

AIA Small Project Forum Journal

Number 25 * August 2002

IN THIS ISSUE

[photo courtesy of Everton Oglesby
Askew Architects]

Editorial

Mark Lewis Robin, AIA

Roof Tile, Copper Gutters and Downspouts

Dee Carawan

Bamboo Flooring

Carol Beth Cozen, AIA
Victor Juarez

Parklex 1000: Composite Wood Paneling for Exterior Use

Rebecca Epstein

Raku Shed

Tracey Ford

The Scavenger

Karen L. Harris

Concrete Moisture: Who is Responsible?

Laura Lee Russell, AIA
Robert Allen

Elasto-Seal Deck

Carol Beth Cozen, AIA
Jaque Schwarz

Of Light, Detail, Authenticity, and Accessibility

Louis B. Smith, AIA

Convention 2002 Sessions of Interest to the Small Project Practitioner

Awakening the Sleeping
Giant: Creativity

Materiality



Editorial

Greetings Small Project Forum members. This is the second issue of the *Small Project Forum Journal* where I must accept that the journal is not available to our members in hard copy via snail mail.

Hopefully you will understand that neither I nor other leaders of the Small Project Forum made the decision to discontinue paper publishing the *Small Project Forum Journal*. What does the loss of the printed journal mean to you? Those of you who want to express your feelings, feel free to reply.

Let me now address "Materiality," the theme for this journal. Materiality's relevance is reflected in the importance given to materials in architectural treaties and in architectural education. Not only does the subject touch the science of construction, but it also touches on the use of certain materials by certain architects and the cultural, social, economic, and philosophical context of materials go to the heart of the art of architecture.

Architects judge the quality and performance of materials used in construction. We know their properties and best uses. We understand their meanings in different locales and in past times as well as today. Material defines the nature of architecture as its indivisible unit. As Vitruvius said, "There is no kind of material, no body, and no thing that can be produced or conceived of, which is not made of elementary particles." So what is the understanding of Materiality for small project practitioners?

Mark Lewis Robin, AIA
2002 Chair

Can Standard Contracts
Be Used on Small
Projects?

Advisory Group

Copyright 2002 The American Institute of Architects.

AIA Small Project Forum Journal

Number 25 * August 2002

Roof Tile, Copper Gutters and Downspouts

Dee Carawan
AIA Ventura

In the past 13 years, I've focused primarily on period residential architecture: first at two firms and now as a sole practitioner.

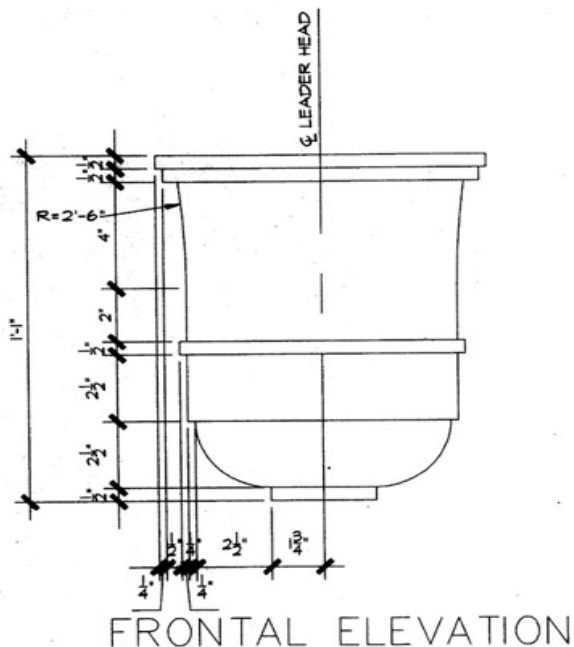
In Southern California, the style is mostly 1920's Mediterranean ranging from Italianate Tuscan Villas to a simple Spanish style. One product that I have used consistently, regardless of a particular style, has been Redlands Clay Tile made in San Marcos, Calif.

For the Italianate look, I use a Baja Mission top is with a flat Roman pan; for Spanish, Monterey, Mission, and Hacienda styles, I use the Baja Mission top with a Baja Mission pan. What really begins to add character and texture is mixing the tile colors, adding the occasional mud between tiles, and stacking tiles at the eave edge to create a feeling of substance.

I typically specify a mix of three colors (usually 50 percent, 25 percent and 25 percent) for the top tiles and one color for the pans.

Another material I have used consistently for gutters, downspouts, and leader heads is copper. The combination of the roof tile, copper, and smooth troweled plaster creates a rich palate that truly evokes an earlier style of architecture.

Pictured on this page is a favorite eave detail showing exposed wood rafter tails, the stacked roof tile and copper gutter, downspout, and leader head. The leader head is custom. And if anyone out there has a resource for stock leader heads, let me know!



NOTE: ALL WOOD TO BE VERTICAL GRAIN DOUGLAS FIR STAIN AND FINISH SAMPLE TO BE APPROVED BY ARCHITECT

CLAY TILE ROOFING, SEE SPECIFICATIONS, AND NOTE T.O. SHT. A11

MODIFIED BITUMEN ROOFING MEMBRANE TO OVERLAP COPPER COUNTER FLASHING

2x8 PURLIN @ 10' O.C.

