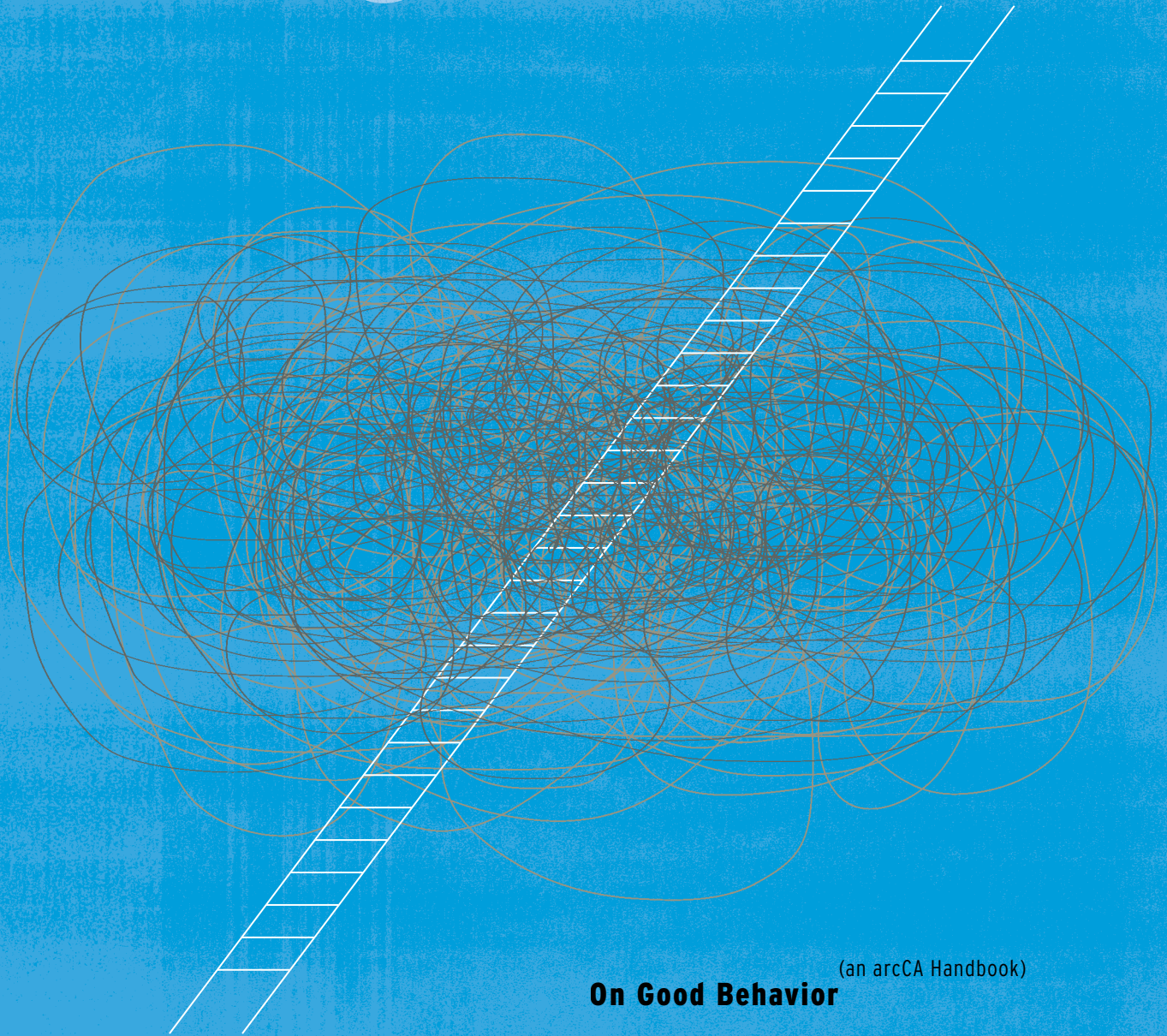


design awards issue

2012 annual

arcCA

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



(an arcCA Handbook)

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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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2012 annual

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Civility and Respect: Core Values of Volunteer Organizations

Paul Welch, Jr., Hon. AIA

*Reprinted with permission from the AIA,
Forum, Dec, 20, 2010.*

Recently, a good friend and mentor, Marie Farrell, Hon. AIA, passed away. During her 25-year tenure as Executive Director of AIA San Francisco, Marie left a legacy of lasting civic contributions, professional achievements, and many devoted friends. Perhaps her greatest legacy, at least for me, was to be a role model of a life well spent.

When I joined AIA California Council, Marie was the first to welcome me. She explained all the acronyms, introduced me to the stakeholders, and constantly reassured me I had embarked on the greatest adventure of my life. Her gentle nature and infectious smile opened many a mind and heart to the value of design. Her counsel shaped my career and my life.

Among the many memories I have of Marie, I remember most the way she treated people. She was kind. She inspired others by her thoughtfulness. In fact, I can't recall any time she said something disparaging about another person.

Marie lived the words of my father. Time and experience, he said, would demonstrate that "most things are not always what they appear to be. Your life will be better if you believe none of what you hear and half of what you see. "

During this time of celebration with family and friends, I find myself thinking about Marie and reflecting on what I see is a disturbing trend—the erosion of good manners and civility. I see it in the firestorms that erupt when communication breaks down, a breakdown that happens all-too-often when we're not in possession of all the facts.

It's easy to take at face value what we see, hear, or read. We're too busy to carefully weigh and evaluate information that streams across our desk.

Yes, the constant flood of e-mails is tiresome. Sifting facts and getting to the bottom of an issue is time consuming and exhausting. So instead of opening the folder marked "priority" and reading all the way down to the final sentence, we default to initial impressions or preconceptions of the motives of others. Is that a trait of effective leadership?

Is a lack of civility the mark of a leader? Instead of picking up the phone when there's a question or issue with someone, how many of us fire up the laptop, compose a nasty-gram, and hit "send all"?

Maybe the virtual world has made us so isolated that being rude and hurtful doesn't seem quite so hard to do. How often do we rush to anger, find someone on which to focus this anger, and then inform the universe regarding another's misstep, intentional or not? Why is it so easy to assume the worst of others unless proven otherwise?

Yet, in the end, the mark of leaders is how we treat others. It defines our character and our humanity. Is raising our voice, name-calling, or engaging in verbal assault ever warranted? Does something written or said in anger ever solve a problem or simply scar effective working relationships, often for life?

Volunteerism and the contributions of a hard-working staff are the fuel that runs every part of this organization. Well-spoken words can galvanize, encourage, and excite efforts

QUESTIONS OF ETHICS

Ethics for Architects: Introductory Comments

Thomas Fisher

I wrote the following introductory comments as part of a panel discussion at the ACSA Annual Meeting in Boston, March 1-3, 2012, speaking as one of the authors in the new book Architecture School, edited by Joan Ockman and Rebecca Williamson (MIT Press, 2012). For more about ethics and architecture, you might look up my recent book, Ethics for Architects (Princeton Architecture Press, 2010) or check out my blog: www.ethicsforarchitects.blogspot.com. As you will see from this entry, I think that, while etiquette can sometimes enhance our ethics, it can also blind us to ethical lapses in our colleagues or our clients that we are too polite to condemn.

The value of ethics lies in its asking uncomfortable questions about our often-unchallenged assumptions about power and privilege and about our often-unexamined responsibilities to others who have neither. This is particularly an issue in architecture, which Nietzsche called “the will to power by means of form,” a field that because of its difficulty and expense often finds itself complicit in accommodating and reinforcing the power and privilege of those who have the money to commission it.

