



# ARCH

newsletter of the san joaquin chapter of the american institute of architects

ISSUE NO. 11\_Q1

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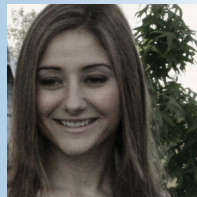
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Contact  
 4747 N. First St., Suite 140  
 Fresno, CA 93726  
 Tel: 800-549-6740  
 Fax: 559-227-1463  
 www.aiasj.com  
 mbourdase@pesc.com



## VISUALIZING SPACE IN DARKNESS

by Jamie Dronyk, AIA, LEED AP

There is great debate amongst architects and designers when the discussion turns to the best way to visualize space.

Many argue that the latest and greatest that technology has to offer is the superior and preferred method. Building Information Modeling (BIM) and 3D rendering programs such as Revit have evolved into highly efficient tools which can aide an architect in communicating a proposed design quickly and effectively.

Others maintain that the traditional pen to paper methods practiced for hundreds and hundreds of years add a personal touch, a sense of character if you will, that will likely never, even with the greatest advances in technology, be achieved by computer. Even those who reside on the side of the mouse often admit that a 3 point perspective drawn by hand, finished in watercolors, remains a powerful and provocative way of communicating design.

But let's consider the possibility that neither of these methods are an option. How does one visualize space then? A blind architect may be the key to that answer.

Chris Downey, a 46-year-old Bay Area architect, lost his sight in 2008 as a result of a benign tumor located near his optic nerve. It has taken some time, but he has learned to adjust his whole perception of architecture - visualization, communication, and design - to continue on as a practicing architect<sup>1</sup>

His methods of visualizing space seem to encompass a little bit of each of the mainstream approaches. He is able to read plans with the use of a special large format embossing printer, which produces raised line drawings from computer files. He also uses Wikki Stix, a wax covered yarn that sticks to paper (not unlike children's silly putty), to create lines on a page that form the beginnings of a design.<sup>1</sup>

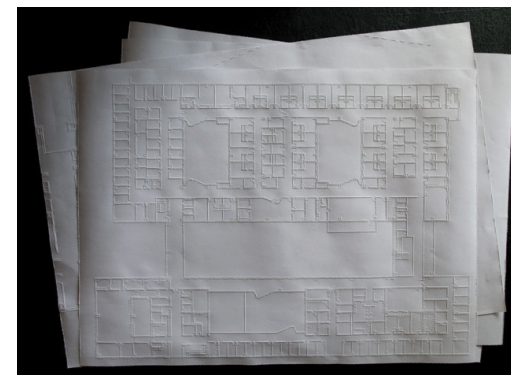
It seems a blind architect is indeed a rarity

in a profession that seems to require, if not demand, eyesight. To date, only less than a handful of visually impaired practicing architects have made themselves known.

Many would consider blindness a disadvantage to one's ability to create great architecture. But when you open your mind to the possibilities, that disability begins to take the form of a powerful tool that has the potential to create some of the most interesting architecture. For example, most of us know that remaining senses are heightened when one or more are lost. Imagine designing a building with touch, texture, smell, and sound (tasting architecture doesn't seem to be a trend yet, thankfully) as your foremost guides without being dissuaded by visual aesthetics as those of us with sight often can be.

Moreover, who better to design for the blind than the blind themselves. Downey was recently hired as a consultant for the new Polytrauma and Blind Rehabilitation Center in Palo Alto. The architects on the project struggled to communicate the proposed design to their client. Downey was able to utilize his experience and tools to help them communicate more effectively.<sup>1</sup>

The obvious lesson is to appreciate those senses you possess, and consider the endless opportunities, rather than the misfortune, of visualizing space without sight.



An embossed plan used by Downey (photo courtesy of The Architects Newspaper)

1 Fogg, Don, 23 September 2010, "Architect Chris Downey Finds Second Sight"  
[http://archpaper.com/e-board\\_rev.asp?News\\_ID=4814](http://archpaper.com/e-board_rev.asp?News_ID=4814)  
 Accessed 7 February 2011



## MESSAGE FROM THE PRESIDENT

We have just completed the first decade of the 21st century. By virtue of today's date, we are officially committed to the second – there is no turning back now. The first decade of the new century was defined by an odd combination of ultimate highs and gut wrenching lows. Rapid changes in technology, culture, and politics compounded by a "down" economy send daily shock waves through our lives like some never ending seismic event.

