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**THE
FLORIDA
ARCHITECT**

MAY
1968

how to turn a problem into a set of plans

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

This is a bewildering time in which to build. Technology has given architects the ability to construct just about everything they choose to design, and architects seem to be trying just about everything at once. Behind his explosion of miscellany, moreover, are some differing opinions about the very definition of the term "modern architecture."

To some architects the modern movement means nothing less than a totally new approach to the process of architecture, in which style as such is disregarded and design grows out of an investigation at hand. To others, modern architecture is itself a style; function is not to be ignored, but the main thing is to give the building a "compelling image."

Most architects stand somewhere in between the two extremes. They stand, to borrow a metaphor from a prominent architectural educator, somewhere in the midst of a diamond. The four corners of the diamond are esthetics (what the building should look and feel like), technology (how it can be built and its interior environment controlled), economics (the limitations of the budget) and function (what the building is to do). Each corner exerts a magnetic force on the architect, and his outlook largely depends on the degree of his response to the tugs of one over the others.

There is nothing in the rules to say that the client can't do a little tugging too, providing he knows what he is about. For the architect's place within the diamond, as we shall see, affects every step of the conceptual construction of the building, from early architect-client conferences, to development of the program, to its interpretation in schematic design, to the fixing of the design in preliminary plans and specifications, to the preparation of the final contract documents.

The right and wrong ways of tugging an architect

When the British author and critic Nikolaus Pevsner spoke at an AIA convention, he said that the great ages of architecture have depended as much on knowledgeable clients as on the flowering of architectural genius. "Today," Dr. Pevsner added, "clients tend to be too timid." They "take the architect's vision with rather less checking of the fulfillment of the brief than they ought to do."

Dr. Pevsner's declaration probably came as a surprise to a good many American architects. The giants may be able to treat their clients cavalierly; but some highly competent practitioners, unprotected by reputations for genius, get a good deal of shoving around in this country. For every architect who follows his "vision" to the disadvantage of the building's function, there are others who are pushed by the client into doing things they know are mistakes. "Architecture," said one of the profession's leaders a few years ago, "is 90 percent client control."

The client must strike a rather delicate balance. On the one hand, he cannot let himself be "controlled" to the point where the building becomes no longer his, but solely the architect's. On the other, presuming that he has chosen an architect of some talent, he should not hamstring the talent to the point where he is no longer getting his money's worth in terms of design quality.

One clue to this balance lies in a recognition of what each party brings to the table when architect and client sit down to the process of programming and design. The client, first of all, brings the money to build the building, which is no small contribution. He should put it on the table, at least in the figurative sense, giving the architect a clear and firm idea of exactly what he wants to spend. More than one client has shortchanged himself by cannily setting aside a secret contingency fund and thus imposing a needless limitation on both the architect and the building. Others have wasted their own time and the architect's by talking big at the outset, then spending small when the chips are down. Nor should this full financial disclosure end with the construction budget. Most design decisions require that a three-way balance be struck among initial cost, eventual cost and the cost of money. A high-priced doorknob may turn out to be a bargain if it will require less maintenance than a low-priced alternative over the life of the building. The savings in maintenance, on the other hand, may be more than offset by the cost to the client of keeping extra money tied up to buy dozens of high-priced doorknobs. The architect can help strike the balance, but only if he knows the client's complete financial picture.

The client also brings an unmatched knowledge of how he likes to run his business. Even though he may not be a reigning expert in his field, he knows better than anyone else what kind of routine, what kind of facilities, suit him best. He should not cling to these old patterns no matter what, but he should describe them thoroughly and defend them staunchly until something demonstrably better comes along.

Continued ➡

Deland is a small city located among rolling hills of Central Florida inland from Daytona Beach. It is an old city of oak shaded streets and large houses of bygone days. As the home of Stetson University it assumes an air appropriate to a college town.

All these are elements attractive to persons seeking reprieve from the large urban centers and fast paced life developing across Florida. Such a person is the creative architect. The small architectural office in the small town is a phenomenon seldom recognized in the corporate society of today.



MAIN STREET, DELAND, FLORIDA

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5/68

Architecture in Florida . . .

YOUR BUILDING AND YOUR ARCHITECT
3/how to turn a problem into a set of plans

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THE FLORIDA ARCHITECT

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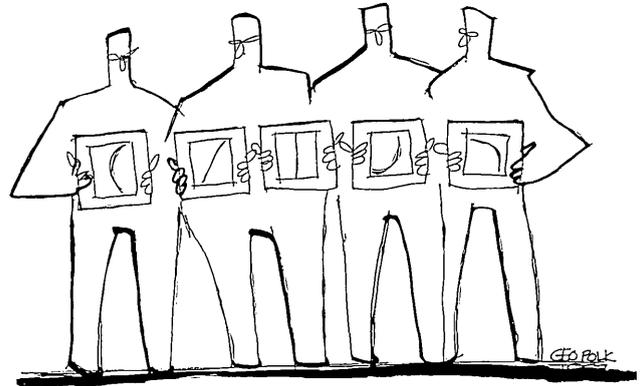
THE FLORIDA ARCHITECT

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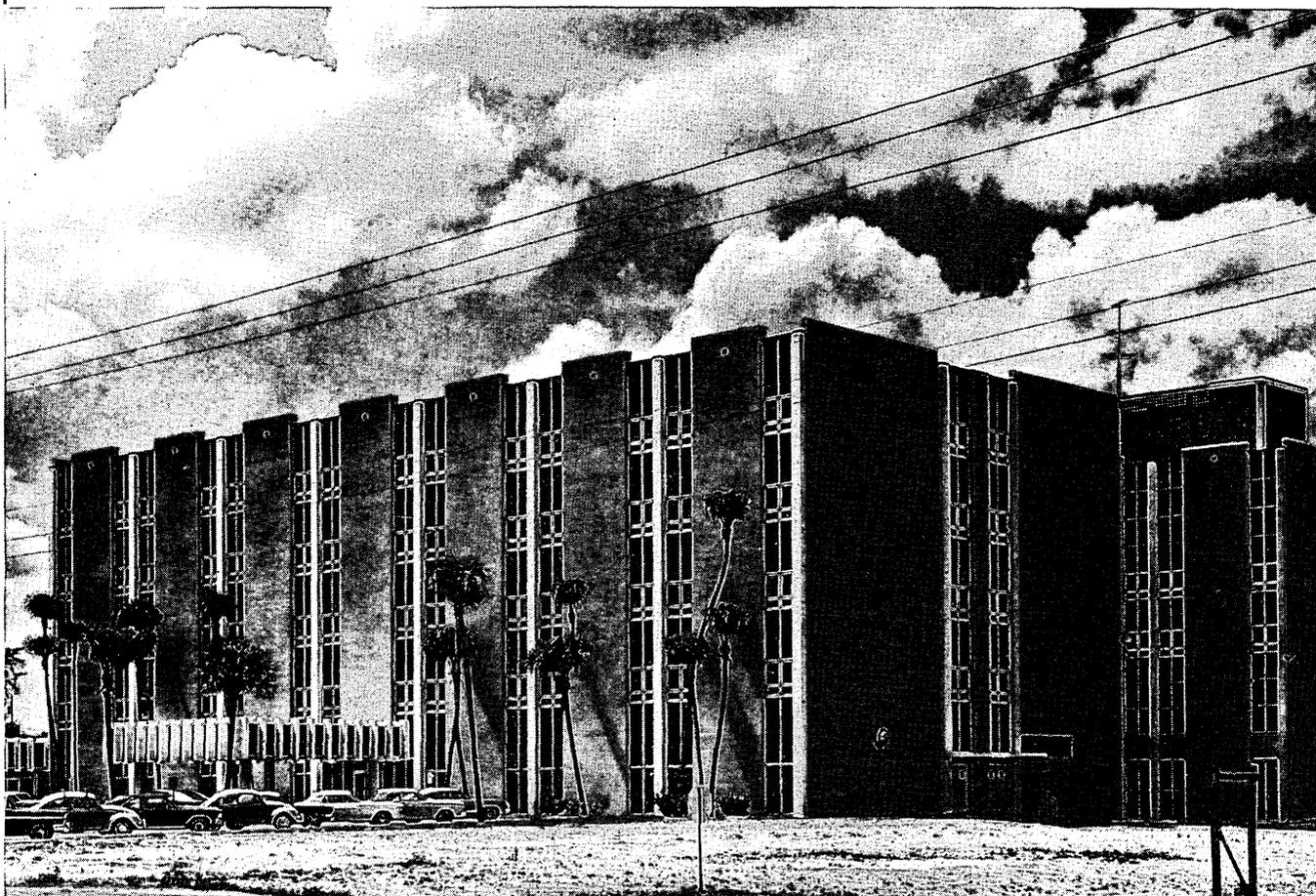
G708 Architects Field Order
G801 Application For Employment
G802 Invoice—For Architectural Service
G803 Acceptance of Proposal
G804 Bidder's Data
G805 List of Subcontractors
G806 Receipt
G807 Job Directory
G808 Guarantee Information
G809 Project Data
G810 Transmittal

Previously G701 through G700 were the only ones carried in the series. The price of the "G" forms is \$1.85 per pad of 50 sheets to the pad.

In addition, due to the demand brought forth from the recent Profit Planning Seminars, the FAAIA has a supply of the recent AIA published book "The Economics of Architectural Practice," which contains the results of the Case & Co. cost study and other pertinent material every architect should be aware of. The price of this book is \$4.80 plus 50 cents for postage and handling when ordered individually.

