

arcCA

professional practice issue

11.1

architecture california
the journal of the american institute of architects
california council

Of the Use Which the Americans Make of Public Associations in Civil Life A Conversation Across Generations
On Belonging Why I Don't Belong Slapped by a File Cabinet Antelope Valley Indian Museum
Julius Shulman's Los Angeles Can Architects Save Our Democracy? The arcCA Survey

valuing the AIA

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arcCA, the journal of the American Institute of Architects California Council, is dedicated to exploring ideas, issues, and projects relevant to the practice of architecture in California. **arcCA** focuses quarterly editions on professional practice, the architect in the community, the AIACC Design Awards, and works/sectors.

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TREES	SOLID WASTE	WATER	AIR EMISSIONS
42	2,666 lbs	25,159 gals	5,853 lbs

As you've probably noticed, the AIA has been going through some reflection and reorganization at the national level. Paul W. Welch, Jr., AIACC's Executive Vice President, spent the last year in DC as the Interim EVP of National, working to realign the Institute to respond better to member needs and desires. (Thanks, Paul!) Robert Ivy, FAIA, succeeds him as the permanent EVP, a choice I personally applaud, and not just because we're fellow Tulane alumni (**GO GREEN WAVE!**). Bob, as those who have enjoyed his m.c.-ing at the Monterey Design Conference know, is a thoughtful person—in both senses of “thoughtful”—an inimitable communicator, and an architect, to boot. He also understands that architecture is fundamentally about hospitality, a quality that is strained at 1735 New York Avenue, NW (the AIA headquarters), at least in part on account of the architecture itself. So he has his work cut out for him, and we should all cheer him along. (**A HELLUVA HULLABALOO, HEY!**)

You may also have noticed the oddly parallel covers of the January numbers of *Architectural Record* (the former AIA-affiliated journal, as well as the former home of Bob Ivy) and *ARCHITECT* (the new AIA-affiliated journal). If we had been closer to releasing an issue of *arcCA* at the time, I would have favored a cover something like the one shown here. Because, really, what is up? Ruthless industrial espionage or just something in the air?

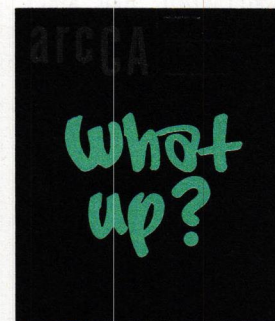
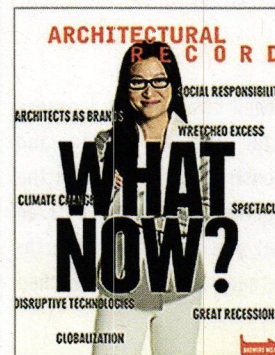
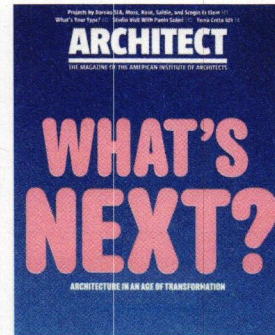
There have certainly been some financial concerns in the air (in response to which, the second quarter issue of *arcCA* will be on “The Business of Architecture”), and our colleagues at McGraw-Hill, who have co-published and often generously subsidized this magazine for the last decade, have been feeling the pinch. (As have most of our readers.) As a consequence, McGraw-Hill plans to withdraw from its co-publisher role by the end of this year—though it will continue to maintain a mutually supportive relationship with AIACC.

Coincidentally and fortunately, through the efforts of AIACC's immediate past Vice President for Communications, Michael F. Malinowski, AIA, and the continuing guidance of the new VP for Communications, Evelyn Lee, AIA, the Council has a new, agile website. We are looking forward eagerly to translating *arcCA* into a primarily on-line journal. Many of you guessed as much when you received the online survey (the results of which are summarized on pages 46-48). The pace and nature of the transformation remain fluid, but I predict that we will cease quarterly print publication by the end of 2011—and, given that we're a bit behind schedule, probably only print three issues this year. We'll begin the online version within the same time period, and it will decidedly not be simply a flip-the-page PDF of the print format. Rather, we will *carpe* the rich possibilities of digital linkages, to connect to related resources of value to our readers and to expand the reach of the AIACC's voice. We will take advantage of the opportunity—for which we have long yearned—to reach non-architects, offering ways for the public to better understand architecture, thereby paving the way for a broader and deeper appreciation of what you have to offer.

At the same time, we are conscious that many AIACC members cherish the print publication (as do I). We don't intend for it to go away altogether, and our current plan for 2012 and beyond is to publish an end-of-the-year “Best of *arcCA*/Design Awards” issue. Please stay tuned.

The reflections and changes at AIA National and in *arcCA* parallel similar efforts at AIACC, presenting an occasion for us to explore the value of the AIA to us, its members. That is the topic of this issue. It is also the reason the issue is a bit late reaching you, as self-reflection so often moves haltingly. My own view is that the recent economic “catastro-tunity,” to borrow a coinage from *The Daily Show*, is proving invigorating for the AIA at every level. I hope you find it so, as well.

Tim Culvahouse, FAIA
Editor



Contributors



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Dana Buntrock has been investigating Japanese construction practices for over two decades and teaching the basics of construction practices at the University of California, Berkeley, for nearly a dozen years. She requests that you update your earthquake kit if you didn't already. She may be reached at danab@berkeley.edu.



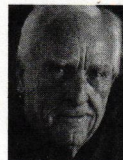
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Alexis de Tocqueville (1805-1859) was a French political thinker and historian best known for his *Democracy in America* (appearing in two volumes, 1835 and 1840) and *The Old Regime and the Revolution* (1856). In both of these works, he explored the effects of the rising equality of social conditions on the individual and the state in western societies.



Richard Farson, psychologist, author, and president of the Western Behavioral Sciences Institute, recently published *The Power of Design: A Force for Transforming Everything*. He may be reached at rfarson@wbsi.org.



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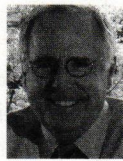
Michael F. Malinowski, AIA, has led Applied Architecture, Inc for 35 years; his design credits include the historic adaptive reuse of Sacramento's most blighted property, Globe Mills, transforming an abandoned industrial site to mixed income, transit oriented housing. An AIA member since 1975, Mike was AIACC VP for Communication for 2009/2010; during his term he was also a member of the **arcCA** Editorial Board. In 2009, Mike received the *AIA Grassroots Excellence Award for Individual Contribution* for his work on Virtual Meetings for the AIACV. He is currently serving on the Editorial Board for *aecKnowledge*. He may be reached at mfm@appliedarts.net.



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What Japan Suggests for Seismic Safety

Dana Buntrock

March 15, 2011. The scenes from Miyagi and Iwate, along Japan's north-eastern coast, are staggering. Seventy thousand buildings swept away.

Yet in each town, there is a 4- or 5-story concrete building standing on a slightly raised body of land, above the receding waters: hospitals and schools, surrounded by green space that prevented catastrophic fires from spreading to these critical structures. These public buildings were intended not only for their primary function, but also to do what they are doing as I write: they shelter nearly half a million refugees made homeless by Japan's mind-boggling series of disasters.

It is interesting to compare those sites to the spots where more recent infrastructure was so casually located. Sendai Airport, for example, was very close to the coast, in an area without any walls to slow a tsunami, and with, it would appear, little rise of the land on which it was built. At some point in the last few decades, Japanese planners and politicians stopped seeing the infrastructure of public architecture as shelter. Most of the buildings safeguarding so many today are a part of Japan's postwar legacy, completed more than four decades ago.

The nation that built those schools and hospitals still recalled the war. They knew the importance of a few strong structures to shield society in its worst moments.

But what of the future?

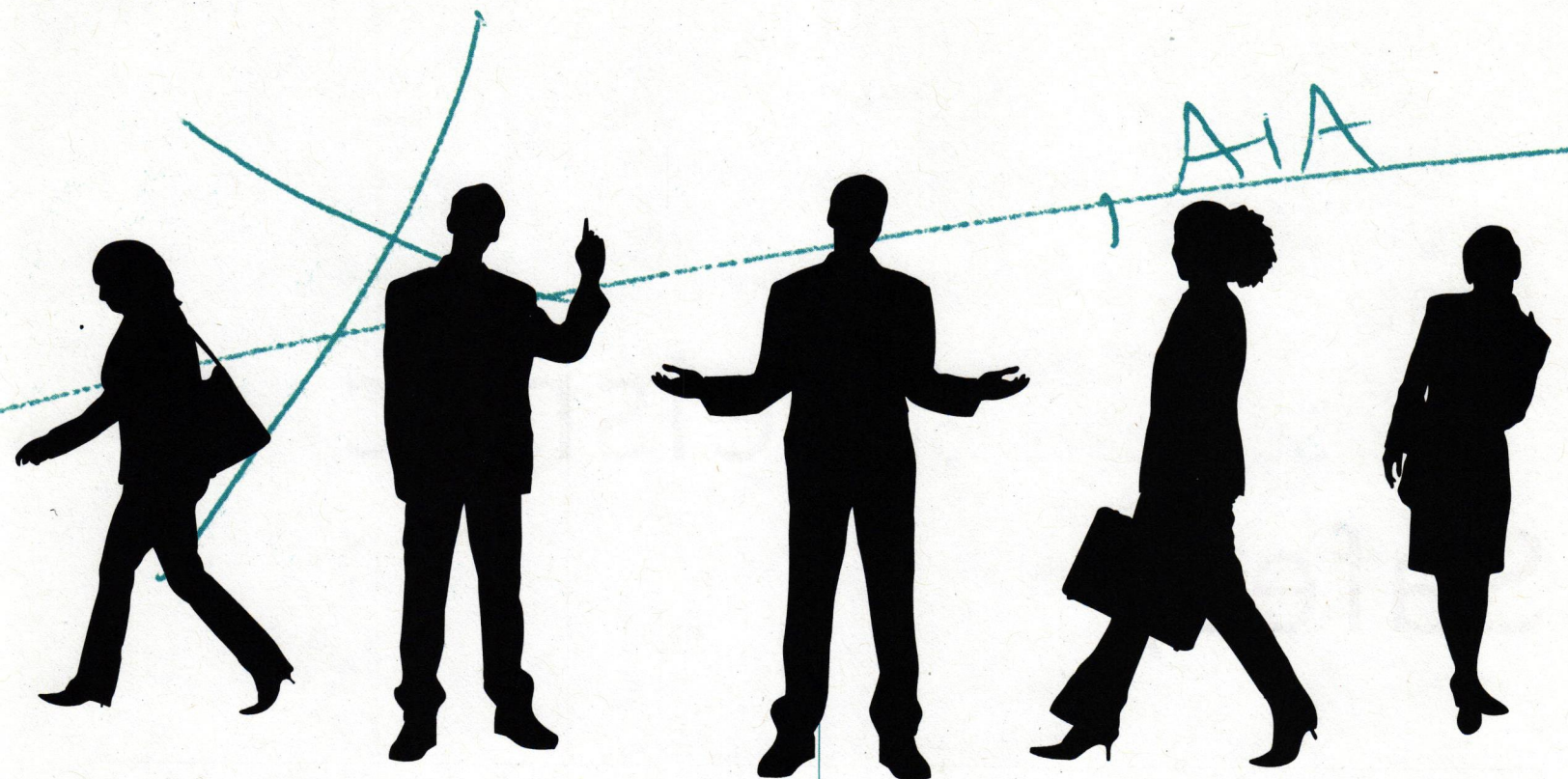
In Nagoya, two days after the earthquake hit (but before very much of the nuclear disaster had begun to unfold), voters handed the biggest

wins to the "No Tax" party led by the city's Mayor Takashi Kawamura. After these wins were announced, Japan's Prime Minister Naoto Kan, sensitive to the message, declared that he intended to initiate a "New Deal" reconstruction—without raising taxes. It is hard to be optimistic that today's architects and engineers in Japan will be able to leave a legacy of strong public structures to shelter others in the future, in light of that announcement. And the buildings from the 1970s will not be there to play that role again. Those structures, in spite of the fact that they withstood so much, no longer comply with today's safety expectations. And it would be far more expensive to retrofit than to replace them.

And what of us?

In California, we cannot look to schools to shelter us in a seismic event. A study in 2002 raised concerns regarding the safety of more than 6,000 schools out of 7,657 in Seismic Zone 4—but little was done under Governor Arnold Schwarzenegger to assure California's communities, or its children, that these structures would safely harbor us if our homes were lost in a similar disaster. Hospitals offer greater optimism: a law passed in 1994 required hospitals to be seismically upgraded by 2013. But, hospitals, reeling from the recession, convinced the California legislature to push back that deadline, to 2020 at the earliest and in some cases to 2030.

This is, frankly, pennywise and pound-foolish, a reflection of an era when private good trumps public goods. But, if we are lucky, it will only reflect the moment in which I write on March 15, 2011, and not the tenor of the times in which these words are read. There is clearly much work to be done. ●



What Is the Value of AIA Membership?

Paul W. Welch, Jr., Hon. AIA

Blog post, dated January 17, 2011. This is the time of year when members decide if paying their AIA dues is a good investment. Component offices across the nation are receiving letters from members seeking evidence that what we do actually touches them in some way.

