

# Women Who Are Architects

## Bailey, Barbara Colleen, AIA, LEED AP

### Oral History Interview

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Interviewer: Sarah K. Filkins

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Barbara Colleen Bailey Interview, November 20, 2019

## Interview

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SF: This is Sarah Filkins, Interviewer, speaking with Barbara Bailey in Rockville, Maryland on Wednesday, November 20, 2019. Good Morning.

BB: Good morning.

SF: Thank you for agreeing to share your story with us as part of the Library of Congress Occupation Folklife Project.

BB: I'm thrilled.

SF: So let's begin, if you could state your name and your year of birth.

BB: Absolutely. My name is Barbara Colleen Bailey and year of birth, 1951.

SF: And I understand that you recently retired.

BB: I did, a year ago.

SF: From the General Services Administration [GSA]

BB: Yes.

SF: So if you could maybe describe your duties and responsibilities while you were with the GSA.

BB: Of course, well I was fortunate enough to get a position at GSA's headquarters in DC [Washington, District of Columbia] and as such I was working for the Public Building Service. And within the Public Building Service I was working in the Design and Construction Office. And our role was to oversee projects in the nine different regions that—or ten different regions, that are in the United States, including Alaska. So I was—at the end of my term with GSA—I was in charge of two regions, eight and ten, and would oversee the work that was being done for court houses, border stations, federal buildings, and any other subsequent buildings that needed to be constructed as part of the Federal Inventory [Federal Government Inventory System]. And it was an exciting time and I would get to go out to the site and visit with the architects or when it was under construction with the construction company periodically throughout the life of the project.

SF: So what states did your region include?

BB: Well, Region Eight included Colorado, Wyoming, Montana, Idaho and Utah. And then Region Ten was Oregon, Washington, Alaska and I might be missing—I think Montana was probably part of Ten. It was the whole northwest corner of the US [United States].

SF: So would you prepare the drawings in-house?

BB: No

SF: What were your responsibilities relative to a specific project?

BB: Right, well every region within GSA has its own headquarters. And so for instance Region Ten has their main office south of Seattle in Auburn, Washington. And it was their responsibility to put out the request for information on FedBizOpps [Federal Business Opportunities website] in order to solicit and find architectural firms as well as construction firms for any project that came along. Then from my standpoint, I had the opportunity to go out there and help select the architectural firms and the construction firms by participating in interview sessions that included Q & A [Questions and Answers]. And sometimes for different projects, it would also include charrettes and that type of thing, as well. So, the selection process included us and I think it was a very important part of the process because since we were from Headquarters, we have worked with many different architects, some good, some bad, same with the construction companies. And it gave us a broader perspective on the type of firms that we were truly trying to find for this specific project. And one of the best things about the job was that we were so interested in sustainability, and of course, having green buildings. Energy consumption was number one in how we wanted to design our buildings. And you know, a lot of this was brought

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on by [President Barack] Obama while he was president but it actually started in our office before that. So we were always gearing up towards a more sustainable future and energy wise we had certain requirements that needed to be fulfilled by 2030. And so in our selection process we really needed to be thinking along those lines. Can these firms follow through with these requirements? Do they have the experience? A lot of firms did not. So even when I first started working for GSA, one of the early requirements that we would have for firms was that everything had to be done using BIM [Building Information Modeling]. And this was unheard of. And it was just at the beginning of the industry where BIM was going to become required. And I really feel that our office stimulated an interest in BIM and brought people to the realization that not only did they need to educate people to using it, but that it was definitely going to be the way of the future. And one of the important things with BIM was that you could see and engage other contractors, like the engineers or whoever, to see where there were problems. So you would easily overlay plumbing with electrical, with mechanical, with architectural and it served to alleviate a lot of problems down the road. So, we were really the

first ones to require BIM. For many years we have been using computer aided drafting, Auto Cad and those types of programs.

SF: So, could you explain what the letters BIM stand for?

BB: Of course, BIM stands for Building Information Modeling. And it is really the umbrella that includes all of the different manufacturers that produce these types of programs for architects and engineers to use and create not only two-dimensional drawings but three-dimensional drawings. So that by putting in specific information they can take something that looks like a floor plan and actually raise it up so that then it becomes a three-dimensional image that you can literally walk through or fly through and bring clients into so—and it creates a world where you can see what impacts the building will have, not only on the neighborhood, but also within the building itself, any problems that could arise, you could see them in an early phase of the design process.

SF: This was a great tool for you to be able to communicate with people located in states far away.

BB: Exactly, so the architects would prepare these BIM drawings and they would be able to then send them to us with certain requirements for privacy and security, of course, but it allowed us then to review the documents and share them with other people in our office that would be reviewing for certain things, let's say like fire code or electrical, that type of thing. So we were able to establish a dialogue with firms that, as you say, were located 2500 miles away. And it really helped to facilitate the process.

SF: So you would then be monitoring a project. You would essentially be the government's representative, the client...

BB: I was at the 30,000 square foot level looking down and monitoring a number of projects. But, essentially we needed to

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make certain that the agencies located in each of the regions, the GSA agencies, were adhering to certain standards that we had established as being necessary for the successful outcome of our projects. And making sure that taxpayer dollars were going to the right areas rather than just being spendthrifts and trying to over-design a project. And value engineering, of course, was very important because we had that responsibility. I mean we certainly didn't want to over-design a project but at the same time we were designing projects with cutting edge—cutting edge technology.

SF: So could you talk a little bit about one of your favorite projects?

BB: Certainly, one of my favorite projects was Federal Center South located just south of downtown Seattle [Washington]. It was—or is an industrial zone. There's train tracks on one side of the road and on the other side you have a container storage facility and you have a river that leads into the Seattle Harbor. And this site that we were using was to become the Corps of Engineers' building, headquarters for that area. And it was an interesting site, again because of the industrial nature. There was also a historic building on the site that was an early Ford plant for building Model T's and the Corps of Engineers were actually housed in that building. And it was probably one of the longest buildings I have ever been in because of the nature of the assembly plant that was originally there. And then there was also a very old warehouse that was on the site that was used to store missiles and very, very heavy wartime products. And so with that site we had a number of issues that we had to deal with. That warehouse was essentially floating on pilings and it had a very, very thick slab. And because it was located right on the river there was a certain amount of erosion that had taken place underneath the slab. About, I would say, one-third of the slab was suspended. It was pretty amazing. And so the warehouse we knew—most of that would have to come down before constructing our building. But in the construction of the Corps of Engineers' building, again you are using state of the art technology for heating and ventilating, and we were also trying to bring back a sense of place for this very industrial nitty, gritty area of Seattle. And we were very cognizant of the natural environment, the river, the problems that the river has had to deal with. There's a cement factory right across the street. You see the silos of the factory and there's always a certain amount of dust that's being given off and we were adamant about being responsible to create a new environment for waterfowl and other water life that could engage with our project site. And so landscaping became critical and we also wanted to provide for the customer, the Corps, an environment where they felt they could take a walk outside and be someplace special. So we had

