

# Convention Report

## AIA Small Project Forum Journal



# AIA

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## Making Chaos Work for You: Keys to Small Firm Management

*S14; Presented by Rena Klein, MSM, AIA, RM Klein Consulting, Seattle*

Are you an owner or manager of a small design firm? Do you work evenings and weekends on a regular basis? Do you spend your days fighting fires or scrambling to take advantage of a sudden opportunity? Do you feel so pressured by current demands that you can't possibly plan for the future? If you answered "yes" to any or all of these questions, you are not alone.

Take the case of BB Architects: The principal there usually works 60 to 70 hours a week. Often he is in his office until 8:00 or 9:00 p.m., he regularly works on weekends, and when he does go home, he takes work with him. He would like to spend more time with his friends and family, but the demands of his six-person practice seem to make that goal nearly impossible.

The principal likes his work and is stimulated by the pressure and variety, but feels vaguely as if he is on a treadmill, never advancing, even falling a little more behind each day. Often he is just tired and wonders how long he can continue this way.

Many principals in firms with fewer

than 20 people on staff will describe their work life in a similar way. The work is unrelenting, demanding, and unpredictable. Anything can happen at any time, and there is very little cushion to fall back on. The day-to-day demands make it difficult to take time to plan for the future, and even when planning does occur, the outcome is not guaranteed.

How then do firm owners deal with constantly shifting workloads and unexpected circumstances? How can they cope with the demands of the marketplace and still create a satisfying workplace environment? How do they hope to set professional goals and achieve them in this environment of constant change?

The answers to these questions do not lie in the usual realm of problem and solution. Problem solving works only when the cause of the problem is straightforward and the result is predictable. However, linear cause and effect are not common in our practice environments. In fact, our practices are more likely to resemble chaotic systems than orderly machines. Whatever result we are seeing—whether a principal is working extreme overtime or there is an unanticipated cash flow crisis—the cause usually is a complex

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web of interlocking factors. Everything is connected.

### Notice Patterns

Chaotic systems, observed by scientists in nature, are defined as unpredictable, acting in nonlinear and complex ways, and as systems in which small influences can create huge unexpected effects. Sound familiar? According to the principles of chaos theory, you can never tell where a system is heading until you have observed it over time. Over time there is an inexplicable tendency toward order and repetition, and patterns emerge even from the most chaotic circumstances.

### Make a Routine out of Routine

In most small firms, work processes need improvement. Time management and communication effectiveness affect the efficiency of work processes, but so does the type of work that is being done.

For instance, I have a client who owns a very successful, design-oriented residential practice. She and the seven architects on her staff are still doing manual drafting, but that's not the problem. The problem is that all of the project architects do their set of drawings their own way. There is no standard format or organization, no model to follow each time. When I suggested to my client that she create some sort of drawing standards, she replied that she was afraid that standards would stifle the creativity of the architects.

Although well intended, this kind of thinking is self-defeating because it fails to distinguish between the routine

and nonroutine aspects of the work. By asking each architect to "reinvent the wheel" with each new set of CD's, the principal is actually reducing the time available for the creative aspects of the work.

### Provide Self-aware Leadership

Create order out of chaos by using values, vision, and ethics as management tools. These are known as 'conceptual controls' and are more powerful than mere rules. Firm leaders have the ability to shape their firms through modeling their vision, their values, and their purpose. By knowing what's important to you and by 'walking your talk,' you can have a powerful influence on everyone around you, leading them in the direction you want to go.

Since firm principals set the tone and model behavior, it is critical to be aware of your own tendencies and habits. It has been said, "Your habits are your destiny." Notice what you do over and over again and consider whether these habitual behaviors are serving your purposes.

Fundamental to leadership is the ability to communicate purpose, direction, and procedures. Similar to the way children copy their parents, staff members will mimic the behavior of the principals. So like parents, you have to be very aware of what you are doing. Staff members need basic guidelines to which they can refer to see if their own decisions are aligned with principals' expectations. When employees have guiding principals, they can also have freedom to make decisions on their own.

If your staff continually makes decisions that displease you, either they

don't understand what you want and need some training, or you are giving them misleading messages and directions. Self-aware leadership, therefore, is crucial to the success of all small design firms.

According to Meg Wheatley, in her well-known book, *Leadership and the New Science*, when environments are unpredictable, there is a need to develop a capacity to improvise, not to control. Agree on intent and how to work together. Then, practice becoming a better observer. When you learn to see trends as guideposts, you have a chance to steer your firm in the right direction.

When you pay attention to work processes, improve time management, communicate better with your staff, and improve staff enthusiasm by offering professional challenge and mentoring, you should be able to work fewer hours and increase profitability.

As a small firm owner you have the ability to make your work life more satisfying to you and to those around you. Remember that it is possible to work less, make more money, and have more fun if you design your practice with the same thoughtfulness as you design your buildings.

*Rena Klein, AIA, is a management consultant and practicing architect in Seattle. The full seminar, "Making Chaos Work for You: Keys to Small Management," is available from RM Klein Consulting at [rmklein@aol.com](mailto:rmklein@aol.com). The Seattle Daily Journal of Commerce published an earlier version of this paper on November 16, 2000.*

# Real Estate Development Fundamentals: How to Utilize Architectural Skills to Develop Real Estate Projects

*S13; Presented by Brad Buchanan, AIA, Buchanan Yonushewski Group, LLC, Denver; J. Richard Kremer, FAIA, The Louis & Henry Group, Louisville, Ky.; and Christopher R. Widener, FAIA, Widener Posey Group, Springfield, Ohio*

## Objectives

To transform your architecture practice to one that is more profitable, more in control of its own destiny, and more satisfying.