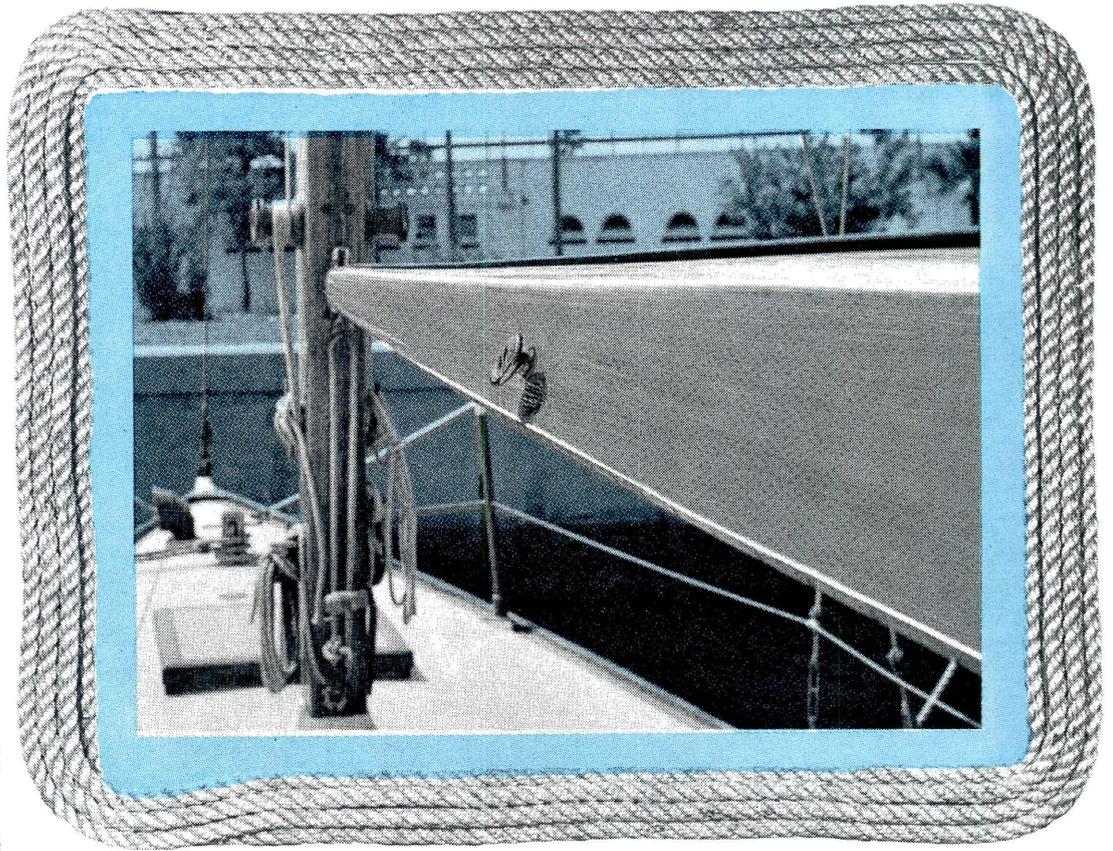
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JAMES L. MITCHELL RESIDENCE

STATEMENT BY JAMES L. MITCHELL, A.I.A.

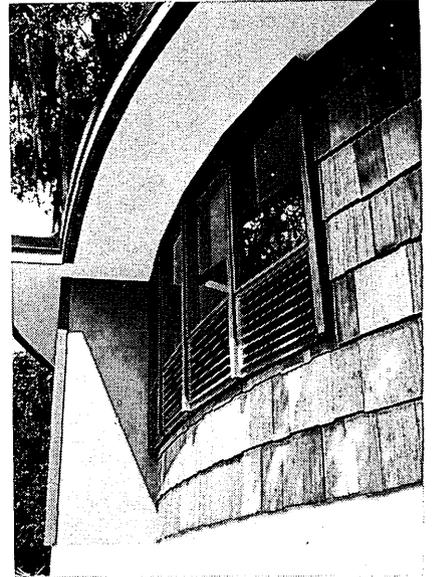
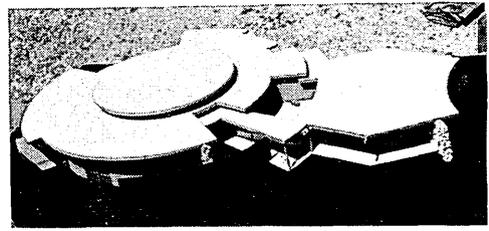
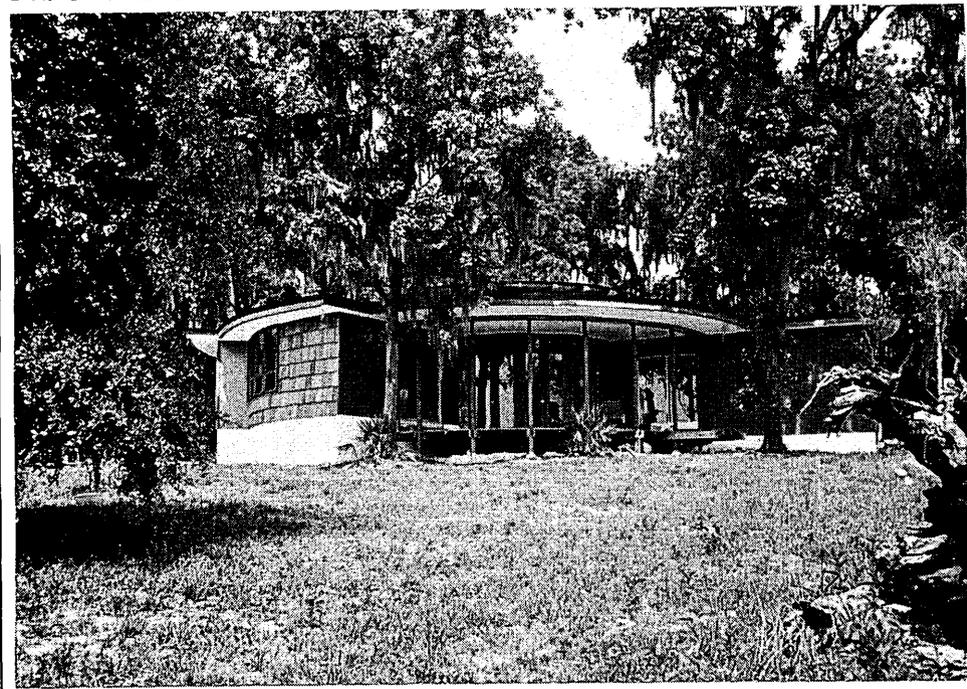
Wade Tye and I formed the partnership in February of 1963. The DeLand area appeared to offer a very pleasant atmosphere within which to establish a practice. It is a comparatively clean, undeveloped, uncontaminated, small city. We were also interested in the presence of Stetson University.

The office is currently composed of four registered architects and a secretary. We occupy a leased building which we were permitted to renovate specifically for our own use. The space is somewhat crowded but very pleasant. Mr. Phillips, Mr. Leonard, Mr. Tye and myself are all graduates of the University of Florida. Mr. Leonard spent some post graduate time at the University of Manchester in England as an instructor, and I attended the School of Design at North Carolina State College prior to entering the University of Florida.

We try to maintain as wide a range of endeavor as possible — everything from city planning to residential renovation work. Our efforts are directed toward establishing that the service of an architect is worthwhile in the most basic terms of economy and practicality. Of course this means expanding most peoples view of practicality. Of equal importance, we feel that it is the responsibility of all architects to wage a war of enlightenment in assisting a neglected society whose eyes and minds have so become accustomed to the everyday environment of gross mediocrity as to indicate oblivion. Our public generally responds with resentment toward anything which is not more of the same, and views anything of contemporary flavor with suspicion and the conviction that it is bound to be more expensive. Meager budgets, which are typical of a less metropolitan area, dictate the employment of a somewhat Spartan design approach. We try to be direct and consistent in establishing initial concepts and all the way through working drawing details. All ideas are subject to the test of justification by good sound reason. We try to avoid any design element without purpose.