5/8" THK. X 6" EXPOSED MACHINE SHAPED T & G

ROOF RAFTER PER STRUCTURAL

CONTINUOUS COPPER COUNTER FLASHING WITH GLEAT 0/1 30# FELT UNDERLAYMENT

6" HALF ROUND 20 OZ. COPPER GUTTER

T.O. BOX BEAM EL. +41.69' UPPER LOGGIA

T.O. STEEL BEAM EL. +41.52' UPPER LOGGIA

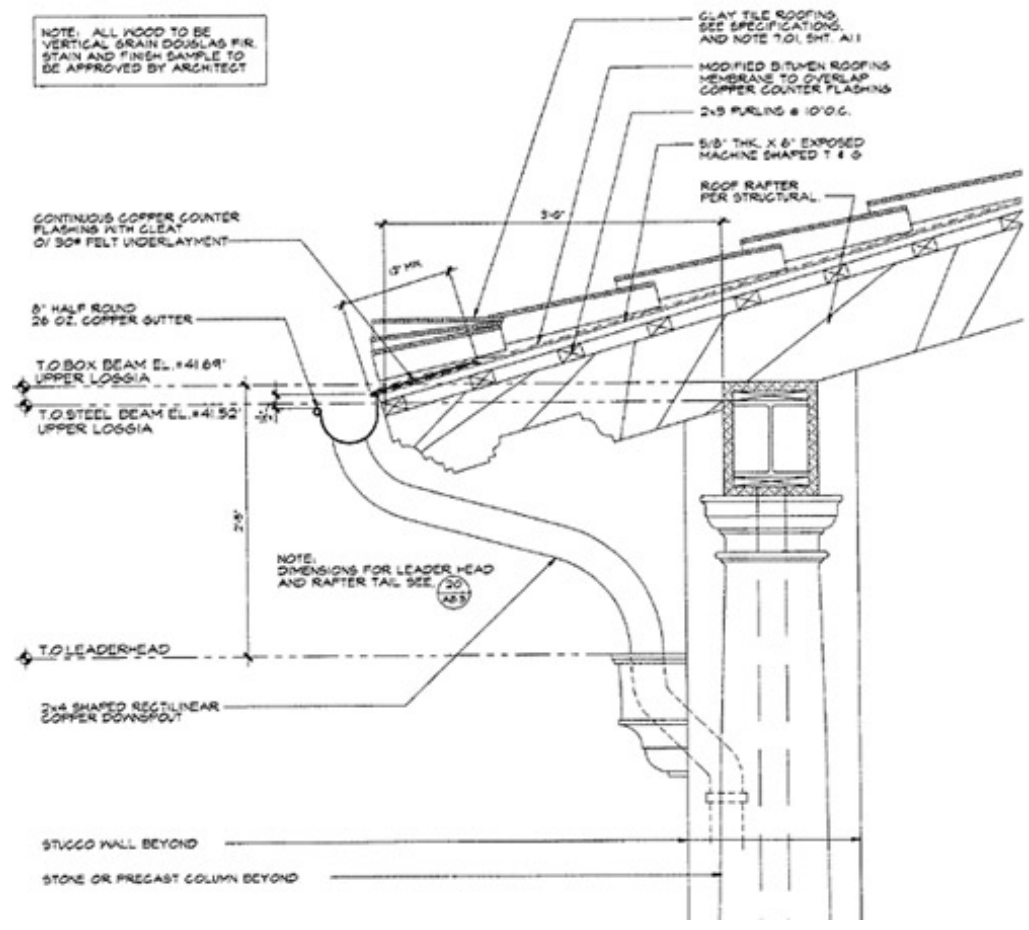
NOTE: DIMENSIONS FOR LEADER HEAD AND RAFTER TAIL SEE (20) (A33)

T.O. LEADER HEAD

2x4 SHAPED RECTILINEAR COPPER DOWNSPOUT

STUCCO WALL BEYOND

STONE OR PREGAST COLUMN BEYOND



AIA Small Project Forum Journal

Number 25 * August 2002

Bamboo Flooring

Carol Beth Cozen, AIA
AIA Los Angeles
with Victor Juarez

When I learned about tongue-and-groove bamboo strip flooring, I was intrigued by its beauty and effect on the environment. Since then, I have used the product in four residential projects.

Bamboo is not a wood, it is an extremely fast-growing grass. Bamboo is one of the fastest growing plants on earth. As a building material, it is very hard, strong, and stable. Bamboo matures in three years and regenerates without need for replanting and requires minimal fertilization or pesticides. Bamboo can be harvested every 5 to 8 years compared to traditional hardwoods that are harvested every 40 to 60 years.

"In fact, these larger species of bamboo have been used in construction for thousands of years in Asia." [i] In modern Asian cities, bamboo scaffolding is often used in large concrete building projects.

"To make bamboo flooring, the hollow round shoots are sliced into strips, which are boiled to remove the starch. The strips are dried and laminated into solid boards, which are then milled into standard strip flooring profiles. The bamboo is treated with preservative, either before it is laminated, after, or both. Several manufacturers report using the relatively nontoxic boric acid as a preservative--others didn't say. Most manufacturers offer light, natural color flooring and a darker, amber variety. This amber color is achieved by pressure steaming the bamboo, which darkens it by carbonization." [ii]

Care for this product is very simple: clean food and other spills immediately before they get sticky or dry. Wipe the floor with a cloth, a paper towel; or a scrub pad dampened with mild soap and water, or floor cleaner; then dry with paper towels or a clean absorbent towel.

You may recommend that clients use pads on furniture legs to help eliminate scratching. Walk-off mats should be used at entrances. I do notice scuff marks at the front door of an 18-month-old project. Another tip is to be sure that the installer glues the T&G to reduce any warping that might occur.

Bamboo Flooring Suppliers

Company	Product Name, Specs	Comments
Dan Smith Smith & Fong Company 2121 Bryant Street, Ste. 203 San Francisco, CA 94110 415/285-4889 415/285-8230 (fax)	Plyboo: natural or amber; finished or unfinished; 58" x 358" x 36" or 72"; plus accessories	Treated with boric acid and lime; the first U.S. distributor of bamboo flooring; horizontally laminated strips (3-ply)
Doug Lewis Bamboo Hardwoods Mfg. Co. PO Box 20069 Seattle, WA 99102 206/223-0658 206/223-0659 (fax)	Bamboo Hardwood Flooring: 214" x 58" x random; 214" or 318" x 38" x random; new long- strip product forthcoming	Produced in Vietnam (only one not made in southern China); treated with boric acid; vertically laminated strips