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in our landscape plan—the architects had developed essentially a boardwalk around the water side of the building. So people could go out, take a walk at lunchtime, have benches that they could sit at, have lunch and be in a place that you would forget about what's behind you—that there's railroad tracks and containers and everything else—and just center in and focus on the natural environment, which if you know the Northwest, is critical to their state of mind. So that in itself was wonderful. And then with the design of the building itself—again I had mentioned the state-of-the-art mechanical issues and energy savings—but the building itself was its own little environment that related to what was on the outside as far as the natural environment was concerned. So we had a large atrium that kind of worked its way within the building and the design of the atrium included representation of the rivers and streams that all contributed to the life around the area. And it also represented the Corps of Engineer's values and what they are focused on. You know, one of their main duties is dredging our rivers and so we wanted to kind of have a touchstone that they could relate to and all of those little things really pulled together a very successful project which I'm very proud of. What impact or influence I had—I wasn't the designer but certainly I oversaw the work that was being developed and carried through the

process back to Headquarters. So you know, I think that everyone truly enjoyed working there once they moved in. And it's a very successful project, yeah.

SF: What prompted your first interest in architecture as a profession? When did you first become aware of the built environment or architecture?

BB: Well, I kind of tagged along on my father's journey, I guess you could say. Cuz my parents—this is going back a bit—but before they were married they bought a lot and it was my Dad's dream to construct a summer house on that lot after they were married. And so I was about four years old and my dad started reading books on how to build, and how to do residential construction. And he was getting lots of magazines. As an only child I was fascinated with these different magazines and I would just sit on the floor and I'd go through page by page and I still remember this one advertisement. It sounds ridiculous but it was an illustration of an architect—of course it was a male architect, dark hair, dark rimmed glasses—and he was looking at some blueprints spread out on the table and there were people surrounding him with smiles on their faces. And I thought, well you know this is who I want to marry. And I thought well, you know, that makes sense. My Dad's interested in it. He seems like—the illustration of an architect is somebody who is ethical, and forthright, and creative—all things that I—I related to very much. And so time kept going and my father started building our house, all by himself, and as a kid I would entertain myself with hammers and nails that were on the job site.

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I would walk on wooden joists—it's a wonder that I didn't kill myself. But you know it was just part of my life growing up, was to be part of a construction site. And the fact that it was going to be something that would be nurturing as well—not just a house, but a home—had a lot of meaning to me. So by the time I made it to high school, I was very much into designing houses and I would sit there at night with my pad of graph paper and I'd just do these things out of the top of my head and it just brought me a lot of joy. So that's how I kind of got interested in the field and when I was finishing up in high school I needed to make a decision on what it was that I wanted to do with my life. And I had to choose between one of two careers. And I thought well—architecture I can always do, I can always play with, that can always be an aside. So anyway, I went into science, worked as a scientist for six years, also for the federal government, and after six years decided that I had made the wrong decision—that it wasn't the, I guess, the career that I thought it was going to be. I was fortunate enough to have parents who always believed in whatever I thought I should do with my life. And—they wanted the best for me. And I didn't realize at the same time, that it was going to be a struggle, as a woman, to get the job in science that I truly wanted. And I was fortunate enough to be offered a job working on an oceanographic cruise for the Smithsonian as a volunteer for a month and—which I wanted to do because that was my area of interest. And the only way they would let me do it is if I found another woman to share the cabin with me—because it was two people to a cabin and the ship's got to be full. So I was lucky enough to find somebody to join me on that cruise but it was that

initial realization that—oh, this might be a little bit problematic as far as a career choice was concerned. And then trying to find work out of college, I had been offered a job working as a fishery biologist in Oregon and then two months later they said the job was cancelled. And it was—it was quite a disappointment for me. I was still fortunate enough to find other work but it was not in marine biology. So after working for six years, being very disappointed, and working on my masters in physiology, the doctor that I was working for would not allow me take three hours off a week to meet with my advisor. So I had a decision to make, and it was either deal with it, just be happy with what you have, or go back to school, get a PhD in science, or door number three — go back to school and study architecture. Which is what I decided to do. And so it was a challenge.

SF: Did you know any women architects or did you...

BB: No.

SF: Or were you inspired by someone that you admired?

BB: That's a good question. You know when I look back on my first semester of architecture school I realize that

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my ideal or my concept of what design was, was very limited. And I have to thank my education because it did expand my horizons in a sense that I started learning more about historical architecture, proportioning systems, things like that which gave me, I think, a more thorough view of what architecture could be rather than buildings with ribbon-glass windows and concrete. So my perspective started to change immediately in architecture school. I think architecture school was probably more difficult than studying science because you had to put yourself out there and—during a jury—and be willing to take, in some cases, abuse from guest instructors and that type of thing. And it was very stressful. I was twenty-eight when I went back and by that time—you know, I wasn't this easily intimidated freshman. I was somebody who had worked for a while, who had another degree, and I found it very difficult to see people mark up someone else's drawings on the board in front of an audience essentially with magic markers, and be abusive. I thought this isn't—this isn't what I want my next career to be about.

SF: So this was after you finished a design

BB: No this is

SF: This was after you finished a design

BB: Exactly

SF: And then

BB: We had a jury

SF: You were asked to hang all of your work up on the wall and then a jury would go around and critique each person's solution for that design.

BB: Exactly, yes, yes, I was fortunate that I didn't have anyone mark up my drawings but when I would see it done to others I just thought—knowing how many sleepless nights we all put into creating these drawings—that that was just again abusive and unnecessary. And I think that perhaps their perspective as an instructor was that they wanted to harden us up because in the real world, once you get out there, you have to defend your design and protect your design. And so you better understand what your client wants before you start to design something that is not going to first, be economical and second, fulfill the client's wishes. It's not all about you. And so there were many lessons that we had to glean from these classes and these jurors. But it was hard, it was very hard.

