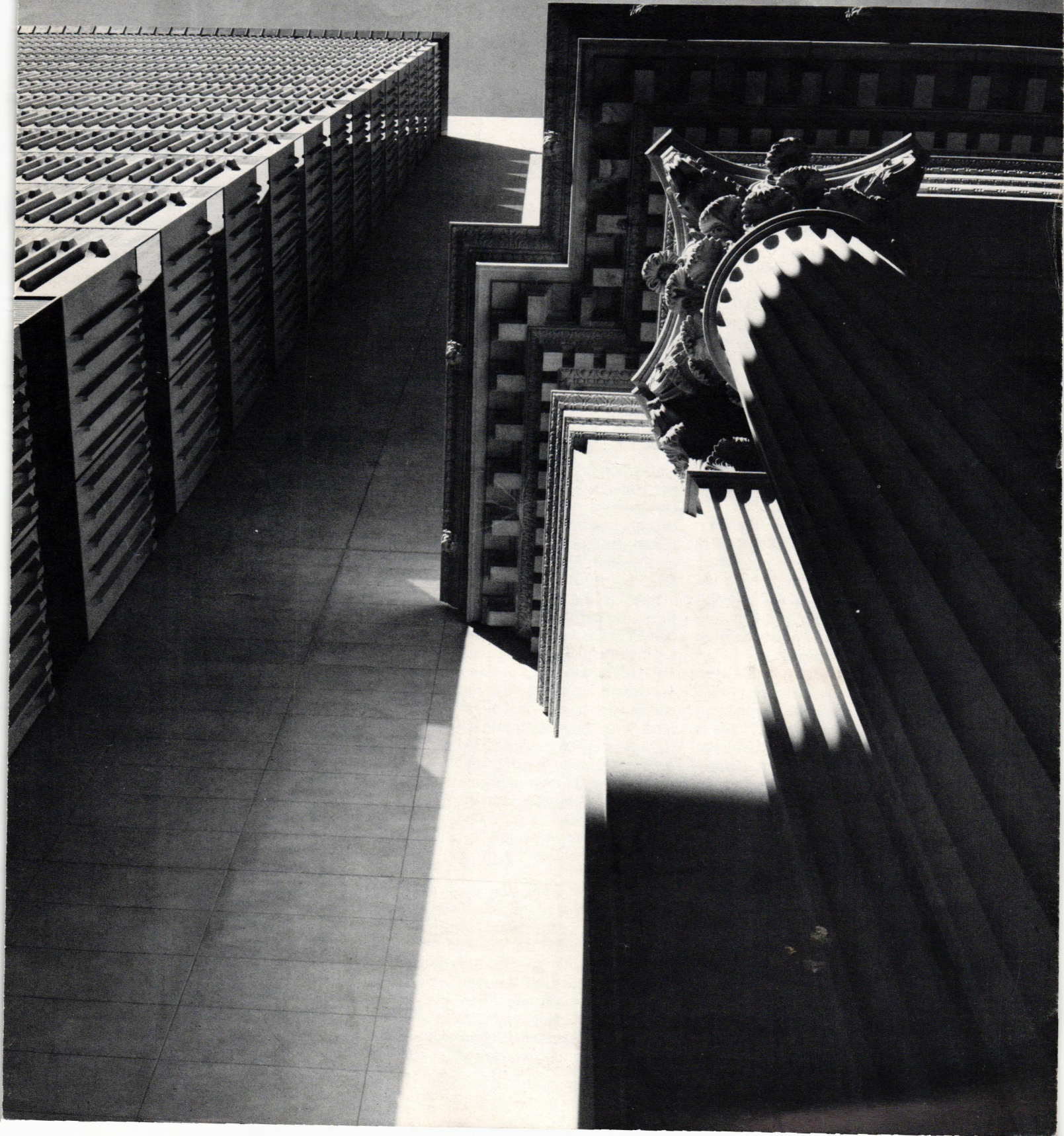


CCAIA Architecture California

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NCARB: *An Emerging Presence in Occupational Licensing*

While the architectural profession in California was pre-occupied with Governor Brown's attempts to eliminate the Architectural Licensing Board, policy decisions by the National Council of Architectural Registration Boards (NCARB) were made that have a serious, long-range impact upon the profession.

NCARB was created in 1920, with 14 member states, to facilitate the interstate mobility of architects through the development of common education and experience requirements, and to establish standard examinations for the states to administer. Today, NCARB consists of six regions with 54 member jurisdictions. California is in Region Six, which includes nine western states. Regardless of the number of examinations it administers or architects it licenses, each member state has only one vote at NCARB's annual policy-making convention. NCARB's budget approaches \$3 million; about 30-40 percent of which is spent on examination development.

NCARB's main vehicle of uniformity among its member states is the "NCARB Certification" or "Blue Cover." Licensed architects who satisfy NCARB's requirements are eligible to receive the Blue Cover. The Blue Cover can be a valuable tool, since about 25 states require the Blue Cover for reciprocal licensing.

Few people know what the Blue Cover actually represents. Does it mean that holders are able to exceed the mediocre in creating our built environment? Does it provide the holder with a competitive edge in the marketplace? Or does it merely serve as a portfolio, documenting an architect's education and experience?

I was once told that the Blue Cover meant that the most stringent licensing requirements of NCARB's member states had been met. This concept is fundamentally wrong if 53 jurisdictions must abide by the eligibility requirement of one state. However, it may explain the tenacious attitude with which NCARB continues to push for an accredited degree, beginning in 1984, as a requirement for the Blue Cover. (Currently only seven states reportedly require an accredited degree in architecture as a licensing qualification.)

Over the years, NCARB certification has come to represent an education and experience portfolio. NCARB continues to proclaim uniformity and consistency in standard examinations, while the member states continue to modify examination scores and eligibility requirements. As a result, the Blue Cover's credibility has been diluted, and NCARB has started collecting original examination scores from member states in an attempt to stem the adjustment of scores.

The danger of proclaiming uniformity while denying the responsibility of member states to respond to the needs of their constituents, places the states in a precarious position. Any threat to the established standards of NCARB threatens diminished reciprocity in the 25 states that require Blue Cover.

Such is the situation facing the California Board of Architectural Examiners (CBAE). CBAE is compelled to improve architectural examinations. To date, NCARB's response has been less than cooperative, even though a major NCARB committee has identified similar problems with the examinations. As a result, CBAE is on the verge of being the first member state to break from NCARB and administer its own examinations. Since California examines and licenses more architects than any other state, for NCARB not to work closely with CBAE is in direct conflict with its founding purpose.

On another front, the issue of an accredited degree requirement for NCARB certification is far from being resolved. NCARB decided to proceed with the concept, despite the resolution adopted by the AIA at its 1981 Annual Convention, asking that both education and experience be retained as equivalents. If the Blue Cover was identified for what it is—an education and experience portfolio—

the accredited degree requirement would not be of major concern. But because the Blue Cover is required for reciprocal licensing in 25 states, NCARB's decision to require an accredited degree will severely impact many newly-licensed architects.

NCARB's response to the controversy is to establish an alternative process that would recognize achievements as equivalent to an accredited degree. But if NCARB, rather than its member states, should decide whether a candidate's qualifications are equivalent, such delegation of licensing authority to NCARB is an unwarranted, and possibly illegal, delegation of states' rights, and only serves to promote an elitist attitude. The problem is further complicated by the fact that NCARB is not a public body, is not subject to open meeting laws, and is able to make decisions without professional and public notice or input.

NCARB is exhibiting symptoms often attributed to government agencies—looking for new programs and issues in order to justify its existence. The policy statements carried to the 1978 NCARB Convention by the California delegation, continue to be relevant today:

- All NCARB activities should pursue its constitutional objectives of fostering reciprocity among the states, and improving the standards for examination which are consistent with each state's right and duty to protect public health and safety.

- The policies and government of NCARB must be regulated and controlled by the states, and the return of such control to the members accomplished through reform of NCARB's organizational structure, including voting at regional and national meetings, selection of officers, and committee appointments.

- NCARB's goal should be the protection of public health and safety through the improved quality and content of the national examinations, which should focus on the basic skills of graphic spatial organization, and the scientific and technical knowledge required to translate basic design into a safe and healthful built environment.

--Paul W. Welch, Jr.

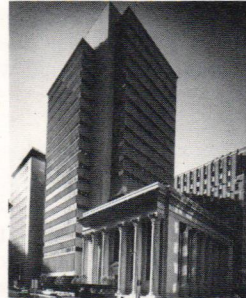
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Senate Bill 165, which would **revise the membership of the Board of Architectural Examiners to a majority of architects** (see analysis in *Architecture California*, June/July 1981), passed the full Senate on a floor vote of 125-0 on July 7, 1981. Now pending assignment to committee in the Assembly, the bill is expected to be referred to the Assembly Business and Professions Committee. The bill probably will be heard in Committee during August, prior to the Legislature's fall recess.

* * *

To encourage wider participation in CCAIA's **Graphic Design Competition**, the Executive Committee has approved opening the competition to anyone who wants to participate, and is offering a \$500 cash award for the winning entry. Submissions should be sent to CCAIA, 1414 K St., Suite 320, Sacramento, CA 95814. Closing date is September 15, 1981.

* * *

Samuel I. Kaplan, AIA was named project architect for **The Hope Consulting Group** in San Diego. Kaplan will manage Hope projects in Saudi Arabia.

* * *

H. Grant Dehart, AIA, architect and planner with an extensive background in historic preservation, was selected as executive director of the **Foundation for San Francisco's Architectural Heritage**.

* * *

John T. Cashion, Jr., AIA, a principal of the Pomona and Los Angeles-based firm of Cashion Horie Cocke Gonzalez Architects, Inc., was named chairman of the **Glendora Planning Commission**.

* * *

CCAIA's Residential Energy Committee, under the leadership of Larry Thompson, AIA, has begun review of the **California Energy Commission's Proposed Residential Building Standards**, second draft. The Committee considers this draft to be a vast improvement over the first draft standards issued in November, 1980. The California Energy Commission has published an "Overview

of the Committee Proposed Residential Building Standards." This report and CCAIA's preliminary review, prepared by energy consultant Charles Eley, AIA are available from Pamela Boyd Williams at CCAIA.

* * *

The 1981 *Directory of Minority and Women-Owned Architectural and Engineering Firms* is now available for \$10 from the National Society of Professional Engineers, 2029 K St., N.W., Washington, D.C. 20006. Phone: (202) 331-7020.

* * *

The East Bay Chapter, AIA is sponsoring an **architects' tour to China**, from November 9-30, 1981. Contact Claire Martin, Travel Service, Inc., 2150 Shattuck Ave., Berkeley, CA 94704. Phone: (415) 848-0300.

* * *

The Dwelling Sculpture Institute is seeking photographs, plans and/or brochures of **free-form homes** for its program to document free-form style housing. Write to Daniel Nign III, 431 Crestvale Dr., Sierra Madre, CA 91024.

* * *

Robert S. Harris is the new dean of architecture at the **University of Southern California School of Architecture**. Harris replaces interim dean **Emmet Wemple**, who will remain on the USC faculty as professor.



Tom Glass

"That's our Bauhaus and this is our bow-wow house."

United Cerebral Palsy's highest award for volunteer services was awarded to **George S. Dolim, AIA**, president of the San Francisco architectural firm of Hertzka & Knowles, for his "tireless efforts on behalf of the developmentally disabled."

* * *

California Economic Indicators, compiled by the Department of Finance, say that continued growth in the value of additions and alterations has been a main factor in strengthening **non-residential property valuations**, particularly in Orange and Santa Clara counties.

California Exhibition of School Architecture

Architects who design school facilities will have an opportunity to display their work to over 5000 school administrators and school board association members at the ACSA/CSBA Joint Annual Conference, December 11-12, 1981, at Brooks Hall in San Francisco. CCAIA co-sponsors the California Exhibition of School Architecture in conjunction with the Association of California School Administrators.

All entries must be submitted by registered architects or landscape architects. Entries are limited to educational facilities for public, private and parochial schools of all levels, including higher education. Renovations and additions are also eligible. Projects must have been completed since January 1, 1977, or if uncompleted, must be under contract for construction on or before September 1, 1981.

Fees for exhibit space are \$100 for each two-mount entry, \$200 for each four-mount entry. Entry blanks, accompanied by fee for exhibit space, must be submitted by November 6, 1981. For further information, contact Jacquie Howell, Conference Executive, Foundation for Educational Administration, 1575 Old Bayshore Hwy., Burlingame, CA 94010. Phone: (415) 692-4300.

Preserving the Central Library

A framework for solving the problem of inadequate facilities in Los Angeles' Central Library was presented at a recent meeting of the Central City Association Board of Directors, by Babton Phelps,

AIA, associate professor of architecture at UCLA, director of UCLA's Innovations Group, and chairman of the Cultural Heritage Committee of the Los Angeles Chapter, AIA. The Central Library, designed by Bertram Goodhue, AIA, is a Los Angeles landmark listed in the National Register of Historic Places.

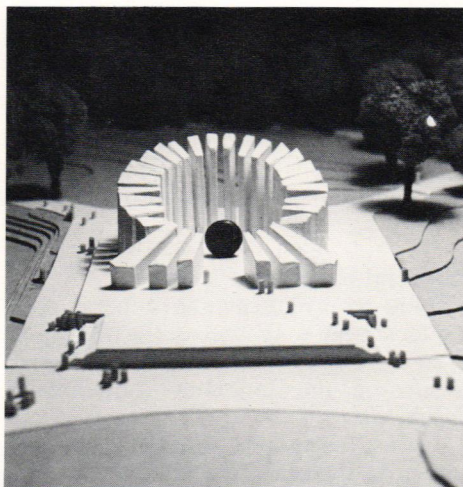
Phelps' proposal to preserve the building and the surrounding open space was a response to a plan by the Library administration to offer a private developer a 50-year lease on the existing building in exchange for a new library constructed at no cost to the taxpayers. The Los Angeles Chapter, AIA and the Los Angeles Conservancy support immediate action to develop alternatives to the Library administration's proposal. Both organizations will participate in a Task Force of civic leaders, which intends to develop financing techniques and to re-evaluate library service needs and land development strategies in order to preserve the Central Library.