Because of the questions it asks, ethics can seem like a threat to architecture, and so ethics has largely had a marginal role in architectural education. The rise of architectural education in the second half of the 19th Century coincided with an effort, led by the critic Oscar Wilde, to separate the realm of aesthetics from that of ethics. We see that separation in the formalism and aestheticism of 19th and early 20th century Beaux Arts architecture, in which the focus on the creation of classical façades and idealized interior and exterior environments papered over the industrial pollution, environmental destruction, and social inequality that enriched the public and private clients of those buildings.

Architects themselves played a somewhat paradoxical role in this. On one hand, the profession had become complicit in enabling those in power to feel good about themselves, with the discourse in schools of architecture largely focused on the skill with which students could learn this classical disguise. On the other hand, the profession found itself increasingly exploited by those in power, which led, in 1909, to the AIA’s first code of ethics. The prohibitions in that first code against the exploitative practices of clients wanting architects, for example, to give away their design ideas in unpaid competitions or to compete for work based on who had the lowest fees, shows how much the unfair treatment that had enriched those who commissioned buildings had gotten applied to those who designed them.

The rise of modern architecture in the schools in the 1920s and ‘30s might seem like a ripping away of the Beaux Arts façade and the recognition of the needs of the working class. Certainly, modern architects’ admiration of industrial architecture, emphasis on transparency, and attention to new kinds of programs, like worker housing, all reinforce that appearance. But modern architecture actually represented a new kind of ethical slight of hand, based on what the philosopher William Barrett has called “the illusion of technique.” While modern architecture seemed more sympathetic to the plight of the working class through the use of industrial materials and methods, the profession and the schools did little to challenge the social, economic, or political power of clients. In addition, the “international style” ignored differences of culture or climate, turning the idea of universal rights into a form of repression.

Ethics finally emerged in the late 1960s as an explicit area of study in architecture

humanitarian endeavours?”—with particular interest in the various roles the design professions play in the context of disasters. The research looks at the ethical roles and attitudes of architects who are currently active in the field in humanitarian endeavors. With more than half of the world’s population now living in cities, the ethics of designing for the disenfranchised is a double-edged sword: the industry proponents call it Architecture for Humanity (via Cameron Sinclair), and its skeptics call it New Imperialism (via David Harvey). However, when the repercussions of any action (and sometimes inaction) involve human lives, the issue becomes even more laden with ethical questions.

Internationally, the humanitarian aid industry is replete with examples of more or less inappropriate solutions to housing and their cookie-cutter approach to post-disaster reconstruction that have become a vicious cycle for many agencies. Opportunities to build back better have often been missed due to pressures of “Time Compression,” inhibiting sustainable recovery.

Having just returned from Bati Byen, the Rebuilding Centre in Port-au-Prince, Haiti, I am very optimistic about the role the professionals—architects, planners, urban designers, engineers—could play in facilitating the various agents of recovery (such as local neighborhood groups, the government, other local and global agencies) to build back better. Despite my as-of-yet deficient understanding on how professional ethics, humanitarian ethics, indigenous ethics, and personal ethics are present in the post-disaster context, it is obvious that they sometimes compete, contradict, and complement, yet necessarily coexist with each other. The art of asking the right questions, perhaps, has never been more important for ethics in disasters. It is something to be considered for an increasingly global practice of architects honing their design etiquette for foreign sites.

Alexandra-Jayeun Lee is a PhD Candidate in Architecture at the University of Auckland and co-founder of Architecture for Humanity Auckland Chapter in New Zealand.

On Supplanting

Kurt Cooknick, Assoc. AIA

About once or twice a month I receive a phone call, or email, from a member seeking guidance on how to go about taking over a project started by another architect (commonly referred to as supplanting). I like these calls. I like them because they’re made while the architect still has all their options available, and the inquiry can be approached from a risk management perspective rather than damage control.

Prior to agreeing to take over another architect’s project, there are a few things you’ll need to help you decide how—and if—you should proceed.

First, you’ll need to have a conversation with the architect you may be replacing. No doubt the client will have shared with you their version of events, but there are often several sides to every story. Not only is it a good business practice, but it’s also out of professional courtesy that you contact the original architect to get their version of the situation, as well.

If the client objects to you speaking with the previous architect, that may be all you need to know to make your decision to decline to accept the project. Who knows, maybe the client doesn’t want you to know that they were a slow pay, or worse—a no pay! Emotions are at hand here; filter what you hear with common sense and professional judgment.

Second, get the owner/architect agreement. Agreements exist to memorialize the roles and responsibilities of each participant. It’s truly the only way you will know what was supposed to happen and when. And don’t forget to look for any subsequent amendments.

A careful review of the terms and conditions may reveal that you need to receive the permission of the original architect to complete the work. You don’t want to find out the hard way that your professional liability policy does not cover copyright infringement!

There’s also the matter of the termination of services that brought you to this point in the first place. Did the contract have a termination agreement and did it cover “cause” and “convenience”? If it was for cause—what was it? And if it was for convenience—whose was it? Did the dispute arise over fees? Look at the fee schedule. Maybe the original architect’s fees were too low to complete the project. If so, that’s their problem, but don’t make it yours.

Finally, be sure you understand the various liability issues at hand. Depending on what stage the project is in, part of your proposal should include an evaluation of the work completed to date. Because of the unknowns, you would be wise to do this on a time and materials basis. You may also want to insist on an indemnification for claims arising from the services performed by the original project architect. Remember, risk management is your first priority—not the commission.

Kurt Cooknick, Assoc. AIA, is Director of Regulation & Practice for the AIA California Council.

COMMUNICATING

arcCA asked members of the AIA California Council and others to reflect on the etiquette of communication in the age of electronic media. These are their thoughts.

Toning In

Michael Malinowski, AIA

From often quoted research of Professor Albert Mehrabian, Professor Emeritus of Psychology, UCLA:

- 7% of message pertaining to feelings and attitudes is in the words that are spoken.
- 38% of message pertaining to feelings and attitudes is paralinguistic (the way that the words are said).
- 55% of message pertaining to feelings and attitudes is in facial expression.

It's no wonder we find ourselves more frequently insulted, put off, and frustrated by our communications these days.

It's been my observation that architects, as a rule, are busy—perhaps, as a rule, *too* busy. For me, it's been relatively non-stop, starting in college with all night studio marathons and continuing to this day. Even when business is “slow,” I'm still going FAST. In fact, I'll admit (to the delight of my wife Kris) that she has nailed my habit: as soon as a glimmer of free space opens up, with the unbridled optimism of a child (or—better analogy?—state legislator with a temporary budget surplus) I pounce on that glimmer of light in the tunnel with a passion of new ideas.

With so much to do, it's unfortunately easy to treat as wasteful indulgences such important things as pleasantries, cheerful chat, and even conversation. After all, the business part of talking can be more efficiently managed by email. But can it?

The shortcuts to simple, slow, and rich communication that technology has put at my disposal are not so good for sharing feelings and attitudes, as professor Mehrabian has documented. In fact, they are terrible.

Need to bark orders? Email works great! Get in touch with the inner feelings of a co-worker or friend, not so much. Without the visual clues of meetings, or even the subtle tonal variations of talking, 93% of the feeling and attitude associated with messages evaporate.

Slowing down: that's hard. It means letting go of things that seem important and getting less done in a day, an hour, a minute. It's a struggle I'll add to my to do list ...

