Evening Program

Chemosphere
Renewed & Reimagined

Date: May 25th, 2016
Location: Reveal Studios
1426 Flower St., Glendale 91201
Cost: $25 for AIA members
$30 for non-AIA members.
Time: 7:00 PM—Dinner, Presentation
Speaker: Frank Escher of Escher GuneWardena Architecture
Credit: 1.5 CEUs
RSVP: chapter office at (818) 907-7151 or edirector@aiasfv.org

This month’s dinner program will explore the restoration and renovation of John Lautner’s 1960’s Chemosphere House by Escher GuneWardena Architecture. The octagonal design of the Chemosphere House has long been considered a landmark and international icon of California Modernism, beloved by mid-century design enthusiasts. When confronted by the unbuildable lot on Mulholland Drive, John Lautner overcame the obstacle by placing the 2,200 square foot home that sits on a 29’ tall by 5’ wide concrete column hovering above with a 360 view. In 1997, famous German publishers, Mr. and Mrs. Benedikt Taschen, bought it in a terrible state of disrepair. They hired Frank Escher, who had written the first book on Lautner and oversees the Lautner Archives. When discussing the program with Mr. Taschen, Frank was told what every architect fanaticizes hearing – “do what you think is right”. Frank will share with us how Escher GuneWardena Architecture set their strategy for this project and executed it to preserve and improve the intention of John Lautner’s design. His partner, GuneWardena, compares the process to “pruning a garden, to reveal the clarity of the structure.”

PHILAIADELPHIA!

May 19–21
aia.org/convention

Big ideas for small firms
Small firm essentials are in Philly, from workshops and seminars to cocktails and networking, schedule indispensable sessions tailored to your small firm needs.

Workshops
Wednesday-only intensive half- or full-day workshops kick-off the convention. Earn 3.75 LUs at Small Firm Essentials: Avoiding Scope Creep and Maximizing Profitability or register for one of 30+ additional workshops.

Pro Series
Our Pro Series sessions feature business leaders delivering strategies for building your business. Free with registration.

Seminars
A power hour of information, 160 seminars include:

□ The Small Firm’s Essential Guide to Contract Documents
□ Influencing Decision Making in Local Communities: Tips for Small Firms
□ Disruptive Small Firm Practices: Innovative Models or Expanding Services

Equity by Design: Negotiating is Your Power Tool!

Expo
170,000+ square feet of galleries, installations, materials, and exhibitors—Earn LU credits conversing with exhibitors with Expo Chat.

Meet up at the lounge
Visit Small Firm Exchange (SFx) Lounge to network, relax, and get a demo of the new AIA Kinetic App 2.0.

Events
Start your convention right with this Wednesday night cocktail party. Or browse the 100+ events, happy hours, alumni gatherings, parties, and our signature event, The Party!, happening Wednesday through Saturday in Philly.

There’s more
Check out our Small Firm Curated Collection for a list of seminars, workshops, tours, and events hand-picked by your peers. There are also collections for first-timers and on topics including materials, health, resilience, and more. The hardest part? Choosing.

Learn More and Register

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Galpin Motors
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Wed. May 25, 2016 6 - 8 pm

City of Los Angeles - City of San Fernando - Angeles National Forest - Arleta - Kagel Canyon
Lake View Terrace - LaTuna Canyon - Los Angeles County - Mission Hills - North Hills - Pacoima
Panorama City - Shadow Hills - Sun Valley - Sunland - Sylmar - Tujunga

Northeast San Fernando Valley Sustainability & Prosperity Strategy
• Community Stakeholders & Residents
• Industries & Manufacturers
• Non-Profits & Charities
• Commercial & Residential Property Owners

• Business Districts & Local Businesses
• Civic Organizations & Volunteers
• Government Agencies & Officials
• Religious & Community Organizations

Take the Community/Business Survey at NortheastStrategy.org
Angelus Block is the first producer to publish a Type III EPD under ASTM’s new Product Category Rules specific to concrete masonry units. It’s an externally verified environmental product declaration encompassing all typically specified cmu. Download a copy at www.AngelusBlock.com.