Competitions

The eleventh annual Plywood Design Awards program to honor outstanding aesthetic and structural applications of softwood plywood, offers cash awards of \$1,000 and citations of merit in six categories: Custom Single Family, Merchant-Built Single Family, Luxury Multi-Family, Affordable Multi-Family, Commercial/Institutional and Remodeling/Recycling. Projects completed after December 1, 1979, are eligible; entry deadline is December 1, 1981. For more information and entry forms, write Plywood Design Awards, American Plywood Association, P.O. Box 11700, Tacoma, WA 98411.

Winner of the Design of the Year competition sponsored by the Laminator's Safety Glass Association (LSGA), will have a \$1,500 scholarship donated to the architectural school of his or her choice. The LSGA contest is open to all architects who have completed a construction project in 1981 which contains at least one laminated safety glass application. For entry forms write LSGA Design Scholarship Award, 700 Van Ness Ave., Fresno,

CA 93721. Entry deadline is October 31, 1981; the winner will be announced in December.



The entry submitted to the Vietnam Veterans Memorial competition by San Diego designer Joe C. Nicholson and architect Walter Collins, Jr., AIA was selected to appear in an exhibition opening at AIA headquarters in Washington, D.C. in November. The exhibit will tour the U.S. through 1982. The memorial is an abstract of the Greek letter omega, formed by 28 white marble columns which bear the inscribed names of 60,000 Americans killed in Vietnam. Individual names are projected onto a black lens in the center of the omega for 10 seconds before dissolving into blackness. The entire roll call takes about one week to project.

Bigger is Better In Hillsborough

A new ordinance drafted by the Architectural Design and Review Board (ADRB) in Hillsborough upheld the desire of local residents to maintain large minimum lot sizes in that affluent community. A lot-split dispute recently rocked the Hillsborough Town Council, when residents threatened legal action over the Council's decision to allow two homes to be built on a one-acre lot. The residents charged that the Council's move violated town ordinances and that sub-

dividing would have adverse effects on the community. A spokesman for local residents said that ADRB "has made a considerable contribution to the lifestyle and character of the town" by drafting the new ordinance.

Commendation Awards

Individual groups or institutions may be nominated for a commendation award by any CCAIA member in good standing for one of the following categories: Education, Technology, Allied Arts and Media. Forward a supporting letter, the nominee's resume and any other supporting information to Barbara Alexander, CCAIA, 1414 K St., Ste. 320, Sacramento, CA 95814, by September 1, 1981. Awards will be presented at the annual convention in October.

No Degree, No License

The 60th annual meeting of the NCARB (The National Council of Architectural Registration Boards) was held June 24-27 on the island of Maui, Hawaii. NCARB is a "private" organization with membership consisting of the public architectural boards of the fifty states and five territories. (See "On the Move," page one.)

NCARB has no official governmental status, although it is moving toward greater control over the admission procedures of those seeking registration. In its informal bulletin, NCARB states, "The examination, registration and licensing of architects is a function reserved to the states." However, NCARB is dictating more and more to states and influencing their licensing procedures.

NCARB is an unique organization deriving its operating budget of about \$3 million from examination fees and reciprocity dues. The council allows each board only one vote regardless of how many examinations it administers. (California administered 1270 design technology examinations in 1980, Delaware 4.) At this year's convention this "demo-full force Resolution 14, passed in 1980, requiring an accredited professional degree as a prerequisite to certification by 1984.

Continued page 6

CALENDAR

August 28-30 CCAIA's Fourth Annual Energy Conference, the Asilomar Conference Center in Pacific Grove. The Conference will emphasize the integration of energy consciousness with good design. Contact: Betty Travis, CCAIA (916) 448-9082.

September 8-12 The 6th National Passive Solar Conference, Portland, OR. Contact Passive '81 (503) 221-6560.

September 14-16 2nd International Conference on the Durability of Building Materials & Components, at the National Bureau of Standards, Gaithersburg, Maryland. Contact: Dr. Geoffrey Frohnsdorff, National Bureau of Standards, Washington, D.C.

September 18-19 "Emerging Techniques in the Practice of Architecture" is the topic of CCAIA's Business and Financial Management Conference, Hotel St. Francis, San Francisco. Contact: Betty Travis, CCAIA, (916) 448-9082.

October 21-24 CCAIA's 36th Annual Convention, the Biltmore Hotel, Los Angeles. Contact: Barbara Alexander, CCAIA, (916) 448-9082.

October 20-30 A series of seminars on Earthquake Design of Concrete Masonry Buildings, sponsored by the Concrete Masonry Association of California and Nevada. Seminars in October: 20th, Los Angeles; 22nd, San Diego; 27th, San Francisco; 29th, Sacramento.

October 31 to November 2 "Designing for Energy," sponsored by The American Institute of Architects, in Denver, CO. Contact: Joy Brandon, (202) 626-7464.

September 12 to December 12 An Introduction to Erosion Control, an extension course offered by University of California, Berkeley. Contact: (415) 642-4111.

NEWS

The AIA, at its 1981 National Convention in Minneapolis, rejected the NCARB Resolution 14 by unanimously supporting AIA Resolution VI, amended by the Orange County Chapter AIA, allowing for both experience and education equivalents. The overwhelming feeling of the AIA delegates assembled was that NCARB's accredited professional degree requirement would unfairly limit entry into the profession by those who, for financial or geographic reasons, might not be able to attend an accredited school. Furthermore, doubts were raised as to the validity of the present accreditation system.

NCARB raised the accredited degree issue at their recent Maui convention and asked the current NAAB (The National Architectural Accrediting Board)

president to speak on the status of the current accreditation system. NAAB was developed to visit and accredit professional schools of architecture.

The president of NAAB gave a frank presentation of NAAB's concerns. He said NAAB has great difficulty in fielding visiting teams to evaluate programs of schools seeking accreditation. There is no constant criteria, no standard of accountability. Should an accredited professional degree be required, NAAB would have difficulty setting standards due to the enormous amount of work that would be required, and schools might object to giving up their freedom.

Eighteen states, including Alaska, Colorado, New York and Illinois, opposed NCARB's 1981 resolution which ignored the AIA national convention mandate,

Potential Conflict of Interest

Being an architect and general contractor, I read with interest the "Points of View - Architects in Construction" articles in the June/July *Architecture California*.

In this continuing, but strained, discussion of the evils of architects as contractors, one point appears to be overlooked. The potential for conflict of interest exists in any relationship where one person pays another for (expert) services.

Much of the complexity of our agreement forms is recognition of this potential for conflict between an owner and architect—whether or not the architect performs as general contractor.

There exists a potential for conflict of interest when an architect performs general contracting services for a client. There also exists a potential for conflict of interest when:

- in a lump sum agreement, an architect is tempted to skimp on services,
- in a percentage agreement, an architect is rewarded for cost overruns and penalized for cost effective design, and
- when the architect administers a contract which the architect prepared.

So what else is new?

Harry Jacobs, AIA

Better Architecture Is Better Business

Your article on "Architects in Construction" and the recent CCAIA conference on "Architects in Real Estate Development," suggest a growing interest in

the relationship between architecture and development.

Along these lines, a news item in one of the national architectural magazines recently reported on a symposium held at the Museum of Modern Art in New York. Its purpose was to explore design trends in the large number of high-rise buildings currently being built in Manhattan, and participants included some of the most prominent architects in the country. As impressive as the projects were, the concluding remarks may have been even more significant.

As one participant put it, "Something great is happening. New York developers are finally engaging the most talented architects to design their buildings, because they are finally realizing that better architecture is better for business. In fact, there is an incredible competition (for name architects) going on among developers."

Better architecture is better for business. This is something architects have known all along, even years ago when many developers remained doubtful. But the times are truly changing. In recent years, the architectural consciousness of the average person has been raised to record heights. Fashionable magazines such as *Time*, *Business Week*, *Fortune* and *Newsweek*, as well as the popular press, regularly report on architectural developments. Notable projects are reviewed, discussed and criticized almost from the moment they come off the drawing board. In addition, visitors to major cities tour new trend-setting buildings these days as eagerly as they visit the old monuments. Architecture, it seems, has become everyone's business.

ignored the confused state of NAAB, and ignored the fact that many member boards are facing "sunset" because they were accused of being discriminatory. Despite what seems to be legitimate concerns, this "private" organization reaffirmed its position to require an accredited professional degree for certification in 1984.

California has expressed its opposition to NCARB's position as exceeding its charge to protect public health, safety and welfare and facilitate reciprocity. California schools of architecture are opposed to the development of a rigid format such as that which could evolve if NAAB set the standards for entrance into the profession.

The future of NCARB is doubtful should it continue its present direction, alien-

ating its members and creating insurmountable barriers to certification. It is time to take a good look at this "private" organization which seeks to regulate the profession.

Thomas B. Moon, AIA

Correction

Although Thomas Reed Vreeland, FAIA designed an addition to the Santa Barbara Museum of Art (reported in the June/July issue of *Architecture California*), escalation of costs while the drawings were being prepared exceeded the Museum's allocated funding, according to Mr. Vreeland. The current addition to the Museum was designed by the Santa Barbara firm of Warner & Gray Inc. Architects.

LETTERS

As land costs and building budgets soar, developers today can less afford to hire mediocre designers. What used to be a minor business risk has become a potential financial disaster in today's more sophisticated climate. The fact is, you can no longer fool all the people all the time; they're beginning to understand that good design is better than mediocre design. As a consequence, developers have come to realize that good design is better for them as well—better where it really counts, down around the bottom line.

So, if better architecture is really better for business, why is so much mediocre work still being done? The answer is simple: a lot of developers out there are just not very astute businessmen. Sooner or later, however, they are bound to get the message that is apparently understood by New York developers. And when they do, our cities may become more exciting, as well as more profitable places to be.

Lester Wertheimer, AIA

Equal Opportunity for Architects

Due to the uneven distribution of work within our profession, the first responsibility of AIA is to devise methods and means for informative news announcements to be made available to all members, thus giving equal opportunity to all individual practitioners as projects arise.

It has long been a standing problem in our field that worthy and able architects are not included in the distribution of work. The projects keep going to the same firms, over and over, while younger firms are excluded.

Also, because of this error, the wages and compensation to the so-called "employed" professionals—those who work for these firms—are far below standard. Few firms offer the expected, normal benefits such as medical and retirement. Thus, the issue is compounded as individuals cannot, through the fruits of their effort, manage to save for their futures.

These problems are long existent in our profession. Perhaps it is time for the AIA to meet these responsibilities. I hope that programs will soon be designed specifically to give all architects equal opportunity.

Vincent J. Saccomanno, AIA

Editor's Note: CCAIA periodically publishes Greensheet to keep its membership informed of pending project opportunities. In July, Greensheet announced six projects for which the Office of the State Architect is seeking architectural consultants. Greensheet is mailed free to all CCAIA members.

Congrats!

I extend my congratulations to the CCAIA leadership and staff for the new publication, *Architecture California*, June/July 1981. I appreciate the content, format and design, particularly the former. I heartily agree with the forward (The Media and the Message); *communications* are, in my judgment, the heartbeat, pulse and the intelligence of an organization.

Raymond Girvigian, FAIA

Bookstore

CCAIA has a wide range of professional development publications available for purchase:

Professional Liability Insurance: An analysis and comparison of major professional liability insurance carriers. Includes valuable information on insurance premiums, reported changes in gross billings, claim histories, average coverage and deductible, and surveyed firms' evaluation of insurance carriers. Price: CCAIA members \$10, nonmembers \$20.

Salary and Benefits Survey. A thorough study of California architectural firm employee salaries, personnel practices, employee benefits. Price: CCAIA members \$7.50, non-members \$15.

Roster of Architects. A listing of California architects employed in government, education and industry. Price: CCAIA members \$1, nonmembers \$2.

Advanced Production Techniques. Information on computers, word processors and photographic systems, prepared by CCAIA's Professional Technology Committee. Price: CCAIA members \$6, nonmembers \$12.

California 101. Photographs and design philosophies of 101 participants in the First Annual CCAIA Monterey Design Conference, in bound reference catalog. Price: \$15.

Architects and Real Estate Development 1980. Emerging Methods of Practice, includes comprehensive information on real estate development and a financial Pro Forma Workbook. Price: \$20.

Architects and Real Estate Development 1981. Focuses on the organization and finance of real estate development projects, including case studies and a Pro Forma Workbook. Price: \$20.

Toward Energy Responsive Buildings. Thorough course material, including the review of basics, energy analysis for commercial buildings, advanced modeling techniques, passive and active systems, and daylighting strategies. Price: \$20.

Dollars and Sense, Designing the Bottom Line. An experienced faculty of firm principals with top management skills share their financial data and business management techniques. Price: \$20.

T-SHIRTS

T-shirts from the Monterey Design Conference are available in limited quantity from CCAIA. Sizes large and X-large in tan, and sizes X-large in blue and yellow. Price: \$6 (includes tax).

TO ORDER FROM CCAIA: Please add \$2 postage and handling for all orders. California Sales Tax for publications, 6%. Make checks payable to CCAIA Bookstore, 1414 K Street, Ste. 320, Sacramento, CA 95814.

Ask any architect's opinion of the AIA dues structure and you're bound to get a lively response. Confronting the dues escalation, even active members like Jim Lattz are forced to make the painful economic decision of whether or not to remain a member of The Institute. The California Council continues to press The Institute to reexamine its dues structure and how the money is spent. But criticism is not enough. The Institute needs concrete suggestions for improving its organization and membership services. Harry C. Hallenbeck, AIA and Bernard Zimmerman, FAIA present possible solutions. Undoubtedly there are others. What's yours?

"I am literally being priced right out of the club."

Jim Lattz, former editor of the Monterey Bay Chapter's Eagle Flash Bulletin

I'm not really sure why I have been paying my AIA dues. I can't remember when I didn't think my dues were too high. When I joined, they were \$137. Then I was reclassified as a "firm" a few years ago, and they went up 142 percent. Since then, the dues have increased another \$93.