Michael Malinowski, AIA, has led Sacramento's Applied Architecture, Inc. for 35 years, with a focus on historic adaptive reuse, infill development, affordable housing, and helping over 1000 diverse homeowners shape their personal living environments. He presently serves on the AIA National Board of Directors and was previously AIACC's Vice President for Communications and Public Affairs, where he was a driving force in moving the California Council to contemporary communication platforms.

When What Is Really Needed . . .

K.C. Ramsay

- Never ignore another person when communication is needed.
- Never tweet @anotherperson when a text message is needed.
- Never send a text message when an email message is needed.

Some Do's

1. Remember that your referral sources are interested in you.
2. Stay interesting. Read. Go to the theater. Follow a passion besides architecture.
3. Share yourself. Suggest an event of mutual interest. Send an article. Send your blog post. Send somebody else's blog post. Post an article on Facebook about a book you read.
4. Move towards face-to-face communication. Connect at the edge of your comfort zone. An email is easy. Golf is harder.

Some Don'ts

1. Don't send out tons of mass emails. The occasional announcement about a design award is fine. Every project win is boring.
2. Don't ask broadly for work. Nobody wants to respond to such a plea. This is about being visible in a mutually beneficial relationship. But it is OK to ask about a specific project or to be placed on a RFQ list.
3. Don't post photos on Facebook that you don't want your clients to see. Because they will.

Kenneth Caldwell is a writer and communications consultant based in San Francisco, the author of designfaith.blogspot.com, and a frequent contributor to arcCA.

Ten Rules for Social Media Etiquette

Amanda Walter

Define your goals for engagement in social media.

Why are you participating on the social web in the first place? Is it to share knowledge and expertise? Demonstrate values and leadership in your field? Gain real feedback to improve existing projects? Build relationships in hopes of attaining more future business?

Create your own list of best practices

Develop a list of social media best practices that suit your goals and the reputation you want to have. For your firm's social media efforts, share these with all employees as guidelines or tips (or, for more formal companies, as a policy). Make sure all employees who post anything to the Internet on behalf of your company have been informed and understand these best practices. A thorough and thoughtful list of best practices is crucial to avoiding a potential PR or legal nightmare that can occur as a result of an employee posting an inappropriate comment online.

Don't bombard your listeners with content

Ninety percent of consumers unsubscribe, "unlike," or stop

following companies because of too frequent, irrelevant, or boring communications. While it is important to post on Facebook frequently, don't exceed more than one or two posts a day. Limit and spread out your Tweets during the business day. Curate your content so that your followers trust that your messages contain valuable information.

Don't be too self-promotional

It is in bad taste to comment on another party's blog post and then to link to your own stuff if it isn't directly relevant. No one will want to engage with you and become part of your community if you are only posting items to promote your cause, product, or service. Social media isn't a solitary event—it's about engagement and building community. Social media is not all about you. Don't overdo requests asking others to retweet or share your thoughts on their Facebook wall. If your content is good, it will be shared. In other words, the content of your messages is just as important as how often you push those messages out.

Promote others

If you highlight someone else's accomplishments, they likely will do the same for you. Your messaging should be centered around encouraging engagement. Again, social networking is about making a connection with your online friends, fans, and followers. It is about encouraging them to react, post opinions, and engage.

Provide a good mix of posts

To judge if your content stream is too self-promotional or too chatty or lacking in original content, consider this social media rule of thirds: 1/3 of posts should be promoting content from another source, 1/3 of posts should be conversing with specific followers, and 1/3 of posts should promote your own content.

Engage only when you can make an impact

When posting news and updates on social media sites, strive to add value with each engagement. Each engagement is an opportunity for highlighting a company's accomplishments and reputation.

Keep personal and professional accounts separate

In the connected world of social media (unless you are tightly managing your privacy controls), personal accounts are visible to a much broader audience. The things posted on your personal blogs and social media profiles all contribute to your perceived professionalism. To eliminate confusion when you post personal information, such as pictures from family vacations, on your social media sites, create separate social media accounts for work and personal life.

Blogger, speaker, social media enthusiast, and chocoholic, **Ali Goldfield** is the owner of ADR Social Media (www.adrsocialmedia.com) and co-founder of The Dialing 8 Project (www.dialing8.com). ADR offers a wide range of social media training, coaching, and consulting services to grow and maintain your social media campaign. Dialing 8 provides ongoing online support for the small business through webinars, live Q&A sessions, forums, and tutorials.

On Bragging

Tim Culvahouse, FAIA

Some people are comfortable telling others their accomplishments and abilities, and others aren't. I'm not particularly comfortable doing so, myself.

But bragging—if you want to call it that—is both necessary and important, if one is to share those abilities productively. Not only will “tooting your own horn” help sell your abilities; if you toot accurately and clearly, it will help you find people who will really appreciate *you*.

Easily enough said, but for some of us not so easily done, so here are four work-arounds:

1. Brag about the people you employ or work with. You'll get credit by association, you'll be seen as a generous individual with whom people would like to work, your colleagues will feel valued, and, before you know it, they will be returning the favor and bragging about you.
2. Brag about your competition. I know, this sounds like a dumb idea, and it can be if you do it in overly broad strokes. But if you articulate precisely a particular thing that another firm has done well, you demonstrate *your* insight and expertise as well as—or maybe more than—theirs. (Because, heck, they might have stumbled onto that solution by accident, but *you* recognize it for what it is!) You demonstrate self-confidence. And you give yourself an opportunity to mention something of your own: “We ran into a similar situation, which we resolved a little differently . . .”
3. Brag about someone you've learned from: a teacher, a mentor, an employer (or employee), a consultant or contractor, a friend or relative, or a client. Describe something specific that you learned, and you demonstrate your own expertise while sharing credit and drawing your listener into the lineage. Which brings us to what may be the best method of all:

4. Teach something to someone. Take the time to explain—to a client or a potential client or just someone you happen to be chatting with—some bit of specialized knowledge or insight. You won't have to *say* you're an expert, because you'll be *demonstrating* that you are.

You can do these things in your formal communications (as, for instance, in this article) as well as in person. Each is an instance of *demonstrating* your knowledge and understanding, rather than merely *asserting* it. And without feeling like a big windbag.

Tim Culvahouse, FAIA, is Editor-in-Chief of the AIA California Council.

The Etiquette of Media Relations

Yosh Asato

A lot of the public relations consultant's work involves demystifying the media, but in truth, there isn't a lot of mystery here. The design media, after all, are people just like your clients, colleagues, and friends, which means that working from a place of respect and integrity is generally the best path to success. And, as with most situations in life, the rules fall in the realm of common sense. Here are the basics:

- Read their publication or articles to gain a sense of what their interests are. Then, view your project through their editorial eye—what's unique or newsworthy to their audience. The goal is to create mutual benefit by understanding how your project fits into their professional endeavor—publishing a relevant magazine or article—rather than assuming they should want to help you in yours.
- Support your project with strong visuals and clearly stated, useful information. Presenting your project succinctly and accurately makes it easy for a journalist to grasp your project story and demonstrates that you understand his or her needs. While some, typically very big personalities can get away with a lot of hyperbole, the rest of us should stick with developing a substantive narrative.
- If you are interviewed, remember it is your responsibility, not the writer's, to keep your foot out of your mouth. The degree of caution needed will vary depending on a variety of factors, including the writer, the story, the publication, and your experience managing “on background” and “off the record” comments. If you aren't sure about the landscape,

FACE- TO- FACE

Bad News Up Front

Dulcie Horwitz

In these days, it is hard to watch a job go away. Business coaches line up around the block to help us “lower the initial barriers” to closing sales with potential new clients by “softening” the difficult issues we can immediately see with their budget, their schedule, and their expectations. Clients don’t want to hear what their wishes actually cost or how long it will take to build their projects, and most of them are completely unaware of the permitting and construction process. This “bad news” can throw a serious wet blanket over any excited potential new client. But as we *are* aware of the bad news, it is our duty to do the best we can to educate people—not only about how wonderful our services are and how important the built landscape is, but also about issues that they are unprepared for or that run contrary to their expectations. We lovingly call this “bad news upfront”: hard to do, but important. Inevitably, it is the best policy for everyone involved—properly setting the client’s expectations so that all obligations are squarely met.

