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THE FLORIDA ARCHITECT

MARCH 1968



This is the first of a 5-part series, reprinted from "Your Building & Your Architect," a new booklet published by the American Institute of Architects, written by Donald Canby, Director of Urban Information Center of Urban America, Inc. The booklet is intended for the prospective building owner and is available from FAAIA.

how to pick an architect

There is no easy way to pick an architect. True, there are some general rules that can be stated, pitfalls that can be warned against, pointers that can be offered about what to look for in an architect and his work — and all of these things are discussed herewith and in the articles appearing in the next four issues.

But there is no magic formula for selection. "Listen," said a man in charge of building some \$10 million in retail stores a year when asked how he does it, "if you come up with a good system, let me know."

In reality, systems and procedures are less important in this perilous quest than is the disposition of the client. To the task he must bring good intentions, an open mind, a hardy sales resistance and a willingness to take the time and trouble to learn something of what architects and architecture are all about.

To some clients, used to making clear-cut decisions about clear-cut problems, all of this seems impossibly hazy and imprecise. They seek an easy way out, turning to acquaintances, to brothers-in-law, to big, brisky businesslike architectural firms, or to the even bigger organizations which offer a neat package of construction services. Sometimes they get fairly good buildings, but they do not often get architecture.

Hence the stress on good intentions. All things being equal, the client gets about as good a building as he wants. To achieve architecture — a building which is soundly put together, which works well and which is an ornament to its surroundings and a source of deep satisfaction to its occupants — the client must have a strong drive to do so. His motivation may be simple pride, public relations, a feeling of responsibility to the community and the building's ultimate users. Whatever the reason, he must actively want the building to be something far more than mere shelter.

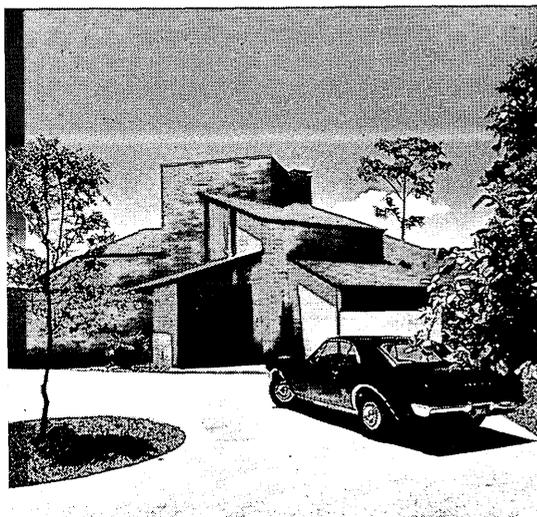
And then he must try to select the right architect. Otherwise, the best of intentions are wasted. Many a client who starts out with a desire to be a party to greatness winds up a patron of mediocrity, all through making the wrong choice. Selecting an architect is by no means the only decision the client has to make during the building process, but it is far and away the most crucial.

Formal competition: it may be worth the trouble

There does exist one cut-and-dried method of making the choice, which perhaps should be dealt with first. It is the formal architectural competition, held under the code for architectural competitions (AIA Document B451), established by The American Institute of Architects, in which the client hires a professional adviser, sets up a jury and invites architects to submit designs based on a common program.

Architectural competitions are popular sport in Europe, but they have never really caught on in the United States. Indeed, it is not difficult to make a case against them: they can be expensive to stage (the AIA code requires compensation to the professional adviser, the jury and the finalists). They sometimes tend to drive out the busier, better-known firms who simply don't have time to take a flyer. They can deprive the client of the chance to closely investigate the extra-design abilities of the firm that gets the jury's nod.

And yet the formal competition is the nearest thing to a sure-fire system for attaining superior architecture—a system that lets the client see a facsimile of the product before a designer is selected and provides a panel of experts to guide the choice. It is especially well-suited to public projects: it is, after all, a particularly democratic way to pick architects, and it also takes some of the political pressure off the public client. Most important, it often leads to a freshness and excitement not often found in public buildings. There is reason to question, for example, whether Boston would have the prospect of such a vigorous new city hall had the architects been selected and retained directly by the city government.



The first list: where to go from the yellow pages

For the majority of clients, who don't feel a full-scale competition to be feasible, the search for an architect begins with a list of names. If they are habitual clients or long-time architecture buffs, they probably start with some names in mind. If not, however, they are likely to be seen staring at the yellow pages of the telephone book and wondering where to turn.

Some turn to the local chapter of the AIA, but more often than not come away disappointed. The AIA is a membership organization, and in prudence cannot be expected to make qualitative distinctions among those who pay it dues. Many architects, moreover, stoutly resist classification as specialists, and in some locations the AIA office is forbidden even to suggest architects who have done a great many buildings of one type or another.

The best advice that can be offered the bewildered client at this point is to enter into a crash program of self-education and to pick the brains of all accessible experts shamelessly. Architectural buff or no, if he has the firm intention to achieve a good building, he probably has some standard of what a good building is. The goals of the education program are to develop these standards further and to find some architects who seem to offer promise of meeting them.

One starting point is in the pages of the architectural magazines, which convey a feeling of what is currently being built and may even contain work by architects in the client's own locale. The AIA chapter may conduct an awards program or have available a guidebook, both of which give some indication (though far from an infallible one) of the practitioners whom the architectural community considers its leaders. But the most instructive procedure of all is for the client to visit new buildings, to get their "feel," and then to find out who designed those to which he responds most positively.

As for the expert counsel, it should be sought on both sides of the fence, among clients as well as architects. Acquaintances or colleagues who have gone through the process of selection recently are rich sources. It is harder on the architects' side: who could summon the nerve to ask Macy's to recommend a good department store? Good prospects here are architect friends who are employees of large offices, architectural journalists and architectural educators. Journalists and educators are often chary about recommendations, however.

The matters of chauvinism, size and specialization

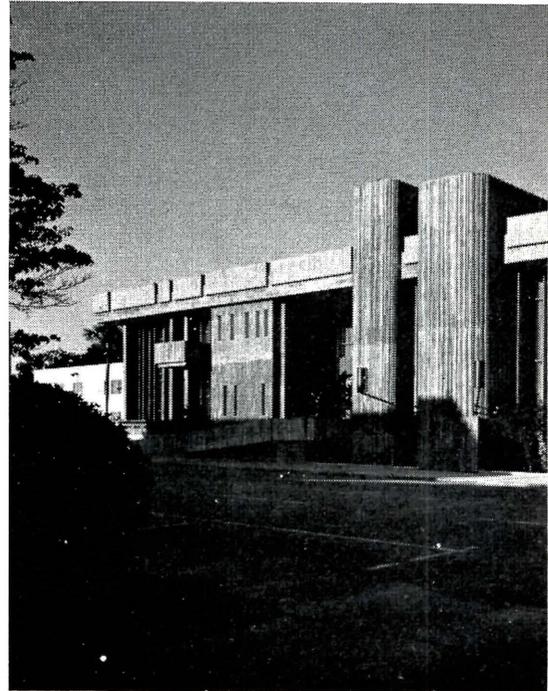
The making of the first list of potential candidates involves more than knowledge. It also involves some tough decisions about matters on which even the most expert disagree. Among them, in fact, are perhaps the three most hotly debated questions about the selection of architects.

The first is whether the client should consider only local firms. If he is a staunch member of the Shop at Home Committee of the chamber of commerce, the question may well answer itself. National concerns who want to become "part of the community" also may find it prudent to use only home-grown talent. Local public agencies, notably school boards, often are subject to some rather unsubtly pressures from the architectural fraternity not to look too far afield. And even beyond such considerations, there are good reasons to have the architect close at hand during the design and construction process.