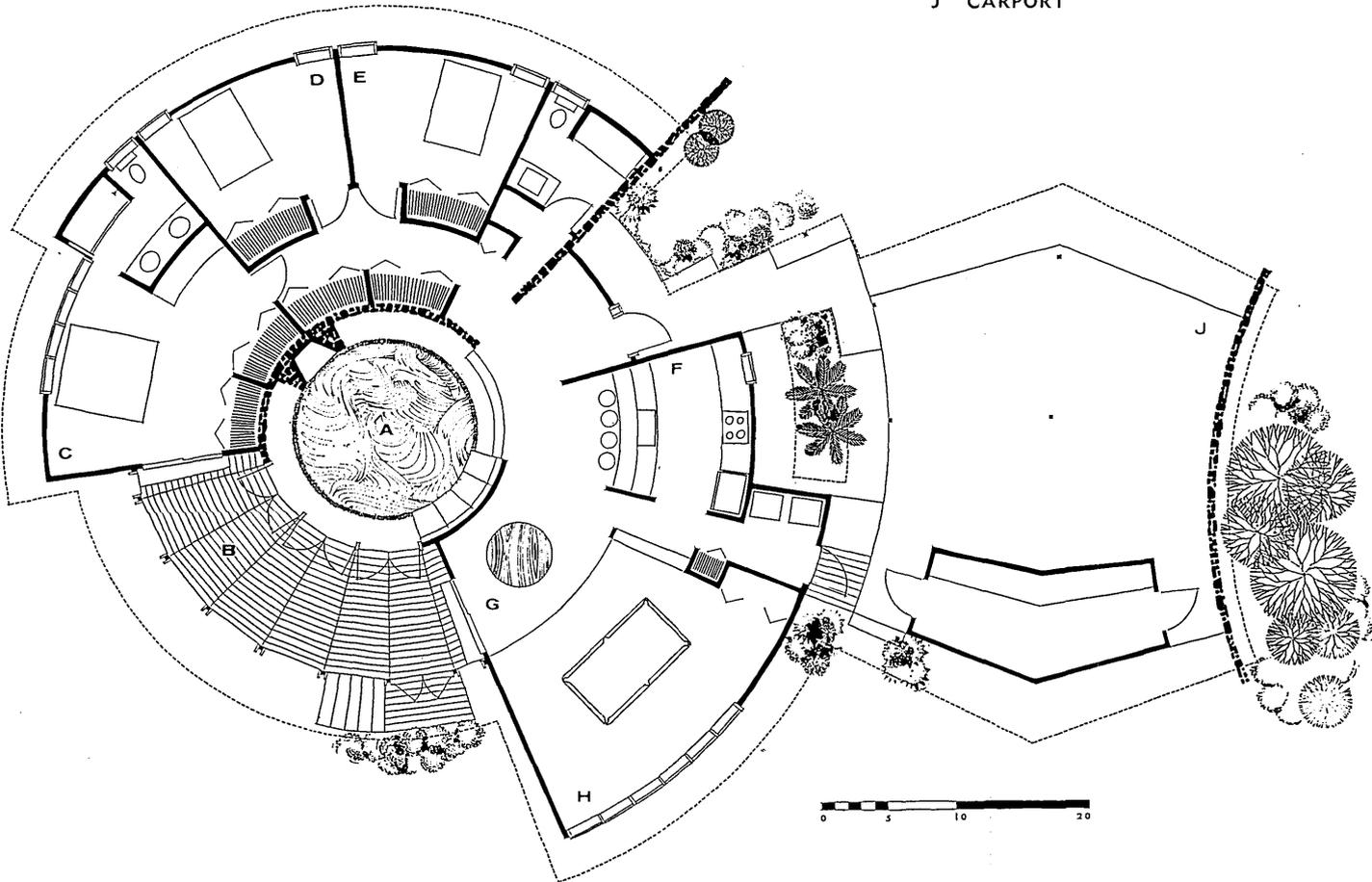
There are several conditions which I feel are unique to the practice of architecture in a small town. On the side of advantages: there is a definite case of acquaintance; we encounter a great variety of work in dealing with an entire cross section of the architectural requirements of a community, and there is also the advantage of becoming more closely integrated with the everyday affairs of the community. On the side of disadvantages: we must overcome the resistance of a vicinity which has not previously experienced the presence of the profession in its everyday affairs. We have to combat the assumption of many within and those outside the community that an architectural office in a small town is capable of undertaking only work of limited scale (we call this the "out-of-town expert syndrome"). There is also, of course, the common problem that all architects face in any area, perhaps a tad more acutely in the small town, that of dispelling the great front of ignorance which holds the architect, his ideals and attitudes as superfluous or primarily aesthetic with no real, economic, functional, practical, or productive advantage. Also, availability of construction materials and systems is limited and quite often frustrating. Of course there are additional difficulties which would probably intensify if mentioned.

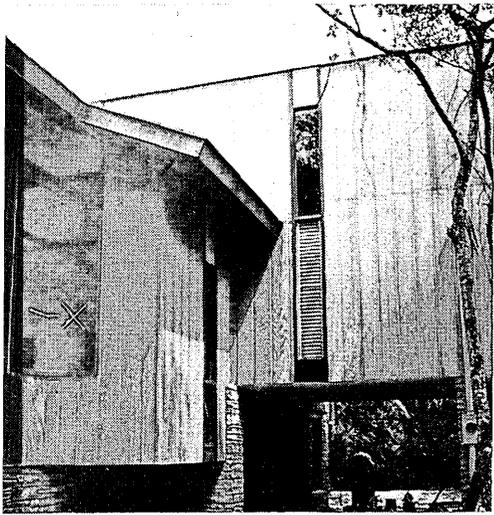
To sum up, the past five years have been quite an experience. The majority of our projects have been relatively small, many of which have been within walking distance of our office. Presently we are doing work in several areas outside the immediate vicinity of DeLand and the scale of this work is beginning to grow.



The clients set out the condition that they did not want a home that looked just like every other in the neighborhood. The architect wanted to attempt an effective plan on a circular theme. So often when a circle is employed in architecture, the various elements of the plan are packed into the circumference like misplaced pieces of a jigsaw puzzle. The site offers a view of a lake to the south southwest. The eye of the circle was opened to the view and breezes.