I like being a member of AIA—you know, putting those expensive little initials after my name. But this year, I can't justify paying my dues. Most former members just drop out quietly, but I happen to want to protest my self-eviction! I am literally being priced right out of the club. Maybe there should be an "associate firm" category. Can an individual really be considered a "firm"?

I suppose dropping out will have its positive aspects: no more national junk mail from being on AIA's mailing lists, and no more *Eagle Flash Bulletin* deadlines when I should be doing something else, like tonight.

Perhaps I will rejoin next year. It's always a nice tax write-off. But then, maybe I won't. As long as nonmembers are allowed almost all the privileges of membership for a few more bucks *sans* dues, why bother? When this disparity is realigned, membership will decline and membership will substantially increase.

I guess you could consider this my last editorial.

"The Institute is consumed by a perennial need to reexamine its dues navel."

Harry C. Hallenbeck, AIA

A feeling that The American Institute of Architects—Chapter, State and National—is not responsive to the needs of its individual members and is costing too much in dues, stimulated the California Council to propose the A-1 Resolution in 1980, requesting that National study its goals and objectives for the coming decade. I am concerned that the Directions 80 Task Force, formed by National in response to the A-1 Resolution, will result in a *status quo* report, recommending a little fine-tuning of Institute objectives without identifying any real problems or solutions.

While The Institute has numerous shortcomings—problems, if you will—most dissatisfaction is the result of problems perceived, rather than real. The primary problem is the we/they syndrome, and closely interrelated are two symptoms: communication (lack of a two-way exchange of ideas) and component size disparity, or large *vs.* small. These three elements combine to create a real problem which amplifies the perception of lesser, ever-changing ailments.

In order to eliminate the we/they syndrome, we must achieve an organizational unity. To this end, we should reconsider the basic structure of The Institute and explore the feasibility of an organization structured from Chapter-to-National, as opposed

to our current National-to-Chapter system. This concept consists of several elements:

- one membership, not three;
- one dues, with unified billing and collection;
- a chapter-based organizational pyramid;
- internal communication to members through the Chapter; and
- strong Chapter sharing.

One Membership

We have all heard the cry for one membership, yet The Institute has moved in the opposite direction over the years, holding firmly to its belief in three-level membership. The very existence of three levels of membership and the ridiculous multitude of dues systems are divisive elements.

Institute policy and organization should establish one membership at the Chapter level, with State and National functioning as organizations of components, not members. This system works well for numerous service organizations such as Kiwanis and Rotary, and successful professional organizations like the American Medical Association.

One Dues

The dues issue is clearly one of the most fatiguing. At the base of the issue is the age-old question, "What am I getting for my dues?" The fact that this question persists is, of itself, a problem. The Institute is consumed by a perennial need to re-examine its dues navel—and without success. The three-level membership complicates the problem, with each level independently setting and billing dues.

"Admit it or not, there is an inherent problem of competition among Chapter, State and National AIA."

Institute policy and organization should establish a one member-one dues system, with all dues billed and collected through the Chapters and proportionally distributed to State and National. For example, we could establish a system similar to, but greatly improving upon, our current method. Each Chapter would set its own basic dues on a per-member head count basis. State and National would add their basic dues to the Chapter dues. The combined dues would be monitored and billed on the Council's computer, and the printed bill would be transmitted to the Chapter for distribution and follow-up.

Payments would be made to the Chapters, which would deposit receipts into a nationwide banking trust that automatically transfers amounts received proportionally to each level. All dues dates would be the same, and any delinquency would automatically occur at all three levels. Any Chapter withholding receipts would be subject to Chapter termination.

This example uses our state's central computer, but the same results can be achieved through a Chapter or any convenient billing service. The point is that the member receives only one bill and deals only with the Chapter.

Chapter-based Organizational Pyramid

The Chapter is the primary point of contact for the individual member. However, with the multi-level membership, each level functions independently and has equal rights, needs and authority over the member. Although we typically think of the member as "belonging" to the Chapter, all organizational functions are repeated for each level. Thus, the member really belongs to three separate organizations whose efforts are not, and structurally need not be, interrelated. And the individual, in order to be a good member, must split and choose his or her allegiance.

This causes the obvious problems of program duplication, lack of coordination and an unclear chain of command from the members—and, admit it or not, the inherent problem of compe-

tion among the three levels. National and State draw directly upon "their" members for committee work and participation, literally competing with Chapters and with each other for the member's limited volunteer time.

Institute policy and organization should establish an organizational pyramid in which the Chapters serve as the base with all State and National programs built from and through that base. As an example, the various Chapter committees on codes would provide representatives to the State committee on codes, which in turn would provide representation to the National committee. Likewise, the Boards of Directors and officers would be pyramided from Chapter to State to National. For the Boards, our present system is close to this structure, but a State or National Director can come directly from the membership without going through, or being currently active on, a Chapter Board. Under this alternative system, all committee work (and, therefore, Board action) would originate from the Chapters, whose committee and Board members also would serve at the State and National levels. This system would greatly reduce duplication of activities and facilitate inter-Chapter program sharing.

Internal Communication Through the Chapter

Good communication is always difficult to achieve. Our present system—a proliferation of Chapter, State and National newsletters, bulletins and magazines—is one-way communication, imparting knowledge, opinion or facts to members. Even with the best letters to the editor and contributing articles, it fails to provide two-way communication, an interchange of thoughts and opinions. And as the source of the publication moves further from the member, its timeliness and relevance diminish.

Institute policy and organization should establish a network of one-way communication through the Chapter to the individual member. In addition, a two-way communication system from member to Chapter to member should be established. This is a tough one to accomplish. But modifying the present three-level system to a single through-the-Chapter system will greatly improve our chance of success.

National should continue to publish the *AIA Journal* with its singular emphasis on design, and *Architecture California* should move forward to a magazine on design, free of CCAIA "news." The *AIA Journal* and *Architecture California* should be self-supporting. The *Memo*, *Greensheet* and *Update* type of Institute news and business should be eliminated as such, with this sort of communication processed through Chapter bulletins. This would strengthen the Chapter bulletins and give a singular point of communication from which a two-way system can be spawned.

Strong Chapter Program Sharing

The disparity in Chapter size and needs has added to the we/they problem, with large and small Chapters seeming to line up on opposite sides of issues at the State and National levels. This, in turn, tends to reduce the communication among Chapters. There is almost no lateral sharing of programs. The larger Chapters get along on their own, and the smaller Chapters struggle to create their own programs, relying on State or National, or going without.

Depending upon size, the State and National needs of the Chapters do vary. Unfortunately, this manifests itself in "political" struggles at the State and National Boards. But if we recognize that the problem only occurs when dealing with those two levels, then we can diminish the problem and possibly even turn it into a positive attribute.

Institute policy and organization should establish a lateral network of program sharing among Chapters. State and National should initiate programs only when they are not, or cannot be, effectively provided by a Chapter. In theory, this can

"The larger Chapters get along on their own, and the smaller Chapters struggle to create their own programs, relying on State or National, or going without."

occur now. However, there is a strong tendency for State and National to initiate their own programs without any need from the Chapters. As a result, State and National programs are "sold" directly to the members and Chapter sharing is minimized.

The potential exists for an effective sharing of programs from Chapter to Chapter, with State and National functioning as clearinghouses to facilitate that sharing. This system would strengthen Chapter services to its membership and, with a positive sharing of programs, eliminate the concern for the difference in Chapter size. Those services which National provides would still be provided. In fact, they would be improved because the need and direction would come from the components.

These proposals are aimed at strengthening the Chapters and improving grassroots member involvement in The Institute. Of course, they would not guarantee an elimination of all the problems. But they would reduce the perception of nonexistent problems and facilitate the correction of those that do exist. In reality, the system would not appear very much different from our present system, but the emphasis would be Chapter first, with State and National responsive to their constituency.

One membership, one dues, with Chapter primary—simple to conceive, but probably politically impossible to accomplish. Nonetheless, we must consider all alternatives if we are to eliminate the we/they syndrome and unite and strengthen The American Institute of Architects. These ideas are not new, nor mine alone. They are put forth here to stimulate your consideration of the problem and, hopefully, your suggestions for solutions.

"The services do not justify the cost of AIA dues."

Bernard Zimmerman, FAIA

It's time to make the AIA more affordable to architects. For a long time, I have been concerned that the AIA dues deter people from joining and staying with AIA.

Members believe that the major benefit of being members of AIA is putting those letters after your name. Aside from the use of "AIA," receiving the *AIA Journal* and professional documentation, a member gets very little from National. The greatest benefit from CCAIA is legislative action—protection of our professional rights—plus the enhancement of architectural knowledge. These services do not justify the cost of AIA and CCAIA dues.

I am concerned that our dues structure does not encourage young people to join the AIA. They simply can't afford it in the first 10 years of their practice. And even if they can afford the dues, they can't afford to attend the programs because it costs so much to participate.

I propose that there be a nominal membership to the State and National during the first 10 years of an architect's career, unless his income is over \$30,000. This nominal fee would be \$20-25, something to cover the mailings.

Dues can be reduced by limiting National or State programs. A lot of the programs are duplications, either by State or National, and can be supplied by university extension programs. The real question is whether we need as many conferences.

"I think we should get out of the conference business."

I think we should get out of the conference business. The professional development programs should be self-supporting, outside of the budget. If they make money, they're contributing to CCAIA. If they don't, we shouldn't have them. If the conferences break even, if they don't take away from staff time or incur overhead expenses, that's fine. But I haven't seen that yet.

The basic proposals are that we reduce the services of National and State so we don't have duplication, that we don't develop programs just to keep people busy, and that we allow the local Chapters to develop programs. If some Chapters are unable to develop their own programs, we should develop a network system of shared programs.

The large Chapters and the large firms could provide programming services to the small Chapters. For instance, in our community, A.C. Martin is a leader in computer expertise. That firm could probably produce a better program on computer technology than CCAIA could.

CCAIA should work as a network, finding out where these resources are and making our membership aware of them. And we should work with universities to provide professional development programs as part of their extension programs.

Another drain on our dues is the CCAIA Board, which is both costly and cumbersome. The Board meets too often, has too many members, and has too many functioning committees that cost the membership a lot of dollars. I remember one Friday when one Director was going to Visalia with a staff person to plan the business development program, another group of Directors was going to San Francisco to work on the budget committee, and another group was heading to San Diego for some other cause. All that cost—and the cost of flying to Board meetings—has to be absorbed. Right now, it's in the budget and paid for by membership dues. And I'm not sure that's cost effective.

Somebody told me that it costs \$4000 for the Board to meet. We should reduce the size of the Board and reduce the number of meetings. The Board should meet three times a year: once at the beginning of the year, once at the convention, and once in the middle to assess the progress of programs. The routine work of the Council should be carried out by Excom.

It's very simple to reduce the number of Board members. There's no justified relationship between the number of Board members and the number of architects the Director serves. In a large Chapter, for instance, each Director may serve 160 people, while a Director from a small chapter may serve 35 people.

If you study the CCAIA structure, you'll see there's a disproportionate voting system between large and small Chapters. When the larger Chapters represent 50 percent of the CCAIA membership, yet have only 40 percent of the vote at the Board meeting, that has to change.

The solution is weighted voting, the system National uses. There are 18 Chapters in the CCAIA. Each one should have one Director—which would reduce the Board pressure—and each Board member should have a weighted vote proportionate to the number of members he or she represents.

A lot of the direction for CCAIA should come from policies set forth by the members during the annual convention. The Excom and the Board would bring up the issues that are facing the members and the members would vote on where they want to place their priorities. For instance, one of the priorities we have right now is eliminating the category of building designer. I'm willing to spend great personal dollars to be sure that happens. And I want to be sure that Council money is being spent on this rather than on a trip or a conference.

I don't think you can call AIA or CCAIA participatory organizations without having mail ballots. Members get discouraged

because they pay dues, which they feel are too high, and they have no recourse to vote for the officers who set those dues. At the last convention in Minneapolis, there were only 800 delegates—800 corporate members representing 33,000 members. That's a very small percentage to determine the direction of AIA. A vote by mail would give more opportunity for membership participation. The whole membership would decide on the officers and, if the members don't like the dues structure, they can voice that through their votes.

National dues should be spent only to provide membership services and the national convention. National should take care of national legislative business, public relations and advertising on a national level, professional documentation and maintaining a national communication network through the *AIA Journal*. Any other programs should be self-supporting. National shouldn't spend \$½ million on research only to find out that California already has done the research. California does a lot of creative work and has a lot of information that could be made available. National should ask for input, rather than create new programs.

CCAIA should be involved in legislation and governmental affairs, public relations, a communication network, and the state convention and design conference. The State should not create programs that the Chapters could create. For instance, the Los Angeles Chapter can take care of all the professional development programs. We have enough firms and enough people in this area to put together a business seminar, a developers' seminar, a housing program. And we're willing to share that with any group in the state, without using CCAIA staff people. It doesn't put an extra strain on Chapter resources if we've already got a program going.

The smaller Chapters have a number of resources. Through the network, they could appeal to large Chapters and ask members to come out and speak, which a lot of members are willing to do. Or they could go to UCLA or Berkeley to develop special programs.

"It's hard to be a member and a dissenter."

We can exchange knowledge through *Architecture California*—what Chapter's bringing in some fine speakers, who's doing current research on solar, that kind of news. We can make the magazine self-supporting through advertising. The publication should work as our network, to exchange knowledge, to develop the political issues facing architects, and to create a dialogue among architects. The responsibility of the editorial staff should be to articulate professional issues to the members.

We have an obligation to encourage public awareness. *Architecture California* also should be a public relations tool. We have to budget for the continuation of the magazine. That, to me, is more important than the continuation of the conferences, because the conferences can be done by other institutions or consultants, whereas our own publication cannot.

Although I support the AIA and believe in it, I don't support its structure as it is. Earlier this year, I protested the high dues structure by not paying my National dues. I was trying to get all the members of the Los Angeles Chapter Board not to pay their dues, to say we weren't paying because the dues were too high and we didn't have the right to vote for our officers by mail.

It's hard to be a member and a dissenter. When I went to the National convention, National denied me the right to be a delegate because I hadn't paid my dues. National gave very little to credence to this protest.

