



APRIL
1968

THE FLORIDA ARCHITECT

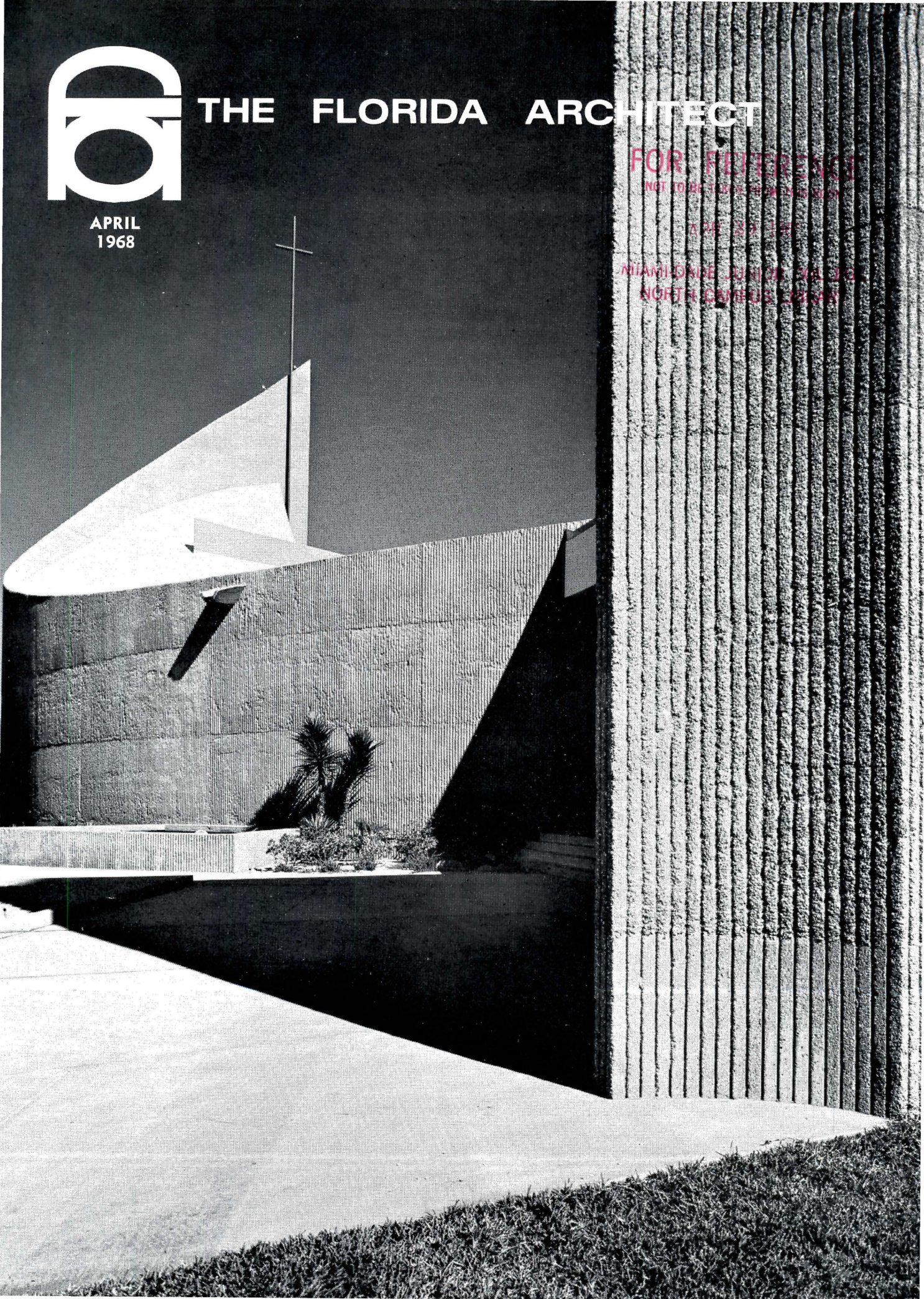
FOR PETERSON

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A 25' x 30' 1/2"

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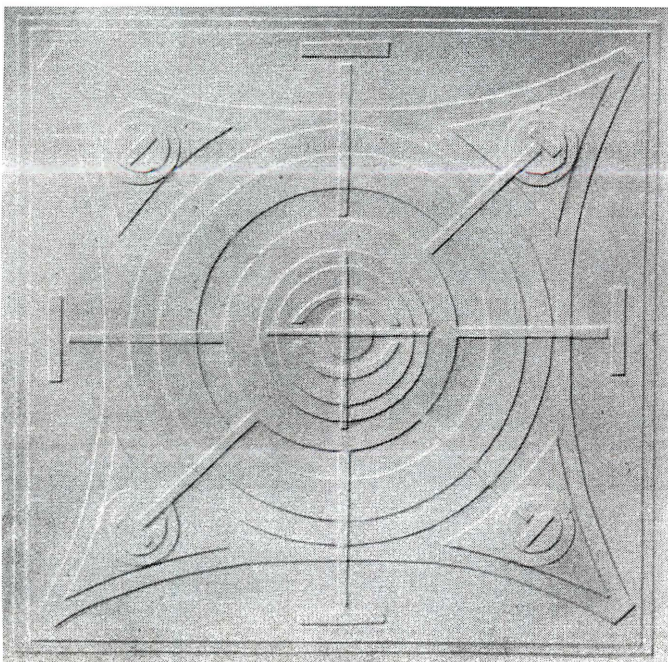
G. WADE SWICORD

Symbol for life . . .

THE SYMBOLIC

Symbols initiated primitive man's
visual formalizing of meaning.
A symbol is the precursor of written
language . . . a basic message
. . . a language of sign and symbol which
enabled man to exchange ideas
and information without direct contact
with those receiving his communication.
The signs and symbols most common
in the realm of human experience
were given a spiritual meaning . . .
a visual form depicting the invisible
reality . . . the soul of man
All symbols, both old and new come
together to formalize this
composite . . . a logo, if you will.
Communicating the relationship of
religion, architecture and the visual
arts as an expression of man's
desire and ability to understand the
presence of God in all creation . . .

ANN WILLIAMS



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overture

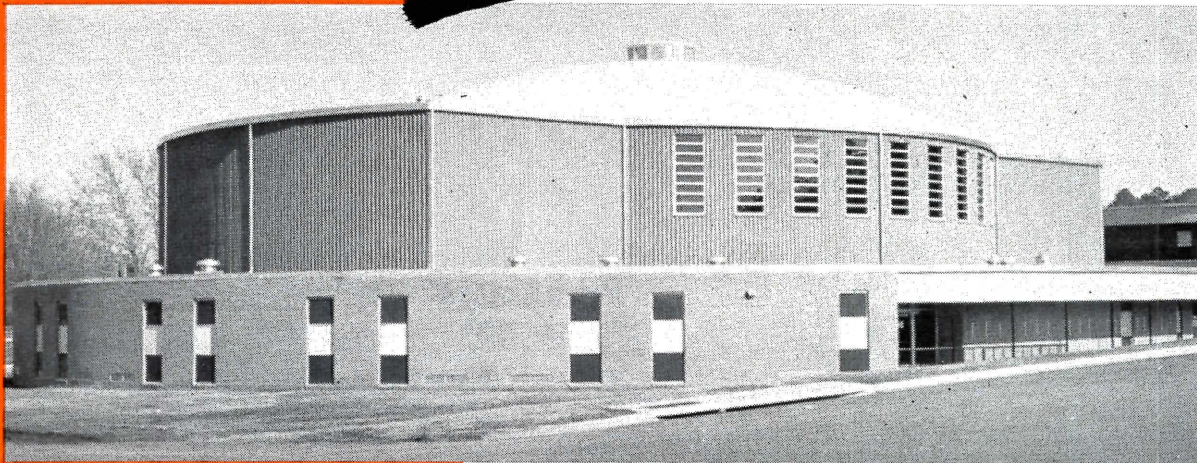
Throughout the world there are articulate men who proclaim a renewing of religious faith in all denominations, persuasions and creeds. It is only fitting that some of these men would be greatly concerned about architecture. In the last ten years revolutionary strides have been taken in the field of religious architecture and for the first time since the Gothic era, the religious buildings of western man are beginning to once again reflect the spirit of an age. The four churches depicted here are the result of collaborative work between churchmen and architects. While the churchmen prescribe the function and, in a sense, conceptualize the feeling to be conveyed, it is the particular genius of the architect to introduce into this pile of stone, mortar, timber, all of these elements of earth, a sense of the *Mysterium Tremendum* remarked on by Edward R. Sovik who gives this definition of the architects' task. "The faith our forms express is an attitude, a passion, a commitment to the vision to what is whole and holy. If the passion is fervent, we shall see the mystery appear in our buildings. We shall find them to be servants of the lord and of men and we shall find them monumental in the best sense."

The new house of worship then, for contemporary man, would be identifiable only in so far as it represents this sense of mystery and of passion. Also in this new cultic environment there exists by the side of the mystery, a true sense of open-endedness, of non-finality, committed to the knowledge that the intrinsic and ever changing reality of the space within are the men, women and children who gather to worship.

