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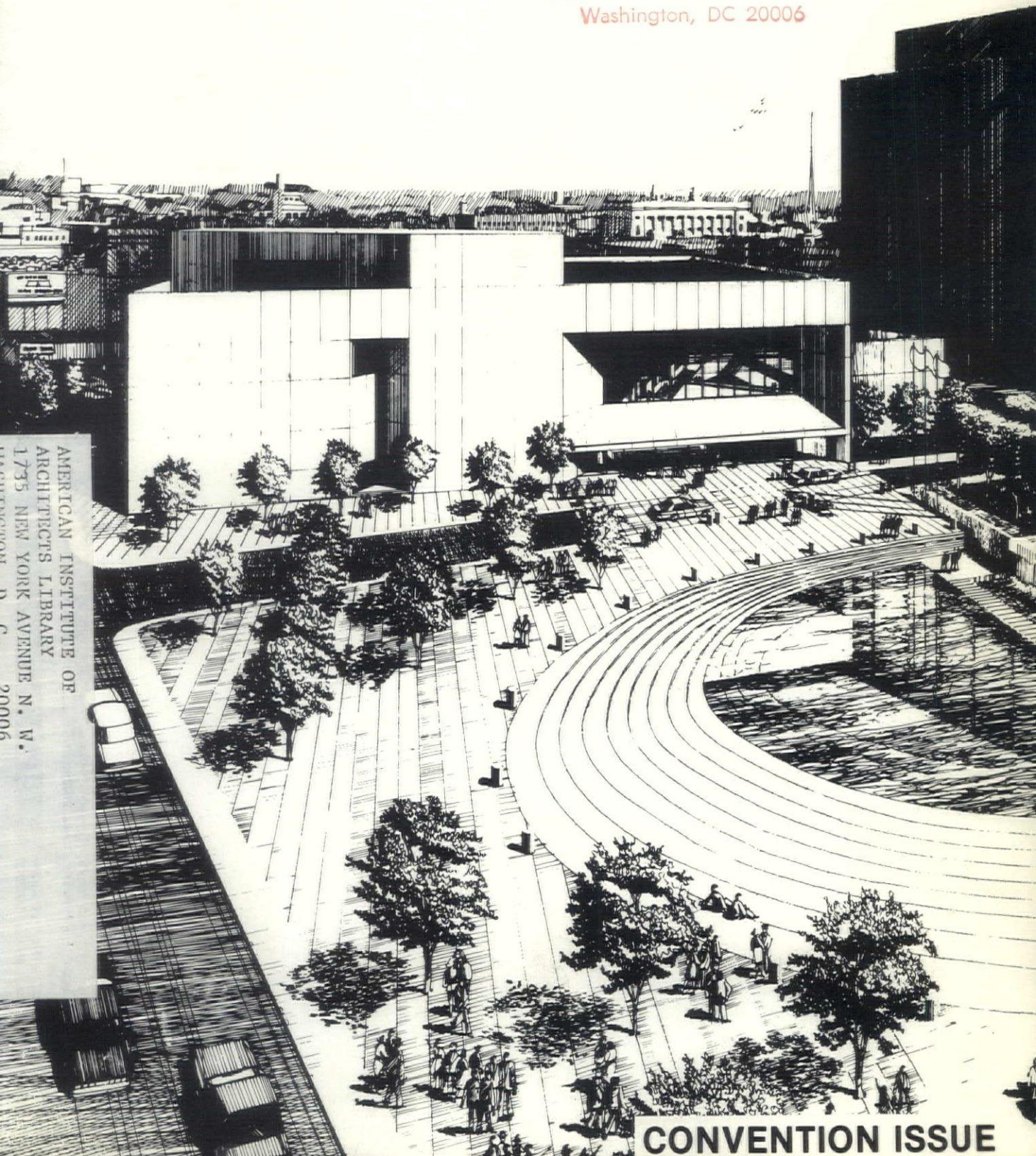