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The American Institute of Architects (AIA) is the voice of the architectural profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

Since 1857, the AIA has represented the professional interests of America’s architects. As AIA members, more than 80,000 licensed architects, emerging professionals, and allied partners in design express their commitment to excellence and livability in our nation’s buildings and communities.
BUILDING SMARTER & FASTER
IN THE CURRENT MARKETPLACE
Proven Strategies for Adding Value to Your Projects
While Building Efficiently and Profitably

Wednesday, July 20, 2016
Vendor Tabletops: 5:00 – 6:15 PM
Plated Dinner: 6:15 – 7:00 PM | Seminar and Keynote: 7:00 PM
The Odyssey | 15600 Odyssey Drive | Granada Hills, CA 91344

Keynote Speaker: MARK LaLIBERTE – Principal, Construction Instruction, Inc.
Mark LaLiberte has dedicated over 30 years to the building industry. Through his lectures, site assistance, video series and his mobile App, he provides builders, architects and manufacturers with an in-depth look at the current and future state of housing, while assisting manufacturers in developing products and services for the next phase of efficient homes. He is the co-creator and partner at Construction Instruction Inc., which developed the number one mobile App in the construction industry. He is also a partner in Sales Instruction, Inc., which is helping to introduce a simplified sales approach to our industry.

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Baseline Mansionization and Baseline Hillside Ordinances Code Amendments Public Hearings

The City of Los Angeles Department of City Planning, Code Studies Section Announces a
NOTICE OF PUBLIC HEARING

Citywide Proposed Zoning Code Amendment
CASE: CPC-2015-3484-CA
ENV-2015-4197-EAF
Baseline Mansionization/Baseline Hillside (BMO/BHO)
Code Amendment
Council District: All

This notice is to inform you of four public hearings for case number CPC-2015-3484-CA, a proposed Zoning Code amendment to modify single family zone regulations that has been initiated by City Council Motion (Council File #14-0656). All interested persons are invited to attend any of the public hearings, at which you may listen, speak, and submit written information relating to the proposed project.

PLACE: Marvin Braude Constituent Service Center, Conference Rooms 1a & 1b, 6262 Van Nuys Blvd, Los Angeles
DATE: Monday, May 16, 2016
TIME: 7:00–9:00 PM

PROPOSED PROJECT: A proposed ordinance amending the Los Angeles Municipal Code to establish new regulations for all single-family zoned properties including the RA, RE, RS, and R1 Zones.

PURPOSE: The purpose of the hearing is to obtain testimony from affected and/or interested persons regarding this project. The hearing will be conducted by a Hearing Officer who will consider oral testimony and any written communication received regarding this proposed Code amendment, as well as the merits of the draft ordinance as it relates to existing land use regulations. After the hearing, a recommendation report will be prepared for consideration by the City Planning Commission at a later date.

Please submit comments to: Niall Huffman NeighborhoodConservation@lacity.org, (213) 978-3405. In order to be considered in the report to the City Planning Commission, comments should be received by June 10, 2016. Comments received after June 10, 2016 should be addressed to the City Planning Commission for its consideration.

For complete 34 pg. pdf see our Web site at aiasfv.org

PLAY IT SAFE

Make the legal landscape as understandable as the built environment with two new courses from AIAU. Brush up on business basics and learn how to protect your practice, property, and profits with the right contracts and copyrights.

Copy-Catting: Intellectual Property Rights
Earns 1 LU / HSW / RIBA
Refresh, re-frame, or refocus your knowledge of intellectual property law in relation to the architecture profession.

Description: This course instructs architects and other design professionals about principles of intellectual property law as they relate to the creation, reproduction and use of original drawings, specifications and other documents. It is based on the premise that every design professional should have a solid working knowledge of intellectual property law, particularly copyright law, as it affects their work products and their use of other people's work products. The issues have to do with compensation, professional credit and professional liability and are very important to the business of architecture.

Learning objectives:
☐ Contrast the rights obtained when granted a patent with those incident to copyright.
☐ Describe the difference between “technical drawings” and an “architectural work.”
☐ Articulate and describe the need for, and benefits of, registering a copyright with the US Copyright Office, including the five exclusive rights granted to the owner of a copyright.
☐ Relate how the AIA form documents use the copyright to leverage the ability to obtain payment, restrict inappropriate reuse of documents and manage professional liability risks.