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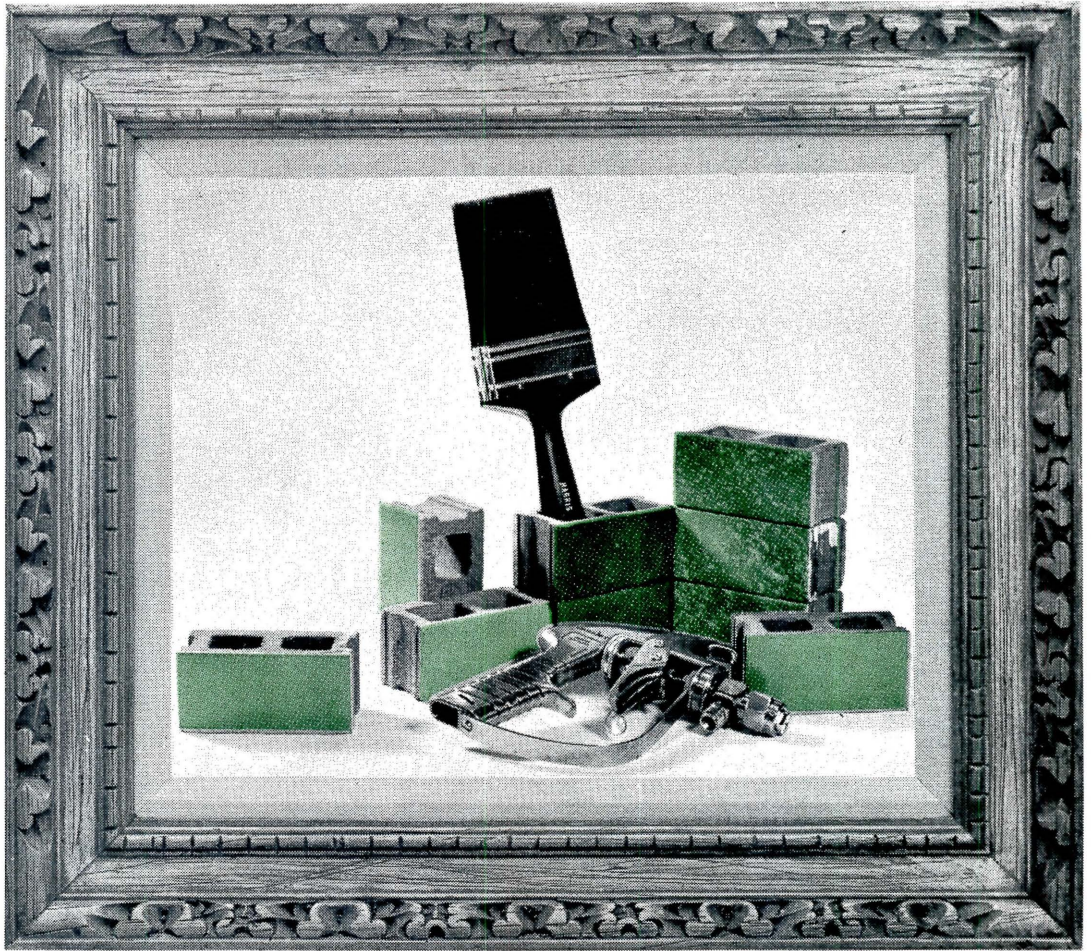
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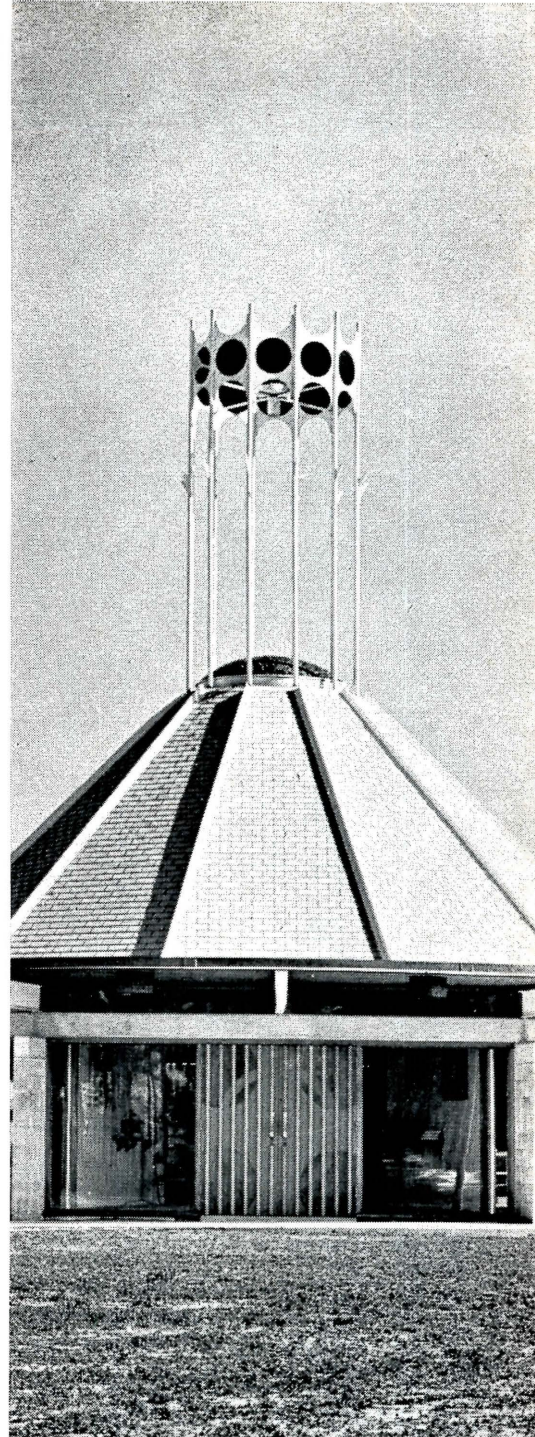
trends

In the recent conference on Religious Architecture in New York, Dr. Joseph Sittler of the Divinity School of the University of Chicago noted that "we live in a time that is characterized by the erosion or the displacement of values, a time of new perspectives and new promises for man in privacy and man in the social order, which are generating fresh energy toward the achievement of novel forms in all areas. Value is an achievement. This or that is invested with value because men have found it delightful or expressive or useful or evocative. Man is an historical being. His thoughts and actions and most decisively so when they suppose they are not, are drenched in history as time, as memory in the awareness of passingness. This historicalness qualifies everything, our thoughts, our actions, our creations". These realities, these historical awarenesses which are within us as a stream of consciousness are the tradition from which our creativity springs.

Dr. Daniel Callahan of *Commonweal* expressed his concern over ultimates. He said, "Never mind ultimate meanings and values, much less ultimate religious meanings and values. If there is to be religious art and architecture it will not be found in any attempt to plant any of these meanings and values in blobs of paint and pieces of steel by cunning craftsmanship and ingenious symbol mongering." Dr. Roger Ortmyer, Head of the Department on Church and Culture for the National Council of Churches suggested, "The Architectural Community seems not to have digested what has been happening . . . some of the architects were surprised to learn that some religious leaders believed that there was no such thing as religious art". Since art is historically the precursor of things to come it makes one wonder if religious architecture will continue to be meaningful in years to come.

Architect Edward Sovik in his text for a display called "Metaphors" which was a photographic essay on religious architecture, presented these pertinent thoughts, which embody the directions of many of the religious leaders who speak out for a renewal in the religious community in defining religious architecture he concerns himself first with the involvement or commitment of the religious human being and his relationship to his place of worship. The following factors he believes are held in common with all faiths:

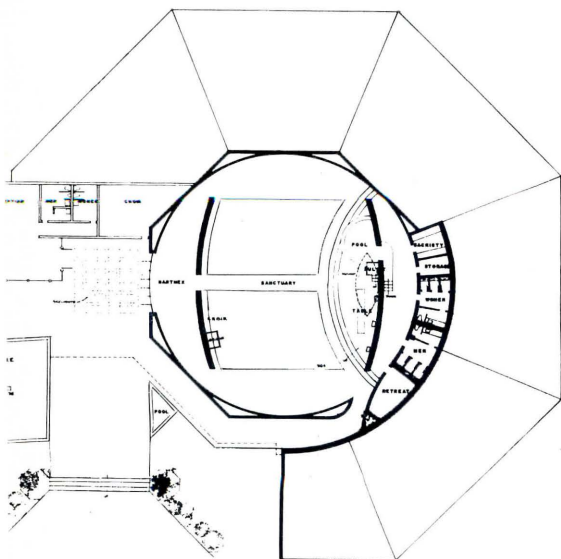
1. Religious people are concerned with what is real, rather than appearances, conventions, fashions or habits. They wish to peel away masks and affectations in order to discover and reveal what is elemental and true. Architecture which is ingenious and forthright, without dissimulations may be thought of as appropriate to the religious person or community.
2. Religious people are committed to the sense that the universe is orderly and not absurd and that it has cohesive integrity. Accordingly, architecture which is orderly in the most profound and varied ways is expressive of the religious posture.
3. Religious people are concerned about ethical values. Their convictions urge them to a concern for the welfare of persons and human society. Architecture which truly serves the good of people then, can be called religious architecture which demeans, limits, or imposes on people, rather than serves their welfare, is inappropriate.
4. Religious people agree that they live in the presence of the holy. This is the *mysterium tremendum*, awesome, ineffable, transcendent but fascinating and immanent. The evidence of the holy appears in a great variety of things, relationships, and events, and the recognition of it is a unique aspect of the religious vision. Among human enterprises, the work of art is the best analogy of the holy, and is able to call forth in perceptive people the awareness of the *mysterium tremendum*. Accordingly, architecture which has convincing quality as artistic creation is appropriate to religion and that which is ugly, banal or trite, is not.