Bursting people’s bubbles around the cost issue is never any fun. A lot of what I would term “grade A” clients (with a great sense of design and aesthetics) really have no idea how much things in *Dwell* magazine cost. It is difficult to explain to well-meaning clients that most creatively wrought ideas do not cost twice as much as Home Depot/Lowe’s, but sometimes four or fives times as much. It is tempting to want to beat the “good design can be achieved cost effectively with cheaper materials” drum, but I’ll never forget Paul Ryan of Ryan Associates Construction saying simply that, when you take inexpensive materials and bring them together in new and unusual ways, you have just made it expensive again. So it is sad for me when a potential new client finds an article on a house project that someone was able to do for less than \$200/sq. ft. with all these nifty design details and asks if we can do that for them. It is hard to say “no,” but it’s the truth and needs to be explained.

We point out that, in many of those articles, the owners were also the general contractor and built much of the cabinetwork themselves; they also may live in another, less expensive part of the country. We go over the hard truth of the “golden triangle” of good/fast/cheap: pick any two. That, if you go the good and cheap route, you pay for it in time—usually an inordinate amount of time and labor at the owner’s expense. Once this conversation is had, we have seen many projects wilt or die. But the other option would be to say, “Yes, we can do our best to meet your budget needs,” and then slug it out in value engineering, but more than likely one will end up with a client who has “paid thousands of dollars on plans we can’t even use.” This is the most common complaint I hear from people regarding the architect they are falling out with. People deserve true and proper information in order to put together a realistic budget that matches their tastes. I walk people through a few of my projects online while we are in the pre-interviewing process, in order to more accurately adjust their radar. I have to be willing to watch a job go away if it would mean “massaging the truth” in order to keep it.

If I have done any massaging of the truth, it has been in telling people how much *time* a project will take. I get asked this question almost every time in the pre-interview. In the beginning, I would actually tell them . . . (laugh freely here). Now, I just tell them how long it will take to do the part I have the most control over: programming through design development (barring any city council submissions), budgeting, and construction documents. Of course, I heavily qualify this part of the conversation with how much

CODES OF CONDUCT



Does . . . the bland, flavorless document known as the American Institute of Architects' *Code of Ethics and Professional Conduct* actually capture any practicing architect's most deeply held values or beliefs? This document is hardly noble and visionary, since it is devoted to instructing its members to obey the law. Why are architects' Codes of Ethics like this? Is there something so wrong or dangerous with the values that actually motivate architects that they must be hidden away somewhere with their old fee schedules and accessed on the sly? How can architects begin to account for the disparity between prescriptive Codes of Ethics and what it actually feels like to be an architect and believe in what they do? How could one begin to reform architectural Codes of Ethics into something meaningful, a document with action-guiding gusto, or even more ambitiously, reform the profession's values in general?

If instead of regarding a Code of Ethics as a sadly stale artefact of an otherwise interesting profession, we regard it with curiosity—as a potential bellwether of the profession's internal compromises it makes to hold itself together—then we may find a starting point from which to begin exposing (and eventually, reforming) the struggles within this profession many of us love.

—Tom Spector, from “Codes of Ethics and Coercion,” abstract submitted to the Architecture and Its Ethical Dilemmas conference, 22-23 March 2004, New Hall, Cambridge, United Kingdom

May the Architect be high-minded; not arrogant, but faithful; just, and easy to deal with, without avarice; not let his mind be occupied in receiving gifts, but let him preserve his good name with dignity.

—Marcus Vitruvius Pollio, *De Architectura*

Architects Accreditation Council of Australia and the Royal Australian Institute of Architects

[Excerpt; the full document may be found at www.aaca.org.au]

Professional Standard 2

An architect has a responsibility, where possible, to contribute to the quality and sustainability of the natural and built environment and the health and safety of the general public and in particular, to give proper consideration of the:

- public interest;
- natural environment whilst striving to improve the built environment and quality of life;
- conservation of the nation's heritage; and
- conservation of natural resources.

American Society of Golf Course Architects

[Excerpt; the full document may be found at www.asgca.org.]

- I. Members shall reconcile the requirements of the game of golf with the preservation and protection of our natural resources, systems and environment, balancing these elements with the economic, social and aesthetic needs of golf's development.
- II. Members shall encourage education and research and promote the development and dissemination of useful information to improve the planning, design and construction of golf courses.
- III. Members shall not discriminate against any employee, applicant, client or others involved in their work on account of sex, race, age, creed or national origin.

American College of Healthcare Architects

[Excerpt; the full document may be found at www.healtharchitects.org.]

Ethical Standard 3: Members should seek ways to mentor and train younger professionals and students in order to transmit our special knowledge to those who seek to follow in our specialty.

Architects Institute of British Columbia, Canada

[Excerpt; the full document may be found at www.aibc.ca.]

Each member upon notice of registration shall make and subscribe to the following declaration:

“Solemnly do I declare that having read and understood the Act of the Architectural Institute of British Columbia, its Bylaws and Code of Conduct, and having passed the examinations, I am eligible for membership. Further do I announce that I will uphold professional aims, and the art, and the science, of architecture and thereby improve the environment. I also accept with obligation the need to further my education as an architect. I promise now that my professional conduct as it concerns the community, my work, and my fellow architects will be governed by the ethics and the tradition of this honourable and learned profession.” ●

CANON I: General Obligations

Members should maintain and advance their knowledge of the art and science of architecture, respect the body of architectural accomplishment, contribute to its growth, thoughtfully consider the social and environmental impact of their professional activities, and exercise learned and uncompromised professional judgment.

E.S. 1.1 Knowledge and Skill: Members should strive to improve their professional knowledge and skill.

Rule 1.101 In practicing architecture, Members shall demonstrate a consistent pattern of reasonable care and competence, and shall apply the technical knowledge and skill which is ordinarily applied by architects of good standing practicing in the same locality.

Commentary: By requiring a “consistent pattern” of adherence to the common law standard of competence, this rule allows for discipline of a Member who more than infrequently does not achieve that standard. Isolated instances of minor lapses would not provide the basis for discipline.

E.S. 1.2 Standards of Excellence: Members should continually seek to raise the standards of aesthetic excellence, architectural education, research, training, and practice.

E.S. 1.3 Natural and Cultural Heritage: Members should respect and help conserve their natural and cultural heritage while striving to improve the environment and the quality of life within it.

E.S. 1.4 Human Rights: Members should uphold human rights in all their professional endeavors.

Rule 1.401 Members shall not discriminate in their professional activities on the basis of race, religion, gender, national origin, age, disability, or sexual orientation.

E.S. 1.5 Allied Arts & Industries: Members should promote allied arts and contribute to the knowledge and capability of the building industries as a whole.