Receiving these inquiries is both enlightening and sometimes painful. Enlightening in that it gives us pause to evaluate the effectiveness of our programs; painful because by questioning the value of AIA membership, there's the implication (not always unspoken!) that despite all our efforts, what we do is not relevant. Yet that's not been my own experience.

Early in my career, when I was working for the California licensing board, I witnessed the AIA's influence in establishing accreditation standards, defining internship, and developing the uniform licensing examinations. Practicing in a seismically active state, the profession helped develop and administer a supplemental examination concerning lateral forces. It made a difference.

Leaving public service to join AIA California Council, my experiences in advocacy on behalf of the profession began in earnest. Routinely monitoring activities of regulatory agencies, we participated in and influenced public procurement, public contracts, project delivery, and the promulgation of the state building code.

All state AIA components struggle almost daily with government intervention into design and construction. Whether it's successful legislative initiatives such as lien rights in the absence of construc-

We, who have been given the responsibility and privilege of leadership, have a choice: We can see our service as squandered opportunities; or we can see that our careers, which are the sum of contributions from thousands of people and hundreds of issues, have made a difference in the lives of our members. I think I'll choose the latter.

tion; removing liability of architects for change orders not approved by the architect; interest payments on retained payments; uniformity of exemptions among the architects and engineers practice acts designed to mitigate unlicensed practice; acceptable indemnification clauses; design competitions, or a multitude of other signed or vetoed legislation that in one way or another impacted the practice of architecture. All these challenges are successfully responded to because and only because of the collective effort of AIA components, leaders, and members.

I remember how AIACC galvanized the entire nation of design and construction organizations and their members to defeat a precedent-setting California ballot initiative that would have precluded private sector architects from doing public work at the state and local levels. California is not an exception. There are countless other conversations and actions being taken by AIA components across the country to keep harmful initiatives from being promulgated or introduced in state legislatures, county boards of supervisors, or city councils.

If there is any glaring shortcoming, it's that this good work is not being sufficiently discussed, documented, or communicated to the members. In large part that happens because we're busy dealing with the next challenge and the next one immediately after that.

The positive impact or value-added of the AIA goes far beyond legislative issues. Following the earthquakes and firestorms that periodically ravage my state, national, state, and local AIA components have activated disaster assistance teams to Coalinga, California; the San Francisco

Bay Area; greater Los Angeles; and San Diego. AIA teams have been dispatched to Armenia, Japan, and Mexico City. Architects can do this because the AIA provides a platform or forum for the spirit of community involvement that is one of the profession's most enduring legacies.

We, who have been given the responsibility and privilege of leadership, have a choice: We can see our service as squandered opportunities; or we can see that our careers, which are the sum of contributions from thousands of people and hundreds of issues, have made a difference in the lives of our members. I think I'll choose the latter.

I know I'm biased, but I prefer to think of the AIA as a creative and energizing collective of relationships designed to advance the practice of architecture and be of increasing service to society. I would like to look at my journey over the past 30 years as having made a difference.

Yes, at times we get wound up in the politics of the moment and the challenges of managing the infrastructure of member services and delivery. However, on a daily basis, we do things, one step at a time, that help members, firms, and the communities we serve. Having been given that privilege by the members is what keeps us going.

I know our passion for architects and architecture is such that we will continue to do these things. All architects will benefit whether they are members or not. For those who do contribute to the vitality of this wonderful profession through their membership, thank you.

No one would argue the AIA is perfect. Yet can any architect honestly say the profession would be better or our own lives richer without it? ●



Of the Use Which the Americans Make of Public Associations in Civil Life

Alexis de Tocqueville

The editor thanks Margie O'Driscoll for her reference to this passage, which informs how she sets priorities as Executive Director of AIA San Francisco, asking, "What are valuable things we can do collectively, that we would not be able to do as individuals?"

Photo by Ragina Johnson.

From Part 2, Chapter V of *Democracy in America*, translated by Henry Reeve, Esq. (New York: J. & H. G. Langley, 1840)

Americans of all ages, all conditions, and all dispositions constantly form associations. They have not only commercial and manufacturing companies, in which all take part, but associations of a thousand other kinds, religious, moral, serious, futile, general or restricted, enormous or diminutive. The Americans make associations to give entertainments, to found seminaries, to build inns, to construct churches, to diffuse books, to send missionaries to the antipodes; in this manner they found hospitals, prisons, and schools. If it is proposed to inculcate some truth or to foster some feeling by the encouragement of a great example, they form a society. Wherever at the head of some new undertaking you see the government in France, or a man of rank in England, in the United States you will be sure to find an association.

I met with several kinds of associations in America of which I confess I had no previous notion; and I have often admired the extreme skill with which the inhabitants of the United States succeed in proposing a common object for the exertions of a great many men and in inducing them voluntarily to pursue it.

I have since traveled over England, from which the Americans have taken some of their laws and many of their customs; and it seemed to me that the principle of association was by no means so constantly or adroitly used in that country. The English often perform great things singly, whereas the Americans form associations for the smallest undertakings. It is evident that the former people consider association as a powerful means of action, but the latter seem to regard it as the only

In democratic countries the science of association is the mother of science; the progress of all the rest depends upon the progress it has made.

means they have of acting.

Thus the most democratic country on the face of the earth is that in which men have, in our time, carried to the highest perfection the art of pursuing in common the object of their common desires and have applied this new science to the greatest number of purposes. Is this the result of accident, or is there in reality any necessary connection between the principle of association and that of equality?

Aristocratic communities always contain, among a multitude of persons who by themselves are powerless, a small number of powerful and wealthy citizens, each of whom can achieve great undertakings single-handed. In aristocratic societies men do not need to combine in order to act, because they are strongly held together. Every wealthy and powerful citizen constitutes the head of a permanent and compulsory association composed of all those who are dependent upon him or whom he makes subservient to the execution of his designs.

Among democratic nations, on the contrary, all the citizens are independent and feeble; they can do hardly anything by themselves, and none of them can oblige his fellow men to lend him their assistance. They all, therefore, become powerless if they do not learn voluntarily to help one another. If men living in democratic countries had no right and no inclination to associate for political purposes, their independence would be in great jeopardy, but they might long preserve their wealth and cultivation; whereas if they never acquired the habit of forming associations in ordinary

life, civilization itself would be endangered. A people among whom individuals lost the power of achieving great things single-handed, without acquiring the means of producing them by united exertions, would soon relapse into barbarism.

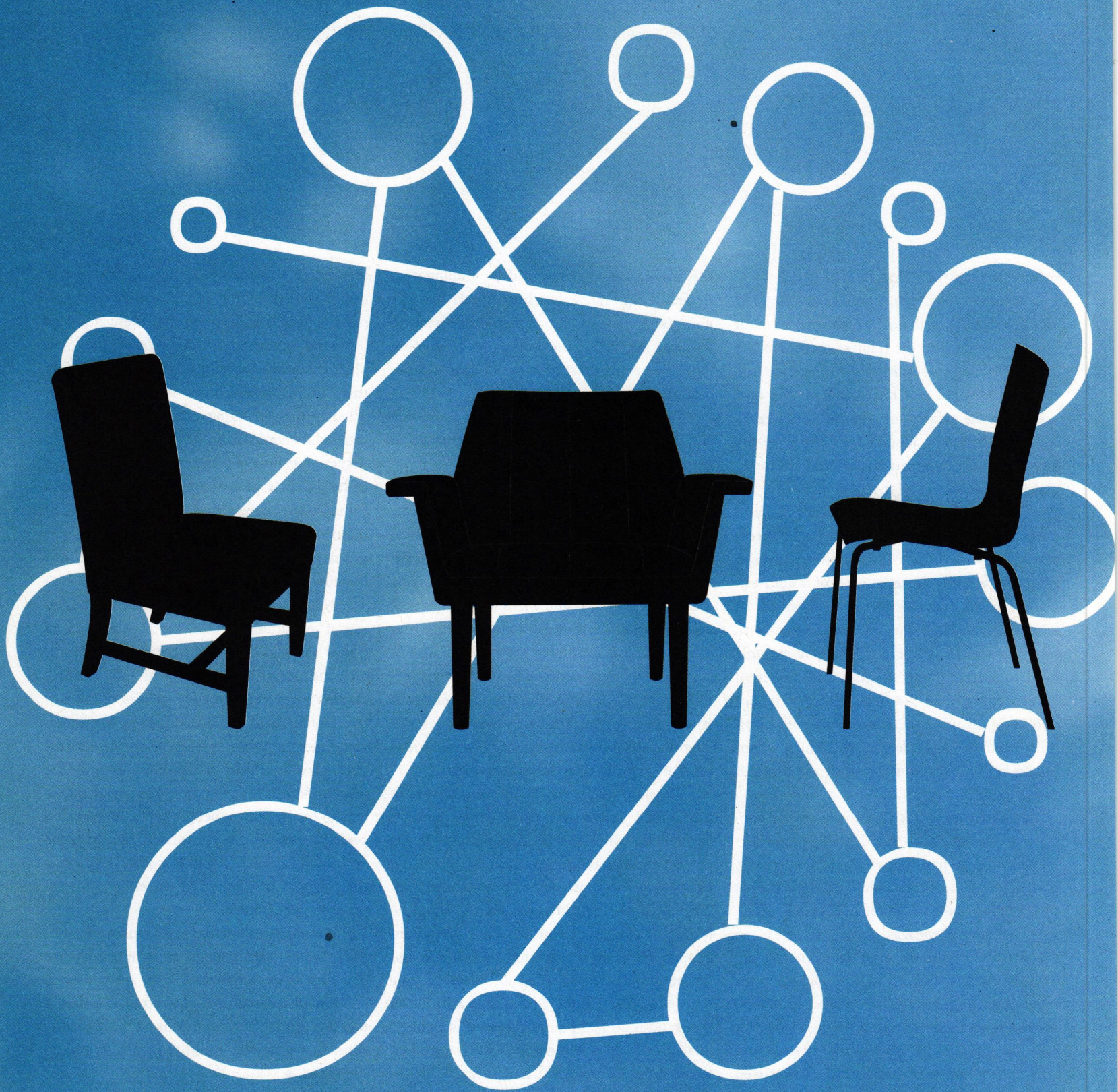
Unhappily, the same social condition that renders associations so necessary to democratic nations renders their formation more difficult among those nations than among all others. When several members of an aristocracy agree to combine, they easily succeed in doing so; as each of them brings great strength to the partnership, the number of its members may be very limited; and when the members of an association are limited in number, they may easily become mutually acquainted, understand each other, and establish fixed regulations. The same opportunities do not occur among democratic nations, where the associated members must always be very numerous for their association to have any power.

As soon as several of the inhabitants of the United States have taken up an opinion or a feeling which they wish to promote in the world, they look out for mutual assistance; and as soon as they have found one another out, they combine. From that moment they are no longer isolated men, but a power seen from afar, whose actions serve for an example and whose language is listened to. The first time I heard in the United States that a hundred thousand men had bound themselves publicly to abstain from spirituous liquors, it appeared to me more like a joke than a serious engagement, and I did not at once perceive why these

temperate citizens could not content themselves with drinking water by their own fire-sides. I at last understood that these hundred thousand Americans, alarmed by the progress of drunkenness around them, had made up their minds to patronize temperance. They acted in just the same way as a man of high rank who should dress very plainly in order to inspire the humbler orders with a contempt of luxury. It is probable that if these hundred thousand men had lived in France, each of them would singly have memorialized the government to watch the public houses all over the kingdom.

Nothing, in my opinion, is more deserving of our attention than the intellectual and moral associations of America. The political and industrial associations of that country strike us forcibly; but the others elude our observation, or if we discover them, we understand them imperfectly because we have hardly ever seen anything of the kind. It must be acknowledged, however, that they are as necessary to the American people as the former, and perhaps more so. In democratic countries the science of association is the mother of science; the progress of all the rest depends upon the progress it has made.

Among the laws that rule human societies there is one which seems to be more precise and clear than all others. If men are to remain civilized or to become so, the art of associating together must grow and improve in the same ratio in which the equality of conditions is increased. ●



Valuing the AIA:

A Conversation Across Generations

What is the value of AIA membership? The question is extremely common among current AIA members, architects contemplating joining, and those vehemently opposed to membership. In order to dig deeper into this age-old question, three AIA members from various backgrounds got together for a conversation.



Gray B. Dougherty, AIA, received his M. Arch. from UC Berkeley and his B.A. in Economics from Princeton University. Gray founded and currently manages the Northern California office of Dougherty + Dougherty Architects, an award winning architecture firm specializing in public education and civic projects. He has been active in the AIA since he graduated from Berkeley in 2006 and currently serves on the AIACC Executive Committee as the Vice President of the Academy for Emerging Professionals.



Patrick Tighe, FAIA, is principal and lead designer of Tighe Architecture, an award winning architecture firm in Los Angeles founded in 2000. He received his M. Arch. from UCLA and a B.F.A. from the University of Massachusetts, Amherst. Prior to establishing the practice, Tighe was an associate at Morphosis. In 2006, Patrick was the recipient of the 40 under 40 Award and the AIA Young Architect Award. He is an active member of the AIALA Academic Outreach Committee. Patrick has held teaching appointments at UCLA and USC and is currently on the faculty at SCI-Arc.



