PART 1 THE PROFESSION

CHAPTER

Professional Life

1.1 Architecture as a Profession

Dana Cuff, Ph.D.

Architecture is in the family of vocations called professions, all of which share certain qualities and collectively occupy a special position in society. Architects' status as professionals provides them with an underlying structure for their everyday activities.

o be a professional means many things today. One can be a professional athlete, student, or electrician. Each of these occupations uses the term in ways distinct from what we mean by the professional who is a doctor, lawyer, or architect.

Typically, we distinguish professionals who do certain work for a living from amateurs who work without compensation. The term *amateur* connotes a dabbler, or someone having less training and expertise than a professional.

We also differentiate between professions and other occupations. Expertise, training, and skill help define those vocations that "profess" to have a specialized territory of knowledge for practice. While many occupations require expertise, training, and skill, professions are based specifically on fields of higher learning. Such learning takes place primarily in institutions of higher education rather than in vocational schools or on the job. Universities introduce prospective professionals to the body of theory or knowledge in their field. Later, this introduction is augmented by some form of internship in which practical skills and techniques are mastered.

A high level of education is expected of professionals because their judgments benefit—or, if incompetently exercised, endanger—the public good. Thus people who are attracted to the professions usually have altruistic concerns for their society.

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The status of professions, their internal characteristics, and their relationship to society are constantly, if not always perceptibly, changing. The professions have grown dramatically in recent years, in keeping with the rise of the postindustrial, service economy. Growth in professional employment has accompanied expansion of the service sector of the economy, estimated today to be 78 percent of the labor force. In a service economy, information and knowledge industries become dominant, creating the context in which professions can rise among occupations.

CHARACTERISTICS OF A PROFESSION

Professions are dynamic entities that reflect our society, our economy, and, generally, our times. There is no widely accepted definition or list of features that covers all professions. Nevertheless, they have some characteristics in common, which have appeared throughout history.

Lengthy and Arduous Education

Perhaps the most frequently cited characteristic of a profession is a lengthy and sometimes arduous education. A professional must learn a body of technical knowledge and also develop an ability to exercise judgment in the use of that knowledge. Thus, all established professions incorporate long periods of high-level education.

Professional education is also a form of socialization. Like a rite of passage for initiates, architecture, medical, and law schools are places where future practitioners are introduced to the knowledge, values, and skills of their profession. Students undergo tests of their commitment and ability. In architecture schools, a good example is the charrette (often involving all-nighters), during which students concentrate all their efforts to finish a project. These experiences instill tacit beliefs about the significance of architecture, the work effort required to do a good job, and the commitment needed to become an architect. Through selective admissions, carefully designed curricula, and rigorous graduation standards, schools guide the formation of their professional progeny. Professional schools play a key role in developing the shared worldview that characterizes a professional community.

Expertise and Judgment

Professions traffic in ideas and services rather than in goods or products. Rather than marketing a better widget, professionals sell their expertise. They have knowledge outside the ken of the layperson. Professions are based upon a balance of technical knowledge, reasoned judgment in applying such knowledge, and inexplicable, even mysterious talents that some call artistry. Thus, while doctors need a high degree of scientifically based knowledge, they also need diagnostic ability and a good bedside manner.

Expertise begins with theoretical knowledge taught in universities, but being a competent professional also means knowing how to apply this knowledge. Among practitioners, both expertise and experience contribute to quality performance. While initial skills are taught in school, a large share of professional training comes from the practicum or internship; it then continues in lifelong learning through the gathering of experience and the application of new concepts and technologies.

Registration

Because professional judgments affect the public good, professionals generally are required to be licensed in order to practice. This serves as a means of protecting the public health, safety, and welfare. Professions require sophisticated relationships with people and information. To become licensed, professionals are usually required to meet education and experience standards and to pass a compulsory comprehensive examination.

Relative Autonomy

Because professionals exercise considerable judgment and discretion, professional work is intended to be more autonomous and self-determined than work controlled by owner-managers as in the production of goods.

Other Traits

In addition to these primary characteristics, a number of other traits are typical of professions:

- Because they are well trained to perform complex services, professionals generally command relatively high incomes and high prestige in their communities.
- As a group, professionals attach a large part of their identity to their careers, rarely changing vocations.
- Within each profession, members usually hold a set of common values; they often speak what amounts to a dialect that is not easily understood by outsiders.
- Professionals understand the importance and value of lifetime learning.
- Professions are relatively well organized, and a significant proportion of their members belong to a national professional organization such as the American Medical Association, the American Bar Association, or the American Institute of Architects.

These characteristics are in constant evolution. For example, the prestige of a given profession may suffer under consumer dissatisfaction or be enhanced by significant developments in the field that have positive social repercussions. The professional degree that was once optional becomes a necessity. Professional organizations are periodically strengthened by programs that capture practitioners' attention. Such evolution depends in part upon the participation of professionals themselves—in their schools, professional associations, and communities.

ARCHITECTURE AMONG THE PROFESSIONS

Many of the trends influencing architectural practice have parallels in other professions. For example, the tensions created by complexity and specialization, consumer influences, and divergence of goals among practices can also be seen in the professions of law and medicine.

These common influences notwithstanding, each profession introduces its own variations and idiosyncrasies. Looking at architecture among the professions, we observe the following features.

Relationships with the Arts

The qualities that most clearly set architecture apart from other established professions are its close ties to the arts and its similarities to artistic endeavors. Creativity is crucial to all professions, but for the architect it is of the highest priority. Moreover, architects produce objects that are fixed in space, highly public, and generally long-lasting.

Importance of Design

Although all professions are based on a balance of technical and indeterminate knowledge, some stress one over the other. Architecture emphasizes an artistic, relatively inexplicable domain of expertise—design—as the core of the practitioner's identity. Design requires rational knowledge of how buildings are put together, how they will function, historical models for building types, materials, mechanical systems, structures, and so on. But being a good architect also presumes that the professional possesses something extra—aesthetic sensibility, talent, or creative ability, whatever we choose to call it.

Place in the Social Structure

According to one study that compared a number of professions on a variety of dimensions, architecture ranked high in terms of prestige but in the middle range in average years of education, average income, and proportion of members belonging to professional organizations. This suggests that architecture's respected place in the social structure has been granted by society rather than defined through numbers, dollars, or professional control.

The profession's position in the social structure has been changing. Historically, the church, the state, and powerful individuals were the primary patrons for architectural services. Now, industrial and commercial enterprises have become major clients as well. During the 1960s, when community design emerged as a subdiscipline, architects sought and secured a role in housing and neighborhood revitalization; this activity has evolved into a growing presence in community and urban design.

Architectural practice is developing in new ways that allow architects to intermingle with a broader population. One recent study argues that architecture is more closely connected to a large, relatively affluent middle class than to a small group of the very rich. In a similar vein, the composition of the profession is changing, particularly as more women and ethnic minorities become architects.

Place in the Economic Structure

The well-being of the architectural profession depends upon ties to a healthy building industry. The level of construction activity both nationally and internationally significantly determines the amount and type of services architects will render.

As the United States urbanized and industrialized, the demand for buildings was great and the architectural profession grew rapidly. In more recent times, however, construction has declined proportionately in the national economy. With the evolution from a goods-producing economy to a service economy, there are fewer major new building projects.

At the same time, the demand for architectural services has increased—especially in the predesign and postconstruction phases. This suggests a repositioning of the profession, along with other professions, as part of the service economy. New roles and markets for services have been created. In addition, new roles and specializations mean that more professionals are doing what was once one individual's job.

Internal Social Structure

Within any profession, there are social divisions that complement and compete with one another. Those who study professions call these divisions "the rank and file," "the administrators," and "the intelligentsia."

In the architectural profession, the rank and file might be considered to include drafters and junior design and production people; the administrators to include principals, senior designers, and project managers; and the intelligentsia to include academicians, critics, practitioner-theorists, and those architects who push the parameters of architecture outward and whose work often establishes precedents for others to follow.

The values and objectives of each group are likely to conflict with those of other groups at times. The first two groups have very different convictions, agendas, and knowledge of the way practice operates. These differences become important in a profession where, even though a majority of architecture firms are small, the provision of architectural services has been heavily influenced by larger firms in which many of the architects are wage-earning employees who work not for clients but for their architect-employers. Data from the 2012 AIA Firm Survey confirm this: Only 1.4 percent of offices have 100 or more employees but these offices employ over 20 percent of the profession. Firms with 50 or more employees earn more than 40 percent of all fees generated.

Initially, an increase in intraprofessional stratification brought a greater need to formalize professional control. Firms created organization charts, personnel policies, and manuals governing project procedures. Many professionals devoted themselves to managing the organization. As firms grew, they dealt with these phenomena in different ways. Compare, for example, the large law firm, which is a collection of relative coequals (the main distinction being seniority among partners), and the hospital, which

has a stricter hierarchy of medical administrators, senior physicians, residents, and interns. In recent years, however, there seems to be a general trend away from stratification in architecture firms—even in large firms. The advent of the second generation of digital technology and the maturing of the architectural profession in its use, along with the increased demand for a growing number of specialized areas of expertise has encouraged firms to be more horizontally organized and much less hierarchical.

PROFESSIONS AND SOCIETY

Professionals possess knowledge and ability not accessible to the public. As a result, the public establishes a special relationship with professional groups, essentially granting each a monopoly in its area of practice. Society thus grants members of professional groups certain rights and privileges:

- A certain level of prestige and respect
- A certain amount of autonomy and authority
- A relatively high level of compensation
- A standard of reasonable care with which to judge the appropriateness of professional actions

In return for these rights and privileges, society expects a profession to assume certain obligations:

- · Establishing and maintaining standards for admission and practice
- Protecting public health, safety, and welfare
- Considering the public good when working for an individual client
- Respecting public welfare over personal gain

Every profession participates in a coordinated body of tasks necessary to fulfill its obligations to the public and to manage the profession. These tasks include establishing a body of professional knowledge, regulating entry to the profession, and maintaining standards for practice. Each profession develops mechanisms for accrediting educational programs, licensing professionals to practice, encouraging continuing education, and regulating professional ethics and conduct.

By and large, these mechanisms are designed, staffed, and implemented by professionals. Architects have the major voice in where and how new architects are educated. They sit on registration boards, write and grade the licensing examination, and recommend laws and administrative guidelines for registration. Architects conduct disciplinary hearings and, through the AIA, establish and enforce codes of ethical behavior. Like all professionals, architects have substantial voices in establishing their own destiny.

1.2 Demographics of Practice: 2012 AIA Firm Survey

Bradford Perkins, FAIA

he architectural profession is not one of the larger professions. According to the Bureau of Labor Statistics, there were 107,400 architectural jobs in the United States in 2012. In contrast there were 759,800 jobs for lawyers and 691,400 for

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FIGURE 1.1 U.S. Construction of Buildings Employment





physicians and surgeons. Since architectural firms employ many people who are not trained as architects, total employment in architecture is higher than 107,400, but it still is a relatively small percentage of the total professional employment in the country.

The 2012 AIA Firm Survey was conducted as the traumatic recession that began at the end of 2007 was finally ending for the architectural profession. The sharp impact of the recession on construction and architectural employment is clearly illustrated in Figures 1.1 and 1.2. Since 2012 architectural employment has been rising and is projected to rise 7.3 percent by 2022 according to the U.S. Bureau of Labor Statistics.

This chapter introduces you to a statistical profile of the profession today. As this chapter and the 2012 Survey outlines, most firms (over 80 percent) have fewer than 10 employees, but approximately 65 percent of the profession work in firms with 20 or more employees. More than a quarter of the profession work in the 1 percent of firms that have 100 or more employees.

The majority of firms were formed within the last 20 years and a third within the last 10 years, but there are a few of the larger firms that were founded 80 to 100 years ago. In the past the majority of these firms only offered architectural services, but today an increasing number are adding other services, such as interior design, planning, and sustainable design consulting.

STAFF AT ARCHITECTURE FIRMS

Nearly 40 Percent of Staff at Firms Are Licensed Architects

Overall, almost two in five employees at architecture firms are licensed architects with another 16 percent of staff comprising interns on the path to licensure (Figure 1.3).

An additional 13 percent of staff is nonlicensed architecture staff that is not on the path to licensure. In general, the share of nonarchitecture staff, which might include engineers, interior designers, and landscape architects, increases with firm size.



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

FIGURE 1.3 The Share of Nonarchitect Staff Typically Increases with Firm Size

Finally, approximately 20 percent of workers at firms are nondesign staff, which includes professionals such as accountants, marketers, information technology, and human resources managers.

Most Firms Use Engineering Consultants

Since the majority of architecture firms are small or midsize businesses, they rely heavily on consultants and part-time staff to provide flexibility.

The 2012 AIA Firm Survey found that 85 percent of firms regularly hired engineers as consultants in the past three years, by far the most hired group of professionals. This is due, in part, to the fact that most owner-architect agreements call for the architect to provide structural, mechanical, electrical, and plumbing engineering. The share of firms that regularly use interior design consultants has increased, on average, 3 percentage points since 2005 and nearly 10 percentage points since 2002.

The types of consultants that firms use also tend to vary by firm specialization. Mechanical, electrical, and plumbing (MEP) engineers are hired as consultants more frequently at firms with commercial/industrial and institutional specializations, whereas residential firms are more likely to use civil and structural (CS) engineers as consultants. Landscape architects are also used by many firms that have an institutional specialization, which may include projects like public buildings, museums, and recreational structures. In general, it is more common for firms with a commercial/industrial or institutional specialization to hire code consultants and other specialty consultants, as there are more features to incorporate into their projects, such as security and communication networks (Table 1.1).

LEED AP Certified Staff Nearly Doubles in Four Years

Two-thirds of architecture firms now have at least one Leadership in Energy and Environmental Design accredited professional (LEED AP) on staff, versus just one-third in 2008. Ninety percent of firms with 10 or more employees have at least one LEED AP on staff, and more than half of small firms have at least one LEED AP certified staff member, compared to just under one-quarter in 2008 (Figure 1.4).

TABLE 1.1 The Largest Share of Firms Use MEP and CS Engineers as Outside Consultants									
	Total (%)	Residential (%)	Commercial/ Industrial (%)	Institutional (%)					
MEP engineers	85	74	93	92					
Structural engineers	78	81	76	78					
Landscape architects	56	50	52	65					
Interior designers	31	35	33	29					
Sustainability consultants	20	17	17	24					
Spec writers	17	13	19	20					
Planners	6	4	4	9					
Other specialty consultants	27	18	28	35					

Units: Use of outside consultants in last three years, percent of firms by specialization The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

FIGURE 1.4 The Number of LEED APs on Staff Nearly Doubles in Three Years.

FORMATION OF FIRMS

S Corporation Is Most Widely Employed Business Structure

When starting a business, one of the first decisions the owner has to make is the type of business to create. The business type that is best suited for the firm's situation and objectives may vary by firm size or specialization. Liability protection and tax concerns may also play a major role in this decision.

According to the Internal Revenue Service, 70 percent of all businesses start out as sole proprietorships, since they are relatively easy to start and give the owner discretion to make decisions. On the downside, these firms have unlimited liability for all debts against the business, including personal assets.

The share of architecture firms that use the sole proprietorship legal structure has continued to decline in recent years, with a drop of 5 percentage points from 2008 to just one in five firms in 2011 (Figure 1.5). The share of firms using the sole proprietorship legal structure has declined significantly since 1997, when nearly half of all firms were classified as such.

As of 2011, the most common legal structure among all firms, with the exception of sole practitioners, is the S corporation, with more than one-quarter (28 percent) of firms reporting having been formed under this legal business structure. The percentage of firms structured as limited liability companies (LLCs), a legal structure that is now permitted in most states, increased moderately to 22 percent, from 17 percent in 2008.

See Section 2.2 in Part 2 "Firm Legal Structure," which discusses the most commonly used structures for architecture firms.



FIGURE 1.5 The S Corporation Is the Most Common Legal Structure, While Sole Proprietorship Continues to Drop.

At firms with 50 or more employees, the General Business Corporation (Inc.), also known as a C corporation, is the second choice. Among the firms with 10 to 49 employees, the Professional Corporation (PC), LLC, and the General Business Corporation are evenly divided, averaging around 16 percent for each of the legal business formations.

Diversity and Demographics Are Changing

The architectural profession has traditionally not been as diverse as other professions.

Most Firms Are Less Than 20 Years Old and Formation of New Firms Grows

The weak economy from 2007-2011 sparked new firm formations. Six percent of existing firms were formed between 2009 and 2011, and almost one-quarter of firms were formed since 2005. More than one-half of firms were formed since 1995.

In comparison, fewer than one-tenth of firms were founded before 1970. However, more than three-quarters of firms with 50 or more employees were established before 1980. Two in five sole practitioners started their firms since 2005. Not surprisingly, firm size is indicative of its longevity, since firms generally need time to grow (Table 1.2).

TABLE 1.2 Over One-Third of All Firms Formed After 2000												
		Number of Employees										
	2011 (%)	1 (%)	2–4 (%)	5–9 (%)	10–19 (%)	20–49 (%)	50–99 (%)	100+ (%)				
2010–2012	6	12	6	3	1	0	0	0				
2005–2009	17	27	20	9	5	2	0	0				
2000–2004	14	17	16	15	9	6	3	0				
1990-1999	25	22	25	26	25	23	9	3				
1980–1989	19	13	19	25	28	21	18	9				
1970–1979	10	6	10	10	17	16	20	20				
1960–1969	4	2	2	5	7	12	18	31				
1950–1959	2	1	1	3	4	10	8	6				
Before 1950	3	0	1	4	4	10	24	31				

Units: Percent of firms

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

TABLE 1.3 Multiple Offices at the Largest Firms Decreas	e Considerably
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			Number of Employees							
			2011	2008	2011	2008				
Number of Offices	All Firms 2011 (%)	All Firms 2008 (%)	50–99 employees (%)	50–99 employees (%)	100+ employee (%)	100+ employees (%)				
5+	2	3	20	18	43	60				
4	1	1	16	9	9	7				
3	2	2	13	14	20	10				
2	7	7	21	26	20	5				
1	88	87	30	33	9	18				

Units: Percent of firms

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

Number of Offices Decline at Largest Firms

The majority of architecture firms have one office, although just over 10 percent have multiple offices (Table 1.3). Approximately two-thirds of firms with 10 to 49 employees and one-quarter of firms with 50 or more employees have one office.

South Atlantic Regional Share of Firms Increases While Middle Atlantic Sees Largest Decrease

The 2012 AIA Firm Survey geographical breakout (based on the U.S. Census: www .census.gov/geo/www/us_regdiv.pdf) showed the Pacific Southwest and South Atlantic regions continue to have the greatest share of firms, 22 and 18 percent, respectively. The East South Central region has the smallest share of firms, with just 4 percent, followed by West North Central, with 6 percent.

Nearly Half of All Firms Have Small Business Status

According to the Small Business Administration (SBA), small businesses represent the majority of all employer firms and employ about half of all private sector employees. This is true for the architecture profession as well.

The share of firms that are federally recognized women-owned business enterprises (WBE) is 6 percent, and the share of businesses that are state/local recognized WBEs is 8 percent.

Approximately 4 percent of firms are federally recognized minority-owned businesses enterprises (MBEs), while 3 percent of firms are federally recognized as a Small Disadvantaged Businesses or Disadvantaged Business Enterprises (SDBs or DBEs).

For More Information

AIA Diversity and Inclusion Initiative: www.aia.org/about/initiatives/AIAS078656

Beverly Willis Architecture Foundation: http://bwaf.org/

National Organization of Minority Architects: www.noma.net/

The following backgrounder adds information and context to the topic of diversity and inclusion:

- *AIA Diversity History Timeline*. Since the early 1990s, the AIA has institutionalized an effort to engage its membership with issues of diversity and inclusion. This brief timeline highlights some of the significant moments in AIA diversity history.
- *Forging a Diverse Culture: The Shepley Bulfinch Experience.* This case study of a diversity-award-winning firm contains practical advice for fostering and implementing a culture of diversity and inclusion.



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

FIGURE 1.6 Nearly Half of All Firms Are Recognized as Small Business Entities

BACKGROUNDER

AIA DIVERSITY HISTORY

Marga Rose Hancock, Hon. AIA

In 2011, AIA Diversity and Inclusion commissioned the development and online publication of an AIA Diversity History, excerpted here. What follows is a brief history of activities by the AIA directed at study and redress of the underrepresentation of women and racial/ethnic minorities in the profession, with statistical references and participant observations.

Marga Rose Hancock has taken an active role in AIA Diversity initiatives, as a founding member of the AIA Seattle Diversity Roundtable in 1986 and a 1992 appointee to the national Diversity Task Force. In 2011, AIA Diversity and Inclusion commissioned Rose Hancock to develop and publish an online AIA Diversity History.

DIVERSITY IN PROFESSIONAL PRACTICE

Women and people of color have practiced architecture and taken active roles in the profession, but at a rate substantially below their counterparts in other professions. Concern regarding the underrepresentation of these constituencies has engaged AIA leaders: The U.S. civil rights movement of the mid-1960s saw the initiation of policies and programs seeking to address this concern, as detailed in Table 1.4.

Following the Institute's 1857 establishment, in 1888 Louise Blanchard Bethune, FAIA, became the first woman to join the AIA, and in 1923 Paul Revere Williams, FAIA, became the first African American member.

According to U.S. Department of Labor/U.S. Bureau of Labor Statistics, compared with law and medicine, architecture lags in the percentage of women and minorities employed in the field (see Table 1.4).

TABLE 1.4 Comparison of Diversity in Architecture to Medicine and Law (2011)

	Percentage of total employed								
Occupation	Women %	Black/African Americans %	Asian %	Hispanic or Latina %					
Architects	20.7	1.6	5.5	4.1					
Lawyers	31.9	5.3	4.2	3.2					
Physicians	33.8	5.3	16.1	6.6					

Diversity is now improving. While 88 percent of the AIA's retired members are classified as Caucasian, the percentage among active members is now 72 percent. Among Associate members it is 58 percent and over 40 percent among students in accredited architecture programs. The same can be seen for women in the profession.

A further comparison: As of May 2012, the BLS also notes, "Fourteen percent of architects and engineers and 34 percent of physicians and surgeons were women, whereas 61 percent of accountants and auditors and 82 percent of elementary and middle school teachers were women."

TABLE 1.5 AIA Diversity Timeline 1968–2011 (excerpted)

1968 In his keynote address to the AIA Convention in Portland, Oregon, Urban League head Whitney M. Young, Jr. challenges the AIA on issues of social responsibility and diversity within the profession: "We are going to have to have people as committed to doing the right thing to inclusiveness as we have in the past to exclusiveness. 1970 AIA/AAF Minority Disadvantaged Scholarship initiated, supporting an average of 20 students per year. 1971 Establishment of National Organization of Minority Architects at AIA Convention, Detroit. 1972 AIA presents first Whitney M. Young Award, recognizing "architects and organizations that exemplify the profession's proactive social mandate," to Robert J. Nash, FAIA. 1974 AIA hires Robert T. Coles, FAIA, as Deputy VP for Minority Affairs, to develop "a master plan for minority awareness," and, working with Leon Bridges, FAIA, and Marshall Purnell, FAIA, to establish the AIA Commission on Community Services. 1980 Norma Merrick Sklarek, FAIA, the first African American woman licensed as an architect, becomes the first elevated to the AIA College of Fellows. 1982 Women constitute 3.6 percent of AIA membership. "The number of female architects, less than 1,500 in 1970, now approaches 5,000. The number of black architects has 1989 grown from about 1,000 to 2,000, remaining at about 2 percent of the total." -Robert Coles, FAIA, "Black Architects: An Endangered Species," Progressive Architecture (July 1989) 1992 First meeting of the AIA President's "Task Force on Equal Rights and Proactive Action" in Washington, D.C., charged by then AIA President W. Cecil Steward, FAIA, to develop a comprehensive strategic plan to implement the 1991 civil rights policy, for presentation to the AIA Board. Named the Diversity Task Force, this group developed a vision of the AIA in the year 2000 as a multicultural organization. 1992-93 Susan Maxman, FAIA, serves as the first woman president since AIA's 1857 founding. L. Jane Hastings, FAIA, serves as the first woman chancellor of the AIA College of Fellows. Diversity Conference I: "Breaking the ICE" (Washington, D.C.) Keynoter: Charlotte, NC, Mayor Harvey Gantt, FAIA. AIA 1994 membership includes 7.3 percent "all minorities," 10.45 percent women, 0.99 percent minority women. 1996-97 Raj Barr-Kumar, FAIA, serves as first AIA president of color. 1996 Diversity Conference III: "Crossing Lines" (Boston, MA). Keynoter: Patricia Carbine, co-founder of Ms. Magazine. 1997 Diversity Conference IV: "Beyond the Rainbow" (Seattle, WA), proceeded by "Dancing in Design" National Conference for Women in Architecture organized by Seattle Association for Women in Architecture (AWA). Keynoters: Seattle Mayor Norm Rice, Professor Sharon Sutton, FAIA, and AIA President Ronald Altoon, FAIA. 1998 Diversity Conference V: "Opening Doors," Atlanta, GA. Keynoter: Atlanta Mayor Andrew Young. 2001-02 Gordon Chong, FAIA, serves as first Asian American AIA president. AIA sponsors study of architecture demographics by Holland & Knight: "Of its members, approximately 2% are 2005 Hispanic/Latino, 3% are Asian, and 1% are Black. . . . As of December 2004, approximately 12% of all of the AIA's architect members are female. The AIA does not collect information on disability or sexual orientation." 2007-08 Marshall Purnell, FAIA, serves as the AIA's first African American president. 2008 First AIA Diversity Plenary "MultiFORMity" in St. Louis brings together individuals representing architecture, other professions, business, academia, associations, and AIA components to identify best practices for implementation by the AIA and its partners in order to move the profession toward a more diverse and inclusive future by improving the recruitment, retention, and promotion of diverse individuals in architecture. The outcome of the plenary, the "Gateway Commitment," leads to the development of a multiyear action plan to address these issues, with a mandate to create a diversity toolkit designed to engage firms on the issue of diversity and inclusion. Leers Weinzapfel Associates selected as first woman-owned firm recipient of the AIA Architecture Firm Award. AIA recognizes Norma Merrick Sklarek, FAIA, as the first woman recipient of the Whitney Young Award. "Only 1.5 percent of America's architects are African American (at a time when the U.S. Census shows that African Americans comprise approximately 12 to 13 percent of the total population). -Robert Ivy, FAIA, "Room for All Our Talents," Architectural Record (May 2008) 2009 Inaugural AIA Women's Leadership Summit, Chicago, IL: "The first national gathering of women who serve as firm principals and in other professional leadership roles drew upon their talents and experiences to describe the issues women face and sought to raise their profile within the profession." Second AIA Diversity Plenary, "Value: The Difference – a Toolkit for Firms." San Francisco plenary brings together AIA Board members, collateral organizations, related organizations, firm representatives, interns, and students to identify tools, resources, and approaches to increase diversity and inclusion within architecture firms. Adoption of the "NOMA/AIA Memorandum of Understanding," and adoption of "AIA Diversity Action Plan, 2009-2013," with strategies to (1) expand the racial/ethnic, gender, and perspective diversity of the design professions to mirror the society we serve; and (2) nurture emerging professionals and influence a preferred future for the internship process and architecture education. "According to the latest figures from the National Architectural Accrediting Board, architecture schools are still dominated by men, though by a decreasing margin. Of all the enrolled and matriculating students of architecture, 59% are men and 41% are women. The gender gap is much wider among faculty, however, with a split of 74% men, 26% women." —Lance Hosey, "Women Rule," Architect (December 2009)

(continued)

TABLE 1.5 (continued)

2010	AIA hosts Women's Leadership Summit, New York. Diversity Best Practice Awards recognize the contribution of individuals, firms, and AIA component programs to the aim of advancing diversity in architecture.
2011 2016	AIA Women's Leadership Summit, Kansas City, Carole Wedge FAIA elected Chair of the AIA Large Firm Roundtable.

DIVERSITY WITHIN THE AIA

The United States' tumultuous and turbulent past with regard to racial and gender equality set the stage for consideration of diversity and inclusion in the workplace. According to the 1960 U.S. Census, virtually all doctors, attorneys, architects, engineers, executives, and managers were white men. The civil unrest of the sixties provided a catalyst for change.