FELLOWSHIP LUTHERAN CHURCH



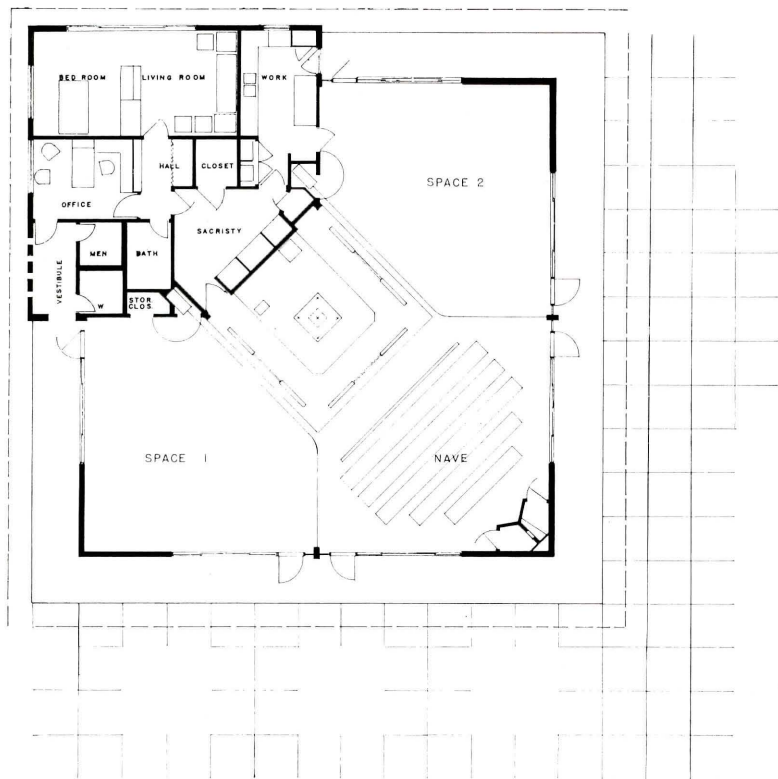
ALFRED BROWNING PARKER, FAIA, ARCHITECT



“Although the project came within the budget, solved the site problems and the theological requirements, it was eventually not accepted by the congregation. The Building Committee appointed by the Church was large but willing to explore new directions in church building. When the chips were down however, both the committee and the minister decided to submit the design to the entire congregation and have a secret ballot over a period lasting several days. Despite a well received slide presentation made to what was supposed to be the entire congregation, the vote was not unanimous in favor of the design. The fatal flaw was the erroneous concept that *everyone* in a large group would be unanimously in favor of anything at all.”

HOLY CROSS CATHOLIC CHURCH INDIANTOWN

MURRAY BLAIR WRIGHT, AIA, ARCHITECT



The problem of building the small and isolated mission church is one beset with all kinds of difficulties, not the least of which is—is an architect only an unnecessary expense on this limited budget? The following solution serves to illustrate both the problem and wisdom in selecting an architect who is concerned and experienced.

Several years ago a ten-acre site was donated to provide for the placing of a church in an area which boasted fifty families.

The architectural problem was to provide on a fixed budget of \$35,000 the following spaces for: the worship of 200 persons, confessions, social events, parish meetings, education, and for the living quarters of a parish priest.

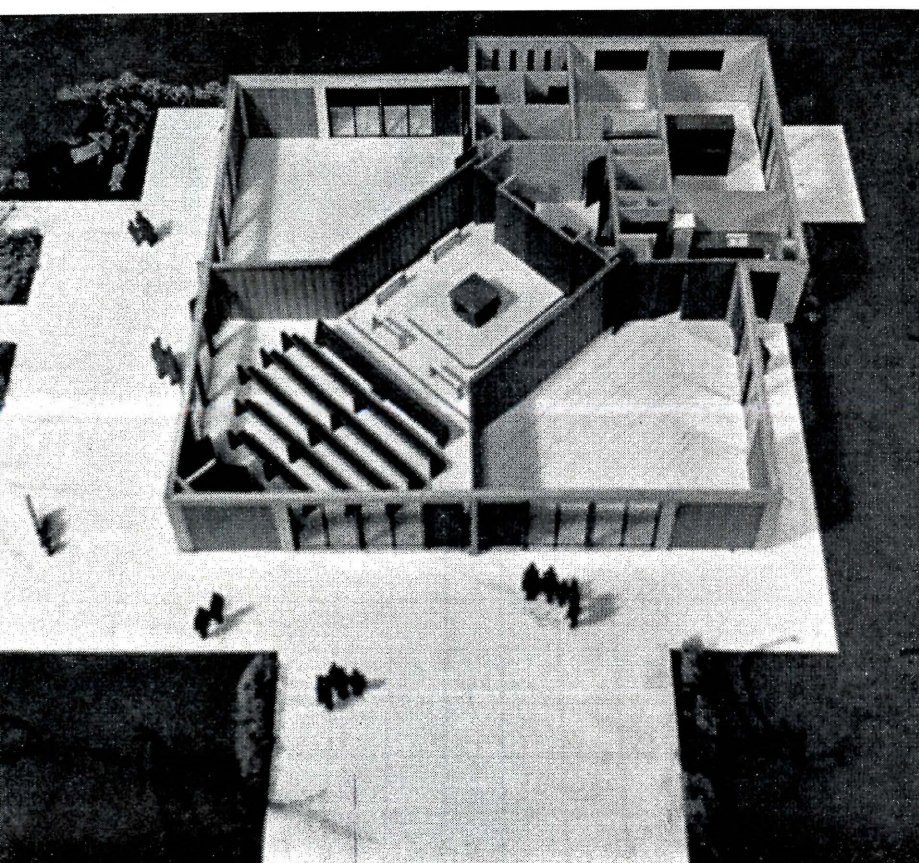
As viewed in plan, the architectural solution is ingenious and compact. There is a central nave area which seats 68 people and which has at the rear of it a confessional and baptismal font in their relative historical positions. The pulpit, the altar, and the chair are central (under a clear Plexiglas skylight which is high) and in excellent relationship to areas one and two, which may be treated as overflow areas for Sunday services. These overflow spaces create a total of 200 seating spaces. The tabernacle is in the rear wall of the sanctuary.

Areas one and two are both also used for educational purposes and are closed from the main nave area by oak folding partitions. Space two, the social area, is served by a kitchen, which is part of the living quarters. The priest's living quarters are as indicated and include the office and the sacristy necessary for the operation of the church and parish.

The materials are as follows:

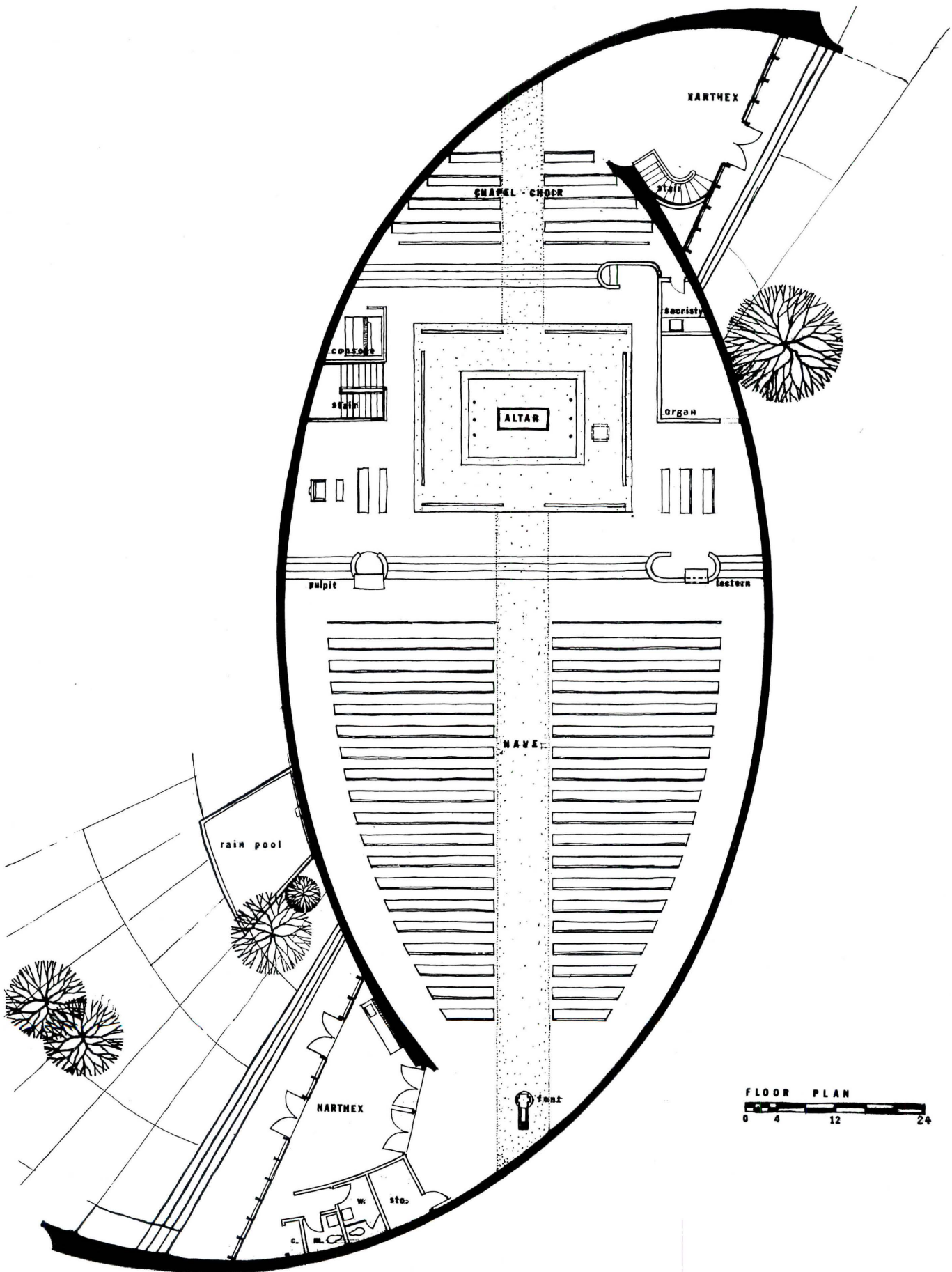
Exposed 8 x 8 x 16 block for exterior walls, 2 x 4 partitions with drywall for interior areas, with all ceilings, drywall, sprayed. Facia and soffit areas are of textured 1/11 plywood, while sliding glass doors in the nave and spaces one and two provide light and ventilation. Grey-green slate covers the sanctuary floor and the rear wall of the sanctuary is of Travertine chips. The floors throughout the rest of the area are terrazzo.

The building was completed and dedicated in the fall of 1967 and provides a most excellent solution for a small mission congregation on an extremely limited budget.



