stipulated ethos of the master plan by engaging with the landscape in multiple ways. Programmatically, the theatre hosts diverse performances from young experimental acts through to seasoned musicians and performing arts. The design of the hall reflects this becoming a flexible, open space measuring 11mx 20m x 7m and able to accommodate large or small performances. Seven projected boxes frame the main space, stepping down to offer unobstructed views while a suspended catwalk provides an area for the general public to watch performances. Serving the theatre, a linear café opens to the surrounding pine trees while an untouched courtyard connects the two buildings, allowing an interaction with nature. Sustainability Goals: Heyri Theatre is a large open space, not delicately designed but meticulously calculated, engineered and measured, resulting in a typology more reminiscent of an agricultural building than theatre in the conventional sense.
Cohen Residence

Slipped quietly among a forest of western larch trees, a small private residence hugs the southern slope of Big Mountain, capturing both a high view of the ski resort action upslope, and a quiet, tree-filtered panorama of Whitefish Lake filling the scenery downslope. This dichotomy of ‘active’ vs ‘passive’ views played well into the social zone-design of the home as well, giving rise to a ‘social’ terrace on the north where the owner can greet and interact with distant neighbors who may be passing by, or retreat to a southern-exposed terrace on the south to contemplate nature with a quiet view of the lake.

The client, a single man in his early 50’s, desired a simple, compact home high in the mountains where he could retreat, but also entertain, work, contemplate, ski, hike, and sleep. Rustic was not in his vocabulary; instead words like simple, clean, site-appropriate, efficient, responsible, and view-centered surfaced as drivers to the design direction.

The plan, a narrow, nearly 22 foot-wide rectangle is organized roughly along an east-west axis, oriented to take full advantage of views up and down the slope upon which the building rests. This curiously narrow arrangement is generously adorned with glazing in appropriate locations to allow natural light to fill the spaces within, to the point where no artificial lighting is needed throughout daylight hours. The main (public) entry is located in an inconspicuous and non-conventional location, far from the heart of the home. This was an intentional move, channeling guests down the long, clerestoried art gallery hall before being welcomed into the living area. Access to the upper floor (the most private areas) exists at the westernmost terminus of this hallway, thereby condensing all circulation in the home to the northernmost 4 feet, adding to the overall efficiency of space use.

The entirety of the upper floor is essentially a private ‘master suite’. As a result, there are no doors; instead, all spaces flow openly into one another. A hidden passage (detailed behind a moving wooden closet shelf) leads into the upper ‘crawl space’ to the east of the bath and closet (known as the ‘Batcave’). Housed in this narrowing space is the mechanical equipment, as well as sufficient storage for all that a bachelor could possibly muster.

Weighing in at a mere 2500 square feet, the residence was constructed for approximately $750,000 (in this neighborhood, no small feat). While the client decided not to pursue LEED, highly durable and lasting materials were used, and sustainable practices were sought at every possible turn, including a green roof design, a ground, polished and exposed concrete floor (with in-floor radiant heat throughout), Paperstone countertops (recycled paper), low-flow dual-flush toilets, cork flooring (second floor), locally-made concrete counters and sinks in the master suite, solid surface countertops in the guest suite and laundry room made with recycled content, glass tile in the kitchen made with recycled content, low-e insulated high-efficiency windows. The compact narrowness of the plan, coupled with very low square footage means no artificial light use is required during the day, and the stoutly insulated walls and roof (1.5” sprayed polyurethane insulation combined with 6” batt insulation in the walls, and 6” polyisocyanurate insulation on the sloped roof) keeps the home toasty warm and marvelously efficient.

Conceptually, the wood and stone exterior forms respond materially to the forested, mountainous region, but not in the traditionally rustic fashion. Instead, the simple, singular pitch is a subtle, architectural reflection of the regional mountain-scape.
The Stock Farm Residence was completed in 2009 near the small town of Hamilton, Montana. The rural setting is extremely picturesque with close proximity to the Bitterroot and Sapphire Mountain Ranges, ideal conditions for the home owner's desire to build a home to maximize indoor/outdoor living, working, and entertaining to be enjoyed for generations.