Architects and architecture can seem irrelevant at times like these. To that I say look at human history. The timeline of humanity is pock-marked with upheaval, unrest and fear of the unknown terrain that lies ahead. Nevertheless, our artifacts, cities and civilizations are still here as symbols of the fight against those forces whose purpose is destruction. A recent AIASJ lecture by Cal Poly professor Richard Arens firmly fixed the spotlight for a moment on work that is taking place at Ground Zero. He reminded us that architecture IS the ultimate human response to disaster. Human history itself bears testimony to the power of architecture. As architects we are in a unique professional role within society. We are the ones who solve the messy problem of how and what to be. Our work can inspire through design as we build the framework for a better place to live. One could argue that there is no better time to shine as a profession then when you are needed the most. The first year of the new decade is an opportune time to get invigorated about the promise of what is to come. As a chapter, let's focus locally on the problems we as architects can solve. Let's plan on a great decade of quality work to come from the members of our Chapter.

Our mission as the Chapter's leadership is not to formulate and impose opinions. Rather we see our role as navigating AIASJ through difficult times with an optimistic eye toward the future and not simply "kick the can down the street". AIA membership is even more meaningful in times of stress then in times of plenty. Collaboration and community are the order of the day, not withdrawal and ambivalence.

The Arch Editorial Board has outlined an exciting series of newsletters for 2011 focused around the theme "Design for the Senses". The skeptic may hear that and say..."WHAT... how irrelevant"! You skeptics hang in there and give us a chance. Those who look for relevance in the seemingly irrelevant will find a series of newsletters that will be meaningful, useful, and yes, relevant to practice. "See" is the theme featured in this issue. The articles are a mix of technical and informational with a dose of conceptual and theoretical-something for everyone.

The coming year will offer a continuation of the programs that were initiated in 2010 with a few new things as well. As always, the AIASJ Board encourages volunteers, ideas, and most of all participation.

Here's wishing you all a great and prosperous 2011.

Paul Halajian, AIA, LEED AP  
AIASJ President

## extras...



- Architects' Sketchbooks**  
by Will Jones
- Prefabulous**  
by Jacobo Krauel
- Light Color Sound: Sensory Effects in Contemporary Architecture**  
by Alejandro Bahamon and Ana Maria Alvarz
- The Architecture of Patterns**  
by Paul Andersen and David Salomon
- Ethics for Architects**  
by Thomas Fisher



- Thresholds 40**  
register\_submit: 3/28/11
- CAPTURE: Architecture Photography Competition**  
register: 2/24/11  
submit: 3/1/11
- Holcim Awards US (sustainable con)**  
register\_submit: 3/23/11
- Design Matters 2 - International Design Competition**  
register: 2/28/11  
submit: 3/1/11



- UCLA Lectures Beyond the Fringe: Francois Roche -**  
UCLA\_Los Angeles, CA  
Monday, February 7th 2011
- Computational Inquiry: BIM Analytics by Karen Kense**  
USC\_Los Angeles, CA  
Wednesday, February 16th 2011
- Barbara Bestor Architecture: Silent Disco**  
SCI-Arc\_Los Angeles, CA  
Friday, April 8th 2011



- five to check out:
- www.archi-ninja.com**
  - www.archleague.org**
  - www.architecture2030.org**
  - http://eyecandy-webcandy.blogspot.com**
  - www.huntdesign.com/blog**



- Urban Hikes:Forgotten LA Koreatown**  
Architecture & Design Museum Los Angeles  
3/6/11
- Schindler Lab, Round One**  
MAK Center  
3/2/11 thru 4/24/11
- Soupergreen**  
Architecture & Design Museum Los Angeles  
2/12/11 thru 4/14/11

## ...beyond aiasj



# ARCHITECTURE THROUGH THE LENS

interview by Shannon Hunter; transcribed by Josh Tehee

Paul Mullins' Hasselblad camera costs more than some cars. It operates at 40 mega-pixels, can sync flash at 800th of a second and has the widest lens available on a medium format camera. It's great for architectural photography, but ultimately, it's Mullins view point—where and how he points that camera—that really matters. Here he talks about buildings versus people, and what it's like to work with architects.