In 1964, the Civil Rights Act was passed, which made it illegal for the organizations to engage in employment practices that discriminated against employees on the basis of race, color, religion, gender, national origin, age, and disability. In 1965, Executive Order 11246 was passed, requiring all government contractors to take affirmative actions to overcome past patterns of exclusion and discrimination. While these federal mandates plus several others helped to eliminate formal policies that discriminated against various classes of workers, professions and the organizations that represented them were slow to make changes toward a more diverse membership.

At the 1968 AIA National Convention in Portland, Oregon, Whitney M. Young Jr., civil rights activist and Executive Director of the National Urban League, in his keynote speech challenged the AIA membership on the issues of human/civil rights, diversity, and inclusion.





It took a great deal of skill and creativity and imagination to build the kind of situation we have, and it is going to take skill and imagination and creativity to change it. We are going to have to have people as committed to doing the right thing, to inclusiveness, as we have in the past to exclusiveness.

-Whitney M. Young (1968)

In 2012, 44 years later, it is instructive to understand how the situation has changed and has not changed. Unless otherwise noted, the source of demographic information shown is *The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics.*

In 2012, current emeritus AIA members embody the ethnic makeup of the profession during the second half of the twentieth century (see Figure 1.7).

The ethnic demographics of AIA member architects in 2012, as shown in Figure 1.8, reflect the status quo in the early twenty-first century. It is worth noting that over the past 20 years, the percentage of African American AIA architect members has remained at only 1 percent.



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics



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The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics





The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics





NAAB Accreditation Report, 2011

FIGURE 1.11 Percentage of Women in AIA Member Categories

Nevertheless, the 2012 ethnic makeup of associates (see Figure 1.9) portends a future AIA and architectural profession with more non-Caucasian participants.

For women the trend is similar, as Figure 1.11 shows. Only 4 percent of emeritus members are women, while women make up 16 percent of Architect members, and 30 percent of Associates.

At the university level there appears to be evidence of some change, as shown in Figure 1.10. In many architecture programs, women make up 50 percent or more of the students, with the average being about 40 percent. Although gender balance among architecture students has been in place since the mid-1980s, the number of women architect members of the AIA has remained flat at around 16 percent. Judging by the 2012 percentage of minority AIA associate members (30 percent), minority participation in architecture programs must also be improving. Nevertheless, it clearly still lags behind what is needed to significantly increase ethnic diversity in the profession.

CONCLUSION

A diverse and inclusive workforce is a reflection of a changing world and marketplace. Diversity among clients, especially in the global marketplace, can in itself be a challenge. Diversity and inclusion at all levels brings high value to organizations and promotes the firm's ability to adapt to any situation. In addition, diversity and inclusion will help a firm attract and retain top candidates that can add capacity and competitiveness in the global marketplace.

THE PRACTICE

Most Design Specialty Offerings Increase

Nearly all firms (97 percent) report that they offered architecture services at their firm in 2011, with a significant share also reporting that they offered the design-related disciplines of predesign services (61 percent), space planning (57 percent), interior design (57 percent), and planning (52 percent).

Firm Type	2011 (%)	2008 (%)	2005 (%)
Architecture	97	97	97
Predesign services	61	n/a	n/a
Space planning	57	54	50
Interior design	57	54	49
Planning	52	50	48
Consulting	n/a	42	44
Sustainable/green design	49	50	31
Historic preservation	30	30	29
Design-build	22	21	20
Construction management	18	17	16
Urban design	17	16	15
Landscape architecture	11	11	10
Engineering	8	8	8
Practice-based research	6	n/a	n/a
Other	7	10	8

TABLE 1.6 Despite the Economic Downturn, Share of Firms Offering Most Design-Related Specialties Has Increased

Unit: Percent of firms

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

The share of firms offering the sustainable/green design specialty grew significantly from 2005 to 2008, but changed little from 2008 to 2011, with nearly half of firms offering this specialty in 2011. The share of firms offering the interior design, space planning, and planning design specialties grew modestly in these three years (Table 1.6).

Fewer than half of small firms reported that they offer sustainable design services, while over two-thirds of the midsize firms, and four in five large firms, do so. Of firms with an institutional specialization, 57 percent report offering sustainable design as a specialty in their practice, in contrast with an average of 45 percent of firms with a commercial/industrial or residential specialization.

Multidisciplinary Firms Continue to Grow

The economy is going through a transformation and so is the architecture industry. The share of architecture firms that describe their practice as single-discipline continued to decline in 2011, falling below 60 percent, as more than one-third of firms report that they are now multidisciplinary (with architecture as the lead discipline) versus just over one-quarter a decade ago (Figure 1.12).

The share of multidisciplinary architecture firms has doubled in the past 15 years. More than four in five firms with 50 or more employees now characterize themselves as multidisciplinary.

In 2011, nearly two-thirds of firms with fewer than 10 employees and one-third of firms with 10 to 49 employees described their practice as single-discipline.

BIM Software Used by Slightly More than One-Third of Firms

On average, just over one-third of firms were using building information modeling (BIM) software as of 2011. At the same time, 36 percent of firms do not use BIM software and do not plan to use it in the near future. About one-quarter of firms that are not using BIM software are considering the purchase of this tool in the next few years.

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The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

FIGURE 1.12 The Single-Discipline Architecture Firm Continues to Decline

The majority of firms with 100 or more employees are using BIM software, while three-quarters of firms with a staff size of 20 to 99 employees are doing so.

The firms using BIM software for billable work indicate that they are most likely to use it for design visualization services (91 percent of firms), coordinated construction documents (74 percent), and sharing models with consultants (55 percent). Larger firms also indicate that resolving conflicts with other disciplines (clash detection) and sharing models with constructors/trade contractors are primary uses of BIM software in their office (Table 1.9).

TABLE 1.7 Multidiscipline Firms Increase Another 10 Percent from Three Years Ago											
			Number of Employees								
Firm Type—Architecture	All Firms (%)	1 (%)	2–4 (%)	5–9 (%)	10–19 (%)	20–49 (%)	50–99 (%)	100+ (%)			
Single discipline—2011	57	74	63	49	39	20	11	1			
Single discipline-2008	62	79	69	59	41	23	9	7			
Multidiscipline—2011	36	17	30	46	54	68	79	86			
Multidiscipline—2008	32	12	26	37	51	64	79	80			
Other discipline—2011	7	9	7	5	7	12	10	13			
Other discipline-2008	6	8	5	4	8	13	12	13			

Units: Percent of firms

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

TABLE 1.8 Less Than One-Third of Firms Using BIM for Billable Work											
		es									
	Total (%)	1 (%)	2–4 (%)	5–9 (%)	10–19 (%)	20–49 (%)	50–99 (%)	1 00+ (%)			
Yes, we are using it for billable work	29	16	22	28	54	71	79	100			
Yes, but we are not yet using it for billable work	9	9	8	14	10	7	10	0			
No, but plan to acquire within the next 12 months	7	7	8	8	8	5	0	0			
No, but plan to acquire sometime (not within the next 12 months)	19	17	23	21	13	9	5	0			
No, and do not plan to acquire	36	51	39	30	15	8	6	0			

Units: Percent of firms

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

		Number of Employees							
	Total (%)	1 (%)	2–4 (%)	5–9 (%)	10–19 (%)	20–49 (%)	50–99 (%)	100+ (%)	
Design visualization	91	92	91	91	89	94	90	94	
Coordinated construction documents	74	63	68	67	83	91	92	97	
Sharing models with consultants	55	31	44	55	69	79	83	80	
Resolving conflicts with other disciplines (clash detection)	46	28	30	43	55	75	87	86	
Sharing models with constructors/ trade contractors	34	22	28	25	37	55	71	66	
Quantity takeoffs/estimating	27	30	27	25	22	26	37	31	
Energy/performance analysis	24	19	19	17	25	31	58	51	
In the learning phase of the software	2	2	4	1	0	1	0	0	
Other	3	4	3	1	3	3	6	0	

TABLE 1.9 Design Visualization and Construction Documents Most Widely Used on BIM Software

Units: Percent of firms (those who currently use BIM—multiple selections permitted) The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

CONSTRUCTION SECTORS SERVED

Majority of Firm Billings Derived from New Construction Projects

While new projects still constitute the overall majority of firm billings, renovations, rehabilitations, additions, and other construction projects have markedly increased their share, particularly at midsize and larger firms. At firms with fewer than 10 employees, the majority of their firm billings continue to be from renovations, rehabilitations, additions, and historic preservation, as in the past.



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

FIGURE 1.13 New Construction Projects Account for Just Over Half of Firm Billings

PART 1: THE PROFESSION

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Institutional Projects Make Up Biggest Share of Firm Billings

When considering the distribution of architecture firm billings by project type, institutional projects continue to account for the largest share of billings at all firms (except for the smallest-sized firms), accounting for an average of 58.2 percent of firm billings (Table 1.10).

Majority Share of Billings from Repeat Clients

Architecture firms report that nearly two-thirds of their firm billings are from basic design services (an average of 64 percent of billings for all firms). Approximately 10 percent of billings are from planning and predesign services, 9 percent from nonarchitectural design services, and 8 percent from expanded design services.

On average, more than two-thirds of 2011 architecture firm billings (68 percent) were from projects for repeat clients.

Firms with a commercial/industrial specialization reported the largest share of their firm billings from repeat clients (75 percent), while firms with a residential specialization indicated that nearly half of their billings (45 percent) were from new clients.

Nearly One-Third of Firm Billings from Government Clients

Clients from state and/or local government entities remain the most common client type for architecture firms of all sizes, accounting for one-quarter of all firm billings in 2011, while at midsize firms they accounted for nearly one-third of their billings (Table 1.13). Small firms reported that nearly half of their billings were from private individuals, but overall private individuals accounted for just 12 percent of billings at all firms.

TABLE 1.10 Nearly 60 Percent of Firm Billings Are from Inst	titutional Projects	
	2011 (%)	2008 (%)
Single-family residential	6.2	5.5
Multifamily residential	7.5	5.8
Residential Total	13.7	11.3
Office	9.2	11.3
Retail, food services, warehouses, etc.	7.6	8.4
Hospitality	3.7	4.8
Industrial	3.3	3.6
Commercial/Industrial Total	23.8	28.1
Education (K–12)	12.4	9.0
Education (college/university)	12.4	9.0
Health care	17.2	18.2
Justice (e.g., corrections, courthouses)	1.6	2.3
Other government/civic (e.g., Post Office, federal office buildings)	6.4	5.9
Religious	2.0	2.2
Cultural (e.g., museums)	2.0	1.7
Recreational (e.g., sports centers, theme parks)	2.2	2.3
Transportation (e.g., airports, rail, bus, mass transit)	2.2	2.9
Institutional Total	58.4	53.5
Other construction projects	2.3	6.0
Nonconstruction projects	1.8	1.1



The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics



TABLE 1.11 Majority of Firms have a Residential or Institutional Specialization										
			Number of Employees							
	All Firms 2011 (%)	All Firms 2008 (%)	1 (%)	2–4 (%)	5–9 (%)	10–19 (%)	20–49 (%)	50–99 (%)	1 00+ (%)	
Residential	33.5	35.0	47.2	39.0	26.2	13.6	8.8	5.0	3.0	
Commercial/ industrial	21.7	21.0	20.6	23.6	20.5	19.3	20.3	23.4	26.4	
Institutional	32.9	27.0	18.3	24.2	42.1	59.4	64.8	63.2	64.5	
Mixed	11.9	18.0	13.9	13.2	11.2	7.6	6.1	8.3	6.1	

Units: Percent of firms with 50 percent or more of 2011 firm billings in given sector The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

TABLE 1.12 Repeat Clients Account for Larger Share of Firm Billings Than in Past											
	All Firms 2011 (%)	All Firms 2005 (%)	Residential (%)	Commercial/ industrial (%)	Institutional (%)						
Repeat clients, noncompetitive selection	43	48	48	55	37						
Repeat clients, competitive selection (interview, proposals, etc.)	25	10	8	20	29						
New clients, noncompetitive selection	10	26	21	10	7						
New clients, competitive selection (interview, proposals, etc.)	23	16	24	15	26						

Units: Percent of firm billings

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

TABLE 1.13 More Than One-Quarter of Firm Billings from State/Local Government Clients													
		Number of Employees											
	All Firms (%)	1 (%)	2–4 (%)	5–9 (%)	1 0–19 (%)	20–49 (%)	50–99 (%)	100+ (%)					
State or local government (including public schools)	25.4	8.6	13.7	25.6	29.6	32.4	30.7	17.6					
Other business, commercial, or industrial companies	19.9	11.7	16.7	18.6	13.7	22.1	22.8	21.8					
Nonprofit institutions (e.g., private schools, museums, churches)	15.8	10.2	11.4	9.6	11.9	10.8	11.6	29.3					
Developers, construction companies	14.4	14.4	14.0	15.3	12.4	16.7	14.1	13.3					
Private individuals	12.1	44.2	37.1	22.7	18.5	7.3	4.9	3.6					
Federal government	7.0	0.4	1.1	4.0	7.9	6.6	9.1	8.7					
Other architects, engineers, design professionals	4.3	8.2	5.1	3.1	3.9	3.5	3.5	5.7					
Other	1.2	2.2	0.8	1.1	2.1	0.5	3.3	0.0					

Units: Percent of firm billings

The Business of Architecture: 2012 AIA Survey Report on Firm Characteristics

Business, commercial, and industrial companies are also popular clients, accounting for 20 percent of firms' billings, while nonprofit institutions accounted for 16 percent (and nearly one-third of billings at firms with 100 or more employees). Regardless of firm size, very little work was done for the federal government in 2011, although there were some firms that derived a significant part of their fees from federal projects.

Pro bono work is relatively common at many firms, with 6 in 10 having provided pro bono work in 2011. Large firms were much more likely to provide pro bono work than small firms, with 67 percent of firms with 50 or more employees providing the service in contrast to 55 percent of firms with four or fewer employees. Firms with an institutional specialization were also much more likely to report having offered pro bono work than those with residential or commercial/industrial specializations.

CONCLUSION

In an effort to document emerging trends in the practice of architecture, the American Institute of Architects periodically has conducted comprehensive surveys of its member-owned firms. These *Business of Architecture* reports present benchmarks that allow firms to assess their practices and evaluate their operations in comparison to their peers. In this way, the architecture profession can monitor its current performance while pursuing shared goals for the larger architecture community.

During the survey, conducted in early 2012, firms provided information on characteristics and operations in 2011. The analysis in part compares these results to earlier surveys to assess how the profession is changing. Generally, firm activity is compared and contrasted by the size of the firm (number of employees on payroll), the region of the country, and the construction sector concentration of the practice (residential, commercial/industrial, and institutional) for those firms that received 50 percent or more of their annual revenue from one of these three sectors.

Unless otherwise specified, all information in this report was generated by the American Institute of Architects.

1.3 Ethics and Professional Conduct

Phillip H. Gerou, FAIA

Architects are confronted daily with moral choices, competing loyalties, and ethical dilemmas. Although such situations can be ambiguous or paradoxical, basic tenets held in common by the profession can help architects determine how to respond to them.

The need to articulate and advocate ethical standards has never been more critical. Concern about professional ethics, while not a recent development, has certainly become more conspicuous in recent years. This visibility has led to extensive inquiries into the sources, development, interpretation, and enforcement of ethical codes. Principles guiding professional conduct are based on the core values held by that profession. These core values originate in legal definitions, social mores, moral codes, and common business practices.

Legal systems are based on historical precedent and commonly accepted social interactions between individuals or legal entities. The rights of individuals are protected by mutual acceptance of this legal structure. Contractual and other legal responsibilities and their consequences are generally well defined in law and in written agreements. But when these responsibilities and their consequences are specific to a profession, they may prove difficult to legally enforce.

There are many social conventions, moral beliefs, and ethical dilemmas that are not legislated or enforced by any regulatory agency. These may include widely accepted values but are not part of our legal system because they lack consensus or represent conflicting opinions. These values are often defined by religious doctrine, corporate policies, or societal rules. While morality describes behavior that is generally accepted as either correct or incorrect, ethical situations often present dilemmas in which equally relevant positions compete.

Ethics is traditionally defined as the rules or standards for moral behavior. Often the terms *morality* and *ethics* are used interchangeably, and to many there is no distinction between the two. The definition of ethics has also evolved to express a set of values held by a unique and finite group of individuals, such as a corporation, legislature, industry, or profession. Ethical codes are based on common values and moral laws such as religious doctrine, social conventions, secular beliefs, and traditional philosophies; they may even incorporate the values of courtesy, civility, mutual respect, or equality. Ethical standards for doctors or priests are different in their details from those of architects or engineers, although the core beliefs and the moral guidelines on which they are founded may be nearly identical. The distinction in ethical standards depends on the specific practices of a particular group.

Ethics also define fairness and equity and quite often relate to issues in which two parties may hold opposing but equally valid points of view or an individual may be torn between two compelling positions. For example, an individual may find that speaking the truth could breach a confidence, someone's dedication to a friendship might result in injury to others if an obligation to protect the public is ignored, or a client's goals could be at odds with protection of the environment. In certain situations, ethical standards may take precedence over other important standards. For

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example, life safety issues are usually perceived as a primary concern in comparison to, for example, obligations to employers. Although a solution that positively addresses each competing issue is preferred, occasionally a choice is necessary. Ethical codes address such situations, but it is often left to an informed and impartial observer to make the final judgment.

ETHICAL STANDARDS FOR ARCHITECTS

In the United States, there are two widely used standards of conduct for architects. In 1977 the National Council of Architectural Registration Boards (NCARB) issued a set of model rules of conduct for use by its member boards. NCARB rules are guided by certain core values as they pertain to the protection of the life, safety, and welfare of the public, issues to which architects are legally bound by individual state licensure laws. NCARB's rules of conduct have been adopted, with modifications, by various NCARB member boards as part of the licensing regulations that apply to individual architects.

The American Institute of Architects has established a Code of Ethics and Professional Conduct. This code addresses life safety and public welfare issues, and also includes rules of conduct that deal with professional interactions between architects and their colleagues and their clients. Members of the AIA are also held accountable by the code for such broad issues as seeking aesthetic excellence and respecting the environment.

The first AIA ethical code was established in 1909. By today's standards, some of the original principles seem out-of-date. Under the original code, design-build was a forbidden practice and paid advertising by architects was not allowed. The code also prohibited architects from competing on the basis of fees or entering design competitions that were not in keeping with Institute principles. These restrictions were derived more from the common business practices of the day than universal core values or widely accepted moral principles.

By the late 1970s, the AIA code of ethics had been significantly amended. Designbuild became an accepted approach to project delivery, and advertising was no longer the anathema it had been. By 1972 the U.S. Justice Department had determined that the 1890 Sherman Antitrust Act demanded that architects be allowed to compete on the basis of fees and that not doing so constituted an unreasonable restraint of trade. In a 1978 case involving the National Society of Professional Engineers, the Supreme Court ruled that unfettered competition was essential to the health of a free-market economy, and the only lawful way competition could be constrained was through state or federal legislation. In its opinion, the court dismissed arguments stressing the possible negative effects of fee competition on the health, safety, and welfare of the public.

In 1977, an architect sued the Institute for civil damages when his AIA membership was suspended for violating the AIA code of ethics by supplanting another architect on a project. Although the violation was not disputed, in 1978 a federal district court ruled that enforcement of this particular rule in the code violated federal antitrust laws and the accused architect was awarded substantial monetary damages.

In response to these rulings, in 1980 the AIA suspended its code of ethics. The following year a statement of ethical principles was established as a guideline for the voluntary conduct of members. Recognizing a need for mandatory professional guidelines, the AIA Board of Directors subsequently appointed a task force to propose a substitute Code of Ethics and Professional Conduct. In 1986 the membership adopted the new code at the AIA National Convention. Since that time, minor revisions have been made to keep pace with current technologies, economic realities, and changing social demands.

AIA Code of Ethics and Professional Conduct

The current AIA Code of Ethics and Professional Conduct defines in detail the obligations of AIA members. The code is organized into five canons that describe broad

PROFESSIONAL ASPIRATIONS VS. ETHICAL CONDUCT

Some ethical situations are not regulated by the AIA Code of Ethics and Professional Conduct. For example, the profession of architecture as a whole may aspire to contribute to the preservation of historical and cultural resources by helping to develop appropriate building codes or formulating aesthetic guidelines. Nonetheless, some architects are more suited to such tasks than others; for instance, participation in this effort may not be a reasonable requirement for an AIA member whose expertise lies in financial management or graphic design. Similarly, it is not a requirement that all AIA members provide pro bono services, as some may choose to support causes or organizations by other means. A code of ethics cannot embrace every aspiration of a profession. Rather, it must exhibit restraint in defining actions to which all members may reasonably submit.

principles of conduct: general obligations, obligations to the public, obligations to the client, obligations to the profession, and obligations to colleagues.

Each canon is defined by a number of ethical standards. These standards provide more defined goals, which members should aspire to in their professional performance and behavior. Individual ethical standards incorporate specific rules of conduct that are mandatory and enforceable. Violation of a rule by an AIA member may be grounds for disciplinary action by the Institute. Commentary, which is offered to clarify or elaborate the intent of the rule, is provided for some of the rules of conduct.

The code applies to the professional activities of all AIA members regardless of their membership category and is enforced by the AIA National Ethics Council. Only AIA members are obligated to comply with these standards.

AIA National Ethics Council

The National Ethics Council (NEC) is made up of seven AIA members selected and appointed according to specific credentials. Each of the seven members represents a diverse constituency. They come from various regions of the country and different types of practice and professional backgrounds, and they are representative of the general membership based on diverse demographic criteria. Prospective NEC members are recommended to the AIA Board of Directors, which makes the final decision and appointment. Appointments are for a three-year term, although members of the NEC may be, and usually are, reappointed for a second three-year term. An NEC member may not serve more than two consecutive full terms.

The full ethics council meets three times per year to hear and consider complaints. The particulars of each case, along with a recommendation for resolving it, are presented to the NEC by one of its members who serves as a hearing officer. This individual is then excused while the remaining NEC members consider the report and recommendation and ultimately decide whether to accept, reject, or modify the hearing officer's recommendation or to return the case for rehearing.

The principal responsibility of the NEC as defined by the AIA Bylaws is enforcement of the AIA Code of Ethics and Professional Conduct. However, the NEC also provides guidelines to the public and within the Institute on a variety of professional topics. In addition, the NEC presents programs at the AIA National Convention, to AIA components, and to schools of architecture throughout the country.

AIA NATIONAL ETHICS COUNCIL PROCEDURES

Local AIA components manage ethical situations in a variety of ways. Some components provide advice and mediation for ethical violations through experienced members or established committees, while others simply refer local inquiries to the national organization. The general counsel's office at the national component is available to answer technical questions concerning the AIA Code of Ethics and Professional Conduct and can provide other information to members and nonmembers. The AIA National Ethics Council has established strict rules of procedure for considering ethics cases. If it is believed that a member has violated the code of ethics, anyone—a member or nonmember of the AIA—may initiate a formal complaint. The NEC then initiates its review and hearing process.

If the architect is found to have violated the ethics code, the penalties available to the NEC are as follows:

- *Admonition (private)*. A letter of the ruling is sent to the parties involved and kept in the respondent's membership file.
- *Censure (public).* A letter is sent and notification of the case and ruling is published to the AIA membership.
- *Suspension of membership*. The respondent's membership is suspended for a period of time, usually one or two years, and the ruling is published.
- Termination of membership. The respondent's membership is terminated and the ruling is published.

The respondent may appeal the NEC's decision to the AIA Executive Committee, whose subsequent ruling is final except in cases in which termination of membership is the penalty. Those cases are automatically appealed to the AIA Board of Directors.

COMMON ETHICS VIOLATIONS

Although the AIA Code of Ethics and Professional Conduct regulates a wide range of professional activities, several issues generate the majority of complaints. These include the following:

- Attribution of credit (i.e., stating or giving proper credit for project involvement)
- Accurate representation of qualifications
- Attainment and provision of examples of work
- Basic honesty

The predominant reason these four issues continually resurface is that each has an identifiable injured party—an angry colleague or an upset client—who is intent on seeing justice served. Also, even if the alleged infraction does not have legal or contractual consequences, it may still indicate an ethical breach. More serious issues, such as misappropriation of a client's or partner's funds, tend to be presented to the NEC less frequently. If a member knowingly violates the law (Rule 2.101) or displays discrimination (Rule 1.401), for instance, other forums with more severe remedies are available to the offended party.

To offer some guidance on issues commonly presented to the NEC, the following detailed illustrations are offered.

Attribution of Credit

Architecture is a profession in which design capability and originality is prized. Intellectual property is the most common proof of worth in terms of talent and experience. However, the collaborative nature of contemporary practice sometimes obscures the individual contributions of each team participant. The more complex the project and the more prolonged the design and construction process, the more individuals may lay valid claim to credit for some part of the work.

The most frequent violation of the code of ethics is improperly taking or not giving appropriate credit and recognition. The NEC recognizes that these infractions are frequently due to an incomplete understanding of the ethical standards and rules of conduct that direct members in this area. The following ethical standards apply to this issue:

Ethical Standard 4.2, Dignity and Integrity: Members should strive, through their actions, to promote the dignity and integrity of the profession, and to

Ethics complaints against AIA members should be addressed to:

Chair, National Ethics Council, The American Institute of Architects, 1735 New York Avenue NW, Washington, D.C., 20006 ensure that their representatives and employees conform their conduct to this Code.

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

The rules associated with these standards mandate the required professional conduct:

Rule 4.201: Members shall not make misleading, deceptive, or false statements or claims about their professional qualifications, experience, or performance and shall accurately state the scope and nature of their responsibilities in connection with work for which they are claiming credit.

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

Based on these standards and rules, the NEC has adopted guidelines to help AIA members determine how to handle this concern, although individual cases may present circumstances not explicitly covered. These guidelines are recommended for application to any oral, written, or graphic representation of an architect's work, whether it was developed for use in a public or private presentation.

Following are the AIA "Guidelines for the Attribution of Credit" (also published on the AIA website) that should be considered when making representations of an architect's work:

- An architectural project, built or unbuilt, involves any of the services provided by or under the direction of an architect.
- In analyzing attribution-of-credit issues, the National Ethics Council typically views the Architect-of-Record as the legal entity that has contracted for and completed the work in question. [The entity] can be a corporation, partnership, or individual architect. If the Architect-of-Record takes credit for a project, there is no further need to define the role or state "Architect-of-Record." Unless specific attribution is noted, it is assumed the Architect-of-Record is making a representation of complete responsibility for a project, including the design, production of construction documents, and construction observation.
- A Member taking credit for a project or a specific role on a project other than as the Architect-of-Record must clearly define that role. In addition to the Member's specific role, the Architect-of-Record must be acknowledged.
- It is not necessary to present a complete or exhaustive list of all the team participants. The acknowledgment of major team participants is recommended.
- Designation of the Member's role and/or the Architect-of-Record must be obvious, plainly visible, and legible at the anticipated viewing distance. The reference text should be no less obvious than the text used to describe the project. The description must be specific enough to make clear the services the Member rendered on this project. In the instance of a mailer/postcard that shows only an image of a project on the front, it is necessary to give the appropriate credit on the other side. The Member shall not overstate, actually or implicitly, his/her involvement in a project.
- If attribution of credit is not previously defined in a written agreement, and to avoid potential conflict, it is recommended that Members open a dialogue between all concerned parties prior to making any representations.

Accurate Representation of Qualifications

It is human nature and good business practice to present professional qualifications in the best light. However, overstatement, even if well-intentioned, can lead to unrealistic expectations on the part of the client or other project participants and thus to subsequent owner dissatisfaction. The architect-of-record must ultimately be responsible for complying with laws and codes as well as with other commitments, such as the project budget, a client's goals, a building's function, or environmental standards.

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

Rule 3.102: Members shall undertake to perform professional services only when they, together with those whom they may engage as consultants, are qualified by education, training, or experience in the specific technical areas involved.

As an architecture firm evolves, its expertise may become somewhat different from that stated in promotional materials or in a previous statement of qualifications. Members are obliged to always ensure that the expertise and resources presented match those that are currently available.