Bamboo Flooring Int'l Corp 20120 Paseo Del Prado, Ste. E Walnut, CA 91789 800/827-9261 909/594-6938 (fax) sales@bamboo-flooring.com	Sun Brand Bamboo Flooring: 58" x 358" x 24" or 36"; all pre-finished w/1 solids; UV cured acrylic urethane	BFI is a supplier owned by the manufacturers, who are based in Taiwan and Singapore; 3-ply horizontal laminations
Ron Abbasi Amati Bambu LTD 350 Steelcase Road W Markham, ON L3R 1B3 Canada 905/477-8899 905/477-5208 (fax)	Bambu Flooring: 34" x 4" x 36"	3-ply: horizontally laminated, with thin vertically laminated strips in center ply
Keith Bow K&M Bamboo Products, Inc 63 Silver Star Blvd, Unit E2 Scarborough, ON M1V 5E5 Canada 416/297-5465 416/299-7219 (fax)		Refused to provide product details, fearing "environmental scrutiny"
Francois Miton Mintec Corp 100 E Pennsylvania Avenue Towson, MD 21286 888/9MINTEC 410/296-6693 (fax) mintec@clark.net	Bamtex Bamboo Flooring: natural or carbonized (amber); finished or unfinished; various thickness x 358" x 36"; 3-ply also available 578" wide	Treated with boric acid; 2-ply or 3- ply with horizontal laminations, or vertically laminated (1/2")
William Potalivo Floorworks International Ltd. 365 Dupont Street Toronto, ON M5R 1W2 Canada 416/961-6891 416/961-3881 (fax)	Rishi Bamboo: 58" x 312" x 24" or 36"; pre-finished natural and carbonized	Available with both vertically and horizontally laminated strips
Ron Caso Plyboo America, Inc 745 Chestnut Ridge Road Kirkville, NY 13082 315/687-3240 315/687-5177 (fax) plyboo@aol.com	Plyboo Bamboo Flooring: 358" x 3" x 36"; natural or dark (carbonized); finished or unfinished; flat-pressed or side-pressed	U.S. importer for the Dutch firm Plyboo Import & Export BV; also distributors in San Francisco and Miami; horizontally laminated strips

Note: Prices for bamboo flooring products range from \$4 to \$8 per square foot. [iii]

-
- i *Environmental Building News*, Volume 6, No. 10 -- November 1997, <http://www.buildinggreen.com>,
 - ii *Environmental Building News*, Volume 6, No. 10 -- November 1997, <http://www.buildinggreen.com>,
 - iii Suppliers list from <http://www.buildinggreen.com/products/bamboo.html>.

Parklex 1000, Wood Composite Panel for Exterior Use

Rebecca Epstein of Finply

"It only takes an inch!" exclaims Geoffrey Kahn, M.Arch and president of Finland Color Plywood Corp (FCPC) in Venice, CA. He is referring to the 1" air space that's required when installing Parklex 1000, exterior-grade wood composite panels. Manufactured in Europe and now available in the US through FCPC, this remarkable product is innovative, attractive, and easy to install.

Unlike plywood, Parklex 1000 panels endure a variety of climatic conditions. The veneers have been treated with phenolic resins for exceptional durability, and the bakelite core (made from Kraft paper treated with thermo-hardened resins and compressed under extreme heat and pressure) is impervious to moisture and termites.

Parklex 1000 has been used on architectural projects throughout Europe for over 10 years. In 2000, convinced there was a market for a prefinished, exterior panel of great beauty and versatility, Kahn became the sole US supplier of the product. So far, he appears to have assessed his customers correctly, as demand for the material is steadily increasing. Projects employing Parklex 1000 are springing up across the US, with concentrations in New England, the Midwest and the Pacific Northwest. Ranging from private residences to commercial facilities, works include the Gibb Residence in Boston (Elizabeth Gibb, Architect) and the Minnetonka Center for the Arts in Minneapolis (James Dayton Design). Currently, there are approximately 40 projects in the US using Parklex 1000 that are either complete or under construction.

For optimum performance, Parklex 1000 must be installed correctly. Kahn assures us that the requirements are straightforward and easy to accommodate:

- 1. Weatherproof the structure with Vidiflex-F 2000 building wrap**
- 2. Provide a 1" airspace, best achieved by furring or creating a backup system with hat channels**
- 3. Fasten panels to the backup system with stainless steel fastenings (manufactured by SFS Intec), making sure to leave a ¼" expansion gap between each panel.**

"It's simple, really. There's no reason to be intimidated," says Kahn.

While not inexpensive-standard size (4'x 8', 10mm) material runs an estimated \$9 per square foot-Parklex 1000 affords customers a superior quality, long-lasting and attractive product that looks great juxtaposed with steel and concrete. The panels are sized for large areas, but they can be cut on site to suit smaller projects. Kahn's own home in Manhattan Beach, CA, showcases the quality and versatility of the material. Neighbors have delighted in the building's unique look, with one passerby recently stating, "It looks like a piece of furniture!"

Parklex 1000 comes in a variety of veneers, thicknesses, and surface textures, some of which require special ordering. It is a low-maintenance product composed of 90 percent certified wood material. When installed correctly, customers can look forward to a long-lasting product that provides the rich aesthetics of wood.

For more information on Parklex 1000 and the other FCPC products, visit www.fincolorply.com. To make an appointment to view the showcase home, call FCPC at (310) 396-9991 or email geoff@fincolorply.com.

FACTS:

Name: Parklex 1000

Product: Prefinished exterior wood composite panel

Manufacturer: Composites Gurea, SA

US Importer-Wholesaler: Finland Color Plywood Corporation

Years in use: 10

Showcase project: 604 33rd St., Manhattan Beach, CA

Est. cost: (4' x 8', 10mm) \$9.00 / sq. ft. uninstalled

Fire rating: Class B

Warranty: 10 year limited (product only)

Weatherproofing: Vidiflex-F 2000

Fasteners: SFS Intec "austenitic" stainless steel

Information:

www.fincolorply.com

www.parklex.com

www.waterproofing.hubersuhner.com

www.sfsintec.biz

AIA Small Project Forum Journal

Number 25 * August 2002

Raku Shed

Tracey Ford

Photos & drawings courtesy of Everton Oglesby Askew Architects.



When I think of material, I think of the stuff that literally makes architecture: the pieces you assemble that make a three-dimensional thing, as well as the textures and symbolic presence that each of the materials carries. It is within this material assembly that a simple structure can become poetry.

The Raku shed at St. Andrew's-Sewanee School in Sewanee, Tenn. was a project that came packaged with the stuff that makes an architect salivate: a perfectly wooded site and a client who wanted a structure that would be

connected to the artistic process as much as to the mountain itself.