## You have a background in design and marketing. How did you get started in architectural photography?

As I started directing other photographers and hired them for work, I wanted to do that too. So, I decided not to do the design. I started focusing on the photography. I had a lot of experience with real estate, did a lot of campaigns for residential marketing. That's how I got started in architectural photography. Granville Homes actually traded the down payment for my house by doing some of their work. I did design and photography for them.

## You were doing homes mostly at that point?

Yeah. I remember I had a deadline I had to meet and I had to get it done by that next Monday and it was raining that weekend. I went out with my umbrella and shot in the rain and it was all wet and the lights were on. And they used it in a lot of their marketing. It was a pretty popular shot. Then other builders saw it and said, I want a shot like that Granville shot. I did a lot of marketing for real estate people...working with some of the builders, Granville, Wathen Castanos, Leo Wilson, Gary McDonald, a lot of those guys. The commercial work really wasn't the same kind of thing. It wasn't so much marketing, it was more portfolios.

## What is different about photographing a building versus photographing people, let's say?

I don't have to make them smile. The



Fresno Convention Center, Photo by Paul Mullins

expression of a building, you have to kind of shape it, you have control. Lighting, time of day, manipulating a point of view, whatever. Those are the things that I actually like doing. It's different than anything else. You look at texture, you look at shape and the way you approach a photograph to show the quality of those things. With architecture too, you have a lot of issues with color temperature of the lighting. A lot of times you want to show the natural lighting as much as possible. So, other lights are brought in to create more drama.

## What's been your favorite piece of architecture you've gotten to work with?

I really enjoyed the Clovis North auditorium. I mean, it was just so cool. For us to have an auditorium like that. I've enjoyed a lot of Darden's designs. Taylor Teter has had some nice projects. The WET Incubator at Fresno State; that was fun. SIM Architects has done some nice things.

## How do the jobs differ when working with architects?

They're designers too. So they appreciate the aesthetic. They want to show their baby. This is their creation. I need to listen and find out what their problems are, what they want to show; the different features that are important to them. I find a good point of view. That's the first thing I do. Where's the camera going to be? Then I'll look at what is the best lighting. If it's an exterior then I have to worry about time of day. For interiors, maybe I'll give them multiple choices. It has to tell the story, the function of the space, too. We always say form follows function, right? That's the architect's thing. That starts the whole process.

Shannon Hunter is in her last year of a Masters in Library & Information Science, with a concentration in archives & preservation. Hunter is an active member of the Fresno art community working as both a writer and photographer. Joshua Tehee is a writer and musician who works for the Fresno Bee's Custom Publications Department. He is a Valley native and an active member of Fresno's creative community.

In an ongoing effort to unify the construction industry, Central California Builders Exchange is excited to announce that we have expanded our Scholarship Program to include the Architectural and Engineering communities. We will be awarding a scholarship to a deserving student that has been formally admitted into a School of Architecture/Engineering. The candidates will be evaluated by their academic performance, extracurricular activities, employment experience and financial need. Eligible candidates must possess a minimum cumulative G.P.A. of 3.0 and be enrolled in a School of Architecture / Engineering in the semester for which the award is given. Candidates will also be asked to complete a formal application. Applications will be accepted until March 1, 2011. Contact Roxanne Greenwood at 559-237-1831 for more information.



Central California Builders Exchange

ARCH is a publication of AIA San Joaquin. The editors reserve the right to determine the appropriateness of contributions and to edit where necessary for length and clarity. Editorial contributions and correspondence to the chapter are welcome. All material submitted for publication must be in electronic form either via email or CD.

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# PROJECT PROFILE: CLOVIS UNIFIED PERFORMING ARTS CENTER

by Heather McAvoy, ASTC

The Clovis Unified School District's need for a home for its award-winning music programs, coupled with the District's long established commitment to the performing arts, led to the design and construction of the Clovis Unified Performing Arts Center, home of the Paul Shaghoian Concert Hall and the Dan Pessano Black Box Theatre. Completed in 2008, this \$16 million, 43,163 sf facility was constructed as part of a new 7-12 grade campus, but was intended to serve district-side music, dance and drama programs.

Although this venue was designed to serve a public school district, which can sometimes mean an "institutional" approach, the District's and design-team's goal was to provide a professional-quality facility to honor the commitment and achievement of the student performers and encourage them to raise their skills to match the high standard of the facility.