Professionals are often compelled to make commitments regarding time, cost, or results based more on the urgency of the moment than on rational evaluation. Too often, architects make changes that affect the scope or budget of a project without presenting viable options or possible ramifications of the proposed changes. Architects may also feel pressure to articulate results by describing the final product of the work in terms that naturally speak well of the process and the architect's capabilities to attain those results. Great care and restraint should be taken in clarifying expectations relating to budget, building function, quality of materials, and other anticipated results of the design process. Project and individual responsibilities should be clearly defined contractually and verbally. Revisiting the following statements of obligation periodically throughout the life of a project is beneficial:

- *Rule 3.103:* Members shall not materially alter the scope or objectives of a project without the client's consent.
- *Rule 3.301:* Members shall not intentionally or recklessly mislead existing or prospective clients about the results that can be achieved through the use of the Member's services, nor shall the Members state that they can achieve results by means that violate applicable law or this Code.

Helping the client reach realistic expectations is important. The medical profession characterizes this as informed consent, where a patient must be informed of a situation to the level of understanding that allows an informed decision. Clients in every profession deserve the same consideration.

Attainment and Provision of Samples of Work

In light of current technologies and the variety of roles that architects perform, defining an architect's work is increasingly difficult. For example, should an architect who predominantly created or adapted computer software or developed unique technical details be given copies of that work upon leaving a firm? How can the rights of the firm The AIA has published a Best Practices article titled "Personal Use of Documents: A Sample Firm Policy" to help firms establish policies for the ethical use of documents during and after employment. (AIA Best Practices are available on the Internet.)

and of the employee be protected? Ethical Standard 5.3 pertaining to professional recognition provides a framework for guidance (see above). The specific rules that apply to this question are these:

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

Rule 5.303: A Member shall not unreasonably withhold permission from a departing employee or partner to take copies of designs, drawings, data, reports, notes, or other materials relating to work performed by the employee or partner that are not confidential.

COMPETING VALUES

It seems simple enough to be honest, but even wellmeaning professionals from time to time are presented with competing obligations, such as family responsibilities or religious convictions. For example, employees may decide to work outside the office to build a client base, take advantage of opportunities to demonstrate design talent, or simply make money. In doing so, they may unwittingly expose the firm to liability and may compromise their own ability to perform adequately for the compensation they are receiving. Or, an employee may use the firm's software for personal use, believing that no harm is done by making a copy of it. Architects have certainly lied, stolen, defrauded, or taken advantage of a situation. Sometimes the individual is well-intentioned, sometimes not, but almost always he or she feels justified in his or her actions.

Architecture is a profession replete with competing values. Within every project are decisions to be made about quality of materials versus budget constraints, owner-prescribed requirements versus building codes or architectural review committees, and confidentiality versus truthfulness. Resolving these conflicts does not require decisions about right and wrong, but rather decisions to resolve situations in which competing principles are equally correct but may be mutually exclusive.

In addition, the code provides the following commentary: "A Member may impose reasonable conditions, such as the payment of copying costs, on the right of departing persons to take copies of their work."

The best advice is that the question of whether and how copies of work will be granted to an employee should be discussed before an employee decides to leave a firm or at least during the departure process. This discussion may help mitigate an awkward, emotional, or volatile termination process. A departing employee should expect to receive reasonable *examples* of work; the employer is not obligated to make the entire volume of work produced by the employee available. The intent is to allow the employee a reasonable opportunity to present qualifications to future employers or potential clients. It is equally important for the firm to retain proprietary or confidential materials and the work products it rightfully owns, such as renderings, photography, or proprietary software.

ETHICS AT ALL LEVELS

Michael Hricak, FAIA

Responsibility for ethics extends to all members of a firm, not just the principals or those in management positions. Members of the firm at all levels are in positions that require a clear understanding of ethical behavior.

Entry-level professionals and interns, as part of their daily responsibilities, make choices and perform tasks that need to be guided by a code of ethics. With the trend toward flattened, less hierarchical professional organizations, these firm members are attending meetings with clients, conducting daily tasks, and issuing project communications. The skills necessary to perform in these situations are seldom discussed, much less taught, within the architectural curriculum. As a result, the young architect is left to learn them on the job. The understanding of ethical behavior that should guide all firm members is thus often introduced in a work situation.

Questions of ethics can arise from examining seemingly routine or common behaviors:

• Discussing details of a proposal or comparing fee structures with colleagues in another firm

- Repeating information gathered within the context of a project or client meeting
- Casually sharing digital files (text, drawings, renderings, objects, and so on) with a colleague in another firm to bring each other up-to-date as to "what are you working on"
- Using the firm's Internet connection for personal instant messaging or other online activities not related to work
- Installing personal software on an office computer to assist in the production of a project, marketing material, or particular task at hand
- Working on personal projects in the workplace after hours using office resources

These examples touch on actions that are often misunderstood or not even considered as issues by those entering the profession and often by those in practice.

CONFIDENTIALITY

Everyone has a certain expectation of confidentiality. In a work situation, these expectations are formalized and there are often implications if a confidence is breached. Clients have the right to expect that their project, project information (e.g., schedule, budget, legal hurdles, and public reviews and approvals), and communications will be kept confidential. Sending project information over the Internet to a colleague—whether or not the project is in a sensitive stage of the approval process—is a clear violation of this expectation.

The firm has a certain level of expectation of discretion on the part of its employees. While exposing secrets and violating confidences appears to be a part of daily life in the media, office gossip and the sharing of situations within the workplace is seldom useful or appropriate. An architecture firm is not just any job, and firm members are not simply employees. A profession demands more of all those involved, both seasoned practitioners and aspiring professionals.

Employees likewise have certain expectations of their employers. They have a right to assume that personal information, whether health, financial, or behavioral in nature, will be held in trust by the firm.

Ethical practice is not merely a two-way street, but a network of complex relationships and behaviors.

INTELLECTUAL PROPERTY

Although there may be shades of gray in situations involving ethical behavior, many legal issues are black and white.

Software appropriately acquired while an individual is in school is provided by most software developers with the understanding and explicit agreement that it be used for academic purposes only. Many of these digital products are offered free or at substantial discounts to the student. Even the private, personal use of these products after graduation is questionable. Without question, bringing these products into a work setting, even in an attempt to support the efforts of the firm, exposes the firm to considerable legal liability, undue risk, and the possibility of fines and penalties. Such unauthorized use of software within a firm also exposes the employee to actions by the employer since, once this use is discovered, the firm is obligated to respond appropriately.

As professionals, architects have made considerable progress in protecting their intellectual property. The Architectural Works Copyright Protection Act of 1990 allows for protection of both technical drawings and building designs. Other work products (e.g., specifications, reports, etc.) may be covered under other provisions of copyright law.

If, as creative professionals, architects seek legal protection for what they produce, it is appropriate that they respect the efforts of others and equally value their intellectual property. This is not only the ethical response but also the legal one.

PERSONAL COMMITMENT

While the term "multitasking" is used to describe the ability to conduct several operations simultaneously, the

work of an architect, or someone who aspires to become one, requires focus, concentration, and commitment to the task at hand. Design issues, buildings, the project delivery process, and the entire construction industry have become increasingly complex. It is essential for architects to use available technology to improve the process and better serve both their firms and their clients. At the same time, the ever-improving digital tools used by architects may make the actual act of design increasingly demanding. Building information modeling (BIM) software gives the members of the project team tremendous power in the creation of the information set necessary to construct a building.

Very unlike years past, there is no "backroom" filled with drafters performing routine and often mindless tasks. The cut-and-paste 2-D world of the last decade is rapidly giving way to operations that require a much more knowledgeable and thoughtful person at the controls, entering and monitoring the quality of the information being contributed to the building information model. For these and countless other reasons, everyone involved in the project delivery process must acknowledge and take responsibility for the quality of the work, since so many hands are involved in its creation.

PERSONAL PROJECTS/MOONLIGHTING

Taking on outside projects, whether for financial reward or professional satisfaction, is often attractive. Pro bono work, which at the outset appears to be a harmless allocation of a person's free time, also falls into this category.

Seldom do individuals involved in such outside projects realize the implications of their actions. In some cases, a person's energy and attention to the work of the firm is compromised. In others, there are conflicts with commitments made and deadlines and agreements that must be met within the firm.

No matter the size and scope of a personal project, it often requires time during the workday to manage issues and attend to problems. This activity compromises both the time available for the firm's work and the quality of service provided to the moonlight job and client.

In addition to distracting an employee from full commitment to the success of the firm, moonlighting can also expose the firm to legal liabilities. Several court cases have held the parent firm responsible for the actions of an employee, even though the firm had not authorized or even known about those actions.

If the firm's work does not provide the personal, professional, and/or financial rewards an architect seeks, the best action is to improve his or her role and responsibilities within the firm, look for new employment, or start a firm.

BACKGROUNDER



THE AMERICAN INSTITUTE OF ARCHITECTS



2012 Code of Ethics **& Professional Conduct**

Preamble

Members of The American Institute of Architects are dedicated to the highest standards of professionalism, integrity, and competence. This Code of Ethics and Professional Conduct states guidelines for the conduct of Members in fulfilling those obligations. The Code is arranged in three tiers of statements: Canons, Ethical Standards, and Rules of Conduct:

- · Canons are broad principles of conduct.
- Ethical Standards (E.S.) are more specific goals toward which Members should aspire in professional performance and behavior.
- Rules of Conduct (Rule) are mandatory; violation of a Rule is grounds for disciplinary action by the Institute. Rules of Conduct, in some instances, implement more than one Canon or Ethical Standard.

The Code applies to the professional activities of all classes of Members, wherever they occur. It addresses responsibilities to the public, which the profession serves and enriches; to the clients and users of architecture and in the building industries, who help to shape the built environment; and to the art and science of architecture, that continuum of knowledge and creation which is the heritage and legacy of the profession.

Commentary is provided for some of the Rules of Conduct. That commentary is meant to clarify or elaborate the intent of the rule. The commentary is not part of the Code. Enforcement will be determined by application of the Rules of Conduct alone; the commentary will assist those seeking to conform their conduct to the Code and those charged with its enforcement.

Statement in Compliance With Antitrust Law

The following practices are not, in themselves, unethical, unprofessional, or contrary to any policy of The American Institute of Architects or any of its components:

- (1) submitting, at any time, competitive bids or price quotations, including in circumstances where price is the sole or principal consideration in the selection of an architect:
- (2) providing discounts; or
- (3) providing free services.

Individual architects or architecture firms, acting alone and not on behalf of the Institute or any of its components, are free to decide for themselves whether or not to engage in any of these practices. Antitrust law permits the Institute, its components, or Members to advocate legislative or other government policies or actions relating to these practices. Finally, architects should continue to consult with state laws or regulations governing the practice of architecture.

CANON I

General Obligations

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

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

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

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

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

- E.S. 1.3 Natural and Cultural Heritage: Members should respect and help conserve their natural and cultural heritage while striving to improve the environment and the quality of life within it.
- E.S. 1.4 Human Rights: Members should uphold human rights in all their professional endeavors.
- Rule Members shall not discriminate in their professional activities 1.401 on the basis of race, religion, gender, national origin, age, disability, or sexual orientation.

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

CANON II

Obligations to the Public

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

E.S. 2.1 Conduct:

Members should uphold the law in the conduct of their professional activities.

RuleMembers shall not, in the2.101conduct of their professional
practice, knowingly violate the
law.

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

RuleMembers shall neither offer nor2.102make any payment or gift to a
public official with the intent
of influencing the official's
judgment in connection with an
existing or prospective project in
which the Members are
interested.

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

- RuleMembers serving in a public2.103capacity shall not acceptpayments or gifts which are
intended to influence their
judgment.
- Rule Members shall not engage in2.104 conduct involving fraud or wanton disregard of the rights of others.

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

Rule If, in the course of their work on a project, the Members become 2.105 aware of a decision taken by their employer or client which violates any law or regulation and which will, in the Members' judgment, materially affect adversely the safety to the public of the finished project, the Members shall: (a) advise their employer or client against the decision, (b) refuse to consent to the decision, and (c) report the decision to the local building inspector or other public official charged with the enforcement of the applicable laws and regulations, unless the Members are able to cause the matter to be satisfactorily resolved by other means.

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

- Rule Members shall not counsel or 2.106 assist a client in conduct that the architect knows, or reasonably should know, is fraudulent or illegal.
- E.S. 2.2 Public Interest Services: Members should render public interest professional services, including pro bono services, and encourage their employees to render such services. Pro bono services are those rendered without expecting compensation, including those rendered for indigent persons, after disasters, or in other emergencies.
- E.S. 2.3 Civic Responsibility: Members should be involved in civic activities as citizens and

professionals, and should strive to improve public appreciation and understanding of architecture and the functions and responsibilities of architects.

RuleMembers making public2.301statements on architectural issues
shall disclose when they are
being compensated for making
such statements or when they
have an economic interest in the
issue.

CANON III

Obligations to the Client

Members should serve their clients competently and in a professional manner, and should exercise unprejudiced and unbiased judgment when performing all professional services.

- E.S. 3.1 Competence: Members should serve their clients in a timely and competent manner.
- Rule In performing professional
 3.101 services, Members shall take into account applicable laws and regulations. Members may rely on the advice of other qualified persons as to the intent and

meaning of such regulations.

 Rule Members shall undertake to
 3.102 perform professional services only when they, together with those whom they may engage as consultants, are qualified by education, training, or experience in the specific technical areas involved.

Commentary: This rule is meant to ensure that Members not undertake projects that are beyond their professional capacity. Members venturing into areas that require expertise they do not possess may obtain that expertise by additional education, training, or through the retention of consultants with the necessary expertise.

Rule Members shall not materially
3.103 alter the scope or objectives of a project without the client's consent.

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E.S. 3.2 Conflict of Interest:

Members should avoid conflicts of interest in their professional practices and fully disclose all unavoidable conflicts as they arise.

RuleA Member shall not render3.201professional services if the
Member's professional judgment
could be affected by responsi-
bilities to another project or
person, or by the Member's own
interests, unless all those who
rely on the Member's judgment
consent after full disclosure.

Commentary: This rule is intended to embrace the full range of situations that may present a Member with a conflict between his interests or responsibilities and the interest of others. Those who are entitledto disclosure may include a client, owner, employer, contractor, or others who rely on or are affected by the Member's professional decisions. A Member who cannot appropriately communicate about a conflict directly with an affected person must take steps to ensure that disclosure is made by other means.

Rule When acting by agreement of the 3.202 When acting by agreement of the parties as the independent interpreter of building contract documents and the judge of contract performance, Members shall render decisions impartially.

Commentary: This rule applies when the Member, though paid by the owner and owing the owner loyalty, is nonetheless required to act with impartiality in fulfilling the architect's professional responsibilities.

- E.S. 3.3 Candor and Truthfulness: Members should be candid and truthful in their professional communications and keep their clients reasonably informed about the clients' projects.
- Rule Members shall not intentionally
 3.301 or recklessly mislead existing or prospective clients about the results that can be achieved through the use of the Members' services, nor shall the Members state that they can achieve results by means that violate applicable law or this Code.

Commentary: This rule is meant to preclude dishonest, reckless, or illegal representations by a Member either in the course of soliciting a client or during performance.

- E.S. 3.4 Confidentiality: Members should safeguard the trust placed in them by their clients.
- Rule Members shall not knowingly
 3.401 disclose information that would adversely affect their client or that they have been asked to maintain in confidence, except as otherwise allowed or required by this Code or applicable law.

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

CANON IV

Obligations to the Profession

Members should uphold the integrity and dignity of the profession.

- E.S. 4.1 Honesty and Fairness: Members should pursue their professional activities with honesty and fairness.
- Rule Members having substantial
- **4.101** information which leads to a reasonable belief that another Member has committed a violation of this **Code** which raises a serious question as to that Member's honesty, trustworthiness, or fitness as a Member, shall file a complaint with the National Ethics Council.

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

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

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

RuleMembers speaking in their4.103professional capacity shall not
knowingly make false statements
of material fact.

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

- E.S. 4.2 Dignity and Integrity: Members should strive, through their actions, to promote the dignity and integrity of the profession, and to ensure that their representatives and employees conform their conduct to this **Code**.
- Rule Members shall not make
 4.201 misleading, deceptive, or false statements or claims about their professional qualifications, experience, or performance and shall accurately state the scope and nature of their responsibilities in connection with work for which they are claiming credit.

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

RuleMembers shall make reasonable4.202efforts to ensure that those over
whom they have supervisory
authority conform their conduct
to this Code.

Commentary: What constitutes "reasonable efforts" under this rule is a common sense matter. As it makes sense to ensure that those over whom the

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architect exercises supervision be made generally aware of the **Code**, it can also make sense to bring a particular provision to the attention of a particular employee when a situation is present which might give rise to violation.

CANON V

Obligations to Colleagues

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

- E.S. 5.1 Professional Environment: Members should provide their associates and employees with a suitable working environment, compensate them fairly, and facilitate their professional development.
- E.S. 5.2 Intern and Professional Development: Members should recognize and fulfill their obligation to nurture fellow professionals as they progress through all stages of their career, beginning with professional education in the academy, progressing through internship and continuing throughout their career.

RuleMembers who have agreed to5.201work with individuals engaged in
an architectural internship
program or an experience
requirement for licensure shall
reasonably assist in proper and
timely documentation in
accordance with that program.

- E.S. 5.3 Professional Recognition: Members should build their professional reputation on the merits of their own service and performance and should recognize and give credit to others for the professional work they have performed.
- Rule Members shall recognize and
 5.301 respect the professional contributions of their employees, employers, professional colleagues, and business associates.

- Rule Members leaving a firm shall
 5.302 not, without the permission of their employer or partner, take designs, drawings, data, reports, notes, or other materials relating to the firm's work, whether or not performed by the Member.
- RuleA Member shall not5.303unreasonably withhold
permission from a departing
employee or partner to take
copies of designs, drawings,
data, reports, notes, or other
materials relating to work
performed by the employee or
partner that are not confidential.

Commentary: A Member may impose reasonable conditions, such as the payment of copying costs, on the right of departing persons to take copies of their work.

CANON VI

Obligations to the Environment

Members should promote sustainable design and development principles in their professional activities.

- E.S. 6.1 Sustainable Design: In performing design work, Members should be environmentally responsible and advocate sustainable building and site design.
- E.S. 6.2 Sustainable Development: In performing professional services, Members should advocate the design, construction, and operation of sustainable buildings and communities.
- E.S. 6.3 Sustainable Practices: Members should use sustainable practices within their firms and professional organizations, and they should encourage their clients to do the same.

RULES OF APPLICATION, ENFORCEMENT, AND AMENDMENT

Application

The **Code of Ethics and Professional Conduct** applies to the professional activities of all members of the AIA.

Enforcement

The Bylaws of the Institute state procedures for the enforcement of the **Code of Ethics and Professional Conduct**. Such procedures provide that:

(1) Enforcement of the **Code** is administered through a National Ethics Council, appointed by the AIA Board of Directors.

(2) Formal charges are filed directly with the National Ethics Council by Members, components, or anyone directly aggrieved by the conduct of the Members.

(3) Penalties that may be imposed by the National Ethics Council are:

- (a) Admonition
- (b) Censure
- (c) Suspension of membership for a period of time
- (d) Termination of membership.

(4) Appeal procedures are available.

(5) All proceedings are confidential, as is the imposition of an admonishment; however, all other penalties shall be made public.

Enforcement of Rules 4.101 and 4.202 refer to and support enforcement of other Rules. A violation of Rules 4.101 or 4.202 cannot be established without proof of a pertinent violation of at least one other Rule.

Amendment

The **Code of Ethics and Professional Conduct** may be amended by the convention of the Institute under the same procedures as are necessary to amend the Institute's Bylaws. The **Code** may also be amended by the AIA Board of Directors upon a two-thirds vote of the entire Board.

***2012 Edition**. This copy of the **Code of Ethics** is current as of September 2012. Contact the General Counsel's Office for further information at (202) 626-7348.

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THE FUTURE

Defining professional ethics for the architecture profession will remain the duty of the American Institute of Architects and its National Ethics Council. As they have in the past, the AIA Board of Directors and NEC will periodically reevaluate the Code of Ethics and Professional Conduct based on the profession's core values while responding to societal pressures, changing business practices, advancing technologies, and lessons learned from the results of future litigation.

For More Information

The AIA website at www.aia.org/about_ethics provides current information and resources. The process for filing a complaint is described. Also posted are the NEC's previous decisions and advisory opinions, the rules of procedure, the AIA Code of Ethics and Professional Conduct, guidelines for attribution of credit, and answers to frequently asked questions. Specific questions may be directed to the Office of the General Counsel at (202) 626–7311. Members of the AIA National Ethics Council may be available to offer programs, which include case studies, at AIA national and local events.

1.4 Regulation of Professional Practice

Cornelius R. DuBois, FAIA

Individuals are licensed to practice architecture, and in doing so, to protect the health, safety, and welfare of the public. Licensing regulations vary among the 54 U.S. jurisdictions, and each architect is responsible for understanding, observing, and abiding by the appropriate statutes, rules, and policies.

THE BASIS FOR THE REGULATION OF THE PRACTICE OF ARCHITECTURE

In order to practice architecture, individuals must hold a license in the jurisdiction in which they wish to practice. The regulation of architecture and of other professions in the United States falls under the authority of the 50 states, three territories (Guam, Puerto Rico, and the U.S. Virgin Islands), and the District of Columbia. This authority is left to the states by the Tenth Amendment of the U.S. Constitution, in the Bill of Rights.

Amendment X ("States Rights") of the U.S. Constitution says, "The powers not delegated to the United States by the constitution, nor prohibited by it to the States, are reserved to the States respectively, or to the people." This is why there are 54 different licensing jurisdictions, each with its own statute, rules, and policies. This provides challenges to professionals seeking to practice in multiple states, and it can mystify, at first, those from other countries with a single licensing or credentialing authority. The National Council of Architectural Registration Boards (NCARB) has developed our system of reciprocal licensure in part as a response to this reality.

HISTORY OF THE LICENSURE OF ARCHITECTS

Regulation of the practice of architecture is a relatively recent development, especially when one considers for how many centuries architects and proto-architects have been designing buildings. The regulation of some professions, particularly those of medicine

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(beginning with the Code of Hammurabi in 1700 BCE) and law (300 AD), had been in place and tested for many years before registration laws for architects in the United States came into being.

Regulation of architecture did not happen overnight. The first law was enacted in the State of Illinois in 1897, establishing a licensing board in 1898. Other states gradually adopted their own statutes and set up their own registration boards over the next 50-plus years, with Wyoming and Vermont as the final states to adopt licensure in 1951. The territories of Puerto Rico, the U.S. Virgin Islands, and Guam subsequently joined the licensing jurisdictions to create, with the District of Columbia, the current total of 54.

A generally accepted philosophy of regulation guides the process for both statute and rule: to establish the minimum threshold of regulation necessary to ensure the protection of the public. While the concept of minimum threshold may be subject to personal or political interpretation, this approach offers some assurance to counter the tendency of a statute to accumulate superfluous or inappropriate provisions over time. Whether this is always effective may be questioned, but this principle provides a consistent yardstick that must be held up to set any discussion of amendments or revisions to a licensing law.

ELEMENTS IN COMMON THROUGHOUT LICENSING LAWS

Interchangeable Terminology: The terms "registration" and "licensure" are used interchangeably. "Registration board" and "licensing board" are also used in this article, as are "states" and "jurisdictions." The states, territories, and the District of Columbia have "licensing statutes" and "registration boards." The one term that does not lead to interchangeability is "architect." There is no acceptable use of a term such as "unlicensed architect."

Despite the forces that would seem to pull 54 statutes in 54 separate directions, there are many key elements consistent among virtually all architectural licensing laws, which:

- Establish a board and the rules governing its composition, authority, and operation
- Define the practice of architecture
- Set the requirements for licensure and entry into the profession
- Include exemptions for certain structures not requiring an architect
- Define professional conduct and misconduct
- Establish sanctions and the parameter for the application of these when the statute is violated

Licensing laws may include a range of other elements that are specific to the jurisdiction and not in common with all others, such as requirements for continuing education, for corporate practice, or for supplemental examinations or qualifications for practice. The balance of this article will include detailed discussion of all of these.

DEFINITION OF THE PRACTICE OF ARCHITECTURE

Every licensing law (usually at the beginning of the statute and often within a section on "definitions") contains a definition of the practice of architecture. A few states take the most direct approach and adopt the *NCARB Legislative Guidelines and Model Law*, *Model Regulations* without modification. Others use the NCARB document as a template for their statutes, modifying to suit local conditions and politics and reviewing and adapting to revisions and updates as they may be implemented through the resolution process held at the NCARB Annual Meeting.

The practice of architecture is not typically defined by means of an exclusive list of items of practice but is, rather, a collective definition. Architects do many things in the course of programming, designing, creating documentation, and administering the construction of buildings, and elements of these are shared with other occupations. In the course of their work, architects accept a unique professional responsibility that is not shared with others. Interests from other professions, trades, or occupations may seek to limit the definition of architectural practice when a licensing statute is subject to amendment or undergoing a Sunset Review process. The outcome may be a definition of practice that is at variance with that in the NCARB Legislative Guidelines or it may be in the form of specific exemptions.

There is a long history of the interface of the definition of the practice of architecture and that of engineering. In some states, a clear distinction is established between the activities of the two professions, while in others engineers may engage in aspects of architectural practice—or specific building types—if it falls within their "area of expertise." Likewise, architects may be permitted to "engineer" (that is, to calculate and size) structural elements in some instances, such as for smaller residential buildings. In either case, an added consideration will be the willingness of a code official to accept such work when permitting a set of construction documents.

Statutes respecting other allied professions such as landscape architecture and interior design may also overlap or conflict with the definition of the practice of architecture. An architect practicing in a new jurisdiction would be well advised to scan the corresponding statutes and rules for these to confirm that there are no potential conflicts. Another consideration that must be weighed is that some of these professions may be regulated only via title acts instead of practice acts.

As with the overlapping practices of architecture and engineering, the ability of other professionals to stamp and submit construction documents for building permit approval will always be subject to some degree of discretion on the part of the building official. In a state where there is no statewide building code, the window of what is and what isn't acceptable may vary from one municipality or county to the next.

USE OF THE TITLE

The privilege to use the title "architect" in any form is specific to a licensing jurisdiction, and an individual licensed to practice in one jurisdiction may not use the title in another until he or she has been granted a license there.

Not only is the title "architect" regulated, but so is use of the title in combination with other terms and in the form of what is commonly called "the derivative." Not only is this a subject that can vary significantly from state to state, but individual jurisdictions, through the legislative or rule-making process, also may make changes in these provisions from time to time. This is a particularly sensitive issue affecting interns. A few states allow the use of "intern architect," while a greater number allow only "architectural intern" (use of the derivative). Still other jurisdictions allow neither, in which case an intern is an intern.

While an intern proceeding diligently through the Intern Development Program for three years or more may be flying under the radar screen, using a title on resumes, business cards, and firm marketing materials that is contrary to what is allowed, carelessness can get an intern into difficulty when actually applying for a license. This can result in fines or other sanctions, as well as delays in issuing the license. The fact that some of the offending material may have been produced by the firm for which the intern is working (possibly without the intern's knowledge) may not obscure the fact that it is the individual intern who is ultimately responsible.

Examples of Violations of Use of the Title "Architect"

Violations of the use of the title can come in many forms, some of which are referred to in the discussion above, and professionals may inadvertently find themselves paying the price, even when there has been no intent to deceive the public. An architect from another state may prematurely use the title on a proposal, or may even do preliminary work on a project before receiving a license. Interns may use the disallowed title ("intern architect" or "architectural intern") on resumes, business cards, marketing materials, listings on awards, or magazine articles. A firm may list an intern as "project
architect," when "project manager" or some alternative would be more appropriately consistent within the licensing statute. Out-of-state firms and individual practitioners may find themselves referenced inappropriately in the press, or they may directly violate the statute by entering a competition in a jurisdiction where a license is required.

Although a design firm may be called to task in some of these situations, requiring an appearance before the board, it is ultimately the individual who must take responsibility for how he or she is represented to the public. If called before the registration board, an honest account is without question the best approach.

Licensing boards do not view the use of "AIA" after someone's name as an inappropriate use of the title—unless the title has clearly been used or manipulated (such as "AIA architect") so that it may appear as an attempt to mislead the public in a state where the individual is not licensed.

Licensing boards must also contend with complaints about misuse of the title by nonprofessionals. There may be deliberate misuse of the title by disguising it in combination with other terms, such as "design architect" or "architectural renderer" (where the derivative is not allowed). In these cases, boards take seriously their responsibilities to protect the public and the consumer while not unnecessarily tying up their or the administrative department's time with frivolous or pointless complaints.