SF: Were you having second thoughts at all since you had encountered some gender inequity in the sciences? Were you having questions about architecture as a lifestyle?

BB: Well I think, you know, that you always wonder "Am I making the right choice?" I mean, I had taken out my retirement from the government and I was living off of that, along with a friend who was able to give me a room in her house. I was paying my tuition myself, taking out loans. And you know you have to question yourself. What the heck am I doing? I am going to be paying off my college loans for the next twenty years. Is it going to be worth it? I was fortunate however, that I was accepted into Catholic University in DC [District of Columbia] and it was I believe the first year of a program that they had for returning

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students who had degrees in other fields. And there were about twenty of us and I would say all but maybe four or five were woman. So there was a lot of camaraderie among our group both between the guys and the girls who were there and it really, I think it helped to sort of bolster our spirits and help us focus on what it was that we were doing there. Because we were a little older, we were a little bit more mature, we were more willing to speak our minds and speak and create a dialogue with the professors because too many times when you are a freshman or a sophomore you would just sit there and you keep quiet. But we were not like that. So we—we got along very well and even though there was some competition between us in the group, but I think that was, that was healthy. There's always going to be competition in architecture when you're trying to get a job. But It was a very good opportunity for me. I came in at the right time to really, you know, go for that degree. So that helped me out a lot.

SF: This was a three year program?



BB: It was a—well it depended upon how much science you had. So I had had all of my science, and physics and calculus so I didn't have to repeat that, and that was a blessing. And so I was trying to do a four-year program in three years. So I was taking twenty-seven to twenty-eight credits a semester which was a lot but I wanted to make up all of the undergraduate while I was doing the graduate work. And so I was part of the group of seven who were selected to spend the semester in Europe which totally changed my outlook on what architecture was. I began to understand so much more. At that time we all knew who Michael Graves was—he was still doing his modern work but then he was transitioning to his post-modern era. And I had always admired his floor plans. I thought his floor plans were fantastic and then when I went to Rome and saw some of the buildings and churches and different things that had inspired him, since he was an Academy in Rome [The American Academy in Rome] scholar, it just gave me a new appreciation and a realization of what architecture could be. And there was that sense of creativity that I had not seen in so much American architecture that was modern or contemporary, especially in DC where K Street has, or at least it did, have a terrible reputation for being just one bland office block after another. So I really feel like I owe Michael Graves something for the inspiration that he gave me. But at any rate, it did, it did change my perspective and when I returned from Europe, I believe my designs radically changed. It wasn't so much that I was doing architecture with a historic bent but I decided to take the time to use proportion systems and that type of thing and see what I could do with that.

SF: Classical foundation?

BB: Exactly, exactly.

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And that to me generated its own sense of creativity. I mean, I loved mathematics and geometry and then to see how you could plan a facade by using proportioning systems. It just made it more enjoyable for me. It just wasn't building a building out to the available lot line. It was doing something that maybe incorporated a little sweetness, commodity, and delight.

SF: So you are graduating, you've had this wonderful experience in Europe and what was your first job?

BB: Well my first job actually was during school. I had helped tutor a student in structures and his father had an architectural firm, international firm, and so for two years while I was still a student, I was working for him. And it was interesting. I learned a lot. I learned how to do a lot of rub on letters and use a lot of tapes. And he was very much into master planning so I did a lot of drawings for his office in master planning as well as other projects everywhere from Cyprus [Republic of Cyprus] to Oman [Sultanate of Oman]. And that was interesting as well.

SF: Now, were you drawing with computer at that point?

BB: No, this was all—this was ink on mylar. Yeah, you know I forget that there was a time period where, yes we had to use those darn “Rapidograph” pens which—I think I still have my original pens and they must be so clogged up now—but they’re hard to get rid of, but yes it was mylar with ink. It was fun because, I’ve always felt that drafting is a beautiful craft. And the artist side of me always loved the feeling that you generate an idea in your brain and then it’s just carried down through your nerves, goes into your hand and then that object that you hold in your hand whether it’s a pen, a triangle, a square, then becomes something else and it’s reinterpreted onto your drawing, onto that mylar. And, it’s just a very rhythmic, very soothing, very intuitive type of—way to design a project. And even though I’ve been working on CAD [Computer-Aided Design software] for so long now and I am always trying to perfect my ability to design using CAD, it’s never been the same for me. You know, I never have that same feeling that I’m creating something truly wonderful, or truly intuitive, or truly beautiful. It’s very much more a pragmatic science than doing it the way—Frank Lloyd Wright would have done or any of the other older architects. So yeah I miss drafting. It’s funny. Yeah—I don’t miss the ink blots—and all of the mess and the ink on my hands. (laughs) That I don’t miss! But yeah, I miss the beauty of drafting.

SF: Well, so after you finished school now it’s time to...

BB: Find a real job.

SF: Find a real job and become registered as an architect.

BB: Exactly, right, right. And so my first job was for a small firm in DC, Geier, Brown, Renfrow. [GBR Architects] And it was interesting working there because I first started becoming involved more as an interior architect, rather than an exterior architect.

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And in the back of my mind I always thought well, being someone who specializes in interior architecture should provide me with a hedge against any economic downturns, that you know, as we all know, happen in architecture. Since buildings are built every twenty to fifty years — people sign leases and you know, interiors are redone every five years, so I thought well this should be a more healthy way to approach architecture and a little bit more fun and creative as well. So the first job that I started working on was a project for IBM [International Business Machines Corporation] in Bethesda, Maryland. And it was challenging, it was an interesting shape building—triangular in shape so it had its own specific eccentricities and with IBM every single office had to be essentially 120 square feet because they said the people who work there will take out their tape measures and make sure that the guy next door doesn’t have any more or any less than what you have. So that was kind of an interesting concept to kind of familiarize yourself with — that competition between people who were in your—as part of your client base and how you have to relate your design accordingly. And I worked for Geier Brown Renfro for a

year, made some good friends there—and I had gone to them after working there for a year and asked for a raise and they offered me 25 cents. And I thought to myself, how can I—how can I survive on 25 cents extra a year? And so I started looking around.