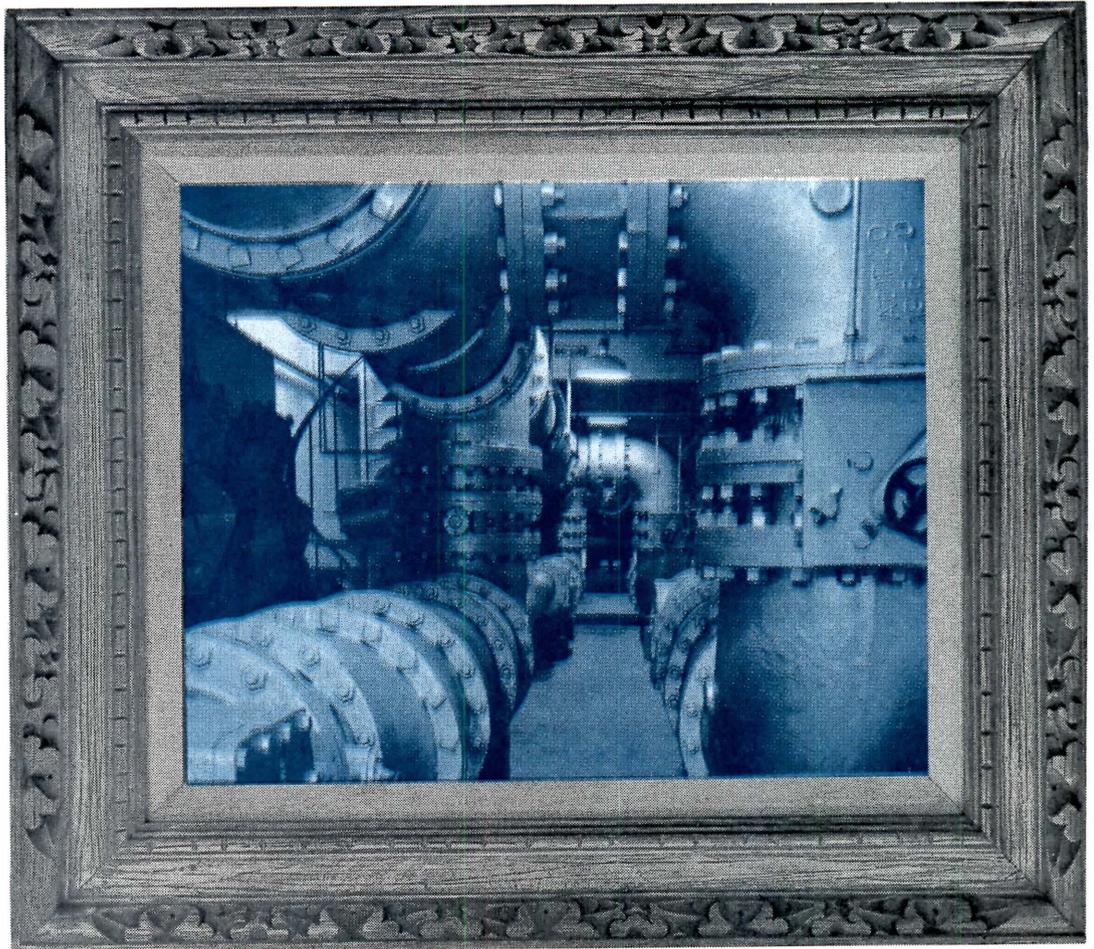
Unhappily, however, some communities are not rich in the kind of talent required to produce superior work. The client who wants a building of genuine quality may be forced to look elsewhere. After all, the desire to give the community such a building is local pride of an admirable sort. The hometown architect should understand; they are professionals, not juvenile gang leaders carving an area into unimpregnable turfs. As for the convenience of having the architect nearby, it can often be attained through an association between the out-of-town architect and a local firm.

The second knotty question involves the project's size. If it is a large and complex job, should only big firms be considered? The big firm, of course, will answer yes. It will claim, with a good deal of justification, to offer a wider range of services than a small office. The big firm will also point out that it takes both manpower and experience to manage the myriad details involved in a sizable project.

These are compelling arguments—if the client is satisfied that the big firm will also deliver quality. Some do, but here another harsh fact must be faced: there are enormous architectural offices, turning out enormous quantities of work, which have yet to do a good building. What may be a large job to the client, moreover, may be run-of-the-mill to the big firm and may wind up in the hands of a 22-year old designer in one corner of its huge drafting room.



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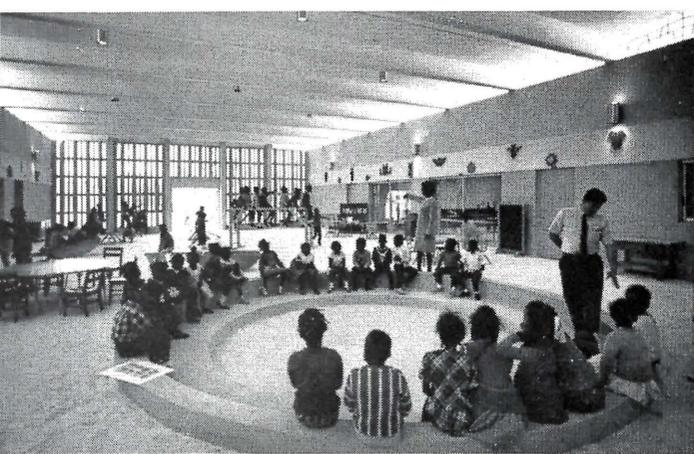
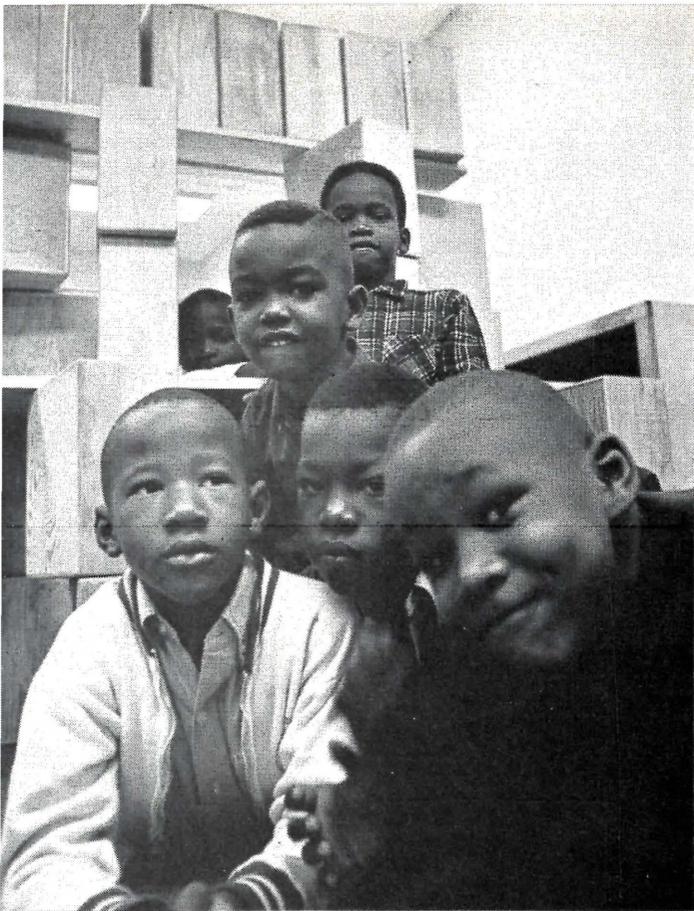
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By George N. Kahn

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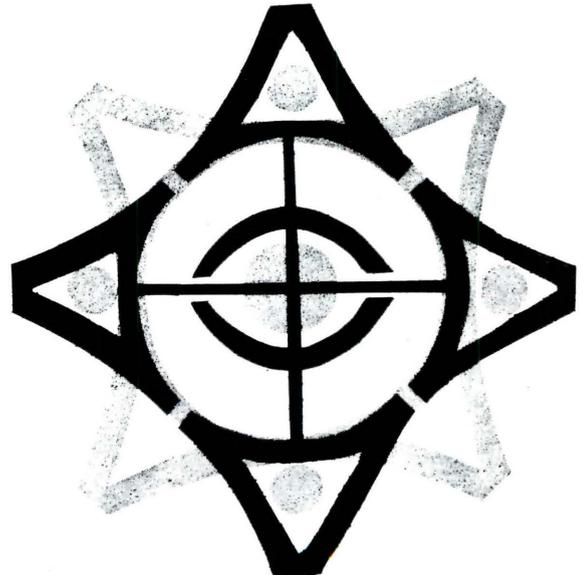
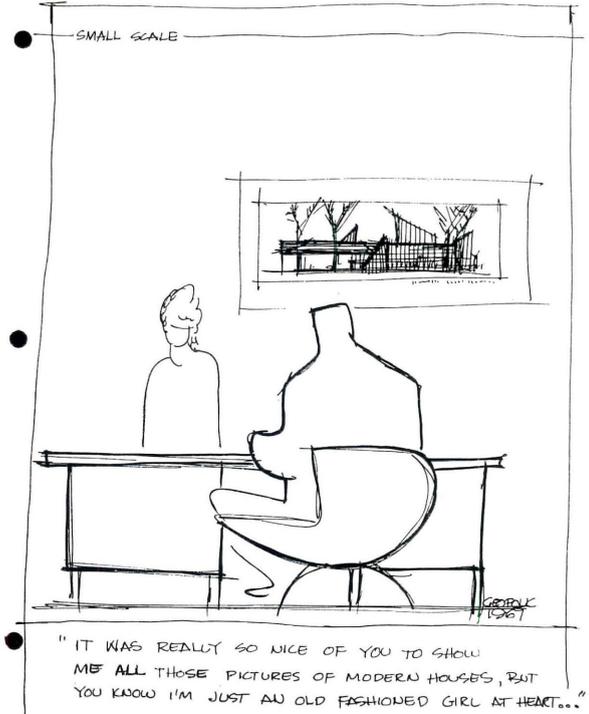
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April 30 - May 3

THE FLORIDA ARCHITECT

SMOOTH SELLING

BY GEORGE N. KAHN, MARKETING CONSULTANT

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YOU CAN'T FIRE WITHOUT AMMUNITION

A well-prepared salesman inspires buyer confidence. Every move you make in a prospect's office must reflect thorough organization and planning. The way you handle a presentation or demonstration will often determine whether you get the order or the brush-off. One way to be convinced of the value of preparation is to be on the buyer's side of the desk. This happened to me recently when I purchased a transistor radio.