Carol Shen, FAIA, earned her undergraduate degree from UC Berkeley and her M. Arch. from MIT. From 1973 to 1980, Carol worked as a Senior Project Manager for Bechtel Inc. and was subsequently a managing principal at ELS Architecture and Urban Design in Berkeley from 1980 to 2006, focusing on the firm's retail and mixed-use portfolio. In 2006, Carol left ELS to consult on her own projects. (After

all, architects never retire.) Carol's AIA involvement has spanned numerous areas, with highlights including chairing many awards programs and chairing the National AIA Jury of Fellows.

In order to tackle the question of AIA value, we discussed a series of questions that cover the duration of our AIA involvement:

Why did you join the AIA? What was the expected benefit?

How do you feel about the architects who are not AIA members? What would you say to them?

How has the AIA affected your practice?

What AIA event or program was most valuable to you personally or professionally and why?

What is the role of the AIA in the profession? In society?

Where do you see the AIA going in the future?

I was looking for a good place to meet fellow architects, learn about aspects of the business that I might not be exposed to at work, and engage in leadership opportunities. —Gray Dougherty

Why did you join the AIA? What was the expected benefit?

Patrick: I joined the AIA because I knew I would benefit from the membership. We have access to crucial information needed for running a practice, such as use of contracts, professional practice seminars, and many other programs. There is also a sense of camaraderie amongst my AIA colleagues. It's always nice to share information and get advice on issues related to running a practice.

Gray: Coming from a family of serious AIA enthusiasts, I guess I didn't have much of a choice about joining the organization. I was looking for a good place to meet fellow architects, learn about aspects of the business that I might not be exposed to at work, and engage in leadership opportunities. I was pretty convinced early on that the AIA provides the only platform to positively affect the profession on a large scale.

Carol: I joined the AIA in 1976, a couple of years after I was licensed. Time flies! I've been in the AIA over half my life. At the time, I was working in San Francisco at Bechtel Inc., in a fledgling in-house architectural group that grew from 3 to nearly 100 architects by 1980, within a division that did transportation projects ranging from Muni substations to

international airports. I expected that I would be able to network with other architects in more traditional architectural firms by joining the AIA East Bay chapter. Also, adding "AIA" after one's name conveyed professional status and some sense of qualification and stature, which I thought was a benefit back then, being a minority woman architect within the corporate, 10,000-person engineering and management world at Bechtel.

How do you feel about the architects that are not AIA members? What would you say to them?

Gray: Inevitably, I'm a bit frustrated by architects who aren't AIA members. The larger percentage of the profession that are members of the organization, the more influence the organization will have. Some people are just lazy. Others are turned off by the price or think that it isn't relevant to their type of practice. There is the argument that, if you want to get something out of the AIA or have an impact, you need to be involved. For some reason, though, this argument doesn't ring true with everyone. I would tell non-AIA architects that they're seriously missing out. This is our organization and our support network. Despite its flaws, it's the best organization we have, and it will only get stronger with greater membership.

Patrick: To each his/her own. The AIA is prob-

ably more important for some than others. As a firm owner, I benefit greatly from the organization.

Carol: Belonging to any group or professional organization is a personal choice. Architects may decide against joining or might give up their membership for many reasons, such as cost, continuing education requirements, distaste or disinterest in anything large-scale or corporate, or simply a need to be totally independent. Those who choose to not take part may be missing out on the sharing of knowledge, broader influences, and learning from the experience of others doing good work. As the AIA is dependent on the contribution of its members, it's unfortunate the organization and the profession it serves overall both suffer when individual architects don't participate. I feel it's not my place to change their minds. In today's difficult economic times, I would encourage students or recent grads who are working towards licensure or young professionals who are looking for employment to join and participate in the AIA for its programs, contacts, support, networking opportunities, and exposure to professional practice.

How has the AIA affected your practice?

Carol: During the '80s and '90s, I found the AIA provided ELS a valuable forum for

increased exposure of our design work and insight into the exemplary efforts of other practices. Design awards and recognition, such as the 1991 AIACC Firm Award, brought honor not only to our practice, but also helped with our client relationships, as recognition from our peers reinforced our qualifications and good standing within our clients' organizations and with the communities in which we worked. Publications, repeat clients, and marketing success were tangible results of local, state, and national AIA design awards and the collateral PR that came with them. In addition to awards programs, AIA conferences and seminars, publications and contracts, and continuing education programs provide valuable resources to smaller firms or individual practitioners that don't have the luxury of corporate infrastructure training and management systems.

Patrick: Our firm has gained exposure through the award programs, including six national AIA and several local AIA design awards. We have also been pushed to do better work by being exposed to the work of others, and I've met many colleagues through the AIA who have helped, inspired, pushed, and offered advice over the past several years.

Gray: The AIA has really helped me establish myself as a leader in the profession at a young

age. I'm able to affect positive change within our profession and beyond on a large scale in ways that wouldn't be possible otherwise. My extensive network of other professionals across the state, both within architecture and in related fields, is a direct product of my AIA involvement. Practically, I've learned a great deal about regulatory and legislative issues that I wouldn't otherwise have participated in. Just as we learn in architecture school that our environment is designed and nothing is as set or prescriptive as it may appear at first glance, I've had the opportunity to draw these same conclusions about our licensure, regulatory, and political system. Everything can be improved, no matter how immobile it may appear, including the AIA.

What AIA event or program was most valuable to you personally or professionally and why?

Patrick: The National Convention is always an opportunity to meet people, hear great speakers, and learn about the latest materials, building technologies, and more. Through the LA chapter, I was involved in the academic outreach committee, and through this committee we developed the 2x8 exhibition and scholarship. To date, the 2x8 exhibitions have raised close to \$100,000 in scholarship funds redistributed to California design students. I also look forward to the National Convention this

spring in New Orleans, where I will be elevated to the College of Fellows of the AIA. This is a real honor for me.

Carol: In looking back over the numerous conferences, committees, programs, and juries I've attended or been fortunate to serve on, two things stand out. First is the opportunity to have worked with the AIACC, several editors and editorial boards (1996-2005) in the evolution of the Council's publication, *Architecture California*, into the quarterly journal *arcCA* is today. We wanted to reach practitioners, educators, urban designers, students, legislators, and design leaders across the state and promote thoughtful discourse about practice, work, design, and community issues. With every issue that arrives, I continue to look forward to a thought provoking read. It's one example of AIA outreach and leadership potential. The second experience, valuable to me personally, was two years serving on, and the third year chairing, the FAIA jury. The jury process, where principled and articulate jury members studied and debated at length the pros and cons of each candidate to select the next class of Fellows, was an unforgettable education. The in-depth review of extraordinary candidates and the up-close-and-personal look at the service and work being produced around the country and world-wide were humbling and inspiring.

Gray: The AIACC Academy for Emerging Professionals (AEP) has changed the way that I think about the AIA. It's not the impact of the organization itself, although that has also been significant, but the way that the rest of the AIACC sees the organization. I've been truly convinced that the AIA is, at its core, concerned with emerging professionals and adapting to meet the needs of the coming generation. More importantly, the speed with which the AEP has taken hold in California and has influenced the formation of the National Council of Emerging Professionals, has proven that the AIA will continue to evolve in the years to come and could one day prove to be the leading organization that we all desire. This is a dramatic change from hearing previous generations talk about how their AIA involvement has been like "nudging the Nimitz."

What is the role of the AIA in the profession? In society?

Gray: Is it possible to ask a question that is closer to the heart of debates going on within the AIA right now? Objectively speaking, the AIA is our professional organization and represents the collective voice of architects (and supporters of architects, depending upon your beliefs about membership). Architects are in a unique position in society. We are all trained in "design thinking," possibly before the phrase was coined. Collectively, architects are creative problem solvers and generally put the

common good before any personal gain. You can see examples of this in initiatives such as the 2030 Challenge and the AIA COTE and Regional and Urban Design Committees. We need to recognize all that we have to offer to society, and to organize around issues greater than those that are simply meant to protect our profession. The AIA should be focused on establishing architects as trusted advisors to society, in the same way that we promote ourselves to our clients.

Patrick: To raise awareness. To advocate for architects and the profession of architecture. To promote the profession. To advance the status of the profession and its members.

Carol: Thought leadership, within the profession, as well as in the construction industry and our communities. As a national organization with members all across the country, the AIA is in a position to take a collective leadership role on behalf of the profession, beyond supporting individual members and firms at the local and regional level—to "do good," to inspire, to lobby, to educate, and to harness the idealism that brought many of us to architecture school in the first place. At its best, the AIA takes the longer view toward balanced, healthy communities and looks beyond just design of isolated objects for its own sake and growing the business under any circumstances regardless of its impact. The AIA can push its

At its best, the AIA takes the longer view toward balanced, healthy communities and looks beyond just design of isolated objects for its own sake and growing the business under any circumstances regardless of its impact. —Carol Shen

members as well as its network of industry collaborators to be good citizens and better stewards of the planet.

Where do you see the AIA going in the future?

Carol: The individual as master-builder, though perhaps a sliver of the profession, is history. A lot of architects today find themselves struggling under the stresses and strains of a changing global economy, peak oil, and climate change. Many firms are merging into mega-entities. Technological and social issues further challenge us. Architects need to find better ways to participate, collaborate, and work, both in response to the complexities of our changing world, and pro-actively as agents of change. If the profession doesn't evolve, architects will be left behind "polishing the brass on the Titanic." The future of the AIA will depend upon how the AIA can become more inclusive—serve a wider spectrum more affordably—and if the organization can advocate for and be a driving force in reshaping the profession. The need is great for the profession and its members to address shelter and place at this precarious point of human habitation. Who and what else could be better suited to take action and make a difference than architects and their professional organization?

Patrick: I would like to see the AIA affect public policy more. The role of the architect in society

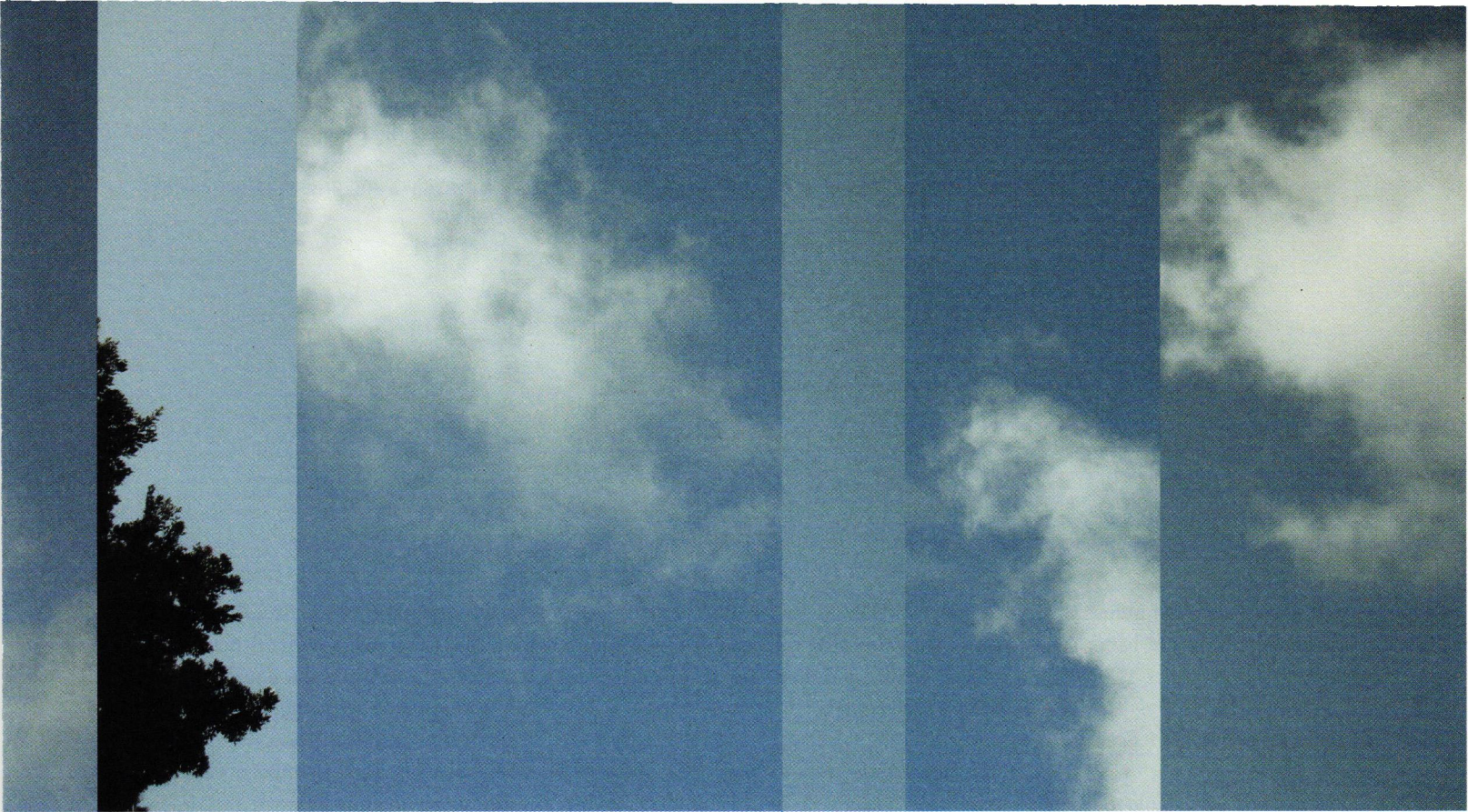
has been trivialized, and I think that the AIA could work towards raising one's perception of architecture and the value of architecture in today's society.