So you retreat. You go home, pay your dues and put "AIA" after your name. You pay your dues until you can't afford to. And in the meantime, you try to figure out a better way to make the AIA work for its members.



36th ANNUAL CONVENTION

California Council, the American Institute of Architects



R · E · A · L · I · T · Y · & · F · A · N · T · A · S · Y :

LOS ANGELES 2000 CALIFORNIA 2000



The 36th Annual Convention of the California Council, the American Institute of Architects will be held in Los Angeles to celebrate the city's 200th birthday. The annual meeting of California architects, building product exhibitors and friends in the related design/building professions will take place at The Biltmore Hotel, October 21-24, 1981.

THE SPEAKERS

Ray Bradbury

Noted science fiction author Ray Bradbury has published over 400 short stories, poems, novels and plays, including *The Illustrated Man*, *Fahrenheit 451* and *The Martian Chronicles*.

Robert Winter, AIA

President of the Los Angeles Cultural Heritage Board, Mr. Winter recently published *The California Bungalow*, and co-authored *Guide to Architecture in Los Angeles* and *Guide to Architecture in San Francisco and Northern California*.

Frank Gehry, FAIA

Mr. Gehry has won over 10 national and regional AIA awards. His drawings and furniture designs have been exhibited in the Museum of Modern Art and the Cooper Hewitt Museum in New York, and in Paris at the Louvre.

Assemblyman

Paul McClosky

Assemblyman McClosky is chairman of the Assembly's Environmental Study Conference.

John Pastier

Urban design critic for KUSC and contributing editor to *New West*, Mr. Pastier recently was commissioned to write a history of the architecture of Texas.

Senator Alan Sieroty

Currently on the Senate Judiciary Committee, Senator Sieroty leads the legislative efforts to remove architectural barriers to the physically handicapped, to strengthen the economic rights of artists, and to provide for the purchase of art for public buildings.

Tom Hayden

Mr. Hayden chairs California's SolarCal Council, which coordinates the state's solar energy policies.

Paul Goldberger

Author, essayist and lecturer, Mr. Goldberger is architecture critic for *The New York Times*.

Reynier Banham

Professor of the History of Art at the University of California, Santa Cruz, Mr. Banham is author of *Los Angeles: The Architecture of Four Ecologies*.

THE PROGRAMS

Stimulating professional programs and workshops will focus on the major issues in the architectural practice: housing, life safety, preservation and construction, architectural contracts, architectural education, marketing and public relations, computer design, interior architecture, and small business practices, among others.

THE EXHIBITORS

An exhibition of new products and innovations in the design/construction industry will include demonstrations, audio-visual programs, entertainment and activities.

SPECIAL EVENTS

Guest Night Party — a welcoming party for special guests—including contractors, engineers, planners, interior designers and landscape architects—will kick off the festivities in the exhibit rooms.

Two Luncheon Celebrations

- "Lunch for the Arts" honors members of the performing, practicing and fine arts.
- "Sunset Awards Lunch" honors the 1981 winners of the Sunset Western Home Awards.

Gala Dinner-Dance — with awards and entertainment.

Los Angeles Chapter, AIA Host Party

Alumni Reunion
Breakfasts

Architectural Drawing
for Door Prizes

Special Programs — activities for allied organizations such as the Architectural Secretaries Association, Women's Architectural League, California Council of Architectural Education, Associates Breakfast Caucus, the Student Box Lunch and Caucus.

Join CCAIA in Celebrating
Los Angeles 200, California 2000!



Watch your mail for a poster with complete
program and registration information.



JULIUS SHULMAN



Carlos von Frankenberg

ARCHITECTURE THROUGH LENS

The superb pictures taken by California photographer Julius Shulman have appeared in virtually every major architectural magazine in the world, and have won him an international reputation for excellence. In recognition of his artistry, Julius Shulman was awarded the 1969 Architectural Photography Medal by The American Institute of Architects, and the 1975 Distinguished Service Citation by CCAIA.

In the hands of a master, a camera can capture the essence of an architectural statement. As the words and images in this interview show, Julius Shulman is, indeed, a master of the art of architectural photography.

Why did you become an architectural photographer?

I didn't plan to be a photographer. I enrolled in the school of engineering at UCLA and dropped out after two weeks. For seven years, I did nothing, just drifted.

In the first part of 1926, when I was 26, my older sister introduced me to a young man who was renting a room in her house, a draftsman. He asked me to go with him to inspect a house Richard Neutra had just finished. While he was in the house, I took some snapshots. I made prints and gave them to Neutra. And I was in business.

And now you give classes to train architects in photography.

The seminar programs I give all over the country are based on introducing the thought that photography is a design medium. A design composition is a statement that doesn't come from the camera. You use the camera as a catalyst to instill an understanding of design, and to learn to recognize the elements of a building, not to grab a "shot." It's very hard to instill that thought into architects' minds.

Compose the statement of the design. Show where the facets meld or blend, where the design and structural elements are immediately identified. If you cannot do that in one picture, then you can't express architecture. Identifying design composition is an on-going requisite. A camera composition is not valid or lucid until it expresses this.

An image on a piece of paper, a one-dimensional object, can induce a feeling of dimension, perspective, proportion. All the elements of art are there, if it's done with thought and patience. It's surprising how many people are impatient. When I have seminars, I do not permit anyone to take a camera out of the bag in the first few hours.

Do architects see the design elements in their own work?

No. All you have to do is look at so many architects' personal slides—an abomination, because they "grab a shot." If you're taking a picture of an element of a building, you must ask initially, why are you doing this? Obviously, the purpose is to merchandise your architecture. You do that by the means of graphics. You would want a very strong, positive, eye-catching, mind-grabbing composition.

Continued page 18

I consider, too, the space around a structure, as an artist would in a painting. A landscape or an architectural photograph can be expressed by the non-spaces, the non-architecture. . . the space *in which* the building exists.



The Bank of California in San Francisco is a temple to finance. In the early days, I used to avoid taking pictures of new buildings with old ones. Architects in the '30s and '40s brought me up not to show anything baroque, anything rococo, anything "bad." Be pure, be virgin. And I was. Years ago, I used to hide objects and even total buildings not to my liking. To me, this photograph is a demonstration of growth and common sense.

The Bank of California is almost poetic. Continuing the motif of the pillars into the new building governed its design philosophy. Now

look up between the two buildings (cover photo). Why not identify something about the building which the layperson, or the architect himself, never sees? It shows all the elements, and it's playful.

Even the man standing in the photo. . . there are times when I'm working with an architect and, if a man walks down the street, the architect will ask me to wait until the man has gone past. Why? In this case, the man stopped and partially hid a trash can. He gives the building scale. Architects are afraid of the scale that people add.

Overleaf: Infrared film interior of the Bank of California, San Francisco



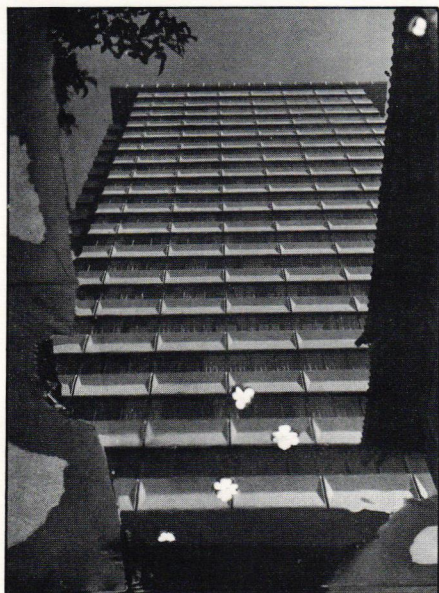
Bank of California, Anshen & Allen Architects



We're trying to encourage architects to learn how to evaluate the space they're designing and present a total design picture. Most architects say, "The bank president's wife got some ga-ga friend of hers to do the interiors." I say, "You knew this was going to happen. From the onset, couldn't you have designed the total spaces, interior and exterior, or related yourself to a good interior design firm?"



I've had few accounts among decorators, because in most cases, they want a picture of the furniture. In the early years, I would ask, "Don't you want to show how you developed or related the interiors to the spaces created by the architect, or to show the relationship to the outdoors?" No. They would rather show the drapery—which they sell by the yard. Interior designers bring life to the space. More than just a midwife, they create the living aspect of the architecture.



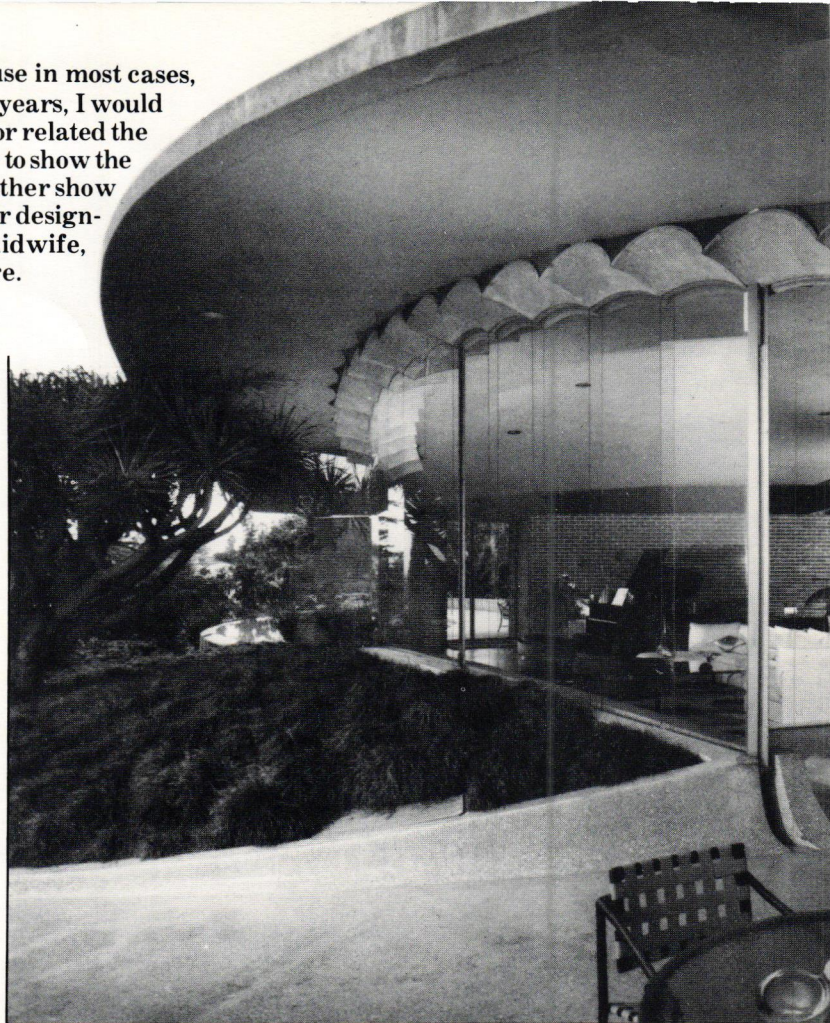
case study of three shadows (c)

Even when I use a sidewalk flower-strewn rain puddle for composition of a financial building, I adhere to the same techniques of sun control and detail.

“... design composition is a statement that doesn't come from the camera...”

Photographic can be anything, it's a picture, an objective photograph of a building. But *graphic* expresses the elements of a design so strongly that they make a design composition which captures the imagination of the viewer of the photograph. Graphic art alerts you. Suddenly you begin to see things which are meaningful. The crosslighting, the shadows, the forms which you can express even on an overcast day—these are graphic expressions.

It's hard to get architects to pay photographers a reasonable fee, and yet photography is their life's blood. Look at Richard Neutra: he became known internationally for his photographic representations. I remember one of his exhibits at UCLA about 20 years ago. A woman came up to him and remarked, not about his designs, but, “What beautiful photographs.” He winced. But it pays off, because every book he ever published is full of hundreds of pictures. This is what sells Neutra, sells any architect.



Residence of John Lautner, FAIA

Where does an architect find an architectural photographer, aside from the Yellow Pages?

There's no way of knowing. You can't get one from the Yellow Pages because everyone in the commercial photography section lists industry, construction, architecture, interiors. So if you call someone from the Yellow Pages, likely as not you're going to get stuck.

The best thing is to talk to a photographer or another architect. When I met Neutra, he immediately suggested I meet Raphael Soriano. After I met Soriano I met Rudolph Schindler and Gregory Ain and Harwell Harris—the early beginnings of contemporary architecture in this country. It was word of mouth. I've never once knocked on anyone's door with a portfolio. I began at point zero, and I think photographers can still do it today.

For 45 years, you've observed the profession of architecture through your lens. In what direction do you see the profession going?

There aren't any trends in architecture. Look in any architectural magazine. You see a mish-mash of attempts to satisfy a client's or an architect's whims or ego. How would you define an architectural trend when you see such a mix?

In New Mexico, we went to photograph attorney Robert Hanna's house, designed by Bart Prince. It's an old one-story, flat-roofed adobe house. Prince built a cylindrical tank of tile and glass on the roof. It's become a tourist mecca, but what is it?

Michael Graves has arrived at a certain solution in his thinking. It's a bit pedantic, it requires an extremely wealthy client, but is he creating a trend? We'll see.

Going back to the days of Palladio in the 16th Century—his works still exist and are still magnificent, yet he didn't create a

How to Copyright Architectural Renderings

by Dennis Harnish

Copyrights provide a relatively inexpensive and effective protection for the intellectual property comprised by an architect's drawings. Although copyrights are known at common law, the most effective copyright protection is provided by the Copyright Act. Copyright protection can be obtained for any of a number of types of work of authorship, specifically including graphic works. Architectural drawings have been held to be graphic works which may be protected by copyright. It is important to note, however, that the copyright protects only the particular expression of the idea, but not the idea itself. Thus, a person could use a copyrighted architectural drawing to build the structure shown in the drawing without infringing the copyright of the drawing.

Copyright protection on architectural drawings can be obtained simply by putting a notice of copyright on that drawing comprised of a "c" in a circle, the year of first publication (distribution to subcontractors), and the name of the owner of the copyright or an abbreviation by which the name can be recognized. The best practice would be to place this three-part notice on each sheet of drawings, perhaps in the same area where the drawing is identified. You voluntarily *abandon* copyright protection to an architectural plan by circulating copies of that plan among subcontractors without a copyright notice of any sort. Thus, it is essential to place the copyright notice on all copies of plans which leave the office.