And I'm not sure how I met this man but he was starting his own firm. And I thought well nothing ventured, nothing gained. And he offered me a job as his registered—or no as his architect—I wasn't registered yet, and so I worked for him for, I would say, about three years during which I did get my registration. And by the time I left his firm, which was growing by that time, I had been Director of Design so that catapulted me to several other design director positions throughout my career, which you know, was great. I took a chance, I thought that this is really going to give me an opportunity to be, first of all, at the ground floor of a company because it's just the two of us at first, soon to be three, etcetera. It gave me a very broad brush look at everything that needs to be done if you are going to have your own firm. And in the back of my mind that's something that I had always thought of doing—is having my own firm. I didn't know how big or how small. I think I really wanted to be a sole practitioner but, I needed to see more about running the business. And I had this opportunity with this firm.

SF: Well, let's back up just a little bit and talk about the licensing exam. Everyone has their own stories.

BB: Yeah, I have a horror story all right, oh my God. Well, since I had been out of school for a few years now, I decided to make a plan for myself, so eight months before the exam I started studying. And I went through structures, mechanical, electrical, everything I could, I went through the codes. I really planned so that a month before the exam I would have finished my review and then I'd have a shortened review. So seven months go by.

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I start my shortened review. I open up the book. I don't remember anything. So it's like, where did it all go? I freaked out. I was so scared—I thought oh, my God. So anyway, I just jumped right back into it and started studying again. And I was always known as a designer so I thought well, you know that's going to be a piece of cake for me—no problem. So I take the exam, you're waiting, you're waiting to get the results. I get the results. I pass everything except for design. And I'm thinking, how did this happen? I mean believe me, I am very happy that I passed the structures, I'm very happy I passed the engineering portions but, really, design? So I signed up for it again. And I had taken some of these pre-exam classes where they actually give you a design and I did very, very well but I just didn't give myself sufficient time to finish the project that we were given initially, so I just ran out of time.

SF: To complete all of the drawings that you had to have? And how long did you have to complete the whole design?

BB: You know, I think it was a day. And of course there again, it was drawing it by hand. And this was also bringing your drafting table, your tools, your stool with you. I mean, it wasn't

easy, so the next year I think I took it again—it was December or January. And it was to be located in what they said was a Howard Johnsons' Hotel. So I'm thinking Great, you know it's going to be nice, we'll have rest room facilities nearby, that type of thing, plenty of parking, no problem. So I get up in the morning and there's six inches of snow on the ground and I had to go around the beltway and get there by eight o'clock—again with the stool, the drafting table. And I have a horrendous cold so I had a box of tissues as well and I'm sneezing and I'm blowing my nose. So I go into the hotel and they say, "Oh no, it's not in here. It's in the parking garage." And I'm thinking—The parking garage, it's thirty degrees out. It's snowing. And she said, "Yes, you have to cross the street and then there's steps going down to a lower level in the parking garage that has been now walled in." But there's no heat! So here I am, I'm schlepping my stool and everything down the steps that haven't even been shoveled, going into this huge vacuum room that you're lucky that there were human beings in there to warm the temperature up. And I wound up spending of course the whole day there. But there weren't even any bathrooms in the structure so you had to put your coat on, go across the street and into the hotel where there was a proctor set up making sure that you weren't bringing questions or answers or whatever with you and then you'd have to schlepp back through the snow to the parking garage.

SF: And all of this of course is within a time limit that you have to complete everything.

BB: Absolutely. And you are thinking—what the heck am I doing here? And I felt as though whoever set this up did such a disservice to not only the architects who were trying to do something for themselves, who were taking this abysmal exam, but it did the whole field of architecture a disservice. You know, why would you do this? It just didn't make any sense to me. But to make a long story short, I did pass the design exam. So, I was just so happy cuz between the cold and the snow and, it was nuts, it was just nuts.

SF: That's amazing because this was really the culmination of four days of testing.

BB: Well,

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this second time I only had to do it one day because I had passed everything else but I thought—this is absurd. It really was. I mean you know, who does this—in the middle of winter, a parking garage without heat. So anyway...

SF: So, worthy of a celebration after you passed.

BB: I think that I probably went home and went to bed. Yeah and took a little NyQuil, cough syrup of some sort. So yeah, yeah. It was a grind, it was very much a grind but I had planned. I knew what I needed to get done as far as the design—start with the structure, understand—cuz it's always going to be an assembly function, know how to get the people out and then the design

itself just sort of follow those two aspects. I think they're really looking for life and safety issues more so than creativity. So anyway...

SF: So did this then change who you were working for or did you now decide, okay I want to go out on my own? Was this, finally being a licensed and registered architect and able to practice on your own change your direction?

BB: No, I'll tell you what changed my direction was a downturn in the economy. And I think I would have been okay but then there was a developer that the firm I was working for did a lot of work for and—he was very, very difficult. And I thought that I just don't want to be associated with someone like that. So I decided it was time for a change and at least I found that in architecture, if you want a raise, the way to do it is to change firms. So that's what I did. I changed firms. Again, I started working for a small firm downtown, just as an interim, and it was a firm of about five people and I was the only registered architect, so you know, I reviewed drawings and everything. I enjoyed working there. The person who owned the business actually offered me a partnership and it was very tempting to take her up on that except for the fact that one of the senior people who was working there had worked for her for years and I knew that if I took that position that there would be problems. And I thought you know it's just not worth it to me. I thought—my time will come and eventually I'll get to where I really want to be. So I got another position. And this time, again, it was for an interior architecture company who focused mainly on government contracts. And it was interesting because I got more of a perspective in how the government was working as far as what they expect from architectural firms and their whole design process—which at least at the time, I thought was very redundant. The government expected you to do what they called “design intent” drawings. And so once those design intent drawings were finished then they would be given to yet another firm. And these design intent drawings really were essentially a complete package—construction plans, elevations, electrical, lighting. I mean you were doing the design, this was the design intent and yet they felt it was necessary then to give it to another firm to do what they thought

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were full-blown construction documents. And I just thought it was such a waste of taxpayer money. And it just didn't seem to make good sense—I mean maybe I am missing something—but if you spend this much time doing design intent drawings, what's a little bit more time to dot the i's? So I was there for several years. And it was a very strange firm to work for—and so I was—you see a lot of abuse in different firms from the principal level and I didn't like what I was seeing. So...

SF: Did you feel it was based on your gender?

BB: No, it was just based on—probably some of it was based on my gender but oddly enough the firm was owned by a woman but I think—and she was not an architect. But I think there's jealousy, there's that competition between women. And you know, you have to deal with the

gender thing and then you think great, I'm going to work for a woman owned firm and then all of the sudden there's this weird jealousy scenario that comes up. So and again, I was the only—I was only one of two registered architects in the firm. And it was just strange. I'll leave it at that.