Gray: Robert Ivy, FAIA. Okay, so I guess the AIA won't exactly be going Bob Ivy, but his recent selection as the National EVP/CEO represents a crucial juncture in the development of the organization. Following on the heels of Paul Welch's forward thinking interim leadership, Bob's hiring has renewed my hope in the national organization. The AIA is truly a local organization, and programs and involvement at that level will always ebb and flow. However, AIA National has always been somewhat of a black box. We are all pretty convinced that we want it, but we often don't know what we want it to do. As the former inspirational editor of *Architectural Record*, Bob will lead us to places we didn't even know we wanted to go. Believe it or not, I was going through a moment of AIA self-doubt recently. Although it may not seem so, even those of us extremely dedicated to the organization sometimes question that dedication. With the success of the AIACC AEP and the newly formed National Council of Emerging Professionals, combined with Robert Ivy's hiring as EVP/CEO, I am truly reenergized.

For three people who are all dedicated to the AIA, the organization has played different but

equally important roles. Each joined the AIA for similar reasons: a support network, learning opportunities, and the branding and credibility that come with the professional title. Each feels slightly differently toward those architects who aren't members, ranging from indignation to nonchalance to somewhere in between. Our practices and professional lives have been affected by various events and programs that the organization administers, and this seems to be the true lifeblood of the AIA. There is something for everybody. The AIA provides personal growth opportunities, stimulating local and national events, and exceptional publications, all of which sum to a whole that keeps us coming back for more. Looking toward the future, we all agree that the AIA needs to take a leadership role both within the profession and in society. The trick is how to do it. Both the AIA and the architecture profession need to evolve. We have new strong national leadership, but the true power of the organization is within the individual. The organization needs to find those opportunities where the profession can take a true, global leadership role and mobilize its membership to engage these issues head on.

As we careen towards a seemingly more complex and unsure future, it is time for architects to provide the thought leadership that we have been trained for. The AIA is our organization and our megaphone. It's up to us to use it. ●



Why I Don't Belong



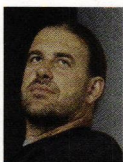
C. Douglas Barnes, Architects Associated, Tulare

I was in the AIA for a lot of years, but it got to the point where I didn't have the money. A second reason is that I'm sixty miles from Fresno, in Tulare, where I'm one of two architects. There are ten or fifteen architects in Visalia, a few in Porterville. We're at the end of the road down here.

We used to have a section, the Sequoia Section of AIA San Joaquin Valley. We had section officers—I was president of the Sequoia Section in 1992—and we put on programs ourselves. Once in awhile, those guys in Fresno would drive down for our seminars. We seemed to have more going on together with the Fresno group; there was a real effort to include both groups. Over the years, that's gotten lost; we feel like the orphans. So the only AIA functions I could go to now are sixty miles away. Instead, I attend educational seminars put on here by the local Builder's Exchange.

Since I'm no longer a member, I'm not up on what's going on now. It may be my myopic view from here in Tulare, but my sense is that the AIA is not effective in legislative advocacy. One of the things we really dropped the ball on is this business with the continuing education requirements for disability access (which, by the way, I fulfilled through the Builder's Exchange). Nobody locally has had any contact with anybody who is in a position to influence those things.

Above, photo by Ragina Johnson



**Olle Lundberg, Lundberg Design,
San Francisco**

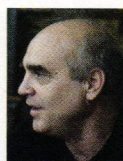
The AIA does some things reasonably well. Its contracts, for example, are the industry standard, used by members and non-members, and I find them a good starting point even when dealing with more sophisticated clients who prepare their own contracts. On the other hand, the AIA is relatively ineffective in Washington, compared to other professional organizations, judging by the fact that design doesn't have much of an agenda in politics. AIA's awards programs are pretty good for generating attention among the public, but on some level you get the idea that it's more about architects giving awards to one another. The AIA provides a peer structure, to hang out with other architects to learn from each other, but there are other venues for that. We go to seminars and so on. The fact that the AIA gives credit for them, who cares? You either learn it or you don't.

But the thing that really bugs me about the AIA is the Supplemental Dues program. If you own a firm, you're expected to pay dues for all of your employees. I'm unwilling to do that, because, for a firm of twelve people, the cost far outweighs the benefits. If you study what makes sense economically, very large firms do well and very small firms do well. Ten to fifteen people is a tough economic model, because you can't afford layers of management. People

have that size firm for various reasons; in my case, it's big enough that we can do big projects but small enough that we don't have to only do big projects. We don't have to specialize. And it's about as large as you can get as a sole principal, which is what I am and what I enjoy.

I know that many small firm principals who do join the AIA don't tell the truth about the number of employees. But if I'm going to sign up, I want to do it on a straightforward basis.

I have spoken with people at all levels of the organization about this problem—local, state, and national. They kind of mutter and say, "Mmm, well, that's the way it is." Which is fine, but they're not going to get me. They miss out on the small firms—which include many of the generalist practices. It's the medium to large firms, on the one hand, and individuals, on the other, for whom the dues structure makes sense.



**Ted Smith, Smith and Others,
San Diego**

The reason I am not in the AIA is as much a matter of habit as anything else. There were a certain number of events that sent me on that path. First, I fell behind on my dues during a recession, missed a few years, back in the days when you needed to pay your arrears to get back in. It became

more and more impossible as the years went by, and even when friends invited me back without paying the arrears it felt wrong to do it, unfair to those who had stuck it out through the lean years while I had opted out. Besides, I very often entered the awards events, where I had a chance to pay some money for the privilege. So all felt OK. I always enjoyed the AIA for sponsoring the awards, where we all could get together and see what each other were doing. Good place to buy contracts, too.

So, that is at least the path to the state I find myself in. But certainly there is more to it. Perhaps it is also because my alternate practice doesn't seem to match up with what at least years ago was considered ethical. Acting as a contractor or a developer, people used to talk about the conflict of interest in design-build, etc. I know that that logic has subsided, but there is still a certain stigma concerning the AIA and the roles expected. And, besides, "Smith and Others" with AIA at the end loses its odd ring.

Back in the '70s, while I was a member for a short while, times had already changed or were in the midst of change. Before then, AIA architects all happily agreed upon (fixed) our fee percentages, and only a non-AIA loser would compete for the dollar. What a beautiful time, but of course all that changed when ruled illegal. Competing about quality of service had been a real good reason to want to be in the AIA.

The AIA . . . is an association devoted primarily to the profession, not to expanding knowledge about architecture and design among the general public. This is where my interest lies. With an informed citizenry, we can demand excellence in the design of our built environment. —Maxine Ward

Not being a member, however, I always hated the perception that potential clients had, that somehow if you didn't have the letters after your name, then you were not a real architect. I think the AIA played that misunderstanding up a bit, so I resented the conceit. Besides, I wanted to be a different kind of architect. I'm glad I got registered, though, so I could console my potential clients that I was at least legal. They still sort of weren't sure. I probably lost some jobs. My only consolation was that those were probably just the clients I was glad never to have had.

Anyway, that's about the gist of it. You see it is somewhat complicated; any one reason alone would leave the wrong impression. I really enjoy all my friends in the AIA, and I wouldn't want them to put too much emphasis on any one thing.



**Maxine Ward, Studio E Architects,
San Diego**

All the usual reasons; time, money, other priorities...

\$568 a year is a lot for a young licensed architect with a mortgage and young family to devote to the cause. And can someone tell me who thought it was a good idea to structure membership with dues for national, state and local? What is this, taxes?

I have been an AIA member in the past—prior to being licensed—and I feel that I took full advantage of being a member, attending two of the national conventions. I understand the value of the AIA's advocacy efforts on behalf of the profession, although they mostly go unnoticed, whether you are a member or not. This is good work that is not being sufficiently discussed, documented, or communicated to the members. I also participated locally, attending Continuing Education seminars, lectures, the annual design awards, and networking opportunities.

I now choose to devote my limited extra time and energy to a local cause in which I feel I can have the most impact. The AIA is going to continue to exist and serve the profession with or without my input. And it is an association devoted primarily to the profession, not to expanding knowledge about architecture and design among the general public. This is where my interest lies. With an informed citizenry, we can demand excellence in the design of our built environment.

That is why I got involved with the San Diego Architectural Foundation (SDAF), specifically as chair of their Orchids & Onions program. Once a popular awards program of the local AIA chapter from 1976 to 2003, it celebrates the good and bad of San Diego's built environment. It received much criticism from the professional community, due to the frivolous presentation of the Onion awards without

any further explanation. The SDAF's reinvention of this program in a more educational format, although still sometimes controversial, is the most visible, popular, and effective vehicle for stimulating community awareness and response to San Diego's built environment. To reach an even broader audience, we launched a website in 2008 to accept public nominations and commentary. We introduced a professional architectural commentator as an integral part of the awards event in order to provide context for the awards. I feel that I have had an impact on this program and the foundation by my involvement. Now the vice-president of the SDAF, I want to continue to educate and promote outstanding architecture, planning, and urban design throughout the San Diego region.

I guess this is really where my heart lies: raising all boats, rather than the one boat in which my fellow architects and I are sailing. That being said, while we chart our own course as individual architects, the AIA helps to steer the profession in a common direction, and allows us to weather many storms. ●



On Belonging

Yosh Asato

“I’m not a joiner,” an architect recently explained to me. We were talking about the AIA and why this 30-something owner of a small firm wasn’t a member. I’ve heard this blanket explanation before, of course, but this architect also happened to be my Facebook “friend.” The contradiction made me think about the nature of joining and belonging in today’s networked culture and how organizations of all types, but membership-based organizations in particular, might evolve in future.

Joining and belonging are not inherently linked. Belonging often happens by default. One gets assigned to certain groups—female, Japanese-American, college-educated, in my case—and to varying degrees, by choice and not, these assignments become part of our identity and inform our life experiences. On the other hand, people join groups for a wide range of reasons—from promoting one’s business, to supporting a cause one believes in, to meeting a future mate—but one might argue that a sense of belonging is what drives sustained membership over time.

Over the past century, the social sciences have delved deeply into the nature of belonging and its imprint on human behavior. Psychologist Abraham Maslow, in his 1943 paper “A Theory of Human Motivation,” placed the need for love and belonging just above essential physiological and safety requirements in his hierarchy of needs. Anthropology makes a more basic argument: for our prehistoric ancestors, belonging meant survival; therefore humans evolved into social creatures who are wired to coexist in groups. In the case of belonging and organizations, I’m referring to a modern sense of affiliation, shared values, and connection that give membership a sense of purpose.

Organizations courting new and renewing members often speak about the value of membership, and indeed, a cost-benefit analysis figures in any decision to join. What privileges or perks do I get as a member? How is the organization helping my practice? This commodified, customer model, which some link to the emergence of an increasingly individualized, consumer-

oriented culture over the past thirty years, naturally focuses on tangible benefits when marketing membership.

But studies, not surprisingly, show that the more involved a member is the more he or she values the organization, and even for low- or non-participating members, the decision to join or renew taps into factors outside of the transactional analysis, such as identity or beliefs. I believe the arts are important for the cultural health of our city, therefore I am a member of the museum (even if I don't go often enough to offset the costs of regular admission).

Experts concerned with organizational trends, however, point to several external forces that will shift organizational propositions away from value and more toward member engagement. In an often cited study, *The Decision to Join: How Individuals Determine Value and Why they Choose to Belong* (2007, American Society of Association Executives), James Dalton and Monica Dignam identified networking, access to current information, and professional development as the top three reasons given for joining associations. That these activities are increasingly available outside of established organizations is one of the main challenges to current recruitment strategies.

Other factors are rooted in what some are calling a post-deferential culture, that is, one that questions established norms and centralized governance models and seeks to have a voice in the organization. Much has been written about Millennials, for whom, one might infer, the world is one big *a la carte* menu. Millennials aren't, however, less concerned about belonging, they simply have more varied, looser, and more fluid ways of connecting.

An architect interested in sustainable cities might participate in the AIA Committee

on the Environment or the US Green Building Council, but she will most certainly seek information online from sites focused on sustainable design and development. She might also engage with a diverse and dispersed collection of like-minded organizations and individuals via Facebook and Twitter, from Secretary of Transportation Ray La Hood to cause-related nonprofits to colleagues. At the same time, she might be part of an ad hoc urban farming collective organized using Google groups until she starts a campaign to stop transit cuts and shifts affiliations.