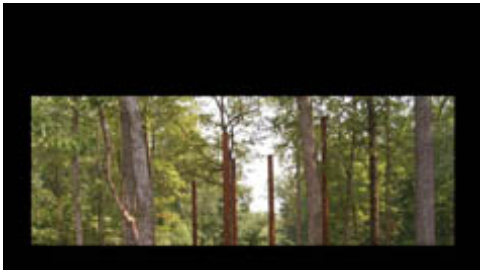


The program called for a simple shed to shelter the production of a ceramic firing technique called "raku," most noted for producing billows from burning hay. This technique directly influenced the shape of the skewed gable roof that allows the smoke to move up and out of the structure while still protecting its occupants from rain.

Composed of only a few material elements, the shed is made of six poles with cables supporting a metal roof on wood lath and a six-foot high concrete wall. The materials were selected for their inherent textural references to the wooded site and



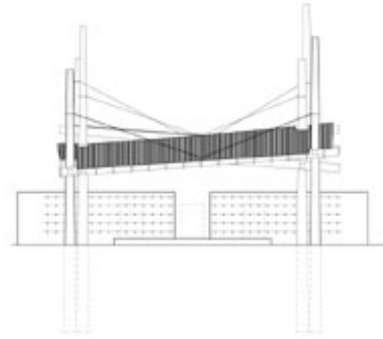
the ceramic process and for their economics. The wood columns echo the scale of the canopy of the neighboring pines, while the wood-plank textured concrete wall shelters the firing process.



The six tree-like poles support the roof with tension cables, literally tying the structure to its site. Materials were found locally, including the poles that were installed by the local county utility company. To create the 25-foot clear span without the cost of glue-laminated beams, standard

utility pole tension cables were installed to support exterior grade double 2x10 beams.

Formed by scrap wood found on a nearby construction site, the poured-in-place concrete wall is pierced by a rhythm of horizontal steel re-bars that were used as supports for portable shelving that can move from the clay studio inside the nearby school building to the wooded site that houses the ceramic process.



AIA Small Project Forum Journal

Number 25 * August 2002

The Scavenger

Karen L. Harris

Materiality may be the essential difference between design and architecture. It represents the actualization of an idea versus the foam core and bass wood models of our education.

The same design (massing, form, architectonics) produces widely varied results when executed in different materials. We all realize this concept everyday as envisioned materials are assaulted by "value engineering." Imagine Bilbao in EFIS, or Falling Water in corrugated metal.

Materiality is not always about discovering new materials or unusual uses for standard materials. It can sometimes be an innovation in using old materials exactly as they were meant to be used.

We just completed a very small project in a post WW I area of Denver that has neat little homes (700 square-foot) with front porches, passing pedestrians, mature trees, sidewalks separated from the street by tree lawns, and shaded orthogonal streets: the very picture of "new urbanism." This neighborhood is now close in with an easy arterial street commute to downtown. It is just beginning the transition and gentrification that has devoured similar neighborhoods surrounding the urban core as Denver is experiencing rampant infill sprawl.

Although we nearly tripled the area of the home we were working on, we designed the addition to complement the scale and character of the neighborhood. The neighborhood has embraced this endeavor with great enthusiasm. Even a total stranger from a neighborhood already lost to infill sprawl stopped his car in the middle of the street to approach the homeowners and congratulate them on their sensitive addition.

And what has made the difference? Materiality! The new addition is clad in brick salvaged from the demolished garage and porch. The original decorative belt pattern is carried into the new masonry work.

This project was in no way an attempt at historic preservation. Instead it attempted to be sensitive to context and to a sense of place. The clients are not old curmudgeons fighting change. They are a young couple responding to their new neighborhood.

Thanks to the dedication of a great client (he personally salvaged and cleaned every brick--twice) and the craftsmanship and sensitivity of a skilled mason (our second try), the project has been heralded as an example to emulate in the transition of this neighborhood. Had the same design been executed in something like EFIS (the material of choice for sprawl of all sorts), even this small addition would have been obvious, obtrusive, and out of place.

Time will tell, but there may be hope that what is often accepted by the public is not necessarily what they would prefer, but only what is made available to them. Only when options are presented can real choices be made. Perhaps that is our charge.

AIA Small Project Forum Journal

Number 25 * August 2002

Concrete Moisture: Who is Responsible?

*Laura Lee Russell, AIA
AIA Oklahoma City*

Robert Allen, Allen Floor Systems

Concrete and concrete placement could be a very engineered process. The curing and percentage of hydration directly affect all subsequent stages of the construction process and products. These project variations are typically referenced in the specifications.

Related sections also are referenced in each specification division. This offers the contractor the opportunity to coordinate materials and installation between phases. Quality Control methods related to the materials and the installation are provided in each specification division. This section of a specification is written to protect the building owner.

Testing is one quality control method. The specifications offer the option to test the moisture of the concrete floor slab prior to installing finish flooring products. These tests generally are specified at one test per 1000 square feet. The cost of a test ranges from \$12 to \$16, not including labor. The test is a two-part process: the application and the result. What section should specify this test?

Currently, these tests are specified in finish sections such as Vinyl Flooring, Carpeting, etc. The flooring subcontractor is responsible for positive adhesion of the flooring system to the slab. If the moisture content in the slab is too high - the flooring contractor should not make the installation. With the reduced use of solvent based adhesives, water based adhesives are more greatly affected by the moisture content of a slab. These adhesives should be considered when the acceptable levels of moisture are specified.

Should a certified testing lab be responsible for the testing? Who should be responsible for the accuracy of test results? Who should be responsible for the cost of retesting?

Moisture can be retained or reintroduced due to curing agents, admixtures, hydrostatic pressure, punctured moisture barriers, poorly installed moisture barriers, low quality moisture barriers, or poorly designed moisture barrier locations. Who should be responsible for the costs in determining the reason for excessive moisture or moisture retention? Who should be responsible for the remedy?

When construction delays occur due to moisture problems, there are associated costs to the general contractor, subcontractors and the owner. How are these costs addressed in the General Conditions?

These questions are currently being addressed in mediation cases. It is our responsibility as architects to participate in the evaluation of the best solution. Think through these questions before issuing your next specifications.