## Why get into real estate development?

- Control your own destiny
- Increase profit
- Better design opportunities
- More cost effective marketing
- Less competition
- More opportunity to serve clients

## Use architectural skills differently:

- Trained listening
- Problem solving
- Transitions to problem identification
- Insider knowledge

## Embrace risk:

- Understand your risk
- Control your risk to your own comfort level
- Spread the risks

## Create new opportunities with existing clients by combining the following elements:

- Their needs
- Their assets
- Your ideas

- Your initiative
- Your expertise
- Be a catalyst for new ideas for old properties

## Profit by partnering:

- Financial acumen
- Experience with a target market
- Reputation
- Spread the risks
- Financial strength

## Market research—don't leave home without it:

- Demand analysis/capture rate
- Absorption period
- Tenant profile
- Unit mix and projected rents
- Expense analysis

## Items to prepare for:

- Cash flow challenges
- Increased income
- Better design opportunities

Finally, keep a venture quiet until it is as sure as it can be.

*Laura Lee Russell, AIA  
AIA Oklahoma City*

## Client Management: Foundation for an Enduring Practice

*S24; Presented by Philip F. Valence, Blackridge Ltd., Wellesley, Mass.*

Valence, an electrical engineer/MBA who consults with firms on leadership, succession planning, organizational development, and human resource management issues, presented this seminar. Phil told us that professional expertise and a job well done do not guarantee client satisfaction. Rather, it is the way services are provided—how we connect with, engage, and lead clients—that achieves an enduring practice.

Client management involves anticipating and understanding the trends that will drive the client's business. We must present architectural and management skills that the client will value. Then, providing client relationships that reflect commitment to them will build a strong foundation for repeat business.

Valence presented a “curve of relationship” to reduce the risk of rejection and assist in identifying client needs and issues. The first level is *acknowledgement*, where you meet the client. In the second level there is *recognition*, where the client knows who you are. The next level, *acceptance*, is where you are asked for a proposal. Then comes *inclusion*, where you get the commission. Finally, with the proper firm management culture, the architect reaches the *confidant* level for an enduring relationship with the client.

*Mark L. Robin, AIA  
AIA Middle Tennessee*

## Sole Practitioners Breakfast

The 2001 Sole Practitioners Breakfast at the Denver convention was well attended and included many last minute participants. Patricia Lukas, the new program manager for the Center of Integrated Practice, was introduced to the attendees. In her short time with our PIA, she has had a wonderful effect on our work. We are quite fortunate to have someone with her abilities and user-friendly manner to assist with the management of our PIA.

Jack Smith, FAIA, a sole, or in his words a “soul,” practitioner was the guest speaker. Jack once had a 75-person firm. He was the master archi-

tect for Snowbird Ski Area, which has received numerous awards, honors, and commendations, and has designed several large office buildings in Calgary, Alberta. But in the large firm environment, Jack found himself doing more administration and less design. So by design, Jack returned home to Ketchum, Idaho, and became a sole practitioner.

It is his small project, the simple, elegant open trail horse-feeding shed on the White-hawk Ranch in Plumas County, Calif., that is considered one of his best works. To paraphrase Jack, it expresses the spirituality and elevation of the spirit to create a space that fills you with joy and the “numinous” and mysterious in life. He told us that he has come to believe that the ideas of myth and metaphor and regionalism are of the utmost importance in the making of architecture with higher meaning. Jack, like the jazz master John Coltrane, could go on for a very long time and so could the listener.

*Mark L. Robin, AIA  
AIA Middle Tennessee*

## Architecture as Performance Art II: The Art of Listening

*S108; Presented by David Greusel,  
AIA, HOK Kansas City, Mo.*

Greusel has more than 21 years of experience in all aspects of architectural practice and currently is leading the design efforts for HOK’s convention center projects. In addition, for the last nine years, he has been an actor and writer for the award-winning NPR comedy program *Imagination Workshop*.

According to the 1999 IOMA survey of firm principals, the top two com-

plaints about architects were lack of responsiveness and poor quality of communication, especially listening. Greusel explained that we don’t hear what we don’t *want* to hear. We don’t hear what we’re not trained to hear. We don’t hear what others don’t say. The art of listening involves what is not said, which requires sensitivity to context. We hear the words but not the meaning. Our pride makes us speak, but it is a privilege of wisdom to listen. Our defensiveness in even slightly adversarial conversations and our preoccupation prevent good listening. Also, listening upward, that is, listening to superiors and ignoring those below our position, is hearing only half the story.

The art of listening entails checking your ego at the door and acknowledging your biases and those of the speaker. Establish a plane of connection, avoid commentary, and show interest. An important part of listening is not talking. Affirm what you hear verbally and nonverbally. Take notes and be in the moment. Respond appropriately by rethinking issues; use the “I” instead of the “you” language.

“If speaking is silver, then listening is gold,” says the Turkish proverb.

*Mark L. Robin, AIA  
AIA Middle Tennessee*

## Can Standard AIA Contracts Be Used on Small Projects?

*S25; Moderator: Carol Patterson,  
Esq., Zetlin & De Chiara LLP, New  
York City.*

*Panel: Charles Heuer, FAIA,  
Covenants, Charlottesville, Va.; and  
Laura Montllor, AIA, Port Washington,  
N.Y.*

“If it isn’t in writing it didn’t happen,” said Charles Heuer, FAIA.

While many small practitioners have said they cannot use AIA contracts, a survey by the Small Project Forum showed that over half of our members use those contracts.