Many experts have suggested that, in our increasingly networked and mobile culture, individual identity will become more associated with personal interests, and people will change organizational affiliations as their interests change. But, they argue, while people may be less likely to become lifelong members of an organization, they will want to have a greater role in shaping how an organization pursues its mission. This reflects a broader trend of participation and exchange, fostered by social media, which is affecting everything from marketing to our approach to healthcare.

In a recent talk, Matthew Taylor, chief executive of the UK's Royal Society for the Encouragement of the Arts, noted that the challenge for membership organizations is to "adopt an organizational form that allows members, through their preferences and practices, to be co-producers of the strategy." That this 250-year-old organization is also a model of how organizations can leverage social media is, perhaps, a reflection of this statement, but, one wonders how much of the RSA's success is due to agile leadership versus its networked organizational model. (Taylor acknowledges that the new model is a work in progress.)

Our cultural fascination with decoding the

emerging generation (i.e. the future) is always prone to overdramatic conclusions mixed with a dose of truth. Keystone organizations and established firms won't vanish if they fail to implement robust social media programs, but ignoring the trends completely is not an option. Cultivating a sense of belonging, I would argue, is a bottom line driver for the recruitment and retention for organizations of all types and sizes. Before fretting over how to launch a blog, principals, executives, and board members might first consider how a blog can underpin a sense of belonging within their organization.

Resources

Beth Cantor and Allison Fine, *The Networked Non-profit: Connecting with Social Media to Drive Change*. John Wiley & Sons, Inc., 2010.
<http://www.bethkanter.org/>

Paul Tomascik, "Member Communications and Engagement." Ingenium Communications White Paper Series, March 2010.
www.resultsmap.com/.../Ingenium_Whitepaper_Member_Communications_and_Engagement_March_2010.pdf

"Future Focus: What will membership be like in five years' time?" National Council of Voluntary Organizations, March 2010.
<http://www.ncvo-vol.org.uk/products-services/publications/future-focus-8>

Matthew Taylor, "The Big Society: Challenges and opportunities for membership organisations." Royal Society for the Encouragement of the Arts Vision Videos, October 2010.
<http://www.thersa.org/events/vision/vision-videos/matthew-taylor>



Reflections from Former AIA Public Directors

Thoughts on Serving on the AIA Board

Richard J. Jackson, MD, MPH

AIA Public Director 2005-2007

My first year as a Public Director on the AIA Board was much like my first year of medical school, an avalanche of lexicon and acronyms, new procedures and odd politics. I learned much about leadership in architecture and noted similarities between our professions. We both strive to wed the conceptual world with the physical. In medicine, we commonly see bodies worn out by age, bad luck, or misuse. Some of our biggest challenges are in helping patients to decide among hard and humanly costly decisions—surgery, radiation, chemo, death. Sometimes we care for those who are well and focus strongly on prevention; in fact, I am a pediatrician who spent my career in preventive medicine. What are the options we can offer to maximize well-being, like immunization, and how do we minimize threats, like obesity and smoking? Many architects have similar experiences. The architects I admire most are the ones who turn a difficult site or a bad structure into a vital building with *firmitas*, *utilitas*, and *venustas*—as Vitruvius would demand—with smart use of energy and local resources, and with durability.

Physicians and architects are under similar demands. We must consider how to be socially responsible while completing our work on time, within budget. When physicians look for own doctors, we demand technical competence first, but then we want humility and humanity; I

The architects I admire most are the ones who turn a difficult site or a bad structure into a vital building with *firmitas, utilitas, and venustas*—as Vitruvius would demand—with smart use of energy and local resources, and with durability. —Richard J. Jackson, MD, MPH

suspect that architects have similar thoughts on their own leaders. From what I have seen, you admire colleagues with great technical knowledge and creativity, with practical idealism and humanity. In fact, the most enjoyable part of being on the AIA Board was participating in the evaluation of the Gold Medal contenders—I was impressed how often the candidate's fundamental character was discussed.

Over the last ten years, I have dedicated myself to the work of changing and improving the built environment, not only to improve health, but to enhance and preserve human and planetary well-being. I have been honored by the willingness and energy of architectural leaders to extend their view of the health and safety part of the profession. In 2003, I was invited to speak at the AIA Grassroots meeting in Washington about health and design. Near the end, I asserted to a room of 600 architectural leaders: "We need architects to design buildings with welcoming and beautiful stairways, put the elevators a bit out of the way! Walking up one flight of stairs a day for

a year burns off calories equal to one pound of fat." I worried that a leader would come up to me and say, "Doc, you don't know anything about architecture." But instead, the President of the AIA came up and said, "Thank you, we love stairways, they give us many more design options."

Over the last ten years, we have witnessed a doubling of chronic diseases like obesity and diabetes and increasing rates of depression. Our nation will need to meet the needs of 10,000 boomers retiring each day. Our built environments must focus not only on energy and resource efficiency, but on health, on walkability, on daylighting, on wayfinding, on building community and mutual support. I have been so fortunate to work with AIA leaders who work not just in design, but on the well being of our communities and of us all. This has been the great gift to me in serving on the AIA Board.

Can Architects Save Our Democracy?

Richard Farson

AIA Public Director 2000-2001

Architects tend to do very well when portrayed in novels and films. They are seen as creative, appealing, strong, high-minded, responsible, even heroic . . . successful in both leadership and love. As the saying went in the days when the field was essentially for men only, "The architect always gets the girl." Now, as women architects share the field, they too are portrayed in the very same attractive, solid, upright, inventive, successful, and loving ways.

Here's why. Architects have mystique. It comes from their magnificent history, creating some of humanity's greatest achievements and best moments—moments of strength, protection, mystery, excitement, spirituality, earthiness . . . beauty.

Perhaps also it comes from some uncanny sense that architects are members of the world's most powerful profession. What? Most architects would laugh at that explanation,

Architects create form, and form creates situations, and situations, as any behavioral scientist will tell you, are the most powerful determinants of behavior, more powerful than personality, history, character, habit, even more powerful than genetics. —Richard Farson

dismiss it completely. But that's what mystique is . . . believing something about someone that he or she is sure isn't true. In the case of architecture, however, it is true. Architects are the most powerful, even if they don't know it. And that power is about to grow exponentially.

Architects create form, and form creates situations, and situations, as any behavioral scientist will tell you, are the most powerful determinants of behavior, more powerful than personality, history, character, habit, even more powerful than genetics. Architects create beauty, experiences, relationships, communities—and these are what make our lives what they are. Architects do this even when they don't know they are doing it. That's why so many designs are awful.

Architecture is about to undergo a transformation that will greatly increase its power. In the words of the American Institute of Architects as it describes its goals for the future of architecture, it will “change the role of architects in the world,” “use design to help resolve the critical issues that face society,” “deal with the most pressing issues of our time,” “serve all of the people.”

I applaud those goals, and agree that they describe what is beginning to happen and must happen in full strength if our democratic

society is to survive. If the AIA keeps its eye on that ball, it could very well become a force to transform everything. But what has to happen to the policies and practices of the AIA to fully serve that calling?

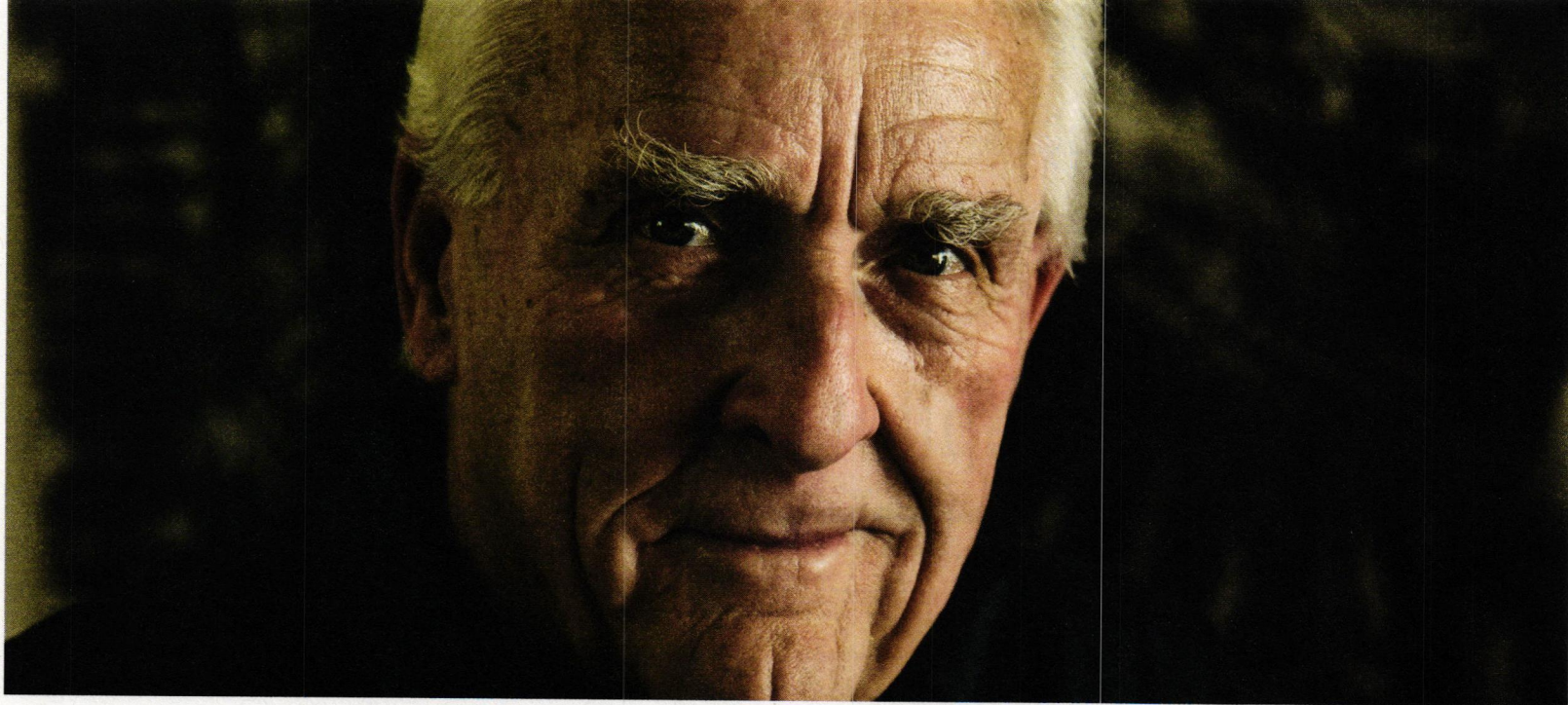
First, it must go through a self-examination to see which current practices facilitate that goal and which do not. In my most enjoyable and rewarding days as a public director (non-architect) on the AIA Board of Directors, I nevertheless came to see a number of programs and policies that I would regard as potential deterrents to reaching these new goals. I won't try to describe them here, but a careful self-analysis by a committee of the board could reveal several. The difficulty in identifying them can be reduced a bit by knowing that they were all instituted to increase the standing and power of architects. But paradoxically, they don't work that way. Often, just the opposite.

Second, it has to make a distinction as to whether architecture is a business or a profession. Not that it can't be both, but they are not the same. Business serves “wants,” professions serve “needs.” If architects intend to serve great public interests, they must be able to exercise professional judgment. They cannot commoditize themselves, serve only market

interests, or become subordinate to their clients. The AIA could be immensely helpful in supporting such a professional posture, even when architects are serving business. Lawyers, physicians, professors, accountants all serve businesses, but as professionals. Indeed, it is their professional judgment that business needs most.

Third, the AIA must facilitate collaboration, not competition, among the other design disciplines, and among social scientists, technologists, systems analysts, paraprofessionals, volunteers, and many others. To address the great public concerns, architects will need all the help they can get. There will never be enough architects to answer these higher callings. Rather than using its lobbying power to prevent interior designers from becoming licensed—or when I first was on the AIA board, to eliminate inheritance taxes (does that improve architecture?)—it should lobby to help mobilize the diverse resources necessary to reinvent our social and physical infrastructure. Protectionism is no longer an appropriate activity for architecture, if, indeed, it ever was one.

Fourth, architects must return to the leadership role they once enjoyed. To accomplish these great humanitarian goals will require the ability to exert influence at the highest



levels. That status is not out of reach. Architects used to be members of high councils of decision making, founded the Union League Club, fought slavery, associated with presidents. Their professional choices must position them in those more influential situations. That is where they belong, sharing their wisdom and perspectives. When it comes to serving the public good, architects can see things others cannot.

Fifth, architects will have to continually redefine what an architect is and does. As they move from the design of bricks and mortar to embrace the design of social systems, to designs that strengthen democracy, liberate the oppressed, improve the quality of life, they will realize that anyone who is still doing only what he or she was trained to do is obsolete.

Sixth, and perhaps the most difficult to accept, is that they will have to devote more of their time, perhaps most of it, to working in the public sector, redesigning the physical and social infrastructures of our society, none of which are working well enough to justify their current existence. Most do not work at all, and some actually make matters worse. Education, transportation, healthcare, prisons, communities, and media are all failing. On almost every index comparing nations in terms of

their accomplishments, which our nation once dominated, we seldom rank even in the top ten, and are often at or near the bottom. We cannot continue this downward spiral.