AIA Small Project Forum Journal

Number 25 * August 2002

Elasto-Seal Deck

*Carol Beth Cozen, AIA
AIA Los Angeles*

with Jaque Schwarz, Art Deck Inc.

As a weather-proofing material, the Elasto-Seal Deck is an excellent choice and is a good material for residential and commercial use.

I was researching a material to use over a roof deck and needed a process that would guarantee weather proofing over plywood sheathing.

I had previously used a system that works well over a concrete slab. When used over wood, it was poured over a paper product. If it leaked, it could go undetected for a long time and show up far from the punctured defect. The water could be trapped underneath.

Elasto-Seal Deck waterproofing system can be poured over wood and concrete surfaces. If Class A one-hour fire system is required, then Elasto-Seal Deck Premium has a ¼" underlayment polymer, modified concrete reinforced with galvanized metal lath.

Another advantage of the Elasto-Seal Deck waterproofing system is the possibility to archive any pattern design with a huge selection of colors.

Elasto-Seal Deck is composed of fiberglass layer that is attached to the surface by an emulsified resin. A texture base coat is applied over it followed by two top sealer/color coats.

Elasto-Seal Deck has a 10-year limited warranty if proper maintenance is followed. It can be used on balconies, walkways, stairs, courtyards, pool decks, and any other exterior deck.

Elasto-Seal Deck Products
14417 Chase Street #258
Panorama City, CA 91402
(818) 782-9882

AIA Small Project Forum Journal

Number 25 * August 2002

Of Light, Detail, Authenticity, and Accessibility

Louis B. Smith, AIA
AIA Michigan

Materials are seen in the light and the amount of detail that humans can recognize in decent lighting. If allowed to touch a material, most people can tell a real from even a good fake. The integrity of a space sometimes rests on manipulating these perceptions, but the best manipulation is simply to use the real deal.

My most recent project, where using real materials became important, was a renovation of a food service facility in a Department of Transportation building in Lansing, Mich. The existing facility was underutilized owing to a deteriorated appearance and previous, less successful partial adaptations of the original space, which was part of a large meeting room.

This renovation was undertaken to make the space more appealing and comfortable for the nearly 1000 state office workers who occupy the surrounding building. As it was at the start of design, few people would remain in the space despite the ample seating. The space is part of the interior core of the building and receives no natural light, so most workers would purchase food and return to their workstations.



However, the owners selected a simple garden theme, including live plants. The primary design goal was to create a space for food service that incorporates a break area where employees can find relief from the office environment. (Note: Though the cafe is open to the public, security restrictions following 9/11/01 constrain public access.)

The project is small, with a total area of just 1,900 square feet. There are only four spaces included in the project: A dining area, a food service area, a prep kitchen, and a storeroom. Adding to the complexity of the project was the fact that some facility operators (as required by Michigan

law) would be legally blind or have substantial visual impairment. My selection and placement of equipment and furnishings, the lighting and the finishes, had to take these factors into account.

The final design emphasized the use of real, not simulated, outdoor materials. The use of live plants, oak, and slate give an authenticity to the space and contrast with the more austere office environments in the building.

Although simulated oak was considered, placing posts where people could touch them and lean on them added weight to the decision to use real heavy timber. None of the timber is structural. The building uses a concrete waffle slab with cast-in-place columns and was able to handle the additional load from the timber. The timber is self-supporting and held in place with brackets where necessary. The mock pergola is braced by adjacent partitions that are fastened to the building structure above.

A computerized lighting system to control the appearance of the space was a primary adaptation. We considered lighting essential to the design because the workers perceived the existing lighting as harsh and



Images

(Listed in order of appearance)

1) Dining Area: This shows the plants, lighting instruments, tables with the light balanced, and incorporated art.

Photo By Rosemary Ruppert, used with permission.

2) Pergola: This shows the pergola asymmetrically placed in the food service area to emphasize path and direction.

Photo By Rosemary Ruppert, used with permission.

3) Entry 1: This shows the wood furnishings, planters and dark path leading to the food service area.

Photo By Rosemary Ruppert, used with permission.

4) Faux Sky: This shows the timber pergola against the uplit faux sky.

Photo by Author.

5) Mock Pergola: This shows the west side of the dining area and incorporated art.

Photo by Author.

uncomfortable. The lighting system serves simultaneous purposes. First, it has to provide for the growth and survival of live plants for extended periods of time. After a review of costs, the owners and the designer agreed to use live plants to lend authenticity to the space and engender a sense of quality for the whole operation.



Live plants were placed in freestanding planters or were suspended from or rested on the oak structures. Plant growth was accomplished by installing fluorescent fixtures that were tuned for plant growth into the ceiling above plant locations. During the day these are kept off and a regular nighttime growth cycle was established. Lights were also needed to accent the plants during the day to create a warm visual environment. Lighting was used to further define functional areas. A system of semi-indirect, fluorescent wall washers illuminates a faux sky complete with simulated clouds over the food service area. Lighting used includes:

- Halogen track lighting
- Dimmable fluorescent
- Fluorescent
- Compact fluorescent and
- Incandescent lights

Lighting in this project also had to ease the navigation of the visually impaired operators. The designer, calling in part on his own experience with uncorrected vision, noted that shape and contrast are important navigation tools for the visually impaired. So the path was lit separately from furnishings. This approach allows the tables to be substantially brighter than the path. The increased contrast allows for better navigation.

The many uses of the lights and the complex arrangement of types and styles of lighting caused concern about how the operators would be able to set and control the facility on a daily basis. It was because of that concern that a computer-controlled system was selected.

The system, as implemented, has 16 separate zones and 16 scenes that adjust the light in each of the zones. The four major scenes are programmed in wall control units near the entry so the operators can override the system programming.



The additional scene capability also allowed for several additional functions:

- A cleaning scene brings up all the lights to full, increasing light levels for better sanitation.
- A time check scene causes the lights in the dining area to mark time by blinking on the half hour from 11:30 to 1:30.
- A break scene creates a softer, more meditative environment in mid-morning and mid-afternoon.

There are between thirty and forty lighting scene changes in a typical day. The only glitch came from a failure of the system to recognize the switch to daylight savings time even though it was programmed to do so. The issue was resolved by manually resetting the system clock.