The home is designed in three parts in order to separate the more public from the private spaces. The main living spaces are centrally located, with the outer branches of the house accommodating the more private areas such as the bedrooms and owner's art studio. Each section of the home is linked by hallways of abundant glass to maximize the amazing views.

It was important to the homeowners that the design be conscious of sustainability in regards to materials and energy efficiency. Additionally it was desired that the home be a legacy home, one that will be lived in and enjoyed for generations to come. Therefore lasting quality was an important goal to achieve with the home's design and construction.

In order to create a residence of lasting merit, design strategies that maximize climactic opportunities were kept in mind when designing the Stock Farm Residence: sun, wind, and day lighting considerations, use of materials of enduring quality and beauty, and highly thermally efficient building envelopes and mechanical systems. With the construction of the Stock Farm Residence, this included sourcing local materials, use of hometown labor, utilizing reclaimed and reduced-impact products as well as thermally efficient wall systems and windows in order to use fewer resources and create maximum efficiency. The result is an aesthetically pleasing design utilizing sustainable features that the home-owners will enjoy for generations to come.
Derived from a playful use of iconic house imagery, this single-family residence is a series of design responses occurring in four events that addresses questions about historic preservation, the vernacular of the west, and the value of building within existing neighborhoods.

**Event one:** Make the existing structure habitable. Asbestos and past electrical fires required quick but extensive renovations to allow for habitation of the existing house.

**Event two:** Construction of the metal tower. Initially designed to connect to the existing 1897 home, the metal tower was meant to clearly delineate old and new design. Construction of the tower commenced at the height of the housing bubble, when cash was fluid. The metal tower grew as a statement about old and new patterns of living. As part of a historic district, the tower forced the question, “When do we create new histories?” The response to the question included large-format steel panels peeking from behind the existing house. Then the bubble burst.

**Event three:** Recession, demolition, and construction. Faced with dwindling cash resources, the owners opted to remove the existing house and build a smaller structure in its place. Looking for balance between the context of the neighborhood and the tower, the iconic image of a house provided a recognizable shape and provided a playful release from the rigidity of the steel-paneled addition. The minimalist design of the front of the home, which attaches to the tower, allowed for a response to the tower while also matching the owners’ economic reality.

**Event four:** Completion of outside room. The use of wood and steel on the outside room created interplay of light and shadow that is a tribute to Barragán. The space adds to the overall balance of form and material and connects the home and its occupants to the site.
The AIA Mission Statement:
The American Institute of Architects is the voice of the architecture profession dedicated to serving its members, advancing their values and improving the quality of the built environment. Through a culture of innovation, the American Institute of Architects empowers its members and inspires creation of a better built environment.

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Montana Chapter of the American Institute of Architects was founded on June 4, 1921.

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**From the AIA Montana Office**

AIA Montana has contracted with an outside company to conduct your 2013 Salary Survey. A postcard notice will be mailed to all members on December 27 followed by several email blast giving links and instructions to participate. If you are part of a architectural firm with several members, please share this information with your firm’s office manager. If you are a sole practitioner, make plans to participate – survey will be due on January 31. If you or your firm participates, you will receive an electronic copy of the results towards the end of February.

The survey will be conducted in two parts: Part I is a download to report wage and salary information and Part II is an online survey regarding benefits. The survey is for practicing architects – Emeritus and Allied Members will not be able to take part. The more participation there is, the better the results. All information is confidential! This is a member benefit.

The 2013 Montana Architect Magazine is on its way to the address that you have on file with AIA National. Please let your office manager know to expect this mailing – it is not JUNK!

**REMINDER:** Your 2014 AIA MT Officers & Directors ballot is due to this office by close of business tomorrow.

Another ballot has been attached should you have missed the first email notice.

As this year draws to a close, I would like to share that it is a pleasure and honor to work with each and every one of you! AIA Montana is made up of members who offer positive thoughts, demonstrate an ability to solve problems and strive to improve. I learn from you each every day. **Merry Christmas and Happy New Year to each of you and your families!**

Thank you,
Connie
USGBC Montana Annual Summit

NOT YOUR GRANDMA'S CONVENTION

Register NOW!!!
http://www.usgbcmontana.org/annual-summit-2014.html

January 24-25, 2014
Huntley Lodge  Big Sky,  Montana