Heuer, an attorney and architect in Charlottesville, Va., says, “Never start a project without a written agreement.” And don’t be afraid to get a retainer as well. Contracts can span from an oral agreement to the B141. The AIA has a large spectrum of documents to choose from. The B141 is the longest document and is now in a two-part form. Heuer recommends using the B141. However, if the form seems too long, use only part one, the terms and conditions. Throw away part two, which is scope of services. Supplement this contract with a proposal letter outlining your own scope of services.

The B511 has amendments to the B141 such as no construction administration, renovation work, and a situation when the client hires the consultants, or limitation of liability. The B155 document was created for small projects. The B727 special services contract allows you to write in your own scope of services. This document has an entire blank page for scope of services so you can attach your proposal explaining the scope. This is a quick and effective document since you do not have to rewrite this section. It is wise to have a template with a number of clauses to pick from. This method saves time and will standardize your contracts.

Laura Montllor represents the typical sole practitioner. She notes that clients are often meeting an architect for the first time and usually don’t have a defined scope of services. For example, a project could start as a bathroom and balloon into new con-

struction. Therefore the budget may be unknown. Laura uses a simple letter of agreement for Schematic Design because the scope of services is not yet defined. A friendly contract can help to develop trust. These drawings now become the scope of work. The client signs two sets. At this point, the client is ready to commit.

The B155 is prepared now that there is a defined scope of work. This method gives the architect a clearer view of whether or not the client is problematic so the architect can then adjust the contract as necessary. The contract must educate the client and set realistic expectations.

When preparing a contract, be sure to list additional services. Otherwise your client might think that everything is included. You may also benefit from adding a cost estimate disclaimer. To help with scheduling, be sure to include a clause stating that the owner shall render decisions in a timely manner. An arbitration clause is also recommended.

In conclusion, small practitioners should be able to find an AIA document to fit their clients. Contracts are made modular to meet each project's needs.

"Don't let the client dictate the way you do business," Heuer said.

*Carol B. Cozen, AIA  
AIA Los Angeles*

## Eight Ways to Negotiate More Profitable Fees

*S36; Presented by Michael Strogoff, AIA, Strogoff Consulting, Mill Valley, Calif.*

After defining how clients evaluate fees, this seminar discussed how to change the client's perceptions of the value architects provide and demon-

strated ways to communicate value for which the clients will pay more to obtain.

### Objectives

- Develop and present effective proposals
- Justify fees perceivable in the client's best interest
- Avoid competing based on price
- Focus discussions on areas of greatest profit potential
- Negotiate fees based on the value provided
- Incorporate favorable fee provisions and avoid dangerous ones

### Why spend time negotiating?

- Understand the concerns and expectations
- Tightly define the scope
- Create more equitable terms
- Clarify risks and responsibilities
- Identify the idea of the unexpected
- Expand the scope and influence
- Strengthen relationships

This is the single best time to limit exposure, improve profitability, and expand services.

### Common negotiating mistakes:

- Developing fees too early
- Reducing the scope too much
- Poorly defining the scope
- Basing fees on anticipated effort and not on value provided
- Self-defeating attitude

### Prepare for negotiations:

- Research the client
- Define your firm's priorities
- Review your marketing material
- Brainstorm ahead of time and define possible services
- Develop a strategy

### What clients do *not* care about:

- Time expended
- Overhead rates
- Payroll costs

### Tangible added value:

- Faster schedule
- Lower construction costs
- Earlier occupancy
- Building efficiencies
- Lower operation costs

### Intangible added value:

- Leadership
- Consensus building skills
- Agency relationships
- Contacts
- Market/project type experience

### Create new opportunities with existing clients by combining the following elements:

- Their needs
- Their assets
- Your ideas
- Your initiative
- Your expertise
- Be a catalyst for new ideas for old properties

Uncover the value you provide and persuasively communicate that value to your client in a way that is understood and shared.

### Address the unknowns:

- Contractor-caused items
- Owner-initiated items
- Agency, municipalities, weather, and bidding environment

Identify these unknowns as an A/E value-added strategy to quantify your agreement, provide additional services, and add additional fee allowances for anticipated solution services.

### Fee justifications:

- Present a work plan from the perspective of both the architect and owner
- Identify production time requirements
- Identify tasks and drawings provided
- Clarify process of phases and time frame requirements

- Level of effort supported by fees and the anticipated results
- Support the justifications with similar projects

“If you want a kitten, ask for a horse.”  
Naomi, age 10.

#### **Avoid fee comparisons:**

- Distinguish among basic, expanded, and optional services
- Provide a range of options
- Focus on more profitable front-end and back-end services
- Avoid dangerous fee provisions such as maximums, deductions, or fixed fees for undefined scopes

#### **Summary**

Initial face-to-face meetings capture the attention of the client and allow you to market and negotiate with an opportunity to read unspoken responses.

Remember that value is based on results, not on time expended. Develop effective proposals and avoid dangerous fee provisions and compensation methods.

Frame your negotiations from the client’s perspective and realize that impasses are temporary obstacles. Resist self-defeating attitudes.

Good relationships are built on services, quality, trust, and results — not on fees!

*Laura Lee Russell, AIA*  
*AIA Oklahoma City*

## **Show Me the Money: How to Bill and How to Get Paid**

*S40; Presented by Michael Hricak, FAIA, Rockefeller/Hricak Architects, Venice, Calif.; Barry Isakson, AIA, Architectronica, Redondo Beach, Calif.; and Alexis Moore-Jones, Rockefeller/Hricak Architects, Venice, Calif.*

“Our clients want us to be really stupid when negotiating our own fees but really smart when we negotiate with the contractor,” one speaker said.