ST. PAUL'S BY-THE-SEA EPISCOPAL CHURCH
JACKSONVILLE BEACH

ELLIS INGRAM & ASSOCIATES, ARCHITECT



FLOOR PLAN
0 4 12 24

Excerpts from thoughts by the Architect . . . "conversation with the committee on the congregation gathered around the altar . . . difficult liturgical requirements to accomplish this . . . Site altars not considered desirable, but preferably one central altar to be used for all services, large and small . . . Choir area could possibly double as smaller chapel . . . Space for the liturgical processions required . . . Plan begins to evolve, one space central altar, choir space on opposite side of altar, this space doubling as chapel . . . Changing the size of the spaces with light. (The large windows either end.)"

" . . . A form related to the sea and to the church whose primary function is to house for liturgical assembly the people of God . . ."

" . . . Materials — sand and sea shells, vast quantities of tiny shells covering the beaches in every direction . . ."

" . . . Coquina of which old Spanish forts were built and still stand today . . . Contemporary use — concrete made with shells as aggregates . . . Tried various mixes, poured test cylinders, tried sand blasting — no good . . . Damaged the surface of the shells . . . The retarder much better . . . Poured the walls with a mixture of sand, shell and cement . . . Tremendous interest and cooperation from a local concrete firm . . . Shells are free, they are everywhere . . . Gifts from the sea."

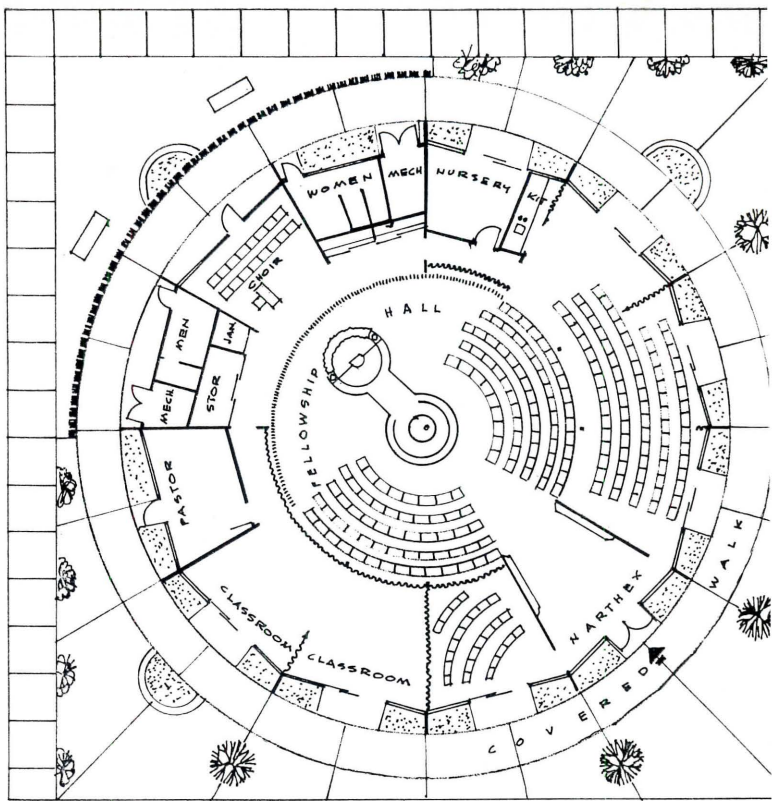
The following is taken from a letter from the Rector: "The over-all design of the building had been developed to suggest a form related to the sea. The variety of responses to the design indicates the success of the attempt. The sea itself is a thing of great

mystery, suggesting the power of nature in recalling the prime of waters all life ultimately emerged. Its vastness suggests the infinite majesty of God, and at times it may proclaim the peace and tranquility of love, and at other times, when it is lashed into fury by wind and wave, it proclaims its mighty strength."

"A major feature of the building design is the great window in the northeast corner, from which sunlight will sweep down the curved wall behind the altar. The window itself will not be visible to the assembled congregation, but the effect of its light will be very strong . . . A symbol of the mystery of God. The cross hanging above the altar stands in bold relief between the congregation and the light swept wall. It is towards this source of light that attention will be drawn, but never fully satisfied. God remains a mystery and only through intervention of the cross and the offering of ourselves to God in obedience and faith can we penetrate the mystery and stand in the presence of God."

The church itself in plan is liturgically oriented much the same as most Episcopal churches, with the exception of the small chapel to the rear of the one altar which can be used as well for chapel services. The baptismal font is in a location which reminds one of the early church. The interior of the space is a sweeping and flowing space, and it is felt that, although the altar and various artifacts are in stone, and, therefore, probably immovable, there is enough chancel area for the possibility of creating a space for other community activities within the building. Simply and majestically stated, with the flow of space negating the monumental, the space is appealing and human.





FELLOWSHIP LUTHERAN CHURCH

JACKSONVILLE

ROBERT C. BROWARD, AIA, ARCHITECT



Fellowship Lutheran Church is located in a shopping center and was the first unit of an ultimate plan for a new Lutheran mission. As is the case in most first units, this building had to provide for worship space, educational space, pastor's office, rest rooms, and the ability to turn a part of the space into a social area. This must all be accomplished for a small amount of capital.

In the plan the church building is both simple and effective. The use of folding doors to create the multiuse spaces, the high center interior which provides a worshipful atmosphere and the seating arrangement which provides for a sense of community and fellowship. An interesting feature is the choir behind the wood screen to the rear of the pulpit. The skylight over the altar is a glass mosaic depicting in abstract from Christ and the twelve Disciples. It was created and fabricated by the architect and Mr. Russell Hicken, then director of the local art museum.

This building provides, in an excellent fashion, all the requirements for a small group of worshippers in a church which is just beginning. The concept of setting a circle in the midst of the parking lot of a shopping center, or in the most immediate area of a secular suburban world, is both an original and a daring concept; and the form of the church within the shopping center is a contemporary one, yet it asserts itself as original and in contrast to the commercial forms around it.

CHRIST PRESBYTERIAN CHURCH

LARGO BEACH

HAROLD WAGONER, AIA
DANA B. JOHANNES, AIA

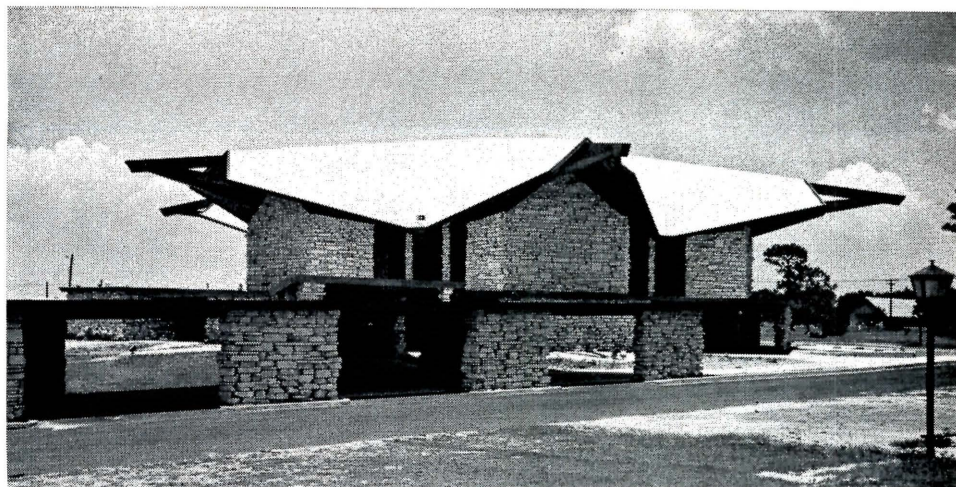
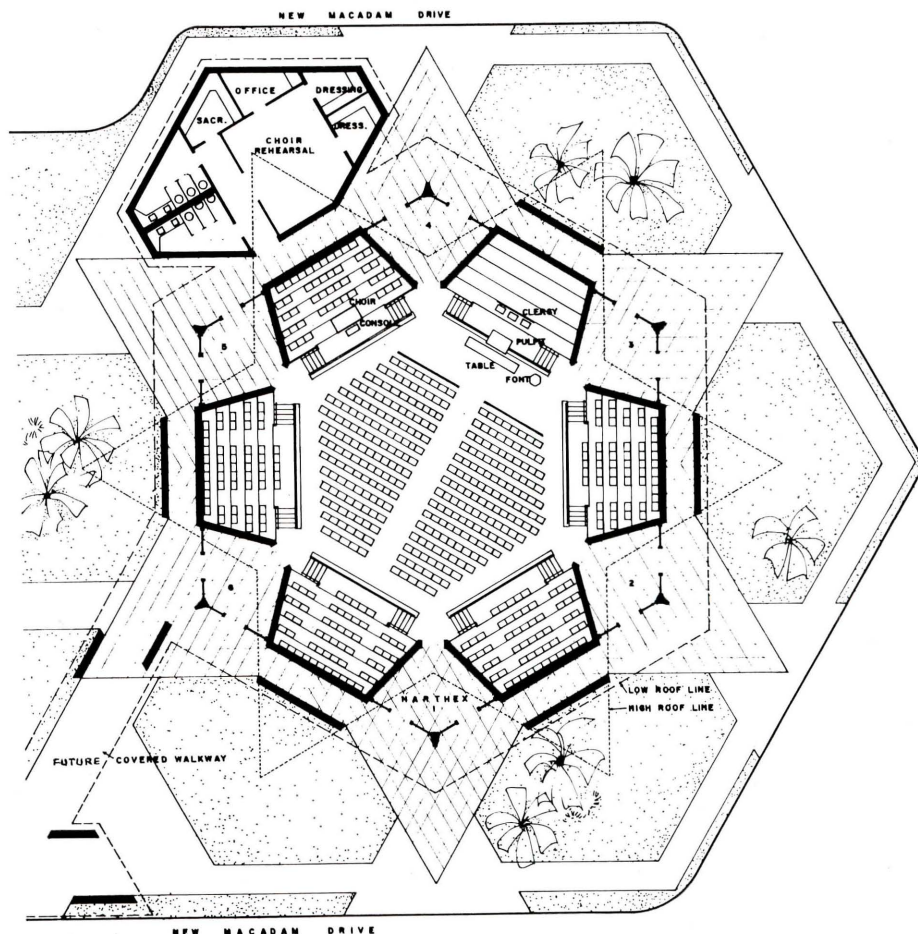


PHOTO BY ROSEN'S STUDIO

Christ Presbyterian Church which started as a congregation 10 years ago, is a church whose mission in the community comes first. It is dynamically involved in the headstart program, in interracial work and relates without stint to the poverty in the area. It also is a church which has never had a building fund campaign and which believes wholeheartedly in the priesthood of believers.