An oak pergola that serves as the cashier's booth is a prominent feature in the service area. It also provides additional counter space for displays of teas and similar package goods. The pergola provides a clear visual anchor in the space to help patrons orient to the adjoining dining area.

The dining area features an oak mock pergola along the west wall of the space that extends the garden theme into the dining area. Color is also used as a navigational aid for the visually impaired. The north and south walls, which are shorter in length than the east and west walls, are an intense dark raspberry color. The longer east and west walls of the dining areas are beige with scuffcoat armor paint flecks in green, tan, and raspberry. The base color allows the visually impaired to maintain their orientation. The level of detail created by the paint flecks allows for a richer, subtle, yet durable environment for the normally sighted. The food service area uses wall covering to the same detail effect, but the wall covering is more moisture resistant and washable. Only one wall covering color was used because the pergola is the primary spatial reference in the compact area.



We chose the slate floor to allow for visual patterning and support the garden theme. We also considered ceramic tile. The walkways are primarily dark gray slate with some green and a spattering of red. This contrasts with the dining area floor, which uses primarily green slate with some gray and, again, a spattering of red. We intended this patterning to improve navigation for the visually impaired by complementing the contrast ratios established by the lighting.

We also considered the reverse of this color scheme, with lighter paths and darker field areas. The balance of light to dark in the space might have made the space too cave-like in that configuration. Though a hard surface, the green field areas can be "read" as grass with paths cut into it.

An additional benefit to the patterning of the floor is that the legal minimums in the Michigan Barrier Free Code for turning areas and circulation paths is actually laid out in the floor to complement the planned primary traffic pattern. Though the furniture is unrestrained, the staff has learned that placing furniture with respect to the floor pattern will maintain adequate clearances. Wider than the minimum aisles would have been nice, but the limited amount of space prevented that.

Detail is an essential element of the space. The clientele is relatively captive. It was important to provide an environment that has sufficient detail to feature additional elements as time progresses. It was also important for the environment to change subtly all the time. The latter was accomplished with live plants, which change seasonally. The detail is in the finishes and in the art. The Armstrong ceiling includes engraved figures of leaves and birds that complement the garden theme. Metal sculpture imported from Zimbabwe is placed in the planters on the oak pergolas along with locally-made metal, hieroglyphically styled pieces.

All colors are from a warm palette to emphasize the softer natural materials in contrast to the more austere modern environment that predominates in the rest of the building. The response by patrons has been mixed. Women in the building enjoy the color scheme immensely and have remarked on it to me. Men, primarily engineers in this building, were more skeptical but have found it appealing over time. One engineer stated that "It finally feels like they are treating us like real people.... When work is over, we go to the malls and are consumers too. We have come to expect a certain level of amenity, and for the first time, we are getting it in a state-run building." The running joke on the job was that this place was "too good for state workers." Perhaps that is not the case anymore.

AIA Small Project Forum Journal

Number 25 * August 2002

Awakening the Sleeping Giant: Creativity

SPF Convention Report

*Submitted by Jacquelyn A. Schauer, AIA
AIA Asheville*

Moderated by Mimi Tsai, AIA, Chicago, IL

*Presented by Karin Pitman, AIA, Consensus Planning, Albuquerque, NM;
Soren Simonsen, AIA, Cooper Roberts Simonsen Architects, Salt Lake City, UT; and
Carolyn G. Jones, AIA, Callison Architecture, Inc. Seattle, WA*

It seems that, lately, my days have been too filled with billing, record-keeping, software learning curves, computer glitches, building code changes, correspondence, field reports, and construction document deadlines. Where in all of this are the artistic and creative activities that drew me into this profession in the first place? I had to see what this seminar had to say about the subject, even though it meant staying through the last session of the last day of the convention.

Three speakers took turns presenting their thoughts on creativity. Karin Pitman, AIA, suggested that it was the many years she spent drawing and painting that resulted in her obtaining the more desirable design assignments at her workplace. Soren Simonsen, AIA, recommended the pursuit of activities involving hand-brain interaction, such as handicrafts and cooking. He also finds inspiration in nature, which he records with a sketchbook and a camera. Carolyn Jones, AIA, suggested keeping toys in the office (and even in the car) to elicit the playful element of creativity.

Seminar attendees were then given a creative assignment: in groups of six to eight, we got an abstract concept (such as community, movement, etc.) and a package of materials with which to create something that represented that concept. The materials included a small block of sculpting clay, several pieces of wire, a package of Life Savers, and two dozen toothpicks.

My group's assignment was "community." We were at a loss as to how to proceed at first. But it was not long before I noticed two people had begun to form the wire into human figures. Another person suggested making a circular base for the figures out of the clay. Another suggested linking the hands of the figures to form a circular chain. After several attempts to accomplish the task failed, I suggested threading the Life Saver rings through the wire figures to hold them together. It worked! Another person suggested using the toothpicks to represent a protective barrier surrounding the ring of figures. These were arranged around the circular base, splayed outwards to suggest a defensive posture. Our project was complete, and I was having fun!

I left the seminar with a smile, a lighter step, and a two-page bibliography for further reading on creativity, art-making, and invention. As I reflected on the process during my drive home, I realized that everyone in my group had contributed to the solution, either in the physical assembly, the problem-solving, or in conceptualizing the meaning of "community." I also realized that as a sole practitioner, I missed being part of a creative team. The end result of creative teamwork can be more than just the sum of the individual contributions.

AIA Small Project Forum Journal

Number 25 * August 2002

Can Standard Contracts Be Used on Small Projects?

SPF Convention Report

Submitted by Edward Z. Wronsky, Jr., AIA
AIA Palm Beach

Moderated by Carol Patterson, Esq., Zetlin & DeChiara LLP

Charles Heuer, FAIA, Heuer Law Group
Laura Montllor, AIA, Montllor Box Architects

"If it's not in writing, it didn't happen," is a particularly apt statement when describing an agreement for architecture services. Although we may often find that a standard AIA contract is too formidable for many small projects, it is risky for both the architect and the owner to begin a project before they are aware of their mutual responsibilities.

The public feels positively about architects. It also has very high expectations about what an architect will do. Architects must carefully define the services that they will provide if they want to avoid the resentment that often follows disappointment when they don't meet client anticipations.