This is a tough order for the AIA. For decades it has worked hard to orient its members to serve the private sector, business, the market, presumably because that's where the money is. But not only is there eventually big money in serving the public sector, it is close to impossible to expect business to take a central interest in those socially responsible goals. Businesses, as we should have learned over this last century, cannot prioritize socially responsible behavior. They must follow the market, and the market, as Princeton economist and political scientist Charles Lindblom notes, is brutal and mindless. Creating big box stores that destroy community is far from the only architectural activity that confirms that statement. Economist Milton Friedman got it right when he said, "The only social responsibility of business is to make a profit." Keeping our economy strong by following the market is indeed a vital responsibility, because there never has been a democracy without a market system. But it isn't the road architects must take to reinvent our infrastructure.

These humanitarian goals needn't be

approached as charity work. Other professions, like education, healthcare, and criminal justice—professions we think we cannot do without—are supported largely by the public. They receive hundreds of billions every year from the taxpayers. Their planning is in the trillions. That should be, can be, must be the future of architecture. The AIA could facilitate that vision. Spending on architecture, unlike spending on wars, can be an investment. We get it all back, and more.

The current government expenditure, the 700 billion dollar "Stimulus Package," is largely intended to rebuild our infrastructure. Think what the profession of architecture could have done had it been prepared with the vision, organization, and expertise necessary to respond to that opportunity.

The future of our democracy, indeed the future of our nation, is deeply threatened. Our infrastructure, both physical and social, needs to be completely redesigned. Yes, redesigned. Architects have our future in their hands. Will they answer that calling?

Let's keep reminding them that they still have that secret weapon, that beautiful and reliable mystique. ●

Tales of the Capitol

Tim Culvahouse, FAIA, and Mark Christian, Hon. AIACC

The matrix [opposite] shows some of the principal legislative advocacy efforts undertaken by the AIA California Council over the last decade. The AIACC was sponsor or co-sponsor of a third of the items, a supporter of a quarter, and opposed the remainder. The AIACC's position prevailed in 19 of 25 instances.

Three items will serve to give a sense of the range of approaches that advocacy efforts may take.

SB 1312 (2008), authored by Senator Leland Yee (Democrat, District 8) offers an instructive study in the ways that proposed legislation may affect different segments of the same professional population in significantly different ways. This bill would have established an interior design practice act. It was supported by the American Society of Interior Designers (ASID) and the Interior Design Coalition of California (IDCC). Yet the interior design profession as a whole was not unified in support. The National Kitchen and Bath Association (NKBA) opposed the legislation, as did interior designers and decorators who are not affiliated with ASID. Carrying the most weight in the opposition were California Community Colleges, whose graduates do not typically pursue the same path as graduates of four-year interior design programs. While representatives of the AIACC met with Senator Yee to present the case that the proposed legislation was based on false premises, their voice alone was insufficient to sway the senator. Rather, it was the big coalition of opponents, working together, which assured that the legislation could not pass and thus convinced Senator Yee to withdraw it.

The **Independent Contractor Withholding** proposal (2010) would have required businesses that hire consultants in 1099 transactions to submit a 3% withholding of the contract fee to the Franchise Tax Board. For professionals like architects, who pass fees through to sub-consultants, the withholding would have been duplicated, with 3% submitted to the FTB by the client and another 3% by the architect. Additionally, the architect would have more than 3% of his/her fees withheld because the proposal did not account for pass-through fees. Conceived as a response to the state's budget crisis, the proposal would not have generated any

new revenue; rather, it would simply have brought some of the next year's revenue into the current budget year. It was effectively a cash-flow gimmick, which would have transferred the state's cash-flow problems to individual businesses. Here, again, the AIACC was a part of a large coalition that met with many legislators to speak against this proposal. At one meeting, with the staff of a legislator supporting this proposal, AIACC staff mentioned how this proposal would have a disparate effect on architects, because the proposal did not take into account pass through fees. The staffer's response: "You know as well as I do that any new proposal is going to have some losers." Nevertheless, the coalition of which AIACC was a part was able to educate enough legislators of the harm this budget gimmick would have had on the business community, that the proposal was dropped.

Each of the previous two examples involved the AIACC working with a broad coalition and mustering opposition in the face of a determined sponsor of the bill. It is not always like that, however. **SB 1605 (2008)**, proposed by the late Senator Dave Cox (Republican, District 1), would have created a program of stock plans for public schools. The AIACC brought together a group of several architects, both Republicans and Democrats, to meet with the senator. The architects, who included former state architect Stephan Castellanos, FAIA, Brian Wiese, AIA, and Steve Newsom, AIA, accompanied by AIACC Director of Legislative Affairs Mark Christian, Hon. AIACC, and contract lobbyist Ralph Simoni, Hon. AIACC, met with Senator Cox for forty minutes. They presented a reasonable argument against the application of standardized plans in school design. The senator asked good questions. An hour after their departure, AIACC staff received a call from the senator's office, saying that the bill had been dropped. Such is an example of the most felicitous situation: an ill-conceived bill stopped before it went forward, on policy grounds rather than politics. The architects took their valuable time to go to the capitol—paid for their own parking. Such involvement can result in significant benefits to the profession and to the public. The AIACC welcomes members' participation in future efforts. ●

Year	Bill	Summary	Outcome	AIACC Position	Reason for Outcome
2002	AB 1839	Would have placed limits in the indemnification clauses in contracts between design professionals and local public entities to ensure that the clauses are insurable.	Failed	Sponsor	Opposition from local public entities.
2002	AB 2713	Would have changed the Certificate of Merit law to better protect design professionals from frivolous lawsuits.	Failed	Sponsor	Opposition from consumer attorneys.
2003	AB 1333	Would have clarified when lead design professionals could use a "pay-if-paid" clause in contracts with their consultants.	Failed	Sponsor	Opposition from groups representing consultants of architects.
2003	SB 41	Amends a recently enacted law to remove the new restriction on follow-on contracts with the University of California system (e.g. an architect who did the campus planning would be ineligible for any projects).	Signed	Support	Strong support from the AIACC and the UC Office of the President.
2004	AB 2638	Affirmatively states that local building departments, DSA, and OSHPD must make their rules and regulations that affect the implementation of the building code available to the public.	Signed	Support	The language was non-controversial.
2004	AB 736	Would have required all new school facilities that receive state bond funds after January 1, 2006, to meet the design and construction standards of the Collaborative for High Performance Schools (CHPS).	Vetoed	Support	The Governor did not support an energy policy unique to school facilities.
2004	SB 1892	Would have made several changes to the law governing the contracting out of services, and added a new provision that required the contractor to repay the state any fees for services it received if the contract for the services was later deemed to have been against the law.	Vetoed	Oppose	The Governor correctly objected to the provision that would have penalized and harmed a service provider who entered into a contract in good faith. This bill was a blatant attempt, on behalf of public employee unions, to create an environment that scared private businesses from entering into contracts with the state.
2005	AB 882	Requires school districts to indemnify and hold harmless architects, structural engineers, their consultants and employees if a school district reuses a plan they originally prepared on a different project without their involvement.	Signed	Sponsor	Common sense proposal.
2005	AB 302	Clarifies when an architect has to report a "settlement" to the California Architects Board. Importantly, it defines a settlement as a legal action; it is not a financial settlement in and of itself, as the law had been interpreted, but a settlement to a lawsuit.	Signed	Sponsor	Common sense proposal.
2005	AB 9	Would have extended the sales tax to services.	Failed passage	Oppose	A controversial proposal with strong and deep opposition.
2005	SB 929	Would have required any person, including architects, who communicate with Coastal-Commissioners or Commission staff regarding certain actions, including building permits, and receive compensation equaling \$2,000 or more in a calendar month for that communication to register as a lobbyist (and their clients to register as lobbyist employers).	Failed passage	Oppose	Strong opposition from a variety of groups. For the AIACC, this would have required architects, providing the normal services of an architect, to have to register as a lobbyist and their client a lobbyist employer.
2006	AB 573	Prohibits local public entities from requiring design professionals to indemnify, defend, and hold harmless the public entity unless it is for claims caused by damages resulting from the negligence, recklessness, or willful misconduct of the design professional.	Signed	Co-Sponsor	A good proposal that had good authors and strong grassroots support from architects and engineers.
2006	SB 669	Creates a pilot project for UCSF that allows it to select construction contractors according to best value.	Signed	Support	A good proposal.

continued next page

Year	Bill	Summary	Outcome	AIACC Position	Reason for Outcome
2007	AB 1337	Would have required CalTrans engineers to perform all construction management and engineering for all projects on the state highway system.	Failed passage	Oppose	Went against the will of the people, and the California Constitution, with the enactment of Proposition 35 in 2000.
2007	SB 306	Allows OSHPD to allow phased submittal and approval of health facility plans.	Signed	Support	A reasonable proposal that saves owners time and money.
2008	SB 1608	Among many other things, requires architects to take continuing education in disability access as a condition of licensure.	Signed	Oppose	The very strong and broad support behind this bill, including the CE provision, made it difficult, if not impossible, to stop.
2008	SB 1312	Would have created a practice act for interior design.	Failed passage	Oppose	Strong opposition from the AIACC, many interior designers, community colleges, and the complete lack of a public benefit of this proposal, denied it any chance of success.
2008	SB 1605	Would have created a new stock school plan program for schools.	Never heard	Oppose	The author dropped the bill immediately after meeting with the AIACC and several of his constituent architects, who explained why a stock school plan is not a good program for school districts or the public.
2008	AB 1925	Would have allowed the State Franchise Tax Board to suspend the license of a licensed professional (including an architect) due to failure to pay taxes.	Failed passage	Oppose	There was strong opposition from affected professions, including the AIACC, who argued using existing tools to collect back taxes was better than suspending a license.
2008	AB 2966	Would have made those providing the required construction inspection services during the construction or alteration of a health facility employees of the State of California, and removed the requirement that the selection of the inspector be satisfactory to the architect or structural engineer.	Failed passage	Oppose	There was strong and diverse opposition to this effort to make health facility IORs public employees. The opposition successfully argued this was a power grab by a public employee union, there was no public policy support for this change, and it would have had a negative effect on the development of health facilities.
2008	SB 355	Would have limited the providing of construction management services, in private sector contracts, to licensed general contractors.	Failed passage	Oppose	Opposition from the AIACC and CELSOC convinced the author to drop this bill.
2009	AB 623	Would have changed how architects report compliance with the disability access CE law, and would have given the CAB the authority to institute a broad-based HSW CE requirement as a condition of licensure.	Vetoed	Sponsor	The Governor opposed giving the CAB the authority to require additional CE.
2010	AB 1746	Changes how architects report compliance with the disability access CE law.	Signed	Sponsor	This proposal allows the CAB to manage the disability access CE law in a more effective and efficient manner, and makes compliance by architects easier.
2010	ICW	The independent contractor withholding would have affected firms, organized as an entity other than a corporation, and firms that hire independent contractors organized as an entity other than a corporation. Non-corporate independent contractors would have 3% of their fees withheld by the client, which could affect architectural firms both as the service provider and client. Additionally, because pass-through fees are common in the architectural profession, architectural firms affected by independent contractor withholding would have more than 3% of their fees withheld.	Failed	Oppose	The AIACC was a part of a very large coalition that met with many legislators and successfully showed how this proposal was merely a budget gimmick that would have raised very little new revenue and would have imposed a significant burden on businesses.
2010	SB 972	SB 972 limits the scope of a design professional's duty to defend a local public entity. It does not apply to contracts with private parties or the state. SB 972 states that a design professional's obligation to defend a local public entity client must "arise out of, pertain to, or relate to the negligence, recklessness, or willful misconduct" of the design professional.	Signed	Support	The bill was limited to apply only to local public agencies, and the sponsor worked with groups representing those agencies to ensure their acceptance of the bill.

AIACC: Changing the Way Architects Communicate via Web 2.0

Evelyn Lee, AIA

Straddling generation X and Y, I am completely at ease with technology but still manage to struggle with some of the nuances. This morning I found myself facing a fraught decision to buy a book in its electronic form viewable on my computer, phone, and e-reader or in its paperback version whose physical pages can be highlighted, noted, and passed along to a friend or resold. My final decision was based purely on price, and, as it turns out, you really can't beat the price of a good used book.

In spite of my small morning musings over reading materials, one thing is certain: technology is changing the way we communicate and practice architecture. My fifth year in undergrad, we were given the opportunity to choose the medium we would like to use for our final presentation. Every member of the class chose a medium that included some form of drawing and rendering by hand, because we all knew that it was probably going to be the last opportunity to undertake a project and presentation in such a way. Even at my "young" age in the profession, I am easily outpaced by those who have memorized and programmed keystrokes, saving invaluable time using various different BIM modeling software programs.

So changes the way we communicate, how we get our information, and how we share what interests us. My morning routine, which once involved a paper newspaper and the morning broadcast to get the weather and traffic report, now entails a quick look at my smart phone, which can give me real-time traffic and climate, and can deliver direct to my fingertips the news from hundreds of different local papers. What

once was considered water cooler chat is now posted via my friends all over the world to their Facebook walls, and newsletters and emails from my favorite organizations come directly to my phone via RSS feeds on a daily basis. Likewise, online submittals to design competitions and, in some cases, building departments, have diminished the cost of printing and postage, and what once was considered a face-to-face meeting can just as easily be handled by the second video camera on my smart phone or the one built into my laptop computer.