CANON II: Obligations to the Public

Members should embrace the spirit and letter of the law governing their professional affairs and should promote and serve the public interest in their personal and professional activities.

E.S. 2.1 Conduct: Members should uphold the law in the conduct of their professional activities.

Rule 2.101 Members shall not, in the conduct of their professional practice, knowingly violate the law.

Commentary: The violation of any law, local, state or federal, occurring in the conduct of a Member’s professional practice, is made the basis for discipline by this rule. This includes the federal Copyright Act, which prohibits copying architectural works without the permission of the copyright owner. Allegations of violations of this rule must be based on an independent finding of a violation of the law by a court of competent jurisdiction or an administrative or regulatory body.

Rule 2.102 Members shall neither offer nor make any payment or gift to a public official with the intent of influencing the official’s judgment in connection with an existing or prospective project in which the Members are interested.

Commentary: This rule does not prohibit campaign contributions made in conformity with applicable campaign financing laws.

Rule 2.103 Members serving in a public capacity shall not accept payments or gifts which are intended to influence their judgment.

Rule 2.104 Members shall not engage in conduct involving fraud or wanton disregard of the rights of others.

Commentary: This rule addresses serious misconduct whether or not related to a Member’s professional practice. When an alleged violation of this rule is based on a violation of a law, or of fraud, then its proof must be based on an independent finding of a violation of the law or a finding of fraud by a court of competent jurisdiction or an administrative or regulatory body.

Rule 2.105 If, in the course of their work on a project, the Members become aware of a decision taken by their employer or client which violates any law or regulation and which will, in the Members’ judgment, materially affect adversely the safety to the public of the finished project, the Members shall:

- (a) advise their employer or client against the decision,
- (b) refuse to consent to the decision, and (c) report the decision to the local building inspector or other public official charged with the enforcement of the applicable laws and regulations, unless the Members are able to cause the matter to be satisfactorily resolved by other means.

Commentary: This rule extends only to violations of the building laws that threaten the public safety. The obligation under this rule applies only to the safety of the finished project, an obligation coextensive with the usual undertaking of an architect.

mation necessary for a successful professional relationship, Members must recognize and respect the sensitive nature of confidential client communications. Because the law does not recognize an architect-client privilege, however, the rule permits a Member to reveal a confidence when a failure to do so would be unlawful or contrary to another ethical duty imposed by this Code.

CANON IV: Obligations to the Profession

Members should uphold the integrity and dignity of the profession.

E.S. 4.1 Honesty and Fairness: Members should pursue their professional activities with honesty and fairness.

Rule 4.101 Members having substantial information which leads to a reasonable belief that another Member has committed a violation of this Code which raises a serious question as to that Member's honesty, trustworthiness, or fitness as a Member, shall file a complaint with the National Ethics Council.

Commentary: Often, only an architect can recognize that the behavior of another architect poses a serious question as to that other's professional integrity. In those circumstances, the duty to the professional's calling requires that a complaint be filed. In most jurisdictions, a complaint that invokes professional standards is protected from a libel or slander action if the complaint was made in good faith. If in doubt, a Member should seek counsel before reporting on another under this rule.

Rule 4.102 Members shall not sign or seal drawings, specifications, reports, or other professional work for which they do not have responsible control.

Commentary: Responsible control means the degree of knowledge and supervision ordinarily required by the professional standard of care. With respect to the work of licensed consultants, Members may sign or seal such work if they have reviewed it, coordinated its preparation, or intend to be responsible for its adequacy.

Rule 4.103 Members speaking in their professional capacity shall not knowingly make false statements of material fact.

Commentary: This rule applies to statements in all professional contexts, including applications for licensure and AIA membership.

E.S. 4.2 Dignity and Integrity: Members should strive, through their actions, to promote the dignity and integrity of the profession, and to ensure that their representatives and employees conform their conduct to this Code.

Rule 4.201 Members shall not make misleading, deceptive, or

false statements or claims about their professional qualifications, experience, or performance and shall accurately state the scope and nature of their responsibilities in connection with work for which they are claiming credit.

Commentary: This rule is meant to prevent Members from claiming or implying credit for work which they did not do, misleading others, and denying other participants in a project their proper share of credit.

Rule 4.202 Members shall make reasonable efforts to ensure that those over whom they have supervisory authority conform their conduct to this Code.

Commentary: What constitutes "reasonable efforts" under this rule is a common sense matter. As it makes sense to ensure that those over whom the architect exercises supervision be made generally aware of the Code, it can also make sense to bring a particular provision to the attention of a particular employee when a situation is present which might give rise to violation.

CANON V: Obligations to Colleagues

Members should respect the rights and acknowledge the professional aspirations and contributions of their colleagues.

E.S. 5.1 Professional Environment: Members should provide their associates and employees with a suitable working environment, compensate them fairly, and facilitate their professional development.

E.S. 5.2 Intern and Professional Development: Members should recognize and fulfill their obligation to nurture fellow professionals as they progress through all stages of their career, beginning with professional education in the academy, progressing through internship and continuing throughout their career.

E.S. 5.3 Professional Recognition: Members should build their professional reputation on the merits of their own service and performance and should recognize and give credit to others for the professional work they have performed.

Rule 5.301 Members shall recognize and respect the professional contributions of their employees, employers, professional colleagues, and business associates.

Rule 5.302 Members leaving a firm shall not, without the permission of their employer or partner, take designs, drawings, data, reports, notes, or other materials relating to the firm's work, whether or not performed by the Member.



TOMORROW IS "CRANK CALL AN ARCHITECT DAY."



It seriously is. I, in no way, have made that up. So, tomorrow when you get to work, pick up the yellow pages and turn to the "A's." Then throw the yellow pages in the recycling bin, because... you know, we have the Internet now, and then just Google "Architects in <insert your town here>." But, don't type "insert your town here," because that will send you to a gay-porn site, I assume, I mean, I haven't checked or anything. I mean, ummmm...

(Hi mom.)

So... anyway find an Architect's number and give them a call. Don't worry, they'll answer. I don't think they're busy. Then:

Ask them if their Sub-Zero is running. Then tell them they better catch it before they lose a LEED point.

Ask them if they have Prince Albert in a stainless steel, can-shaped house sited on a beautiful bluff overlooking the Mediterranean.

Ask them if they want to design a luxury condominium tower in Ka-wah-la Lampoon. Tell them it's on the corner of Why-a-me-a and You-a-pee-a.

Tell them their Sharpie has leaked on their shirt pocket (it probably did anyway).

Repeat the phrase "I need to talk to Svehn now" over and over. When they say "who?" say "Svehn." When they say "what?" say "does he have my metal panel sample?" When they say "I don't know" say "third base" and hang up.

Ask for Bob, when Bob answers, ask for Robert, when he says, "This is Robert," ask for Bob again, he'll say, "Yes, this is Bob, can I help you?" then say, "No, I mean the architect Bob."

Ask to speak to the person in charge of hiring. When they pick up the line, make a sound like a fax machine.

Ask to speak to the person in charge of hiring. When they pick up the line, quietly sob into the phone.

Ask the person who answers the phone if they "do" blueprints.

Say this phrase exactly: "This is Cesar Pelli, can I speak to the idiot who decided to change my design?"

Ask for the person in charge of specifications. When they pick up, ask them which is more lickable, stainless or teak.

Tell the receptionist who answers that you've heard that IT is monitoring her Facebook usage. Then "like" her page.

Ask the person who answers, "Are you running any specials this week?"