The story of this church is the story of the minister and the people who wanted to give their place theological expression by commemorating the message and the mission of christianity. Three or four articulate and working members of the church formed a small committee with the minister to determine what they had to say about the unique revelation that was theirs' as christians in their building. Much of what they delineated was symbolic in a very basic sense; the plan in the form of the six pointed creater star popularly identified as David's Star, recognizes the familiarity of the old testament faith; the rough-hewn stone speaks of Gods' creation over millions of years; the cedar decking is the same species used in Solomon's Temple; the transparent windows look upon the secular world and where the mission of the Christian lies; the cloud of witnesses (Hebrews 2:11) located on the ledges of the stone walls (approximately 72 busts of men through which the word of God has come) are all highly defined, non-abstract and solidly entrenched symbols.

However, the greatest symbol for our time that exists in this church is the symbol of movement, the fluidity with which this church can be changed from one kind of worship area to another. You will note on the small seating arrangement for the sacrament of holy communion, that the center table has a committed people grouped around it. The center of worship then may move from transept to transept, following the six seasons of the ecclesiastical year. In all cases the corporate body of christ becomes a truly gathered community and the "spectator-performance" is discouraged.

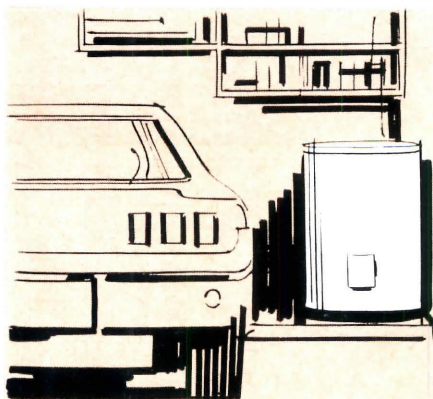
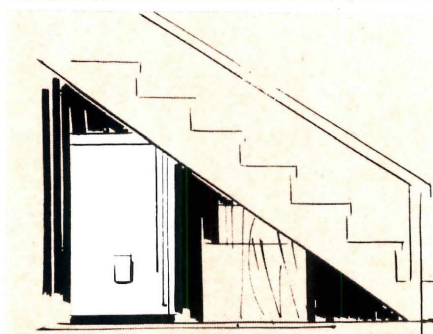
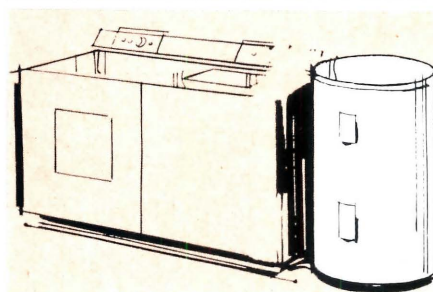
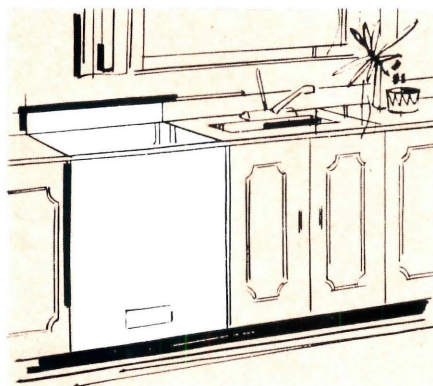
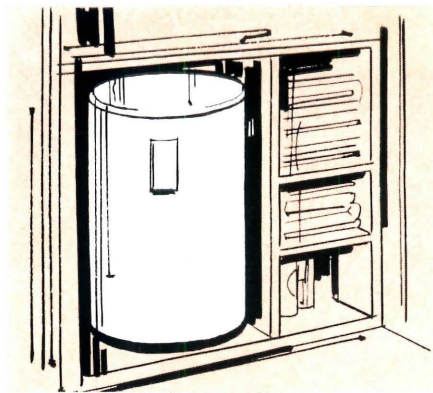


After the committee of three or four had decided upon their plan, the architect was chosen and called in. Mr. Wagoner made the basic design drawings from suggestions and drafts by the committee. The architectural motif chosen attempted to recognize the spirit of the architects who did the original fellowship hall, Wagoner has this to say, "In spite of some of the faults which I think the building has I think it has a good feeling about it, which is all the more remarkable for the number of cooks who contributed to the brew". After the preliminary designs were accomplished the drawings were then turned over to a supervising architect for the purpose of getting them completed as construction documents. It was then that the large building committee was

formed of people knowledgeable in trades, etc. and who discussed with the architect all the details of the work. This committee functioned throughout the time of construction.

On the whole this system seems to have worked remarkably well and the building which is a result of it is remarkable for the "number of cooks". It takes its place in the surrounding community as a place of shelter, a haven and does not disturb. It also contributes to the life of the body of christ worshipping within by recognizing, through a unique liturgical pattern, the magnificent sense of fluidity and movement which is a part of the ever renewing process which must go on in the life of the spirit and the world.

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Many in the construction industry continue to misinterpret the recent Supreme Court decision on prefabricated doors (National Woodwork Manufacturers Association case — 55 L.C. 11,842).

A recent statement of a leading industry spokesman is used as an example of the confusion. It reads: "This precedent (the Supreme Court edict) could set progress back to the 19th Century." Perhaps it has. However such statements intimate that unions now have the right to block use of prefabricated materials on any job. This is not true. Such statements distort the Supreme Court ruling.

The Court's decision allows unions to block use of certain prefabricated materials *only* when: There is a clause in the collective bargaining agreement prohibiting use of said material or materials and if the prefabricated material or materials in question *are not specified* by the architect.

To illustrate these two points, let's look at the case.

The Supreme Court was asked to settle the question of whether a carpenters' union had the right to refuse to handle prefabricated doors manufactured off job site.

This case arose in Philadelphia, Pennsylvania, when a general contractor, Frouge, had to install 3,600 doors. He ordered the doors in a precut and prefitted condition. The carpenters' agreement in Philadelphia provided that "No member of this District Council will handle material coming from a mill where cutting out and fitting has been done for . . . doors . . ." In short, it was a "will not handle" provision.

Note carefully that the specifications *did not require* the general contractor to use precut and prefitted doors. He could have purchased "blank" or "blind" doors—and have his carpenters work at the job site.

The general contractor, however, chose to order the doors from a door manufacturer where the doors were premachined and prefitted. Upon the arrival of these doors at the job site, the local union, carpenters refused to handle the doors. The contractor then filed a secondary boycott charge before the National Labor Relations Board.

The Court, in a 5 to 4 decision, held that the union had the right to refuse to handle these doors because of contractual language. The Court found that such activity against the general contractor was a *primary* dispute because it involved conditions over which the general contractor *had control*.

a second look at prefab door case

Supreme Court's decision on prefabrication is widely misunderstood. A labor lawyer puts the case into its true perspective
by Vincent J. Apruzzese

In summary, the contractual provision between the parties was ignored by the contractor—and *strike activity was justified*.

What most people do not realize is the fact that at the same time that this issue arose in Philadelphia, there were three other contractors who had construction jobs—in the same area involving the same union contract provision—but in which cases the specifications clearly required that the contractors should furnish and install precut and prefinished doors.

The union also refused to permit its members to handle these doors. The matter wound up before the National Labor Relations Board (NLRB). In contrast to the *Frouge* case, this refusal to handle doors was judged to be an unlawful secondary boycott—both by the NLRB and the 7th Circuit Court of Appeals which upheld the NLRB decision. The same Court ruled otherwise in the *Frouge* case.

Significantly, these three cases were not appealed by the union to the United States Supreme Court.

As a result of the *Frouge* case, the current accepted theory by the NLRB—and the same Circuit Court that dealt with this specific problem—is as follows: Despite a contract provision that a union will not handle certain products, they cannot refuse to handle them *if the architect specifies the use of such product*. Such refusal is an illegal secondary boycott.

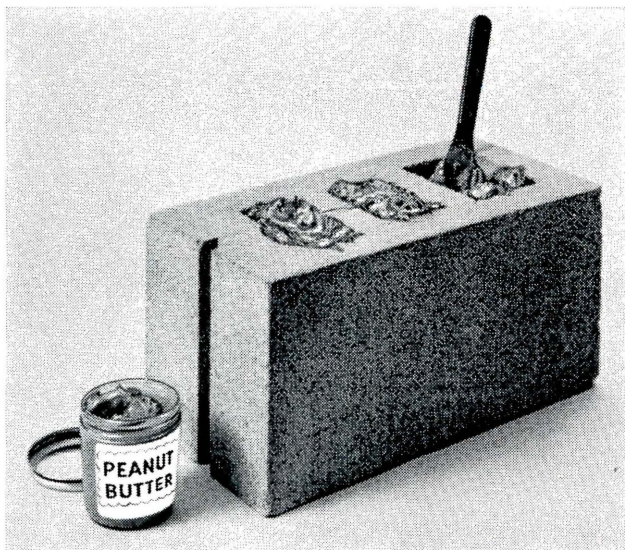
This is the next type of case that may be brought before the Supreme Court (i.e., where the union won't handle materials even though specified by the architect).

For the present, however, unions cannot block the use of prefabricated materials if specifications call for them even where a "will not handle" provision exists.

Vincent J. Apruzzese is a prominent labor lawyer. He is a partner in the firm of Apruzzese & McDermott, Newark, New Jersey. For the past fourteen years he has been general counsel to the Building Contractors Association of New Jersey.

Reprint of an article
from "Contractor News,"
December 1967.