The 750-seat Shaghoian Concert Hall was designed for optimum acoustical performance of a broad variety of music styles by the design team of Darden Architects, Dohn & Associates acoustical consultants and Landry & Bogan, Inc., theatre consultants. The hall acoustics are variable with a wide range of reverberation times achievable with an adjustable-height canopy and retractable sound absorption distributed around the shoebox-shaped room.

The requirement for high quality acoustics is a given in any music venue, but in order to hear well, the audience must also be able to see



Architecture and Interior Design by Darden Architects, Inc. Photos by Tomas Ovalle

well. Establishing excellent audience sightlines to the stage was a critical component of the design process, and Landry & Bogan used their proprietary software, known affectionately around the office as "Jack's seating program", developed over many years by firm founder Jack Bogan, to assist Darden Architects in achieving that goal. This program enabled the team to align the seats and seat rows, and vary the seat widths, to maximize the visibility of the performers from every seat in the house (all while insuring audience comfort and compliance with code requirements for egress.)

performance.

In addition to designing the performance lighting systems and seating layout, Landry & Bogan worked closely with the architect and acoustician, providing the shape of seating and stage to complement the acoustical and architectural design.

L&B also engineered the canopy and movable curtains to meet the acoustical design requirements and provided a full range of theatrical consulting services for the Black Box Theater that is included in the facility. The response and reviews of the facility have been glowingly positive.

*"The Paul Shaghoian Concert Hall is a jewel. I hope that I have the pleasure of making music there again."* Dr. Rene Clausen, Professor of Music at Concordia College and Conductor of The Concordia Choir Concordia

*Heather McAvoy, ASTC, principal consultant and CEO of Landry & Bogan, Inc. in Mountain View, CA, has been a theatre consultant for nearly 25 years.*

The performer's visual needs were also an important component to the design, because in order to play well, musicians must be able to see their sheet music and their instruments clearly. It was essential that the performance lighting system, and particularly the lights in the movable acoustical canopy over the stage, be capable of delivering uniform high angle lighting, at the required level of illumination for performance.

But it wouldn't be any fun if white light was all this venue had in its bag of tricks, so the system also accommodates all types of theatrical lighting effects, including the moving lights which are ubiquitous at rock concerts, and which were showcased in the colorful opening



Architecture and Interior Design by Darden Architects, Inc. Photos by Tomas Ovalle



## MEMBER PROFILE:

### Alan Hendry

#### Where do you currently work?

Alan T. Hendry, Architect (Principal)

#### How long have you practiced Architecture?

I've practiced it every day since I received my license in February of 1989! I hope to master it someday!

#### Whose architecture has inspired/influenced you the most?

Claude Dechow was one of my major inspirations, as well as Bob Davidson. Both men taught me to pay attention to details, to think about things **\*\*BEFORE\*\*** the drawings went into the field, and that the **\*\*TRUE\*\*** designer is the one who has thought through **\*\*HOW\*\*** it can be built as I put it on the page.

#### Why did you choose this field?

I thought it would be the greatest thing to spend all day drawing things (little did I know ...!). I decided to be an Architect when I was 12 years old and have NEVER looked at any other profession since!

#### Which is your favorite building in your city/town?

One of my favorite buildings is the Fresno City Hall, because it is something that is so unexpected in "Fresno". It's a building you either love or hate, and (to me) is such a dichotomy for Fresno - a building that didn't deserve to be in Fresno, but shows that we as a city (and region) are willing to take a risk and think beyond today.

#### What makes the Central Valley a unique place to practice architecture?

The opportunity to embrace the challenges of a big city along with the reality of a "small town" atmosphere.

#### What stereotypical architect's characteristic are you guilty of possessing?

I'm guilty of believing that MY way is the BEST way ... though I'm open to listening to other ideas (no promises whether I'll implement them, though!).

#### What is your dream project?

My dream project would be one that I and my staff enjoy working on, the client feels comfortable with, the contractor feels they were dealt with fairly, and the public enjoys being in (and around). And we got paid fairly on. (Sorry ... did I say that last part out loud?)