The salesman handed me an expensive model reputed to be one of the best in the world. But there was just one thing wrong when I turned it on: The radio would not play.

The clerk, flushed with embarrassment, grabbed the instrument from me and started fiddling with it. He was so nervous he dropped the radio while trying vainly to get the case open. I was rapidly losing confidence in both the transistor and the salesman.

In desperation, the man finally summoned over another clerk. The latter took one look at the radio and then fixed it with such speed and dexterity that it was a pleasure to watch him. The only thing wrong with the transistor was that the battery was upside down.

What impressed — and sold — me was that the second man knew what he was doing. The first salesman obviously had never tried to learn how this product worked. It had apparently never occurred to him that even reputable merchandise needs expert presentation.

The Buyer's Viewpoint

When you make a call unprepared, you're not only abusing the hospitality of the buyer, but you are costing him valuable time. He has given you an audience because he hopes you can help him. A fumbling, maladroit sales talk will send you out of his office without an order.

One of my first customers taught me a lesson I never forgot. I was young, brimming with enthusiasm, but I counted too much on exuberance to carry me through.

This buyer, a man about 60 years old, heard me out. Then he looked at his watch.

"Young man," he said, "you've taken up a half hour of my time with no profit to me and certainly none to you. You'll be permitted one more visit here, but next time you will have only 15 minutes to make your presentation. If it isn't any better than today's, you will not be welcome here again."

I resented the way he talked to me, but later I decided the man had done me a favor. I spent the next two weeks boning up on every facet of his company and the application of my product to his special needs. I went back to the buyer's office and delivered my sales talk in 12 minutes.

The prospect gave me a substantial order.

Avoid Embarrassment

Some prospects may not give you a second chance. But it's a risk you don't have to run if you will devote some time to getting ready for your calls.

Some steps to take:

1. Learn the facts of your company, product, competition and your prospect's firm until they become an effortless part of your sales talk.
2. Rehearse your presentation at home until you can rattle it off without stammering, repeating or nervousness.
3. Plan your sales calls, allowing for flexibility.
4. Make the most of the sales literature and other tools provided by the company.
5. Set goals for yourself so you know where you're going and how you're going to get there.
6. Use your time so that you do have the hour or two to prepare your sales talk.

Memory Is Not Enough

In memorizing your sales talk, don't become a robot. The trouble with many rote-learned presentations is that they sound stilted and canned. Get away from the monotone approach; practice voice inflexions, change of expressions, etc. that will enliven your talk.

Make sure there is a pause or two in your speech to allow the customer to cut in. He may want to give you an order. Also, don't become so wrapped up in your presentation that you forget about the buyer's problems.

Almost everything on a sales call can be anticipated. There is very little that should surprise you — if you are prepared. With proper backgrounding, you can ad lib your way through any situation.

To start you off on the road to good sales preparation, here is a short quiz. If you can answer "yes" to at least nine of the questions, you are getting along well with your homework.

This is the 4th in a series of 12 lessons in the "Smooth Selling" sales training course as developed by George H. Kahn Company. We print a condensed version. Reprints of each complete lesson in a four-page brochure are available at the prices listed as follows:

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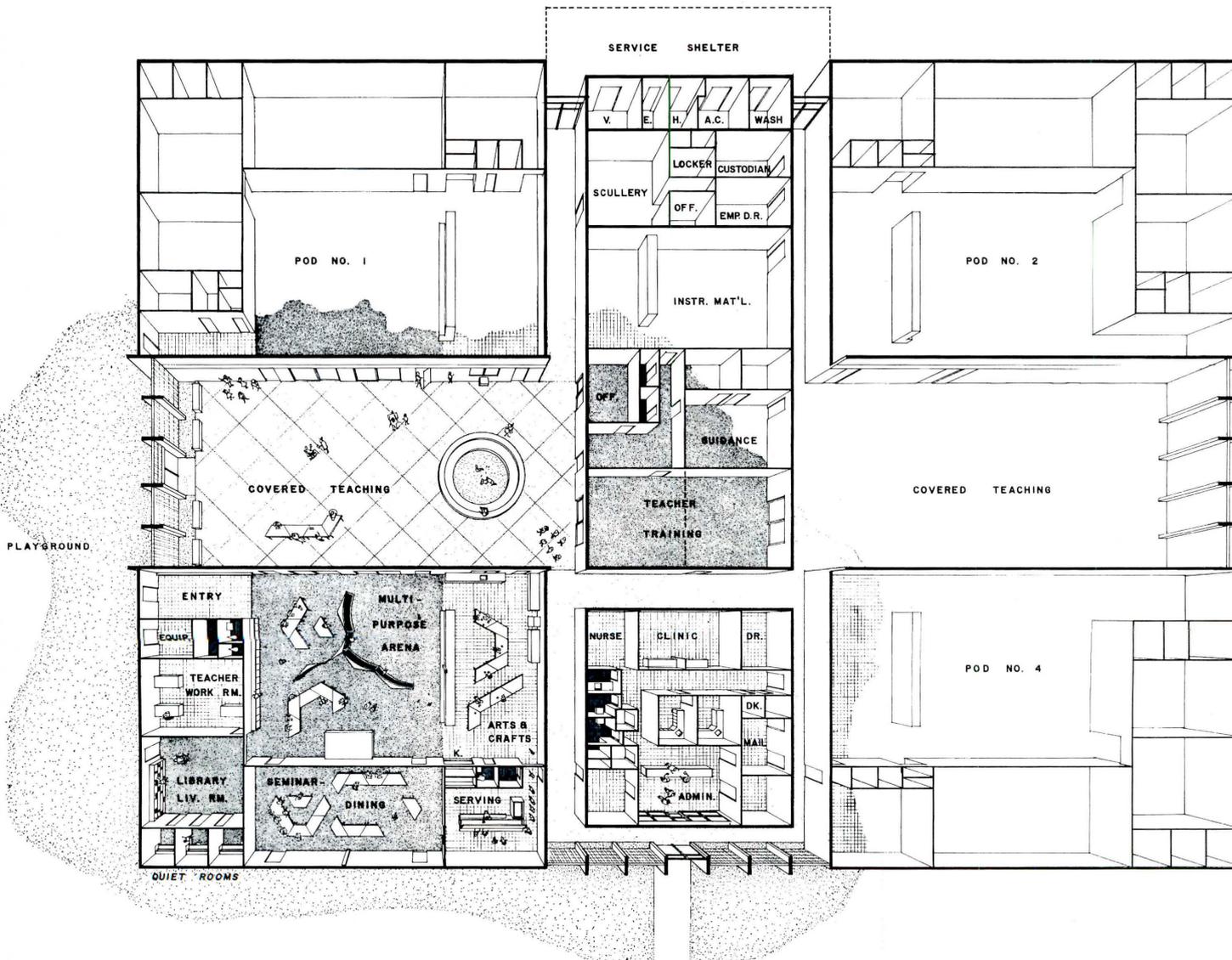
Construction of the \$450,000 building was largely funded under Title I of the Elementary and Secondary Education Act. Operating funds for the facility which opened last month come to the school system under Title III, the headstart program and local sources. It has been sited in Congress as the finest example of the use of Federal funds under Title II in the country.

Marking a departure from other schools in Dade County is "family style" grouping. Each of the four square pods house up to 75 pupils in a setting designed with all the comforts of a middle or upper-middle class home, including bathtub, shower, living room, dining room and kitchen—comforts which are lacking in their living experience.