Besides the notice of copyright and the act of publication, two other requirements are posed in the Copyright Act to perfect copyright protection in architectural drawings or other works of art. The owner of the copyright is required to deposit, within three months from publication, two complete copies of the best edition of the work or two copies of the proposed set of drawings. Failure to deposit copies, however, will not prejudice the enforceability of the copyright. If the Register of Copyrights requires deposit of copies, then that deposit would have to be made or the copyright owner could be subject to a fine of up to \$2,500.

The Act allows a copyright owner to register any published or unpublished work. However, failure to register precludes an award of statutory damages or of attorney's fees for infringement of copyrights which took place before the effective date of registration. Statutory damages can amount up to \$50,000 for a willful infringement. Therefore, it is desirable to register at least those sets of architectural plans which are most likely to be the subject of copying.

The application fee for copyright registration is \$10. Request that the Register of Copyrights, Library of Congress, Washington, D.C. 20559, send you a number of copies of Form VA for applying for copyright registration. The Register will not accept a photocopy of Form VA in lieu of the application form.

Dennis Harnish is an Administrative Law Judge in Pennsylvania.



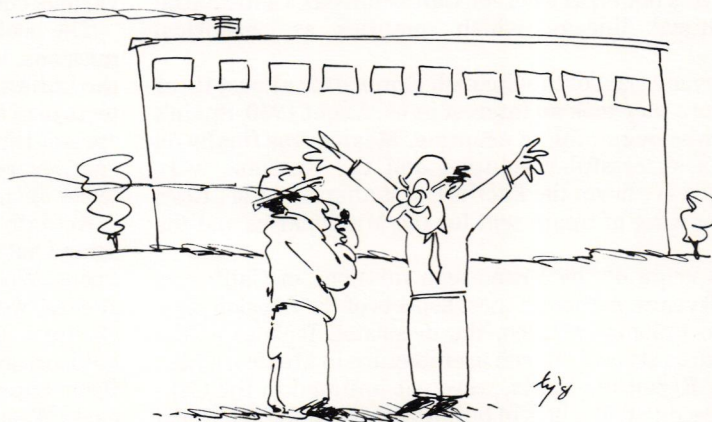
trend. Then, on the other hand, you have Paolo Soleri with his great experimentation in Arizona. He is extremely important in my estimation.

I measure directions as a contribution to the study of architecture and the potential of architecture. The most important contribution is to the educational process, the learning of forthcoming generations. You give up on the oldtimers, because they're just copying each other or they do something provocative without really knowing what they're doing.

Many think Soleri is crazy, but he has developed a great following of students from all over the world. They come to learn to handle their own minds, to flex their mental muscles. They come away having felt and touched something about architecture.

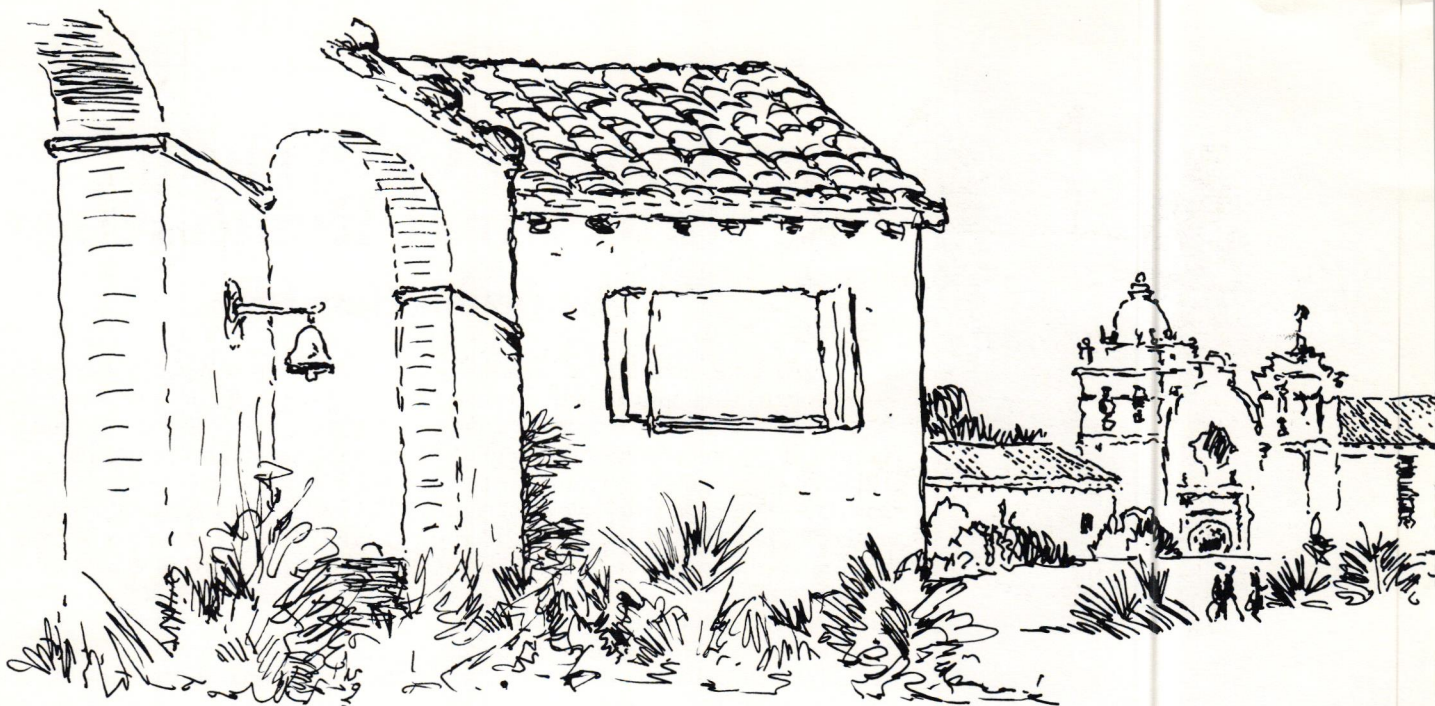
Do you teach your classes to influence the direction of architecture?

I teach classes through AIA and universities because it's part of the compensation, giving back something to people. I can't miss. The pictures I just got back, every one is perfect. Now I say, "You, too, can do this. I'll show you how I did it." I have no secrets. I would hate to think that I would take away with me all the treasure of experiences I've accumulated.



"Of course it's not perfect, but what house without doors ever is?"

Tom Glass



MISSION

by Zelma Wilson, AIA

Over the years, I have often been asked to design buildings in California's traditional Spanish style. This started me thinking about the Spanish Style Syndrome in California, and how architectural style achieves the status of a tradition. Burrowing into these questions, I quickly realized that to take the time to do justice to the complexity of the subject, I would have to forego all else in my life, including the design of buildings in any style. Nevertheless, I did pick up a little knowledge—enough to be dangerous.

So now I am sorely tempted to respond to a request for Spanish architecture with a Spanish inquisition: What flavor of Spanish do you want? Islamic? Rococo? Mediterranean? Franciscan Mission? Mexican Adobe? Monterey Colonial? Shedroof Chic?

My unabridged says that tradition implies a line of "cultural and historical continuity." In spite of appearances, particularly in the south, it is doubtful whether California has a substantial Spanish cultural lineage which qualifies as "historical continuity."

California was a part of the Spanish Empire for almost three centuries before they took an interest in us. About 1750, Spain's vast empire was beginning to crumble. Mexico was finally on the way to a successful revolution and the Russians were coming—they were down the Pacific Coast almost to Fort Ross. Post haste the King of Spain sent for the Missionaries and the troops.

The actual reign of the Franciscan missions in California lasted only 50 years. Although most aspects of the mission style trace back to Colonial Mexico, the decorated facades of the Churrigueresque style of church architecture in Mexico, which originated in Byzantine Spain, were not imitated in the California missions due to the lack of building skills among the local Indians. After the Mexican Revolution, the missions were secularized and subsequently fell into ruin.

The early- and middle-19th Century was characterized by successive waves of immigrants searching for new frontiers

and then for gold. These immigrants brought their own cultural backgrounds and construction techniques which they applied to local conditions. Monterey Colonial, a style often mistaken by the layman for "Spanish" architecture, was introduced by New England merchants, who adapted their knowledge of timber construction—primarily shipbuilding techniques—to the adobes they found upon arrival in Monterey Bay. In fact, this graceful architectural compromise had significant impact on secular construction at that time, and still does today.

In 1884, journalist Helen Hunt Jackson made a few brief visits to southern California and wrote the novel *Ramona* which became the most widely read and publicized American novel of its time. A monumental *Ramona* promotion was organized in the region by real estate promoters and Chambers of Commerce. To this day, there are still *Ramona* pageants held in various communities of southern California.

The book was a shameless romanticism of the legend of the missions, whitewashing their role in the virtual destruction of the Indian people. Jackson also falsified and glorified the architecture of the Spanish Viceroy's ranchos. She described them as "pastel-tinted haciendas with tile roofs, carved woodwork, cantilevered balconies, expansive fireplaces, and glazed galleries opening onto brick-paved verandas and walled gardens."

Actually, the secular buildings of Spanish California were of somewhat primitive mud block construction with tamped earth floors. Wood for flooring, glazed window openings and second stories were not introduced until the middle of the 19th Century. Interior fireplaces were not used. Food was cooked outdoors and houses were warmed by a pan of coal set on the dirt floor. Later several films were made based on *Ramona*, and the early Western movies often exploited the fictitious pastoral life of the Spanish Dons in their pink haciendas with Islamic courtyards.

While the Indians and Spaniards were being reinvented in their new image, societies of restoration, in an attack of nos-



M P O S S I B L E

talgia, took over restoration of the missions—which, they claimed, represent the true heritage of California—with more or less faithful adherence to historical integrity. By the end of World War I, the Spanish mission revival was in full swing. During the Spanish revival of the 1930s, a California real estate promoter wrote: “The missions are worth more money than our oil, oranges or even the climate. A man is a poor fool who thinks he can do business without sentiment.”

In the 1920s and 1930s, many architects of the Beaux Arts tradition made sketching trips to Italy, France, the Riviera, and Spain, and returned to introduce the Mediterranean architecture to California. Irving Gill, George Washington Smith, Richard Requa, Carlton Winslow, Sr., and many others, made significant contributions to California’s residential and institutional architecture. But no matter what the source of these buildings, to laymen they are “Spanish.” In my hometown of Ojai in 1921, a real estate promoter applied a hollow tile arcade to the front of the existing, somewhat shaky, western frontier buildings in the business district. The arcade was designed by Richard Requa of San Diego in the California mission style. This business center has become the nostalgic focus of the town—its “cultural heritage”—in spite of the fact that no real, live Spaniards have ever been sighted in these parts.

The revival which witnessed the construction of tens of thousands of tacky little “Spanish” bungalows lasted until World War II, then declined. But a new revival sprang up in the 1970s. Some of these adaptations are indeed exotic. Between Santa Barbara and San Diego, a sea of red mission tile roofs made of clay, concrete, fiberglass or metal, stretches as far as the eye can see. Fortunately, the legendary technique of forming the tiles over the thighs of Indian maidens is no longer practical.

The Sea Ranch style was created about 15 years ago in northern California. This contemporary romantic adaptation of the New England barn is commonly clad in natural wood. The style swept the nation so quickly that it

became known in the universities as “shedroof chic.” But in California, it had to be “Spanish.” Thus, we have the modified New England barn in off-white textured stucco with a red mission tile shed roof—a phenomenon seen in countless condominiums, apartments and office buildings.

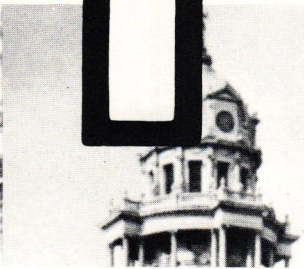
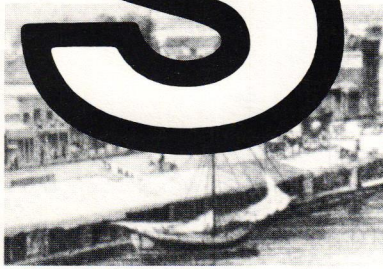
An even more ubiquitous application of “Spanish” appears with the Mansard roof. Francois Mansart was a French architect practicing in the mid-19th Century. In order to overcome the six story height limit imposed by Napoleon III, Mansart made his roof structure almost vertical, creating a seventh story for the use of servants. Thanks to this creative method of skirting the law, we have the Mansard roof, a great boon to industrial buildings, apartments, service stations, fast-food chains and real estate offices. Not only can these flat-roofed boxes be dignified by the semblance of a roof structure, they also can be instantly “indigenous” by applying red mission tiles. (The exportation of McDonalds hamburger stands to France is our cultural revenge for the Mansard roof.)

While Spanish architecture may not be culturally indigenous to California, no other style has been revived at least four times in the last 100 years. California has the lowest percentage of native-borns in its population than any other state in the Union. In their search for roots, Californians cling to a past that never existed. In his book, *Southern California Country*, Carey McWilliams writes: “The Californian simply cannot feed upon the fruits and signs of yesterday as can a Roman, a Parisian, an Oxonian. And yet this is precisely what he attempts to do. The newness of the land itself seems, in fact, to have compelled, to have demanded, the evocation of a mythology which could give people a sense of continuity in a region long characterized by rapid social dislocation.” California Spanish architecture was a part of that mythology but, through the years, it has become accepted as part of California’s built environment.

Zelma Wilson, AIA, is a principal in the firm of Wilson Conrad Architects, AIA, in Ojai, California.

STOCKTON

A Cure for a



by Janice Fillip

Where does a city go for help when its heart begins to decay? For the past fourteen years, The American Institute of Architects' Urban Planning and Design Committee has assembled professional teams experienced in specific problem areas of urban development to doctor America's sick cities. The Regional/Urban Design Assistance Teams are sent throughout the country to identify strategies for downtown revitalization and propose development plans. This past May, R/UDAT made its first housecall in California, to diagnose the ailments of downtown Stockton and offer a prescription to eradicate the symptoms of urban decay.