#### What is your personal motto/mantra?

I have two that I really appreciate as a person and feel necessary as a nation:

- "We are what we repeatedly do. Excellence, then, is not an act, but a HABIT" (Aristotle)
- Start by doing what's necessary; then do what's possible; and suddenly you are doing the impossible. (St. Francis of Assisi)



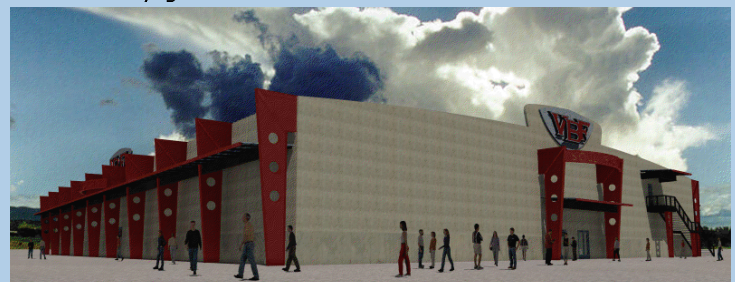
## FIRM PROFILE: TOWNSEND ARCHITECTURAL GROUP

*Project / Client Types Served: private, commercial, residential, industrial, agricultural, religious*

"Seven!" While vehemently stated - as though the number had been scientifically been tested and proven - Dennis Townsend's bold response to the question about where Townsend Architectural Group will be in 2013 is a clear indication that his firm is one who will have the force necessary to procure built work, yet seeks to remain small enough to continue experimenting with creative design ideas. Discussing the history and future of his firm in a brief afternoon conversation, his commitment to the profession was quite evident. Having studied in Florence, Italy and working his first couple years afterwards for a civil engineering firm, he has had ample exposure to both sides of the spectrum.

Being deeply rooted in the Porterville region, Townsend has kept an open minded approach to type of work he has taken on. He describes the condition of being an architect in a small but growing town as one in which the clients are the constant and the project types vary drastically. As a result, Townsend Architectural Group has developed a portfolio with quite a range of work. Evidence of this diversity can be seen in projects such as the Valley Bible Church in Bakersfield, featuring an exposed steel frame structure and cement plaster wall finish and a stage built to support a vehicle - which it apparently has supported in the past during church services - as well as the Holy Cross Church in Porterville, which follows a much more traditional cruciform plan and deep inset windows and statuary niches.

One of the defining periods since starting his firm came in 2004 when Dennis joined the National Association of Church Design Builders. Partnering with the NACDB, Dennis began to attend and speak at conferences and soon found himself forming partnerships with other professionals and prospective clients. Combining his experience in designing and building churches with his growing network, Townsend was able to log 39 church facility and remodel / addition projects in about a 3 year period. Perhaps one of the more provocative designs among that group is an exterior remodel and addition design for the New Hope Church in Porterville whose deconstructivist forms and appendages seem to all gesture towards its core. When asked what factors went into developing some of their more unique design work, Dennis acknowledged the importance of having clients who think in non-traditional ways. One client in particular approached the firm claiming that they are an "un-church" that sought a facility to match their approach to worship. However interesting the clients, constructing a model at 1/8th scale and constructing a building at full scale require different skills. Skills that Dennis Townsend and his firm have honed quite well by situating themselves in an area where diversity and survivability go hand-in-hand.



*Design for the Valley Bible Fellowship by Townsend Architectural Group.*



## IS YOUR 'RED' MY 'RED'?

by Ken Zamora, AIA

When I was first approached with the topic of "seeing" relative to designing for the senses, I was very apprehensive. How do you distill such a broad topic to its essence in a short article? There have been many volumes written discussing aesthetics. Architects have searched throughout time for the theory or proportion system that would assure an aesthetically pleasing edifice. We know that our society values beauty, but whom and what determines beauty? It is a subjective and individual scale that we each possess and apply on a daily basis. I learned this truth when, during the design of our family home, I received a thumbs down. I was quite pleased, but my wife wanted the design to appeal to a larger audience; something about 'resale value' (I revised the design to more mainstream standards and have remained happily married ever since). Since this is such an expansive theme I have decided to narrow the scope and briefly consider how we see.

As architects many of us have devoted years learning to see architecture. Beginning with design studios and continuing into architectural practice, we are taught and encouraged to critically look at the world around us. But how often do we think or consider how other people see? I know it's strange, but I have always wondered if other people really see what I see. For example you and I could agree that a particular color we are looking at is red. But do I actually see the same hue, value and chroma as you? Or are my eyes 'calibrated' differently? What influences how we see?

One factor that determines how and what we see is our frame of reference. Many of us in the building industry, when we enter a building, look at the way the building is constructed or perhaps the spatial layout. Others with a non-industry frame of reference may notice the amount of daylight entering the space or interior colors. Our background and the whole of our past experiences may affect how we view architecture.