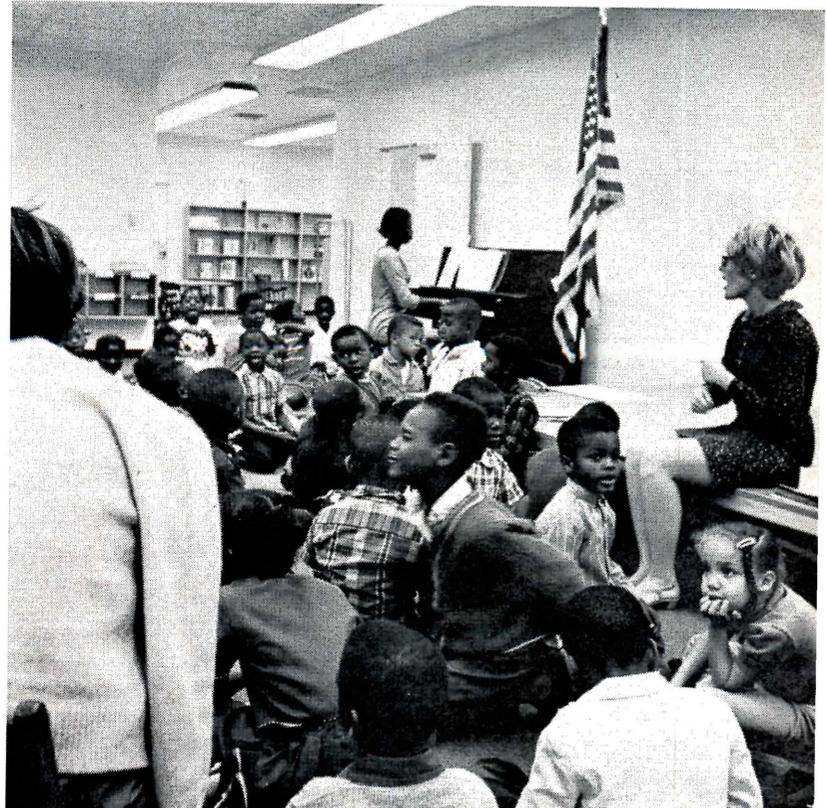
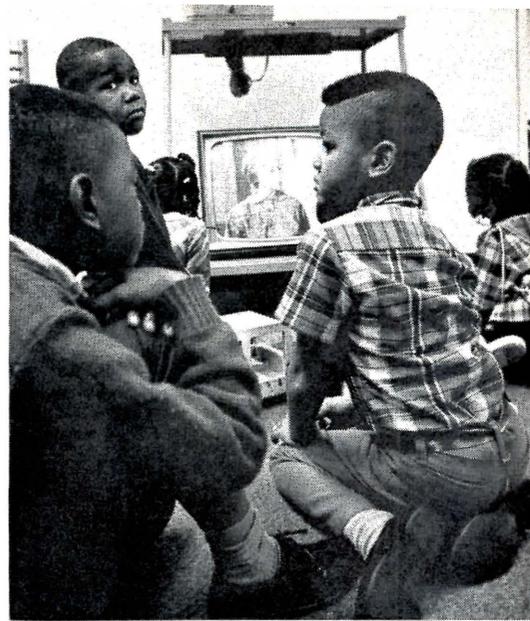
Although each "family" spends most of its time in its pod, there is some cross-grouping between pods. Grouping is in a number of ways: By age, by interests, sometimes by lack of interest, academic abilities, and social characteristics.

Pods are separated by large roofed open areas for recreation activities, assemblies and community meetings. Heart of the school is an administrative cluster containing offices, dental clinic, medical examining room, professional library and in-service area and space for computers.

Guiding an idea through two years of planning, construction, and implementation were Dr. William Feild, supervisor of educational facilities; Dr. Leonard Britton, district superintendent; and Mr. Gilbert Johnson, project manager, learning laboratories. Consulting architects to the Dade County Board of Public Instruction are Pancoast/Ferrendino/Grafton.



Photos Peter R. Bromer



3

4

Watching TV while sitting on carpeted floors—a part of
me life missing for many of these youngsters. 2. Main
trance into the school — a windowless facade is capped by
breacast facial. Interior spaces focus to covered play areas.
Trapezoidal furniture provides a variety of furniture group-
gs—in the background is the interior play court. 4. An
ormal singing group sits on the floor of the arena space.

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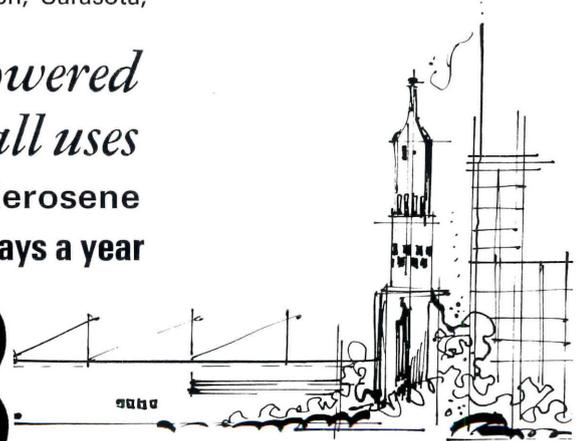
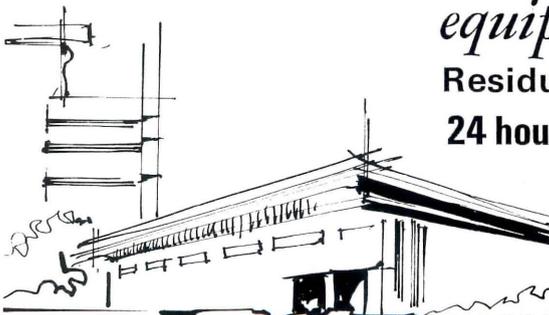
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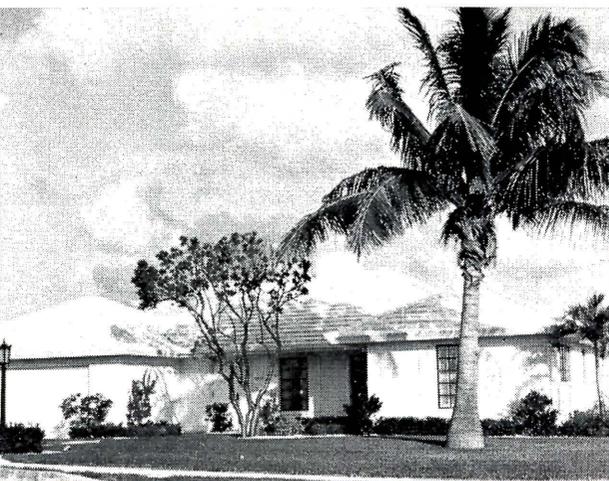
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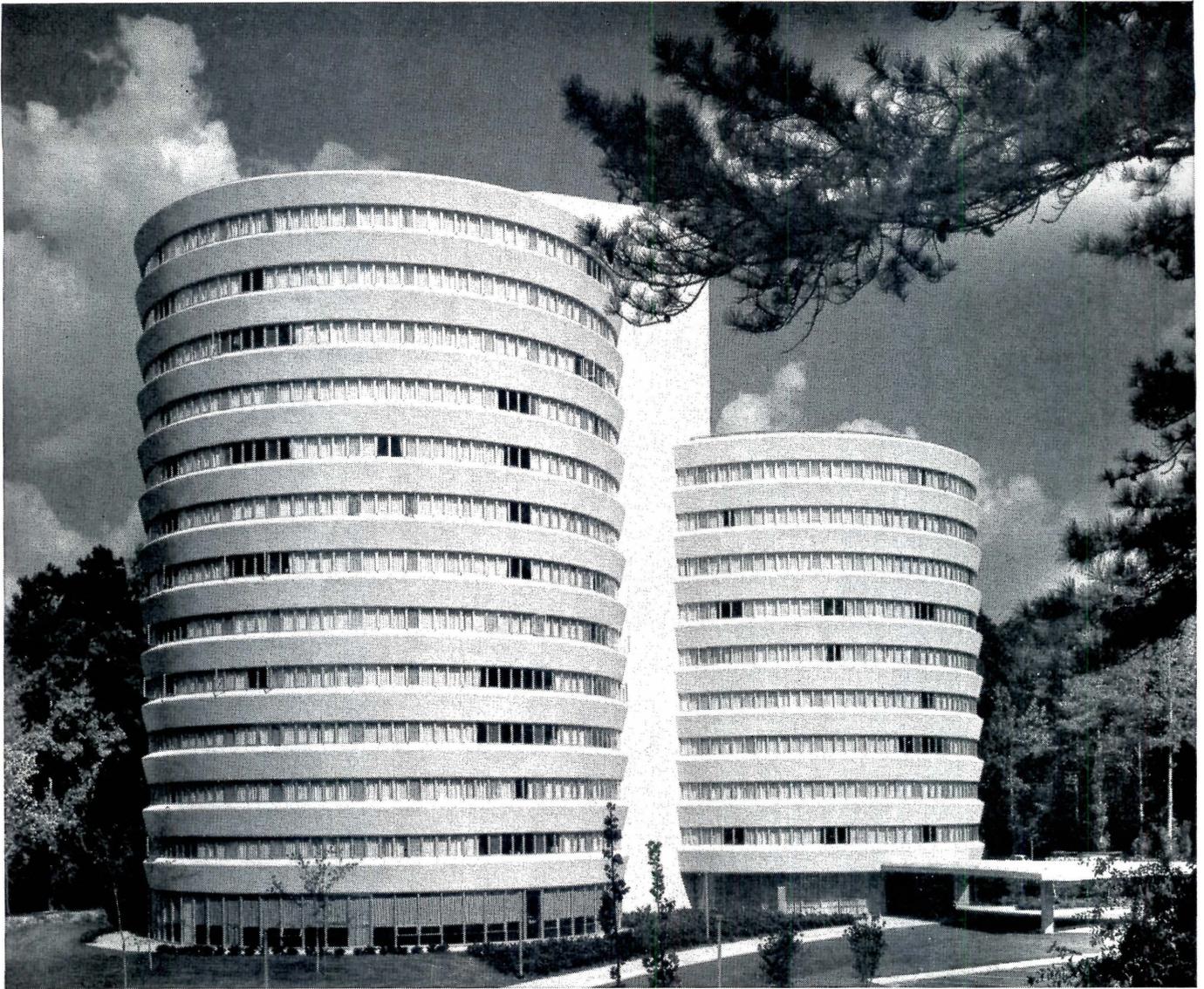
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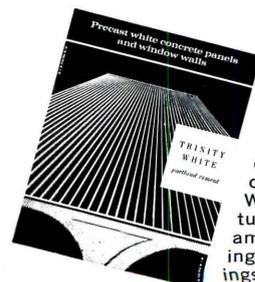
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THE FLORIDA ARCHITECT