“We believe in common sense billing, we generate bills for services.”

#### **Ten ways to not get paid:**

1. Do not discuss money with your client.
2. Link architects’ payments to the performance of others, including the client.
3. Link payments to agency work/ approvals/permits.
4. Avoid discussing additional services.
5. Perform Additional Services prior to securing client approval.
6. Be unclear about your payment expectations.
7. Do not set easily understood procedures for billing review and approval.
8. Write vague agreements.
9. Keep the project team in the dark about fees, phases, and basic services.
10. Make unnecessary claims and guarantees.

#### **Twelve steps to positive cash flow and profitability:**

1. Know your client.
2. Coordinate billings with Owner-Architect Agreement.

3. Summarize billing history as a part of every bill.
4. Allow for partial payments on undisputed billings.
5. Clearly define the beginning and ending of each phase.
6. Track time in small increments.
7. Bill at least monthly.
8. Show value of work or services not (yet) billed.
9. Be accurate.
10. Act at once on overdue bills.
11. Handle Additional Services in “real time.”
12. Get a retainer equal to at least one billing cycle.

#### **Summary**

The presenters were big fans of completely automated time record keeping (into tenths of an hour) that rolled directly into billing summaries. The project architect reviewed the draft billing summaries prior to preparation of any bills or billing statements for presentation to the owner. Sample timecards along with billing examples, Architectural Phase Approval letters and Demand Letters were provided for reference.

The Architectural Phase Approval letters are generated to the client at the end of a distinct portion of work prior to issuing a bill for those services. The Client signs and returns a copy of the letter acknowledging that phase of work is complete. After the signed approval letter is received, the presenters suggested sending a thank-you acknowledgment letter to the client, indicating the next phase of service would commence.

*Lisa Stacholy, AIA*  
*AIA Atlanta*

## Solar Electric Buildings

*S51; Presented by Steven J. Strong, Solar Design Associates Inc., Harvard, Mass.*

Based upon the response from the standing-room only crowd, this seminar was popular.

Strong began by humorously displaying some of his early 1970s work and the significant advances that have been made with photovoltaics (PV). He even dressed the part, wearing a dark blue tie that was brightly patterned with blazing orange suns.

The review included everything from retrofitting existing neighborhoods to large-scale solar power plants covering huge expanses of desert, even freestanding sunflower-shaped PVs on a California hillside. Unknown to many architects, PVs are available in different colors, not just dark gray and black.

The growing consensus is that distributed PV systems that provide electricity at the point of use will be the first to reach widespread commercialization. Individual buildings will be a leading application for the building integration of PV (known as BIPV), which is where the PV elements actually become an integral part of a building, often serving as the exterior skin.

Among the many projects that were reviewed, several used BIPV in semi-transparent arrays such as skylights and entry canopies. Also featured were renovation projects containing new BIPVs that replaced glass spandrel panels in the existing framing system. Examples include the Autobahn, where stretches have retaining walls with BIPVs attached, and a centuries-old cathedral with BIPVs installed on the roof (it took two years for this to be accepted by the “hysterical” committee, Strong said).

An interesting PV application was a south-facing fire station with semi-transparent BIPVs on the south side roof. The BIPV skylight allows the sun to heat the equipment bay and its large masonry mural wall, which stores heat for the living quarters behind it. Another interesting application was on a large flat-roofed industrial building; the BIPVs on the roof sat in metal pans that were ballasted with concrete pavers. When the owner relocates, he takes the BIPV array with him.

The local electrical union was approached to volunteer labor for the installation of BIPVs on the giant Solar Cube at the Discovery Center in Santa Ana, Calif. About 270 electricians volunteered for this highly visible display of renewable energy. Strong joked that the sun dimmed when the array was turned on.

He stressed that “green building” for a project should involve correct day-lighting, proper insulation, and correct solar orientation so that BIPVs might be able to reduce the demand or peak loads for electricity. Also, in some cases, with a net-metering arrangement, the electric utility credits the BIPV system owner.

The corporate environment has embraced a new “green prestige” for BIPVs. Several companies are opting for a solar electric façade over other high-end prestigious materials. Executives of corporate relations are recognizing the high value in becoming environmentally responsible corporate citizens.

Strong closed with a glimpse at the bright outlook and enormous opportunity for building integrated PV systems and the important role architects play in contributing to a more sustainable future.

*John Sanford, AIA  
Tulsa, Oklahoma*

## The Next Generation Architect: Using CM to Take Control of Design and Construction

*S63; Presented by Christopher R. Widener, FAIA, Widener Posey Group, Springfield, Ohio*

Designer-led design/build services need to be clearly defined, as I learned at this year’s convention, because there is a difference between designer-led and contractor-led design/build services. In contractor-led design/build, the contractor hires the design services and is responsible for them. In designer-led design/build, the designer (architect) coordinates the project, including construction, in one of two ways: either as a construction manager for a fee (no risk) or at risk (basically the designer is the contractor).

A growing trend is for the architect to become the lead, i.e., designer-led design/build. The architect is leaning toward being a master builder. Architects are selling themselves as the source of quality, one-stop shopping and are selling their services by offering total project management services in addition to standard design services.

Your promotional efforts need to target customers who are willing to proceed with their project in this manner. According to Widener and many seminar participants, more and more clients are not only willing to go this route, but they *want* this complete service.

With designer-led design/build services, where you are providing construction management for a fee, the owner needs to understand the change in risk each party is taking on. The general contractor is either being eliminated or is being reduced to a more

limited role. Risks for subcontractors completing their work late, change orders, and cost overruns become the risk of the owner. In exchange, the owner saves the mark-up on everything by the general contractor.