The Rise and Fall of Downtown Stockton

Under the direction of founding father Captain Charles Weber, Stockton became one of the first planned communities in California. The Port of Stockton, California's first inland seaport, made Stockton a supply and

transportation center for the Mother Lode during the Gold Rush era.

Culture followed on the heels of commerce: theater, concerts and opera drew crowds to Stockton as early as 1850. Many disillusioned '49ers quit the gold fields and stayed on to farm the fertile San Joaquin Valley. Agriculture and related industries became the area's dominant

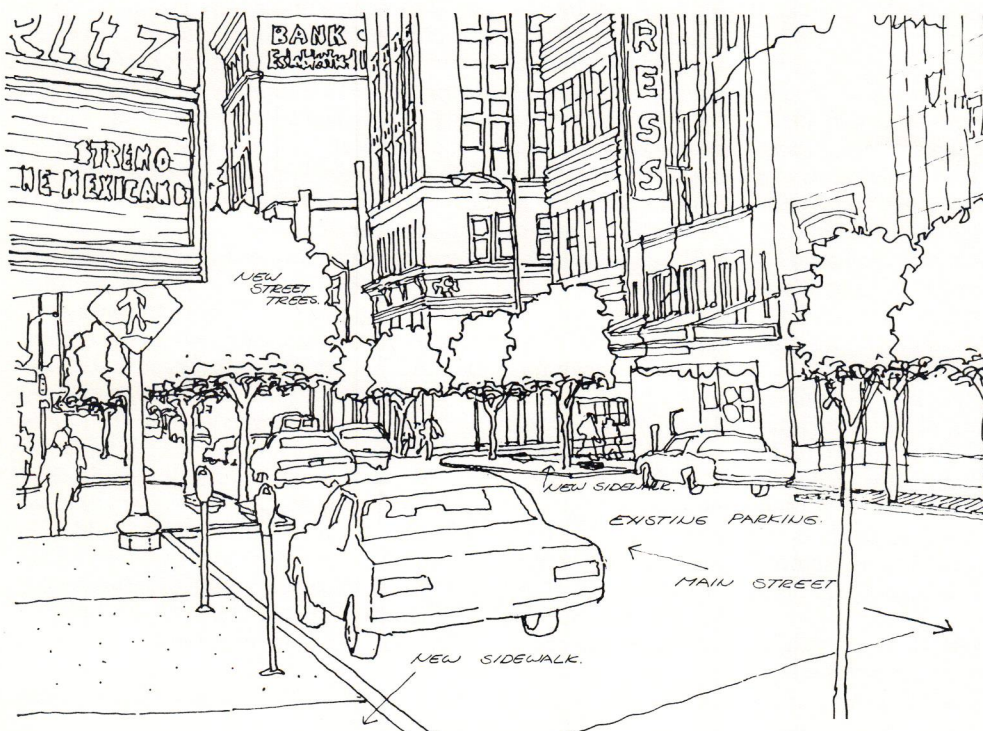
economic activity, and Stockton, the Valley's largest city, became the county seat. Today Stockton continues to be one of the fastest-growing cities in the state, with a growth rate of over 4 percent in 1979.

As the town grew up, it grew out. Roughly 65 percent of the city is residential land use—older neighborhoods surround the downtown and newer subdivisions sprawl to the north. Affluent suburbs are grouped in the northwest and middle class neighborhoods in the northeast, with primarily low-income minority housing to the south and east of downtown. The deep water channel that bisects the downtown, and the Port of Stockton located just south of the city's core, are the town's principal industrial focus.

Business followed urban sprawl northward, deserting the downtown in favor of neighborhood shopping malls. In 1960, 75 percent of the city's retail sales were made downtown; that number has fallen to 10 percent today. Stockton's downtown core began to decay when business moved out. Transient workers and vagabonds moved in, attracted by cheap hotels, bars, liquor stores and charitable food programs. The downtown developed one of the city's worst crime rates, due primarily to alcohol—arrests for public drunkenness average one per hour.

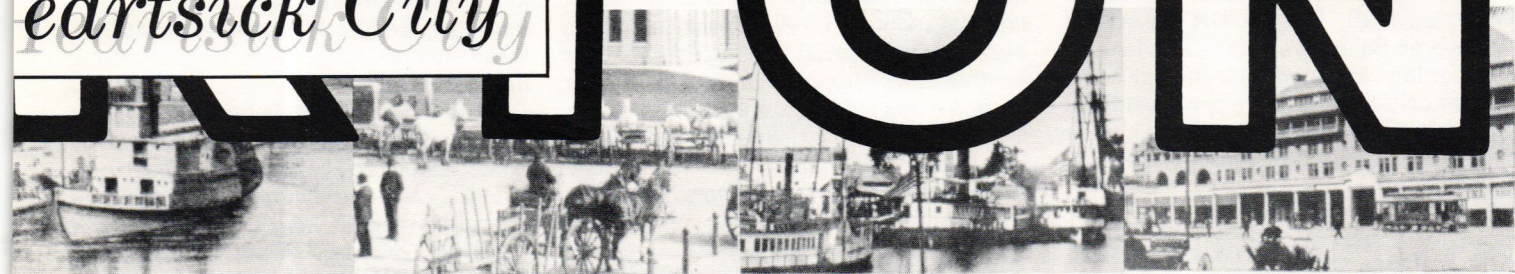
The picture of Stockton's downtown is not entirely bleak. Amid the urban decay is the largest center for elderly housing in the San Joaquin Valley. These elderly residents have been a stabilizing factor in the community and continue to support the remaining downtown businesses.

The city core has the highest concentration of minority population in the city. Of the approximately 137,000 people who live in Stockton, about 6,000 live downtown. According to the 1980 census, 66.9 percent of the downtown population is Caucasian (39 percent of those are of Spanish origin), 18.3 percent is Asian or



STOCKTON

Heart sick City



Pacific Islander, 13.2 percent is Black and 1.6 percent is American Indian or Eskimo. Minority businesses are a mainstay of the downtown retail district. "If we didn't have Mexican-American small businesses downtown, we wouldn't have a downtown today," maintains Jean Reynosa, an auto body shop owner and leader in the Mexican-American Chamber of Commerce.

In addition to a strong minority business presence and the stable community of elderly residents, the city's core has a treasury of old buildings which are classics in Mission Revival, Spanish Colonial, Commercial Victorian, Gothic and Nordic styles.

Bent upon revitalizing the downtown, in 1979 the City Council passed an initiative ordinance establishing a growth limit line to the north of the city. Recently a private developer, Eckhard Schmitz, started a \$100-million urban renewal project west of the central business district. These efforts are having an effect. While 90 percent of the downtown area was owned by absentee landlords a decade ago, that figure has dropped to 10 percent only a year ago, primarily due to local interest in revitalization. To insure that the embryonic renewal projects develop in a cohesive fashion, the City Council turned to the architectural profession for direction, and asked The American Institute of Architects to send a R/UDAT team to Stockton.

What's A R/UDAT?

A Regional/Urban Design Assistance Team (R/UDAT) is a visiting think tank specializing in a variety of disciplines. The team responds to problems in the physical environment, as identified by local AIA chapters and community sponsors. The City Council and the San Joaquin Chapter, AIA sponsored the Stockton R/UDAT.

R/UDAT teams agree not to accept

commissions for work resulting from their recommendations. Acting in an advisory capacity, the team gives a direction for local officials and developers to follow. Team members donate their time, working on an expenses-only basis. At normal hourly consulting rates, services rendered by Stockton's R/UDAT team would cost at least \$56,000.

Stockton's R/UDAT team included Midwest and East Coast professionals experienced in specific problem area of urban development; Mort Karp, AIA, complex urban design scale issues; Franklin David Becker, Ph.D., environmental sociologist and psychologist; Howard K. Bell, urban economist; George Dickie, ASLA, urban architect; legislator Sandra Graham, an expert in minority urban affairs; and land use attorney Barbara L. Ross.

The team spent four days working on Stockton's design charette. Fact-finding was the first order of business. Formal

interviews with city and county officials, local developers, downtown property owners, hotel operators, union leaders, architects, bankers, Housing Authority personnel and minority organizations were combined with informal on-the-street interviews conducted by eight graduate architectural students from California State Polytechnic University at San Luis Obispo and the University of California at Berkeley.

Initially welcomed to the community with enthusiasm, the R/UDAT team caused a flap by deciding to hold interviews in closed session, on the grounds that people might be intimidated if they knew their comments would be made public. Eric P. Best, opinion page editor of the *Stockton Record*, withdrew from an interview, choosing to editorialize instead: "Anything that can be said honestly and fairly about the subject can be said openly. . . Whatever plan the team comes up with, Stockton will need to



believe in it. And that's not helped by secrecy of any kind."

Another difference of opinion arose when developer Eckhard Schmitz presented the R/UDAT team with a plan to anchor the city's revitalization effort to his \$100-million regional shopping mall through the addition of walkways and a pedestrian mall. The R/UDAT team did not leap at Schmitz's offer. The lack of plans for low- and moderate-income housing was criticized and the proposed 3600 square foot food market was seen as a threat to the smaller convenience stores in the area.

An Architectural Solution

Once the facts were found through interviews and on-site observation, the R/UDAT team drew up a proposal for revitalizing downtown Stockton. The proposal consists of independent design elements which can be accepted or rejected in part without scuttling the entire plan. While an approach to revitalization is suggested, the proposal does not include specific building designs. The proposal urges Stockton to get tough with additional development to the north, to restrict commercial and professional office uses and redirect them downtown, and to channel pressure for large residential subdivisions southward. Preserving older housing close to downtown is recommended to provide low- and moderate-income rental housing.

Plans for the north bank of the Stockton Channel focus on high quality, unique residential developments in a park-like setting which provides public accessibility to the water. A series of cul-de-sacs

with garden apartments would achieve densities between 20-30 dwelling units per acre. Parking and service access through the cul-de-sacs conserves the water's edge as a public promenade for recreational activities.

The south bank proposal, a 70-acre mixed-use redevelopment area, is based largely upon the city's existing plans for high-rise residential towers. The market for this mix of luxury and modest-income units is expected to grow as the downtown is revitalized. Densities as high as 280 per acre could be achieved in 12-20 story towers, which would feature sweeping views of the waterfront, the downtown and the mountains to the west.

Office buildings and limited commercial retail are recommended for the warehouse plaza district. Housing especially targeted for elderly and minority communities would be integrated into this area. Passive recreational activities are provided, with parking in lots and landscaped garages.

Perhaps the most imaginative proposal is turning Webers Point, at the eastern edge of the Stockton Channel, into an island. Buildings with nonconforming use would be demolished and a combination of townhouse, garden apartment and high-rise condominium dwellings would be constructed at and near the water's edge. Public promenades with informal terraced landscapes would connect the island to the channel banks.

The Northside Mews, a strollway or pedestrian mews, is suggested to connect residential developments and the proposed new shopping district. The mews is a conceptual prototype for reintroducing

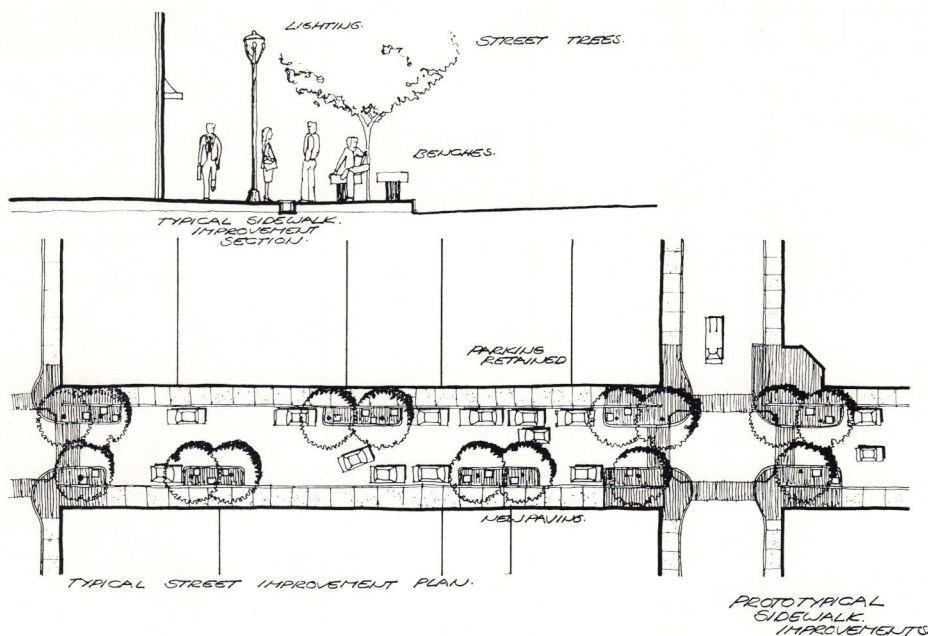
small enclaves of diverse and relatively dense housing into transitional downtown areas. Brick paved and landscaped, the mews provides a pedestrian link around which residences can be clustered. Envisioned are clusters of dwelling units comprised of terraces, garden apartments and limited townhouses, not to exceed a four story height. Achievable densities in these clusters range from 15-25 dwelling units per acre.

Since drawing people to the city center is essential to the success of the revitalization effort, facilities for civic and cultural events, plus a strong commercial shopping district, are suggested in the R/UDAT proposal. Stockton's cultural tradition is carried on today by a variety of art associations and informal and ethnic arts groups. The R/UDAT proposal designates one city block as a construction site for a civic amphitheater and plaza capable of holding several thousand people, yet appropriate for small gatherings. The paved plaza could be flooded to provide a shallow pool, or drained to provide usable space for fairs and festivals. Completing the water motif, a series of foundations, electronically-programmed to create dancing images, are proposed as a tourist attraction.