Get to Know AIA Contract Docs
Earns 1 LU / RIBA
Want to spend more time designing projects and less time drafting contracts? Our new course familiarizes you with AIA's industry-standard Contract Documents. Discover the tools, contracts, and guides designed to protect your project, help avoid costly litigation, and save you time and hassle.

See more at: https://aiau.aia.org/courses/get-know-aia-contract-documents-content-overview?utm_campaign=AIA0214&utm_source=em&utm_medium=email
**Architect**

Kruger Bensen Ziemer (KBZ) Architects is seeking a licensed architect with 3+ years of experience to join our team at either our Santa Barbara or Ventura location. KBZ primarily serves educational and municipal clients through a wide variety of public works projects since its establishment in 1960. Candidate must have strong AutoCAD Architecture and Revit skill sets; SketchUp and LEED AP are desirable. Salary DOE.

If interested, please respond via e-mail with cover letter, resume, and selected work samples (10mb max) to jobs@kbzarch.com.

**Intern**

Kruger Bensen Ziemer (KBZ) Architects is seeking an intern with a professional degree and a desire to become a licensed architect. KBZ fully supports the Intern Development Program and the development of recent graduates into fully licensed architects. KBZ primarily serves educational and municipal clients through a wide variety of public works projects since its establishment in 1960. Candidate must have AutoCAD Architecture and Revit skill sets; SketchUp and LEED AP are desirable, as is prior work experience. Compensation DOE. Please respond via e-mail with cover letter, resume, and selected work samples (10mb max) to jobs@kbzarch.com.

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### 2016 BLUEist Training Schedule

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**Required Applications:**
- AutoCAD, REVIT, Microsoft office (with emphasis on Excel and Word).
- Submit a portfolio or work samples.

As a multi-disciplined firm of 35 persons locally with partner offices in northern and southern California, there are opportunities for growth and mobility throughout the organization with competitive salary and benefits. Salary is commensurate with qualifications, ability and experience.

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AIA|SFV ELEVATIONS  ·  May 2016
The Woodbury University community was deeply saddened to learn that Norman R. Millar, AIA, Dean of the School of Architecture, passed away on April 14 due to complications from surgery, following his diagnosis of pancreatic cancer. Norman was 62. A warm, caring and passionate man, he will be deeply missed - on our Los Angeles and San Diego campuses and in the architecture community worldwide.

Norman was one of the nation’s leading architectural educators. AIA|LA honored him with its Educator of the Year Award in 2014, and he absolutely loved what he did. His approach to teaching architecture was simultaneously aspirational and practical - part of a lifelong attempt to help more people find their voice, and thereby find joy in the profession. “I exited architecture school with the intention of making good buildings, and discovered that teaching expanded my passion by fostering it in students,” he recalled a year or so ago.

Throughout his career at the University, Norman’s talent and experience as a practitioner and vision as an educator helped thousands of young people achieve success in the field. His leadership in the School of Architecture was informed by his life-long commitment to social justice, sustainable practice, and the power of architecture to improve lives. This vision changed and humanized the face of contemporary architecture education in California. He headed the architecture program at Woodbury since 1999. During that period, enrollment nearly tripled in a program that provided undergraduate and graduate students important technical, theoretical, and communications skills while realizing their unique personal design voice. His many years of service to the university and the architecture community both at home and abroad are part of his rich and enduring legacy.

An award-winning architect who, together with his partners in the architectural practice A2Z, won several prestigious awards, including Architectural Record’s Record House Award, and the “40 under 40” list of the New York Architectural League, Norman continued to actively practice throughout his academic career. In 1985, he founded Los Angeles-based Norman Millar Architects. Recent completed projects included the Ramirez residence at the storied Sea Ranch community in northern California, in partnership with Judith Sheine, Architecture Department Head at the University of Oregon, and his own home in Echo Park which he called the ‘Ark House’ and was featured in the Los Angeles Times.