In cases where the designer is taking on the project at risk, the fee needs to be higher to compensate you for that risk.

Getting into this type of work takes some time and energy. You need to understand the laws in your state regarding licensing, taxes, and insurance. Often, you may need to hire a superintendent to run the job and to purchase equipment.

In order to provide CM services, you need to assemble project costs. Widener presented some simple ways to be able to do this. His database for construction costs came from analyzing previous contractors' pay requests from job files that he already had in his office. His office uses Microsoft Excel, a program most of us already have.

Risk management also is a key element in design/build services. Managing subcontractors, product deliveries, and controlling costs related to damages that occur during construction while you are not on the site all day takes good leadership, organization, and scheduling.

Understanding design/build services first, and then explaining them to your potential clients so they understand them, is key to obtaining such work. We architects believe that we understand our clients' goals, how buildings go together, and the financial aspects of construction. If this is true, we can offer this service to our clients and provide them with better-built, better-designed projects.

*Jerald Morgan, AIA  
AIA Vancouver*

## Energy Conservation in Historic Structures

*S67; Presented by Jerry L. Berggren,  
AIA, Berggren & Woll, Architects,  
Lincoln, Nebr.*

Jerry Berggren, AIA, led an enlightening seminar about energy consumption in historic structures. He discussed statistical information he had gathered about his five historic courthouse renovations, which were part of a program (sponsored by the Nebraska Energy Office) titled *Courthouse Trail*. This program sought to demonstrate energy efficient improvements and to stimulate energy conservation. Many of the improvements were anticipated. However, there were several surprises as well.

Courthouse occupants typically requested common improvements, which Jerry provided in his renovation projects. They wanted a new heating/air conditioning system, new windows, and a new boiler. Most occupants were either too hot or too cold; one employee even confessed to running his window air conditioning in the winter to compensate for his discomfort. Most windows in the courthouses were drafty, too. All of the courthouses were at least 50 years old, and were eligible for listing on the National Register of Historic Places.

In summary, here's what Jerry learned from his study:

1. When considering energy conservation in an older structure, you must take a "whole building approach." The existing conditions of each building will determine which energy conservation building improvements are appropriate and will likely indicate priorities of the project.

2. Sixty percent of heat energy goes through the roof. Most older building structures are inadequately insulated in attics and roofs.
3. There should be priorities in planning the energy conservation improvements to be completed. Beware of building products making claims of energy savings. Some products are appropriate for a specific application and others are not. Priority needs to be placed on those conservation improvements that result in the highest energy savings and best rate of return.
4. Energy is used in more ways than in just heating and cooling. Surprisingly, statistics gathered by Jerry *after* building improvements were made indicated that more electricity was being consumed than before renovations, although gas use was less. It turned out that more electric appliances, such as computers, were being used, and spaces that were not previously air conditioned now were air conditioned.
5. The habits of those responsible for heating and air conditioning at the courthouses had to be modified. Another surprise in Jerry's studies was how little gas use was saved by the renovations. It turned out that the people responsible for heating used the new HVAC/boiler equipment in the same manner as the original antiquated equipment. This inefficient use of the equipment created fluctuating temperatures in building spaces and caused the boilers to use enormous amounts of gas heating-up after cooling-down all night. Once the maintenance personnel understood how to maintain the equipment properly, the energy consumption dropped dramatically.



## Useful Web Sites and Recommended Reading

Jerry also provided an extensive list of Web sites and a bibliography where you can find information about energy conservation for historic structures.

### Web Sites

- National Park Service Heritage Preservation Services Division  
[www2.cr.nps.gov](http://www2.cr.nps.gov)
- National Trust for Historic Preservation National Office  
[www.NTHP.org](http://www.NTHP.org)
- Preservation Tax Incentives  
[www.cr.nps.gov](http://www.cr.nps.gov)
- Rebuild America  
[www.rebuild.org](http://www.rebuild.org)
- U.S. Department of Energy  
[www.eren.doe.gov/buildings](http://www.eren.doe.gov/buildings)  
[www.eren.doe.gov/consumerinfo](http://www.eren.doe.gov/consumerinfo)  
[www.energy.gov](http://www.energy.gov)

### Recommended Reading

- Brand, Stewart, *How Buildings Learn: What Happens After They're Built*, Penguin Books, 1994.
- "Energy Conservation and Historic Preservation," supplement to 11593, vol. 2, no. 3, Office of Archeology and Historic Preservation, U.S. Department of the Interior, Washington, D.C., June 1977.
- "Energy Conservation Guidelines for Exiting Office Buildings," General Services Administration, Washington, D.C., February 1977.
- Fitch, James Marston, *Historic Preservation*, University of Virginia, 1990.

Diana K. Melichar, AIA  
AIA Chicago

## Architect in the Lead: How to Generate Your Own Work

*S77; Presented by Brad Buchanan, AIA, Buchanan Yonushewski Group, Denver; and Christopher R. Widener, FAIA, Widener Posey Group, Springfield, Ohio*

This session offered participants the information they need to participate in the facilities cycle as initiators rather than service providers. The presenters asserted that architects, by their training, are well suited to this role. The role was generally described as needing as much vision as analytical ability. What remains is what cannot be easily taught but must be lived: mindset.

Initiating development requires a leadership mindset. You must be proactive not reactive. You must be willing to take control. Control is one of the benefits of leading. A further advantage is that an architect in the lead allows for more informed design decisions and, therefore, a better result in the community. Through this strategy, architects can control their risks, income, and destinies.