SF: So is this the point that you decided to go out on your own?

BB: It was! (laughs) Yes, indeed. And you know I have to say that my friends in architecture that I have met with and worked with have been so supportive of me. And it really kind of bolsters your feelings towards the profession and gives you the power to potentially go out on your own. So, yes, I had a friend who worked for a local government and I had to compete for projects but I got some very nice projects through competing. So after I left the firm in Virginia, I decided that it was definitely time to start my own firm. Even though it was a one person firm, I knew that I had other architects that I had worked with that I could always pull in for a project, for a specific project, if I needed to. And so I simply set up a room in my house. I took over the master bedroom, it was the largest room, and set up my office and started working. And through the grace of God—sometimes I am amazed that I was able to get projects. Now, I really worked in trying to secure government contracts, federal government contracts and that type of thing, and labored over filling out the requisite forms that they asked you—254 and 255 [Architect-Engineer and Related Services Questionnaire for Specific Project]—and all of the information that they required in establishing a team, getting engineers to come on board with me, and other consultants to do a project. But again, people trusted me and believed in me. All of those 254s really didn't amount to any projects unfortunately, but—it

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did open other doors. And I guess the range of projects that I had—some projects I received from other firms that I had worked for. There was a firm actually that I had worked for, for five years in Bethesda and had been director of design for them. And when I decided to go out on my own, the firm's owner would funnel small projects to me that he didn't feel were large enough to satisfy his firm. And so I was very grateful for that and a few other scenarios similar to that. I was able to support myself for ten years which really amazed me. And again I would pull in specific architects to help me when I needed it—because I felt that I was—I was assuming more of a managerial role now as well as I was also “the chief cook and bottle washer,” if I can turn an idiom. When you are a sole practitioner you do everything—you do the marketing, you meet with the reps, you are the bookkeeper, you are the designer, you do the construction documents, you meet with the clients—so you really have to love what you are doing and I did. I really loved being out on my own and I loved that feeling where I am responsible for everything I do and I can design my life around that. And if I want to take off a few hours in the morning, and do something, I can do it. It will mean that I have to work in the evening. But that's okay, because I am responsible. I will get the job done no matter what it takes. And it was very fulfilling. And I did have a lot of projects in hospitality which I always enjoyed—some restaurants, hotel renovations. I actually renovated an aquatics center which was very challenging and for that project I did JV [joint venture] with a former colleague of mine and let

him deal with the more pragmatic aspects of it because it was a challenging project. We had to resolve some problems with the original design of the structure and do it in a way that was aesthetically pleasing without the people who used the aquatic center really understanding why we had to do it. It's just, you know, a beautiful place.

So we did have a lot of different projects. I had invited another architect, this was a fellow female, who I had met, to do a project downtown for a nonprofit group. And this was—wow, this was a long time ago, twenty years ago or so, and doing anything that was sustainable at that time period was just not heard of. But my friend is specifically a sustainability professional and that was her prime directive in whatever project she worked on. So I was very happy to work with her and be able to specify the correct materials and learn about them because this was the ground floor. You know I don't even know if the Green Building Council [U.S.Green Building Council] had even started at that time. It may have. I'm not sure.

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But I think we both learned a lot. Even though the design was one thing—to find a contractor who was willing to renovate this nonprofit group and deal with the sustainability issues—recycling the demolition materials was not easy. It took us awhile to find someone who would be willing to deal with the specific challenges on a project. But I think everybody involved, including the client, I think we all learned a bit more about sustainability and recycling. And it really paved sort of the ground floor for any work that we would be doing in the future. So it was a good project in that sense—it's always good to learn something new and that was a new science. So...

SF: What was the name of your firm and were you always the sole employee or did you at some point expand or did you keep it small so that...?

BB: I kept it small and then would just bring in architects, as I needed them, depending upon the type of the project. My firm's name was Bluewater Architects, Incorporated—being a marine biologist, growing up on the water, I wanted something that when I said it, touched my heart. So the other architects that I would work with, again, it was really project specific. So this one gentleman that I would bring in, he was very detail conscious, very willing to do a lot of research in order to resolve certain issues. And then my sustainability architect friend, you know, we worked together on several jobs and also worked together to get a project which unfortunately we did not get. And that's another part of trying to get projects, is the amount of time and money that you spend in order to get these projects. It's difficult for a small business person to absorb that and there's always disappointments along the way. But nevertheless, we did our best. We did not get the project—unfortunately. This was for a very large, well-known nonprofit group. We had—by this time, I had moved my business from North Potomac to Annapolis, which is where I am from originally. We had been told that this project was to be given to an Annapolis architect. So given both of our backgrounds we thought we would be the perfect choice, of course, and we started working with a representative from the nonprofit who confirmed that the

president of the nonprofit specifically said, “Yes, Annapolis architect”. And we were in competition with about five other firms—local firms. We wound up being shortlisted and did a major presentation to their headquarters downtown in DC. By this time we had spent thousand, two-thousand hours, doing drawings. I mean we had basically designed the whole thing. We knew exactly what needed to be done. We thought that the presentation went

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very well. And then several weeks later we got a call—or I got a call and was asked to come down to their facility near Annapolis, which I did. And the gentleman I met with said, “I have some bad news.” And I thought okay, well I guess we’re not getting the job. And he said, “First of all, I have been let go. And second of all, they’ve decided to give the project to a DC firm who is a neighbor to the president.” And I thought—Okay it’s one of those, it’s just one of those. And you know, you see this happen so many times. It’s just easier to give it to a buddy, rather than take a chance on a firm that you don’t know anything about, who may be very qualified to do the work. But you can’t help but wonder—why they didn’t decide this a long time ago?

SF: Before you had spent thousands of hours and dollars to prepare.