THE FLORIDA ARCHITECT



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29TH NATIONAL CONFERENCE ON RELIGIOUS ARCHITECTURE

The conference will be held at the Statler Hilton Plaza in Miami Beach, Florida from April 30th to May 3rd, 1968. This is sponsored primarily by the Guild of Religious Architecture, an affiliate of the American Institute of Architects and has for its theme this year, "The Reality of Tradition, Creativity". The major addresses will be by 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. Koehler, Executive Director of Experimentation with Educational Innovation, Methodist General Board of Education. And Victor Christ-Janer, Architect.

A special program, "Creative Work from Around the World" will be presented by Robert L. Durham, FAIA, President of the American Institute of Architects. The conference will meet in Miami and reconvene in Puerto Rico, May 3rd-6th. Both the Conference and conference tour are inter-faith and as such will command concern from those engaged in church building all over the United States.

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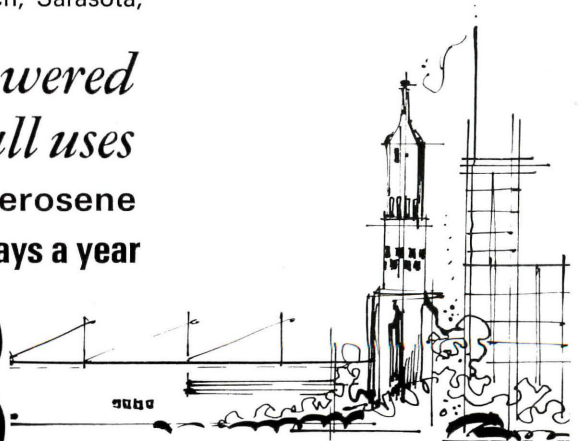
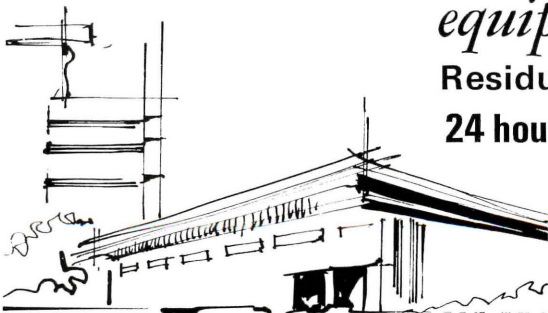
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SMOOTH SELLING

BY GEORGE N. KAHN, MARKETING CONSULTANT

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YOU ARE A GOODWILL SALESMAN, TOO

Goodwill is the most elusive element in salesmanship. You can't wrap it, order it, service it, ship it or store it. Yet, it is one of the salesman's most precious assets.

The goodwill of a business is a commonly accepted asset that may be worth millions of dollars when the company is sold.

A salesman's goodwill is just as important and also carries a dollars and cents value. The amount of goodwill you carry into your selling will often determine whether you are a \$10,000 or \$50,000 a year man.

Full Time Job

Building goodwill is a full-time job. It isn't something you turn off when the sale is closed. Goodwill continues throughout your entire connection with the customer.

If you're in doubt about the importance of goodwill, look around you. It manifests itself in all kinds of human endeavor. International diplomacy depends largely on goodwill among nations. Politicians run on the strength of the goodwill they have established with voters.

Your company and thousands of other firms spend millions of dollars to create goodwill among customers, the public and stockholders. Corporations buy uniforms for the school band, contribute to local charities, supply speakers for various events and offer their facilities for community use.

Customer's Interest First

For the salesman, goodwill can be spelled out in three ways:

1. Putting the customer's interests first.
2. Working with the customer.
3. Remembering to do the little things that make the customer remember you.

First off you must impress on the buyer that you have his interest uppermost in mind. You are in a service occupation. It's not the same as sitting behind a desk from nine to five or punching a time clock. The customer must be your constant pre-occupation to the point that you think of him during off hours as well as on calls.

Personal Touch

Goodwill is doing favors for customers, but it's also a lot of other things.

It's sending the customer a card when he's sick, had a baby or on holidays.

It's admiring that stuffed marlin on his wall.

It's a congratulatory note when he's passed a business milestone.

It's small talk about his golf game or bowling score.

Some salesmen hurry in and out of a buyer's office as if it were on fire. Even if you don't get an order, don't scamper for the door. Chat with the prospect for a while. The time you spend with him may one day net you a fat commission.

Sympathize with his special problems, comment on his new suit. Let him know that sale or no sales you stand ready to serve him at all times. Treat the non-buyer with the same respect and deference that you would a customer who dumps a \$100,000 order into your lap.

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Goodwill is a quality that will precede the salesman who practices it.

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One man," Andy recalled, "actually promised to line up other customers for me. That really gave me a good feeling."

This did not happen by accident. He had earned it through the goodwill he had created over the years.

Don't Hit and Run

The salesman who hits and runs is destroying any goodwill his company may have created. Selling the merchandise is only the first step. You must follow through to make sure the product was delivered on schedule, that the billing was correct and that the customer is entirely satisfied.

Customer Confidence

Keep a scrapbook of the stuff you gather. It makes a fine reference source to call on when you need it most. This can be studied before going on a call, at lunch, or while you're waiting in reception rooms. Time is precious to a salesman. Don't waste it.

You also cement goodwill by respecting a customer's confidence, being truthful with him, displaying tact and courtesy with recalcitrant buyers and conducting yourself at all times like a gentleman.

Another exercise in futility is to make bum excuses for a job not well done. If deliveries fail to arrive on schedule or goods are damaged, admit the fumble and take the blame—even if you are blameless. You may lose a customer; that's the risk you take. But there is a better than even chance you'll command his admiration and respect for evermore. Bad breaks and accidents can happen and a customer knows it. But, he won't forgive a salesman trying to weasel out of a bad situation with tired, unconvincing stories.

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THE FLORIDA ARCHITECT

what architects do and how to pay them

Perennial best seller on the publications list of The American Institute of Architects is a document known as B131. It is AIA's Standard Form of Agreement Between Owner and Architect, and it is a masterpiece of compression.

In B131 can be found a comprehensive statement of the architect's basic services, a summary of additional services he is prepared to offer, and a brief list of the owner's responsibilities, plus provisions relating to every eventuality from arbitration to termination and, of course, space to enter the agreed-upon fee. Behind each numbered paragraph, moreover, are decades of custom, tradition and experience (including a good number of lawsuits). B131 can tell the prospective client a great deal about the time-honored way of getting a building built.

But B131 and its companion documents can't tell him everything. Before the client signs on the dotted line, he needs more than a brief and legalistic summary. He needs an understanding — the deeper the better — of what the complex and changing profession of architecture is all about.

The mysterious architect and his many hats

There have been few polls about the image of the architect, but those few have produced some interesting results. On the one hand, they show that the prestige of the architectural profession is high; one survey placed it second only to medicine in public esteem. On the other hand, the same polls show that hardly anyone knows exactly what the architect does.

B131 clears up some of the mystery, but its brevity makes the architect's function sound deceptively simple. It breaks his services down into five phases:

1. In the first, *schematic design*, he "consults with the owner to ascertain the requirements of the project," prepares schematic design studies and presents a Statement of Probable Construction Cost.
2. In the *design development* phase, he prepares design development documents "consisting of drawings and other documents to fix and describe the size and character of the entire project" and submits a further Statement of Probable Construction Cost.
3. In the *Construction Documents* phase, the architect prepares the detailed working drawings and specifications upon which the contractor's bids and the actual construction will be based.
4. During the *bidding or negotiation* phase, the architect assists the owner in obtaining bids, negotiating proposals, and awarding and preparing construction contracts.
5. Finally, in the *construction* phase, administration of the construction contract, he watches the work itself and issues certificates of payment to the contractors as it progresses.

There are several ways to amplify this spare description. One, of which the architect himself is particularly fond, is to point out the varied functions which each phase of his services entails. Thus, at the outset he is an investigator, ferreting out the client's needs, tastes and requirements; then a diagnostician, isolating and defining the *building problem*. Next he becomes the planner, organizing space, circulation and facilities to meet the owner's requirements, and the creator, seeking to produce an original, evocative and satisfying work of art. From this point on he is also a coordinator, directing the work of multitudes of others from engineers to craftsmen, and an agent, representing the client's interests in the purchase and use of goods and services. During construction he is, to some degree, a policeman, but he is also an arbitrator of disputes between the client and the contractors.

Perhaps the most meaningful way to weigh the architect's services is by their relative complexity and the kind of demands they make on him. In the schematic design phase, much depends on the building type. If it is a hospital, for instance, the architect must sort and interpret a mass of complicated data before pencil touches paper. If it is a church, on the other hand, he will probably begin the process of design much sooner, seeking a form that will express the liturgical principles that are the core of the program.

This is the second 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 FAIA.

In the design development phase, the architect must give more detailed attention to matters which are, in themselves, becoming increasingly complex: the structure of the building and the mechanical, electrical and acoustical systems which will have much to do with the pleasantness of the interior spaces. (They will also have much to do with the building's cost: in some cases, these systems account for over half the total.) The store of specialized knowledge in each of these branches of building engineering seems to grow geometrically as the technical papers and reports pile ever higher. The architect can't possibly master it all, but he must be aware of technical advances and understand their potential application to design.

After this, the construction documents phase might seem a simple, if tedious, exercise. Yet the drawings and specifications must convey a precise verbal and graphic statement of the architect's intentions, and their preparation demands a certain creative flair for communications. In choosing materials and equipment, moreover, the architect constantly faces a bewildering array of new alternatives. If the client doubts this, let him take a look at his architect's file cabinet of product literature — and the amount added by any given day's mail.

Before actual construction begins, a contractor must be selected, which is done during the bidding or negotiation phase. The client may extend an invitation to several qualified contractors to bid, or he may negotiate with one contractor, picked with the help of the architect. In any event, the architect assists the client in selecting the contractor and also in preparing construction documents in conjunction with the client's attorney.

Finally there is the construction phase. Its demands on the architect depend largely on the contractors: if they are skilled and receptive, construction can be the exciting climax to all that has gone before; if they are not, it can be hell. In either case, the architect must know nearly as much about day-to-day procedures as the contractors and care more about craftsmanship than do most workmen in this mass-production age.