- A LIVING
- B SCREENED TERRACE
- C MASTER BEDROOM
- D BEDROOM
- E BEDROOM
- F KITCHEN
- G DINING
- H FAMILY
- J CARPORT

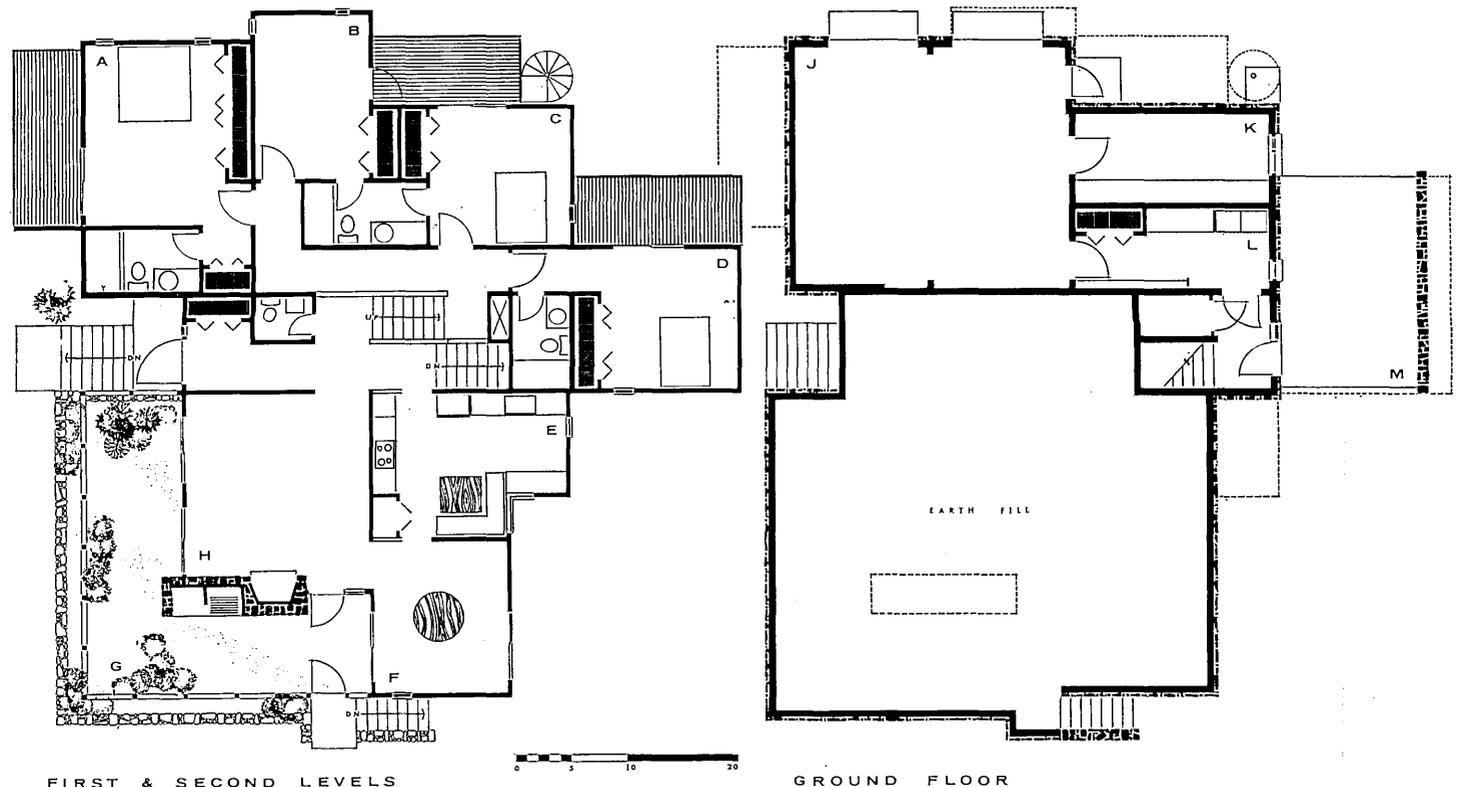


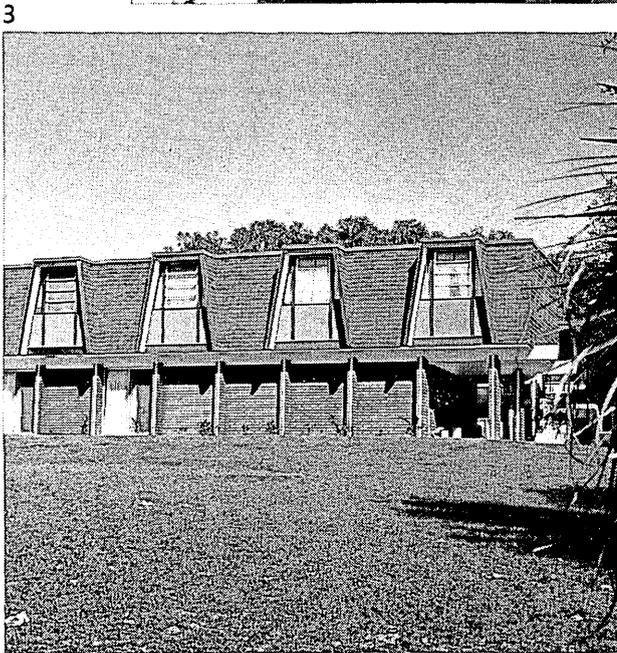
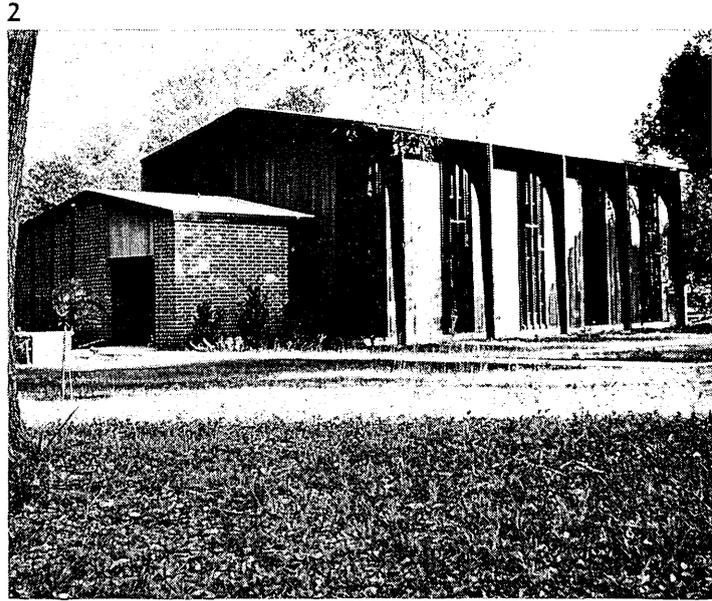
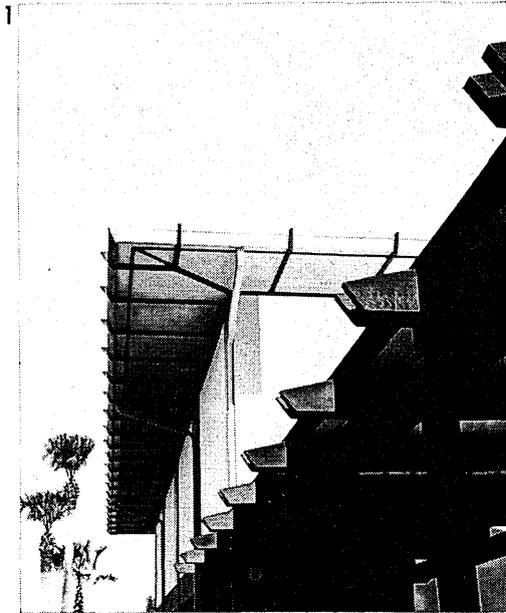


Site: heavily wooded — native palm, oak, cedar, magnolia — across from Halifax River. In order to provide a view of river without destroying natural growth the main level of the house was raised above existing grade one-half level. The fine growth of thick trees suggested the high ceilings to capture as much view and light as possible for the interior.



- A MASTER BEDROOM
- B STUDY
- C BEDROOM
- D BEDROOM
- E KITCHEN
- F DINING
- G SCREENED GARDEN
- H LIVING
- J GARAGE
- K SHOP
- L LAUNDRY
- M CARPORT





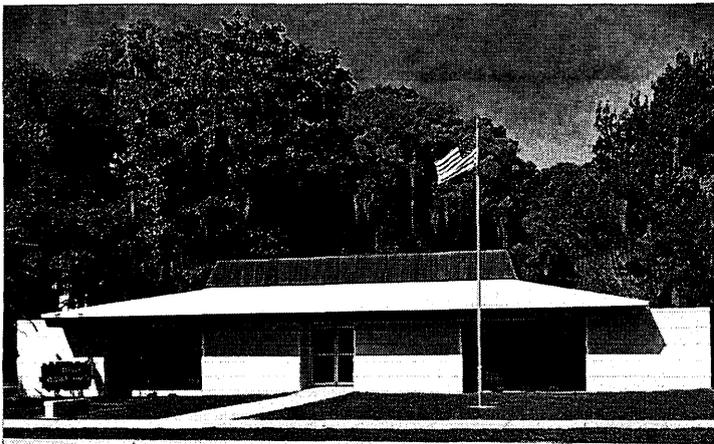
1: DETAIL, THE GUIDANCE CENTER, DAYTONA BEACH.

2: SPRING GARDEN AVENUE, CHURCH OF CHRIST.

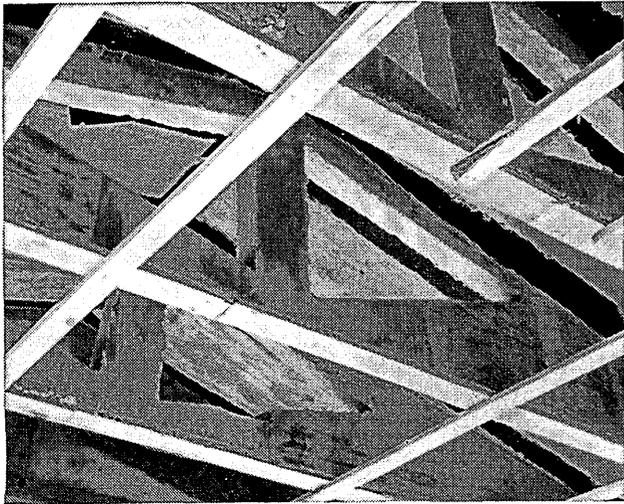
3: SIGMA NU FRATERNITY HOUSE, STETSON UNIVERSITY.