Five items are critical to managing this process:

1. Development leadership
2. Partnering/networking
3. Risk
4. Financing
5. Building relationships.

### Development Leadership

Development leadership is the *vision* part of the challenge: problem seeking. We as problem solvers easily identify resources and alternatives. But development requires seeking the problem to be solved.

Because of their activities in and relationships with a community, architect may know about projects being considered before they are advertised. They may also have access to capital resources based on their relationships on previous projects. But these sources must be treated with care and honor if a sustainable relationship is to result.

### Partnering/Networking

The architect is well advised not to attempt roles that would be better hired out. This decision is not an easy one as architects may have sufficient understanding to accomplish a wide variety of specialized tasks.

Participants were cautioned to seek professional assistance with securing capital, marketing a project, contractual real estate agreements and, where necessary, construction.

### Risk

The basic rule is, "risk = reward," although it might be more accurate to say that risk is directly proportional to reward. The more risk in an investment the more reward is expected by the investor if the development is successful. Treasury bonds are cited as safe with a return of less than four percent. A speculative real estate investor might require a return of 11 percent or more. This relationship is true for all the financial participants in a project, including the architect as initiator.

Risk then becomes a management issue, and the architect needs to use all of his/her analytical skills to navigate the course. Not all the risk occurs at once. There may also be points where the architect or other investors want to be taken out of the risk equation.

### Financing

The most emphasized point about financing is that development is a

game of OPM (other people’s money). And financing is less a matter of whether there are resources than in convincing those who have the resources that your development is a worthwhile place to invest. The architect has an advantage here because he/she is knowledgeable about the physical aspects of the development, and loans based on physical development appeal to investors and bankers.

### Building Relationships

Relationship building is the glue that binds everything. Mastering relationships will not only allow you to develop projects but will allow you to create lifelong friends. Balance the needs of ego with the pragmatic necessity to have the best results.

### Summary

If the five critical elements described above are well managed then you will have a successful project, architecture will be fun again, and you will make money. “Architecture is fun when you’re making money.”

*Louis B. Smith, AIA*

## Design/Build: Merging Solution- and Schedule-Driven Teams

*S78; Presented by James Bradburn, FAIA, Fentress Bradburn Architects Ltd., Denver*

This session approached several aspects of teamwork and design/build such as the reasons for choosing design/build, assembling a team, consultant roles, risk allocation, and the benefits of design/build for clients.

### Why do you do design/build?

- Client requests design/build
- Public entity
- Marketing design/build

### How to assemble a team

- Experience on relevant prior projects
- Team members you have direct experience with
- Individuals
- Consultants
- Existing relationship(s)

### Adopting the design/build attitude

- Design/build agreement is a covenant to perform design and construction with one team
- Team members share responsibility across traditional contractual lines
- Contractor members participate in design process
- Designer members participate in schedule, budget, and constructability decisions
- Contractor adopts a goal of designing project only once
- Designer adopts a goal of “build it right the first time”

### Keep the team working together

- Communicate, communicate, communicate
- Partnering
- Include owner in design/build process

- Methods to resolve conflict
- Clearly defined roles and responsibilities
- Full divulgence of information
- There’s no “I” in “TEAM”

### Proper role for consultants and subs

- Criteria performance documents
- Peer review
- Changing world for engineering services
- Early purchasing of major trades
- Design/build subcontractors
- Subcontractor input for major systems

### Risk allocation

- Constructor liability for design and construction
- Unrecoverable proposal costs
- Clear insurance coverage
- Risk allocation, designer vs. constructor
- Financing requirements
- Defining specific responsibility of each party during construction

### Advantages of design/build to a client

- Single point of responsibility
- Risk management
- Teamwork
- Schedule

*Laura Lee Russell, AIA  
AIA Oklahoma City*

INDUSTRY SURVEY RESULTS				
Metric	Design/Build vs. Design-Build	CM@Risk vs. Design-Bid-Build	Design/Build vs. CM@Risk	Level of Certainty
Unit Cost	6.1% lower	1.6% lower	4.5% lower	99%
Construction Speed	12% faster	5.8% faster	7% faster	89%
Delivery Speed	33.5% faster	13.3% faster	23.5% faster	88%

## Marketing Designer-Led Design/Build Services

*S96; Presented by Joanne G. Linowes, The Corporate Media Group, Westwood, Mass.*

To move into design/build, you must first understand your firm's baseline. You need to know your image, your firm's image, your current skills and services, the features of your firm, and your competitive edge.

Second, you need to prepare your firm for internal and external change. If you venture into this market, your entire firm will change. Linowes broke down the internal changes into the following categories: corporate culture, project responsibility, firm philosophy, operations (accounting, human resources, insurance), and self-image. Your firm's image will change externally as well.

Once you decide to move forward and accept that these changes will happen, you must do the following:

1. Create the entity. Make it seem special and separate from the design firm.
2. Identify the targets and prepare the pitch. Start in areas of project types with which you are familiar.
3. Select the tools you need to proceed. Stationary tools: brochure, flyer, and Web site to reflect your identity. Portable tools are dynamic and create the chemistry: you and your staff.
4. Announce (mass mailing and newspaper) or educate (one on one with potential clients) or both.
5. Be a valuable resource.
6. Plan for crisis.

The foundation for a new persona includes:

1. perceptions
2. selling
3. features (of your company)
4. competitive edge

Your targets for marketing should include consultants as well as clients. Prepare the pitch, using clear, factual language and avoiding jargon or clichés.