Portrait of a profession in transition

The intriguing thing about the architect's services is that they involve so many qualities normally considered to be opposites: creativeness and practicality, imagination and prudence, individuality and group leadership, sensitivity and business acumen. To put it another way, the architect has to be part administrator, part constructor, part engineer, part artist. The administrator is generally pictured as cool-eyed and competent; the constructor as venturesome and extroverted; the engineer as abstracted and introverted; the artist as detached and flamboyant. The pictures don't fit together very easily.

It is at once fascinating and revealing that the architect, with all this to think about, is seriously considering taking on still more. Two forms of expansion of the architect's services are now being discussed: responsibility for the design of larger chunks of the physical environment and/or concern with the extra-design problems of the commercial and industrial client.

Those who wish to take on more of the environment carry the banner of urban design. They feel the architect has been concerned too long with the creation of occasional gems in the slag heap which the uncoordinated, undesigned American urban environment is becoming. It is up to him, they believe, to broaden the application of the architectural process to entire neighborhoods, cities and even regions. What this means to the individual client is that today's architect is likely to show an unexpected interest in the impact which the building will have on its surroundings.

Behind the second kind of expansion is the architect's uncomfortable awareness that a good many of the most powerful influences on building have simply gotten out of his control. Real estate economics, taxation, automation of the industrial process, even public relations, to give but a few examples, often act as significant determinants of design; yet the architect is seldom called in when the key decisions about them are made. The answer that is being offered is the broadening of the architect's competence to provide a whole range of new services — feasibility studies, operational programming, assembly of land and money, and a good many others — all under the aegis of professional coordination and counsel.

Perhaps the best rule of thumb for the individual client is that the architect should have some voice in *all* decisions which will importantly influence the eventual shape and function of the building, so that he does not enter the design process with a hand tied behind his back. The question of just how far the architect should go beyond his basic services depends on the nature of the project, how much the architect feels he must do to insure its success and how much the client confidently feels the architect *can* do well.



Peter R. Bromer

The essential thing is that the extent of the architect's services be thoroughly talked about in the first architect-client conferences and spelled out in the contract between the two. Equally frank treatment should be given the subject of how much the architect is to be paid; the beginning of a building project is no time to be bashful about discussing money.

The delicate matter of the architect's fee

The traditional way to pay an architect for his services is by a set percentage of the project construction cost. The percentage fee has earned its wide acceptance by inherent fairness: what the client pays and what the architect receives are automatically in some kind of proportion to the project's size and complexity. Sadly, however, the percentage fee can sometimes raise as many problems as it solves.

"Everybody considers payments to contractors and suppliers part of the building's cost," said an architect recently with resignation. "The percentage fee sticks the architect's part out in the open, like some kind of optional extra. It's too easy to shoot at." A more dangerous flaw in the system was underlined at a meeting of architects and school administrators a few years ago. In the midst of a perfectly friendly exchange, a high-school superintendent said in his best just-between-us-boys tone, "Of course we all know that architects have to keep costs up to a certain level to come out on their fees." Every architect in the room turned apoplectic, and with good reason. "Hell," said one later, "I did a school for that character once, and I spent half my time knocking down his wild ideas. If he'd had his way, the school would have cost just about twice the budget."

The amount of the percentage depends on a number of variables, notably the project's location, size and complexity. It can range from 3 or 4 percent for a big but simple warehouse to 12 or 15 percent for a small but complicated research laboratory. The across-the-board average (*not* to be used as a guide) has been estimated at between 6 and 8 percent — a good deal less than most contractors allow in their bids for profit and overhead, and about a third of what the auto and aircraft industries invest in product design. Most local AIA chapters have drawn up recommended minimum fee schedules which provide useful guidance. The AIA suggests that architects who do not use these schedules print their own to discourage unprofessional haggling.

The percentage fee is the method of payment covered by AIA Document B131. There are two others used widely enough to have standard forms of their own: the Multiple of Direct Personnel Expense, B231; and the Professional Fee Plus Expenses, B331.

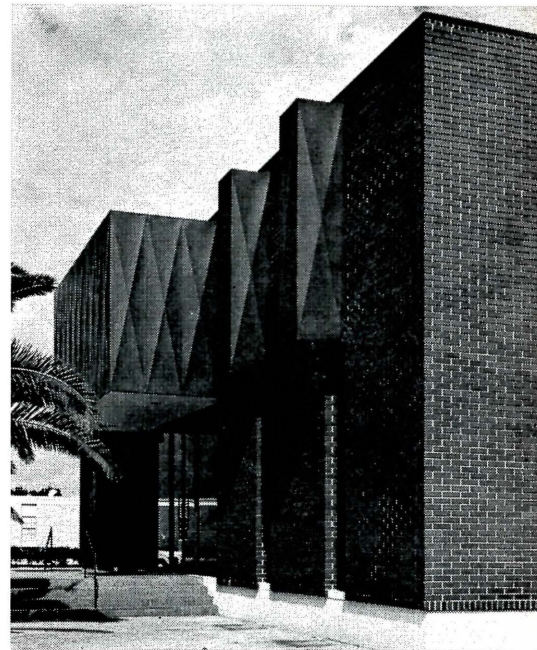
Under the provisions of B231, the architect adds up the salaries of his personnel for the time spent on the project, plus the cost of all consulting services, and multiplies the totals by a mutually agreeable factor to arrive at the fee (AIA suggests the multipliers be not less than 2.5 for personnel, 1.25 for consultants). This method can be especially useful if the scope of the project and the extent of the architect's services are hard to predict, but it requires careful bookkeeping by the architect and constant auditing by the client.

Under the professional fee-plus-expenses-system, the architect himself is paid a separate fee for his personal services, and also paid a multiple of direct personnel expenses and consultants' costs. (The multiple of personnel expenses is generally lower, because the principal's role is taken care of in his personal fee.) The personal fee may be a lump sum, or a lump sum covering some of the architect's own contributions and an hourly rate covering others. The value of this method is that it gives the client freer access to the advice and consultation of the architect than do the others; its disadvantage is that it is the least clear-cut method of paying architects.

There are a few extras. The client is expected to reimburse the architect for such incidental expenses as travel and to pay the bills for site surveys, soil borings and other such reports and tests. B131 also contains a 16-subparagraph list of "additional," though nonexpanded, services — special surveys or analyses of program requirements, alteration of already-approved documents to accommodate last-minute changes — and suggests they be paid for at a multiple of the architect's costs.

B131 also stipulates that payment to the architect begin at the first consultation, with a minimum of 5 percent of the total fee, and continue monthly according to a cumulative schedule: 15 percent to be paid by the end of the schematic design phase, 35 percent to be paid by the end of design development, 75 percent by completion of construction documents, 80 percent by bidding or negotiation phase and the balance by the end of construction. Initial payments are based on an educated guess of what the building will eventually cost.

Such an educated guess, or even a firm estimate, is invariably one of the first things the client seeks from the architect: how much money for the building or,

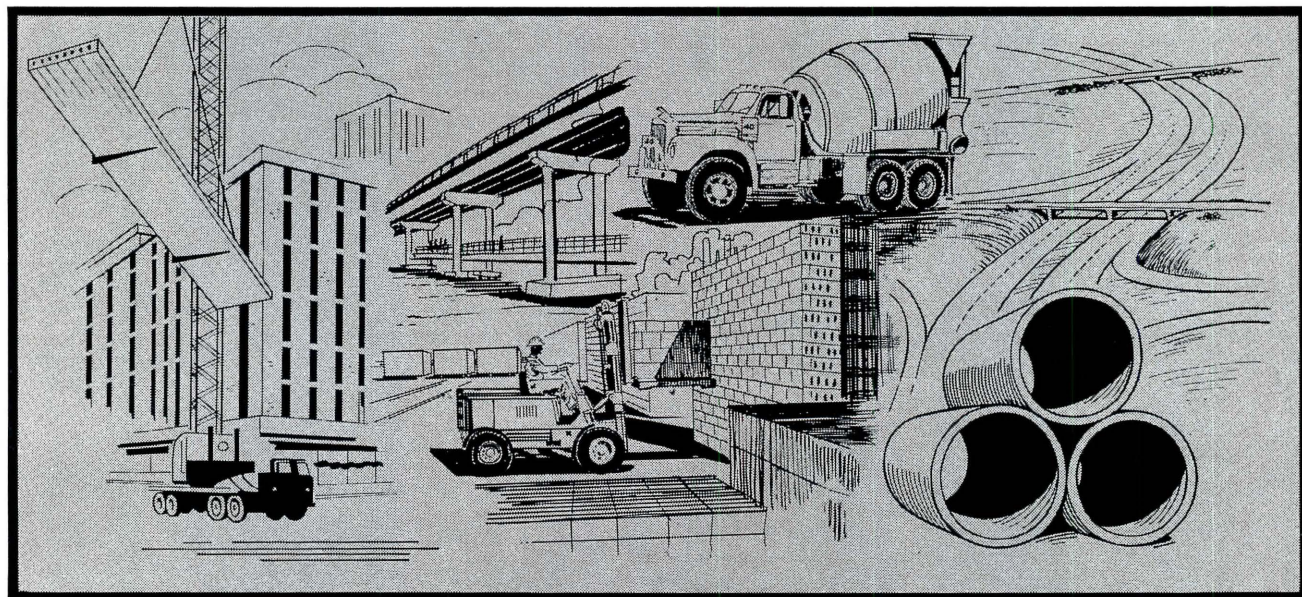


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if the budget has its absolute limits, how much building for the money? About all the architect can tell him is what buildings of a similar size and nature have cost lately in the project's locality. In the design process, the size and nature of the building may change beyond either the architect's or client's wildest imaginings. And by the time drawings and specifications are completed, the "bidding climate"—the relative hunger or satiety of contractors at a given moment—may change drastically. It can, in fact, change overnight, a fact which many architects and clients have discovered to their joint fiscal distress.