Carol Patterson, Esq., and Charles Heuer, FAIA, recommended that written agreements should contain the following elements:

- A detailed description of the project, including square footage, number of floors, location, site conditions, etc.
- What documents the architect will provide, on a phase by phase basis; the number of schemes or redesigns included in each phase; and the anticipated fee for each phase.
- The project budget, including the party responsible for cost estimates.
- The project schedule.
- Identify the party responsible for developing and meeting the project schedule. Make sure that the client knows what aspects the architect can control. If completion time is a critical factor, make sure that the limits of the architect's responsibility for meeting the schedule are clearly defined.
- The scope of interior design services, which are included.
- Establish who will hire engineers and other consultants and who bears responsibility for their work.
- A list of additional services that may be required.
- Programming, site studies, feasibility studies, filing services, and shopping are typical of the services that the owner might possibly assume would be included in the basic fee.
- The hourly rate(s) for additional services.
- Clarify the code compliance procedure, including reference to the specific applicable codes and regulations that govern the project.
- Define the number of meetings (included in the basic agreement) with landlords, zoning authorities and appeals boards, landmarks' commissions, co-op boards, and other agencies whose approval is required before a building permit will be issued. Make compensation provisions for additional meetings, either on an hourly or a per meeting basis.
- Specify if project construction is to be traditional or fast track and if there will be a general contractor or a construction manager.
- Identify the number of reviews of shop drawing submissions during the construction phase.
- State if renderings or models are included in the base fee. If they are not, the owner may want to budget for them in addition to the architect's fee.
- Clearly distinguish between additional services and reimbursable expenses.
- Define the architect's role during the bidding and the negotiation phase.
- Resolve insurance and indemnification issues.
- The document should include the name of the individual who can make design decisions on behalf of the owner.

When dealing with a couple, make sure that each person is party to the agreement. Request a retainer, and define the point at which the owner will receive it as a credit. Heuer listed the currently available AIA documents, with a brief description of their appropriate application.

B141-1997 This contract is the "long" form and is in two parts. Part 2 is the Scope of Services. You can use the printed version, substitute your own, or use one provided by the owner.

B151-1997 This so-called "abbreviated" form is an updated version of B141-1987, and not as flexible as B141-1997.

B155-1993 This contract is a very short form for "small projects" and addresses few of the issues discussed in the seminar. It is appropriate for simple projects of short duration and no complicating features.

B511-1993 This document contains possible amendments to B141 and is similar in concept to A511 - Guide to Supplementary Conditions. It is a good source for additional or alternative paragraphs on special or sensitive issues.

B727-1988 This is an agreement for "Special Services" with no preprinted scope of services. It can be useful for small design studies without construction administration services.

Laura Montllor, AIA, introduced a letter that she sends to prospective clients. In it, she offers to provide design consultation to develop feasibility studies and a schematic design. The resultant design includes the basic dimensions of the building, the major architectural elements, and the structural systems.

If the owners want to continue the project with Montllor Box Architects, Montllor incorporates the approved schematic design into B155-1993 and presents it for their consideration. This two-stage approach enables the client and Montllor to establish a working relationship before committing to a formal contractual agreement.

She cautioned the attendees that their fee for design consultation should be sufficient to cover their time investment in case the owner decides either to abandon the project or to continue with another architecture firm.

This was the third time that Patterson and Montllor have presented this program and the second time that I was privileged to attend it. Once again, I found it to be one of the high points of the convention.

AIA Small Project Forum Journal

Number 25 *August 2002

2002 Advisory Group

Chair

Mark Lewis Robin, AIA

AIA Middle Tennessee
Mark Robin Architecture
760 Darden Place
Nashville, TN 37205
Phone: 615-356-0559
Fax: 615-356-6699
mlrobin@hotmail.com

Vice Chair

Laura Lee Russell, AIA

AIA Oklahoma City
Laura Lee Russell Architects
P.O. Box 2295
Oklahoma City, OK 73101
Phone: 405-943-2724
Fax: 405-943-2721
llr@llrarch.com

Junior Member

Karen L.W. Harris, AIA

AIA Denver
Architecture Matters
1723 Clarkson Street
Suite 100
Denver, Colorado 80218
P: 303-831-1547
F: 303-831-1576
KLWHarris@aol.com

Regional/Local Coordinator

Carol Beth Cozen, AIA

AIA Los Angeles
Cozen Architecture
1635 19th Street
Manhattan Beach, CA 90266
Phone: 310-802-0403
Fax: 310-802-0439
carol@cozenarchitecture.com

Immediate Past Chair

Jerald Morgan, AIA

AIA Vancouver
Jerald Morgan Architect
6201 NW Garfield Avenue
Vancouver, WA 98663
Phone: 360-696-4505
Fax: 360-695-3300

Russ LaFrombois, AIA

AIA Milwaukee
Engberg Anderson Design Partnership
5806 N. Bay Ridge Avenue
Milwaukee, WI 53211-2029
Phone: 414-944-9000
Fax: 414-944-9100
russl@rel-3.com

Lauren S. Mallas, AIA

AIA San Francisco
Mallas & Foote Architects
1780 Pacific Avenue
San Francisco, CA 94109-2430
Phone: 415-673-9933
Fax: 415-673-7445
lauren@mallasfoote.com

Charles Matta, AIA

AIA Northern Virginia
U.S. General Services Administration
1800 F Street, NW, Suite 3341
Washington, DC 20405
Phone: 202-219-2335
Fax: 202-501-3393
charles.matta@gsa.gov

Rosemary McMonigal, AIA

AIA Minneapolis
McMonigal Architects
125 SE Main Street, Suite 345
Minneapolis, MN 55414-2143
Phone: 612-331-1244
Fax: 612-331-1079
rosemary@mcmonigal.com

Diana K. Melichar, AIA

AIA Chicago
Geudtner & Melichar Architects
711 N. McKinley Road
Lake Forest, IL 60045-1848
Phone: 847-295-2440
Fax: 847-295-2451

Ted Mondzelewski, AIA

AIA Philadelphia
Architectural Concepts
626 West Lincoln Highway
Exton, PA 19341

jamorgan8@attbi.com

Advisor Emeritus

Edward (Pete) Wronsky Jr., AIA

AIA Palm Beach
Wronsky Architect
749 U.S. Highway One
North Palm Beach, FL 33408
Phone: 561-841-8714
Fax: 561-841-8713
ezwjraia@aol.com