Prior to joining Woodbury, Norman taught at several Los Angeles institutions, including the Southern California Institute of Architecture (SCI-Arc), the University of Southern California (USC), Art Center College of Design and the University of California, Los Angeles. He graduated with a Bachelor of Environmental Design degree from the University of Washington and earned a Master of Architecture degree from the University of Pennsylvania School of Design. He also earned a certificate from The Ross Minority Program in Real Estate at the Lusk Center for Real Estate in the Marshall School of Business at USC. His academic interests included critical practice, alternative practice, urban forestry and everyday urbanism and his publications included “Street Survival: Plight of the Los Angeles Street Vendors” in Everyday Urbanism, edited by Margaret Crawford, John Chase, and John Kaliski, (Monacelli Press, New York, 2008).

Norman served as President of the Association of Collegiate Schools of Architecture (ACSA) 2013-14, bringing distinction to Woodbury through his thoughtful initiatives and extraordinary leadership at the national level. Norman served on the Board of Directors for Places Journal and was active in a number of other professional organizations, including the National Council of Architects Registration Board (NCARB) Licensure Task Force and the executive committee of the California Architectural Foundation; he also participated in several National Architectural Accrediting Board (NAAB) visiting teams. Locally, he served on the Hollywood Design Review Advisory Board, the advisory board for the Los Angeles Forum for Architecture and Urban Design and the board of AIA|LA.

Norman will forever be lovingly remembered by his life partner Tam van Tran and beloved family and friends.

Celebration of Life | May 27 at 6pm

We invite you to join us in honoring Norman at a Celebration of Life event on the Woodbury Los Angeles campus on Friday, May 27, at 6:00 pm. RSVP to galina.kraus@woodbury.edu by May 16.

In lieu of flowers, donations can be made to the Norman R. Millar Endowment for the School of Architecture at Woodbury University. A link to donate to the Norman R. Millar Endowment will be shared soon.
An Open Secret: Architects Design Two-Percent of American Homes—WHY?

While just about every public building has an architect as its designer, the vast majority of homes in America are not designed by architects. Why? Architects have managed to position themselves like fashion designers or celebrity chefs to the average housing consumer: we’re perceived as producing unaffordable esoteric products.

Food, shelter and clothing are the three essential human accommodations. Mammals without fur need shelter and clothing to maintain body temp—and every living thing needs sustenance. Most of us make most of our own meals, buy clothing off the rack, and live in places that are not designed by anyone in particular, let alone specifically for us. Everyone lives in architecture, and yet relatively few of us even think that architects might be useful for our homes.

The analogies are many: Wal-Mart sells billions of garments while Haute Couture hand-makes each one for the few Size 0’s among us. Food can be mass-produced or it can be “artisanal,” where the preciousness of provenance makes sustenance a luxurious necessity. Sadly the missed opportunity for architects to be of wide service and find expression in building is huge in its breadth and scope.

That said, most Americans who own their home invest huge sums of money and risk even larger amounts of debt. Why don’t homeowners trust architects to minimize risk, when they so often pay an unlicensed investment counselor to manage far lower assets and risks?

The penetration of architects into the housing market is undeniably tiny. Building Advisor estimates that percentage to be between 1% and 2%. While the vast majority of small architecture offices do residential work, the majority of architects work in large firms, which do almost no residential work.

This disconnect between value and architects is a self-created hardship, born of our education, culture and drift to a fine arts focused profession. Most people have come to believe that architects cannot relate to their domestic issues because the anecdotes of the always-leaking-roof, big cost overruns, and deafness towards the way a family actually wants to use a house, are based in large part on fact.

Winning a Record House award from Architectural Record is the highest honor a home can receive in the architectural profession (this is a self-serving statement, as I won one in 1985, but still true). The 2011 Record House Issue’s editorial responded to complaints that a burst housing bubble might signal a need for architects to rethink their “2% is enough.”
These “thought leaders” of our profession responded to a collapse in confidence with this classic “archi-tude”: “The houses here are ones that set forth a vision—not ones that illustrate tried and tested design and construction methods that have resolved yesterday’s challenges and refined last decade’s ideas. They are not the archetypal house, which reassures us and reiterates what has long been a part of our lexicon.” In other words, the highest level of residential design should not use methods that make costs knowable, or reassure their occupants. This is the voice of architects who design homes as offered to housing consumers, and why this attitude appeals to barely 2% of them.