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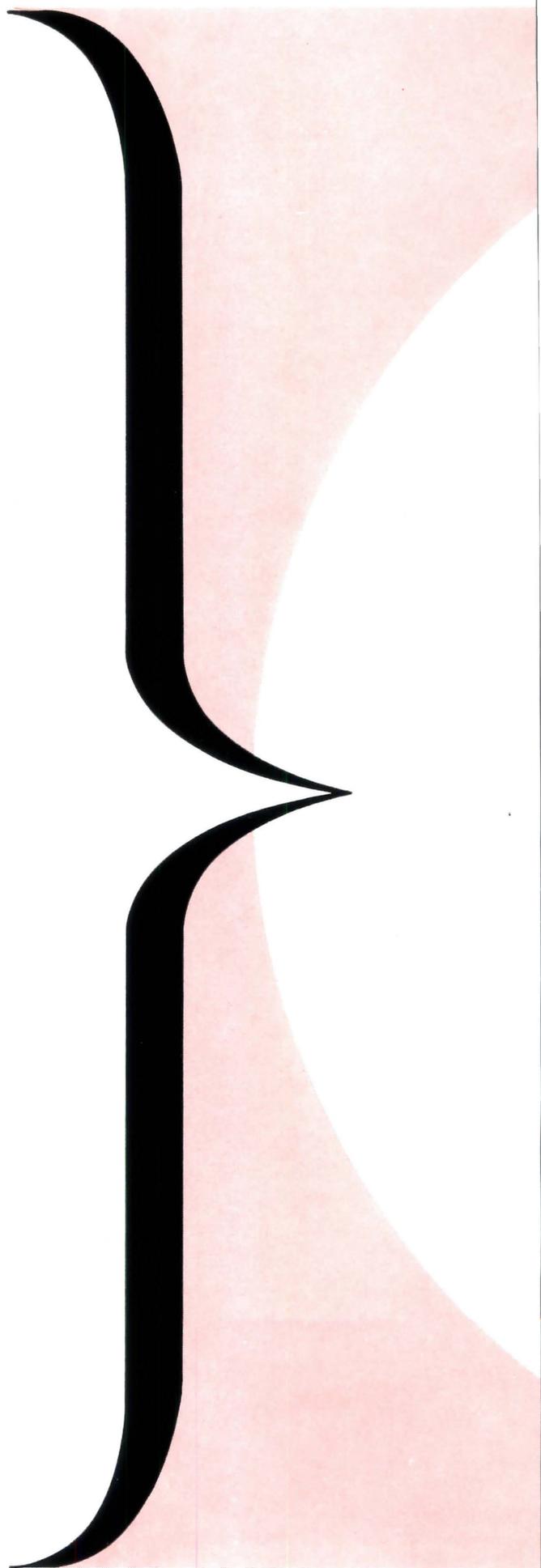
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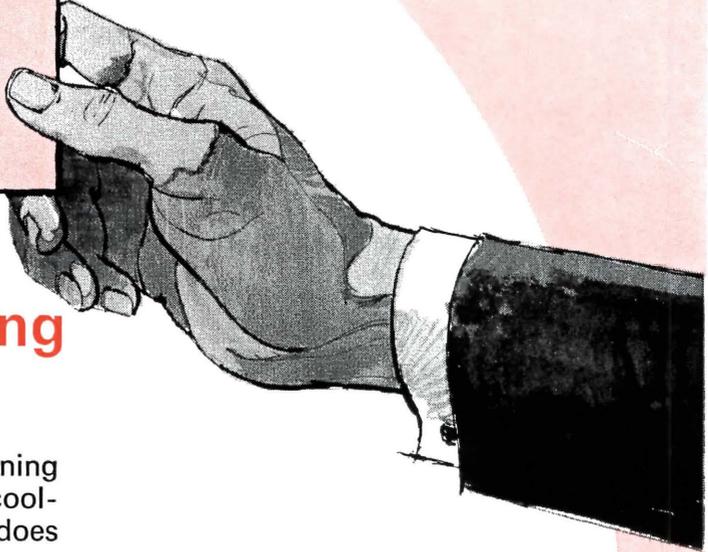
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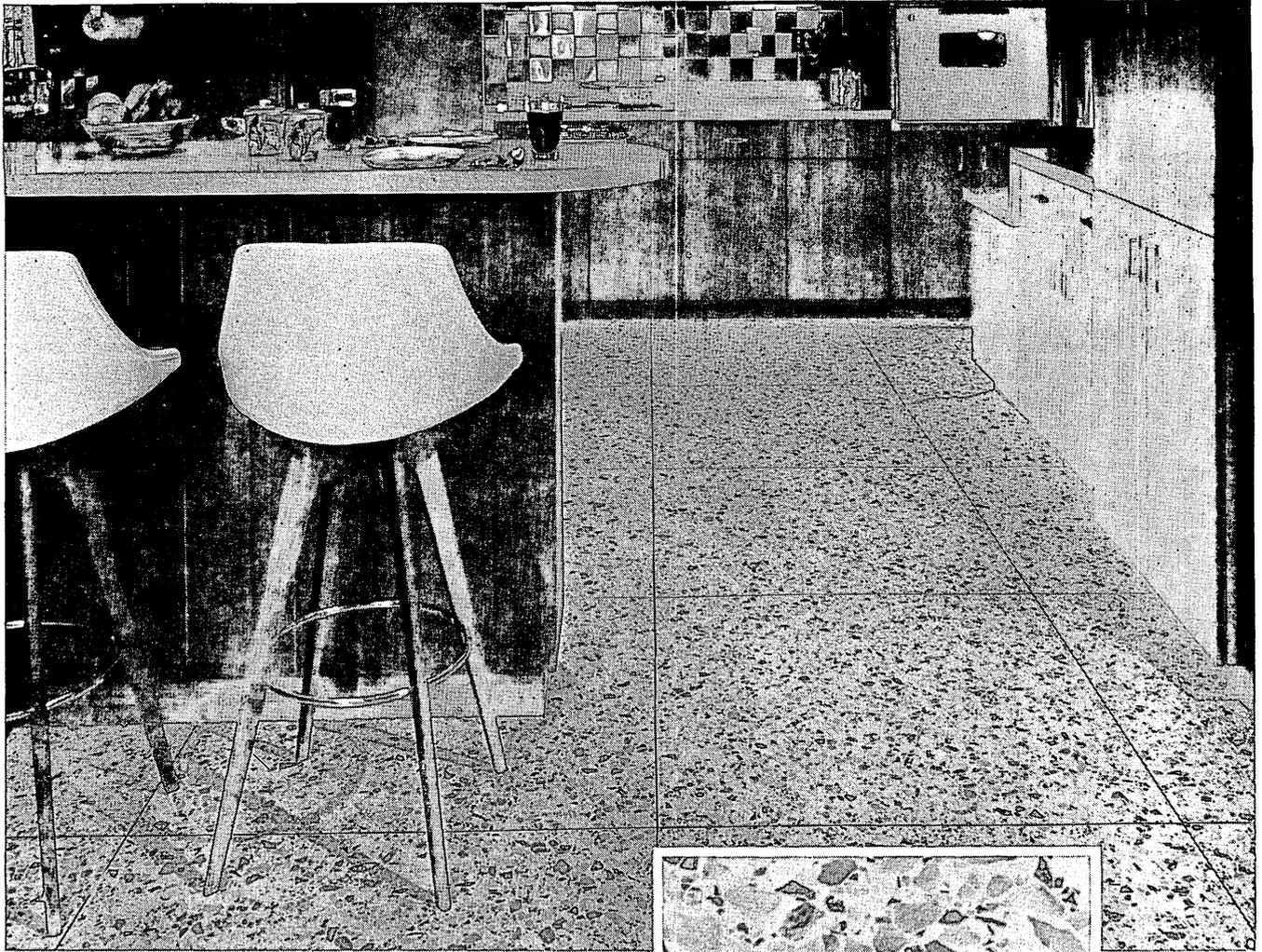
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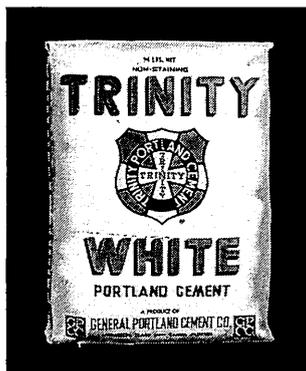
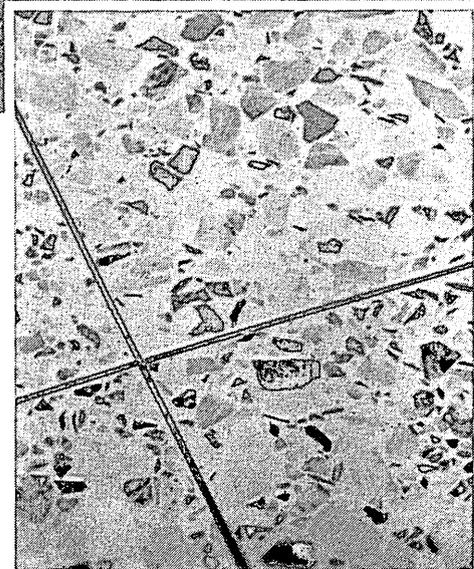


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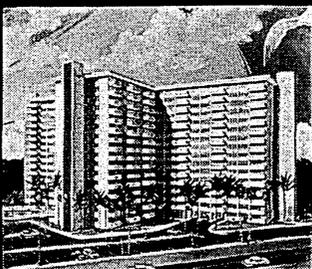
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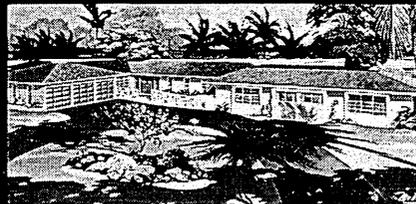
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SMOOTH SELLING

BY GEORGE N. KAHN, MARKETING CONSULTANT

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CLOSING THE SALE

The art of closing the sale can be compared to the approach of a shy suitor.

He wants to marry his girl and she is more than ready to accept his proposal. But he cannot bring himself to pop the question and chatters on about irrelevant matters.

Here the analogy ends. A woman can steer the conversation back on the main track or, in some other way, make it easy for him to ask for her hand.

A prospect, however, usually offers no such help and often the order is lost because the salesman simply didn't know how to close.

Even while a buyer is offering objections, he still may be psychologically ready to give you an order. All he needs is assurance from you that he is making the right decision.

The buyer is not infallible. He only acts that way sometimes. He has his self doubts, fears and apprehensions like anyone else. In addition, he is burdened with tremendous responsibility. Very often it is up to you to direct his thinking into proper buying channels.

How is this done? By always being on the offensive. Beat back objections with strong counter arguments until the prospect has exhausted his reasons for not buying. Then move in quickly and close the sale.

Excuses or Objections

If you made a list of all the types of sales arguments you get, you'd find that most of them are excuses, not objections. No professional salesman should be discouraged by such statements as:

We're bound up with other producers.

We are reducing our inventory.

We're buying from too many different firms now.

We're waiting until business conditions pick up.

Your product is like one we are already using.

These are such obvious excuses that the prospect may as well be wearing a sign to that effect. Still these excuses can sink you if they go unchallenged.

Turn these negative replies into positive selling points.

Excuses like the above can be knocked over like tenpins by the salesman who is agile of mind and has a strong belief in the superiority of his company and his merchandise.

Self Confidence

The ability to close a sale with ease and precision comes largely from having confidence in yourself.

When is the right moment to close the sale? It's hard to find agreement on this question. Some veteran salesmen claim these is only one psychological moment and if that is missed, the order is lost. Others assert there are various times during an interview when the sale can be closed. The important thing to remember, they note, is that the salesman must take advantage of his opportunity. Like a halfback, he must scamper through the opening made for him.

Both these points of view are right. On some calls there is only one propitious moment to drive home the sale. This cannot be explained by logic. The one-chance closing may occur only once in every 20 interviews. The other nineteen may offer several opportunities for closing. In any case, always seize your opportunity.

Pressure Point

There is nothing wrong in using a little pressure if it brings results. Often it does.

Many prospects are bored by the soft sell and will welcome a figurative boot in the plants to help them make up their minds. Buyers often toss in objections, not out of conviction, but as a means of obscuring their own doubts and indecision. They're on the fence and waiting for someone to knock them off.

Know your man before you apply pressure. Some prospects may resent it. But if a buyer seems to be wavering, make up his mind for him. Such an interview might go like this:

Prospect: "I don't think I'm ready to buy right now."

Salesman: "Mr. Smith, I think you're as ready as you'll ever be. If there is still something you're in doubt about, name it and I'll clear it up. Otherwise, why don't we get this thing over with?"

or:

Prospect: "Your company is a little high in price."

Salesman: "If that's all that's worrying you, you may as well sign right now. Our prices are competitive and you won't do better anywhere in the industry."

Don't, under any circumstances, lie to get an order. Don't tell a prospect that prices are going up when they're not as a means of scaring him into placing an order.

Don't tell him that your product is in short supply when it isn't. These tactics will invariably boomerang on you.