USE OF THE STAMP OR SEAL

Licensing statutes require that every architect have a stamp or seal in his or her possession. Depending on the jurisdiction, this may be in the form of a rubber stamp or an embossing seal. Some boards require verification that the licensee has indeed acquired the stamp. The particular requirements (dimensions, required text) are typically included in the rules of the registration board and not in the statute. These rules, from one jurisdiction to another, are evolving with respect to electronic documents and whether these can be "stamped" electronically, with or without an encrypted signature.

The use of the stamp on a set of documents (both drawings and specifications) submitted for a building permit signifies that the architect has been in "responsible control" of the preparation of the drawings. Responsible control is defined in the *NCARB Legislative Guidelines and Model Law, Model Regulations*, and tends to be consistently applied throughout the United States. The architect must stamp only those documents prepared under his or her control: The NCARB Model Law makes it clear that "Reviewing, or reviewing and correcting, technical submissions after they have been prepared by others does not constitute responsible control." In other words, an architect has no business stamping and signing someone else's shop drawings.

Building departments, which are ultimately responsible for the acceptance or rejection of the construction documents, may refer to the "Architect of Record." This terminology may not appear in the licensing statute, but it essentially implies the same thing. A building department may require a stamp on other documents, such as a written response to a plan correction notice. The architect must comply with these requirements. However, a stamp should never be used for extraneous purposes; for example, on a certification required by a lender on a project.

The term "plan-stamping" refers to the inappropriate use of a stamp by an individual not in responsible control of the preparation of the documents. This is a serious violation of any statute, and it is discussed below in the section on discipline.

QUALIFICATIONS FOR LICENSURE

Licensing statutes define the qualifications for licensure, dealing in different ways with the same three topics—education, experience, and examination:

• *Education.* While the majority of jurisdictions now accept only a NAAB-accredited degree as a prerequisite to licensure, a declining number of jurisdictions allow a lower threshold for education. The bar may be set at: a minimum four-year pre-professional

degree, such as a Bachelor of Science in Architectural Studies; a four-year degree in an unrelated field; a two-year associate's degree from a community college or technical college; and in some cases, a high school diploma.

- *Experience*. The second area of requirements for licensure applies to experience. Typically, this means completion of the Intern Development Program (IDP). When a state allows a lower education threshold it will usually require a longer term of internship (experience) before an individual without an accredited degree can qualify for the Architect Registration Examination[®] (ARE[®]). These jurisdictions may also allow some parallel means to documenting experience that is nevertheless based on and parallel to the IDP.
- *Examination.* This is the final step. The licensing jurisdiction must determine when the individual has qualified to take the ARE, in some cases allowing early eligibility to take portions of or the entire exam before completion of the experience requirement. Whereas in the past, the "three legs of the stool" (education, experience, examination) were seen as being assembled sequentially, it is now not unusual to have candidates begin to acquire qualified experience while still enrolled in a degree program and to begin the exam before completing the experience requirement. In all cases, however, a jurisdiction will not issue a license until all steps have been successfully completed.

Upon successfully meeting their registration board's education, examination, and experience requirements, a candidate for licensure will then have to complete that board's application and fulfill any additional requirements of that jurisdiction. These will certainly require the payment of a fee, but there may also be a supplementary exam covering local conditions or a jurisprudence exam, typically a take-home open-book test of the candidate's knowledge of local licensing laws and rules. Only upon completion of all requirements will a license then be issued.

There are potential disqualifications for licensure, such as past felony convictions including specific convictions for sex-related offenses or for failure to pay child support.

Foreign-Educated and Trained Professionals

Individuals educated in other countries, and even those who have been practicing as architects in their home country, have additional hurdles to clear in order to become licensed to practice in any of the 54 U.S. jurisdictions. This may include obtaining an EESA-NCARB evaluation (performed by Education Evaluation Services for Architects) of a foreign-educated architect to determine in what areas additional education might be required. In this evaluation, the candidate's transcript (in English) is weighed against the NCARB *Education Standard*. Some states also accept individuals licensed in other countries who have demonstrated competence through the NCARB Broadly Experienced Foreign Architect Program. Other jurisdictions will not allow a foreign-educated individual to take the ARE unless he or she acquires a NAAB-accredited degree.

The difficulty of understanding the wide variation of applicable regulations is made more daunting by the fact that many foreign-educated professionals come from countries where there is a single licensing authority and a single set of rules.

RENEWAL OF A LICENSE

Licensing requirements include different renewal cycles or terms. These can be one-, two-, or three-year cycles. Although a licensing board may send out renewal notices, it is incumbent upon the individual to know when a license is due to expire. Some jurisdictions allow for a grace period for overdue renewals, and this may include an additional fee penalty. In a jurisdiction where no grace period is allowed, or where a license has lapsed beyond the period allowed, an individual is likely to have to start the licensing process all over again. In many states, mandatory continuing education (MCE) is now a requirement for re-licensure.

The renewal form, likely to be available online, will typically include a series of questions, including those relating to whether the licensee has been the subject of disciplinary action related to a stamp held in another jurisdiction or whether another license has been voluntarily relinquished (this may be indicative of a stipulated agreement to resolve a disciplinary action). When the fee has been paid and an architect's stamp is renewed, the licensee will receive a new license to post on the wall as well as a new wallet card.

RECIPROCITY

There are two principal means of obtaining a license in a jurisdiction beyond the original one in which an architect was registered. The first, and the most common, is referred to either as "comity" or "endorsement." Even though the terms have slightly different meanings, they are essentially the same thing. The technical meaning of comity is accepting as a courtesy the qualifications for licensure from another state. Even when comity is applied, most jurisdictions will require the applicant to have a certified NCARB Council Record, which is then forwarded to the state in addition to filling out the application form and sending in a fee. In a state using the term "endorsement," the process will be the same.

The second means for reciprocal licensure is where a registration board will accept the NCARB Certificate on its own. This includes those states that will accept applicants who have qualified for NCARB certification via the Broadly Experienced Architect (BEA) program or the Broadly Experienced Foreign Architect (BEFA) program. The option applies to architects without a NAAB-accredited degree who have been licensed in another state for a minimum period of time (6 to 10 years, depending on the level of education attained). Through this process, the architect must demonstrate equivalent learning through practice in order to fulfill each of the requirements specified in the *NCARB Education Guidelines*. The BEFA option applies to architects licensed by a foreign credentialing authority. The BEFA process requires establishment of an NCARB Record, preparation of a dossier to demonstrate experience, and a personal interview.

For a number of reasons, especially pertinent to applicants under the BEA program, it often proves valuable for architects to retain a license in the first state in which they were registered. In a new state, the same rules pertaining to new licensees are likely to apply with respect to supplemental or jurisprudence exams, and some jurisdictions also include an affirmation that the architect has passed a seismic exam or taken the ARE after a certain date (1965) at which seismic content was included.

EXEMPTIONS

Perhaps no subject engenders more heated discussion of licensing statutes in the legislative arena than that of exemptions to the requirements that buildings be designed by architects. The reasons for these exemptions, which exist across the spectrum of jurisdictions, are often philosophical, practical, or purely political.

There are several types of exemptions, the most common being those for buildings not intended for human habitation or occupancy (for instance, some agricultural structures). The next most common are for residential structures, defined either by size, height, the number of occupants or families, or construction cost. These vary widely among the jurisdictions and are subject to push and pull every time an architectural licensing law is opened up to legislative and public scrutiny. Anyone designing a structure that is exempt because of size or cost must be especially attentive to the definition applying to that exemption. For example, how is cost defined? The final cost of a project might exceed a preliminary estimate and thus place the structure out of the protection of the exemption.

In addition to exemptions for types of buildings, there may be exemptions for categories of practice: A statute, in deference to the Supremacy Clause of the U.S. Constitution The accompanying backgrounder on continuing education provides a detailed discussion of MCE requirements.

See the backgrounder on NCARB Certification at the end of this chapter for related information. (which says that the federal government must operate free of interference by the states) may be specific that federal employees are exempt from the requirements of the licensing statute. Also, as discussed earlier, there may be partial or full exemptions for other professions to engage in architectural practice in some form.

Likewise, the licensing statutes of these other professions may allow reciprocal exemptions for architects, for both title and practice. A simple example is when an architect is allowed to engage in site design even though this may also fall into the description of the practice of landscape architecture. Another might be when an architect is allowed to describe "interior design" services when a title act for interior designers also exists. These nuances require architects to be aware of not only their own licensing laws but also those applying to related fields.

THE ARCHITECT IN RELATION TO OTHER PROFESSIONS

Architects practice in a broader context of related and allied professions. There are corresponding exemptions in the regulation of other professions, just as architectural licensing laws have exemptions for others to engage in aspects of practice that might fall under the definition of the practice of architecture. As architects continue the trend of expanding services both horizontally and vertically, they must become particularly attentive to the full breadth of the law and not just what is found in architectural licensing statutes. Finally, there is an important paradox relating to exemptions and exempt structures: One does not have to be an architect in order to design an exempt structure. However, if a nonarchitect is holding out as an architect while advertising for or designing an exempt structure, they will likely be found in violation of the statute.

CORPORATE PRACTICE

Some jurisdictions require firms as well as individuals to be registered in some form. In some states the firm name must be registered with (and approved by) the licensing board. This may require an annual fee.

Beyond the mechanics of corporate registration, corporate practice requirements in licensing laws may comprise

several, sometimes complex, areas. One of the most common governs the composition of firms. Depending on whether a firm is a sole proprietorship, a partnership, a professional corporation, or another type of entity, there may be a requirement for a certain number of the firm's principals or directors to be—or for a minimum percentage of stock ownership to be held by—architects licensed in the jurisdiction.

NCARB.ORG

The website of the National Council of Architectural Registration Boards, NCARB.org, is an invaluable source of information on licensing requirements, including documents such as the *Rules of Conduct* and the *Legislative Guidelines and Model Law/Model Regulations.* The site also offers a Registration Requirements Comparison Chart and provides links to the sites of the individual registration boards. Please refer to the "For More Information" section at the end of this discussion for specific links to documents. Firm names may also be regulated, and an architectural practice from another state may discover that it is operating under a name that is not acceptable in a new state. Firm name requirements may govern the use of what are termed "fictitious business titles," and may require a formal approval by the regulatory agency. "Fictitious" may be a confusing term for an architecture firm that sees itself as anything but imaginary, but it applies to a firm name that does not indicate the ownership of the firm. For instance, a firm called "Architectural Partnership" doesn't include the names of the actual partners in its title and is thus a fictitious business title.

Other provisions may limit how long a firm can keep the name of a deceased or retired partner or principal. Architecture practices may find themselves removing the name of a

deceased partner or resorting to initials in order to comply with regulations in their home states or in order to practice without reincorporation in multiple jurisdictions. Similarly, a firm with only a single registered architect cannot use "Architects" in its title.

COMPLAINTS

Any member of the public (whether a client, a building user, or another architect) can file a complaint with a licensing board. Once received, the complaint is reviewed first by the staff and then by the board, which will choose among several courses of action.

The duty to file complaints does not fall solely on members of the public. Indeed, architects have a duty to report violations of the statute, whether committed by an

architect or an unlicensed individual. Architects also have a responsibility to self-report life safety issues, including those that result in insurance claims. This duty to report may be either when an event occurs or in the course of filling out the license renewal form.

The responsibility to report violations of the statute is one that architects are often uncomfortable with. An architect must, however, consider the possible consequences (to the public or to the occupants of a building) should a violation of a licensing law not be reported.

DISCIPLINE

As discussed above, there are two basic types of violations considered by licensing boards:

- Violations by untrained and unlicensed individuals. Discipline in such cases may not fall
 under the purview of the licensing board and must be referred to another agency,
 such as the state attorney general's office.
- *Violations by trained individuals*, either those licensed and already practicing in the jurisdiction or those who are not yet licensed there.

Those not yet licensed may have an application already in process, or they may be interns "moonlighting" (performing services outside of their regular employment and without a license). In these and in similar instances, the registration board has a purview and may ultimately grant a license pending payment of a fine and acknowledgment of the violation per a stipulated agreement.

Perhaps the most common instances leading to major disciplinary actions are those involving plan-stamping or misuse of the title (holding out). Registration boards, with the advice and guidance of their administrative agencies or state attorneys, have a range of options from which to choose, ranging from a letter of admonition to suspension or revocation of the person's license.

CONCLUSION

The regulation of architects, for which the overarching purpose is to protect the public health, safety, and welfare, is a complex world, covering many aspects of individual and corporate practice. The dynamics of regulation among the 54 separate jurisdictions can seem confusing, but it is important to consider that this complexity—and indeed richness—reflects our society, our national history and the U.S. Constitution, regional particularities, and the evolving conditions in which architects practice. It is the responsibility of each professional to keep pace with this context and to understand the laws and rules of the jurisdictions in which he or she practices or wishes to practice.

THE U.S. ARCHITECT AND GLOBAL PRACTICE

More U.S. architects are practicing or seeking to practice in some form in countries around the world. As much as regulation varies in our country from one jurisdiction to the next, global regulation appears in even more forms. Some countries don't regulate at all, while others credential the title only. In some cases, the title of "architect" may be granted upon graduation from an architecture degree program. In the face of confusing—and occasionally ambiguous regulation abroad, many architects wisely choose the option of teaming with a local firm instead of attempting to operate solo in another country. As with our own requirements, a foreign country may not accept education here as comparable to what is approved in that location, and if there is an examination requirement, that test will most likely be given in the language of that country. International practice is still in many ways an untested and rapidly evolving area, making attention to the particulars of architectural regulation especially important.

For More Information

NCARB Legislative Guidelines and Model Law: www.ncarb.org/Publications/~/ media/Files/PDF/Special-Paper/Legislative_Guidelines.pdf.

NCARB Rules of Conduct: www.ncarb.org/Publications/~/media/Files/PDF/ Special-Paper/Rules_of_Conduct.pdf

Broadly Experienced Architect (BEA) program: www.ncarb.org/Certification-and-Reciprocity/Alternate-Paths-to-Certification/Broadly-Experienced-Architect-Program.aspx

Broadly Experienced Foreign Architect (BEFA) program: www.ncarb.org/en/ Getting-an-Initial-License/Foreign-Architects.aspx

EESA-NCARB evaluation process: www.eesa-naab.org/home.aspx

BACKGROUNDER

MANDATORY CONTINUING EDUCATION

Cornelius R. DuBois, FAIA

A majority of licensing jurisdictions now include requirements for mandatory continuing education (MCE) as a condition for renewal of a license to practice architecture. As with licensing laws in general, the requirements for MCE vary, and it is up to the licensee to track and comply with those in each jurisdiction.

THE RATIONALE FOR MANDATORY CONTINUING EDUCATION

Architects live and practice in a rapidly changing world. The body of knowledge required for the practice of architecture is always changing.

CATEGORIES OF MANDATORY CONTINUING EDUCATION

The U.S. licensing jurisdictions (the 50 states, the District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands) have different requirements for the types of MCE that qualify for credit. Generally, these fall into four categories:

- Health, Safety, and Welfare (HSW)
- Sustainable Design (SD)

- Accessibility (ADA)
- Other (Non-HSW)

Many jurisdictions require only HSW subjects. The rationale for this is tied directly to the reason that architects are licensed to practice in the first place—to protect the health, safety, and welfare of the public and to provide for consumer protection.

ACCEPTABLE PROVIDERS

Generally, course content from the following provider organizations will be approved, with each jurisdiction having its own specific requirements:

- AIA Components, through AIA/CES (Continuing Education System)
- AIA/CES program registered providers
- NCARB (Monographs)
- Some state boards offer a limited number of their own courses.
- Registered providers to the state registration boards
- Institutions offering NAAB-accredited architecture
 degree programs
- State and local governments and agencies
- Many other organizations, such as the U.S. Green Building Council (USGBC), Urban Land Institute (ULI), and American Planning Association (APA)

BACKGROUNDER

NCARB CERTIFICATION

Douglas Morgan

Architects must be licensed in each jurisdiction in which they seek to practice. The NCARB Certificate, administered by the National Council of Architectural Registration Boards (NCARB), is a recognized professional credential that helps facilitate reciprocal registration for licensed architects among U.S. and Canadian registration boards.

Douglas Morgan is the Director of Records for the National Council of Architectural Registration Boards. With over 20 years of records management experience, Morgan has modernized and transformed NCARB records management to provide effective regulation and enhanced customer service to NCARB Record and NCARB Certificate holders.

After initial licensure, an architect can pursue NCARB certification, which helps facilitate reciprocal registration in other jurisdictions (see Figure 1.15). Reciprocity (also commonly referred to as "comity" or "endorsement") is achieved when applications for licensure in additional jurisdictions are approved based on jurisdictional review and acceptance of

verified documentation showing that the architect has satisfied all of the requirements for reciprocal registration.

The NCARB Certificate is the most common and widely accepted means of gaining reciprocity, with more than half of



Kenji Bohlin NCARB

FIGURE 1.15 Path to NCARB Certification

U.S. registration boards requiring it for reciprocal registration. It certifies that an architect has met the national standards of eligibility for licensure established by the boards and recommends registration of the architect without further qualification.

NCARB certification helps streamline the process and reduce the amount of time needed to receive a reciprocal license in most states. The reality of architectural practice today is that many firms, whether large or small, practice in multiple jurisdictions. Because it expedites reciprocity, certification can help architects or their firms more quickly mobilize in pursuit of new business or meet expanding client needs across state lines. Some jurisdictions also allow the benefit of soliciting work or participating in a design competition prior to licensure if the architect holds an NCARB Certificate.

When applying for reciprocity, NCARB-certified architects pay a Record transmittal fee and request transmittal of their NCARB Record, which is sent by NCARB to the jurisdiction of interest. The fee includes the services provided as part of the Record storage, verification, and transmittal processes, and also helps subsidize the cost of programs that NCARB provides to the profession, such as the Architect Registration Examination.

Those who have an active NCARB Certificate may use the letters "NCARB" after their name, indicating that they have earned and maintain this recognized professional credential and are licensed architects.

STANDARD PATH TO CERTIFICATION

Earning NCARB certification is a relatively straightforward process. The architect needs to establish and hold an active NCARB Record in order to apply for certification. The NCARB Record is a detailed, verified record of architecture education, experience, and examination used to establish qualification for licensure and certification. The architect must also meet the following requirements:

- Be of good character as verified by employers and an NCARB Member Board where the architect is registered
- Document completion of a professional degree in architecture from a program accredited by the National Architectural Accrediting Board (NAAB)
- Document completion of the Intern Development Program (IDP)
- Have passed the Architect Registration Examination[®] (ARE[®]) or its then-current predecessor
- Hold an active registration in good standing in a U.S. jurisdiction

ALTERNATE PATHS TO CERTIFICATION

Architects who don't hold a professional architecture degree from a NAAB-accredited program, or those credentialed by a foreign authority, may qualify for NCARB certification through the Broadly Experienced Architect (BEA) program or the Broadly Experienced Foreign Architect (BEFA) program. While most jurisdictions accept an NCARB Certificate through these programs for reciprocal licensure, it is important for each BEA and BEFA applicant to confirm to specific registration requirements, including those for reciprocity, with the individual jurisdiction in which they would like to be licensed.

Broadly Experienced Architect Program

The BEA program provides eligible architects registered in a U.S. jurisdiction an alternative to the education requirement for NCARB certification. Eligible architects can demonstrate their learning through experience by meeting the requirements of the *NCARB Education Standard*, which approximates the requirements of a professional degree from a NAAB-accredited program. The BEA program requires establishment of an NCARB Record and preparation of an education dossier to demonstrate learning through experience, and may also require an education.

Broadly Experienced Foreign Architect Program

Architects credentialed by a foreign authority are eligible to apply for an NCARB Certificate through the BEFA program. The multistep BEFA process requires establishment of an NCARB Record, preparation of a dossier to demonstrate experience, and a personal interview. An architect intending to pursue this alternative should complete and submit the BEFA Eligibility Verification form prior to applying for an NCARB Record.

Alternatives to the Intern Development Program

Architects who did not complete the IDP may retroactively document the IDP for purposes of NCARB certification. This is the most prudent course of action and offers the best chance of securing future reciprocity, as many jurisdictions specifically require the completion of the IDP to gain reciprocal licensure.

A second alternative is available and fully explained in the NCARB *Certification Guidelines*; however, it is worth noting that some jurisdictions may not accept this alternative and may require formal IDP documentation for reciprocal licensure. To use this alternative, applicants must be licensed by a U.S. jurisdiction for five consecutive years, must verify that their experience as an architect met the intent of the IDP, and must have that experience verified by one or more other architects. This alternative does not apply to architects licensed after January 1, 2011.

For More Information

NCARB certification and reciprocity: www.ncarb.org or by contacting NCARB Customer Service at customerservice@ ncarb.org

NCARB Certification Guidelines: www.ncarb.org/en/ Certification-and-Reciprocity/Certification-Overview/~/ media/Files/PDF/Guidelines/Cert_Guidelines.ashx

NCARB Education Guidelines: www.ncarb.org/Studying-Architecture/~/media/Files/PDF/Guidelines/EDU_ Guidelines.pdf

Registration requirements for each U.S. jurisdiction, including those for reciprocal registration: www.ncarb.org

1.5 Entering the Profession

Bradford Perkins, FAIA

One of the most important steps in a career in architecture is the first. Finding a first job is often the hardest and the most important for one's career. Therefore, getting the right first job should be regarded as an important task for all students. This first job will often expose a student or recent graduate to the initial experiences that clarify initial career goals. As the second section of this chapter will outline, a career should be planned, But first a career begins with a first job.

GETTING THE FIRST JOB

There are 11 basic rules for getting a first job.

Do your homework: The objective is not to just get a job. It should be to get the right first job. This requires research. Firms are different. Each one has its strengths and weaknesses. Not every firm will be a good fit for you.

Do not limit your search to "name" firms: For many people, the right firm for a first job will be one that gives you the most opportunities to learn. Sometimes that can be a well-known firm, but for some it might be a firm that specializes in a field or is in a location of particular interest to you. The one constant is to always seek to work for a firm whose work you respect and is generally respected in the architectural profession. It is important to learn about quality from the best firms, but all job searches should be about what is best for you.

Know yourself: What are you good at and what do you need to learn, how hard are you willing to work, what special talents do you have, and where do you want to live today and in the future are just a few of the things you should think about before applying for a first job.

Make sure you are prepared: Your resume and portfolio should be carefully proofread and graphically attractive. Make sure both highlight any special skills languages, software knowledge, etc. Have these materials reviewed by someone who is knowledgeable about architectural hiring processes and ask this person or employed friends what to expect in an employment interview.

Dress appropriately, be relaxed, and focus on answering the questions you are asked: Most firms are looking for people who are personable, appear to be team players, listen, and have strong design and computer skills. Some are also looking for people with special skills such as a relevant foreign language or prior work experience in a foreign country or on a particular project type.

The first job should be about the experience and its potential to get you to the next level in your career: Working for a famous firm can be the right choice. Often, however, there are better choices where you will be given more responsibility and experience early. Spending two years detailing the core of a high-rise tower for a famous firm is not necessarily the right first job experience.

Use all of your relationships to contact your preferred employers: Merely sending a letter, digital portfolio, and resume is rarely the best way to introduce yourself to a potential employer. It should be, but at this time most good firms are too busy to focus on letters and resumes. Do not be shy about using any relationships—classmates, professors, relatives, etc.—that allow you to create a personal point of contact with a firm your research indicates might be a desirable first employer. All firms give preference to potential employees referred by friends, employees, and clients.

Know the firm: Prior to the interview research the firm and be prepared to answer such basic questions as "Why are you interested in our firm?" and "What part of our practice is of most interest to you?" Speak to others about the firm so that you are able to relate your interests and special skills to their practice.

Focus on what you want from a first job: Do not prejudge a job because the firm is "large" or "small," led by a star, or any other arbitrary screen.

Show more interest in the job, what you can learn, and what opportunities there are for growth than in the starting salary and benefits: The salary and benefits are, of course, relevant but they should not appear the primary concern.

Avoid firms that are known to treat their employees badly: Sadly, some firms routinely underpay and overwork their staff. A little research can usually identify these firms.

PLANNING AND MANAGING A CAREER

For most architects, the first job is an initial stepping stone in a career. There is nothing wrong with finding that you like your first job and deciding to stay for your entire career. Most architects, however, try out two to four firms before settling on a preferred choice. Still others use their initial jobs as a platform for starting their own firms.

The key in the early years is to learn your profession and become competent with the basic skills necessary to practice. If possible try to participate in such key tasks as business development, project management, presentations and other forms of communication, and client management. Build your leadership skills, develop a network of professional and personal relationships, and look for people who you think you might want to work with in the future. Get licensed as early as possible and plan your career.

Set goals. Again, it is important to ask yourself what you want to do, where you want to live and work, how independent you want to be, who you want to work with, how much money you need and/or want to make, how much security is important, and what is your career timeline.

All job changes should be analyzed against your goals. Only move to a new firm for a good reason such as what you will learn, the potential for growth, a better work environment, etc.

Make sure you are visible to and appreciated by the senior people in the firm who can help you learn and accelerate your growth.

After the first six to eight years, do not work for a firm where the leadership will not actively help you with your professional development and career.

Do not jump around. Try to stay at each job at least three or four years. Employers consider a series of short-term jobs a warning sign that you are not stable or are a potential problem employee.

Do not let your career stall. In the early years if you are not seeing growth, consider moving on.

Even if you are happy where you are, be open to other opportunities. Employers are not comfortable if they hear you are looking for a new position, but most are understanding when an opportunity comes to you. If an interesting opportunity does come, be flexible and evaluate it against your goals.

Be willing to take some risk when going to a new job if you can afford it. Some of the best opportunities come with some risk—especially the decision to start your own firm or to join a young promising, but not yet established, firm.

Make a commitment if and when the fit is right and you feel you could see staying with a firm. For most architects making a commitment to a preferred firm or career path happens by your mid-30s.

Do not burn bridges. It is often very important to have former employers and colleagues available to provide you with a strong reference.

And as in your first job avoid: abusive employers, dead-end positions with no potential for growth, firms that are in decline, firms where it is all about the head of the firm, and firms where you do not look forward to going to work in the morning.

Most architects who have had successful careers have consciously or subconsciously followed these basic guidelines. There are many potentially satisfying careers in architecture, but relying on luck alone rarely leads to a satisfying career. We tell our clients to plan their projects and the same advice applies to our own careers.

1.6 The Career Paths of an Architect

Lee W. Waldrep, Ph.D.

This article describes career designing—a process of developing a career that parallels the architectural design process—and the roles an architect can pursue both in the architecture profession and outside traditional practice. As well, it outlines those career paths beyond architecture, often referred to as nontraditional careers.

To study architecture is to study all things.

-John Ruskin

Architects are broadly qualified to practice in a wide variety of roles and settings within the architecture profession and building enterprise.

-David Haviland, Hon. AIA

fter the rigors of an architecture education, work experience, and examination, becoming an architect may seem the simple and direct path for a career. However, other paths exist not only for the new graduate but also for the experienced architect wanting or needing to make a change.

The building of a career is quite as difficult a problem as the building of a house, yet few ever sit down with pencil and paper, with expert information and counsel, to plan a working career and deal with the life problem scientifically, as they would deal with the problem of building a house, taking the advice of an architect to help them.

-Frank Parsons, 1909

As the father of vocational guidance Parsons states, the building of a career—the process of career development—is a difficult but important task. Yet few individuals prepare for their careers in a thoughtful, careful, and deliberate manner. Instead, many often fall into a career, while others make random career choices that show little commitment to their occupation. This approach frequently leads to dissatisfaction.

Currently the assistant director at the School of Architecture at the University of Illinois at Urbana-Champaign, Lee W. Waldrep has 20 years of experience in higher education. With degrees from American University, ASU, and Michigan, he is the author of *Becoming an Architect: A Guide to Careers in Design,* 2d edition (Wiley 2010).

Career Designing

Deliberately designing one's career path maximizes career success at any point in a profession. As with architectural projects, careers can be planned. Actually, designing a career is parallel to designing a building. Programming, schematic design, design development, working drawings, and construction are replaced in the career designing process with assessing, exploring, decision making, and planning.

Assessing

Know thyself.