We are no longer at a point where we can debate whether or not these changes are for the better or for the worse, and if we find ourselves sitting on our laurels reminiscing about "the good old days," we may wake up to find ourselves in the midst of Web 5.0 (btw, most would agree that we are currently well into Web 3.0). With the launch of its new website, the AIACC has just stepped firmly into Web 2.0, which means we have managed to adapt but are still somewhat behind. Those members who have not been able to follow all the references made so far in this article offer a sure sign that, in many ways, the profession is still behind.

In order to communicate the value of architecture outside of the profession, it is essential that we give our members the knowledge and know-how to utilize the necessary technology and tools to be better participants in the world of Web 2.0. The first step is our Why Publish Campaign. The new website is not only a resource for our members, it is the primary interface and communications tool to the public at large. The ability to publish on our website gives our members a safe place to begin to build an online identity while sharing their specialties and expertise. ●

Why Publish?

Writing for the AIACC website makes you a part of a greater community, in addition to building credibility as an architectural professional.

It is said
that,
“We read
to be
influenced
by others
and we
write to
influence
others.”

Why Do It?

[1] **Connect with fellow practitioners regarding current issues, as well as issues on the horizon**

- Participate in a larger dialogue about issues facing the profession, such as the changing nature of practice, the relevancy of architects, and the decline of licensure.

[2] **Share innovation and best practices among design firms**

- Be part of a network that fosters new ideas, documents creative solutions, and contributes to the collective body of profession-related knowledge (ex: applications for sustainable building projects, integrated project delivery, and more).

[3] **Be recognized as a “voice” in the profession**

- Advocate for the value of architects, architecture, and design in public discussions.

[4] **Become part of the Web 2.0 with a lasting voice and create an online brand for yourself**

- Brand your firm and professional profile on the web by writing and publishing, making your name searchable to millions.

[5] **Increase your professional credibility**

- Be recognized as a thought leader on a specific topic and challenge existing assumptions regarding design matters.

[6] **Lead conversations about the built environment**

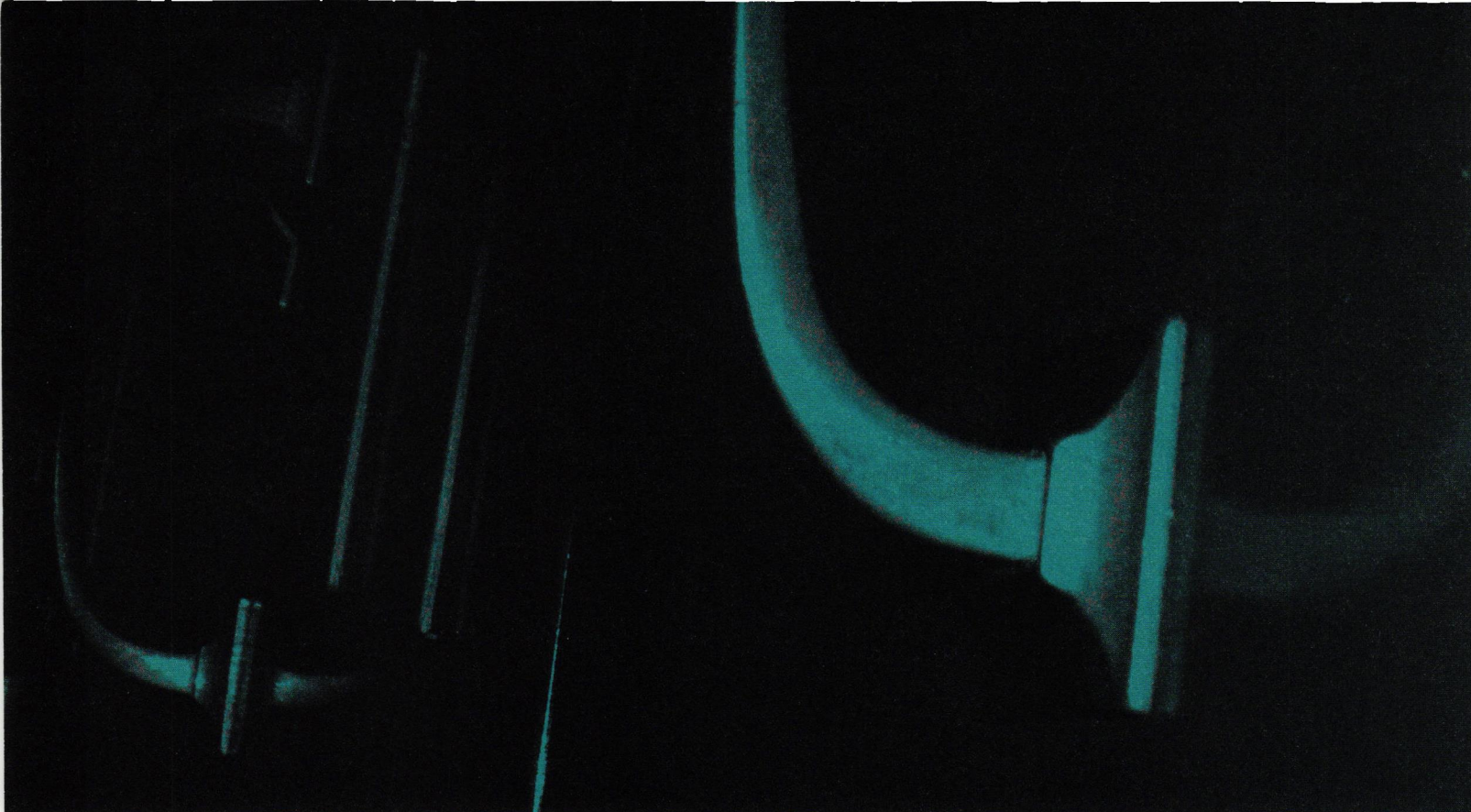
- Provide your unique insight and help position architects as knowledgeable contributors on a wide range of issues, from urban planning, to redevelopment, to sustainability.
- Maximize your professional development, as well as your AIA membership, by connecting with others who share your interest.

How to Do it?

Visit aiacc.org and click on <http://aiacc.org/article-topics/>. Pick a topic (link to our list) to write about. Choose from many ideas that need your professional expertise and input.

1. Write an article 250-500 words
 - Be concise—the first 75 words of the piece will be the “introduction” to your article and most prominently featured
 - Provide links for more information
 - Include images, graphics, illustrations whenever possible
 - Use quotes when you can
 - Remember the 5 W’s of journalism in the first paragraph (who, what, when, where, why)
2. Submit your article online. It will be reviewed, edited (for punctuation), and posted. You will receive notification once it is online.
3. Any questions? Contact Lori Reed at lreed@aiacc.org or (916) 642-1712.

Remember, it’s FREE advertising!



Slapped by a File Cabinet

Michael F. Malinowski, AIA

When I moved my office a few years ago, I was forced to tackle a passel of lumbering beasts—file cabinets chock full of three decades worth of clippings, articles, notes, and more. It was a bittersweet purge and a poignant reminder of how much my relationship with information has changed. At one time, it actually made sense to accumulate and meticulously catalogue endless tidbits of written ephemera. After all, I imagined it one day becoming critical to a flow of erudite observations on architecture and the human condition. That's how my college thesis in architecture came to be the development of an index system that could cover the vast breadth of knowledge that touches architecture. Then, like a miner with pick and shovel, I spent years digging out knowledge the hard way—from books and magazines. Obsolescence of all that paper hit me like a hard slap on the face. Ouch!

Today, volumes of information are close at hand to everyone on the Web, which, behind the scenes, is a database. We find it in seconds—and grumble that access is never fast enough for our frantic pace. The challenge: digesting vast quantity so we might determine quality.

Our new Web-centric model at the AIACC is a foundation that allows content to originate from diverse sources. Information management is at its core. With the framework we have set in motion, we are ready to engage the Web more fully than ever before, a step toward a future where most of our interactions will be Web-based.

The AIACC is the voice of the architectural profession. Our Web presence is our most visible face to the world. It must convey a message

Photography by Ragina Johnson.

even before beginning to consider words. With design alone, we strive to communicate that Design Matters to us, to our communities, and to the human condition.

We want our Web presence to do many things, for several different sorts of readers. We want the public to be thrilled by the beauty and grace of design and excited about the contributions of architects to solving business problems or shaping the community. We want members to be able to find continuing education. We want non-members to be interested in joining the party, and so on.

Even with all the attention we have given to who we are talking to and what we are trying to say, I strongly believe that the most important decision made in creating AIACC's new Web presence was to base it on a Content Management System (CMS) platform. The advantages are huge: it's easy to update, whether for security or refurbishing our graphics; it's easy to post, with the potential for distributed content origination (committees, for example, could keep their own portion of the site up to date); and it's robust in its ability to adapt to emerging trends and new needs.

The AIACC is working on some common sense policies for Web messaging, along these lines:

Pull is better than push. Readers should be able to pull information they most value. We are moving away from a model where our members sort through information pushed out to them. Technology is moving in this direction: RSS feeds and "preference subscriptions" are examples. Menu based organization allows readers to quickly see what content is new and of interest.

Members choose their channel. We move messages through various channels to provide our members and public followers a choice. Readers choose the channel and platform they prefer and choose the content they are interested in. It is our task to make sure we are using platforms

that are appropriate to the message and venue. This is a moving target that will constantly need to be tweaked, with an ever-expanding array of platforms.

Email blasts are bad. We reserve them for emergencies only. Any broadcast message has a potential of being more of an annoyance to our members than a benefit.

Brevity is good. We're all in a hurry. The shorter a message can be without losing content, the better. Nuff said.

Our brand is professional. The voice of the AIACC has a personality. It's clear, calm, reasoned, ethical, and trustworthy. It's consistent, thoughtful, and, when appropriate, optimistic and cheerful.

Design matters; that includes graphic design. Our graphic character is consistent across platforms and meets a standard of excellence that reflects our concern for design that matters. We believe in the power of design. We don't forget that, ever.

Consistency is essential. Every message, on every platform and vehicle, carries the same core content and follows our brand styling. Our mission and vision are always reflected in what we say.

Coherent organization. There is one AIA, expressed at three levels of organization. Components are where the rubber hits the road—and the primary connection with our members. The regional AIA takes on issues that are statewide in breadth and thus not effectively addressed by a chapter. The national AIA takes on issues that are national in breadth. We are moving in the direction of one AIA on the web, as technology makes that possible.

Selling or telling? The miracle of Google is the monetization of information organiza-

tion. There is a big difference, though, in finding information on "dieting" from a site put up by a vendor of diet pills versus the National Institutes of Health. One site is monetized as a primary motive, the other is not. Architecture is esteemed in the public eye; the AIACC must maintain a clear separation from monetization of its Web presence. We are trusted advisors, with the public interest at our ethical foundation. When we give space to our sponsors, it's detached from our message.

The Next Frontier

Surveys of our members make it clear they want us to tackle a tough challenge: broadly increasing public awareness of the important contributions of California architects in shaping great places that inspire and delight us while serving our needs, in leading our communities to a sustainable future, and in solving ordinary problems in the built environment in extraordinary ways by invoking the power of design. Even better: touch the policy makers, the developers who are place creators, and leaders in business and commerce. Public relations are the holy grail of a comprehensive AIACC Communications program. Clearly, our robust and diverse Awards Programs will be a key element in this emerging program. We will also be looking to the success of others; examples range from AIA San Francisco's innovative and successful *Architecture and the City* program to AIA New York's use of the subway system—going where the people are—to showcase their members' work.

We are at the starting gate in this effort: stay tuned! ●

“The quality of each issue of **arcCA** is very high. The articles are substantive, creatively framed, and interesting. They also include nice visuals for a non-glossy mag. I appreciate the care and professionalism of the editors.”



“I like **arcCA** because it is written mostly by members.”



“I really enjoy that the articles are more in depth and thought provoking than is found in any of the mainstream architectural publications (e.g. *Architect*, *Architectural Record*, etc.).”



“**arcCA** is a valuable publication to me because the articles remain relevant for years after each issue is initially published. I have learned new things after re-reading back issues from 2002.”



“**arcCA** should focus on the LEED & Green Code and how they shape architectural design.”



“**arcCA** is the only architectural publication I read because it is worth my time. For me, **arcCA** is the only reason to stay with the AIA.”



“Do not start messing with a very good incentive to belong to the AIA.”

“**arcCA** is boring, boring, boring. I'd rather get news from *Architects' Newspaper* or online than fancy-paper **arcCA** with mediocre content (in a state like CA, with enormous talent!), mediocre graphic design, and uninteresting articles.”



“The articles seem like they are written by volunteers.”



“Most of [the articles] seem indulgent and self-serving to the author and the publisher. The magazine feels like a college rag not professional journal.”



“The magazine doesn't seem to have much content and what content it does contain seems dated and usually irrelevant by the time the issue arrives due to the infrequency of publication.”