Objections Are Standardized

A new objection is as unlikely as a snowstorm in July. The same excuses and stalls keep popping up on call after call. The prospect who is too busy to talk, overstocked or satisfied with his present supplier is a familiar figure to the experienced salesman.

Make a list of these stock objections so you can counter them each time they come up. In this way you will close more sales in less time.

Selling is like a game of chess. The more often you can counter your opponent's move, the quicker victory is yours.

Don't sidestep a serious objection, however. Meet it squarely and try to satisfy the prospect. Once you do, stop talking about this query. That's the time to close the sale. Many sales have been kicked away because the salesman talked past the psychological moment for closing. Give the man a chance to buy.

This is the 7th 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:

1 to 9 copies (of each article) _____ 50 cents each
10 to 49 copies (of each article) _____ 37½ cents each
50 to 99 copies (of each article) _____ 30 cents each
100 or more copies (of each article) _____ 25 cents each

The entire series may be pre-ordered or individual articles may be ordered by number . . . address orders to the George N. Kahn Co.,

Marketing Consultants, Sales Training Division, Department TP, 212 Fifth Avenue, New York, N.Y. 10010.

Listed here are the titles of the first twelve lessons in the "Smooth Selling" Sales Training Course.

1. The Salesman is a V.I.P.
2. Are You A Salesman?
3. Get Acquainted With Your Company
4. You're On Stage
5. You Can't Fire Without Ammunition
6. You Are A Goodwill Salesman, Too
7. Closing The Sale
8. How To Set Up An Interview
9. Relaxing Between Rounds
10. The Competition
11. Taking A Risk
12. Playing The Short Game

When ordering, please mention the name of this publication.

NEWSNOTES

current happenings
in the profession

OFFICE RECEIVES AWARD

The national award "Office of the Year" sponsored by Administrative Management magazine was presented to Gulf Life Insurance Company. Interior architecture of the Tower was designed by Kemp, Bunch & Jackson, architects, Jacksonville. Interior design and furnishings were provided by Richard Plumer-Miami, Lloyd G. Gross, A. I. D., project designer, who specializes in office design and space planning. The Tower, Florida's tallest office building and focal point of the \$25 million dollar Gulf Life Center, was designed by Welton Becket & Associates, architect, Los Angeles.

The Gulf Life Tower is featured in the new publication "Architecture For Florida Living," published by the FAAIA.

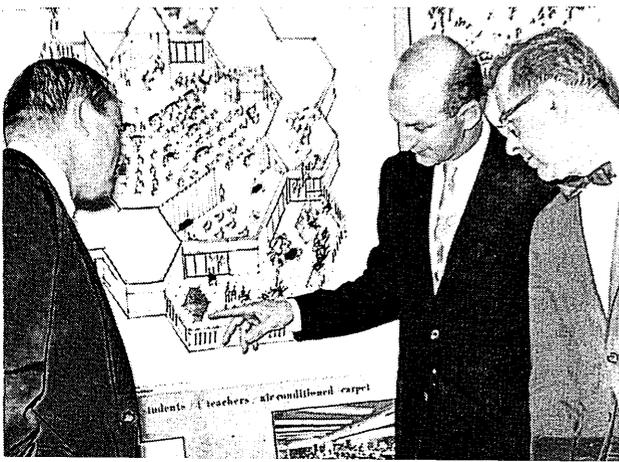
SCHOOL DESIGN SEMINAR

Future school designs provided the subject for the seminar at a recent meeting of the Palm Beach County Chapter of the American Institute of Architects.

Conducting the seminar was Dr. William Feild, supervisor of Educational Facilities of the Dade County Board of Public Instruction, who presented to the local architects, an in-depth study of the modern "pod" concept for school construction, based on principles of the "peas in a pod" idea. The new pod type schools feature a series of educational units built for maximum utilization of space and flexibility. Each "pod" contains a cluster of divisions. They generally include their own classrooms with mobile space dividers and modern acoustics, their own satellite food service facilities, their own areas for such activities as viewing films and listening to recorded material. Also included in a "pod" are areas for teachers stations, rest-rooms and student resource centers which function as miniature library substitutes. The individual "pods" are linked to readily accessible common central facilities such as a recreation area and art-science stimulation centers. A single "pod" may serve 120 pupils offering them a fresh dimension in spaciousness and freedom of concentration.

Guest speaker, Dr. Feild, described the concept as an "idea for the evolution of the non-graded, team-teaching educational technique." Dr. Feild used immense blowups of photographs, blueprints, and sketches to illustrate the futuristic "pod" school architecture.

This "School Design Seminar" sponsored jointly by the FAAIA and the AIA Chapters has been brought to four Chapters so far. It is now scheduled for the Florida Northwest Chapter later this month and the Florida Central Chapter in June.



HOISTWAY DESIGN DEFICIENCIES

The Florida Industrial Commission reports 201 new elevator installations failed to pass inspection in 1967 due to design deficiencies. The causes for rejection are as follows:

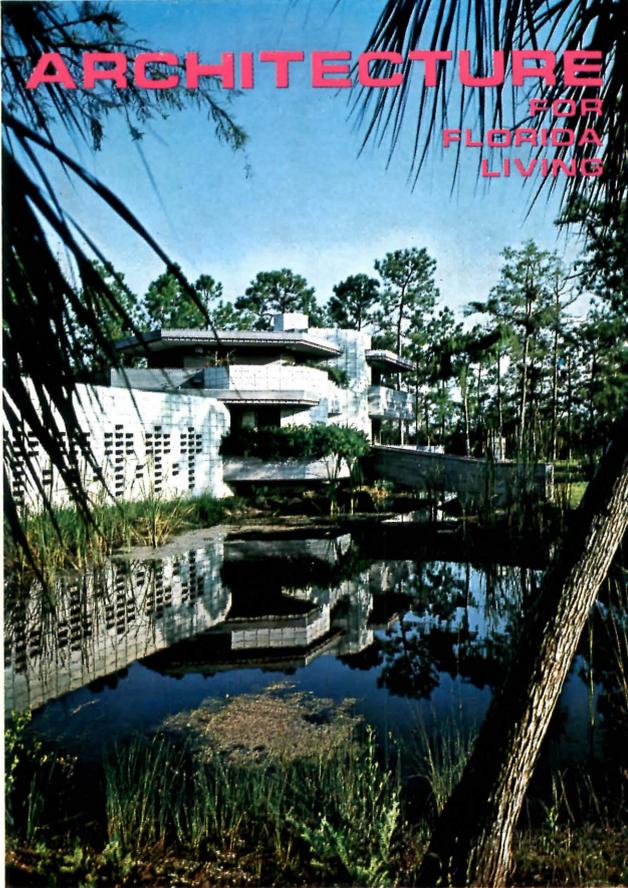
75 rejected for design omissions
16 rejected for design and general contractor omissions
74 rejected for design and elevator contractor omissions
36 rejected for design, general contractor and elevator contract omissions

The following lists the applicable rule governing elevator installation deficiencies:

Rule 101.3d	Machine room door not self-closing/locking	57
Rule 101.5a	No machine room (or machine space) light	35
185S-13.06(1)	No cover to sump hole in pit	30
Rule 101.5b	No machine room ventilation	27
185S-13.06(1)	No grille or louver over smoke vent	22
Rule 100.6b	Hoistway recesses not beveled	21
Rule 102.1c	Main line switch not "lock-open" type	16
Rule 106.1e	No pit light	15
Rule 106.1d	No pit access ladder	13
Rule 101.3c	No metal stairs access to machinery room or platform	12
Rule 101.3a	No access to overhead machinery space	12
Rule 100.4	No hoistway smoke vent	11
Rule 102.1a	Foreign circuits in hoistway	11
Rule 100.1a	Perforated separation between machine room and hoistway	7
Rule 101.1a	Machine room door not fire-resistive	7
Rule 100.1a	Hoistway not fully enclosed	5
Rule 101.4	Inadequate headroom in machine room	5
Rule 101.5a	Machine room light inadequate	5
Rule 300.2	No machine room enclosure	5
Rule 106.1d	Extend pit ladder to code	5
Rule 100.3f	No toeboard to guardrail	5
Rule 101.3d	No machine room access door	4
Rule 106.1d	Pit access door not self-closing/locking	4
Rule 101.3c	Machine room access stairs not to code	4
Rule 100.3f	No guardrail to machine platform	3
Rule 101.3c(3)	No guardrail to machine room stairs	3
Rule 102.2	Foreign pipes or ducts in hoistway	2
Rule 100.1a	Top of hoistway not fire-resistive	2
Rule 100.1a	Pit not fire-resistive	2
Rule 100.2c	Machine room floor not waterproofed (basement)	2
Rule 102.1c	Relocate air conditioner from over controller	2
Rule 101.5a	No machine room light switch	3
Rule 107.1e	Relocate sprinkler head to clear car	2
Rule 101.3a	Relocate guardrail to clear machine room access	1
Rule 100.1a	Hoistway set-back not fire-resistive	1
Rule 106.1g	Inadequate pit depth	1
Rule 106.1b	Remove floor drain in pit	1
Rule 101.6	Enclose trash chute in machine room	1
Rule 101.3c	Guardrail to machine platform not to code height	1

NOTE: Rule reference is A17-1965, American Safety Standard for Elevators 185S-13.06 reference is FIC Safety Regulation Chapter 185S-13

ARCHITECTURE FOR FLORIDA LIVING



The Florida Association of the American Institute of Architects has published its first Annual Edition, **ARCHITECTURE FOR FLORIDA LIVING**. This is the only prestige publication dedicated to presenting the real, complete, and exciting story of Florida living.