Hy Applebaum, AIA

AIA Houston
R & A Architects AIA
10101 Fondren
Suite 554
Houston, TX 77096
Phone: 713-981-7315
Fax: 713-981-7364
RA.ARCH@prodigy.net

Daniel R. Bairley, AIA

AIA Northern Virginia
613 South Washington Street
Alexandria, Virginia 22314
Phone: 703-548-1502
Fax: 703-548-1503
danarch@aol.com

Dee Carawan, AIA

AIA Ventura
Faulconer & Carawan Architects
730 South B Street
Suite 208
Oxnard, CA 93030
Phone: 805-486-4549
Fax: 805-240-3291
dcarawan@faulconer.net

Anthony Cohn, AIA

AIA New York
345 East 77th, Suite 3G
New York, NY 10021
Phone: 212-219-6757
Fax: 212-219-0059
cohn.a@shca.com

James L. Donham, AIA

AIA Wyoming
JFC Engineers Architects
1515 9th Street
Rock Springs, WY 82901-6057
Phone: 307-362-7519
Fax: 307-362-7569
jldonham@jfc-wyo.com

Sally Handley

170 Kinnelon Rd, Suite 2M
Kinnelon, NJ 07405
Phone: 973-492-0200

Phone: 610-518-1596
Fax: 610-873-1587
trmondzelewski@arconcepts.com

Laura Montllor, AIA

AIA Long Island
Montllor Box Architects
66 Hillview Avenue
Port Washington, NY 11050-2827
Phone: 516-883-0403
Fax: 516-883-6686
montllorL@aol.com

Manuel Camilo Parra, AIA

Para Design Group
1639 Dunlavy Street
Houston, TX 77006
Phone: 713-942-8346
Fax: 713-942-8349
cparra@parradesigngroup.com

Charles G. Poor, AIA

AIA Potomac Valley
Studio Partnership Architects
25 Pine Avenue
Takoma Park, MD 20912-4677
Phone: 301-270-0990
Fax: 301-270-0092
SPArchitects@aol.com

Edward Pressman, AIA

AIA Ohio
Pressman & Associates Architects, Inc.
547 East Washington Street
Chagrin Falls, OH 44022
Phone: 440-247-6760
Fax: 440-247-7560
pressarch@msn.com

Robert M. Scarano Jr., AIA

AIA New York
Scarano & Associates
216 Hall Street
Brooklyn, NY 11205
Phone: 718-398-4338
Fax: 718-398-4406
scarano2@earthlink.net

Jacquelyn A. Schauer, AIA

AIA Asheville Area Section
12 A Wall Street
Asheville, NC 28801
Phone: 828-252-1043
Fax: 828-252-6437
jschauer@buncombe.main.nc.us

Dodie Smith, AIA

AIA Louisiana
Spencer Smith, Inc.
1018 Bienville Street
New Orleans, LA 70112
Phone: 504-566-0585

Fax: 973-492-3885
Shandley@marketingpartnership.com

Kevin L. Harris, AIA

AIA Baton Rouge
Kevin L. Harris, AIA, Architect
451 E. Airport, Suite A
Baton Rouge, LA 70806-4832
Phone: 225-924-7450
Fax: 225-924-7441
KLHArch@aol.com

Randolph C. Henning, AIA

AIA Winston-Salem
Randolph C. Henning Architect
405 North Cherry Street
Suite 201
Winston-Salem, NC 27101-2810
Phone: 336-724-6010
Fax: 336-724-4414
rch@rcharchitect.com

Eugene M. Hollander, AIA

AIA Connecticut
P.O. Box 602
Fairfield, CT 06430
Phone & Fax: 203-255-9141
EMHAIA@aol.com

David C. Hughes, AIA

AIA Columbus
David C. Hughes Architects
929 Harrison Avenue
Suite 303
Columbus, OH 43215
Phone: 614-298-7410
Fax: 614-298-7420
dcharch@aol.com

John W. Killen, AIA

AIA Long Beach/South Bay
The office of John Killen, AIA
P.O. Box 311
Manhattan Beach, CA 90266-0311
Phone: 310-372-2914
Fax: 310-372-1934
jwkillenarch@earthlink.net

Angela King, AIA

AIA Memphis
6 South McLean #1859
Memphis, TN 38104
Phone: 901-274-3007
ackingarch@aol.com

Rena Klein, AIA

AIA Seattle
501 N. 36th Street, #218
Seattle, WA 98103-8653
Phone: 206-634-2650
rmklein@aol.com

Fax: 504-566-0587

Louis B. Smith, AIA

AIA Michigan
Quatrefoil Architectural Design
404 Rose Street
Pinckney, MI 48169
Phone: 734-347-0657
Fax: 734-954-0616
quatrefoilad@mac.com

James E. Snyder, AIA

AIA Montana
529 N. 5th Street
Livingston, MT 59047
Phone: 406-222-3362
Fax: 406-222-3362
jamesesnnyderaia@hotmail.com

Lisa K. Stacholy, AIA

AIA Atlanta
LKS Architects, Inc.
4200 Perimeter Park South, Suite 225
Atlanta, GA 30341
Phone: 770-452-0275
Fax: 770-458-8388
lksarchitects@gtalumni.org

Donald R. Wardlaw, AIA

AIA San Francisco
Donald Wardlaw, AIA Architect
460 Santa Clara Avenue
Suite A
Oakland, CA 94610-1924
Phone: 510-268-9524
Fax: 510-268-0964
donald@donaldwardlaw.com

AIA Staff

Richard L. Hayes, AIA

The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006-5292
Phone: 202-626-7539 x:7539
Fax: 202-626-7518
rhayes@aia.org

Patricia Lukas

The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006-5292
Phone: 202-626-7576
Fax: 202-626-7518
plukas@aia.org

Kimberly Kronau, AIA

AIA Eastern New York

Scarano Dunn

52 East Road

Troy, New York 12180

Phone: 518-273-2033

Fax: 518-273-2033

sdeae.nycap.rr.com