Protecting the interests of both parties

There is, of course nothing sacred about the standard architect-client agreement forms. AIA itself revises them periodically; they are often modified in one way or another for individual projects; and sometimes they are not used at all. But the basic ground rules established in the standard forms should not be discarded lightly. They have been carefully drawn with the interests of both architect and client in mind, and their wide acceptance speaks well for their fairness and utility.

Some of their provisions may seem at first to be stacked in favor of the architect, but in the end turn out to be justified. For example, the contract sales that drawings and specifications remain the property of the architect and cannot be used again without his written permission. It is a minor matter, but the client may feel he has bought and paid for these. The architect's position is that he is rendering a service, not selling drawings, and that the documents are instruments of service, not merchandise. His main purpose is to protect the uniqueness of the building against piracy by a third party.

A more serious source of concern is that the standard form of agreements makes only one reference to time, and that is the provision that the *client* shall render his decisions "promptly, to avoid unreasonable delay in the progress of the architect's work." There is nothing to guard against unreasonable delay on the part of the architect himself.

This does seem rather one-sided, and yet the architect, at the beginning of a project, has as much difficulty guessing how long it will take as he does estimating its final cost. He doesn't really know whether the client knows his own requirements and whether he will be reticent or garrulous in discussing them; whether the job will really turn out to be as fearsomely complicated as it first looks; whether the contractor chosen will be fast or slow, etc. There are some parts of the architectural process that can be kept to a fairly tight schedule, such as production of contract documents, but there are others which it is folly to rush, such as design.

THE WORK OF THE WORLD CENTER FOR LITURGICAL STUDIES AS IT AFFECTS ARCHITECTURE

by DON H. COPELAND

In our midst is a man working tirelessly for the revitalization of meaning of the religious architecture of today. His name is the Rev. Canon Don H. Copeland D.D., the President-Director of the World Center for Liturgical Studies. The following article describes the basic tenets of his work and the more practical matters of how this is accomplished.

The maxim "form follows function" is the statement of a principle that is often debased to a cliché. As cliché, it is presumed effective. In practice, however, does it really prevail in the area of design of the primary building for what is properly designated "the worshipping community"? The bald reality, I surmise, is that most architects *and their clients* assume they already know what the function of a church is. They assume there is no necessity for any reexamination of the function of the house that shelters the primary activity of the worshipping community, an examination least of all made in the light of the theological, sociological and liturgical insights of today. They just "know" what a church is; what it is supposed to do . . . and "look like".

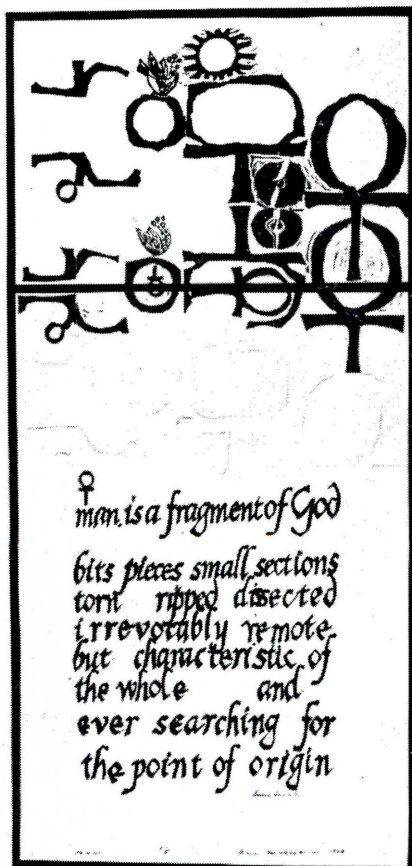
It seems not to have occurred to many who are responsible for the design and erection of these structures that there has been any development of insight and knowledge that could possibly change the patterns of the past and especially the patterns to which they are accustomed. Even more unfortunately these assumptions are usually given expression in terms of style, external appearance, outward custom and usages or even in terms of childhood images of "what a church looks like".

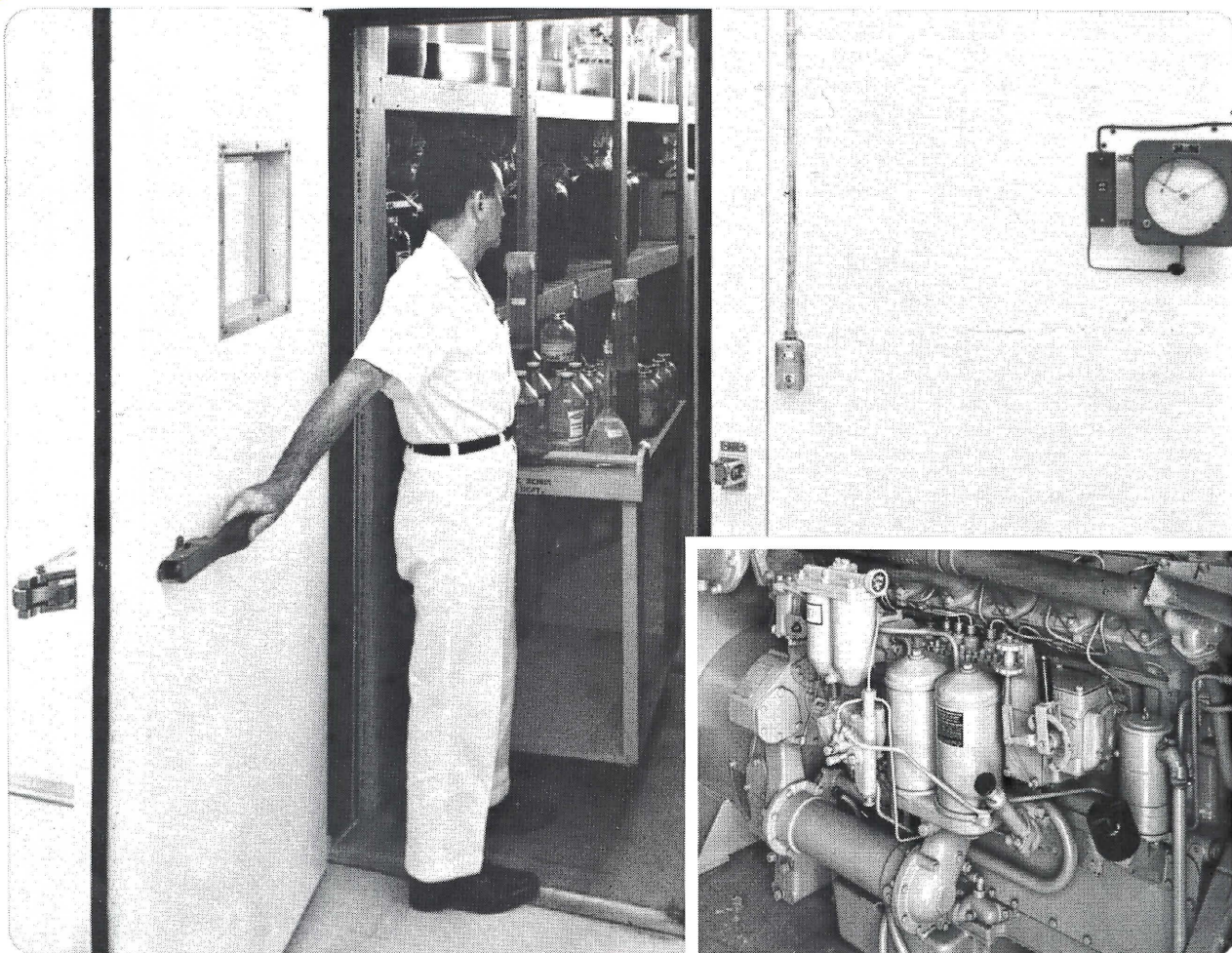
Across the nation many new churches are being built that startle the natives by their odd and unfamiliar shapes. On close analysis, however, we discover that all too many of these buildings are not the expression of any study of the nature of the Church itself and the functions of its assembly, but are only a "new look" superimposed upon the old forms. Hence these buildings lack vitality; they are costly examples of a passing fad; they contribute little effective witness to men of today of the mission and message of the Christian Church. A classic example is the new Coventry Cathedral that utilizes "modern style" for what is essentially a mediaeval building. The mediaeval church was ideally designed to express the church as it was conceived to be in the Middle Ages, but is a plan totally ineffectual for the expression of the nature, work and worship of the Church as it is viewed in the second half of the 20th century.

To copy the mediaeval plan for a church and Victorian "restoration" in the 20 century is to do great disservice to the Living Christ whose "Body" is the Church in the world of time and space. There are few more effective ways of saying to the oncoming generation: "The Church is an archeological curiosity and museum of the past. It can have no importance for you in this age of technology. You can safely ignore it", than to continue to pattern churches on Victorian and mediaeval models, no matter how beautiful or glorious. Worse still is the failure to see that renewal of the Church is vital, a renewal that reaches into language, music, structures and architecture of worship and embraces total involvement of every member of the worshipping community.

To assist architects and artists and their clients to grasp the principles, to re-examine the basis that properly undergirds their creative efforts is part of the service offered by the World Center for Liturgical Studies, Inc., of Boca Raton, Florida. This Center of Studies has been created to be a conference-seminar-library Center, independent and non-denominational, for continuing education of lay persons and clergy of all branches of the Judaeo-Christian tradition in whatever pertains to greater effectiveness of the pastoral ministry of the ordained clergy and of the witness and ministry of the laity in today's world.

The plan used is to bring small groups together under the leadership of experts and specialists in all areas of learning that are relevant to worship and mission and to the pastoral ministry. This is done in a unique environment that includes daily shared experience of corporate worship according to all major traditions and in search for new media for communicating the Good News of the Gospel and the expression of man's need to know his Creator and rightly serve and worship Him.





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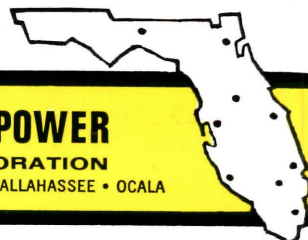
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