BB: Yes, exactly, exactly, yeah, yeah—and you know, to say one thing and do another. It’s heartbreaking and I wound up returning to the office and I sat there, somewhat at a loss, and feeling as though I had been, not so much lied to, but certainly I had had my hopes built up. I knew that the local rep really liked our work and liked working with us and so I thought if anyone, we have a great opportunity here. And then to find out that we did not get it just because of the old boy network—and believe me there is an old boy network out there—was very, very disappointing. So after feeling sorry for myself for about five or ten minutes and having to call up my sustainability architect who was working with me—going to be working with me on the project and informing her about the bad news, I got a phone call, literally five minutes later from a former boss—it was my former boss in Bethesda. And he said, “I’ve been thinking about you and I can’t tell you how much I would love to have you return to our firm and head up the interior architecture department.” And he said, “Would you be interested in doing lunch?” with his other partner and himself. And I said, “You know, you are calling at the right time. Let’s get together.” And so we did. We finalized everything. I leased out my office, packed up everything and put it in storage and started working again for this boss, this former employer. And I stayed there for another five years. And I could see on the horizon that there was going to be another economic downturn. And I thought, you know, even though he says that I would be the last person he’d get rid of other than himself and his partner, you know I don’t want to be that last person. I just don’t. I’m going to act now. I’m going to start putting out feelers and see if I can’t get a government job. I wanted something that would be more secure. I was—you know by this time—oh gosh, well I was over fifty and I thought I don’t want to have to be wondering down the road—am I going to have a paycheck or not. So...

SF: Plus retirement and the kinds of benefits.



SF: Exactly, exactly, exactly. At the same time my mother who had been sick for ten years passed away. And I took a week off for—

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to deal with her burial and everything and—it was not appreciated at the firm that I would take leave to deal with this. So I thought, well that finalizes it for me. You know—you need time to take care of your mother's effects. You need time to celebrate her life and again—as an employer, you should know that. So very soon after, literally, within a week, I think, I got a call from this one director at GSA and he said, "I'd love to interview you." So I said, "Sounds great". So the next week I was down interviewing, showed them my portfolio, and several weeks later he gave me a phone call and said, "I'd like to hire you." And I thought, you know sometimes the universe provides. It provided after that disappointment with that one project and now it's providing another avenue for me to hopefully work out the rest of my career. And absolutely the benefits were important. I had worked for the government for six years—back in the late 70s, early 80s. I had left the government before 1983—I left in 78. And so when I came back to the government, I wasn't able to participate in the original retirement plan for the government which terminated in 1983 but I was able to get sort of a combination plan. And that meant a lot to me, to know that I was starting another life from a different point of view, that of the developer now, but that I had more security and that I would have more security after I retired, which was huge. And not only would I have a small annuity from the government but I had an opportunity to save money within their TSP [Thrift Savings Plan] program which made saving so much easier than trying to save in a private firm. So that in itself, just knowing that I had this foundation of security, was uplifting. I mean unfortunately we all have to earn a salary. Unfortunately that's the prime directive for so many people in so many different careers. I never wanted it to be something that I chose my career based on the salary. I chose my career based on, at least hoping that it would bring me joy. So I had the foundation of security which is what I wanted but I also had the opportunity to really work on projects—that were monumental and that were at least a fifty-year building. And that really would be standing probably well beyond that, but would be standing for something more than just—a firm's name on top of the building.

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That it would be standing and representing the United States. (emotional)

SF: You are getting a little choked up.

BB: Yes.

SF: It was important to you—the kind of work you were doing and the opportunities it provided to work with different architects.

BB: Oh, that too. But I mean, this was sort of a higher level of working on projects that represented our country and the people

SF: A legacy.

BB: Yes, and the people who were in service as federal workers, you know, the different roles that they all played. And that was hugely interesting. And meeting with people from different areas of the country was fascinating. Before I started working just as a representative of Region Eight and Region Ten, I had projects throughout the country. So I was able to travel to different places - Atlanta, New Hampshire, Minnesota, Chicago and meet different people not only from GSA, cuz GSA had offices throughout the country, but meet people from Social Security, or from Department of the Interior, different agencies, and to really see what these people were all about. And it was more that just meeting architects or meeting construction workers, it was meeting people. And I've always thought of myself as a very outgoing person and to me if the people aren't there, if the people aren't interested in the project, if they aren't willing to work, if they aren't—I guess, what am I trying to say—if they don't have buy-in, in the project then it is not going to be a success. And again for me just meeting people was an honor and it was just a great opportunity to see different parts of the country and different people. You know? And so there's many happy memories associated with my travels, that I like to reflect back on but—and then the projects themselves had that diversity that, unless you are working for a large prominent architectural firm, I would never have the opportunity to put a hand in this project. So for instance, I had as one of my projects—was with Region Four, which is the South, headquarters in Atlanta [Georgia]—but the project that I got to work with was the Tuscaloosa Courthouse and that was very interesting. We of course got to meet the judges there. And you get to know the people, you get to know the judges, you get to know their families. They couldn't have been nicer—going over—every time you go there you get to go to a barbecue, either at their homes or nearby. You know, it's all about food in the South and so—so many people, especially in the South, were very, very welcoming. And that really does bring joy. It really does. At the same time for that project, we were dealing with an architectural firm—actually we dealt with two architectural firms. The first one—

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had to be let go. But the second one was based in Chicago and so we'd find ourselves in Chicago dealing with the architectural firm and then in Tuscaloosa dealing with the judges. And both were totally interesting. And again, the architectural firms, they—they're not there just to show us what they've got. They're there to engage us, to get the feedback, which I think is critical because even in thinking about the early designs for the Tuscaloosa Courthouse, some of them were just inappropriate. At the same time the clients (i.e., the judges), what they wanted was a Supreme Court. And as it turned out they got a design that is not too far removed from a Grecian temple, with the columns and everything else but nevertheless we were responding to the style of architecture that they thought would bring the most respect for the area. It's got to be identifiable, the building, especially for a courthouse project and you learn so much about these

different buildings—you know, the security issues were of course huge, circulation issues are very complicated for courthouses, even just how you bring prisoners into a courthouse was interesting.

SF: Without having them interface with the public and the jury I guess?

BB: Exactly. Yes, exactly, separate circulation at all times. Yeah, you learn a lot, you learn a lot about design and you know, one thing about our office is that, we came out with a lot of guides for design. So we would have guides for security, we'd have guides for just the design process and working with GSA, and then we had the P-100 [Facilities Standards Overview] which was a famous document among anybody who worked for the government and for the government, meaning the architects. But that basically laid out the blueprint, as it were, for everything that was required and it was a document that was constantly being morphed and updated and especially as sustainability and energy issues became more and more in the forefront, these documents were always updated. And you know, it may take a year to update them and then they have to go through review processes and everything else. But it allowed firms to see what's required of them from—and again it is a very broad brush type of guide—but if you want to get involved with designing for the government then you need to be familiar with this book because it's going to impact how much your fee is going to be so—and how much time the project is going to take of course.