The contents of this 132 page book contains five sections covering architecture of single family residences, public buildings, educational facilities, multi-residential buildings, and commercial facilities. Dramatic photographs (both color and black/white), combine with attractive and readable copy, for the first time, to portray the story of living and working in the State of Florida.

The Association's Board of Directors approved publication of **ARCHITECTURE FOR FLORIDA LIVING** for a two-fold purpose: to promote architecture and to promote Florida. When distribution is complete, the book will be found on newsstands throughout the nation, in department stores, book stores, libraries and airport terminals.

For your convenience, copies may be ordered direct from the FAAIA headquarters by clipping and returning the order form found below.

.....
Please send me _____ copies of "Architecture for Florida Living." The cost per copy is \$4.00 (\$3.00 for the publication and \$1.00 to cover postage and handling costs). Check or money order should be made payable to FAAIA.

Name _____

Firm Name _____

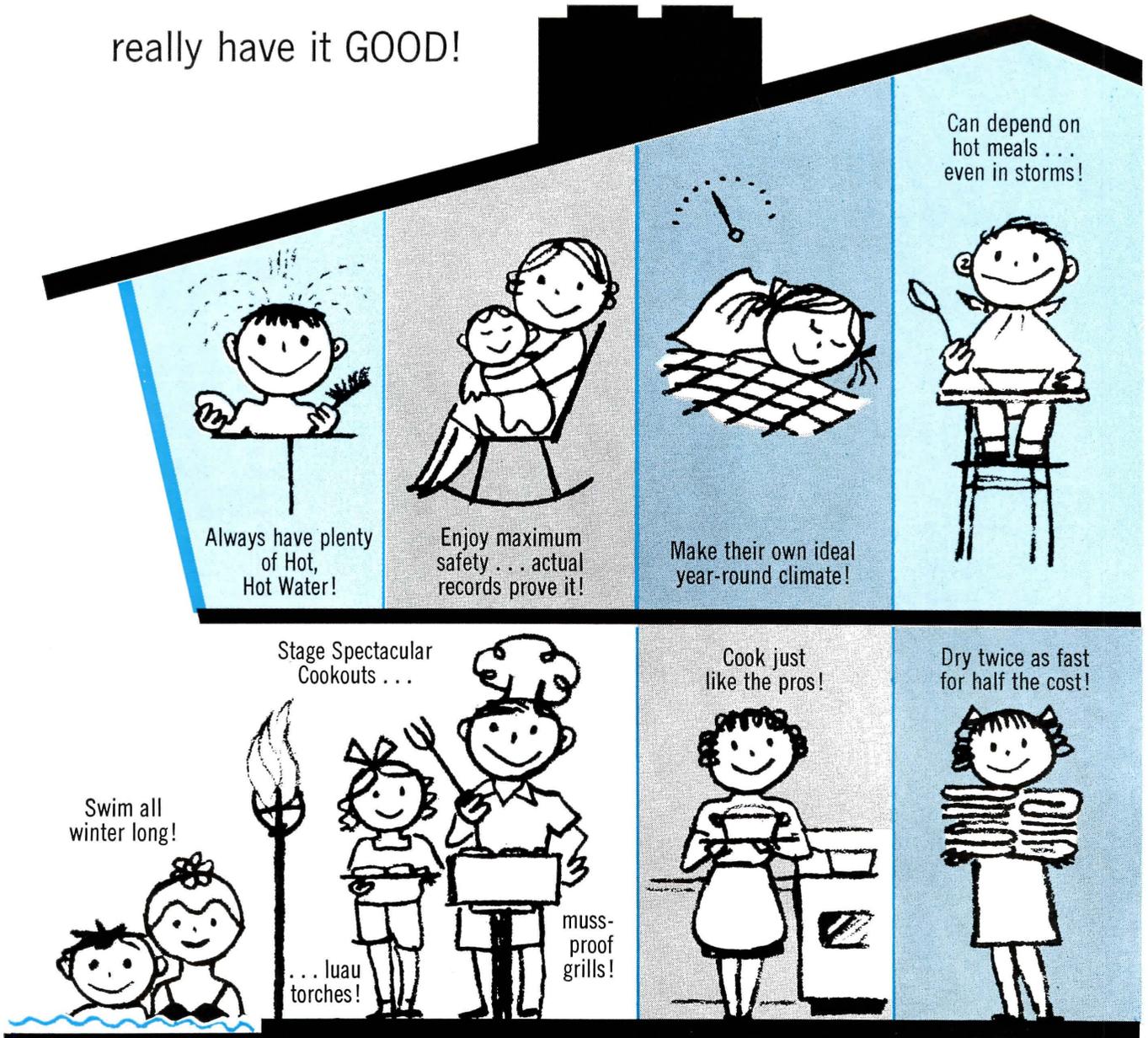
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Finally, business aside, he brings a set of individual tastes and reactions to such things as materials, colors, windows, even doorknobs. Some of his tastes may have to be sacrificed to the success of the building as a whole, but they should be unashamedly expressed and respectfully listened to. The fact that the client may not know much about architecture should not keep him from saying what he likes.

The architect, for his part, brings to the table the entire range of professional skills for which he was chosen, plus a few traits of mind that are especially helpful during the early design stage. He carries a mental catalog of materials, equipment and structural systems which often enables him to make a quick judgment on whether a given idea is promising or impractical. He is also likely to have the ability to take lines and dimensions and intuitively translate them into spaces, predicting with some degree of accuracy how the spaces will look and feel.

Translation of this sort, in fact, is probably going on in the minds of both parties as they begin to discuss the building problems in detail. It is one reason why the concept of the building program — what Dr. Pevsner called the client's "brief" — is currently undergoing considerable change.

How to analyze function, measurable and otherwise

The program's basic purpose, of course, is to define the function of the building in detail. The changes in the programming process reflect an expansion of the concept of function itself. The traditional meaning of function was to accommodate the specific activities which the building must serve. The new concepts of function are no less real, but they are much more difficult to reduce to a numbered list on a sheet of paper.

For the sake of simplicity, take the example of a medium-size regional headquarters for an insurance company. The owner's measurable requirements include clerical lofts, executive offices, salesmen's bullpens, conference rooms and public reception areas — all relatively easy for the client to list and the architect to convert into gross floor areas on the basis of head counts and employment projections.

But the architect is not simply providing working space; he is (or should be) providing a working environment. He needs to know a good deal, therefore, about the company's personnel policies. He needs to know how easy employees are to find, so that he and the company can decide how far to go in providing amenities that make the building itself a fringe benefit. He needs to know, to whatever extent is practical, the tastes and preferences of his invisible clients — those who will use the building — as well as those of the client-owners across the table.

The arrangement and appointments of offices inevitably will proclaim the status of those who occupy them (the programming of a new building thus can touch off a crisis in office politics that makes a Latin-American palace revolt seem mild). The architect has to know a great deal more about the company hierarchy than the organization chart will tell him.

Finally, every aspect of the building will convey a message about the nature of the company. The client and architect should have a clear understanding of what this message is to be. Both must realize that the care with which the building is sited and designed in relation to its surroundings will speak volumes about the company's regard for the community.

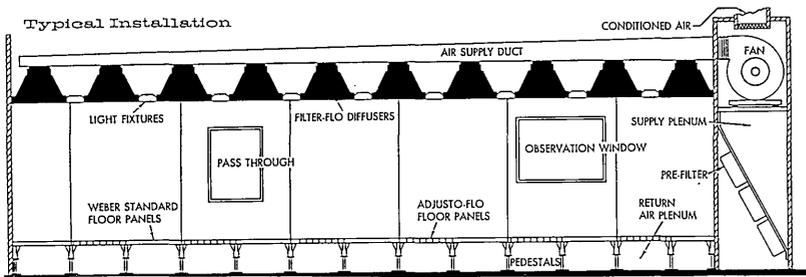
An office building is a relatively elementary example of the need for depth and breadth in programming. Other types — hospitals, schools, factories, laboratories — call for a good deal of study before even the measurable requirements can be set down. Progress in health, in education, in industrial processes, in research has been so rapid that the client is almost always forced to make a complete re-examination of past procedures before he fixes future patterns of activity in a new building. It is generally a good idea if the architect is involved in that re-examination.

The role of the architect as a diagnostician

The architect, then, has a lot to learn about every new building situation. Each has his own way of going about it. Some firms employ staff experts in their fields of specialization. (One in California, for example, who does a great deal of space-age work, has such nonarchitectural types as aero-dynamics and inertial guidance engineers on its permanent payroll.) Some make a practice of wholesale interrogation of everyone in an organization, from shipping clerks to chairman of the board. Some are looking into the use of computers to sort the mass program data involved in large, complicated projects.

Continued ➡

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A growing number of architects are actually taking over the job of writing the program, completely reversing the old order of things. A Texas architect who likes to work this way calls the program the "architectural diagnosis." What self-respecting doctor, he asks, would prescribe a remedy on the basis of what the patient thinks he needs, without making his own professional examination?

The diagnostic approach, which normally requires some adjustment of the basic fee schedule, effectively blurs the line between programming and design. Any broadening of the architect's involvement in programming, in fact, raises the question of whether such a line really exists.

Every time the range of problems is narrowed down by the architect or client, a design decision has been made. Whether pencil touches drawing paper, an act of design occurs whenever one problem is recognized as significant or another is set aside as irrelevant. An eastern architectural dean stated the point somewhat more poetically at an AIA convention. "The artist always ignores certain problems, addressing himself to a selected few," he said. "He proceeds to solve these so eloquently that everyone understands the statement and its truly glorious solution."