-Inscription over the Oracle at Delphi, Greece

When an architect designs a project, programming is the first step in the process. As William Pena points out in *Problem Seeking*, the main idea behind programming is the search for sufficient information to clarify, understand, and state the problem. In a similar manner, when designing a career, the process begins with assessing.

Assessing involves learning about yourself. Assess where you want to be; analyze what is important to you, your abilities, the work you would like to do, and your strengths and weaknesses. Just as programming assists the architect in understanding a particular design problem, assessment helps determine what a person wants from his or her career. This ongoing process must be revisited throughout a person's entire employment. The details of assessment include examining values, interests, and skills.

Values

Values are feelings, attitudes, and beliefs held close to the heart. They reflect what is important to a person; they tell you what you should or should not do. Work values are the enduring dimensions or aspects of work that are regarded as important sources of satisfaction. Values traditionally held high by architects include creativity, recognition, variety, independence, and responsibility.

As a quick inventory, circle which of the following you value most in your work:

- Social contributions
- Creativity
- Excitement
- Working alone or with others
- Monetary reward
- Competition
- Change and variety
- Independence
- Intellectual challenge
- Physical challenge
- Fast pace
- Security
- Responsibility
- Making decisions
- Power and authority
- Gaining knowledge
- Spiritual/Transpersona
- Recognition

Your responses provide insight on a career path within the profession. For example, an architect who values contributions to society most highly might look for opportunities for work in public interest design.

Interests

Interests are those ideas, events, and activities that stimulate enthusiasm; they are reflected in choices you make about how you spend your time. In simplest terms, interests are

activities that an individual enjoys doing. Typically, architects have a breadth of interests because the field of architecture encompasses artistic, scientific, and technical aspects. Architects enjoy being involved in all phases of the creative process—from original conceptualization to a tangible finished product.

To determine your interests, complete the following exercise: In 10 minutes of continuous writing, never removing pen from paper or fingers from keyboard, answer the question: *What do I like to do when I am not working?*

Career development theory dictates that an individual's career path should follow his or her interests; if they do, the person will see success.

Skills

Skills or abilities can be learned. There are three types of skills—functional, self-management, and special knowledge. Having a functional skill means being able to perform some specific type of activity, action, or operation with a good deal of proficiency. According to the Bureau of Labor Statistics, an architect needs the following skills: analytical, communication, creativity, critical-thinking, organizational, technical, and visualization. Self-management skills speak to one's personal characteristics, while special knowledge skills are skills you have that may not necessarily pertain to your career.

The importance of knowing one's skills is echoed by Richard Bolles in *The Quick Job Hunting Map*: "You must know, for now and all the future, not only what skills you have, but more importantly, what skills you have and enjoy." With respect to skills, think back over the past five years. What were your five most satisfying accomplishments? Next to each, list the skills or abilities that enabled you to succeed. Similarly review your failures to determine traits or deficiencies you want to overcome. Knowing your skill set is important as it helps you direct your career path.

A variety of techniques may be used to conduct an assessment. The few listed here are simply to get started; others include writing an autobiography and undertaking empirical inventories or psychological assessment with the assistance of a career advisor. Regardless of the method you choose, only you can best determine what skills you have acquired and enjoy using; the issues, ideas, problems, and organizations that interest you; and the values that you care about for your life and career. By assessing yourself, you will better be able to make decisions related to your career path.

Exploring

Students spend four or more years learning how to dig data out of the library and other sources, but it rarely occurs to them that they should also apply some of the same new-found research skill to their own benefit—to looking up information on companies, types of professions, sections of the country that might interest them.

-Albert Shapero

Schematic design follows programming in the design process. Schematic design generates alternative solutions; its goal is to establish general characteristics of the design, including scale, form, estimated costs, and the general image of the building, the size and organization of spaces. In addition, schematic design identifies major issues and makes initial decisions that serve as the basis of subsequent stages.

In career designing, exploring is parallel to schematic design. It develops alternatives or career choices. Career exploration is the process of accumulating information about the world of work. Its goal is to obtain career information on a plethora of careers or specializations within a particular career. Even if you already have chosen architecture as a career, it is still a valuable and necessary process. Instead of exploring careers, you can explore firms, possible career paths within architecture, and other areas that affect your architectural path; understanding exploration will help you be flexible and adaptable when the economy or other factors require it.

To begin, collect career information from a variety of sources, both people and publications. Conduct an *information interview*—interviewing someone to obtain information. People to interview might include a senior partner in a local firm, a faculty member, a classmate or colleague, or a mentor. Other ways to explore are through attending lectures sponsored by the local AIA chapter or a university, volunteering time through a local AIA committee or other organizations of interest, becoming involved with a mentor program, and observing or shadowing someone for a day.

As Shapero states, use research skills to access any and all information on a career. Visit your local library and inquire about the following publications: *The Dictionary of Occupational Titles (DOT), Occupational Outlook Handbook (OOH), Guide to Occupational Exploration (GOE)*, and *What Color Is Your Parachute?* Ask a reference librarian to identify other resources that might be valuable. In addition, investigate resources at your local AIA chapter or the library/resource center at an area architecture program.

Decision Making

What most people want out of life, more than anything else, is the opportunity to make choices.

-David P. Campbell

The heart of the design process is design development. Similarly, decision making is the heart of the career development process. Design development describes the specific character and intent of the entire project; it further refines the schematic design and defines the alternatives. Decision making means selecting alternatives and evaluating them against a predetermined set of criteria.

How you make decisions? Do you rely on gut-level reactions? Or do you follow a planned strategy of weighing alternatives? Whatever your method of deciding, be aware of it. While some decisions can be made at the drop of a hat, others, including career designing, require more thought.

Decision making can be difficult and time-consuming, but knowing the quality of decisions is affected by the information used to make them, you quickly realize that making informed decisions is an important skill to learn. Decision making is making the decision based on what you learned from assessing and exploring.

Both exploring and decision making are critical steps to successful career designing. Once a decision is made and a path chosen, the next step, planning, is about taking action to realize your goals.

Planning

If you do not have plans for your life, someone else does.

-Anthony Robbins

Planning is bringing the future into the present so that we can do something about it now.

—Alan Lakein

Planning is key to fulfilling your career goals. After the owner/client decides on a design for a potential building, the next step is the development of plans. These plans—construction documents, specifications, and construction schedules—all play an important role in realizing the design. As part of the career development process, planning ensures that a successful career will be realized.

In his book *The 7 Habits of Highly Effective People*, author Stephen Covey states that a mission statement focuses on what you want to be (character) and to do (contributions and achievements) and on the values or principles on which being and doing are based. To start the planning process, draft your mission statement by asking yourself: What do I want to be? What do I want to do? What are my career aspirations? Review the mission statement example below:

I desire to act in a manner that brings out the best in me and those important to me—especially when it might be most justifiable to act otherwise.

After you have crafted your mission statement, the next step is to develop goals that will lead to its fulfillment. Goals are future-oriented statements of purpose and direction to be accomplished within a specified time frame. They are stepping stones in achieving long-range aims and should be specific and measurable. Write down your goals. It has been said that the difference between a wish and a goal is that a goal is written down.

Once you establish your goals, you are ready to develop the action plan that will help you accomplish them. Action plans are steps on the path toward your goals; they are stepping stones in achieving related short-range intentions. Look at your accomplished goals. What steps must you take to accomplish them? As with career goals, write down your action plan, including specific completion dates.

The final step in planning is to review your action plans and goals regularly. Cross out the goals you have accomplished and revise, add to, or delete others. Be honest with yourself. Are you still committed to achieving your goals? You can change them, but remember that the magic road to achievement is *persistence*. Abandon goals only if they have lost meaning for you, not because they are tough or you have suffered a setback.

Now that you understand the career designing process—assessing, exploring, decision making, and planning—you can implement it. This process is never-ending and cyclical as you progress through your professional career. As soon as you have secured an ideal position in a firm, you will wish to assess your new life situation and make adjustments to your career design accordingly. Designing your career is one of the most important tasks during your lifetime.

Career Paths

Careers in Architecture

Pursuing architecture prepares an individual for a vast array of career possibilities. Many of these are within traditional architecture practice, but many are also available in related career fields.

Within the traditional architecture firm, graduates may obtain a beginning position as an intern and progress to junior designer, project architect, and, eventually, associate or principal. Getting to the top does not happen overnight; it can take a lifetime. Aspiring professionals may pursue their careers in traditional firms regardless of their size (small, medium, or large) or may choose to work in a different setting, such as a private corporation, a government agency, or a university—or, after obtaining professional licensure, may choose to start their own firms.

Architectural Practice

How does a career in architecture begin? How does a person progress from graduation to become an architect? Following the AIA Definition of Architect Positions, the path seems linear, progressing from an intern to architect; once licensed (and depending on the firm), the path continues to architect I (3 to 5 years) and architect/designer III (8 to 10 years). From there, the path progresses to project manager, department head or senior manager, junior principal/partner, and concludes with senior principal/partner.

Of course, the path of a career in architecture is not strictly linear; however, it is helpful to understand these titles with the knowledge and responsibility associated with them, as outlined in Dana Cuff's *Architecture: The Story of Practice*. Upon entry into the profession, the intern is building upon his or her educational foundation through practical experience under the supervision of an architect; and the intern is tracking his or her experience in the Intern Development Program (IDP), an essential step in becoming an architect. Once licensed, the architect is demonstrating competence, gathering responsibility, and gaining autonomy and management tasks. When at the full-fledged stage, the architect is gaining fiscal responsibility on a widening sphere of influence.

The entering graduate does face challenges. Given the gap between education and practice, what happens in the studios of schools is much different than the studios of

Entrepreneurial Practice: Starting an Architecture Firm (see Section 2.1 in Chapter 2) discusses why and how to start one's own firm.

 "Intern Development" (see Section 1.7) discusses the IDP in detail.

AIA DEFINITION OF ARCHITECT POSITIONS

- Senior Principal/Partner: Typically an owner or majority shareholder of the firm; may be the founder. Titles include president, chief executive officer, or managing principal/partner.
- *Mid-Level Principal/Partner*: Titles include executive or senior vice president.
- Junior Principal/Partner: Recently made a partner or principal of the firm. Title may include vice president.
- Department Head/Senior Manager: Senior management architect or nonregistered graduate; responsible for major department(s) or functions; reports to principal or partner.
- Project Manager: Licensed architect or nonregistered graduate with more than 10 years of experience; has overall project management responsibility for a variety of projects or project teams, including client contact, scheduling, and budgeting.
- Architect/Designer III: Licensed architect or nonregistered graduate with 8 to 10 years of

experience; responsible for significant aspects of projects; responsible for work on minor projects. Selects, evaluates, and implements procedures and techniques used on projects.

- Architect/Designer II: Licensed architect or nonregistered graduate with 6 to 8 years of experience; responsible for daily design or technical development of a project.
- Architect/Designer I: Recently licensed architect or nonregistered graduate with 3 to 5 years of experience; responsible for particular parts of a project within parameters set by others.
- Intern: Unlicensed architecture school graduate under supervision of an architect.
- Entry-Level Intern: Unlicensed architecture school graduate in first year of internship.
- Student: Current architecture student working during summer or concurrently with school.

the firms. For this reason, architecture students are strongly encouraged to seek intern positions in architecture firms during their academic years.

Those seeking licensure will find it essential to secure employment within an architecture firm to gain the necessary experience under the direct supervision of an architect and meet the requirements of the Intern Development Program; however, in recognition of opportunities to go beyond traditional practice—such as working under registered professionals in related professions like landscape architecture, or working under an architect outside of a firm setting—interns can gain experience in other work settings.

When seeking employment, one should consider firm size as a factor when deciding where to work; in large firms, an intern will be exposed to a broad scale of projects and full-service work, but may be limited in exposure to aspects of practice. In a small firm, the intern will see the full spectrum of projects, but the projects may be limiting in scope and size. Where one works at the start of his or her career can have an impact on the future career trajectory in architecture.

Within what is typically referred to as traditional practice, there are firms that develop specialties. While they are still architecture firms, these specialties provide opportunities to showcase talent or strong interest. Examples of such specialties include programming, design, specifications, construction contract administration, or sustainability.

Some firms focus on particular building types, such as healthcare, religious, justice facilities, housing, interiors, sports facilities, educational, and/or institutional. One firm—for instance, Animal Arts in Boulder, Colorado—focuses on facilities related to animals, including veterinary hospitals, shelters, and pet resorts. As a specialist in healthcare, an architect can become a certified healthcare architect with the American College of Healthcare Architects (ACHA). Certain Knowledge Communities of the AIA that focus their energies on building types or specialties include the Academy of Architecture for Health, the Academy of Architecture for Justice, the Committee on Architecture for Education, and the Interfaith Forum on Religion, Art and Architecture, among others.

Another means to expand a career within the profession is through supplemental architectural services. Because of the recent economic downturn, the AIA created the Supplemental Architectural Services program, a series of detailed essays and slide presentations to offer assistance to architects in expanding their consulting services.

SUPPLEMENTAL ARCHITECTURAL SERVICES

Supplemental architectural services can:

- Help architects generate income
- Increase the value of the firm through diversification
- Help attract new clients or keep the firm involved with existing patrons
- Be used as special projects for young professionals to nurture their development

The AIA has identified 48 supplemental architectural services, listed below. More information on each of these—required knowledge and skills, why clients need the deliverables, associated tasks, and the AIA Contract Document that can be used in conjunction with the service—can be found at the AIA Architects Knowledge Resource, Supplemental Architectural Services (http://www.aia.org/practicing/akr/AIAB089194).

- Accessibility Compliance
- Architectural Acoustics
- Building Measurement
- Code Compliance
- Commissioning
- Contract Administration/Construction Contract Administration/Design and Construction Contract Administration
- Construction Defect Analysis
- Construction Documentation—Drawings
- Construction Documentation-Specifications
- Construction Management
- Construction Procurement
- Demolition Planning Services
- Detailed Cost Estimating
- Digital Architecture Survey Technologies
- Energy Analysis and Design

- Energy Monitoring
- Environmental Graphic Design
- Expert Witness Services
- Facility Evaluation Services
- Facility Management/Facility Support
- Furniture, Furnishings and Equipment Services/FFE Design
- Geotechnical Services
- Historic Preservation
- Indoor Air Quality Consulting
- Interior Design/Architectural Interior Design
- Land Surveying Services
- Lighting Design
- Model Construction
- Move Management
- On-Site Project Representation
- Parking Planning Services
- Postoccupancy Evaluation
- Program Management Services
- Programming
- Project Financing and Development Services
- Record Drawing
- Regional or Urban Planning
- Renderings
- Research Services
- Security Evaluation and Planning Services
- Seismic Analysis and Design
- Site Analysis/Site Evaluation and Planning
- Space Planning
- Strategic Facility Planning
- Sustainable Building Design
- Urban Design Services
- Value Analysis
- Zoning Process Assistance

Outside Traditional Practice

Beyond traditional practice, architects work in a number of other settings. While no exact statistics are kept, it is estimated that one in five architects work outside private practice. These are traditional architect roles in nonarchitectural settings.

- *Corporations and institutions.* Do you want to work at McDonald's? It may come as a surprise that McDonald's hires architects, as do many businesses and corporations. Corporate architects may serve as in-house architects, but in most cases they represent the interests of the corporation to the outside architects they hire. Depending on the industry, they may be involved with all phases of a project.
- Government and public agencies. Federal, state, and local governments commission
 more than one-quarter of construction annually. As such, opportunities exist for
 architects in public agencies. Many departments of government, including the military, employ architects. In addition to traditional tasks, architects manage facilities
 and projects and oversee construction. Emerging professionals may find it difficult
 to start a career in a public agency, but such careers can be extremely worthwhile.
 Employers of public architects (as represented on the 2012 Advisory Group of the
 AIA Public Architects Knowledge Community) include the State of Ohio, Texas

A&M University, the U.S. Army Corps of Engineers, Thomas Jefferson National Lab, the City of Dallas, and the Judicial Council of California.

• *Education and research*. For some architects, a substantial career path is teaching and research. According to the National Architectural Accrediting Board (NAAB), there were over 6,231 faculty members within the accredited programs of architecture in the academic year 2013–2014, most of whom were adjunct faculty. Additionally, with over 300 programs in architectural technology at the community college level, many more opportunities exist for architects to teach at this level. In addition to teaching, architects serving as faculty will pursue research interests to test ideas that connect education and practice. Aside from teaching future architects, many faculty members also maintain a practice.

As a profession, architecture offers a myriad of possibilities for rewarding careers.

-Irene Dumas-Tyson

I am certain that architectural graduates who are in command of the powerful problem-defining and problem-solving skills of the designer will be fully capable of designing their own imaginative careers by creating new definitions of meaningful work for architects that are embedded in the social landscape of human activity and life's events.

-Leslie Kanes Weisman

Beyond Architecture

An architecture education is excellent preparation for many career paths beyond architecture. In fact, the career possibilities with an architecture education are truly limitless. Anecdotal estimates suggest that only one-half of architecture graduates pursue licensure. By applying the ideas listed earlier in "career designing," one can launch a successful career beyond architecture.

Career paths beyond traditional practice tap into the creative thinking and problem-solving skills developed from an architecture education. The interest in these paths is growing; the results of the most recent AIA/NCARB Internship and Career Survey of interns and emerging professionals indicate that nearly one-fifth of the respondents do not plan on pursuing a traditional career in architecture, although they still plan to obtain their license.

Over the last four years, Archinect, an online forum for architecture, has featured over 25 architects who have applied their backgrounds in architecture to other career fields through its "Working Out of the Box" series. While most are still connected to design in some form, the range of career fields is quite diverse: filmmaker, organic farmer, artist, design director at a resort hotel chain, user experience designer, information designer, and design technology consulting. Also, the reasons for pursuing these are varied and typically are not tied to the recent economic downturn.

For purposes of his doctoral thesis, Robert Douglas, FAIA, studied nontraditional careers (maverick architects) and found those whom he studied credited "design thinking" as helpful in their careers beyond architecture. From his research, architecture graduates and architects pursued careers in law, investment banking, real estate development, computer software, lighting design, film production and set design, cultural policy, architectural criticism and journalism, facilities planning, land planning and management, industrial and product design, arts programming, structural engineering, highway design, public arts installation, architectural photography, painting and sculpture, and clothing design.

A June 2008 issue of *Columns*, the AIA Pittsburgh magazine, entitled, "It's a Wonderful Life," highlighted architects who built new careers after first having one as an architect. First, the article outlines the path of actor Jimmy Stewart, who graduated from Princeton University having studied architecture but instead pursued acting (hence the title of the article). Next, it highlights four individuals who, after successful careers as architects, moved to new career paths—development, needlepoint (fiber art), community design, and construction supervisor. In each case, they discuss how their education and background in architecture paved the way for their new chosen career.

- *Related design professional (landscape architecture, interior design, urban design).* Given the parallel education of design, it is clear why some architects pursue the related career fields of landscape architecture, interior design, and urban design. Many architects pursue careers in interior architecture or space designing, while others pursue the profession of landscape architecture to design outdoor spaces. Still others combine their talents in design to focus on urban design.
- *Engineering and technical.* As architecture is both an art and a science, many architects will pursue careers in engineering or more technical fields. Many with a joint degree in architecture and engineering will pursue civil or structural engineering, but there are other opportunities that exist if there is an interest in the technical side of the profession.
- *Construction*. Because of the connection between design and construction, many architects have pursued careers in construction as construction managers, general contractors, and/or related associates. Architecture firms have expanded their services to include design-build and construction management, bridging the two disciplines.
- *Art and design.* Because much of what architects do is considered an art, it is no surprise that many architects pursue careers in art and design; this extends from fine arts (painting) to applied arts (graphic design and furniture design). Some will determine a way to combine their background in architecture more directly with art, while others truly move away from architecture to pursue their art.
- Architectural products and services. Perhaps less obvious are careers in architectural products and services. As these manufacturers market and sell their products and services to architects, who better to serve in these positions but those trained as architects? With an interest in and talent for sales, opportunities exist for a rewarding and fulfilling career.

Real estate. More recently, more architects have become involved with real estate development, the creation of communities, and the repositioning of land or buildings into a higher or better use. For architects wishing to expand their influence on the building process, real estate may be a good fit, as it connects multiple disciplines (engineering, architecture, planning, finance, marketing, law, and environmental impact).

• Other. As stated in the quote from Irene Dumas-Tyson, an education in architecture offers myriad career possibilities. But what other career paths are open to architecture graduates, emerging professionals, or architects? The true answer: There are over 25,000 occupations as defined by the Bureau of Labor Statistics that potentially highlight skills and fulfill passion. Truly, the only limitation to possible career paths is one's imagination.

Katherine S. Proctor, FCSI, CDT, AIA, former director of student services at the University of Tennessee, shares her perspective:

For an individual interested in the career of architecture, the possibilities are endless. I have seen students graduate and become registered architects, professional photographers, lawyers, bankers, business owners, interior designers, contractors, and artists. The education is so broad, with a strong liberal arts base, that it provides a firm foundation for a wide array of exploration. This comes from the content of the curriculums but also from the methodology. The design studio, which is the core of the curriculum, provides a method to take pieces of intellectual information and apply it within the design process. The movement from thinking to doing is powerful. The ability to integrate hundreds of pieces of information, issues, influences, and form and find a solution is a skill that any professional needs to solve problems, whether they are building issues or life issues.

Emerging Careers

The future is not a result of choices among alternative paths offered by the present, but a place that is created—created first in the mind and will, created next in activity. The future is not some

place we are going to, but one we are creating. The paths are not found, but made, and the activity of making them changes both the maker and the destination.

-John Schaar, Futurist

Most would agree that the architecture profession is changing; as a result of this change, opportunities are being created to expand the profession beyond what it is now. For example, sustainability has already created new emerging career paths for architects.

Many within the profession have pursued becoming a Leadership in Energy Efficient Design Accredited Professional (LEED AP). As outlined by the Green Building Certification Institute, those credentialed as LEED APs are building industry professionals who have demonstrated a thorough understanding of green building and the LEED[®] Green Building Rating System[™] developed and maintained by the U.S. Green Building Council (USGBC).

Technology such as building information modeling (BIM) will continue to play an increasing role within the architecture profession and will also create new career paths. Firms have emerged that are assisting architecture firms in creating virtual designed environments. Additional career options, such as BIM management and facilitation, are being created as a result of technology.

BEYOND ARCHITECTURE

OUTSIDE TRADITIONAL PRACTICE

Academic Dean/Administrator Architectural Historian **Corporate Architect Facilities** Architect Professor **Public Architect** Researcher University Architect

RELATED PROFESSIONAL

Interior Designer Landscape Architect Urban Designer

ENGINEERING AND TECHNICAL

Architectural Acoustics **Building Pathologist** Cartographer **Civil Engineer** Computer Systems Analyst Construction/Building Inspector Illuminating Engineer Marine Architect Structural Engineer Urban Planner

CONSTRUCTION

Carpenter Construction Manager Construction Software Designer Contractor Design-Builder Estimator Fire Protection Designer Land Surveyor Project Manager

REAL ESTATE

Property Assessor Real Estate Agent/Broker **Real Estate Developer**

ART AND DESIGN

Architectural Illustrator Architectural Photographer Art/Creative Director Artist Clothing Designer Exhibit Designer Filmmaker **Furniture Designer** Graphic Artist/Designer Industrial/Product Designer Lighting Designer **Museum Curator** Set Designer Toy Designer Web Designer

55

ARCHITECTURAL PRODUCTS AND SERVICES

Product Manufacturer Representative Sales Representative

OTHER

Architectural Critic Author/Writer City Manager Environmental Planner Golf Course Architect Lawyer Preservationist Public Official

Other influences that are creating new career opportunities for architects are integrated project delivery (IPD) and other alternative project delivery methods, international practice, and public interest design.

To adequately prepare for your future in architecture or beyond, consider reading *The New Architect: A New Twist on the Future of Design* (Greenway Communications, 2007) by James P. Cramer and Scott Simpson.

CONCLUSION

As stated by David Haviland, Hon. AIA, "Architects are broadly qualified to practice in a wide variety of roles and settings within the architecture profession and building enterprise." To maximize one's path, this chapter highlighted "career designing"—the process of assessing, exploring, decision making, and planning.

Further, the chapter outlined the myriad possible career paths of an architect, both within traditional practice (extending from intern to architect to principal) as well as careers outside traditional practice and beyond architecture. Finally, emerging and potential trends for design professionals were listed.

FOR MORE INFORMATION

AIA Supplemental Services program, a series of detailed essays and slide presentations: www.aia.org/practicing/akr/AIAB089194

Archinect: http://archinect.com/

The New Architect: A New Twist on the Future of Design (Greenway Communications, 2007) by James P. Cramer and Scott Simpson

Occupational Outlook Handbook: www.bls.gov/ooh/

What Color Is Your Parachute? A Practical Manual for Job-Hunters and Career-Changers

(Ten Speed Press, 2013) by Richard N. Bolles: www.jobhuntersbible.com/

The Dictionary of Occupational Titles (DOT): www.occupationalinfo.org/

SUCCEEDING IN THE BUILT ENVIRONMENT

H. Alan Brangman, AIA

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I became an architect because I have always had a fascination with building things. I initially went to school at the University of New Hampshire to study civil engineering. At the beginning of my sophomore year I met an art professor who was a former instructor at Cornell University. He suggested that I transfer to Cornell. My degree is the Bachelor of Architecture. My greatest challenge as an architect has and continues to be convincing other professionals that architects are capable of doing much more than just architecture. As the university architect at Howard University, my job responsibilities are more in line with those of a principal in a real estate development firm. I am responsible for implementing and monitoring programs and processes to achieve short-term and longterm Howard-wide strategic and operational goals as they relate to facilities and real estate. I am also responsible for the hiring of design and planning consultants and for providing program, planning, and design oversight for all university facilities, as well as monitoring construction projects on campus.

Initially, I pursued a nontraditional career path because I had an interest in something more than just designing buildings. I spent nine years with the Oliver T. Carr Company, a real estate development company in Washington, D.C. That opportunity opened my eyes to the breadth of the built environment and provided me with a much more global perspective on place making.

When I started my career in real estate development, I had been counseled to consider

obtaining an MBA. I did not want to commit the time required to return to graduate school. I decided to pursue the path of learning through experience. Since I had been schooled as an architect and architects are taught to solve problems, I was able to manage any of the issues that were part of my job responsibilities quite well. After getting a few years under my belt, I obtained the Real Estate Development Primer Certificate from Harvard Graduate School of Design and Wharton School of Business as a way of confirming what I had learned. It worked.

1.7 Developing Leadership Skills

Success in an architectural career requires the development and refinement of a variety of skills. Few students and recent graduates are born with some of the most important basic skills they will need. Among the most critical are learning to be a leader, learning to communicate effectively, and learning the basic technical skill necessary to competently participate in the profession. Only the last of these three is directly addressed in the formal Intern Development Program (IDP) that all young graduates must participate in prior to licensure in the United States. The other two basic skills should be learned in school and in the important early years of a career.

William C. Ronco, Ph.D., and Mark Jussaume, PE

Leadership is an essential component of successful architecture practice. Through professional development efforts, firms can help staff members attain the skills they need to become effective leaders.

Many architects are deeply interested in leadership and committed to becoming better leaders. Because there are different and conflicting views about the nature of effective leadership, numerous methods are available to architects who want to improve their leadership skills and performance. This article clarifies the different views on leadership and offers guidelines to help architects hone their leadership effectiveness.

Why Architects Must Care About Leadership

The profession places architects in a wide range of leadership positions. Beyond managing projects, architects also lead firms, studios, and committees within firms; mentor young professionals; teach in formal and informal settings; and serve in community and civic groups. In small firms and individual practice, architects also lead in their relationships with

clients, stakeholders, government officials, and the community. To be successful in these positions, architects must guide and inspire the actions of others. Leading creates the groups, relationships, and organizations that provide the environments that nurture creative design. Leading enables architects to get their designs built and improve their designs in the process.

Serving as a leader is often challenging and difficult, however. "Leadership is not a walk in the park," observes Richard Fitzgerald, director of

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Leadership is the most important thing we can provide our clients. Lots of people can draw lines on paper, but it takes leadership to draw the right conclusions. . . . We are in the leadership business; design is our medium.