Architectural Record and virtually all other architect-centric media and competitions, save a small group of neo-traditionalists, all reflect contemporary architectural culture that values idiosyncrasy over utility. Frank Gehry declared 98% of all buildings “shit.” To the vast majority of housing consumers, the perceived work product of residential architects as seen in Record Houses would have the appeal of serving Styrofoam to the hungry or offering clothing made of rocks to the naked.

At the height of the housing bubble, the AIA noted that 18% of architecture firms declared themselves to be “residential,” and that number has greatly decreased during the post-burst years, hovering between 11% and 14%. At the height of the housing boom—2005—63% of architecture firms did “some” residential work, but not surprisingly the majority of that work was for the 10% of houses that cost over $500,000. As a result, the home design work that architects have participated in is for a small portion of the smallest part of the entire housing market.

On average about 500,000 new homes are now built each year in the United States, far more in number than any other type of building. According to AIA, of the 80,000 architects left practicing, perhaps 10,000 are basing their professional lives in designing about 5,000 to 10,000 new houses per year. Of course there are a far greater number of renovations and additions being done on the 80,000,000 existing homes, but anecdotally the percentage of that construction category that are designed by an architect is equally small, if not smaller.

This tiny market matches the ratio of McDonald’s to restaurants like Alice Waters’ Chez Panisse. It is an epic fail for a profession desiring to be relevant and useful. It is a marketing triumph if the desire is to create value from exclusivity. Although almost everyone would like to have haute cuisine three meals a day, very few homeowners think that an architected home would respond to their tastes. Waters’ artisanal tomatoes would be in millions of homes if their owners could afford them, but architects have not proven to be desirable at any price because our profession predominantly offers up experimentation in homes as a way to move architecture “forward”—for other architects.

In truth thousands of architects whose thoughtful and creative work does not sufficiently reject context, allusion or craft to be included in venues like Architectural Record Houses, do design thousands of homes each year for appreciative families: but millions more do not see the value in our services enough to make it a purchasing criteria. When the housing bubble made residential practice more viable those architects in the AIA created a Knowledge Group: the Custom Residential Architects Network (CRAN). Another group of us created a bold Congress of Residential Architecture (CORA)—which tried, in vain, to reform how we practiced and were trained and licensed to get more value in what more architects do. CORA even merged worlds and presented a Position Paper at an AIA National Convention just as the economy was tanking in 2009. The publisher Hanley Wood risked a dedicated magazine: Residential Architect, and a dedicated annual conference, Reinvention. Then, like so many residential dreams of so many potential homeowners, these good things that surfed a bubble were wiped out when it burst (except for CRAN, which lives on).

Despite these efforts, architects and homes are not a love connection for the housing consumer. Architects and houses are more like a dangerous dating relationship, where the commitments are not reciprocal. Frank Lloyd Wright created Usonian Houses during the Depression because he wanted PR in the absence of clients, and he knew that the vast majority of homes in America pander to low expectations. Now, endless shipping-container-to-home rehabs similarly provide hip lip service to show 98% of homeowners that metal boxes can be Home Sweet Home—or should be, if you have any ethics or taste.

Architects talking the talk of relevancy is a lot like Waters telling hungry people they are wrong to want affordable food. Unless we satisfy the hunger for better places to live with affordable, useful, relevant services, residential architects will keep surfing the artisanal 2%.

The current political climate reflects a mass rejection of the status quo. Clearly, the traditional American housing marketplace of pandering aesthetics and profit betrayed the trust of millions of families. Architects are, theoretically, catalysts of culture, but are seen by most people who want a home as the status quo of a tone-deaf elite. Can we offer an alternative to fast food homes that inspire and reward risk with value? Or will we continue to retreat to serve that elite, as we have since the bubble burst? It’s up to us, as the 98% have stopped listening when we talk only to ourselves.

—Duo Dickinson, CommonEdge.org, 04.07.2016
Government scientists team with NYC architects to create 3-D printed, off-the-grid home

Earlier this year, the architects behind 1 World Trade Center met with researchers from a lab in Tennessee at the International Builders Conference. The researchers presented an unusual 3-D printed building that looks something like a cross between an airstream and a fish. But it could be the future.