The 12-block shopping precinct is designed to support and reinforce viable businesses, rather than to emulate suburban shopping malls. A proposed 2-block Market Square would hold the local Farmers Market, operating every weekend morning during the harvest season. The Farmers Market "has the potential to provide positive focus for the interaction of many different segments of the Stockton community," the R/UDAT team comments. A boundary of wooden trellis would give spatial definition to Market Square and serve as a support for canvas canopies and lighting for vendors who would pull their trucks directly beneath the trellis. During the week, Market Square would convert into a parking lot. In keeping with the flavor of a public market, R/UDAT also proposes that an abandoned department store be converted into an antique bazaar/flea market.

A number of classic buildings suggest turning the downtown into an historic district by preserving and restoring landmark facades and rehabilitating interiors. The upstairs of many two-to-five story buildings in the city center remain vacant or of limited use. R/UDAT proposes developing these upper stories for office use and provides an economic analysis which shows how a building could be rehabilitated and still remain competitive with existing office space rents.

To enhance the image of the retail district, R/UDAT proposes an overhaul of gutters and sidewalks; installation of his-



toric single-headed pedestrian light fixtures; and development of an attractive, shady streetscape. But proposals for the first step in enhancing the area—dealing with the extant urban population—drew the R/UDAT team into problems for which architectural solutions are not enough.

Problems Architecture Doesn't Solve

Minority groups in Stockton are vocal in their demands for jobs, business opportunities and affordable housing in the central city. "The Black community was here before Stockton and we're going to stay. If Stockton is going to be 'Someplace Special,' we want to be part of it," says Leon Ross, spokesman for the Black American Political Action Association and San Joaquin County's affirmative action officer.

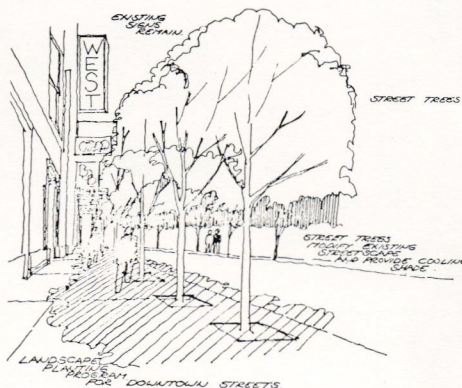
The R/UDAT team found minority discrimination "pervasive" in Stockton, and recommends that the city make special efforts to include opportunities for small and minority businesses in the revitalization process. The team adds that the city should "erase racism in all its forms," but wisely declines to make specific suggestions, throwing the problem back into the lap of the City Council.

The team showed less wisdom in grappling with the problem of the "town drunks," dubbed "inebriates" in the R/UDAT report. Considered a major factor in the negative perception of the downtown area, the inebriates are slated for removal from the area as part of the revitalization process. Rather than risk inebriates moving out of downtown and into other desirable areas, R/UDAT recommends removal to a planned Skid Row Zone. The rationale is to redirect inebriates to a designated skid row area through incentives such as shelter facilities providing bed and bathing, absence of police harassment within the zone, and zoning which allows new commercial development of package liquor stores. "Any planned skid row should be isolated by natural or created barriers (e.g., railroad tracks, industrial uses) from viable residential neighborhoods," the report says.

While R/UDAT correctly recognizes that a multi-disciplinary approach is needed to solve the problems of America's deteriorating urban centers, taking a position on social problems runs the risk of associating the architectural profession with insensitive, even ill-conceived, proposals.

The suggestion to ghettoize inebriates brought a strong rebuke from the community. In a letter to the editor of the *Record*, Jack Currier writes: "Could this

'team' of experts possibly be suggesting that these men be permitted to drink themselves to death? . . . I am a recovering alcoholic, or wino, or 'inebriate' (to use the team's terminology), and residing alongside of me at the Salvation Army Adult Rehabilitation Center are over five dozen other inebriates . . . working . . . learning and helping one another. Each of us has 'paid our dues,' whether it be in jails or in skid rows, but a hand held out with sincerity and compassion can be firmly grasped, and with this as a lifeline, the long arduous ascent back to responsibility, productivity and self respect can ultimately be achieved. Gentlemen, your callousness overwhelms us all!"



The Realm of the Possible

The dust of R/UDAT's whirlwind visit has settled, leaving Stockton's City Council with a wealth of good ideas. "They did a tremendous job in narrowing it down to possibilities that are financially feasible when done piecemeal," comments local architect Glen Mortensen, AIA.

The transition from the possible to the probable centers around the city's commitment to revitalize and its ability to fund the projects. "Public investment to encourage and facilitate development is justified only if it triggers private investment in the community in response," says

the R/UDAT report, adding that funds must come from private investors such as property owners, businessmen and tenants, rather than from the city government.

One of Stockton's leading developers, Greenlaw "Fritz" Grupe, Jr., questions whether a large amount of private money will be available for revitalization. "In today's economic environment, with the price of money, with federal grants being cut back and the Proposition 13 mentality, some of the things proposed by R/UDAT are not economically feasible," he says. Grupe criticizes the R/UDAT for not including a downtown developer on its team of experts. "Even highly competent consultants need the temperament of the developer who has to make the thing work," he says.

Just how successful R/UDAT suggestions for funding the proposal will be remains unresolved. Since the R/UDAT's legal expert was not familiar with California taxation and planning law, local officials have found some of the funding suggestions legally or financially impossible to implement.

What is resolved is the community's determination to revitalize downtown Stockton. A 24-member R/UDAT steering committee has been established to work out the logistics. Each specific area in the proposal is represented by one subcommittee, which will explore the issues and recommend how the city should proceed to implement the R/UDAT proposals. Local architects chairing these subcommittees are Yoshio Ted Itaya, AIA, Glen Mortensen, AIA, Edward Merlo, AIA, and Phillip Espalin, AIA. "We're still just on the bottom rung of the ladder," Mortensen observes. The climb to the top may take some time, but the revitalization of downtown Stockton is off to a good start.

Janice Fillip is the editor of *Architecture California*.

Chapter to Chapter: Sierra Valley

The Sierra Valley Chapter, AIA obtained its charter in 1967, being formed from the Central Valley and San Joaquin Chapters. The Chapter area encompasses six counties — Merced, Stanislaus, San Joaquin, Tuolumne, Inyo, Calaveras and Alpine — and includes the major cities of Lodi, Stockton, Tracy, Manteca, Modesto, Turlock, Merced and Sonora.

Twenty-five corporate members initially founded the Chapter, which now has 49 corporate mem-

bers, 20 associate members and six professional affiliates. The Chapter sponsors a series of professional programs for its members and plans to establish an executive secretary and chapter office by 1983/84. An active associate training program originated by the Chapter is being developed into an Intern Development Program following guidelines established by AIA.

—Roy Marshall, AIA
Chapter President

MONTEREY DESIGN CONFERENCE



"This conference is a must for every California architect that aspires to the best in design and technology. When so many people bring together their best designs, their humor, their excitement, and their eccentricities, it makes one feel that quality and self-satisfying design work are the norm rather than the exception."

—Tom Butt, AIA

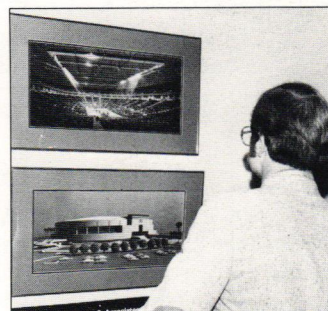
Photographers: Orville Myers and Jerry LeBeck

"This is a great forum for the more obscure young architects interested in good and refreshing new ideas. It's hard for relatively unknowns to get their ideas across."

—Jim Mickartz, AIA



In keeping with the theme of the conference, design was communicated through films, slides and multi-media exhibitions.



"The 'energy types' keep talking about how they have finally 'arrived' but they fail to produce much that we didn't learn as first year design students."

—Donald Leach, AIA



"Too many presenters had nothing new to say—or perhaps didn't say what was new."

—conference attendee

"Asking a conference organizer to design a climate of debate within an otherwise well-organized conference is perhaps asking too much, but one did regret that the material elicited such little comment from the apparently pacific audience. There was no rub."

—Joseph Giovannini,
Los Angeles Herald Examiner



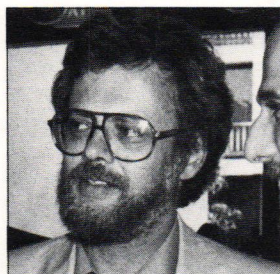
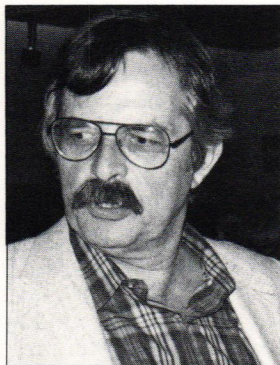
The conference concluded with the Battle of Bunker Hill, a multi-media presentation of five proposals submitted in a competition for a \$1-billion mixed-use redevelopment project in downtown Los Angeles. Summarizing their Bunker Hill submissions are (l): Joseph Fujikawa, FAIA; Barton Myers; Tim Vreeland, FAIA; Richard Saul Wurman, FAIA; competition winner Arthur Erickson; Maris Peika, AIA; Edward Helfeld, administrator of the Los Angeles Community Redevelopment Agency which selected the winning proposal; and David Martin, AIA.

"There was a lot of hoopla, a lot of serious business. It was a nice meld. Success surely was the judgment handed down by participants. Of the 415 persons registered for the conference, 106 returned evaluation forms. One rated the conference 'poor,' six called it 'satisfactory,' fifty-one found it 'good' and forty-eight opted for 'excellent.' When more than 93% say 'good' or 'excellent,' that's success."

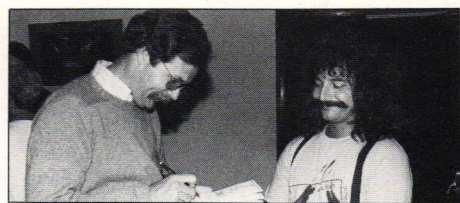
—John Dreyfuss
Los Angeles Times

"The success of most design solutions depends greatly on the clarity of the initial presentation. Therefore, illustration art is a vital component. While contemporary computer graphics play a larger role in illustration as well as production, the artist continues to make a greater contribution to that end by imparting line, texture and color that, so far, the computer has not been able to duplicate."

—Carlos Diniz



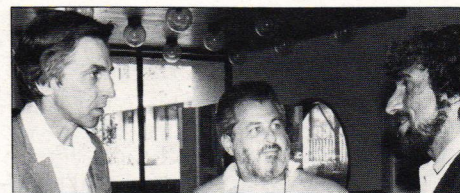
Eric G. Engstrom, ASID, spoke on the emergence of interior architecture and how to work effectively with the interior architect as consultant.



"There's a place for the innovator, the guy on the cutting edge of the profession, in a conference such as this," said one attendee. Designer Tom Grondona (r), recently featured in a one-man show at the Museum of Art in San Diego, is among the avant garde presenters who work on that edge.



George Matsumoto, FAIA (l) and Daniel Dworsky, FAIA pause between programs. Over 50 architectural firms presented broad overviews of work being done by California architects. *"There was too little time to see more than a sampling of the presenters,"* said Kurt Donat, AIA. *"It was like buying a Disneyland Magic Kingdom Pass and being able only to go on 5 rides."*



Between presentations: Canadian architect Barton Myers (l), a participant in the Bunker Hill competition; conference director Richard Saul Wurman, FAIA; and Michael Pittas, Director of the Design Arts Program, National Endowment for the Arts. The Monterey Design Conference was partially funded by a grant from the National Endowment for the Arts.

"I am not wierd" was the topic of a presentation by Frank Gehry, FAIA. Gehry was recognized as the architect who did the most in 1980 to convey California design to the world.



"Even though Grandma was wierd, I found his touch refreshing," said one attendee.

FROM THE FLOOR

Energy Legislation

by Anne Gumerlock

Several bills that address energy issues were introduced in both the Senate and the Assembly this Session. Energy issues range from overall energy use for the state of California to tax credits for taxpayers. California's energy future will be shaped by utility and industry incentives and grants to nonprofit organizations to use more renewable resources such as wind, geothermal, cogeneration, and active and passive solar. Energy regulations also cover the California Energy Commission's (CEC) task of rewriting residential and nonresidential energy standards. It is important that CEC produce a workable set of standards acceptable to and enforceable within the building industry. Additional energy legislation addresses the tax credits and building retrofit issues.

ANALYSIS OF SENATE BILL 351

As introduced by Senator Foran, Senate Bill 351 addresses the present law that requires the State Energy Resources Conservation and Development Commission to revise design and construction standards for new buildings to increase the energy efficiency of residential and nonresidential buildings. The standards are required by present law to be cost-effective over the economic life of the structure when compared to historical practice.

This bill would require the California Energy Commission to prescribe separate energy standards for building envelope, lighting, and service water heating. Each standard must be cost-effective when amortized over the life of the structure and compared with standards or practices in effect at the time of the adoption of the standards. The bill also requires that the energy design conservation performance standards be expressed solely in terms of energy design budgets for heating, cooling, lighting and service water heating. The bill is meant to take effect immediately as an emergency statute, upon approval by the Governor.

SB 351 presently separates the energy use budgets for heating and cooling and the additional budgets for lighting and service water heating. Currently, the Title 24 regulations for nonresidential buildings are expressed as a single budget which allows for tradeoffs between energy use for space conditioning, lighting and hot water heating. These tradeoffs are

necessary because energy use for heating, cooling, lighting and hot water heating are interrelated in all buildings.

SB 351 is pending hearing in the Assembly Energy and Natural Resources Committee.

ANALYSIS OF ASSEMBLY BILL 781

As introduced by Assemblyman Levine, Assembly Bill 781 addresses the issue of energy conservation in existing residential and nonresidential buildings. In addition to prescribing energy conservation design standards for new residential and nonresidential buildings, the State Energy Resources Conservation and Development Commission also is required to develop a computer program for calculating energy consumption in residential and nonresidential buildings, and to pursue other energy conservation programs.

This bill would provide retrofitting existing residential buildings with energy conservation measures and devices upon transfer of title, on a mandatory basis on and after January 1, 1985, for multi-family residential buildings, and on or after January 1, 1986, for single-family residential buildings. The mandatory retrofit provisions would not become effective unless specific tax credits are enacted and financing programs by public utilities are available for these purposes. An owner may appeal the cost-effectiveness or feasibility of any measure by requesting that a program audit be performed by a qualified auditor. A measure determined not to be cost effective or feasible by the audit will not be required.