To really push the concept of people seeing differently, we might ask ourselves, how does someone who can't see view architecture? According to the National Center for Health Statistics, it is estimated that there are 1.3 million legally blind Americans with an additional 20 million Americans reporting significant vision loss. This is a large segment of the U.S. population that experiences architecture in an entirely different way than those of us who are sighted. Perhaps they encounter windows through the warmth of the sun coming through or the size and shape of a space is revealed by its resonance and acoustics.

This notion that seeing architecture is a unique experience for each individual is exciting and thought-provoking. When we consider not only how other people function in our buildings but how they perceive them, it adds another dimension. The challenge then becomes to successfully design from more than one point of view.



## GOV'T AFFAIRS: SEEING THE LIGHT AT THE END OF THE TUNNEL

by Tom Key, AIA

The unemployment rate in the field of architecture is at 20 percent or higher, and more gloom is spelled out in the Architecture Billings Index, compiled by the AIA. Since January of 2008, the index has cleared 50 only twice, in September and November of 2010 (anything less than 50 suggests an industry in contraction). Our new Governor is proposing a budget that doesn't offer much hope. There is good news, on January 2 the State Allocation Board allocated \$1.4 billion for "shovel-ready" school construction projects throughout California. The state's matching funds will help finance 442 new construction and modernization projects in 137 school districts. Additionally, on January 4, the AIA unveiled its top four legislative priorities with the 112th Congress. Each initiative focuses on creating jobs in a design and construction industry that accounts for one in nine dollars of Gross Domestic Product.

By following these four core principles, Congress has a chance to enact policies that unleash the entrepreneurial spirit of America's design professionals, create economic growth and rebuild our struggling communities and aging infrastructure. The AIA's top legislative priorities are:

- **Unfreeze Credit, Create Jobs:** Thousands of needed construction projects that would employ millions of Americans are on hold because credit is frozen. Banks received billions in federal taxpayer bailouts; now it's time to ensure those banks lend. Congress should support efforts to reign in regulatory overkill in the wake of the banking crisis by passing legislation such as the Equal Treatment of Covered Bonds Act, which would create a market for the kind of bond that has been used in Europe for capital projects and is generally more secure than other securitized bonds, like mortgage-backed securities. Advocates say it could unleash a market for sounder, more straightforward financing. The AIA also supports the Capital Access for Main Street Act, which would help prevent large numbers of commercial foreclosures and free up credit to help small business get back to work.

- **Regulatory Burdens That Hold Small Business Back:** Small architecture firms and sole practitioners know all too well the burdens of high tax rates and burdensome paperwork. In 2010, the AIA helped defeat a plan to increase payroll taxes on thousands of small architecture firms that organize as S corporations.

- **Jumpstart the Market for Building Retrofits as an Engine of Economic Growth:** Across the country, building owners, state and local governments and school districts want to lower energy bills by retrofitting their buildings, but lack the financing to do it. By increasing incentives for efficient building designs and renovations that show real results, Congress can create jobs while securing our energy independence. Congress should increase the Energy Efficient Commercial Building Tax Deduction from the current \$1.80/sf to \$3.00/sf.

- **Pass a Transportation Bill to Get our Communities Moving Again:** Our current transportation system is broken. Crumbling infrastructure and rising congestion have crippled our nation's competitiveness, reduced safety, and increased greenhouse gas emissions. In addition, outdated transportation laws and tax policy have slowed projects down, deprived the public of a voice in the planning process, and forced Americans into longer and longer commutes.



# EMERGING PROFESSIONALS NEWS: 2010 YEAR IN REVIEW

by Haley Gipe, Assoc. AIA

The 2010 year has flown by and with it a bevy of IDP changes from NCARB and some monumental changes from the California Architects Board (CAB) have come our way. Whether or not you're new to the "Emerging Professional" category, you're in the IDP, you've taken your ARE's or you're a recently licensed architect, we can all appreciate the many varied changes that have come our way on the path to licensure.

It's important to keep in mind that the changes we've had to endure are for the better and have created greater accountability and new opportunities for interns and candidates in our state. In January 2010, NCARB changed "IDP units" to "IDP hours" which was a great change that rid interns of the pesky and sometimes confusing "divide by 8" method of logging IDP experience.