The client had better realize that all of this is going on as he and the architect confer. He needs to be conscious of the influence which even the earliest decisions will have on the eventual shape, the eventual utility, and not least, the eventual cost of the building. Otherwise, he may be in for a shock when the architect walks in with the first drawings.

It is a difficult moment at best. The client has poured forth his wants and needs. The architect has probed and mulled, they have reached verbal agreement on a general approach — and suddenly there it is, as specific as black lines on white paper (or even in the more specific form of a study model). Sometimes, of course, the client sees on the paper exactly what he wanted, interpreted with more artistry than he could have imagined. But more often, the client looks at the drawings with a great deal of uncertainty and perhaps a tinge of panic. Is *this* what he and the architect have been talking about? Will he really like it when it's built?

At this point, recollection of a few simple points may help to ease the panic:

1. These are the first, not the final, drawings. They are simply an intermediate step in the continuing process of design.
2. This is a general scheme for the shape and arrangement of the building, not a complete design. The client should avoid getting caught up in details that immediately catch (or repel) his eye.
3. This is no time to be bashful. It is the client's turn to be the interrogator, to ask the architect the whys and wherefores of every aspect of the design which troubles him. Questions are best resolved now before changes become expensive. This is a bad time to hurry things. For once the schematic design is approved, the economic and technological corners of the architectural diamond assume increasing importance.

Preliminary plans and "probable statements"

The architect already will have checked the feasibility of the overall scheme with his engineers, but now they must get down to the complicated details of how the building and its services are to be put together. Some general decisions will have been made about materials and equipment, but now the time has arrived for specific choices of major items. Dimensions are hardened, rough edges smoothed down, and the architect goes back to the client, this time carrying preliminary plans and outline specifications.

Continued ➡

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LETTERS

Fotis:

Congratulations on including a cartoon in your recent issues. I have encouraged George Polk to send in his witicisms for some time. I think the grimness of architecture can certainly stand to be relieved with more levity of this sort. Keep them coming!

Sincerely,
Paul Robin John AIA

Fotis:

I was very pleased with the reproduction of our ad and the Bird Key homes article in your magazine. My compliments to you on the excellent job you did in producing, "Architecture For Florida Living." I think you have a very successful publication on your hands and wish you the best of luck with it.

Sincerely yours,
Ray M. Teboe
Assistant Vice President
Public Relations
Arvida Corporation

ARCHITECT HONORED

The Contractors Association, Inc. of Tampa is proud to commend you, Mr. H. Leslie Walker, AIA, for your efforts and continuing contributions for the betterment of the construction industry in our area.

Your understanding of the problems that confront the contractor, who is required to execute the architectural plans the clarity and conciseness of plans and specifications prepared by your firm, and your impartial consideration for the rights of the contractor as well as the owner, exemplify the highest standards of ethics in your profession.

This letter of commendation prepared and executed this 13th day of April, 1968.

Contractors Association, Inc.
Bruce G. Zimmerman
President



H. LESLIE WALKER

The ground rules call for the architect to submit a Statement of Probable Construction Cost with the schematic design studies, but it is necessarily general in nature. In the process of schematic design, price tags are put on all major elements of the building, and some have to be modified or taken out altogether to meet the budget. The second estimate which accompanies the schematics gives the client a fairly clear idea of what he is getting for his money. But it is still only "probable." Any number of small changes (adding up to big money) can occur during production of the final drawings and specifications, and no one can accurately predict what the competitive state of the building business will be when bids are taken.

The chances of both client and architect getting through the bidding process without trauma are in direct proportion to the time and care they have put into the process of programing and design. In these days of steadily rising construction costs, the client's best defense against budgetary disaster is a continuous, painstaking analysis of every element of the building. Every possible alternative must be explored if the client is to get the most out of his steadily dwindling construction dollar.

Paradoxically, this requires that the client spend money in order to save money. The spending part comes in design fees. If the client is to get the most out of the architect's analytical ability, he must be willing to pay a fee adequate to cover the amount of programing and design study which the problem demands. (It must also be adequate to cover a more-than-routine analysis by the architect's engineer consultants, whose work determines how so much of the construction dollar will be spent.) The savings in building costs will almost always be a healthy multiple of whatever extra time and money is invested in the preliminary stages.

FLORIDA STATE BOARD OF ARCHITECTURE

New officers were recently elected for the current year and they are as follows:

President	Wahl J. Snyder, II
Vice President	Donald R. Edge
Secretary-Treasurer	Harry E. Burns, Jr.

New members to the Board appointed by the Governor are Ralph P. Lovelock and Herbert Coons, Jr.

The FSBA has provided the following information regarding action taken against architects and engineers.

Architects-suspensions after formal hearing

Robert H. Maybin, Tallahassee	One year suspension — (three months actual and nine months suspended, effective February 15, 1968)
-------------------------------	--

Injunctions secured against engineers from practicing architecture

Earl H. Martin	Lake Worth	Final Injunction	February 10, 1967
C. H. Baker	Jacksonville	" "	December 20, 1967
James A. Young	Hollywood	" "	January 3, 1968
Don Dugger	DeLand	" "	March 19, 1968

Temporary Injunctions

Doxiadis Associates Inc., Miami. Temporary injunction, December 21, 1967 — stipulations filed — Doxiadis Associates will not practice architecture in Florida. Suit dismissed February, 1968.

Consent Decree—party agrees not to practice architecture

Edward E. Odell & Associates, St. Petersburg, November 13, 1967

Suit dismissed when engineer stated would discontinue architectural activities

Loren Jones	St. Augustine	March, 1968
L. L. Hampton et al	Naples	January, 1968

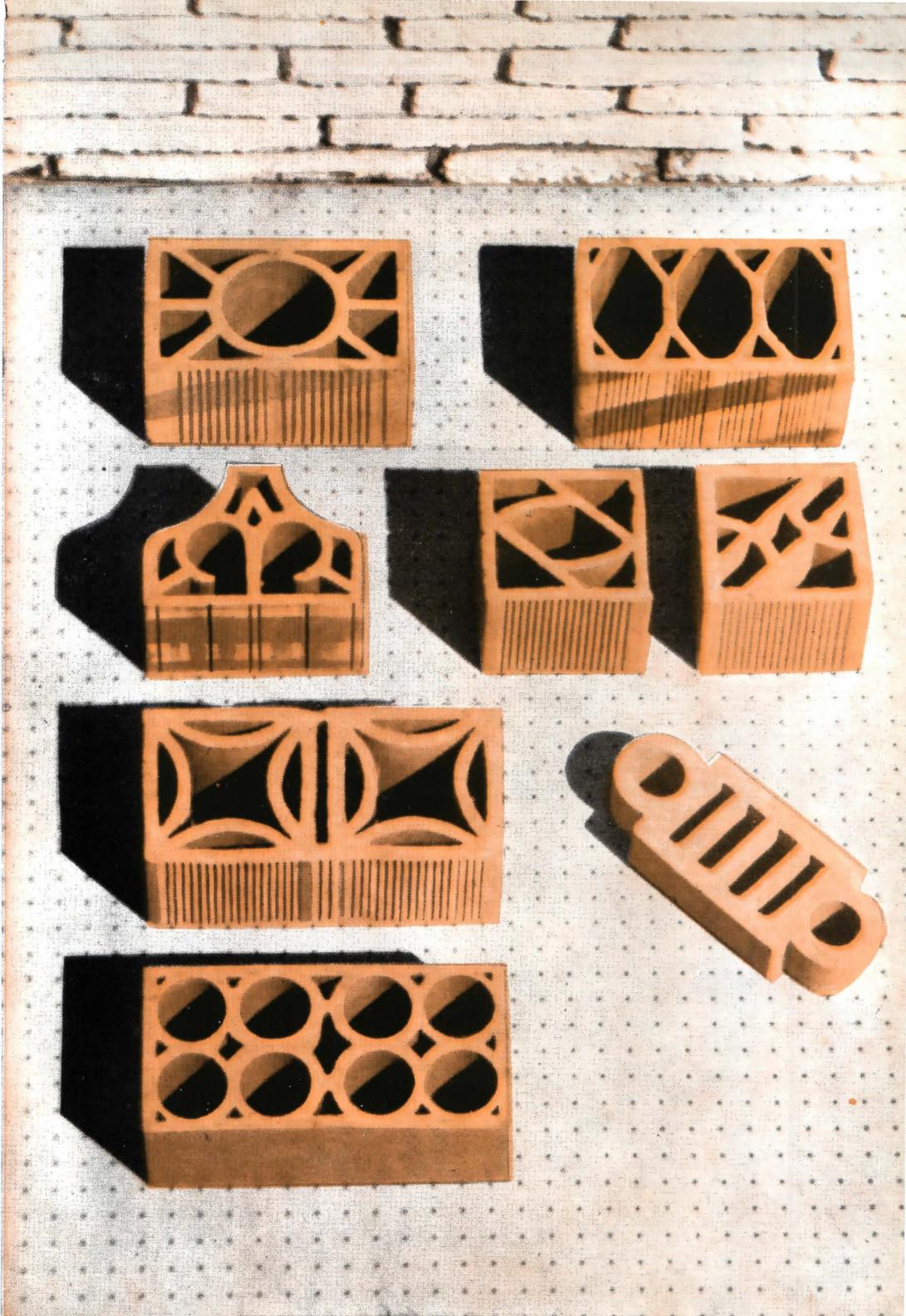
Injunctions against others

Sub-Con Industries	Ft. Lauderdale	January 20, 1967
Olney Development Corp.	Ft. Walton Beach	October 18, 1967

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