Florida, with its unique geographical position, is an ocean-oriented state. This ocean represents the largest untapped frontier left on earth. Here is an imaginative for a "City at Sea" advanced by British designers for the Pilkington Glass Age Development Committee.

Within the foreseeable future the great oceans of the world, together covering three-quarters of the earth's surface, must inevitably be harnessed to provide food, to carry industrial centres and to afford a permanent home to some of the world's increasing population.

Sea City, an offshore island in glass and concrete proposed by the Pilkington Glass Age Development Committee, will be a first practical step in this direction. The building of such island cities would mean that industry and housing need no longer encroach on the rapidly shrinking open spaces in industrialized countries. New industries, such as fish farming, would be developed and a newly discovered source of power — undersea natural gas — could be put to work where it is found, instead of being carried through miles of pipeline to already overcrowded industrial complexes on the mainland.

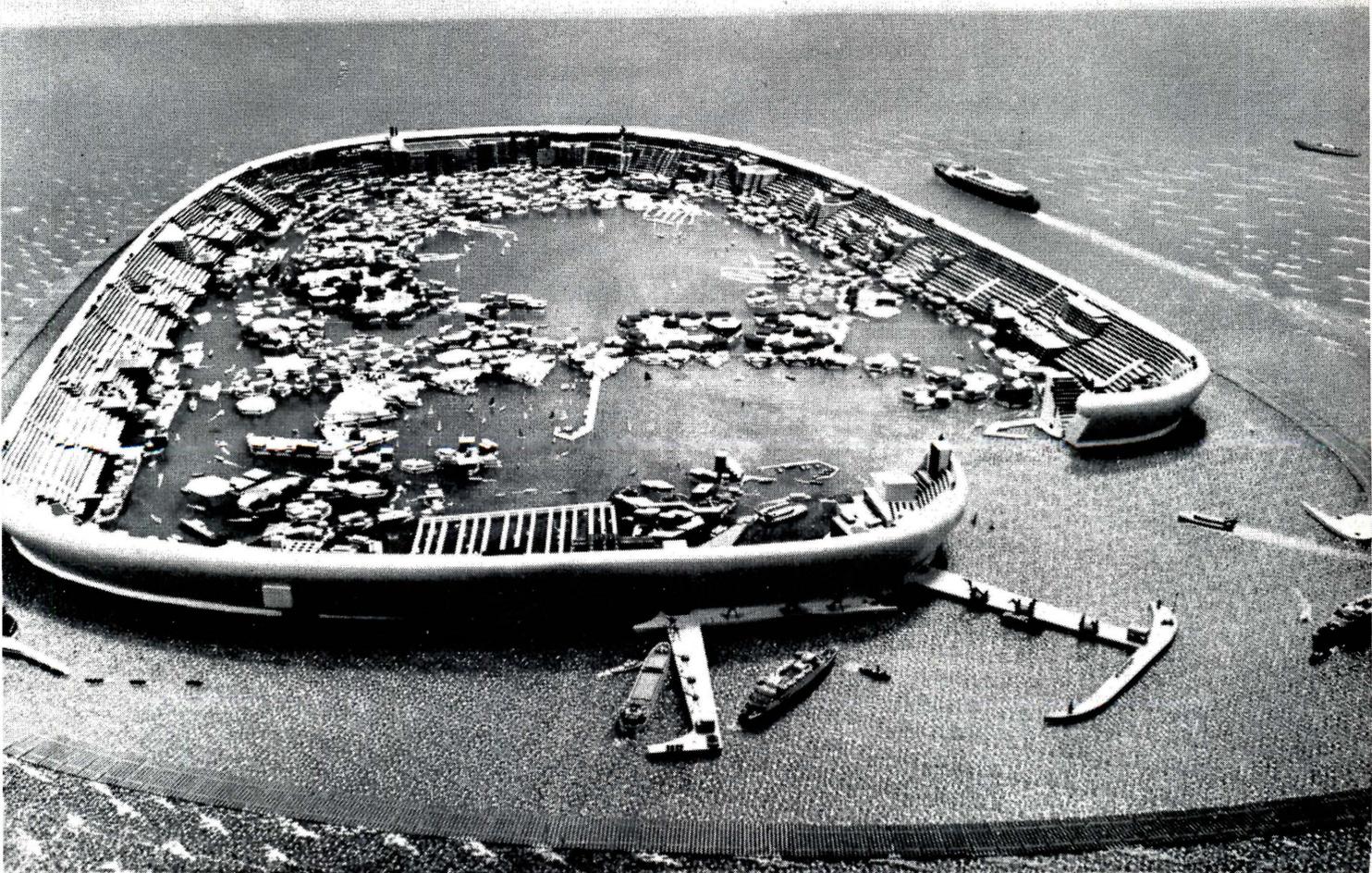
Although such a project may not be realized for 50 years, the structural and engineering techniques required exist today. This has been established by the Committee's architects and engineers, who have produced a blueprint for the design and construction of just such an island city, which would be economically viable and provide all the facilities of a mainland town in a warmer, healthier environment than would be possible on land.

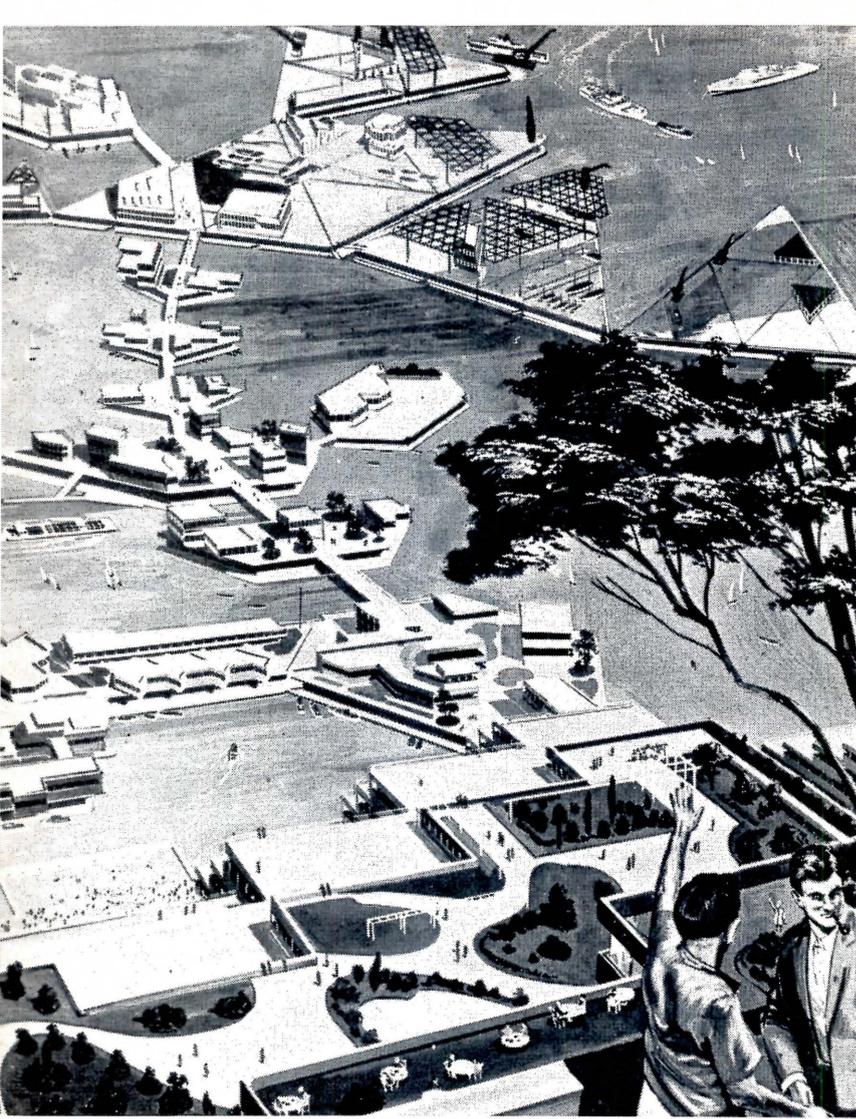
The main structure of Sea City is a 16-storey amphitheatre supported by piles and protected on the seaward side by an encircling breakwater. This outer structure encloses a lagoon with clusters of floating man-made islands; it is broken only at one point, in the south-east corner, to provide a narrow harbour entrance.