“Too much 'green' hype and 'social architecture.' Everyone needs to be a social activist, blah, blah, and blah. Nonsense.”



“Thank you for conducting this survey. This recession could have one positive lasting impact—elimination of **arcCA** altogether.”



“Dump it.”

"I look forward to seeing the results of this survey in the next issue of **arcCA**." Happy to oblige.

A big "Thank you!" to the roughly 560 AIACC members who responded to the recent online survey. Like most surveys, this one confirmed some things we thought we knew, at the same time offering new insights. We learned that 48% of respondents read "many of the articles" in an issue, while 19% read only articles relevant to their work. 35% of respondents recycle the magazine once they've read it (or without reading it); 65% retain it for future reference or pass it along to others. Of those who report that they don't read **arcCA**, 17% simply aren't interested; the other 83% can't find the time. 37% consider **arcCA** an important benefit of membership in the AIACC; 44% consider it "semi-important"; 19% consider it of no importance.

In the written comments, generally positive thoughts outnumbered generally negative ones; if we combine mixed comments with the negative ones, the two sides balance pretty closely by word count. Those respondents who expressed a strong position either pro or con offered the liveliest reading, especially in comparison to one another (see sidebar), but for the Editor the more useful comments were ones that suggest one or another form of concrete reorientation, such as, "I would have a much more favorable impression of the magazine if it made a greater effort to reach out to the membership," and, "It is important for architecture to be more in the public realm, therefore I support the publication. How can it become more relevant and more widely distributed?"

Both of these observations will be more readily addressed in our new online format (please see my "Comment," page 5). Not surprisingly, opinion was divided on the relative

desirability of the print edition vs. online publication—though we should note that a fundamental limitation of an online survey is that it tends to exclude those who are less active online. Also, readers who report that they do not like **arcCA** aren't likely to be as familiar with its ongoing content as those who say they do.

Promising suggestions for future content include:

"I'd like to see more in the way of on-the-ground architecture works and historic projects (less of the 'glitz and glam' stuff that every other architecture magazine makes its forte.)"

"Data on potential grads, which schools are the best, salaries, arch exam data, who is passing, who is not, etc."

"More articles on historical buildings, California architects (especially those architects of the 1920s thru 1960s)."

"You should get Rob Sawyer, AIA former publisher/editor of *Architectural Business Magazine* to write a column."

"I enjoy seeing hand sketches included with the articles."

"More detailed information would be appreciated—floor plans, program diagrams."

"We have enough info on design projects in the major cities, the Bay Area, Los Angeles, and San Diego. It'd be nice if you had some stuff in rural areas and smaller cities. Go speak to some students in SLO, cover a practice in the Central Valley, feature some barns and other types of agricultural structures. It's not

Tim Culvahouse, FAIA, Editor

all about slick modern skyscrapers and urban places."

"Perhaps some articles on how to work with various state agencies, some articles on 'rank and file' architects' experiences."

"There are some members who may not be AIA but Assoc. AIA members with other licenses such as Structural or Civil etc., who practice architecture as well. It would be nice to focus a bit on what other members are doing."

"You need to solicit and publish more articles critical of the profession. Too much back patting."

"I like stories about the craft of building, artists who are involved in architectural projects, unusual projects and inventive solutions to everyday problems."

We did receive a couple of bits of discouraging evidence regarding the distribution of the journal: "I have never heard of such publication!" and "I am a member of Santa Barbara AIA but I do not receive **arcCA**—never have. Don't know why this survey is here."

Several careful readers pointed out typographic and other deficiencies in the survey itself. We apologize for these errors. The survey did not go through the same editorial review as **arcCA** itself, the Editor being down for the count with an elaborate knee fracture. The latter is now repaired and healing apace.

I would especially enjoy hearing from the respondent who wrote, "I would like to run a television show featuring some of the articles [from] the magazine. I am a real estate agent working on my license in California—38 years old." He or she may email me at tim@culvahouse.net. ©

JULIUS SHULMAN LOS ANGELES



Book Review

Julius Shulman Los Angeles

New York: Rizzoli International Publications, Inc., 2011

Leigh Christy

A handsome new monograph of renowned photographer Julius Shulman wisely lets the artist's photos tell the story not only of the man, but of his adopted home of Los Angeles. Subtitled *The Birth of a Modern Metropolis*, the book begins with a brief introduction by Shulman's daughter Judy McKee describing the man, followed by author Sam Lubell's essay describing the myth. With the stage succinctly set, the remainder of this hefty publication showcases five themes—City, Development, Houses, Living, and Work—in striking, large format images from the 1930s through the 1960s, Shulman's heralded purple patch.

Authors Lubell, west coast editor of *The Architect's Newspaper*, and Douglas Woods, book dealer and private librarian, had unprecedented access to the Shulman archives. The result is a convincing attempt to broaden the understanding of Shulman as a photographer and Angeleno first, trendsetter and marketer second. Given that his reputation has been carefully curated over decades by the photographer and his editors, reshaping our contextual understanding of his work is not an easy task. However, because control of image was so important to both Shulman and a marketable Los Angeles, the authors contend that he truly was the right person for the time and place.

Julius Shulman is best known for using his talents for photographic narration to bring mid-century modern architecture into America's collective consciousness. In the process, he became integrally linked with the burgeoning Southern California design style—and lifestyle. His photographs of the time not only document building and place, but also

capture idealized character so deftly that the distributed image overshadows the physical reality. McKee notes that, "Julius incorporated this new architecture with his optimism and wonder to amplify his mythology of Los Angeles as a city where anything was possible."

With camera in hand, Shulman moved from the farms of Connecticut to the streets of Boyle Heights with his family at age ten. With him, he brought his interest in the natural world, which, according to McKee, he never lost. Shulman saw humans as protagonists in nature. Mid-century urban Los Angeles was a tentative living organism set within the host body of the vast landscape surrounds. The rural scenes in the "Development" section of the book are revelatory, clearly showing humans "perched at the edge of civilization," as an astute caption explains. Vistas and landscapes set the stage, delineating a mannered context in the artist's pursuit of the ideal image composition and story.

The post-war culture of experimentation reinforced Shulman's confident outlook. Lubell observes that, at this time, "Los Angeles, while by no means newly established, was transforming at breathtaking speed from a second-tier

city into one of the largest metropolitan areas in the world." Man and city went through adolescence together, with their idealistic dreams intertwined.

"Ever the salesman," Lubell explains, "Shulman prided himself on portraying the city and its buildings in their best light For both business and personal reasons he had little interest in exploring the dark side of L.A." Many photos in the "Work" and "Living" sections of the book are the result of more prosaic assignments commissioned by corporations such as Gypsum Associates or for trade publications like *Country Gentleman*. Hence, many of these images are unconvincing as documentation of typical Southern Californian lives, but do produce a fascinating study of what the promise of "typical life" in paradise was for Americans at the time. The most telling photo occurs even before the title page: an image of Shulman propping up a tree limb to frame a photo taken of a house in the dry California landscape. Sometimes reality needs a boost.

Also in the prologue images, there is a proof of the urban fabric with crop marks penciled in. More such images might allow us to better understand not only Shulman's eye, but

also how he wrote his stories. The authors do not claim to be comprehensive in their efforts, however; that is left for another brave soul. Rather, Lubell describes this book as "a guide to the spirit of a truly unique place: the life's love of a person who has fundamentally altered L.A. as he captured and changed it forever."

The opening essay includes a reference to Susan Sontag's comment that a photo is like a slice of time. David Hockney's proposal from his classic essay "On Photography" may also be appropriate here: "We're always looking with our memory, as memory is always present. Memory is a part of vision—it's inescapable." In the pursuit of clearer insight into Shulman's career as a photographer and Angeleno, the authors have succeeded in demonstrating how this artist did more than document Los Angeles. He created our memory of it. ●

David Meckel, FAIA

California AIA chapters by year founded

1882 - San Francisco
1894 - Los Angeles
1929 - San Diego
1929 - Santa Barbara
1942 - Central Valley
1944 - California Council (AIACC)
1947 - East Bay
1948 - Pasadena & Foothill
1949 - San Joaquin
1950 - Santa Clara Valley
1952 - Orange County
1953 - Monterey Bay
1959 - Long Beach / South Bay
1965 - Ventura County
1966 - Inland California
1968 - Sierra Valley
1974 - Redwood Empire
1977 - Golden Empire
1978 - California Central Coast
1983 - San Mateo County
1985 - California Desert
1987 - San Fernando Valley
2007 - Palomar
www.aia.org

National AIA presidents from California

1922 - William Faville (SF)
1939 - Edwin Bergstrom (LA)
1962 - Henry Wright (LA)
1969 - Rex Allen (SF)
1994 - Chet Widom (LA)
1997 - Ron Altoon (LA)
1998 - Michael Stanton (SF)
2001 - Gordon Chong (SF)
2006 - R.K. Stewart (SF)
2010 - Clark Manus (SF)
www.aiacc.org

National Conventions held in California

1941 - Yosemite
1956 - Los Angeles
1960 - San Francisco
1973 - San Francisco
1977 - San Diego
1985 - San Francisco
1994 - Los Angeles
1998 - San Francisco
2003 - San Diego
2006 - Los Angeles
2009 - San Francisco
www.aia.org

One Month of Chapter Programs from AIASF (October 2010)

California Supplemental Exam review class
Maybeck, Morgan and Polk lecture
Where Cities Meet the Water workshop
ArchiCAD Users Group open forum
Stories About Squares booksigning
Designing across the Visual Divide presentation
Rediscover the City lecture
Architects and Social Justice workshop
Designing a Better Mid-Market Street workshop
ADA Accessibility Design and Disconnects class
Ideate Users Group open forum
International Trends in Senior Living Design panel
Preparing Your Business for Succession or Sale workshop
Bay Area Young Architects meeting
CALGreen workshop
The Power of ProBono booksigning
Sustainable Building Advisor Program info session
Mapping the Cycles of Sanctuary workshop
California Supplemental Mock Exam
Northern California Modernism booksigning
Career Discovery roundtable
An Evening with Ray Kappe lecture
Bridging the Gap while Using BIM event

Fundamentals of Acoustic Design workshop
Early Women Architects of the SF Bay Area booksigning
Disabled Access seminar
From Urban Renewal to the Downtown Plan event
Architectural Glazing Summit
Growth Strategies for these Economic Times panel
Managing Multiple Generations in the Workplace event
Lighting and LEED workshop
Avoiding Risk in Contract Negotiations workshop
ARE Structural Systems I class
www.aiasf.org

Some Other AIAs

Aerospace Industries Association
Aestheticians International Association
Afghan Interim Administration
Anglo-Irish Agreement
Apiary Inspectors of America
Application Integration Architecture
Archaeological Institute of America
Arizona Interscholastic Association
Association of Insolvency Accountants
Athletes in Action
Atlantic Institute of Aromatherapy
Atmospheric Imaging Assembly
acronyms.thefreedictionary.com



Environmental Upgrades at the Antelope Valley Indian Museum

John D. Lesak, AIA, LEED AP, FAPT, and Gary R. Searer, PE, SE

In 1928, artist and set designer Howard Arden Edwards claimed over 100 acres of high desert at Point Butte in the Antelope Valley near Lancaster, California, under the auspices of the U.S. Homestead Act of 1862. Edwards applied his creative talents to create a rambling, vernacular variant of an Arts and Crafts style home set directly on a rock outcropping of the Butte. Using the bare rock as floors, Joshua tree logs as posts, and decoratively painted set-board as cladding, Edwards created a fantasy setting in which to house and display Native American artifacts he had collected. In 1933, a portion of the home was opened to the public as the Antelope Valley Indian Museum.

In 1979, the State purchased the museum as a state park, and in 1987 the museum was added to the National Register of Historic Places. Given the high-desert locale, extreme temperature swings made it difficult and inefficient to properly condition the museum. When the State embarked on an ambitious environmental stabilization program to create a museum-quality environment, structural engineer WJE and architect Page & Turnbull's Los Angeles offices oversaw insulation of the walls and roofs and heating and cooling of the building via geothermal heat sinks, ensuring these additions conformed to prevailing historical building codes and standards.

photos by Stephen Schafer

Once used as a dude ranch and a set for popular television shows and movies, the viability of this historic museum and its unique collection needed to be extended through sustainable interventions. It was vital that new systems maintain the historic, character-defining elements of the building, including the artwork on the underside of the roof sheathing and elaborate murals on exterior stucco, display cabinets, and a thin eave-line. New systems included roof insulation that tapers from seven inches thick at the ridge to one inch at the eave, an exterior insulation finish system, and blown-in mineral wool. Inefficient swamp coolers were replaced with energy-efficient heat exchangers, which were connected to sixteen 250-foot deep, geothermal exchange wells. Pumps circulate water through closed-loop systems down and up the wells, to the heat exchangers, and back to the wells. Finally, upon careful consideration of potential impacts on the building, an unusual arrangement of internal wire rope collar ties were installed to increase the vertical load capacity of the gabled roofs, along with external stainless steel guy wires to increase lateral stability. ●

The project has received a 2011 Preservation Award from the LA Conservancy.