-Scott Simpson, FAIA, president, Stubbins Associates

CREDIBILITY IS AT THE HEART OF LEADERSHIP

Leadership is a reciprocal process between those who choose to lead and those who choose to follow. To be successful as an architect, developing leadership skills is essential. Research has identified four important leadership skills. To balance our understanding of leadership, let's take a look at the expectations people have for their leaders. In other words, what do people look for and admire in someone they would willingly follow?

Research about what constituents expect of leaders has yielded fairly consistent results over time and across the globe, transcending a variety of individual, interpersonal, and organizational differences. For people to follow someone willingly, the majority of constituents must believe the leader is competent, honest, forward looking, and inspiring.

COMPETENCE

Constituents must believe the person they follow is competent to guide them where they are headed. Leaders must be viewed as capable and effective. Competent leadership is reflected in the leader's track record and ability to get things done and guide the entire organization, whether the group is large or small.

HONESTY

Honesty is the single most important ingredient in the leader-constituent relationship. Before people will follow someone, they want to be assured that person is worthy of their trust. They are looking for consistency between word and deed. Constituents appreciate leaders who take a stand on important principles; they resolutely refuse to follow those who lack confidence in their own beliefs. Constituents simply do not trust people who cannot or will not communicate their values, ethics, and standards.

VISION

The ability to look ahead is one of the most sought-after leadership traits. Leaders are expected to have a sense of direction and a concern for the future of the group or organization. No matter what this ability is called, the message is clear: Leaders must know where they are going if they expect others to follow.

THE ABILITY TO INSPIRE

People expect their leaders to be enthusiastic, energetic, and positive about the future. It is not enough for a leader to have a dream about the future. A leader must be able to communicate that vision in ways that encourage people to sign on for the duration.

the Boston Society of Architects. "It's a mind-set born of commitment to ourselves. Although architects clearly are the visionaries who should be leading clients from dream to reality, too often the leadership role is ceded to or usurped by others." Shifting definitions of legal liabilities and changing contract forms have contributed to these changes. Construction managers and client representatives in particular have taken on some of the key decision-making responsibilities formerly assumed only by architects.

RELEVANT LEADERSHIP CONCEPTS

How can architects become better leaders? The first step is to understand what leadership is. Hundreds of articles and books on leadership are published annually, and many are useful for architects, but four leadership concepts have special relevance for architects: behavioral, contingency (or situational), transformational, and Level 5 leadership. An understanding of these concepts can provide the foundation for effective leadership training for architects.

Behavioral Theory

Behavioral theory provides a foundation for leadership training appropriate for architects that incorporates the following concepts:

- Articulating and following a vision and clear goals
- Communicating effectively
- Demonstrating passion and energy
- Demonstrating high standards, morals, and ethics
- Questioning the status quo
- Expecting more from others
- Demonstrating design sensibility

Contingency Theory

This approach to leadership implies that architects who want to lead must develop both a variety of leadership behaviors and an ability to read and adapt to changing situations. This focus results in leadership training that devotes a good deal of effort to understanding, appreciating, and working with a wide range of different kinds of people.

Contingency theory validates the interest architects have in the multiple leadership roles they must play. Familiar roles that permeate architects' descriptions of leadership include these:

- Theoretician
- Business development hunter
- Project management warrior
- Civic/community advocate
- Coach/counselor
- Teacher
- Marketing director
- Project manager
- Coach/counselor/mentor
- Renaissance person

Such a variety of leadership roles means there are different paths to leadership success.

Transactional/Transformational Leadership

Transactions are trades and deals that leaders make. Transformation is the learning and development that both leader and follower can experience in the process of leadership. Architects relate to this approach because defining and conducting transactions with clients, subordinates, and peers is a fundamental part of professional practice. The "performance" descriptors of leadership are easily applied to many of these transactions.

James MacGregor Burns, in his 1978 book, *Leadership*, points out, however, that leadership is more than simply conducting transactions; it has the potential to transform both the follower and the leader. This potential is especially important for architects because it speaks to the inspiration that can take place when architects educate clients, coach and mentor younger professionals, or devote their energies to civic causes. Burns' ideas remind architects of the potential they have as leaders to go beyond simply getting others to do what they want and truly transforming both themselves and others. It's possible, and quite important, for architects to learn from clients and others.

Level 5 Leadership

Level 5 leadership is an important leadership theory for architects because it adds a dimension to the meaning of leadership beyond the image of someone who fills multiple roles, initiates structure, and is "considerate." Level 5 involves a selfless dedication to the organization that, in many cases, may conflict with an architect's own ego.

Level 5 leadership is distinguished by its combination of a unique, counterintuitive quality of humility with unwavering perseverance. Level 5 leaders are selfless "servant" leaders. I would love to be able to give you a list of steps for becoming a Level 5 [leader], but we have no solid research data that would support a credible list.

—James Collins, Good to Great

Leadership Basics

Consideration of the four leadership concepts described above yields five statements that summarize them and can serve as a foundation for leadership training:

Leaders fill different and sometimes conflicting roles. For example, a principal of an architecture firm demonstrates a strong ability to design as well as to bring a project in under budget, mentor younger staff, and build a lasting organization.

Architects need to lead in small firms and individual practice as well as in large firms. Leadership tasks, responsibilities, and opportunities occur in everyday practice with clients, stakeholders, government, and community, as well as in large AE firms.

Both extroverted and introverted leadership styles work. There is a recurring and noticeable tension between extroverted, authoritative styles of leadership and more introverted, reflective servant leadership. More recent leadership theories recognize the power and validity of the more introverted leadership model and question the apparent superficiality of the more traditional extroverted approach. However, for architects, the most effective leadership combines both extroverted (communicating a vision, connecting, building relationships) and introverted (developing concepts, modesty, sharpening focus, refining goals) styles.

Architects must do more than fill multiple roles—they must perform well in them. Architects recognize the need to fill multiple leadership roles, but they also want to see clear evidence of performance in those roles, not mere figureheads.

A concern for "higher" matters is part of leadership. Caring, inspiration, and the transformation of both the follower and the leader are as much a part of leadership for architects as winning design awards, landing big projects, and building strong client relationships. This transformational/inspirational aspect of leadership is especially important for architects because of its link to the learning and growth inherent in the creative process.

For More Information

Several books on leadership provide a sound background for embarking on a leadership training and development program. In *Good to Great* (Harper Collins, 2001), Jim Collins puts forth his Level 5 leadership theory. Several large A&E firms have successfully used internal reading groups of *Good to Great* to develop increased understanding of leadership and organizational concepts.

Max DePree's books, *Leadership Is an Art* (Currency, 2004) and *Leadership Jazz* (Dell, 1993), provide insight and understanding into the nature of effective leadership.

The MBA text Organizational Behavior (Merrill, 1984), by Jerry L. Gray and Frederick A. Starke, provides extensive information about leadership theories and their evolution over time. This approach to leadership contrasts in interesting ways with thinking on leadership by famous architects. For example, Cesar Pelli's Observations for Young Architects (Monacelli, 1999) provides another view.

The Reflective Practitioner (Ashgate Publishing, 1995), by Donald Schon, is especially geared to architects. Schon writes eloquently about the nature of personal development in the professions and in architecture in particular. Another book on leadership of value to architects is *The Partnering Solution* (Career Press, 2005), by William and Jean Ronco. It features a chapter on leadership that links partnering methods with leadership approaches.

Books about interpersonal relations can be a good place to learn about improving leadership skills. *People Styles at Work* (AMACOM, 1996), by Robert Bolton, provides useful insights into the nature of effective communication and other interpersonal skills that are especially important for architects. In *Leader Effectiveness Training* (Perigree, 2001), Thomas J. Gordon provides very clear instruction for essential leadership communications skills. Stephen Covey's *Seven Habits of Highly Effective People* (Free Press, 2004) looks at the need for listening: "Seek first to understand before trying to be understood." Covey's *Principle-Centered Leadership* (Free Press, 1992) is also useful.

Laurie Beth Jones provides practical, usable instruction for the complex task of writing a personal vision statement in *The Path: Creating Your Mission Statement for Work and for Life* (Hyperion, 1996).

1.8 Developing Communication Skills

David Greusel, AIA

Generally, architects are better known for their graphic skills than their verbal or writing skills. However, effective oral and written communications benefit a design practice in many ways.

ommunication is at the center of architecture practice. An exceptionally gifted designer may not achieve success if he or she is unable to effectively communicate ideas to others. The construction process requires collaboration between many people, and architects must be able to communicate in a clear, concise, and unambiguous manner for a project to be successful.

Of course, architects communicate many ideas visually, but this represents only one of many forms of communication. This topic will focus on common communication problems, describing methods and techniques to help architects listen, speak, and write in a manner that is understandable and useful to clients and others involved in the approval, review, and construction process.

COMMUNICATION BASICS

The purpose of communication is to transmit ideas and facts, from simple social or emotional concepts ("I'm fine, thanks, and you?") to sets of highly complex instructions (e.g., a specification for an escalator). Whatever the idea, if information transferred from one person is not understood by another, communication has not taken place. Communication is, at best, a challenging proposition, but one that can be improved by developing certain skills and techniques.

Because message erosion occurs so easily, the method by which information is communicated is significant. Communication can be casual or formal, polite or terse, clear or muddled—and these variables apply to both spoken and written communication. Because architects communicate so often with so many people in a typical day, they tend to give little thought to the quality of their communications. However, all players in the project delivery process—officials, manufacturers, fabricators, consultants, engineers, contractors, subcontractors, and, particularly, clients—make judgments about the professionalism and effectiveness of architects based on how well they communicate. For example, potential clients may view poorly delivered communications as a sign the architect is a sloppy and inattentive practitioner—not the sort of architect most owners want to hire.

Communication Goals

Professional communication has three basic goals: to inform, to persuade, and to instruct.

Informing. At the outset, much of the communication between architect and client is intended to inform the client about the architecture firm, the services it offers, the design process, the way the firm works, or particular aspects of a design solution. As the project proceeds, the architect is called upon to keep the client and other project participants aware of the status of the activities necessary for the work to proceed, the tasks accomplished, the milestones met, and the overall schedule. When a message is necessary, include a call for action to alert the recipient to its purpose. Even the most

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mundane memorandum should identify a requested action, such as "Please file this memo for future reference" or "Kindly acknowledge receipt of this memo."

Persuading. Another goal of communication is to encourage the recipient to take action, make a decision, or agree with a particular point of view. Marketing communications come to mind, since the goal of most marketing messages is "hire our firm!" Project communications are also routinely meant to be persuasive, as when an architect asks an owner to release a payment to a contractor, approve a change order, or pay an invoice. In one respect, persuasive messages are simpler to communicate than informative ones because the reason for them is usually more obvious.

Since the purpose of a persuasive communication is more readily grasped, a good first principle of communication is this: Before undertaking any communication, oral or written, determine whether it has a persuasive purpose and identify that purpose. The initial result of consistently applying this principle should be the generation of far fewer unnecessary or competing messages. Bear in mind, however, that keeping someone informed of progress on a project or a task can be a perfectly good reason for sending a message.

Instructing. The last goal of communication is to instruct the recipient on how to proceed. Architects, in the course of a typical project, issue hundreds of sets of instructions. These can appear as drawings, sketches, specifications, product or material literature, details, clarifications, memos, and letters. In fact, it would be fair to say that the main vehicle an architect uses to do his or her work is instructions to those who perform the activities necessary for construction of the project.

The clarity and precision of this category of communication is an important ingredient in the success of any project.

Learning Other Languages

Architects at times are accused of couching their design presentations in obscure academic language or professional jargon that is incomprehensible or confusing to the audience. Clients, too, use terms and jargon particular to their field of expertise or business. These specialized and often competing "languages" can result in misunderstandings and confusion. Thus it is helpful if the architect clarifies the terms and concepts used by all those involved in a project.

If an architect's work involves many projects of a particular type (e.g., laboratories, schools, courthouses, etc.), learning the language of that specialty and learning it well is essential. Here are specific suggestions for speaking a client's language:

Read what your clients read. One of the best ways to improve your client communication skills is to subscribe to and study the trade publications clients read. It does not matter if the publication is *Banker's Week* or *Assisted Living Monthly*, as long as it pertains to a client's field. It is important to be exposed to and familiar with the professional jargon and vocabulary your clients use. As a side benefit, architects can also acquire a better understanding of issues confronting their clients' industries.

One reason trade publications are good for study is that trade journalists usually explain acronyms and jargon in their articles. A story about REITs, for example, will somewhere (usually when it first appears) explain that a REIT is a "real estate investment trust." By reading what your clients read, you can learn their vocabulary.

Attend client events. Attending events sponsored by organizations the client belongs to is also an effective way to learn a specialized language. Attendance at these events is usually not restricted and, more often than not, industry organizations are glad for the architect's interest (and registration fee). Programs, lectures, and conferences by client groups can provide a realistic idea of how clients speak among themselves. Unlike trade journals, however, program speakers do not always take care to explain the terms they are using. So although client events are useful for learning client language, some translation may still be needed. And obviously, this sort of "fieldwork" is more expensive and time-consuming than reading trade publications. **Delve into glossaries and references.** It can also be helpful to purchase or download a glossary or reference work pertaining to the client's field. Just as there are dictionaries of architecture terms, there are dictionaries or glossaries for most other professions. Usually, the hardest part is tracking down the publisher, since dictionaries of, say, biochemical research are not likely to be found at a local bookstore. Client trade and professional associations are the best place to start a search for client language references. Often these glossaries can be found online at trade association websites.

Learning to speak a client's or specialist's language is an important skill by which an architect can remove potential barriers to good communication. Equally important is the architect's willingness to cultivate listening skills and to improve speaking and writing skills.

LISTENING

We tend to think of communication skills as those skills that help us transmit a message. In fact, the most important communication skill is the means by which we receive messages from others. The most effective and least-used communication tools are the ears. You can learn a lot just by listening.

A Marketing Tool

Listening to clients is perhaps the most effective marketing strategy. Although it is seldom taught in schools, listening is compelling to both current and prospective clients. Clients consistently report selecting an architect because they

felt the candidate or firm demonstrated a willingness to listen. Another positive result of listening is that selection committees routinely rank lower those design firms that come into a project interview acting as though they have all the answers.

Why is this? Listening connotes a cooperative and collaborative spirit, which is both effective and persuasive when dealing with clients. Listening implies a willingness to learn and to be fully committed to the client's idea of a successful project. In addition, listening shows respect for the client.

Despite its large and obvious benefits, listening is among the least valued communication skills because it is not glamorous—that is, becoming a better listener does not seem to add much to an architect's professional stature. Indeed, one precondition of good listening is the willingness to learn from clients instead of enlightening them. Humility is rarely the topic of best-sellers, although in *The Seven Habits of Highly Effective People*, author Stephen Covey advises readers to "seek first to understand, then to be understood."

Empathetic Listening

The essence of good listening is to listen with empathy, which requires you to view an interaction from the other person's point of view. Putting oneself in another's shoes will make it much easier to understand that person's message and the motivation behind it. Empathetic listening requires architects to lay aside personal agendas, professional pride, and natural defensiveness in order to enter into a discussion with clients as a person willing to learn.

Keys to empathetic listening. The strategies described below are essential to being an empathetic listener. Architects who learn to cultivate these skills in their interactions with clients should find it much easier to achieve professional and business goals.

• *Check your ego at the door.* Empathetic listening requires a humble attitude. Professional pride is the biggest obstacle to being a good listener. Learn to focus more on what the client wants you to hear and less on what you have to say.

You can observe a lot by just watching.

—Yogi Berra

Listen. Listen better. Understand our culture. Get immersed in what we do, who we are.

-Charles Andrews, assistant vice president for space planning and construction, Emory University

- *Acknowledge your biases.* Everyone has a frame of reference. Yours will always be different from your client's.
- *Establish a "plane of connection.*" Attitude is not just a mental disposition. Empathetic listening requires a literal horizontal connection with the speaker, so that communication takes place between equals.
- *Avoid commentary*. Resist the urge to evaluate every statement a client makes for its validity or usefulness. Learn to listen without immediately judging either the speaker or the content of the message.
- *Show interest.* Although it may seem insincere, adopting an interested posture (leaning in, eyes front and not preoccupied) will help you *become* interested.
- *It's not all about you.* Resist the urge to share your own stories, however relevant they may seem. Especially resist the urge to top each point a client makes with an anecdote about how the same thing happened to you.
- *Be affirmative.* Learn to use words and actions that affirm the speaker without necessarily expressing agreement. Affirmation means letting a speaker know his or her message is being received, not that you agree with everything that is said.
- *Take notes.* Taking notes is almost always permissible, unless clients specifically say their comments are "off the record." When you do take notes, you'll be surprised at how much better you remember the conversation later.
- *Be in the moment.* Being in the moment requires full participation in the conversation taking place. This means paying attention to a client while he or she is speaking, not thinking back on something that happened earlier in the day and not anticipating something that might happen later.
- *Respond appropriately*. Reinforce the communication process by restating the speaker's main points, acknowledging expected actions, and asking clarifying questions. Inappropriate responses include reciprocal attacks, defensive posturing, and changing the subject to something of greater interest to you.
- *Frames of reference*. A major consideration when listening empathetically is to remember that architects and clients generally do not share the same frame of reference. In fact, architects are likely to encounter individuals with many different frames of reference within a client organization.

Challenge yourself to think, before a conversation takes place, about how your frame of reference may differ from that of the client. Clues to an individual's frame of reference can be found by observing the following:

- What does he or she seem passionate about?
- What are his or her measures of effective performance?
- To whom does this individual report? What are his or her accountabilities?
- What other constituencies must this person answer to?

Comparative Frames of Reference	
Role in Client Organization	Likely Frame of Reference
Executive	Image, theme, first cost, schedule
Department manager	Functional layout, efficiency, flow
User	Convenience, control, personal space
Facility manager	Standardization, efficiency, lifecycle cost
Maintenance staff	Durability, ease of repair, materials, standards

Architects should also be aware of how their own frame of reference filters communications they receive. Are you most passionate about design? About client satisfaction? About profitability? About larger social concerns (e.g., the environment)? The issues an architect cares about most deeply (e.g., design, client satisfaction,

PRESENTATION POINTERS

Here are 10 good ideas to keep in mind when making a formal presentation to a client:

- Show up. Be physically prepared for your presentation, recognizing that how you "dance" is part of the message.
- Know your motivation. Have a clear purpose for your presentation and a call to action. Build your presentation around a story line, rather than just technical facts.
- Know your lines. Over-preparation (having more to say than you actually say) is the key to confident presenting.
- Be visible. Know the setting where the presentation will take place, and keep yourself lighted during audiovisual presentations.
- 5. Face out. Build energy, empathy, engagement, enthusiasm, and entertainment into your talk. Never turn your back to the audience.

- Keep going. Recognize that things can (and will) go wrong during your presentation. Strategize ahead of time about how to handle them.
- 7. Project. Speak so you can be heard by the person farthest away from you in the room.
- Stay in the moment. Concentrate on what you are saying, not on extraneous problems unrelated to your presentation.
- 9. Remember your props. Think about what sort of visual aids will help you achieve your objective.
- 10. Know when to stop. Plan generously, so you can finish your presentation before your allotted time runs out.

Adapted from Architect's Essentials of Presentation Skills, by David Greusel, AIA

profitability, the environment, etc.) define the edges of his or her frame of reference. As a design professional, it is your job to understand both your frame of reference and your client's.

Gender differences. The majority of architects are still male, and some have observed that men do not always model good listening skills. Author Tom Peters points out that women more often exhibit the collaborative skills, like listening, that are needed to succeed in the twenty-first century. In addition, women are generally better at entering into a conversation openly, without jockeying for status, and at responding empathetically rather than defensively to what they hear.

Should male architects therefore abandon the quest to become better listeners? Of course not. However, in many instances, men face greater challenges in becoming good listeners. Thus, when opportunities arise, they should observe how women communicate and their sensitivity to context and nuance, and they should seek to cultivate those qualities in their own listening.

Focusing on the Message

One barrier to effective listening is a natural tendency to judge the communication skills of others. The solution is to focus on the *content* of the message and not the person delivering it. Because people can listen much faster than others can talk, the "rate gap"—the difference between the two—can be used to determine what the person speaking is trying to say. Turning listening into a challenging mental game will minimize distractions caused by a client's less-than-perfect delivery.

Avoiding Distractions

Obviously, good listeners avoid distracting themselves. This means not making (or taking) phone calls when speaking with someone, not sending (or reading) e-mails on a wireless device, not doodling, and not looking out the window. For those who are easily distracted, avoiding distraction may take a concerted effort, but the dividends gained in better communication with your clients is well worth it.

VERBAL COMMUNICATION

Once you have begun to learn a client's language and to practice empathetic listening, you will be well on your way to establishing good communications. The next step is learning to speak to clients in a way that fosters mutual understanding.

Dialogue vs. Monologue

The most practical way architects can improve verbal interactions with clients is to stop making "speeches." In a society where a thirty-second television commercial is considered long, it hardly makes sense for an architect to discourse for an hour or more on a topic before asking for questions. This truth applies to design presentations, marketing efforts, and speeches to clients or public groups.

Darling, for a speech to be immortal, it need not be interminable.

-Muriel Humphrey

How can a monologue be turned into a dialogue? By deciding to do it ahead of time. The decision to interact, rather than just talk, is the key to client engagement. Once that decision is made, crafting a dialogue becomes fairly easy.

Asking Questions

A simple way to interact with a client is to ask questions—lots of questions. Begin with a question, either innocuous ("How are you this morning?") or profound ("What adjective best describes your attitude toward this project?"). Continue asking questions throughout the meeting. It is not an exaggeration to say that asking questions is the single most effective way to achieve high-quality communication with clients—assuming you listen to the answers.

Some architects may think, "I've spent a lot of time preparing for this meeting. I have a lot to say! If I'm asking all these questions, how can I make the points I need to make?" The idea is not only to ask questions at the outset, but also to punctuate your presentation with questions throughout. If you find yourself going on about some aspect of a design that particularly interests you, pull yourself up short and say, "It's obvious that I'm having fun. Is any of this making sense to you?" Questions create breathing space in a discussion and allow architects to redirect their remarks to keep the client's interest.

One concern about asking questions is that doing so will make the architect seem weak or tentative, but this is almost never the case. Although asking questions requires a certain level of humility, doing so shows respect for a client's views by inviting him or her into the discussion. Many of the best teachers ask questions of their students, even teachers with vastly superior knowledge. Through the use of questions, teachers engage their students' minds in a discussion. Like the philosopher Socrates, skilled inquisitors can steer a conversation in any direction they want by the questions they ask.

A third objection expresses a basic fear: "What if I ask questions and no one answers? I'm supposed to be making a *presentation*—the panel is there to hear me talk. They don't want to hear themselves talk. What if they simply don't respond?" This fear, as often as it is raised, rarely becomes a reality. All that is needed to get a quiet client to respond to questions is patience. Wait a moment, restate the question, then wait another moment. Eventually someone will break the ice, and more comments will follow.

Crossing Cultural Barriers

As the United States becomes increasingly multicultural, so do architects' clients. It is obvious that the makeup of building committees, architect selection panels, zoning boards, and city councils is far more diverse today than in years past. As a result, it is important for architects to recognize, respect, and be sensitive to cultural differences when communicating with clients and other groups involved in their work. First—and this should go without saying—avoid potentially offensive jokes or comments altogether. Racial, ethnic, or religious humor has no place in professional communications, no matter how informal.

More to the point, architects should take cultural differences into account as they make presentations. Are all members of the building committee fluent in English? If not, what adjustments should be made to reach them? Are there persons with disabilities needing some type of accommodation? Did everyone in the audience attend college? Considering such questions will help you gear your presentation to the cultural atmosphere of the meeting.

The most important cultural accommodation you can make is to be aware that there will be cultural differences. Following are additional suggestions for addressing such differences.

Communicating with speakers of other languages. One advantage of foreign travel is the empathy it creates for being inexpert in the local language. When communicating with clients or others for whom English is an acquired skill, it may help to remember how you have felt in a non-English-speaking country. Without being patronizing (speaking too loudly, for instance), moderate the pace of conversation to allow listeners less comfortable with English to follow along. Avoid using lofty vocabulary words (e.g., *orientation*) when a plainer expression (such as *facing north*) will suffice. Stopping frequently to ask questions would be helpful as well.

Nonverbal communication. Sometimes nonverbal communication reveals more than is intended. Do you know when to present a business card with one hand and when to use two (as opposed to the American style of flipping it across the conference table like a winning hole card)? Do you understand cross-cultural protocols for hand-shakes, introductions, and seating locations? These matters are important in dealing with clients of other cultural backgrounds. Remember to be sensitive to nonverbal cues when communicating across cultural boundaries, and take time to do the research that will help prevent a *faux pas*.

Clothing issues. As American business attire veers perennially toward greater casualness, architects should be aware that many cultures (including some American subcultures) view appropriate attire as important. While polo shirts and cotton pants may suffice for many business encounters in the United States, "business attire" often has an entirely different meaning abroad, to foreign clients inside the United States, and even to some American clients whose cultural norms are not in the mainstream. Be aware of cultural expectations, and dress accordingly.

Personal space and other cultural taboos. In dealing with clients from different cultural backgrounds, it is important to avoid actions that are simply unacceptable. For example, failing to reciprocate an "air kiss" or using the left hand may seem innocent to Americans, but these are, in some cultural contexts, major gaffes that can start interactions on a negative footing. Another common cultural difference is the distance deemed appropriate for personal communication. More formal cultures tend to communicate at greater distances as an indication of rank and respect. Other cultures are more comfortable with intimate conversation, and "rubbing shoulders" with the client may be more literal than Americans expect. If you misunderstand your clients' expectations about personal space, you risk being seen as either obnoxious or aloof. To avoid running afoul of these and other cultural taboos, do your homework before dealing with clients from a different culture.

Avoiding jargon and "tech speak." One of the largest barriers in communicating with clients is "architect-ese"—the language of academic architectural criticism. Too easily picked up from lectures, critiques, or professional journals, this transgression is the inverse of "learning a client's language." It's expecting a client to learn the architect's language.

For example, if an architect discusses "the dialectical use of materiality to enhance the phenomenology of the space" during a presentation, clients may wonder if the This [letter] would not be so long had I but the leisure to make it shorter.

—Blaise Pascal

E-MAIL COMMUNICATIONS

Although it is tempting to think of e-mail as a conversational medium, it is a type of written communication and thus the basic rules of written communication apply. Because e-mail is a rapid and seemingly informal medium, a few special rules are worth pointing out:

- Spelling counts. Just because you are responding to a client from a handheld device in an airport does not mean you don't have to correctly spell—or punctuate—your messages. Every message is a reflection of your firm's commitment to quality.
- Context matters. Because e-mail "threads" can be read sequentially from the bottom up, it is tempting to write telegraphic responses like "No problem," or "I agree." While acceptable for internal communications, do your clients the favor of at least restating the question in an e-mail response.
- Don't yell. Typing in all capital letters comes across as shouting.
- Put your name on your paper. It's a good idea to include an automatic signature with basic contact

information in every e-mail sent. This allows the recipient to reach you in other ways, if necessary.

- It's on the record. E-mail correspondence is always part of a project's written documentation, and it is acceptable as evidence in court. Architects should bear this in mind before firing off an ill-considered response to a client or a contractor. "Recalling" an inappropriate message does not work; it may still have been received and saved by the recipient. In addition, the firm should retain copies of all workrelated e-mail messages and have a method for retrieving them.
- It represents your firm. It bears repeating that e-mail is written communication, despite its apparent informality. Any opinion you express, statements of fact you assert, or project details you clarify are a fixed expression of your professional thought. Rules for more formal, hard-copy written communications apply. The same principle applies for jokes or Internet links architects might forward to clients. A good question to ask before sending an e-mail is, "Would I put this on company letterhead and mail it to my client?"

goal is to inform them or to impress them with an obscurity (and by implication, profundity) of thought. If your goal is truly to inform rather than impress, using obtuse vocabulary is certainly not the way to do it. Avoiding jargon is even more important when a client has a different cultural background.

Using acronyms (such as HVAC for heating, ventilating, and air conditioning) is another barrier to clear communications. Although using acronyms saves time and effort when architects communicate with similarly trained professionals, they can be a constant source of frustration for clients. Most clients will not stop an architect in midsentence and ask him or her to explain an acronym, but the humiliation of not being in the know can have a lasting negative effect.

It is not difficult to talk about design in clear, unornamented English. Just speak plainly, using short sentences, and get to the point. Architects should also use common vocabulary and explain any technical terms necessary to present a project. When you can trust yourself (and your work) enough not to lean on obscure rhetoric to describe it, your communication with clients will improve.