SEA CITY

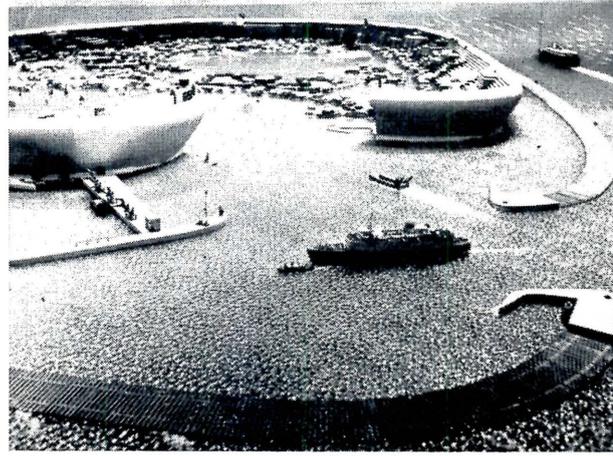
HAL MOGGRIDGE, A.R.I.B.A., A.I.L.A., A.A.DIP — ARCHITECT

JOHN MARTIN, A.M.I.C.E., A.M.I. STRUCT. E. — STRUCTURAL AND CIVIL ENGINEER



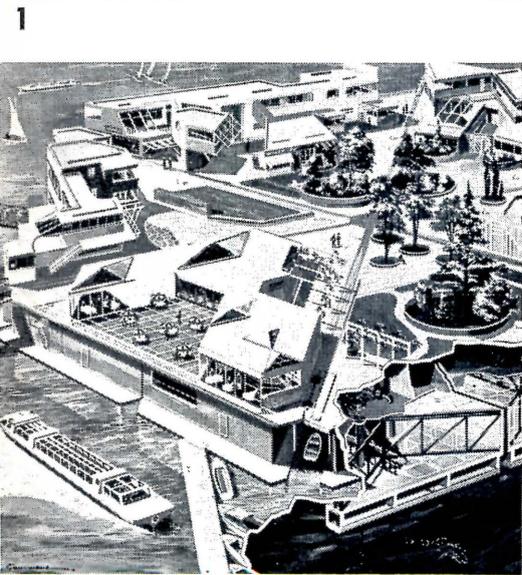


1. View from upper terrace across Sea City showing children's playgrounds and chain of islands leading to the boat building complex. 2. Shows outer harbour and lagoon entrance with the floating breakwater in the foreground. 3. Section of Sea City wall showing power complex. 4. Artist's impression of one of the large islands. Cut away section shows flood tanks, buoyancy chambers, and storage space inside the pontoons.

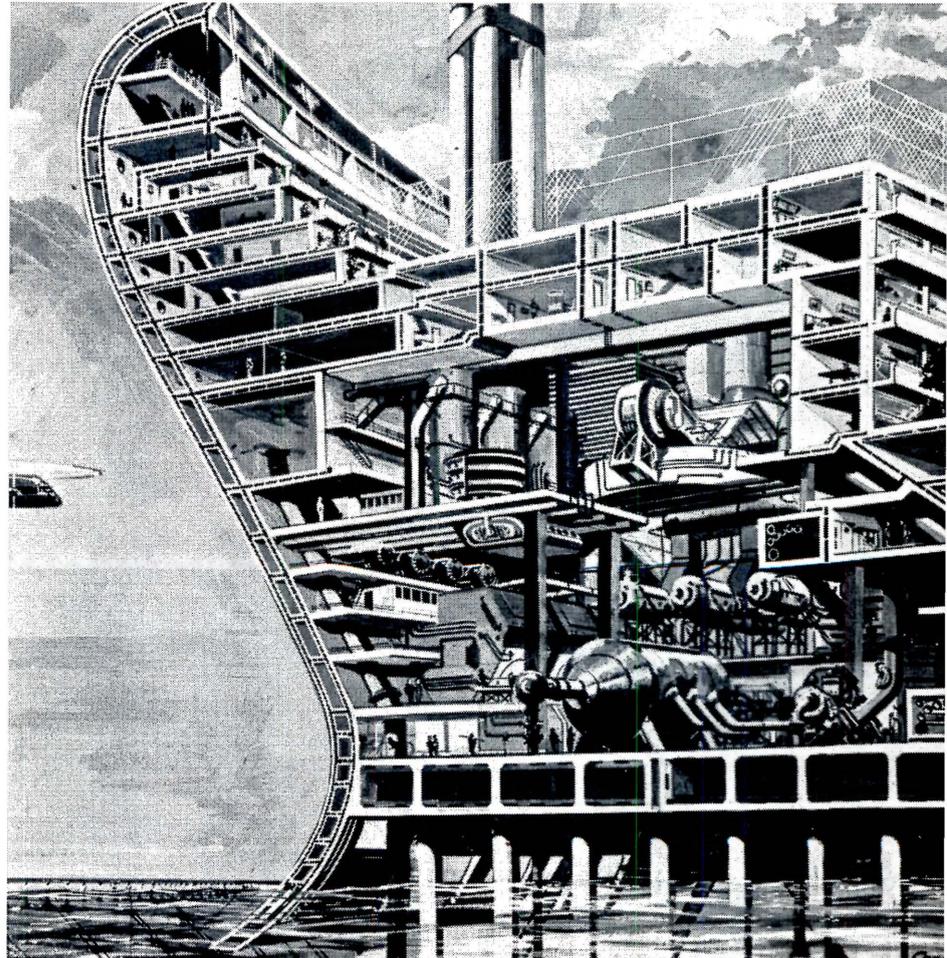


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Designing Sea City involved the need to control winds and rough seas, while creating an artificially warm and equable climate. A wide "moat" of calm water, created by a protective breakwater, surrounds the city. The breakwater consists of cylindrical coated-fabric bags 90% full of fresh water and lying side by side. Ideally 100 ft. long bags with a diameter of 6 ft. will be used and allowed to float awash, anchored fore and aft in groups of three by flexible cables. The breakwater damps the waves because when struck by an oncoming roller a secondary wave is generated inside each bag. This secondary wave rebounds against the end of the bag to meet the following sea.

The 180 ft. high curved wall of the amphitheatre protects residents of Sea City from the wind by deflecting air currents over the top of the city. Preliminary wind tunnel tests carried out at Leicester University show that by shaping the outer surface of the wall in the form of an outward-leaning "S", wind is deflected upwards to a height sufficient to allow relatively calm areas below. The result is a vary large, slow-moving vortex to leeward, so that air passing over the terraces on the inner surface of the wall moves slowly upwards. Tests also confirmed that this slow-moving air mass extends for a considerable distance across the lagoon and will tend to be maintained there by thermal currents induced by the warmer land mass of the city.

The terraced city wall holds 16 storeys of centrally heated or air-conditioned flats to accommodate some 21,000 residents. Other residents have individually designed houses on islands at the southern end of the lagoon. The lay-out of the flats is varied; they may have up to seven rooms and most have a terraced garden. The width and angle of the windows facing the lagoon ensure that residents can enjoy at least 2½ hours of winter sunshine a day. Flats in the upper 8 storeys also have fixed windows facing seaward, while the seaward side of the lower 8 storeys is used as office and industrial accommodation.

To reduce noise and pollution of the lagoon, all internal transport is provided by electrically-powered boats and water buses, and there are battery-recharging points throughout the city. A 5-minute water bus service completes a circuit of the town in 25 minutes. At the foot of the terraced wall, where traffic is heaviest, there is a one-way system for boats and water buses; elsewhere movement is unrestricted. All public buildings have their own jetties, and private boats not moored underneath the terraced wall are berthed alongside the floating islands. Three feet (0.9 m) above water level there are concrete quays, but waterborne craft can also be boarded via watertight doors in the sides of the pontoons or from outside stairways.