Pretend to be a building official. Tell them that construction has been stopped due to glaring omissions and demand to speak to the principal in charge. When they answer (which won't take long) tell them you are not wearing pants... The silence will be awkward...

Tell them you're one of the Beastie Boys and you want them to design a studio/daycare with sustainable design features. Tell them you're calling every architect in town, and you want them to fight for their right to Parti.

...

I'll give you a minute to let that pun sink in...

...

So, tomorrow morning, first thing, why not crank call an architect? They'll be waiting for your call. I assume, unless they're busy, but they aren't. So, just call. I think they're lonely.

Hello?....

<makes a phone sign with his thumb and pinky finger and mouths the words "call me"> ●

Reprinted with permission from www.coffeewithanarchitect.com, by Jody Brown, AIA, who explains, "I started this site as a way to reach out to people in the community. I thought that a virtual cup of coffee would be a low pressure way to meet and discuss our shared ideas, passions, and vision for the profession. Then, at some point, I went a different way with it."



FIRM AWARD:

Dreyfuss & Blackford Architects

Sacramento

www.dreyfussblackford.com

top, clockwise from left: UC Davis Medical Center Parking Structure III, Davis; Interior, California ISO Headquarters, Folsom; Exterior, California ISO Headquarters; Powerhouse Science Center, Sacramento. below, D&B partners

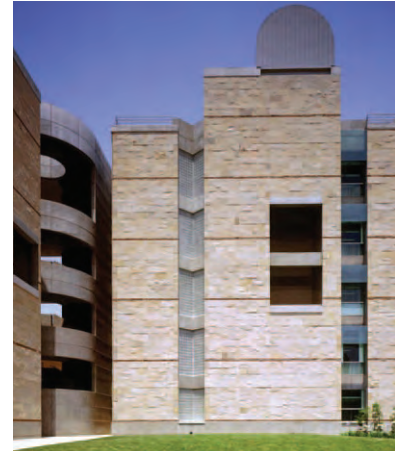
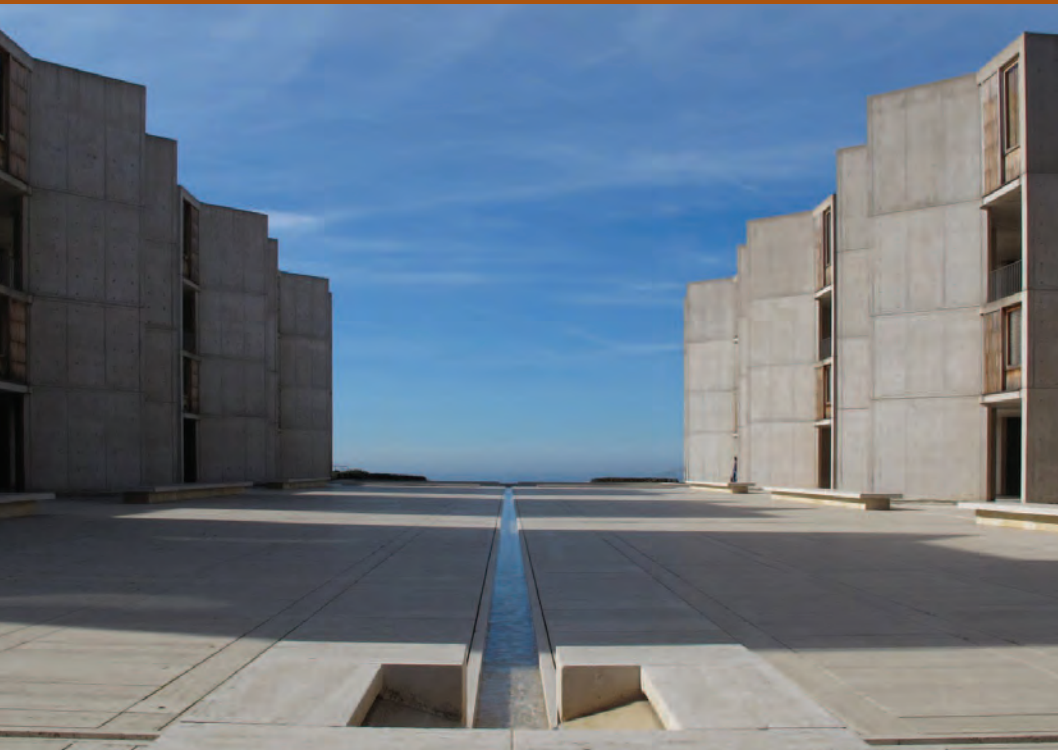


Few firms can say they have stayed in the same building and office space for nearly fifty years. When Al Dreyfuss and Len Blackford designed a modern glass and steel building for their relatively young firm in 1965, they recognized the value of an open studio without private offices and cubicles, where collaboration, teamwork, and design dialogue could be easily achieved. The layout of Dreyfuss & Blackford's office remains intact today, a testimony to the core values upon which the firm was founded—supporting the work of creative and detail-oriented people.

Founded in the capitol of California shortly after WW II, Dreyfuss & Blackford Architects has played a significant role in shaping the Sacramento Valley region. Al Dreyfuss and Len Blackford shared an abiding respect for the modernism of the Bauhaus and Chicago schools, a respect that elevated their work from their contemporaries from the outset. Steady success with school and commercial projects led to their first major commission in 1959: a headquarters for the Sacramento Municipal Utility District. This steel-framed, aluminum-clad project was widely praised, lauded with design awards and published internationally. More than fifty years later, it is on the National Register of Historic Places, still highly functional, efficient, and used as originally intended.

Major commissions flowed into the offices, including master plans for CSU Sacramento and CSU Fresno, San Francisco International Airport, and Sacramento Metropolitan Airport.

2013 AIACC Lifetime Achievement Award



LIFETIME ACHIEVEMENT AWARD:

John E. “Jack” MacAllister, FAIA



top, left: Salk Institute, La Jolla, Louis I. Kahn; right: Molecular Science Building, UCLA, Anshen+Allen LA, now CO Architects; above: Bourns Hall College of Engineering, UC Riverside, Anshen+Allen LA, now CO Architects.

Jack MacAllister’s 57-year career in architecture is distinguished by a rare comprehensiveness, exemplifying consistent excellence across the many facets of the discipline. A rigorous and accomplished designer, Jack is also an incomparable practice manager, a pioneer in the application of digital technology, and a valued mentor to generations of younger architects. He takes particular pride in having encouraged and supported the entry of women into the profession.

Tapped early to lead the design and construction of the Salk Institute in the office of Louis I. Kahn, he has been called to positions of practice leadership and firm transformation, leading by example rather than dictate. Believing that the best buildings are always the product of collaborative creation, he has long been a proponent of practice integration and of team—rather than individual—recognition. And he has enthusiastically shared his experience, knowledge, and insight, counseling some of the country’s most distinguished firms.

MacAllister worked for Louis Kahn from 1955 to 1967, during which time he was project designer for the Rochester Unitarian Church, Trenton Jewish Community Center, Olivetti Factory & Office Building, Valeremo Monastery and, most notably, the Salk Institute. In 1960, at age 25, he was—by mutual agreement among Kahn, Jonas Salk, and the funders of the Institute—placed in full charge of its design and construction, setting up an on-site



DISTINGUISHED PRACTICE:

Jonathan Segal, FAIA



Established in 1989, Jonathan Segal FAIA & Development Company is known for its design and development of medium- to high-density residential and mixed-use projects. Segal has pioneered the architect's role in the development process, showcasing his "architect as developer" philosophy in such innovative projects as the Kettner Row & Little Italy Neighborhood Development, the first attempt to create fee simple single-family convertible housing in downtown San Diego; The Union, San Diego, an adaptively reused, sustainable affordable residential housing unit for which Segal acted as owner, developer, and contractor; and The Q, San Diego, a sustainable residential and retail building that Segal first designed as an office building but, facing changing markets, resourcefully converted to loft apartments and retail. Altogether, he has been responsible for the design and development of over 300 medium- to high-density urban residential, mixed use, and live/work units, totaling over 300,000 square feet of construction.