So along with courthouses, of course historic buildings were very interesting to work on. The government has so many historic buildings, dating back to the 1800s to of course what we call the modern day historic architecture which is fifty years and over. And we take great responsibility in making sure that these buildings survive

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and are maintained. I was always so impressed whenever I would go into an existing federal building and have to go into the mechanical rooms. You know, we'd have tours of the facilities for buildings that were going to be renovated. And they were so well maintained you could sit on the floor and have a picnic and not be afraid, I mean spotless, spotless. There was a lot of pride with the building engineers. They knew that they had an important job to do and part of that was maintenance. And just that simple thing, it just showed that people really respected their jobs and their careers. And I—I—it's just amazing when you see something like that cuz I've been in mechanical rooms that were really disgusting, you know and dirty and dusty and hadn't been cleaned since the building was finished construction. So...

SF: There were a lot of pluses and minuses working for [GSA] but it sounds like a lot of unexpected positives.

BB: Yeah, I mean you know, I think you can—again it's the glass is always half full—even getting to work on San Ysidro Border Station, which is like the most incredible place you would ever want to visit. And that's of course in southern California - the busiest border station that we

have in our country. And that had a historic component to it, historic building as well as all new construction, as well as moving an interstate highway. I mean it is just mind-boggling and it's a project that was phased over numerous years. And to see the work that has been going on in order to complete this, and just to see and get a handle on the amount of traffic that comes through some of these border stations is phenomenal. And then to see what the border patrol has to do, and hear some of their stories. It's—it's an education, it really is. So you know I've learned a lot. You know, I'm someone who has missed that aspect of design. I always thought design was the most difficult thing in the world because you have to respond to your client and you have to respond to his budget and then you have to respond to your heart. To be successful in that, it's very difficult. And I think probably that's the one thing that I missed working at GSA, is not having the hands-on approach that I had once had. Although when I first started working there they did give me some projects to design in our building. And so I designed a fitness center for them and helped design the administrator's office and a few other projects like that so that was—that was kind of fun and gave me a brief respite from the more pragmatic issues of looking over the budget, and the funding and everything. And oh, preparing documents for Congress to review, and those things that come through—the requests from the Hill [Capitol Hill] would come through on a Friday and you needed to get it to them by Friday afternoon and so there would be these fire drills in our office and it's like, "Why, oh why, did this have to come through on a Friday?" So there were always those challenges, those little hurdles that you had to

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get over and we were always dealing with the funding issues and the funding crunches and the need to request more funding. Because the way a project gets done is that you request funding for design one year, then you wait and you wait and you get the funding approved, and then you award the project, the project gets designed and then you have to submit a request, after getting proposals for construction, you have to submit your request for construction funding and then you wait and then you wait and then the project gets shelved for a few years, and then sometimes it's thirteen years and then, you know, it can be endless or it's scrapped entirely. But then by the time you go back and you're ready for the construction, you have to go back to design because things have changed, requirements have changed. So there's always this incredible disparity with the way that the whole process was being constructed and we had not done design-build projects because we were more into design excellence which was—I guess, our *raison d'être* in our office to hire the best architects for the best jobs. And I think that we were always afraid that by going to design-build—that we would not get the projects that we felt needed to be done because the design-builder would be doing the hiring of the architect and the engineer and so there would be a loss of design quality associated with that—but nevertheless we decided to start doing design-build. And a lot of that came about around the Obama era. We had of course been very excited about President Obama starting. And he had so many challenges, and one of them was to create jobs and what he was able to do was to secure funding for a lot of federal projects. By a lot, I mean a lot, which was great. It was great for everyone in GSA. It was great for architects, engineers, and construction workers. It was great for the communities within which these buildings were going to be situated because, if you build it they will come. It had the

potential to change cities, and communities, and neighborhoods. It in itself though, this funding—we had to have shovel-ready projects. In other words, they needed to really to have been on the boards and are ready to go out. Fortunately there were a lot of them stockpiled and ready to go out, and find contractors to do the work. But it was the type of thing where everyone in GSA, especially those in the Public Buildings Service, we were doing double-time. It was exhausting. Personally by this time, I was overseeing Region 8 and Region 10, with some work in Region 9 and I was having to fly out to the West coast every other week and that in itself, for an old girl, (laughs) was exhausting. It was

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fun. I mean you almost get addicted to the travel and—you do learn how to travel by yourself on a plane I must admit but—it was interesting to spend time in both Seattle [Washington] and also Portland [Oregon]. I had another project in Portland that again was very interesting. It was a federal building and so between the Portland project and then the Corps of Engineers' project, I was traveling every other week for like two years. It was pretty intense. And so you kind of have to put your life on hold a bit and just go with the life you're given.

SF: So looking back—would you do it all ago? You made some very definitive decisions at points in your life in terms of changing careers. Would you do it all again or what advice would you give to someone who is just starting out?

BB: Well, I think if you are just starting out, I would say if you are unhappy, don't be afraid to start again. And when I was still working in my first job as a scientist, I had seen this, I think it was either Time or Newsweek cover. It's amazing what stays in your brain. And it was a photograph from a Charlie Chaplin movie and he is laying on top of these cogs, these wheels that are turning, and he is about ready to meet another wheel with the cogs and I believe the magazine cover said something to the effect like, "Are you unhappy in your job?" or something like that. But it stayed with me and I thought if I have a job and I feel like Charlie Chaplin feels, then it's time to leave. You know, my life is too precious and I felt that I had too much to offer to be stuck in a position like many of our parents did for their entire careers. And I was single and I again could only be responsible for myself and my own happiness. So I would say, if you are unhappy choose again. It means that yes, you may incur further debt. There will be challenges ahead, it is not easy. But you have to have something that answers your call for creativity, for knowledge, for growth, and for me, if I'm not learning or not experiencing, or not gaining from whatever I'm doing, then it's not right for me. And I think that having several careers is not a bad thing. I mean I went in thinking I was going to be a marine biologist and I would be happy and maybe I would have been. I mean I was thinking that I was going to work for Jacques Cousteau because I was the eternal optimist and I'll wear a swimsuit every day. But it didn't turn out that way. But I've had the fortunate, I guess, life that has enabled me to love and enjoy more than just one thing. That I've been diverse in my interests—my mother was an artist so I have that side of me—my father, you know

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I grew up with blueprints—I have that side of me. And I grew up on the water—so I have that side of me. So you know why not? I have, if I’m lucky, eighty or ninety years to experience life so there is no rulebook that says, “Okay, Barbara for thirty years or forty years you have to be a scientist, or you have to be an architect.” I can pick and choose. And now that I have retired, again I can pick and choose and engage in something that I love and fortunately I am not concerned with earning a living. I count my pennies but I am free to experience on a different level. And I will say that once an architect, always an architect. You know, I still go around and I look at materials on a building and I do the little tap thing to see—is it hollow, is it solid, is it metal, is it plastic, what is that material made of? And I am always looking at designs and critiquing them and I am still getting an enormous amount of emails concerning architecture and design. And sometimes I think, am I going to ever unsubscribe from these things? You know what, I do love the profession and I still am a registered architect and I probably will continue to be for a few more years.