The structure is called the Additive Manufacturing Integrated Energy Structure, or more simply, AMIE 1.0. It’s one of the largest carbon fiber structures ever created with a 3-D printer and shares energy with a 3-D printed SUV. In the future, this could make living off the grid far easier.

U.S. Department of Energy’s Oak Ridge National Laboratory, the University of Tennessee’s College of Architecture and Design, and architecture firm Skidmore, Owings & Merrill have collaborated on the project with the goal of exploring “larger urban applications around energy,” Phil Enquist, a partner at SOM, told Wired.

“We were really intrigued with it because the whole idea of 3-D printing is that eventually you can design a building, and print it in a way that you have no waste,” Enquist added. “You can have 20 or 30 percent of material waste that all goes into a landfill, at a typical construction project.

And it’s also energy efficient. Oak Ridge scientists Johney Green and Roderick Jackson hoped to connect two of the biggest energy suck in our daily lives — houses and cars. So they designed the building and the car so that they can pass electricity back and forth.

“If the building needs to, it uses energy from the sun to meet its needs. If it doesn’t, or if we’re about to see clouds in the next four hours, it can store it—in the battery, or in the vehicle,” Jackson said.

The AIA has announced the release of its first-ever white paper on materials transparency and risk, part of an AIA effort to equip the entire profession with consensus-driven guidance on an issue of critical importance to the profession, its suppliers and clients.

“Whether in politics or in building design, transparency is an increasingly necessary element of modern life,” said AIA CEO Robert Ivy, FAIA. “And when it comes to materials—the very substances of our built environment—it’s more important than ever for architects to be able to communicate openly about what they contain.”

The white paper is the product of more than a year of effort by the AIA’s Materials Knowledge Working Group (MKWG), pursuant to a position statement approved by the AIA Board of Directors in December 2014. In that statement, the AIA recognized that “building materials impact the environment and human health before, during and after their use,” and it encouraged architects “to promote transparency in materials’ contents and in their environmental and human health impacts.”

“Materials transparency & risk for architects: An introduction to advancing professional ethics while managing professional liability risks,” was created by materials specialists but is aimed at all architects. It provides a backdrop on the necessity for materials transparency and the steps architects should be taking to ensure change, promote openness, and increase collaboration between themselves, their suppliers and their clients.

As an introduction to the white paper, the MKWG compiled five guideposts about which every architect should be aware when it comes to materials transparency. They provide first steps to a deeper understanding of what goes into a building and how it impacts its inhabitants:

- Information is key. Everyone involved in a building project—from initial design to occupancy—should have access to information on the potential health and environmental impacts relating to materials products.
- Information is key. Every architect should be aware of the potential health and environmental impacts relating to materials products.
- Materials transparency presents opportunities for architects. These opportunities include competitive advantage, thought leadership, design innovation, and environmental and human health leadership.
- New practices and procedures inherently present potential risks. There is always some risk in advocating for materials transparency and sharing composition information with our clients. This white paper explores those risks in detail.
- Manage potential risks with increased transparency. Although the risks associated with materials transparency are new, architects are familiar with risk management. This white paper offers several strategies for effectively evaluating and mitigating risk.
- The AIA has tools and resources to help architects navigate materials transparency risks and opportunities. Along with this white paper and existing online resources, the AIA will soon publish new model contract language to specifically address materials transparency issues. In addition, the MKWG, made up of expert members, practitioners and partner organizations, is continually developing education and practice tools to help architects optimize their approach to materials transparency. The AIA has published guidance on how to address materials transparency issues in its contract document B503-2007 Guide for Amendments to AIA Owner-Architect Agreements. http://www.aia.org/groups/aiadocuments/document/aias076859.pdf 4.8.2016

French Galerie
41 years of Experience

The French Galerie Hand-Scraped Engineered Oak Flooring celebrates a centuries-old tradition of hardwood craftsmanship. Each plank is hand-scraped and hand-brushed by hand, with its own unique design of cracks and knots, creating a look that is both classic and sophisticated. The French Galerie line is available pre-finished in a variety of colors and shades.