Segal's firm has received more than 60 national and local design awards, including six national AIA Honor Awards and *Residential Architect's* 2012 Project of the Year Award for The Charmer, a mixed-use housing and retail project in San Diego. In 2003, he was honored as *Residential Architect* magazine's 2004 National Rising Star; and the Prospect was selected as one of *Dwell* magazine's top one hundred homes ever published. In

this page, top: The Union; opposite, top: The Prospect, photos by Paul Body; bottom, The Charmer, photo by Jeff Durkin.

HONOR AWARD FOR ARCHITECTURE:

Flynn Mews
Dublin, Ireland

ARCHITECT:

Lorcan O'Herlihy Architects
[www. www.loharchitects.com](http://www.loharchitects.com)

EXECUTIVE ARCHITECT: ODOS Architects

CONTRACTOR: Oikos Builders, Ltd.

STRUCTURAL: Casey O'Rourke & Associates

LANDSCAPE: Doyle Herman Design Associates

Photos: Alice Clancy Architectural Photography

Situated in the heart of Dublin, Ireland on the site of an existing 1847 Georgian Manor, this single-family mews incorporates an historically significant coach house façade. The local planning council requested that the existing façade be restored with only limited alterations and that views from the primary manor be maintained.

As part of the Dublin Green Building Pilot Program, the project incorporates a significant amount of sustainable measures.

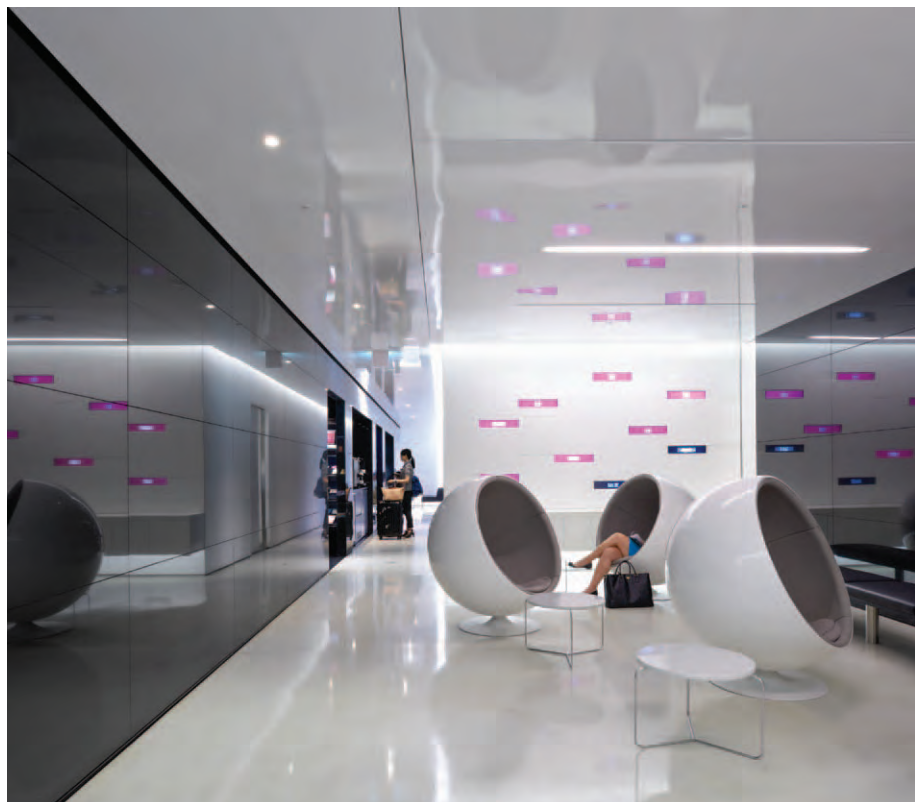
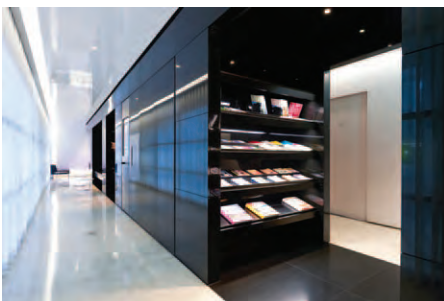


HONOR AWARD FOR INTERIOR ARCHITECTURE
HyundaiCard Airport Lounge
Incheon International Airport,
South Korea

ARCHITECT:
Gensler
www.gensler.com

Photos: Ryan Gobuty (Gensler)

As a counterpoint to the surrounding visual noise and frenzied airport activity, planning for the space was defined by the unexpected convergence of lounge, retail and museum programs. The proposed parti is deceptively simple, with functions arranged in a freestanding "black box." Much like a perfectly organized suitcase, this monolithic object contains all the information, accessories, entertainment and gifts needed for a memorable travel experience.



**MERIT AWARD
FOR ARCHITECTURE**
Marin Country
Day School
Marin

ARCHITECT: EHDD
CONTRACTOR: Oliver & Company
LANDSCAPE: CMG Landscape Architecture
CIVIL: Sherwood Design Engineers
STRUCTURAL: Tipping Mar + Assoc's
MEP: Stantec Consulting
LIGHTING: TMT Associates

ACOUSTICS: Charles M. Salter & Assoc's
WATERPROOFING: Simpson Gumpertz & Heger, Inc.
CODE & FIRE PROTECTION: The Fire Consultants
ECOLOGIST: WRA Environmental Consultants
ARBORIST: Arborwell
HAZARDOUS MATERIALS: Van Brunt & Assoc's
Photos: top Cesar Rubio; bottom Michael David Rose

This independent, coed, K-8 school with 540 students has the distinction of being the first zero energy school building in North America. The LEED Platinum project emphasizes interconnectedness between buildings and landscape.



**MERIT AWARD
FOR ARCHITECTURE**
San Joaquin Valley
Residence
San Joaquin Valley

ARCHITECT: Aidlin Darling
Design
CONTRACTOR: Scott Mooneyham Construction
GEOTECHNICAL: Condor Earth Technologies
CIVIL: Welty Engineering
STRUCTURAL: Structural Design Engineers
Photos: Matthew Millman

The design of this private residence presented many challenges, not the least of which involved creating a comfortable place to live amongst the vast agriculture of the Central Valley. It needed to provide protection from intense summer heat while affording easy access to outdoor living. Inspired by the paintings of Giorgio de Chirico, simple forms cast in strong daylight and shadow capture a spirit of place.



**MERIT AWARD
FOR ARCHITECTURE**

**Charles David
Keeling Apartments,
UC San Diego
San Diego**

ARCHITECT: KieranTimberlake

CM: Swinerton Builders

LANDSCAPE: Spurlock Poirier

ELECTRICAL: Sparling

M/P & FIRE: IBE Consulting Engineers

STRUCTURAL: John A. Martin & Assoc's

CIVIL: Nasland Engineering

ESTIMATING: International Consultants, Inc.