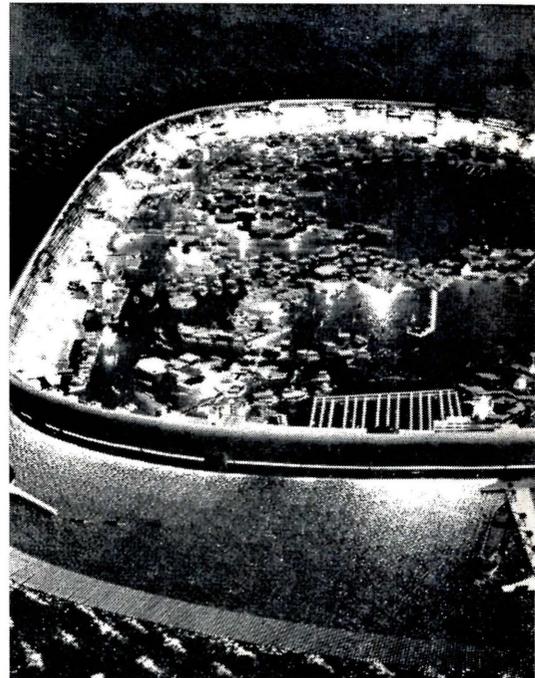
The local government centre is at the southern end where the social hub of Sea City is located. However, many public buildings are on the floating islands including most of Sea City's nursery, primary and secondary schools. A one-mile walk takes residents to any part of the city via a network of footpaths and bridges across the islands, 13 feet above sea level.

Social and cultural facilities include community centres, open air tea-gardens, youth clubs, two theatres, libraries, cinemas, an art gallery and a museum as well as churches for every religious denomination. There are many public gardens with flowers and shrubs chosen to flourish in Sea City's warm climate.

Sportsmen of all ages are catered for. The central basin of the lagoon is reserved for water sports — sailing, water-skiing, swimming and skin-diving — during a season lengthened by the artificially warm climate. There are tennis courts, bowling greens, netball courts and croquet lawns, as well as a full-size football pitch on top of the power complex.

In the fight against world food shortages, the City's biggest contribution would be a highly efficient fish farming industry cultivating plaice and other flat fish, trout, salmon, eels, shrimps and prawns; possibly also oysters, clams, scallops and lobsters. Rapid harvesting of fish to meet sudden demand is practical; stocks can be quickly replenished because growth is artificially accelerated in controlled-temperature tanks. Artificial nursery and hatchery methods are used and added economic advantages include the use of hot cooling water for tank heating and the availability of fish foods from processed sewage. The yield from a Sea City fish farm should at least equal that of any outdoor warm water farm operating in America or Europe where an acre normally produces 5 tons of fish per year. Sea City tanks will also cultivate costly ornamental fish.

Other important factors in the City's commercial life will be the fish canning industry and revenue obtained from the manufacture of fertilizers out of seaweed and sewage. The large desalination plant will produce enough cheap fresh water to enable Sea City to export large quantities by pipeline to the mainland — important not only in arid regions of the world where water is needed to exploit the countryside but also in densely populated regions where water shortage is a growing problem.



role of research for architecture

In the last few years we in the profession of architecture have heard a good deal of discussion about research in architecture. It is difficult to ascertain whether this has been an outgrowth of a recognized need, or whether it is a result of our lack of involvement in contrast to what is occurring in industry and other professional areas, or just plain embarrassment because of this relative position: regardless, the question constantly arises as to what is the role of research in architecture. Many of us believe the role is a recognizable one.

Condensed from a paper given at the 1966 Architect Researchers Conference, Washington University, St. Louis

by ROBERT H. DIETZ, FAIA, DEAN
COLLEGE OF ARCHITECTURE AND
URBAN DESIGN
UNIVERSITY OF WASHINGTON
SEATTLE, WASHINGTON

Architects have always prided themselves on being universal men, programmers, planners, and innovators. This they have been, in a rather generic sense, and as Hudnut once said, primarily as inventors; however, in relation to demands and responsibilities, and with the advent of new knowledge and devices circumscribing their activities, one wonders if they have relegated much of their professional expertise to art which is any man's domain. Evaluation techniques in art are difficult to describe nor have they progressed in their general context. Expression and interpretation may be personal or of groups; however, guidelines are virtually impossible to establish on which progressive development can be predicted. Examples may be used for explanation, but qualification escapes even the most astute critic and it may very well should be. New visual stimuli flood the market, but in contrasts to breakthroughs in practically all other sciences and quasi-sciences, little advancement, whether in analysis, teaching methods, techniques or testing has been forthcoming.

Science, it would appear, means one thing to the scientist and another to the architect. Science to the scientist is a systematic accumulation of knowledge which may or may not contribute to useful purposes. We find scientists reluctant to pass judgments or make predictions without first trying to exhaust all known knowledge pertinent to a given subject before rendering a decision. Although intuition plays a big part in their *modus operandi*, it is predicated on a repertoire of experience and information much unlike that which an architect may resort to in his decision-making process. Does this mean that architects have not made good judgments? No, through the course of history and of late many examples are in evidence which would qualify the architect's prowess, but there are probably many which possess deficiencies ranging from minor errors to gross negligence. Evidence is that these examples permeate every facet of building construction, involving siting, economics, programming, structures, mechanical equipment and the behavioral factors affecting the environmental milieu.

Magazines portray the excellence of new designs and innovations. Architects are held in high esteem and probably have in their ranks more publicized and well-known practitioners than any other profession. The architect is in demand and, of late, consulted with respect to national and local planning, and environmental problems. Yet confusion, want of direction, specific purpose, and capabilities plague the profession and its educators. Could it be the architect is riding an old horse and unwilling to give up the trustworthy steed because he likes to revel in memories of its past accomplishments? Is the profession languishing in its glories, the good life and ways of yesterday, while those about the architect are forging ahead, exploring new horizons not always with purpose, but for want of the thrill of investigation and satisfaction associated with new breakthroughs.

What has contributed to this reluctance to recognize the adventure of exploration associated with rigorous investigation and the results it might contribute; the excitement of really knowing and understanding man and his environment, dimensions beyond one's own immediate experience and involvement? Why haven't we established criteria on which judgments can be predicated with some degree of reliability? Why does the state of the art continue to endorse construction methods and techniques two thousand years old, while other industries enjoy and employ new devices as an accepted practice and seek new ones at an ever accelerated rate? Why do we employ evaluating techniques which neither take into account performance characteristics or the critical analysis of a design? Why do we become so personally involved in the design process that we often end up designing a building for our own edification and satisfaction instead of meeting the client's needs? Why do we subject the occupant, the casual visitor, and peripatetic viewer with our own internal frustration and egocentric expressions when he neither wants it nor understands our motives. What is it that has generated these ideological inclinations and attitudes, and can we continue to perpetrate such and offer a service concomitant with our obligations?

When embarking upon planning, it seems not only necessary but obligatory that objectives be established in order to know what course of action is to be taken; secondly, the responsibility or scope such objective might imply; thirdly, the methods to be employed; and lastly, what it is hoped will be accomplished. This does not imply change cannot take place during the process, in fact, it should if progress is to be recognized and encouraged. Such may be some of the charges with which we are confronted. Critical research is implied.

Why don't we have strong graduate programs in the schools comparable to those in other professions? Why are we beginning only now to think about doctoral or Ph.D. programs, and not being able to qualify them? Does this not indicate a lack of sophistication, a lack of advancement, a lack of demand for research and investigation? In our universities, why is so little time devoted to research in architecture in contrast to that which is being done in other areas? Should this not concern us and indicate something might be wrong—that the art and science of architecture might be at a standstill? Could it be the attitudes generated in our schools eventually affect practice since this is where the professional gets his training? How can a profession be anything other than the parts which structure its composition? One might deduct from this vilifying analysis of the educational process that little or no progress is being made; this is not true. In fact, considering the complexity of the profession, the many facets of the industry with which the architect must deal, notable progress is in evidence, but it appears to be far from universal, consistent, or understood.

Many years ago other professions recognized that for all general purposes the individual office is not organized nor financially capable of performing research of any magnitude. In the field of medicine, this responsibility has been centered in hospitals, medical schools, and associated industry. Some research and development has occurred in some of the larger architectural offices; however, it is on a very limited scale and there is little evidence of published material or general distribution of such information. A dire need for criteria is wanting with regard to institutional facilities. Hospitals, universities, housing, and many others are all in need of programming processes, evaluation procedures, directives, operational procedures, technical innovations, etc. They are of such magnitude that within the contractual agreements of most offices, very few can go beyond providing the basic design decisions predicated on already tried or obsolete methods. Research for many building types, if done at all, is under the guidance of those outside the field of architecture. This kind of involvement is necessary and will continue, but frequently the architect neither understands the rationale beyond the results and incorporates them into designs not realizing their value or ultimate consequences.