Any building which fails to comply by the prescribed time could be declared a nuisance and subject to abatement, the cost of which would constitute a lien against the property. Buildings to be demolished in three years would be exempt. An "Energy Conservation Certificate of Completion" would be recorded with the county when the building was retrofitted.

The conservation retrofit requirements include installing ceiling insulation, weatherstripping all doors and windows, using an external water heater insulation blanket, installing low flow shower heads, caulking and sealing all major cracks and joints, and insulating all accessible supply and return ducts and plenums.

AB 781 is pending hearing in the Assembly Energy and Natural Resources Committee.

Anne Gumerlock, associate member of AIA, works at the Berkeley Solar Group, a solar energy consulting firm, and recently has joined the CCAIA Energy Committee.

Bill Summary

SB 486, Mills: Would require the California Energy Commission to develop a second phase study of the energy, social and economic implications of the **maximum feasible solar energy implementation** by the year 1990. The program is required by law now, and the second phase study would assure the achievement of these objectives by 1990. Details realistic, identifiable target dates for the program on the use of solar energy in this state.

SB 558, O'Keefe: Revises the existing Personal Income Tax Law and Bank Corporation Tax Law which authorize every taxpayer who partially owns and partially leases a solar energy system from a municipal utility to deduct a **tax credit** equal to 55 percent of the purchase portion of the system, so that the lessor of the leased portion need not be a municipal utility. A taxpayer could lease a system from anyone and still receive a tax credit.

SB 885, Montoya: Would require the California Energy Commission to establish a **loan program** to share the cost of feasibility studies for private entities to utilize cogeneration technology, as defined, in their business.

SB 921, Roberti: Establishes a corporation to facilitate financing of energy conservation measures and structural improvement. This **Solar Energy Conservation Mortgage Corporation** would be authorized to sell, lend on the security of, and deal

Status

Pending hearing in Senate Energy & Public Utilities Committee.

Pending hearing in Senate Finance Committee.

Pending hearing in Senate Energy & Public Utilities Committee.

Pending hearing in Assembly Energy & Natural Resources Committee.

Bill Summary

in loans or advances of credit made by a financial institution for financing the purchase and installation of energy conserving measures. The corporation would have common stock to be held by member financial institutions. It would also have a seven member board of directors.

AB 375, Wyman: Redefines Section 2 of Article XIII A of the California Constitution, where the term "newly constructed" is defined as not including the construction or addition of any **active solar energy system**. This bill specifically defines an "active solar energy system" as a system which uses solar devices thermally isolated from living space or other areas where the energy is used to provide for collection, storage or distribution of solar energy. Such solar systems may be used for any of the following: domestic, recreational, therapeutic, or service water heating; space conditioning; production of electricity; process heat; solar mechanical energy.

AB 405, Wray: Now the Veteran's Farm and Home Purchase Act of 1974 authorizes up to \$55,000 for acquisition or construction of a home for sale to a veteran, and up to \$5,000 in excess of this amount in the case of acquisition or construction of a home equipped with solar energy devices. This authorization may not include swimming pools, hot tubs, saunas and spas. This bill provides an exception for **veterans who were wounded or disabled** as a result of their service,

Status

Passed Senate July 8, 1981. To Governor for signature.

Signed by Governor June 30, 1981.

Bill Summary

Status

and who provide medical evidence that heating for a pool, hot tub, sauna or spa is therapeutically necessary.

AB 471, Bates: Would make a **solar tax credit**, as now provided for owners of buildings in California, available to a tenant as defined. The bill would take effect immediately.

Pending hearing in Assembly Ways & Means Committee, August 12, 1981.

AB 819, Duffy: Would change the **compliance time for new residential and nonresidential standards**. Now the compliance must occur 6 months after the California Energy Commission adopts the regulations; this will change to 6 months after the CEC certifies an energy conservation manual, and the manual must be certified within 6 months of the approval of the standards.

Pending hearing in Senate Energy & Public Utilities Committee, August 11, 1981.

AB 1034, Levine: Would enact the New Energy Technologies Demonstration Act of 1981 to implement a program to demonstrate technologies for **alternative energy production** and to provide for funding of projects to promote the development of these technologies. Appropriates \$10 million to do this.

Pending hearing in Assembly Ways & Means Committee.

AB 1044, Duffy: Would provide for a review and evaluation of the **State Energy Resources Conservation and Development Commission**, and would abolish the Commission on January 1, 1984, and would repeal all provisions relating thereto on that date.

Undergoing interim hearings.

Bill Summary

Status

AB 1195, Costa: Would require the California Energy Commission to develop a **common methodology for the determination of the cost-effectiveness of the standards** to be adopted by the CEC. The methodology would also be used to review local standards adopted by local governments.

Pending hearing in Assembly Energy & Natural Resources Committee.

AB 1235, Thurman: Would create an **advisory committee to the California Energy Commission** to review and comment upon the Commission's energy regulations. The bill does not specify qualifications of the members of the committee, or method of appointment.

Passed Assembly, pending assignment to committee in Senate.

AB 1441, Leonard: Priority of funding from Energy and Resources Fund for **individual energy programs** and projects is now given to programs and projects which best fulfill designated criteria. This bill would include within the criteria programs and projects that encourage the development of alternative energy sources for commercial use.

Pending hearing in Assembly Energy & Natural Resources Committee.

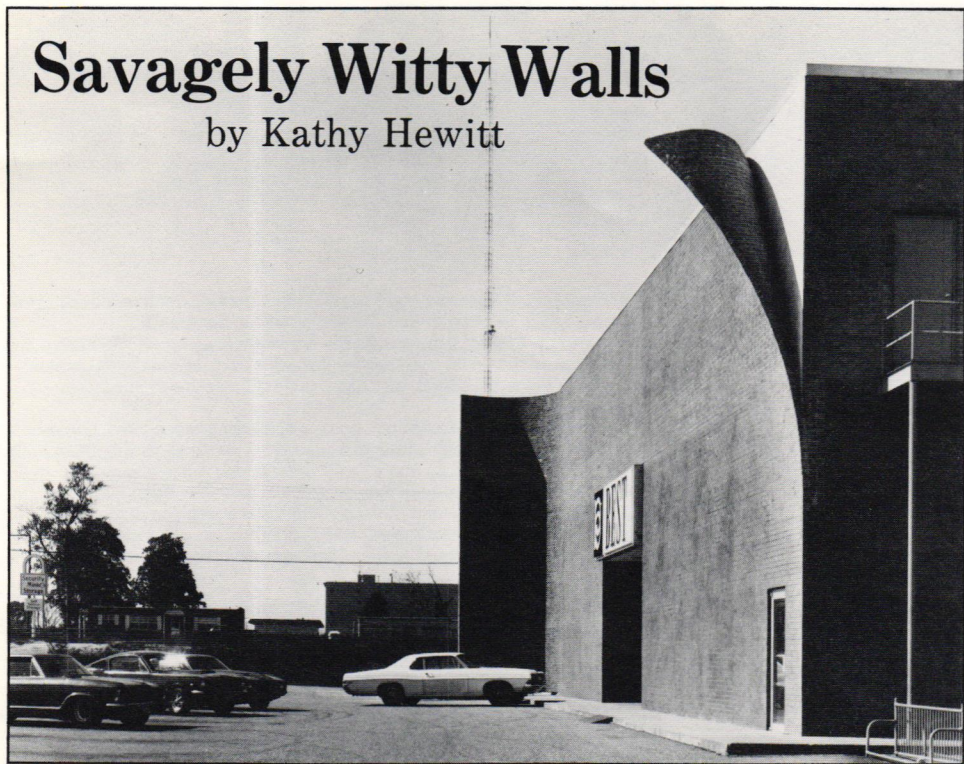


Tom Glass

"Out of my way, you fuel."

Savagely Witty Walls

by Kathy Hewitt



A funny thing happened to the old familiar wall: it cracked a joke. But are fractured walls all that amusing? Judge for yourself. Currently roving through California, an exhibition of work by SITE (Sculpture in the Environment), a New York architectural and environmental art firm, features some savagely witty walls.

Visual puns that play with the notion of surface as content and interior as void are a habit with SITE. Take the traveling gallery show, for example. A real construction fence, snatched from a

Brooklyn building site just in time to escape the plywood factory, encloses a fake construction site. Strewn with authentic graffiti courtesy of a neighborhood gang, the fence is punctuated by peep-holes, some disclosing a mock-building scene, and others enclosing color transparencies of actual SITE construction projects and filmed reactions to them. In all of its buildings and spaces, SITE aims to tease. Sometimes the design is literally grounded in the ground.

Strangely compelling, the Ghost Parking Lot (1978) lurches out of gray

THE ARTS

obscurity and swallows down automobiles like wayward children. The Ghost Lot rests quietly in the corner of a shopping center parking lot in Hamden, Connecticut. It consists of twenty discarded automobiles acquired nearby, placed in a series of prepared excavations, and engulfed by the paving surface on various levels, ranging from full exposure of the body to complete burial.

The Ghost Parking Lot is a memorial that makes a mournful and satirical statement. Having been paved over to serve the needs of the automobile, nature, driven to desperation, has possessed the pavement in order to repossess its old supremacy.

Variations on this theme are played in many of the SITE-designed facades for Best Company showrooms, which—since they represent the lion's share of SITE's building projects—dominate the current exhibit. Several recent plans, such as those for the Terrarium (1978) and Forest (1980) showrooms, architecturally dramatize nature's invasion of building space.

In many of the other showrooms, which all share the same basic boxlike dimensions, these natural forces are stylized in the logic of surface plan. In Sacramento's Notch Showroom (1977) the building is gouged on one corner by a massive, raw-edged notch that serves as its main entrance. The forty-five ton detachable fragment, or "wandering wall" as SITE terms it, is mounted on a rail system incised into the pavement and mechanized to move some forty feet from the building. The space between the movable wall and the entrance functions as a shopping plaza, while the engine, housed in steel plate, serves as a bench.

The Notch facade is aesthetically aggressive, yet it hedges its bets with its secret mobility. It is both whole and broken. Like the Ghost Parking Lot, the Notch showroom uses visceral imagery to celebrate the rupture of traditional forms.

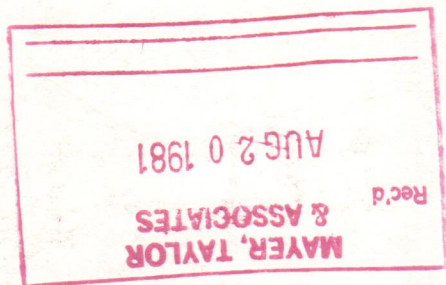
The SITE people—principals Alison Sky, Emilio Sousa, Michelle Stone, and James Wines—are gentle anti-elitists who see architecture as a public art form. SITE buildings and spaces are startling in friendly and dangerous ways: they make people laugh and wonder. Whether it is "arch-art" or "de-architecture," SITE's work asks questions that cannot be ignored. Even the most *blase* observer must respond.

Kathy Hewitt, Ph.D. candidate in English at the University of California, Davis, is a volunteer intern at CCAIA.

The SITE exhibition will appear at the Crocker Art Gallery in Sacramento through August 23, 1981.

EMERGING

TECHNIQUES IN THE PRACTICE OF ARCHITECTURE



CCAIA
Third Annual Business and Financial
Management Conference

September 18 and 19, 1981

Hotel St. Francis, San Francisco

CCAIA's Third Annual Business and Financial Management Conference will take place at the St. Francis Hotel in San Francisco, September 18-19.

Committee chair **Shirley Downs** says the conference will be as informative and even more exciting than past conferences. Architects will discuss management issues in five workshop sessions, with round table discussions to encourage participation by the conferees.

The workshops deal with design practices, emphasizing procedures, processes and case studies useful to both small and large firms. Participants will return to their offices with ideas for immediate implementation and long range planning. Emerging Techniques offers attendees a variety of subjects which affect their potential to deal successfully and profitably with the marketplace of the future. The workshop topics and faculty have been selected to provide well-rounded, relevant studies of "Emerging Techniques in the Practice of Architecture."

WORKSHOP I: MARKETING TECHNIQUES

Presented by **Steve Bell** of Welton Becket Associates, Los Angeles — Basic concepts of marketing and presentation techniques through highly sophisticated and future methods.

WORKSHOP II: COMPUTER AIDED DRAFTING AND DESIGN: A CASE STUDY

Presented by **Duane Koenig** of Southern California Architecture and Engineering Computer Services, Inc., Los Angeles — Discussions of case studies and equipment on site, the "state of the art" in CADD Systems.

WORKSHOP III: OVERVIEW OF COMPUTERS

Presented by **David Leckie, AIA**, of Space For People, Los Angeles — Computer applications ranging from desk top models and word processors through the feasibility of CADD Systems.

WORKSHOP IV: DEVELOPING HUMAN RESOURCES

Presented by **Dr. Glen Strasburg**, Professor of Business and Economics, California State University Hayward — Basic concepts of present human resource development, important issues of hiring and maintaining personnel and future requirements of emerging technological progression.

WORKSHOP V: TOMORROW'S DESIGN TEAM

Presented by **Jack Rominger, AIA** of Ehrlich-Rominger Architects, Palo Alto and **Robert Stauder, AIA** of HOK, San Francisco — Theory and case studies of alliances (joint ventures, associations, etc.) with other architects, engineers, contractors, developers and consultants. The reasons, the benefits and the pitfalls.

WORKSHOP VI: ROUND TABLES

Open forums monitored by members of the committee to address questions and concerns germane to conference topics.

CCAIA's Business and Financial Management Committee is proud to present this timely and informative conference. The fee structure has been established to encourage more than one member of your firm to attend. First registration for CCAIA members is \$225 from each firm, the second is \$125. First registration for non-CCAIA members is \$275, the second is \$225. Full-time architectural students, \$75. Registration forms may be obtained by contacting CCAIA at 1414 K Street, Suite 320, Sacramento, CA 95814, Phone: (916) 448-9082.

We look forward to seeing you in September.

Architecture California

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