SF: And now building your own house...

BB: Hopefully.

SF: Down on the water.

BB: Yes, yes that is the end goal, and with an art studio of course. And...

SF: You’ve also re-immersed yourself in painting.

BB: Exactly, so I’m going back to the four year-old child that was given the watercolors and the paints by her artistic mom. And you know that was one of the enjoyments of my young life and so it’s just fun, you know it’s fun to explore. What is inside of you? Well, architecture will always be part of me. I am trying to lessen the amount of black clothes that I have.

SF: That leads us into our next and almost final question about...

BB: I’m going into grey now.

SF: Do you see a traditional shared culture among architects, so you know in terms of the clothing and dress, the customs and beliefs, the language or any insider jokes, or anything related to the specific culture that architects celebrate among themselves?

BB: Oh yeah, you know and maybe it’s this way with other professions but I think with architects—I think because architecture school or as they call it “architorture school” was such a difficult process, you know, you felt like you were running the gauntlet. And then you get a job and you know for many—and I remember speaking to this one guy from Catholic [University]

who was working at a firm and he said, “All I do is do bathroom details.” Fortunately that wasn’t me. Thank God. But you know there is a certain rigor to the profession that anyone who’s worked at a firm totally understands—we have deadlines that have to be met—we have certain aspects of the profession that must be maintained. I hate to use that word ethics but yes, I mean there is ethics among architects, or there should be. And—it’s a part of your life.

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It just becomes part of your life and it is a way to live. You see things in a particular way. I look at something and it’s like, wow that is really bad design, or you look at something and it’s incredible. Well, this is you know the next evolution of design. And I think sometimes that’s why I continue to get the emails is because you see things that you could only imagine in school or throughout your career and now it’s being developed thanks to things like BIM but architecture is constantly evolving. And I think because of that celebration of that evolving that there is a defined camaraderie among our colleagues that no matter where you go, or no matter who you work for, whether it’s yourself or a big firm or small firm, is that you know what the other person has been through. You know that ladder that they have had to climb out of. You know, it’s been a difficult career and not necessarily one that has provided the salary that you expected. But hopefully in the end you wind up with a certain sense of satisfaction for your contributions and you wind up with a certain cadre of close friends who you can share those highs and lows with that no one else beyond the framework of architecture would totally understand. And yes, we have a tendency to dress alike. (laughs)

SF: In black?

BB: In black, yes!

SF: With dark rimmed glasses?

BB: Exactly, that too. But I never thought that I needed to wear a black fedora or a cape. However I still look back. I had attended a conference in Baltimore in the evening and this is sort of mid-career—and I was walking—I saw a group of friends and I joined up with them and we all looked at each other and we said, “Oh we must be architects because we’re all wearing black.” I mean it was kind of pathetic in one sense but even at GSA, all the architects, we still continued—it was black and white, or grey and white, or black and black. You know it was—it was our badge, it was that sort of, that cord that connected us all together, that datum. And I think it probably stems from wanting to kind of step back from design and let the design take center stage rather than the architect. But yeah, I think that there’s a lot that we all share and I think even because of that I think there’s a lot that, in sharing, we could help the field in itself, you know—the working conditions. You know, the acknowledgement for students as to what the career choice is going to bring you. It’s not easy and it’s not always profitable. So, I think people have to be prepared. And you know I don’t believe that you go into architecture or you shouldn’t go into architecture for the money. I think most of us went in because we were

idealists. And I give people credit for that. I think a lot of us wanted to build a better world. And a lot of them are doing that. So even little things

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like 3-D printing—you know you read about these articles now where firms/companies are developing 3-D printed houses for environments that are in need. You see Haiti and you realize what these people are still going through. It is criminal that people, other countries, can't help them through this. And so there are so many architects out there and designers who have chosen—I guess a more benevolent way to practice. And I think I have a lot of hope...(emotional)

SF: You are very passionate about this.

BB: Yeah...

SF: As we close are there any stories that you would like to make sure are included?

BB: Well, you know there is one. I'm taking an art class right now and enjoying it. But I was talking to a woman who was sharing just some information about her community and she was saying that, "Yeah, there's a lot of engineers in my neighborhood and you know we were getting together for a community meeting." And she says, "You know they are all so opinionated and they all think so highly of themselves." And she didn't know I was an architect who also thinks highly of herself, obviously but no (laughs) No. just the opposite.

SF: You are very humble.

BB: Thank you. The one thing that I always strived for no matter who I worked for, was that I wanted to respect the team, everyone on the team and especially when the project got down to the construction level because on a construction site you meet many different types of people. You meet the developer who has the pursestrings. You meet superintendents. You meet other people—some have degrees, some do not have degrees. You meet people who are—who have come into this country, some illegally some not, but they don't speak English and the tool that you see them pushing is a broom. And so the one thing I have always strived for is to respect everybody that I meet and acknowledge the fact that every single role that they play is an important one.(emotional) Because a project does not get done by just one person designing it. And I've been pleased to say that different construction workers, and you know members of that project team, have said to me—they would say that, "You are not the arrogant architect that we typically have to work with". And it kind of upsets me to hear that anyone would be arrogant, that anyone would think that they don't have something to learn from someone else.

SF: Who's been doing that particular job for years and knows better.



BB: Exactly. And who potentially could save money on the project because they know better just like you said. And so to hear someone compliment me in that way

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meant a lot. More so than someone saying, “Well, your design is beautiful.” Hopefully the client thinks that. But to hear someone that you will be spending the next nine months to a year or so working with on a project say that—means that they are respecting you as you are respecting them. And I’ve always taken a holistic approach in everything I do and, you know, we just don’t go through life by ourselves. So that’s what I would leave.

SF: Thank you, thank you for sharing your thoughts...

BB: You’re welcome.

SF: And your time and your insights and it’s been a real privilege to talk with you.

BB: Oh well, thank you.

End of Interview

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