July 2010 brought the final installation of the Sixth-Month Rule, affecting all interns regardless of when they signed up for the IDP. Now everyone must adhere to the sliding experience and report window that is the Sixth-Month Rule, which

means that interns must have more regular reporting periods with NCARB. This will help keep us up to date and current with our own IDP process and experience hours we're earning and reporting.

In October 2010, there were some pivotal changes made by NCARB. NCARB introduced new supplementary education opportunities that give interns the opportunity to earn core IDP experience whether employed or not, as well as new IDP Eligibility dates to allow entry into IDP at a much earlier point. The IDP Guidelines were also updated to reflect these changes, illustrating how dynamic the publication of the IDP Guidelines can be with three updates/issuances in 2010 alone!

So what's in store for the coming year? January 2011 marks the fifth anniversary of the NCARB ARE Five-Year Rolling Clock, which means it also marks the beginning of division scores expiring due to the rule. Here in California, February 2011 will be the official transitioning of the California Supplemental Examination (CSE), commonly referred to as the

"oral" examination, to a computer delivered written examination. While the "oral" exam holds some roots of tradition, the transition in exam format marks a historical change in the licensure process for many California Candidates. More importantly, this change will greatly expand the capacity to serve candidates waiting to take the CSE with 13 examination sites in California and 10 additional locations out of state.

Fall 2011 marks the final phase of IDP 2.0 which will reconfigure the current work and experience settings. This change more closely aligns with the current practice of architecture based on the 2007 Practice Analysis of Architecture and marks the most significant change to IDP since it's beginning.

All in all it's been a busy year for both NCARB and CAB, as well for us students and interns trying to keep up with all the changes. Feel free to contact your local Emerging Professional leadership for with questions or for more information. We are all on this "path to licensure" together.

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## CALENDAR OF EVENTS

AIASJ	<b>February 9, 2011</b>	<b>AIASJ Lunch &amp; Learn   11:30 - 1:00pm   PESC Office   Members \$5 (w/RSVP)</b> Concrete Moisture and Failed Flooring by James C. Kaylor
	<b>March 9, 2011</b>	<b>AIASJ Lunch &amp; Learn   11:30am - 1:00pm   PESC Office   Members \$5 (w/RSVP)</b> Energy Tax Benefits for Architects
	<b>April 13, 2011</b>	<b>AIASJ Lunch &amp; Learn   11:30am - 1:00pm   PESC Office   Members \$5 (w/RSVP)</b> Achieving Success with Manufactured Stone Veneer
	<b>April 11-17, 2011</b>	<b>AIASJ National Architecture Week   Day, Time, and Locations to be Announced</b> Event Calendar Forthcoming
	<b>2nd Wednesday each Month</b>	<b>AIASJ Board of Directors Meeting   6-7pm   PESC Office</b>
USGBCCC	<b>Various (see below)</b> February 23, 2011 March 9, 2011 March 16, 2011 March 23, 2011 March 30, 2011	<b>CALGreen Seminar   1:00 - 4:30pm   \$95</b> Sacramento, CA   Garden Pavilion San Francisco, CA   TBD Los Angeles, CA   TBD San Diego, CA   Sheraton San Diego Hotel and Marina San Bernardino, CA   TBD
	<b>1st Tuesday each Month</b>	<b>USGBC-CC Fresno Branch Members Meeting   5:30-7pm   PESC Office</b>
	<b>1st Wednesday each Month</b>	<b>TK Branch Event   5:30-7:30pm   Provost and Pritchard Engineering Group Office</b>
	<b>2nd Tuesday each Month</b>	<b>Emerging Green Builders Member Mtg.   5:30-7pm   ITT Technical Institute, Clovis</b>
	<b>3rd Tuesday each Month</b>	<b>USBBC-CC M3 Branch Meeting   5:30-7pm   UC Merced Campus</b>
	<b>3rd Thursday each Month</b>	<b>Kern Branch Member Meeting   5:30-7:30pm   Beale Memorial Library</b>
CSI	<b>April 19, 2011</b>	<b>2011 CSI Fresno Product Show   4:30 - 8:00pm   Fresno Exhibit Hall III</b>
	<b>2nd Monday each Month</b>	<b>CSI Fresno Board of Directors Meeting   5-6:30pm   PESC Office</b>
	<b>3rd Tuesday each Month</b>	<b>CSI Fresno Member's Meeting   5:30-7:30pm   PESC Office</b>