WRITTEN COMMUNICATION

Architects often do not excel at written communication. Perhaps because of their graphic and spatial reasoning skills, architects can find stringing words together into a coherent sentence a daunting task.

Given the opportunity to review other firms' literature, architects will likely be surprised by the sameness in the written communications. The carefully crafted words of your own promotional materials may be echoed in the marketing materials of others. You may also be surprised by numerous grammatical and spelling errors, so visible in others' work but so hard to spot in your own.

Fortunately, good professional writing doesn't require brilliant feats of creativity. In fact, it often is the desire to insert creativity where it does not belong that is the greatest problem. Leave it to novelists to reinvent the English language.

Keep It Simple

In their classic book *The Elements of Style*, authors E. B. White and William Strunk Jr. recommend a prose style that is simple, elegant, and to the point. Architects would do well to follow their advice in most professional communications. Do not mistake convoluted prose for deep thought. If the purpose of written communication is to communicate rather than to dazzle or impress, it is best to write with economy and simplicity. A few simple rules for elegant writing follow.

Trim your train of thought. Run-on sentences are a common problem in architectural prose, even in published writing. It is much easier to write punchy, captivating prose when thoughts don't ramble on for 50 or 70 words.

Deliver just the facts. In most professional communications, it is not necessary to embellish a point beyond the facts. In fact, such embellishment can seem self-serving or patronizing.

Leash your word power. It is one thing to understand long, difficult words; it is quite another to inflict them on other people. If your goal is to communicate simple ideas effectively, use commonly understood words.

Give the reader a break. It is possible to write a coherent paragraph that spans several pages, but this doesn't mean that you should. Look at a newspaper: Rare is the paragraph that contains more than one or two sentences. Chopping text into smaller chunks makes it easier for the reader—your client—to digest.

Use vivid language. Most architects use the same dry, professional prose to cover every topic from initial contacts to a final punch list. Although it is possible to overdo it, make an effort to find more lively ways to express your thoughts. For example, *cut* may work better than *reduce*, and *show* can replace *indicate*. Use active instead of passive voice (e.g., "we designed" instead of "was designed by our firm"). Architects need not deviate from the goal of sticking to the facts to make their writing more vivid, and hence, memorable.

Avoid Jargon

As mentioned above, no one appreciates being spoken to in a foreign language. For many clients, the language that architects use to describe their work seems foreign. As

with oral presentations, architects should avoid using jargon in written communications with their clients. If an architecture firm's written materials contain words such as *tectonic* and *morphology*, the firm has a jargon problem.

Jargon can fall into several categories. It's easy to identify (and make fun of) the obtuse academic jargon common in the design press. But other types of jargon can be just as bad. Consider these examples:

Technical jargon. Does your client know what "eefiss" is? Project architects and contractors frequently toss around this word, which has become a common pronunciation for the acronym EIFS (exterior insulation and finish systems). Don't use such shorthand unless you are certain your client understands it.

Process jargon. Process terminology is another source of obscure abbreviations. Rare is the architect who actually spells out "design development" instead of writing "DD." More to the point, clients may not be familiar with the term "design development" at all, let alone its abbreviation. Acquainting clients with such commonly used process terminology can enhance communications.

Academic jargon. Architects may use academic jargon in an attempt to relate their work to books and magazines about architecture. Almost comical in its obscurity, academic jargon includes such words as *Miesian* and *Corbusian*, *phenomenology*, and *deconstructivism*, as well as obscure references such as *Robie-esque* or *Piranesian*. Unless you are writing a thesis, avoid this type of jargon; it will not usefully address your client's space needs.

We architects demand clarity and rigor in our designs. But we ignore them in our writing as we massacre syntax, chop-shop metaphor, and reach for exactly the wrong polysyllabic word.

-Robert Campbell, FAIA

Avoid Puffery

Architects who use puffery in written communications can also confound their clients. Puffery refers to the liberties an advertiser takes in describing a product to make it irresistible to consumers. Puffery is easily detectable because it makes vague claims that cannot be substantiated, such as "Best in town!" "Low, low prices!" or "Nothing else like it!"

While architectural puffery may be less shrill, it is no less annoying to clients. This is especially true when, for example, clients wading through their ninth or tenth written proposal read yet another claim to be "uniquely responsive to client needs." If all the architects vying for a project are "uniquely responsive," then what is unique about that?

A better approach to marketing communications is to write about the most distinctive areas of an architecture practice in clear, concise prose. For example, if your firm has won a number of design awards, cite the actual awards instead of a vague phrase such as "commitment to design excellence expressed in our many award-winning projects." To highlight a firm's technical skills, cite its low incidence of change orders (using an actual number or percentage), rather than mentioning a "commitment to quality documentation." If you believe your firm's design process is unusual, state what makes it so, rather than claiming "clients love our collaborative approach to design." Puffery is not always untrue, but it sounds untrue to cynical clients and, as such, it wastes their time and your effort.

RULES TO REMEMBER

This article has dealt briefly with four principal skills integral to good communication with clients: learning a client's language, listening to clients, speaking with clients, and writing for clients. These same skills are applicable and useful in all professional communications. In summary, here are some important principles to keep in mind.

Challenge Your Assumptions

Every client approaches interactions with architects with a different set of assumptions. One of the most effective communication tools architects can use is to constantly challenge their assumptions about what the client knows, what the client expects from the architect or firm, and what the client desires for the project.

Consistently, client surveys show that the goals clients and architects have for construction projects are seldom in perfect alignment. Architects may view each new commission as an opportunity for peer awards or publication. Although clients may have similar aspirations, more often they do not. Rather, they are focused on the practical goals of meeting the budget, finishing on time, and getting a certain quantity and quality of useful space.

Because architects and their clients often enter into projects with different expectations and assumptions, miscommunication is common. One way to counteract this is for architects to spend time with their clients, clarifying expectations early in the relationship. Architects should keep in mind their client's frame of reference, and how it resembles (and differs from) their own, throughout project delivery. This awareness will facilitate communications that flow from a shared understanding rather than divergent goals.

Keep an Empathetic Perspective

Another essential rule for effective client communication is viewing relationships with clients from an empathetic perspective. This means learning to see the world from the perspective of the client. An architect may not agree with a client's worldview, but it is not necessary to endorse the client's view to understand it. When designing libraries, it helps if an architect thinks like a librarian, or at least understands how librarians think. The purpose of viewing projects with empathy is to build a mutual understanding that will result in successful communications and ultimately in a successful project.

It is often said that architects (and other professionals) who reach the top of their profession are not the most skilled practitioners but rather the best communicators. Aspiring to be a successful communicator may not position you to win the Pritzker Prize. However, honing your communication skills with the same intensity you bring to improving your design and technical skills can help you be more effective in all aspects of practice.

For More Information

The following books address the communication elements of writing, listening, and giving presentations. *Writing for Design Professionals*, second edition (W. W. Norton, 2006), by Stephen A. Kliment, discusses how to master the complexities of effective writing in design practice, with a focus on proposals, letters, brochures, portfolios, reports, presentations, and job applications. Madelyn Burley-Allen's *Listening: The Forgotten Skill* (Wiley, 1995) is a guide to learning the techniques for being an effective listener. In *Architect's Essentials of Presentation Skills* (Wiley, 2002), David Greusel covers all aspects of making effective oral presentations.

1.9 Intern Development

rior to taking the registration exam required to become a licensed architect, young architects must participate in a continuing education program while they are working under the supervision of a licensed architect. While there is considerable variety in the Intern Development Program (IDP), the primary goal of these programs is to give a young architectural graduate the full range of basic skills necessary to practice architecture.

Harry M. Falconer, Jr. AIA, NCARB, and Catherine Berg

Completing a period of professional internship is essential to an architect's development—and is an important component of the licensure process. Gaining practical experience under the guidance of experienced professionals is invaluable to aspiring architects and prepares them for independent practice.

The Experience Component of Licensure

Only individuals who are licensed by one of the 54 architectural registration boards may call themselves architects.

Architects are responsible for the health, safety, and welfare of the people who live or work in the buildings and environments they design. It is because of this significant responsibility that an individual must be licensed in order to practice architecture or use the title of architect. Licensure signifies to the public that an individual has completed the education, experience, and examination necessary to practice architecture.

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FIGURE 1.16 Path to Licensure: Experience Requirement

Gaining experience in the profession is an essential step on the path to become an architect (see Figure 1.16). It is a key component of licensure and offers an important opportunity to develop the knowledge and practical skills necessary to practice architecture.

WHO IS AN INTERN?

The term "intern" refers to any individual in the process of satisfying a registration board's experience requirement. This includes anyone not registered to practice architecture in a U.S. jurisdiction, graduates from professional degree programs accredited by the National Architectural Accrediting Board (NAAB), architecture students who acquire acceptable experience prior to graduation, and other qualified individuals identified by a registration board.

The Intern Development Program

Through the Intern Development Program (IDP), interns learn about the daily realities of architecture practice, acquire comprehensive experience in basic practice areas, explore specialized areas of practice, develop professional judgment, and refine their career goals.

Upon completion of the program, an intern should essentially be able to complete the design of a building from start to finish and manage the project through all phases, from programming to project closeout. This means having the ability to fulfill tasks such as performing site analysis, establishing project cost and feasibility, preparing

"Regulation of Professional Supervised of Professional Practice" and the backgrounders and the Architect Registration
 Examination and NCARB Supervised of achieving licensure.

schematic design documents, applying sustainable design principles, performing code analysis, and preparing construction documents. At the completion of the IDP process, interns should be able to demonstrate knowledge and skills in a wide range of areas, such as basic engineering principles, site design, constructability, and contract negotiation. These are just some of the many tasks and knowledge/skills that the IDP identifies as essential for the independent practice of architecture as a licensed professional.

Many Opportunities to Earn Experience

The IDP is designed with both rigor and flexibility in mind, identifying the experience interns will need and providing a range of opportunities to earn the required experience. It's the nature of the profession that no two interns' experiences will be exactly alike; however, upon completion of the IDP, all interns should possess the knowledge and skills required for the independent practice of architecture as a licensed professional.

Learning Firsthand from Architects

All interns must spend a period of their experience in an architecture firm, working under the supervision of an architect. Learning the practice of architecture directly from architects is integral to the development of emerging professionals.

The collaborative and mentoring relationship between intern and supervisor provides a structured environment for making the transition from school to the profession. Working in a firm under an experienced architect gives interns a grounding in the
PATH TO LICENSURE

Along the path to licensure, there are a number of choices available to aspiring architects—from selecting a professional degree program, to determining how and where to fulfill internship requirements, to deciding when to take the examination and where to seek initial licensure. Each of the key components of licensure education, experience, and examination—plays a critical role in an architect's development, and proactively planning for how to satisfy requirements is an important way to take charge of one's career and make the most of each experience along the way.

The architectural registration board in each jurisdiction controls licensure and determines the requirements for initial and reciprocal registration in that jurisdiction. Reciprocity is when a registered architect in one jurisdiction applies for registration in another jurisdiction by presenting documentation that he or she meets that jurisdiction's registration requirements. Checking with an individual board is the best way to verify current requirements.

EDUCATION

In most jurisdictions, earning a professional degree from a program accredited by the National Architectural Accrediting Board (NAAB) is the most accepted way—and often the only way—to satisfy the education requirement for licensure.

EXPERIENCE

All registration boards require a minimum period of internship in order to fulfill experience requirements for licensure. The Intern Development Program is required in most jurisdictions and identifies the experience needed for the independent practice of architecture.

EXAMINATION

The Architect Registration Examination[®] (ARE[®]) is required in all 54 U.S. jurisdictions and assesses whether a candidate has the knowledge, skills, and ability required for competent practice upon initial licensure. The ARE evaluates the skills that are necessary for protecting the public health, safety, and welfare.

A jurisdiction's architectural registration board ultimately determines whether a candidate has met the requirements for licensure. In addition to the education, experience, and examination requirements, there may be other jurisdictional requirements that must be met in order to complete the licensure process.

Once architects have achieved licensure, they may earn NCARB certification, which helps facilitate reciprocal registration in other jurisdictions.

fundamentals, opportunities to exercise critical thinking, and the chance to experience firsthand how the business of architecture works.

Interns looking to gain international experience may also earn a portion of their IDP experience working abroad for an architecture firm, under the supervision of an architect who is credentialed by a foreign authority.

Beyond Traditional Practice

Architects can be found in a wide range of professional environments where their skill sets are in demand. In recognition of the opportunities to go beyond traditional practice, there are additional professional settings in which interns can earn experience:

- Working under registered professionals in related professions, such as landscape architecture or engineering
- Working under the direct supervision of a licensed architect in an organization that's not engaged in the practice of architecture, such as a facilities management company

Academic Internships

Interns also earn IDP credit through qualifying academic internships, giving them a jump-start in fulfilling program requirements while still in school. Any internship that is integrated into an academic program, whether it be as a requirement or as an elective, is considered an academic internship.

SUPPLEMENTAL EXPERIENCE

The IDP specifies a variety of ways interns can earn experience outside of a traditional setting.

Taking advantage of options to earn supplemental experience demonstrates an intern's initiative and proactive approach to augmenting his or her professional development. Some activities can be completed under the supervision of mentors, providing an invaluable opportunity to deepen relationships and to broaden professional networks. Supplemental experiences like pro bono Leadership and Service, and service to Community-based Design Centers, offer interns the opportunity to engage the greater community. In addition, the work that results from experiences such as design competitions can contribute toward the intern's professional portfolio.

Supplemental experience options include interactive, online, and self-directed activities. Unless otherwise noted, nearly all of these experiences can be completed whether or not the intern is employed, and depending on the opportunity, will earn credit for either core or elective hours.

INTERACTIVE EXPERIENCE

- Leadership and service. Interns need to earn a minimum number of hours through pro bono leadership and service in support of an organized activity or a specific organization. The experience may be design industry-related (e.g., Habitat for Humanity); education-related (e.g., English for Speakers of Other Languages [ESOL] teacher, critic at design review); related to strengthening of the community (e.g., soup kitchens, civic participation); or related to a regulatory or professional organization (e.g., volunteering for the AIA or the Green Building Certification Institute).
- Site visit with mentor. Interns can earn core hours by visiting construction sites with their mentors. Site visits allow interns to see the progress of a job over time and engage in a dialogue with their mentors. The experience is meant to be interactive, with opportunities to discuss how issues related to the specific project were resolved and why particular decisions were made.
- Community-based design center or collaborative. Interns can earn core hours in most IDP experience areas for volunteer service in support of a preapproved charitable organization. The work must be in support of "building" or "planning" projects. NCARB provides a list on its website of organizations it currently recognizes.
- Design competitions. Under the supervision of a mentor, interns can earn core hours for completion and submission of a design competition entry for a "building" or "planning" project. Entering design

competitions creates regular opportunities for the intern and mentor to interact, and offers a great way to earn core IDP hours across all related IDP experience areas.

- Teaching or research employment. Elective hours may be earned through teaching or research employment in a NAAB-accredited program under the direct supervision of a person experienced in the activity.
- Design- or construction-related employment. Under the direct supervision of a person experienced in the activity (e.g., design of interior space; engaging in building construction; working for a general contractor), interns can earn credit for employment in design- or construction-related activities.

ONLINE EXPERIENCE

- Emerging Professional's Companion (EPC) activities. The EPC was jointly developed by the AIA and NCARB and provides free, Web-based experience opportunities outside of the studio or work environment. EPC chapters are aligned with IDP experience areas and include activities that are identified as qualifying for either core or elective credit.
- NCARB's Professional Conduct monograph. Interns can earn core hours by reading NCARB monographs and passing the related quizzes.
 NCARB monographs are written by experts in their fields and explore topics relevant to architecture practice. Interns can download PDFs of the monographs at no charge through their NCARB Record.

SELF-DIRECTED EXPERIENCE

- AIA Continuing Education System. Interns can earn experience by completing AIA-approved continuing education resources and programs. One AIA learning unit equals one IDP elective hour.
- Green Building Certification Institute (GBCI) LEED AP credential. Interns can earn elective hours by obtaining the GBCI LEED AP credential (with or without specialization).
- Construction Specifications Institute (CSI) Certification Programs. Interns can earn experience for completing any of these CSI certification programs: CSI Certified Construction Documents Technologist; CSI Certified Construction Specifier (CCS); or CSI Certified Construction Contract Administrator.

IDP REQUIREMENTS

The IDP has a set of requirements that all interns must satisfy in order to document completion of the program. The *IDP Guidelines* provide a comprehensive overview of all IDP requirements, including information relevant for those serving as supervisors or mentors for interns.

NCARB Record

Establishing an NCARB Record is essential for documenting the IDP. Throughout an architect's career, the NCARB Record serves as a detailed, verified record of his or her education, experience, and examination used to establish qualification for licensure and certification. Interns interested in earning NCARB certification, which facilitates reciprocal registration, can save money simply by keeping their NCARB Record active while they complete the steps for licensure.

Eligibility

To earn IDP experience, interns must establish an eligibility date, which can be based on either education or experience. In some cases, students may be able to begin documenting IDP experience after high school graduation.

Experience Settings

Interns earn IDP experience hours in "experience settings." The experience setting is defined by the type of organization, the work performed, and who verifies the experience. Interns can earn the required experience across a range of settings, and a number of experience opportunities can be completed whether or not employed.

Supervision

Interns work under the direct supervision of an IDP supervisor who is responsible for verifying the intern's experience. "Direct supervision" can include supervising interns through a mix of personal contact and remote communication; and in certain settings, supervisors need only be licensed in any U.S. jurisdiction (not necessarily where their office is located). In most experience settings, the supervisor must be a licensed architect; however, in certain settings, a professional from another discipline, such as landscape architecture, engineering, or construction, may act as an IDP supervisor.

Experience Categories and Areas

The required experience categories and areas in which an intern must gain experience have been derived from the NCARB Practice Analysis of Architecture. Each experience area is weighted based on its importance to the independent practice of architecture. The distribution of hourly requirements across the experience areas is designed to align the IDP with current practice.

Reporting

Interns report their experience hours through an online reporting system. To help facilitate more accurate reporting, interns are required to submit their experience in reporting periods of no longer than six months, and to file the reports within two months of completing the reporting period. Reporting at regular intervals helps both the intern and the supervisor better plan, track, and discuss the intern's progress through the IDP.

By Jessica Sheridan, AIA, LEED AP BD+C

n order to practice architecture, and for an individual to be called an architect, there are three milestones that must be met: education, internship, and examination. Although there are commonalities across the United States and the U.S. Territories, it is important to understand that each jurisdiction has different guidelines that a candidate must meet in order to qualify to become a licensed architect.

The most standard path to licensure includes obtaining a professional degree from a school accredited by the National Architectural Accrediting Board (NAAB) or by the Canadian Architectural Certification Board (CACB); then, completing the Intern Development Program (IDP), established by the National Council of Architectural Registration Boards (NCARB); and finally passing all divisions of the Architect Registration Examination (ARE).

Because there are many variables if a candidate decides to pursue a career in architecture with an alternate path—and each jurisdiction differs in their requirements this discussion will focus mainly on the standard track.

Education

In order to qualify to begin the IDP and ARE process, one must be enrolled in a program that offers a professional degree in architecture. NAAB and CACB both establish criteria to evaluate and maintain standards for architectural education. The curriculum includes general studies, professional studies, and electives. By obtaining a degree in one of these programs, it is ensured that your education has provided you the competency in a range of intellectual, spatial, technical, and interpersonal skills; the understanding of historical, sociocultural, and environmental context of architecture; the ability to solve architectural design problems, including the integration of technical systems and health and safety requirements; and an understanding of architects' roles and responsibilities in society.¹ The three types of degrees that satisfy the education requirement are a Bachelor of Architecture (B.Arch) degree, Master of Architecture (M.Arch) degree, and a Doctor of Architecture (D.Arch) degree.

If you are not attending a NAAB- or CACB-accredited program, or if you are pursuing a nonprofessional degree, you must satisfy equivalent requirements that may be evaluated on a case-by-case basis by the jurisdiction in which you plan to be licensed. If you are attending an international school, NCARB has a service, called Education Evaluation Services for Architects (EESA), to evaluate if your degree meets the standard education requirement. NCARB also has two ways to

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¹National Architectural Accrediting Board. Accessed March 20, 2015. www.naab.org/about/home.

evaluate your experience if you have been working in the field without an accredited degree. The Broadly Experienced Architect (BEA) program allows an individual to demonstrate that their experience in the architectural profession is sufficient to have met the education requirement. Depending on the highest degree level, one must work a prescribed number of years to qualify. In addition, the Broadly Experienced Foreign Architect (BEFA) program allows foreign architects to demonstrate competence in the profession that is sufficient to satisfy the education requirement.

IDP

The Intern Development Program, which is administered by NCARB, was established to provide comprehensive experience to candidates. To enroll in IDP you must maintain an active NCARB record, which involves filling out an application and paying a fee to maintain an active record. Most jurisdictions accept IDP as a means to fulfill the experience requirement, and some require IDP to become a licensed architect; therefore, most candidates maintain an active record of their experience through IDP.

IDP is a program to document experience hours. At the time this chapter is being written, candidates are required to complete a total of 5,600 hours to fully complete IDP. The required hours are spread across a wide range of categories so individuals may understand the full breadth of the profession upon completion. Currently those categories align with the way architects practice, with required hours in Schematic Design; Engineering Systems; Construction Cost; Codes and Regulations; Design Development; Construction Documents; and Material Selection and Specifications. NCARB adjusts the requirements periodically, so it is important that you regularly familiarize yourself with the categories and hourly requirements.

Although all of the hours may be obtained while working under direct supervision of a licensed architect in the United States or Canada, a percentage of IDP hours may be accumulated in other work settings as well. Other settings include working under:

- Direct supervision by a licensed architect in the United States or Canada for an organization not engaged in the practice of architecture
- Direct supervision by an architect not registered in the United States or Canada, practicing architecture outside of the United States or Canada
- Direct supervision by a landscape architect or registered engineer
- Academic internships.²

In addition, candidates may obtain some of their experience through alternate opportunities, called Supplemental Experience. These categories include design- or construction-related employment; leadership and service by doing pro bono designrelated work; as well as a range of other activities, including design competitions, completing alternate certification programs, and working in community-based design centers. As there are limits to each category, it is important to review requirements in these categories carefully prior to submitting them for record.

To catalog hours, you must complete reports regularly to document your experience. To earn full credit for experience, reports must be submitted within eight months. Reports submitted for experience, more than eight months in the past and up to five years after the submission date, may be accepted for partial value. Any experience more than five years prior to submission will not be able to be submitted. To submit hours NCARB hosts an online reporting program to record your time and have your supervisor approve those hours.

² National Council of Architectural Registration Boards. Accessed March 20, 2015. www.ncarb.org/ Experience-Through-Internships/IDP2-Experience-Settings.aspx.

ARE

The Architect Registration Examination[®] (ARE[®]) is intended to help assess candidates on their knowledge, skills, and ability to provide various services required in the practice of architecture.³ To pass the exam means that you have demonstrated competence to successfully protect the health, safety, and welfare of the public.

Each jurisdiction sets the requirements for exam eligibility, so it is important to understand the requirements of the jurisdiction in which you are obtaining a license. Many jurisdictions allow ARE/IDP concurrency—in other words, candidates may sit for the exam while in the process of completing the IDP experience requirements. However, some jurisdictions require candidates to fully complete the experience requirement prior to sitting for the exam.

When ready to start taking the exam, you must submit an application to the jurisdiction in which you wish to become licensed and pay a fee to receive an Authorization to Test letter. If you maintain an active NCARB record (which includes a profile, IDP progress report, and degree of education) you may request to transmit it to your jurisdiction for review and approval.

The exam itself consists of several divisions that cover a range of topics. Candidates schedule to sit for each division separately. There is a fee to take each division of the exam, and different exam centers that administer each division. In order to pass the full ARE, you must pass all divisions.

NCARB develops the exam content and updates the exam every six to ten years. At the time of this publishing it is in the process of transitioning from ARE version 4.0 to 5.0.

Version 4.0 is a seven-division exam that is topic-based:

- Construction Documents & Services
- Programming, Planning & Practice
- Site Planning & Design
- Building Design & Construction Systems
- Structural Systems
- Building Systems
- Schematic Design

The exam consists of multiple choice, fill-in-the-blank, and check-all-that-apply questions, as well as graphic vignettes. Each division has a different proportion of both, so in addition to becoming familiar with the content it is important to understand the format of each division, as well. ARE 4.0 will be offered through June of 2018.

Version 5.0 is a six-division exam that aligns with the way architects practice:

- Practice Management
- Project Management
- Programming & Analysis
- Project Planning & Design
- Project Development & Documentation
- Construction & Evaluation

This exam integrates graphics throughout the exam, in addition to the more traditional testing questions. Case studies are also introduced, providing scenarios about which candidates must evaluate and answer a series of questions. ARE 5.0 is expected to launch in late 2016.

Once candidates pass their first division, all divisions must be passed within five years. If a candidate is unable to pass all divisions within the five years, the candidate must retake any of the divisions that fall outside of that timeframe. This is called the "rolling clock."

³ National Council of Architectural Registration Boards. Accessed March 20, 2015. www.ncarb.org/ARE .aspx.

In addition to the ARE exam, some jurisdictions require supplemental exams. It is important to make arrangements to complete any additional requirement(s) directly with the jurisdiction in which you plan to be licensed.

Licensed Architect Status

Upon successful completion of the education, internship, examination, and any other jurisdiction-specific requirements, you qualify to be a licensed architect. Each jurisdiction is different in processing requirements, but once your information is fully processed you may call yourself a Registered Architect in that jurisdiction.

After you have established your registration, most jurisdictions have requirements for you to maintain your license. These requirements may include continuing education hours, and a set frequency to renew and keep your license active.

If you want to practice architecture outside of the jurisdiction in which you are licensed, you will need to apply for reciprocity. You will need to become familiar with the requirements in that jurisdiction and ensure that you satisfy all of those requirements, as well. Often there is a fee to apply in addition to filling out an application. If you maintain an active NCARB Record, NCARB offers a Certificate to help facilitate reciprocal registration as an option to help maneuver through the system.

Maintaining an architectural license means that you are legally empowered to practice architecture. You may call yourself an architect and contract to provide architectural services. You may seal, stamp, and sign your own drawings for submission to local jurisdictions. Also, you may own, or take ownership of, an architecture firm.

BACKGROUNDER

ARCHITECT REGISTRATION EXAMINATION[®] (ARE[®])

Erica J. Brown, AIA, NCARB

The Architect Registration Examination[®] (ARE[®]) assesses a candidate's knowledge, skills, and abilities to perform the various services required for the independent practice of architecture.

Erica J. Brown is director of the Architect Registration Examination for the National Council of Architectural Registration Boards (NCARB). She oversees the development, administration, and management of all divisions of the exam. She is licensed to practice architecture in Indiana and holds the NCARB Certificate.

Each U.S. jurisdiction sets its own requirements for initial registration. In addition to fulfilling education and experience requirements, a candidate must meet his or her jurisdiction's examination requirement (see Figure 1.17). All 54 U.S. jurisdictions require the completion of the Architect Registration Examination to satisfy their examination requirement.

Developed and administered by the National Council of Architectural Registration Boards, the ARE concentrates on those skills necessary for protecting the public health, safety, and welfare. Figure 1.17 illustrates the ARE process on the path to licensure.

HISTORY OF ARCHITECTURE EXAMINATION

Licensure examinations weren't always standardized across states and jurisdictions. Previously, each registration board prepared its own test specifications and questions, and set its own passing standards. Because the examination process varied from jurisdiction to jurisdiction, an effective system for reciprocal licensure was not possible.

To address this need for standardization, NCARB worked with its Member Boards to create the first nationally recognized exam for architects in 1965, and in the ensuing years, continued to make significant improvements to the exam. In 1997, after extensive research and development, all exam divisions were delivered and scored by computer, making the ARE more accessible to candidates and providing the flexibility to test year-round. By establishing a single examination that all jurisdictions rely on, the process for achieving reciprocity was streamlined.

It is worth noting that in addition to the ARE, some Boards require candidates to pass jurisdiction-specific, supplemental exams in order to satisfy the examination requirement for licensure.