Finally, prepare a crisis kit. This is especially necessary for public projects. Have a spokesman ready for when the backhoe hits the power line and knocks the neighborhood out of power for an evening. Have testimonials ready from previous clients that talk about how well your firm handled previous projects. Have the facts ready. Take proactive photographs.

Preparing your firm for design/build takes a lot of planning, as I discovered in this and other design/build seminars during the convention. More and more architecture work is being done in this manner, from very small projects to very large ones. Unless we organize to take advantage of this trend, many of us might end up providing drafting services for contractors.

*Jerald Morgan, AIA  
AIA Vancouver*

## Web Portfolios That Work

*S133; Presented by Nancy Yen-wen Cheng, AIA, University of Oregon, Eugene*

Whereas most large architecture firms have Web sites, a majority of small firms do not. A Web site will connect you to millions of people. It gives your firm visibility 24/7 across time zones and borders. Through links from other

sites, it can direct people with an interest in your specialty to your site. It can give a larger than life feel to a small firm. So, whether you are considering starting a site or improving an existing site, the following tips can help.

### Creating Your Own Web Site

If you want to create your own site, Cheng recommends three software packages: Adobe's Go Live and Page Mill and Macromedia's Dreamweaver. One advantage of creating an in-house Web site is having the ability to update it yourself. Many session participants spoke of the frustration of having someone else translate their graphic vision and of the expense of updates.

### Essentials

1. Have your own domain name.
2. Don't make your user wait more than 20 seconds for information.
3. Create a clean navigation system from page to page and include shortcuts.
4. Design for the widest spectrum of browser versions, including Netscape Navigator, Internet Explorer, AOL, and Web TV.
5. Organize according to target markets.
6. Provide contact information on each page.
7. Provide links to most common search terms (e.g., green design, sustainable development).
8. Check your site weekly to make sure links are working.
9. Place your Web address on all business cards, stationery, brochures, and the like
10. Update the site regularly.

Two great sites to visit are *aomearchitects.com* and *kleindytham.com*. These sites create a

strong identity for their firm through graphic look and message and are easy to navigate.

### Marketing Made Easy

A good Web site can track the number of hits it is getting and which pages receive the most visits. With online registration, you could grow your marketing database to include those that visit your site. Contact other Web sites and find out whether you can become a link on their portal. Some useful sites are *innovnet.com* (higher education), *verticalnet.com* (portal to several markets, including health care, high-tech), and *cyburbia.org* (Internet resources for the built environment).

If you are published, be sure your Web address is attached to the article or photographs so you can be located easily. Contact the person writing the article and ask to fact check that article and make sure the site address is included and correct.

Finally, be aware that clients expect you to have a Web site. Having a Web presence can give you an advantage over your competitors, while not having one will make you appear to be behind the times.

*Dee Carawan, AIA*

## Media Exchange

Each year at the national convention, the Small Project Forum sponsors a program where architects can have their promotional material reviewed free by marketing professionals.

This event provides us each year a visit with loyal volunteers who make the Small Project Forum journal a reality. This year, the event was held at the office of Fentress Bradburn Architects in Denver, on a historic residential street close to the capitol building. This opportunity was avail-

able due to the well-connected associations of Richard Hayes, PhD, AIA, director of the Integrated Practice PIAs, the unending efforts of Patricia Lukas, program manager, and our new local/regional coordinator, Carol Beth Cozen, AIA.

This year, three members of the Society for Marketing Professional Services donated their time and expertise for this gathering. In addition to the marketing experts, other architects from around the country joined in discussions of the materials architects brought in, allowing for feedback from peers.

We discussed brochure jackets and talked at length about the language that should be written on the promotional jacket. This language will vary greatly from firm to firm because it needs to reflect a firm's values and mission. Clarity and conciseness are preferred. Quotes from clients are also a good idea.

Business cards were also on the agenda. Make sure that your telephone number is clearly distinguished from your fax number to avoid confusion and frustration.

Finally, the type of paper and printing is budget driven. Most of us in the Small Project Forum don't create \$10,000 worth of brochure material. Yet we still can create a great looking product with an inexpensive color printer, high quality photo printing paper, and either a digital camera or scanner. If you can't afford a digital camera, don't be proud; borrow one. Insert pictures on your brochure material and make them big enough to see.

For the past several years, most of us have been very busy and have not spent a great deal of time, energy, or money on marketing materials. In the current economic climate, however, it is critical that we position our firms to

"hit the streets" in search of jobs for the coming months.

This media exchange provided another wonderful opportunity to share ideas with these talented professionals and our peers about the basic methods and trends in marketing.

*Jerald Morgan, AIA*  
*AIA Vancouver*

## Local Advisors Dinner

The Society for Marketing Professional Services (SMPS) hosted our dinner, and we enjoyed a series of well put together presentations. Eric P. Mott, national SMPS past president and president of CIVITAS, a planning and design firm based in Denver; and Karen O. Courtney, AIA, FSMPS, director of marketing for NBBJ, an architecture firm in Seattle, delivered the SMPS information summary. In addition, the Marketing Partnership, marketing consultants for design and construction firms, provided a brief presentation about the value of professional marketing for small firms. A roundtable discussion of opinions resulted from both presentations and provided great feedback for each of us.

Peter Wronsky, AIA, our Advisor Emeritus, requested that a special award be presented to Laura Montllor, AIA, for her many years of support to the small project architect and the Small Project Forum. Laura has written articles for our journals, managed the roundtable meetings for small project architects in her chapter, and sacrificed her time and effort to present seminars at our national conventions. Volunteer leadership, such as Laura provides, forms the fabric of our organization. Congratulations Laura, and thank you so much.