SPECIFICATIONS: TRC

ENVIRONMENTAL: Atelier Ten

LIGHTING: Candela

Photographer: Tim Griffith

This student residence, named for the scientist who first alerted the world to the possible human impact on atmospheric carbon, employs a suite of tactics to address Southern California's pressing environmental challenges of storm water management, water scarcity, and carbon emissions.



**MERIT AWARD
FOR ARCHITECTURE**

**East Bay Center for
the Performing Arts
Richmond**

ARCHITECT: Mark Cavagnero
Associates

CONTRACTOR: Oliver & Company

PM/CM: Equity Community Builders LLC

CIVIL: Moran Engineering

STRUCTURAL: Jon Brody Structural Engineers

M/P: LMR Consulting Mechanical Engineers

ELECTRICAL: The Engineering Enterprise

ACOUSTICS: Charles M. Salter Associates

LIGHTING: Lightswitch, Inc.

PRESERVATION: Preservation Architecture

Photos: Tim Griffith

For a nationally recognized performing arts center, located in a neighborhood distinguished primarily for its chronic poverty and violence, this historically significant, former 1920s dance hall has been transformed into a new urban center for music and dance.



**MERIT AWARD
FOR ARCHITECTURE**
Gagosian Gallery
Addition
Beverly Hills

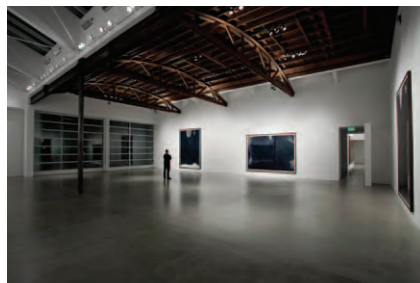
ARCHITECT: Richard Meier &
Partners Architects LLP

CONTRACTOR: RJC Builders, Inc.

MEP: Syska Hennessy Group

Photos: Tim Griffith, Joshua White

This adaptive reuse of retail space is situated in the commercial center of Beverly Hills and expands on the existing gallery's exhibition space and offices designed by Richard Meier & Partners in 1995. New second level offices and a private, sky-lit viewing gallery address the growing gallery's administrative and exhibit needs. The addition embodies the qualities of space and light that distinguish the original gallery, yet departs with its expressive reuse of an existing wood, barrel vault roof.



**MERIT AWARD
FOR ARCHITECTURE**
Bar Agricole
San Francisco, CA

ARCHITECT: Aidlin Darling
Design

CONTRACTOR: Northern Sun Assoc's

STRUCTURAL: Berkeley Structural Design

MECHANICAL: MHC Engineers

LIGHTING: Revolver Design

ACOUSTICS: Charles M. Salter Assoc's

SUSTAINABILITY: Simon and Associates

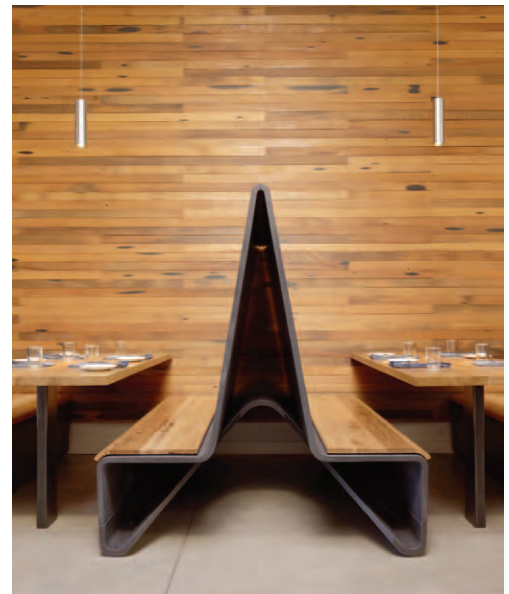
FOOD SERVICE CONSULTANT: Restaurant
Consultation & Design

WOOD HULL FABRICATOR: Matarozzi
Pelsinger Builders

GARDEN FABRICATOR: Cronin Construction &
Development Inc.

Photos: Matthew Millman

For this modern urban tavern, the architects worked directly with local artisans Nikolas Weinstein (glass), Sebastian Parker (chairs), Chris French (metal), Concreteworks, and Cabinet Works Co., to highlight individual craft while creating a cohesive, welcoming environment.



MERIT AWARD FOR URBAN DESIGN
Horseshoe Cove
 Sausalito

ARCHITECT: Interstice Architects

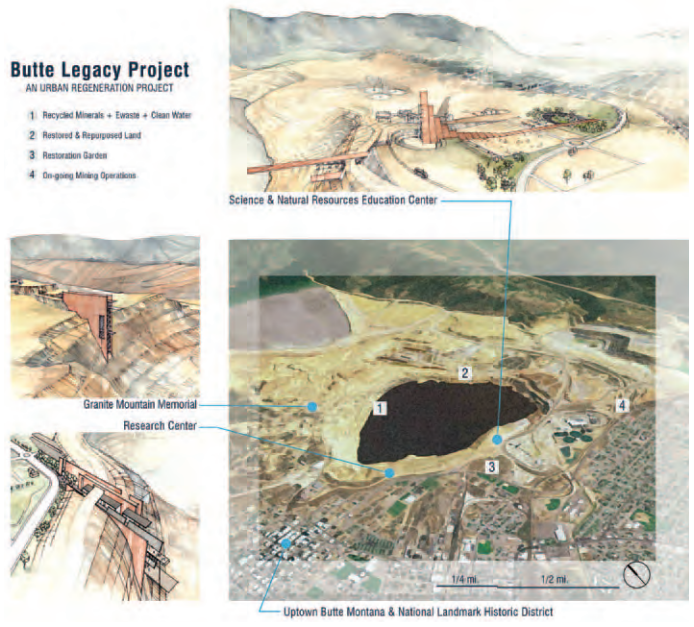
Horseshoe Cove, located along the San Francisco Bay, is the historical site for a new, highly visible, public infrastructure project that proposes repair of the Bay ecosystem through native species farming and broad-based community involvement. By re-distributing the sea wall boundary, the site is transformed into a blurred tidal edge. Water/land ecologies evolve, as vernacular agricultural systems are re-appropriated to create self-generating ecological structures.



MERIT AWARD FOR URBAN DESIGN
Montana Science & Natural Resources Education Center
 Butte, Montana

ARCHITECT: PLACE ARCHITECTURE, PLLC

We live in an era when the complex science of remediation is largely absent from public view and where there is relatively little opportunity for citizens to engage in the larger questions of how a nation came to scar its valuable natural resources. This center explores Butte's turn-of-the 20th century mining operations, which provided the infrastructure for our modern world.



[To Act Out of Love, Not Fear]

Lou Marines

I like that you are looking at architects, and I think what you are asking for are anecdotes about what it is like to be, to witness, to be served by, a compassionate human.

I believe it is a moral choice to treat others with grace and dignity and love, and that ethical behavior results from living those moral principles.

The choice to act out of love, not fear, is one we each have to make every day. For example, to conquer my fear that I will be diminished if I am generous. Or to conquer my fear that I will be less valued if I stand in silent humility when others are vocal.

Such courage gives rise to the anecdotes you seek, and I hope they are rich and inspiring.

***Louis L. Marines**, Hon. AIA, is the former Chief Executive Officer of the American Institute of Architects. He founded and was the president of the Advanced Management Institute for Architecture and Engineering and is currently a consultant with FMI Corporation.*