EXAMINATION OVERVIEW

The ARE is developed and regularly reviewed and validated by subject-matter-expert architects, and conforms to standards

established by national testing organizations. A strong research and development culture drives the ARE, with significant annual investments being made by NCARB into its continual development and evolution. In all cases, the process is rigorous, time-consuming, and necessary to ensure the ARE remains legally defensible and psychometrically valid.

Every five to seven years, NCARB conducts a practice analysis of architecture by surveying the profession to identify the tasks and knowledge/skills necessary for independent practice. Findings from the practice analysis serve as the basis for updating the ARE test specification.

Any modifications to the exam are made after deliberate, studied, and controlled evaluation. Exam updates are made for two essential reasons: to ensure questions reflect current architectural practice and to use technology that accurately assesses the ability of candidates to practice architecture independently.

As noted in the previous section, the exam is in a continual state of development. For the most current information about the ARE, contact NCARB or visit its website.

Format and Focus of the Examination

In addition to testing for competence in specific subject areas, NCARB is aware of the responsibilities an architect may have for coordinating the activities of others involved in the design/ construction process. The ARE attempts to determine a candidate's qualifications not only in performing measurable tasks, but also in exercising the skills and judgment of a generalist working with numerous specialists. In short, the objective of the exam is to reflect the practice of architecture as an integrated whole.

The examination includes seven divisions:

- Programming, Planning & Practice
- Site Planning & Design
- Building Design & Construction Systems
- Schematic Design
- Structural Systems
- Building Systems
- Construction Documents & Services

Six of the seven divisions contain a section of multiplechoice items and a separate section including one or more graphic vignettes, which are problems used to assess candidates' knowledge, skills, and abilities in the different facets of architectural practice, such as site zoning and structural layout. One division contains only graphic vignettes. It is recommended that candidates use the free practice software provided by NCARB to become familiar with the software interface used for the graphic vignettes in the examination.

Eligibility

While all jurisdictions require the ARE to satisfy their licensure examination requirement, candidates will want to understand and stay informed of the requirements specific to the jurisdiction where they plan to seek initial licensure. For example, some states allow concurrent completion of the Intern Development Program (IDP) and the ARE, so candidates should contact the individual registration board to verify when they can become eligible to begin testing.

Candidates are responsible for maintaining their eligibility status. Once made eligible to take the exam, candidates must take at least one division every five years in order to maintain their eligibility to test.

Exam Administration

Candidates may take the exam divisions in the order of their choosing and must pass all divisions to complete the ARE. The ARE is administered exclusively on computers through a network of approximately 300 test centers across the United States, its territories, and Canada.

Rolling Clock

Under the terms of NCARB's rolling clock policy, candidates must pass all divisions within five years; a passing grade for any division of the ARE will be valid for five years, after which time the division (or any equivalents) must be retaken unless all divisions have been passed. Candidates should also be aware that there is a mandatory six-month waiting period before one can retake a failed division of the exam; candidates may sit for other exam divisions during this waiting period. In addition to NCARB's rolling clock policy, jurisdictions may have their own retake limit/exam validity time frame, so candidates should contact their jurisdiction directly to determine their exam status under the jurisdiction's rules and policies.

Resources

NCARB provides a number of resources, accessible on its website, to help candidates plan and prepare to take the ARE; however, it is ultimately the candidate's responsibility to acquire the knowledge and skills necessary to demonstrate competency. The NCARB *ARE Guidelines* are essential reading for anyone preparing for the exam. They include further detail on the exam, the rolling clock policy, exam eligibility information, and the steps to take and complete the ARE. NCARB also offers free Exam Guides and Practice Programs to help candidates study and practice for each division of the exam.

Preparation Tips

Planning for the ARE is critical. There are a number of steps candidates can take to prepare for the examination:

• Take time to review and understand the requirements for the jurisdiction where seeking initial licensure. If in doubt, contact the jurisdiction directly to get clarification on its requirements.

- Review the ARE Guidelines to understand eligibility rules and other requirements.
- Be proactive, and create a plan for taking the exam: Determine when and where you are eligible to sit for it, in what order to take the exam divisions, and how to prepare.
- Use the exam guides and practice programs provided by NCARB. Additional references are listed in the back of the exam guides—many of these resources include professional publications that are commonly available in libraries and offices.
- Form a study group with other candidates, either through work or locally. Regional AIA chapters may be able to connect candidates with one another as well.
- Discuss plans with supervisors or mentors for preparing and taking the exam.
- Take advantage of the resources, support, and benefits firms may offer interns taking the exam.

For More Information

Architect Registration Examination: www.ncarb.org/ARE.aspx Registration requirements for each U.S. jurisdiction: www.ncarb.org

1.11 Serving Your Community and Participation in Professional Development Organizations

s a young architect becomes engaged in a career, he or she will find many opportunities—outside their place of employment—to use their training and skills to assist their communities and/or their profession. While the primary motivation should be to serve, such service can also help build a professional's career, enhance his or her reputation, and expand a network of contacts.

SERVING YOUR COMMUNITY

Bradford Perkins, FAIA

It is common for architects to volunteer their time in a wide variety of important ways. Some of the most common include:

- Local planning, design review, zoning, landmarks and other land use boards
 - Except in larger communities, land use and other review boards are staffed by volunteers. Most seek participation by volunteers with architectural training.
- Building committees
 - Many civic, not-for-profit and religious organizations form building committees to strengthen their ability to manage their often-intermittent building programs.
- Building and land use code development and review
 - Many architects participate in committees created to draft, review, or edit new or existing codes and regulations.
- Disaster recovery efforts
 - Disaster recovery teams—helping communities recover from floods, hurricanes, earthquakes, and other natural disasters—often need volunteers with technical skills to help guide the recovery efforts.
- Citizen engagement
 - Sometimes the involvement may be in the form of participating in public hearings on projects, legislation, and public policy where architectural training and experience can help inform the debate.
- Public design education
 - A growing number of organizations ranging from AIA Chapters to designfocused educational entities, such as the Chicago Architectural Foundation and

New York's Municipal Arts Society, sponsor exhibits, lectures, tours, awards programs, and other public services to promote a greater understanding and appreciation of architecture and urban design to the general public.

- Architectural education
 - Many architects have paid teaching appointments but probably an even greater number volunteer their time to help teach architecture in elementary and secondary schools as well as in formal college-level programs.

1.12 Participating in Professional Organizations

Andrea S. Rutledge, SDA, CAE

Participating in professional organizations can help architects enrich their careers and contribute to the advancement of the profession.

t seems as though there is an association for everything. Nearly every profession, vocation, avocation, or trade has a society or association organized to meet the specific needs of its members, and the United States has the most fully developed association sector in the world. Even Garrison Keillor spoofed our national proclivity for forming associations, inventing the American Duct Tape Council as a fictitious sponsor of his radio show, *A Prairie Home Companion*.

GETTING INVOLVED

Architects may choose to belong to several organizations related to their careers, from a broadly focused organization such as the AIA to groups with a narrower focus such as the Construction Specifications Institute, International Facility Management Association, American College of Healthcare Architects, U.S. Green Building Council, or Design-Build Institute of America. The decision about which organizations to join is personal; each architect must determine which groups will provide the information most likely to advance his or her professional life. One strategy is to begin by joining just one organization and later add memberships in others as your experience broadens and your career matures.

For a list of professional and related trade organizations in the design and construction industry, Allied Professional Organizations are introduced in the following pages of this chapter. The first step to involvement is to join the organization. Nearly all professional organizations have membership criteria, forms, and other materials available on their websites. Some groups permit individuals to join directly from the website; others require additional information and original signatures on the application form.

Members of professional societies of all sorts generally get more from their membership when they become involved in the activities of the organization, whether it is at the national, state, or local level.

For More Information

Information about opportunities to participate in the AIA at national, regional, and local levels can be found on the AIA website at www.aia.org. *AIA Public Policies and Position Statements* and the *AIA Member Benefits Guide*, updated annually, are available in PDF at www.aia.org.

Andrea Rutledge, executive director of the National Architectural Board in Washington, D.C., was formerly managing director, Alliances, at the AIA.

THE AMERICAN INSTITUTE OF ARCHITECTS

The AIA was formed, according to its bylaws, to "organize and unite in fellowship the members of the architectural profession of the United States of America; to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to ensure the advancement of living standards through their improved environment; and to make the profession of ever-increasing service to society." The AIA achieves a contemporary expression of its historical vision and mission through its services, products, and support of the architectural profession.

MEMBER PARTICIPATION

Today, the AIA has more than 83,000 members worldwide in several membership categories, including Architect, Associate, International Associate, Emeritus, and Allied members. The AIA supports its members in the development of their careers in a creative, constantly evolving profession and provides information that helps them sustain the growth and health of their firms. It also offers some benefits, such as insurance, that support the business of architecture.

AlA members can participate at three levels of membership: national, state, and local. In addition to traditional governance roles (e.g., board member, committee chair, or regional director), members can participate in the AlA through knowledge communities organized by type of practice or special interest (e.g., historic preservation, small practice, building science and performance, and architecture for education) and member affinity groups (e.g., the Young Architects Forum), which are organized to a certain extent by length of time in the profession. Across the AlA, there are many possibilities for participation; for example, opportunities to serve include roles such as the following:

- Chair of the state design awards program
- Regional associate director on the National Associates Committee
- Young Architects Forum regional liaison
- Local AIA component board member
- Member of the national Committee on the Environment advisory group
- State vice president
- Regional treasurer
- National regional director
- College of Fellows bursar

Among the AIA's national leaders are architects whose careers have included decades of service in local, state, and national roles.

AIA PROGRAMS

The Institute routinely researches what services, products, and other opportunities its members find valuable. In particular, the AIA carries out a member needs assessment every six months, polls members on advocacy issues each year, surveys interns every three years, collects and evaluates comprehensive information on firms every three years, and analyzes economic data and the projected impact on architecture and construction each month. From this information, the Institute develops position statements, products, services, programs, and other resources in formats that most closely meet members' expressed needs. Some items are available on the AIA website, while others are in print; still others (especially continuing education) are presented in person. Recognizing that not all products, services, and programs will meet the needs of all members all of the time, the intent is to provide a mix that will meet the needs of most members.

Continuing Education

The AIA offers many education programs at the national, state, and local levels and supports a continuing education system (CES) that serves both members and program providers. AIA/CES provides members with access to programs that enable them to meet the continuing education requirement for AIA membership (18 units per year, of which 8 must be in subjects related to protecting the health, safety, and welfare of the public), as well as state continuing education requirements for licensure. The AIA/CES registered provider program supports learning partnerships with firms, AIA components, and other continuing education providers. In addition, AIA/CES provides a third-party system for recording participation in professional learning activities.

AIA National Convention and Design Exposition

Each year the AIA national convention and expo offers members and others a major educational opportunity. This four-day event features continuing education sessions (seminars, workshops, and tours), networking and socializing events (e.g., regional receptions and alumni gatherings), presentations on significant issues or from well-known architects (e.g., a panel on integrated practice or a presentation by a recent Gold Medal winner), honors and awards presentations, and a trade show. Members can earn all required continuing education units for membership for the year (and for many, state continuing education requirements) while attending the national convention.

(continued)

Knowledge Communities and Knowledge Resources

Members have access to specialized architecture knowledge through the AIA knowledge communities. These groups comprise members who share a common interest in a given area of practice and collaborate to sponsor educational and networking opportunities with like-minded others. More than 20 knowledge communities address a variety of professional interests in different aspects of professional practice. Groups have formed around such issues as international practice, the concerns of emerging professionals, practice management, historic preservation, leadership for architects, and sustainable design and the environment, as well as specific building types (e.g., architecture for education, healthcare architecture, religious architecture, interior architecture, housing, and retail and entertainment architecture).

The AIA also provides knowledge resources to its members through its library and archives, websites, and publishing partnerships. With John Wiley & Sons, the AIA produces the Architect's Handbook of Professional Practice and Architectural Graphic Standards and supports the publication of other practice titles such as the Architect's Essential series. With Taunton Press, the AIA publishes specialized works on residential architecture intended to familiarize the public with the benefits of working with an architect.

Lobbying

The AIA advocates on legislative, regulatory, and related issues of importance to AIA members before federal, state, and local governments and other policy-making bodies. These efforts include lobbying for legislation that either benefits member practices (e.g., tax cuts for small businesses) or advances issues that architects believe are important (reducing the energy consumption of buildings). Advocacy activities take place in Washington before the U.S. Congress on such matters as federal tax credits for sustainable design and historic preservation, health insurance for small businesses, transportation studies, and federal grants to ensure that historic properties damaged by catastrophic storms can be restored. AIA components also lobby for members at the state and local level. This often takes the form of advocacy to prevent encroachment on the title "architect" by other design professionals whose professional qualifications do not meet the standards for architecture education, experience, and examination.

Programs for Emerging Professionals

The AIA supports its younger members as they advance in the profession, encouraging them to complete an internship and the architect registration examination (ARE) process in a timely, rigorous, and respectful manner. To that end, the AIA provides ARE preparation courses, tools to assist in completing the Intern Development Program (IDP), mentoring information, and the *Emerging Professional's Companion*, an online study tool for earning supplemental IDP credit.

AIA Contract Documents Program

With their 120-year history, AIA Contract Documents are the "gold standard" for design and construction contract documents in the United States. More than 100 contracts and forms have been developed through a consensus process that involves owners, contractors, attorneys, engineers, and others, as well as architects. The documents establish relationships between architects and other parties that protect the interests of both. The AIA continually updates the documents to stay current with trends and practices in the construction industry.

Honors and Awards Programs

The Institute recognizes its members for outstanding work and for service to the profession through a number of different programs, including the College of Fellows, AIA Honors and Awards, and the Gold Medal and Architecture Firm awards.

The AIA College of Fellows honors architect members for outstanding service to the profession over time. Nominations can be made in five categories: design, education, service to the profession, service to the community, and technical advancement of the profession. Fellows are permitted to use the designation "FAIA" after their names on business cards and in professional settings.

In addition to its recognition of the contributions of individuals, the College of Fellows is actively engaged in supporting research in the profession through the Latrobe Prize. Awarded biannually in odd-numbered years, this award is granted to an architect or group of architects working in partnership with scientific and/or academic institutions to develop a specific body of scientific knowledge that will be applicable to architecture practice. Past Latrobe recipients have focused on manufacturing methodologies, neuroscience, and healthcare.

The AIA Honors and Awards Program seeks to recognize the best work in a given year in the categories of Architecture, Interior Architecture, and Regional and Urban Design. Other groups within the Institute recognize excellence in specific project types through juried competitions. For example, the Housing Knowledge Community recognizes excellence in housing design each year and the Committee on the Environment honors designs that meet specific criteria for sustainable design, such as use of recycled products, and other green factors.

The AIA Gold Medal is conferred on an individual architect by the national AIA Board of Directors in

recognition of a significant body of work of lasting influence on the theory and practice of architecture. The Architecture Firm Award is the highest honor the AIA can bestow on an architecture firm to recognize the consistent production of distinguished architecture.

MEMBER BENEFITS

Some AIA efforts fall more into the category of general member benefits than programs related to the practice of architecture.

The AIA established the AIA Trust in 1952 as a separate entity to develop, and make available at the greatest possible value, insurance and other benefit programs for members and components of the AIA and to serve as a risk management resource for the practice of architecture. The Trust selects member programs in conjunction with independent consultants to meet high standards of quality, value, financial stability, service, and coverage. Members can also use the services of the AIA's Affinity partners. These are companies and service providers (e.g., computer sellers, special package delivery services, car rental companies) that have agreed to offer their services to AIA members at a discount. Many sole proprietors and small firms are able to save considerably by taking advantage of these programs.

A CONSORTIUM OF LIKE-MINDED PROFESSIONALS

For AIA members, many of the issues architects face today are similar to those faced when the Institute was founded. Each year, the AIA and its members look for new solutions to "old" problems, as well as emerging ones, and work with each other and their communities to create healthy, secure, and sustainable places to live and work. More information about the AIA can be found at www.aia.org.

In addition to the AIA, there are many other organizations that are relevant to architects. Involvement in one or more may be an important aspect of an architect's career.

PARTIAL LIST OF PROFESSIONAL ORGANIZATIONS SHAPING THE PROFESSION

It would be nearly impossible to list all of the organizations that relate to the profession of architecture; it is also difficult to suggest that some are somehow more important than others. Each organization serves an important cause, advocates for an important issue, or represents a critical constituency and therefore helps shape the profession of architecture. However, there are several that are particularly important to know because they influence the practice of architecture directly.

The Five Collateral Organizations

AIA: The American Institute of Architects

Within the profession of architecture, each of the five collateral organizations plays a complementary role, addressing issues of advocacy, education, licensure, and practice. The five collaterals are: The American Institute of Architects (AIA), the American Institute of Architecture Students (AIAS), the Association of Collegiate Schools of Architecture (ACSA), the National Architectural Accrediting Board (NAAB), and the National Council of Architectural Registration Boards (NCARB).

AIAS: American Institute of Architecture Students

The student-run AIAS serves as the official voice of architecture students in North America, furthering its mission of promoting excellence in architecture education, training, and practice, fostering an appreciation of architecture and related disciplines, enriching communities in a spirit of collaboration, and organizing students and combining efforts to advance the art and science of architecture.

AIAS is divided into four geographic "quads," which serve to facilitate communication between the institution-based chapters and the Board. Current AIAS activities include the AIAS journal *Crit*, the national convention (FORUM), Quad Conferences, the Freedom

by Design[™] program, as well as numerous activities organized by individual chapters. In addition, representatives from AIAS participate on the National Architectural Accrediting Board's Board of Directors and on the NAAB teams, which visit institutions for accreditation, as well as on the Association of Collegiate Schools of Architecture's Board of Directors, the AIA's Board of Directors, and some NCARB committees.

ACSA: Association of Collegiate Schools of Architecture

With the primary purpose of advancing architecture education through the support of its member schools, faculty, and students, the Association of Collegiate Schools of Architecture represents over 250 schools. Founded in 1912, the ACSA engages in multiple activities, including faculty awards and student competition programs, conferences, and publications such as the *Journal of Architectural Education* and *ACSA News*, as well as developing and supporting studies on issues affecting the architecture profession and architecture education.

NAAB: National Architectural Accrediting Board

The National Architectural Accrediting Board was established in 1940 by the Association of Collegiate Schools of Architecture, the American Institute of Architects, and the National Council of Architectural Registration Boards, eight years after the ACSA abandoned the "standard minima" needed by schools in order to be granted membership.

Today, the NAAB "develops and maintains a system of accreditation in professional architecture education that is responsive to the needs of society and allows institutions with varying resources and circumstances to evolve according to their individual needs." It is the only agency in the United States authorized to accredit professional degree programs in architecture.

The Board of Directors has 14 members: 3 members each from ACSA, AIA, and NCARB, 2 members from AIAS, 2 public Board Members, and 1 Executive Director. Accreditation decisions that are made by the Board rely on school visits performed by a rotating pool of volunteers who evaluate the programs based on established criteria.

NCARB: National Council of Architectural Registration Boards

The National Council of Architectural Registration Boards is a nonprofit corporation comprising the legally constituted architectural registration boards of the 50 states, the District of Columbia, Guam, Puerto Rico, and the U.S. Virgin Islands as its members. Founded in 1919, NCARB protects the public health, safety, and welfare by leading the regulation of the practice of architecture through the development and application of standards for licensure and credentialing of architects. NCARB provides a range of important services to the profession, such as developing and administering the Intern Development Program (IDP), the Architect Registration Examination[®] (ARE[®]), and NCARB certification, which facilitates reciprocal registration.

Additional Organizations

The organizations listed in Table 1.14 are intended to be a representative sample of the many diverse organizations that exist in their respective fields. There are numerous other associations, each with their own opportunities for participation, learning, and networking. For a more exhaustive list, please see the latest edition of the *Almanac of Architecture and Design*.

AAF: American Architectural Foundation

Headquartered in Washington, D.C., the nonprofit American Architectural Foundation (AAF) seeks to educate and inspire "elected officials, educational leaders, and other public-spirited decision makers to use design to create better communities." To achieve this, the AAF assembles design teams and connects them to community and government

TABLE 1.14 Key Organizations				
Name	Acronym	Founded	Focus	Website
Constituency-Based Professional Organizations				
Association of Collegiate Schools of Architecture	ACSA	1912	Education and Educators	www.acsa-arch.org
American Institute of Architects	AIA	1857	Practice	www.aia.org
American Institute of Architecture Students	AIAS	1956	Education	www.aias.org
American Society of Interior Designers	ASID	1975	Interiors	www.asid.org
Beverly Willis Architecture Foundation	BWAF	2002	Women in Architecture	http://bwaf.org/
International Interior Design Association	IIDA	1994	Interiors	www.iida.org
National Architectural Accrediting Board	NAAB	1940	Education	www.naab.org
National Council of Architectural Registration Boards	NCARB	1919	Licensure	www.ncarb.org
National Organization of Minority Architects	NOMA	1971	Profession and Practice	http://noma.net
Union of International Architects	UIA	1948	Practice and Architects	www.uia-architects.org
Cause-Based Professional Organizations				
American Architectural Foundation	AAF	1943	Architecture	www.archfoundation.org
Architecture for Humanity		1999	Public Service	www.architectureforhumanity.org
The Green Building Initiative	GBI	2004	Sustainability	www.thegbi.org
Public Architecture		2002	Public Service	http://www.publicarchitecture.org/
U.S. Green Building Council	USGBC	1993	Sustainability	www.usgbc.org
Knowledge-Based Professional Organizations				
American College of Healthcare Architects	ACHA	1986	Healthcare Architecture	www.healtharchitects.org
Association for Computer Aided Design in Architecture	ACADIA	1981	Digital Technology and Research	www.acadia.org
The Construction Specifications Institute	CSI	1948	Construction	www.csinet.org
Design-Build Institute of America	DBI	1993	Construction	www.dbia.org
Facility Guidelines Institute	FGI	1998	Construction	www.fgiguidelines.org
International Academy For Design and Health		1997	Research, Science, Health, and Culture	www.designandhealth.com
National Institute of Building Sciences	NIBS	1974	Research	www.nibs.org/

leaders, whose decisions have the ability to shape our communities. The AAF's programs include the Mayors' Institute on City Design, the Sustainable Cities Design Academy, and Great Schools by Design.

ACHA: American College of Healthcare Architects

The American College of Healthcare Architects (ACHA) offers board certification within the specialized field of healthcare architecture. The nonprofit organization recognizes four classes of certificate holders: Founding Affiliate, Affiliate, Fellowship, and Emeritus. Architects can apply to the Affiliate level if they have been licensed for at least five years, have practiced primarily in the healthcare field for at least three of those, and have passed the Board Certification examination. Affiliates are eligible to be nominated for Fellowship by a fellowship committee after five years of exemplary performance.

ASID: American Society of Interior Designers

The American Society of Interior Designers (ASID) is the largest professional organization for interior designers. Although ASID was officially founded in 1975, its history predates that, through its predecessor organizations: the American Institute of Interior Designers and the National Society of Interior Designers. It is "committed to the belief that interior design, as a service to people, is a powerful, multifaceted profession that can positively change people's lives. Through education, knowledge sharing, advocacy, community building and outreach, the Society strives to advance the interior design profession and, in the process, to demonstrate and celebrate the power of design to positively change people's lives."

ASID represents more than 18,000 practicing interior designers and 10,500 interior design students through its 48 local chapters. Professional members must possess an accredited design education or work experience, and pass the accreditation examination administered by the National Council for Interior Design Qualification (NCIDQ).

Architecture for Humanity

Founded in 1999, Architecture for Humanity is a nonprofit organization that seeks to "promote architectural and design solutions to global, social, and humanitarian crises." The original Architecture for Humanity competition sought to build transitional housing to returning Kosovo refugees. The public interest generated both inside and outside the design communities through that competition, as well as the media exposure, was translated into an organization that connects the talents and expertise of over 40,000 professionals with communities that would otherwise not have access to design services. The organization counts community-based organizations, housing developers, institutions, nongovernmental organizations (NGOs), and government entities as their clients.

BWAF: Beverly Willis Architecture Foundation

The Beverly Willis Architecture Foundation (BWAF) was founded in 2002 by Beverly Willis, FAIA, together with Heidi Gifford and architectural historians Diane Favro, Ph.D., and Lian Mann, Ph.D., with the purpose of "advancing the knowledge and recognition of women's contributions to architecture." Currently, the Foundation offers a variety of programs that include museum programs, films, tours, industry roundtables, internships, and research grants.

CSI: The Construction Specifications Institute

With the original purpose of improving the quality of construction specifications, the Construction Specifications Institute (CSI) was founded in 1948 by a group of government specification writers. Evolving with the times, today CSI's mission is to "advance building information management and education of project teams to improve facility performance."

Current programs include a series of certification levels (CDT, CCS, CCCA, CCPR), educational opportunities, the CONSTRUCT tradeshow, and the CSI Annual Convention. Local chapters also host educational sessions and networking opportunities, among other activities. In addition, CSI administers three formats for construction data organization: MasterFormat[®], GreenFormatTM and UniFormatTM. MasterFormat[®] is an organization system for building specifications; GreenFormatTM is a Web-based tool that standardizes construction products' sustainability properties; and UniFormatTM arranges information by systems, disregarding specific product selections. This allows for early construction cost estimates, among other uses.

DBIA: Design-Build Institute of America

The Design-Build Institute of America (DBIA) brings together leaders in the design and construction industry. Its membership comprises architects, engineers, owners, contractors, manufacturers, suppliers, students, and faculty. Headquartered in Washington, D.C., and established in 1993, the DBIA "promotes the value of designbuild project delivery and teaches the effective integration of design and construction services to ensure success for owners and design and construction practitioners."

GBI: The Green Building Initiative

The Green Building Initiative's (GBI's) mission is to "accelerate the adoption of building practices that result in energy-efficient, healthier, and environmentally sustainable buildings by promoting credible and practical green building approaches for residential and commercial construction." Originally created as a way to help bring sustainable building practices into the mainstream, the GBI also currently administers the Green Globes[®] environmental assessment and rating tool in the United States, as well as their professional certifications programs: Green Globes Professional (GGP) and Green Globes Assessor (GGA).

GBI's board of directors includes representatives from construction companies, architecture firms, academic institutions, and industry representatives.

IIDA: International Interior Design Association

The International Interior Design Association (IIDA) was born in 1994 as the result of a merger between the Institute of Business Designers (IBD), the International Society of Interior Designers (ISID), and the Council of Federal Interior Designers (CFID). Currently, the IIDA supports 13,000 members in 31 chapters worldwide through its mission of creating "a strong niche for the most talented and visionary Interior Design professionals, to elevate the profession to the level it warrants, and to lead the way for the next generation of Interior Design innovators."

NIBS: National Institute of Building Sciences

Authorized in 1974 by the U.S. Congress through the Housing and Community Development Act, the National Institute of Building Sciences (NIBS) is a nonprofit organization that provides common ground where representatives of government, the professions, and industry and consumer interest groups can focus on shared problems that affect the construction industry. The Institute serves as an authoritative source of information for both the private and public sectors.

NOMA: National Organization of Minority Architects

During the 1971 AIA National Convention in Detroit, 12 African-American architects joined together to form the National Organization of Minority Architects (NOMA). Founded in recognition of the need to fight discriminatory policies that limited minority architects' opportunities, NOMA currently "champions diversity within the design professions by promoting the excellence, community engagement and professional development of its members."

Public Architecture

Public Architecture is a nonprofit entity that "puts the resources of architecture in the service of the public interest." Founded in 2002 by John Peterson of Peterson Architects, the organization launched "The 1%," a program through which firms pledge 1 percent of billable hours to pro bono work. Through The 1% website, nonprofits in need of design services and design firms participating in the program can connect with each other. The program counts over 900 participating firms, which range from some of the largest in the country to sole practitioners.

USGBC: U.S. Green Building Council

Committed to sustainability, the U.S. Green Building Council (USGBC) is a nonprofit organization based in Washington, D.C. Pulling together local affiliates, companies, organizations, and individuals, the organization seeks to "transform the way buildings and communities are designed, built, and operated, enabling an environmentally and socially responsible, healthy, and prosperous environment that improves the quality of life." Most notably, the USGBC administers the LEED[®] Green Building Rating System[™], but other programs include the LEED AP professional credentialing program, educational sessions, the Greenbuild International Conference and Expo, and advocacy for sustainable policies and initiatives. Nationwide, the USGBC has 79 regional chapters.