Our charge in society is a formidable one. We have in essence been telling others by our methods and techniques that we come by decisions through some sort of inherent capability of which only the architect is knowledgeable. The only fallacy in the rationale, if it be one, is it seems to be failing us. Our efforts, unfortunately, linger on, many permanent, through which and in which our clients and potential clients thread their ways being reminded constantly of poor results. Society might not wait. Because of the economic climate, the chaos about us, the demands for a better product, and the embarrassment due to associated responsibility; administrators, politicians, the public, and dissatisfied private clients are wanting and demanding better results. Better results will come only through more precise capabilities; better capability will come only through rigorous evaluation, research, and qualified decisions.

It appears to me the role for research in architecture is one of improving our capabilities. This, it would appear, will come about when we recognize that to be effectual, we must, through more intensive research and investigation:

- explore new horizons and evaluate what they portend,
- develop and establish criteria on which better decisions can be rendered,
- develop techniques and systems by which the problem solving process can be more readily accomplished,
- seek qualified information to better understand man and his environment,
- understand the designs which contribute to his welfare and happiness,
- create an attitude within the profession commensurate with the demands being placed upon it,
- provide an outlet for the inquisitive energy pent up in youth who are seeking answers to questions, but which is presently denied many of them,
- recognize problem implications, their magnitude, and develop methods by which they should and can be solved.

Let us hope that the profession will recognize that research and the results produced are not in conflict with its modus operandi, and will contribute to its advancement and well being. The role of research in architecture seems apparent; why aren't we more involved?

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There are two alternates. One is to engage a medium-sized firm with a hard core of superior personnel which is willing to expand its production staff for the job. The client must balance the risks involved against the likelihood that the firm will throw all of its talents unstintingly into his building. The other is, again, an association, this time of a small design office with a big firm to handle production and perhaps construction contract administration.

A word about such associations: they are a little like shot-gun weddings, particularly if the two firms have both been contenders for the commission. There should be a precise understanding about who is in charge of what; otherwise, design ideas can be lost in endless bickering and compromise. Also, even though the two firms share the fee, the client should understand that he will be putting out a little more in expenses. Whether the association is worth it is his decision.

The third and final point of controversy is whether the client should seek only those architects who have solid experience in the type of building at hand. Phalanxes of specialists have grown up around those types which are especially complicated in program or function, such as schools, hospitals, laboratories and factories. Often these specialists know the client's problems better than he does. They can make his life a great deal easier.

But sometimes the specialist becomes so steeped in the client's problems that the process of design becomes automatic—and the building looks it. His expertise is not to be dismissed lightly, but it should not be overweighted. Often a fresh solution comes from the application of a fresh talent, even a young talent. A good many outstanding buildings have resulted from the encounter between an imaginative architect and a new problem complex enough to be challenging.

The interview: the selection process gets personal

The client now has his preliminary list. It is not too long, and nicely assorted among architects far and near, big and small, experienced and untrammelled. The next step is an entertaining one. He should contact each of the candidates, explain the nature of his project and invite them to submit information on their offices and their past work. The next few days' mail will bring him an amazing variety of missives, ranging from chaste professional communications to thick, multicolor brochures. Careful study, culling fact from fancy, should enable him to further trim the list to those he wants to interview.

"In the end," an *Architectural Forum* editorial once said, "a client has to trust two people: himself and his architect." The interview is generally the first face-to-face encounter between the two. One of its principal functions is to give an indication whether their coming together produces that special chemistry required for joint participation in creative effort. The reaction is indefinable—it is more than a matter of mere compatibility—but it must be real if something of worth is to result from the association.

An important corollary of the statement just quoted is that architecture is, in the final analysis, a personal matter, whose creation is best not left to committees. Until now, we have used the word client in the singular. Something in the nature of modern institutions, however, seems to require the setting up of committees for tasks like choosing architects. It is probably unavoidable, and it can turn out all right if one condition is met: that a single, strong individual on the committee be given prime responsibility for the screening process of voices and ideas that will produce only contradiction, confusion and, in the end, mediocrity.

No two architect-client interviews are quite alike. Some clients like to visit the architect in his natural habitat; some feel safer meeting the architect on their own home grounds. Some architects appear wreathed in smiles and flanked by vice presidents in charge of clients development (salesmen); some come alone and sit quietly, willing to let their work speak for them. In the normal course of the interview, the client explains his project in more detail and asks the architect about his office, and his experience. The architect attempts to relate his capabilities to what seem to be the client's needs. Somewhere along the line, each forms the important first impression of what the other would be like to work with.

There are, of course, a few general types the client should be warned away from: the architect who shows more interest in the smoothness of his pitch than in the specifics of the job at hand; the architect who claims to have developed startling, cost-cutting innovations; the architect who comes to the interview already bearing a sketch of what the building might look like and, most sinister of all, the architect who hints that he might be able to shave the fee a bit. The AIA chapters put out schedules of recommended fees which have met the tests of fairness to both sides. The architect can suggest that the fees be higher than the schedule if extra services are required, but beware if he offers to make them lower.

CONFERENCE ON RELIGIOUS ARCHITECTURE

Advance registrations for the 29th National Conference on Religious Architecture are now being accepted by the Conference Coordinator.

The four-day event opens April 30 at the Statler Hilton Plaza in Miami Beach. Theme of this year's Conference is "The Reality of Tradition: Creativity".

The Conference is sponsored by the Guild of Religious Architecture of the American Institute of Architects, and the National Council of the Churches of Christ in the U.S.A., supported by several national Christian and Jewish organizations.

Among major speakers will be Dr. Roger Ortmyer, Director, Department on Church and Culture, National Council of Churches; Dr. Arthur M. Cohen, Director, Communication Processes Laboratories, Georgia State College; Dr. George E. Kochler, Executive Director of Experimentation with Educational Innovations, Methodist General Board of Education, and Robert L. Durham, President of the American Institute of Architects.

There will also be a complete program of seminars of particular interest to church building committees, and several exhibits, including those dealing with ecclesiastic arts and crafts, and ecclesiastic architecture.

General Chairman of the Conference is Nils M. Schweizer, A.I.A., of Winter Park, Florida. Program chairman is Rev. Glenn S. Gothard of the Board of Christian Education of the Methodist Church, Nashville, Tenn.

➔➔➔ CONTINUED ON PAGE 20

The client will not work solely with the architect himself, and so should get to know the others in the office who will be importantly involved in the project (a step which can be accomplished either in the initial interview or as a follow-up). Included here are the structural, mechanical, electrical and acoustical engineers, whether they are on the architect's staff or are to be engaged by him as consultants.

The client is now almost ready to make the choice, but not quite. The final proof of an architect is in his buildings. The client's final step, then, is a careful investigation of each surviving candidate's past work.

The tour: what to look for in the architect's work

The operative word is investigation. This does not mean turning again to the magazines, nor driving by the architect's buildings, nor even walking through them with him and saying periodically, "Isn't that nice!" (If it really isn't very nice, the client's best line is, "Say, this is a building.") It means finding out how expeditiously the buildings were built, how much they cost, how well they work and, once again, how they feel as human environment. Advice on procedure would go something like this:

First of all, give the architect a fair shake: let him suggest which of his buildings you should look into. Then steel yourself not to look for the shadow of your building in them. Your building, influenced by your own needs and nature, may turn out to be quite different, even in the hands of this architect.

Next, ask for an advance look at the program for the building you are studying (or a verbal summary if the program does not exist on paper). This way you will have an idea of what the architect was expected to deliver.

Approaching the building, look to see how well it fits into its immediate surrounding, particularly if it is in a key location or a neighborhood whose character demands particular respect. Case the exterior, weighing your reaction to the use of materials, the general scale, the proportion of one part to another.

Once inside, do the same and also take note of the handling of light, both natural and artificial. (But don't blame the architect for the furnishings without checking who chose them.) Think back to the program and try to form some impression of how well the building fulfills its function. During the tour, don't hesitate to ask the architect about any aspect of the building you find questionable.

Later, arrange to see the building's owner. Tactfully probe further into the building's function; try to determine how the job went; get as much information as you can about costs. If the owner is reluctant to give you specific figures, at least find out how close the final cost was to the architect's estimate. But do not necessarily take all the owner says at face value. If the building came in high, it could have been because he insisted on changes, or simply because building costs in general rose between estimating and bidding.

Finally, if possible, talk to the contractor. Try to find out from him how complete the plans and specifications were, whether they came in on time and generally how the architect performed as construction administrator. But, again, beware. There is a continual cold war of sorts between contractors and architects, so carry an ample supply of salt.

Such a procedure may seem tedious, but nobody said it wouldn't be. The more time and thought the client puts in, the less likely he is to make a mistake in his choice of an architect, the results of which can only be a building that neither looks, feels, nor work well. And that is a terribly prominent, terribly permanent, kind of mistake to make. (*Next month — What Architects Do and How To Pay Them.*)

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