The proximity of the dinner to the convention area allowed for a leisurely

walk to our hotels through neighborhoods, inner city parks, and business districts that have been sensitively preserved within the surge of Denver's urban development. This nightcap has always provided an awareness and sense of place and offers architectural inspiration and commentary from every one. What a great introduction to our host city!

*Laura Lee Russell, AIA  
AIA Oklahoma City*

## Guide to the Federal Design Marketplace: How to Compete for and Win Federal Contracts

*S107; Presented by Lawrence P. Delaney, AIA, U.S. Army Corp of Engineers, Washington, D.C.; Edward A Feiner, FAIA, U.S. General Services Administration, Washington, D.C.; and Linda G. Wright, NAVFAC, Washington, D.C.*

The seminar consisted of a brief presentation by each of the presenters about how to get work with their organization, followed by an extensive question and answer period. The hand-out distributed included annotated sample listings from the *Commerce Business Daily*. That was followed by 10 suggestions for improving your chances for success.

### The 10 Points

1. Read the CBD very carefully, daily.
2. Be thorough, accurate, persistent, and committed.
3. Actively participate in industry and professional organizations to keep up with market trends.
4. Know the federal acquisition system.

5. Visit USACE districts and centers to find out what services they need and what they expect.
6. Know your firm's capabilities and limitations.
7. Know your consultants well. Maintain long-term relationships with highly qualified firms.
8. Remember, your submission is a reflection of your firm and the consultants.
9. Insist on thorough debriefings about why you were not selected. Reference EP 715-1-4, paragraph 3-13.
10. If you are awarded a contract, provide high quality and responsive professional services. *Earn an exceptional performance evaluation.*

### Discussion

Most of the discussion focussed on the Brooks Act and Federal Forms 254 and 255. These forms are the basis of federal Quality Based Selection processes. The panel generally acknowledged that the specific process and use of the forms differed in each government agency. The implication was that to win a contract, you should focus specifically on one agency at a time and learn its process to successfully compete for work. The shortcomings of Forms 254 and 255 were discussed. It was announced that an advertisement for comment on a replacement form, SR330, is expected in the fall.

For small firms to compete, they need to be listed on the Small Business Administration's (SBA) section 8A disadvantaged or emerging businesses list. The designation is said to be broader than in the past, but it requires research at the SBA. Developing an active relationship with the SBA managers might help. The panel suggested that small firms joint

venture or partner as a sub-consultants with larger firms that have existing federal relationships and a good history of federal work.

Many government agencies are now using indefinite service contracts by a variety of names. In these cases, a contract is issued to cover a one-to three-year period to provide a particular kind of service on a particular group or class of structures. The benefit here is that once you have such a contract for a period of time, you simply negotiate and need not go through the award phase again.

Please note that recent information suggests that by January 2002, the *Commerce Business Daily* will no longer be the designated place for federal solicitations. The new location will be a Web site at [www.fedbiz.org](http://www.fedbiz.org).

*Louis B. Smith, AIA*

## What Were We Thinking? Fixing the '70s

*S73; Presented by Bruce Race, FAIA, AICP, RACESTUDIO, Berkeley, Calif., and Noré Winter, Winter & Company, Boulder, Colo.*

I was very curious about this seminar, since I actually did work as an architect in the '70's. I am still not quite sure what I did that was so horribly wrong.

The presenters first showed some very harsh and damning photos of '70s buildings. Their observations and criticism included:

- Auto-dominated streetscapes
- Pedestrian-hostile walkways
- Generic architecture
- Lack of response to context

The presenters focused on repairing damaged downtown neighborhoods. They gave many good tips for urban

municipalities to adopt as urban design guidelines and recommended specific tools for encouraging repair that included the following:

- Taming the car: minimizing the visual effect of parking spaces by using hidden garages and surface parking at the interior of lot.
- Aligning buildings at sidewalk edges to re-establish corners
- Making all sides of buildings public so there are no empty back elevations.

The speakers showed many excellent slides of cities such as San Antonio and Boulder as examples. The following is a zoning ordinance case study:

*Corner Store standards shall require: 50 percent of street edge shall be building wall, 20 percent shall be transparent or glass. At least one entry face on street side.*

We learned a lot by seeing the actual effects of these standards on real built structures. The before and after photos were very effective.

This was, by far, the most dynamic and visually appealing presentation that I saw at the convention. Both the speakers were motivating and engaging. I am sad to say that one of their “bad examples” was a building in Pittsburgh I had worked on while with HOK in the late ’70s. This seminar gave me much to think about and led me to reflect on the fashion aspects of architectural design. I wonder . . . will the future hold seminars on “Repairing the Post Moderns”?

*Laura Montllor, AIA  
AIA Long Island*

### ***Convention Audiotapes***

*With numerous concurrent sessions, audiotapes are an effective way to experience sessions you couldn't attend, and they can be a self-reported CES activity. Convenient and inexpensive, audiotapes of selected AIA theme presentations, seminars, and professional breakfasts are available for purchase. Audiotapes may be ordered (\$13 per tape plus shipping and handling) by calling 800-642-2287 or via the Internet at [www.iwc.com/acts/aia.html](http://www.iwc.com/acts/aia.html).*

*If you would like to report on issues relevant to the Small Project Forum from your area on a regular basis, we invite you to join our network of Local Advisors. Please contact Carol Beth Cozen, AIA, at (323) 993-9733 or at [cozenarch@earthlink.net](mailto:cozenarch@earthlink.net).*

*The opinions expressed in this report do not necessarily reflect those of the Advisory Group, the AIA staff members who prepared the report, or The American Institute of Architects.*

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