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September/October 1979

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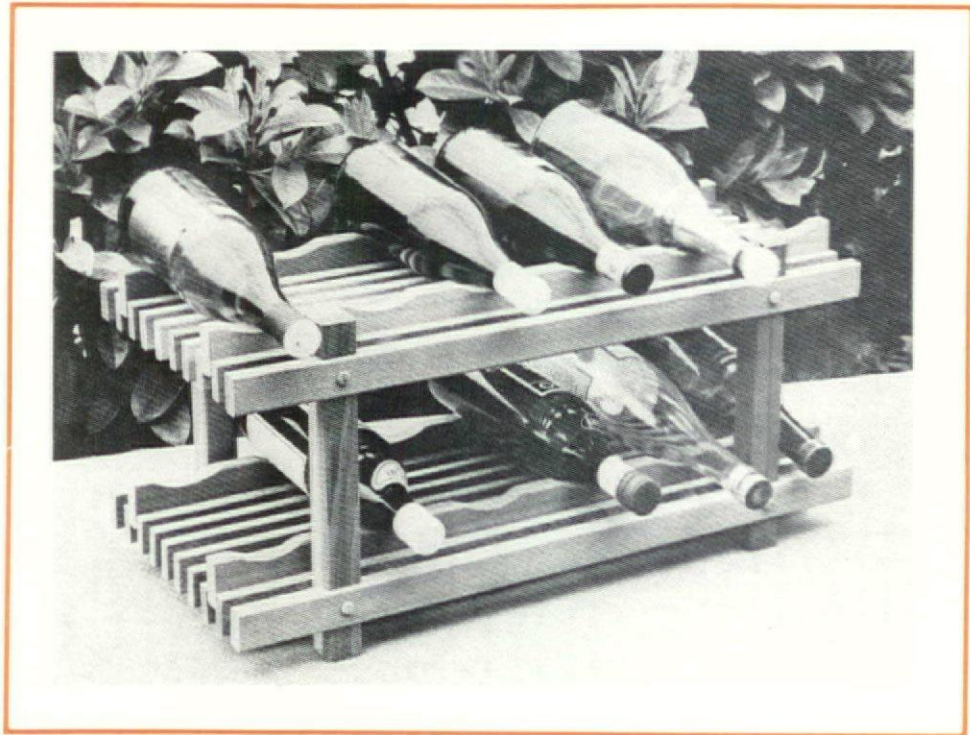


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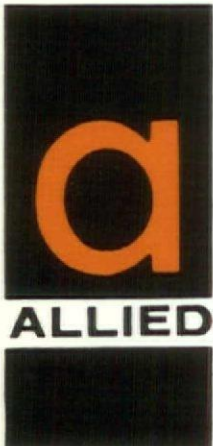


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Volume 26 Number 5  
September/October  
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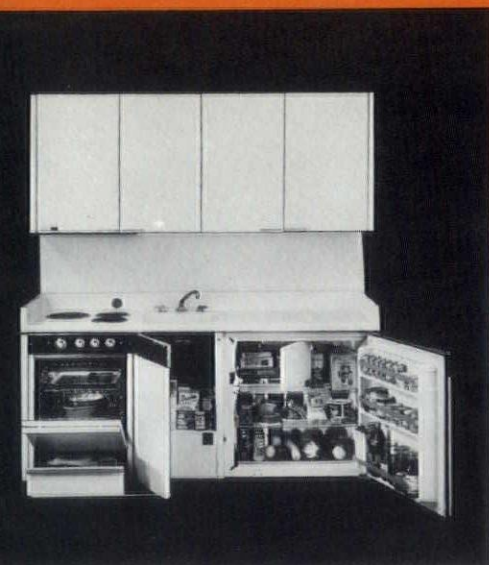
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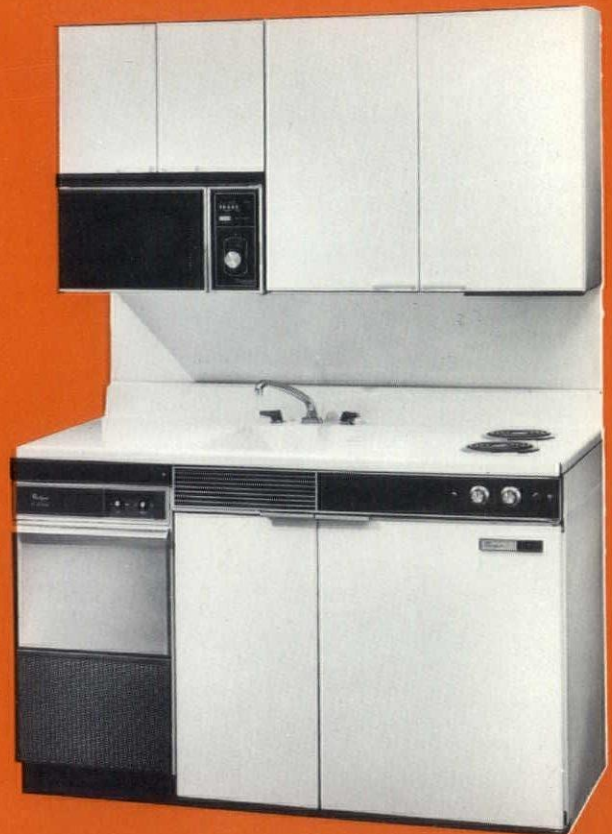


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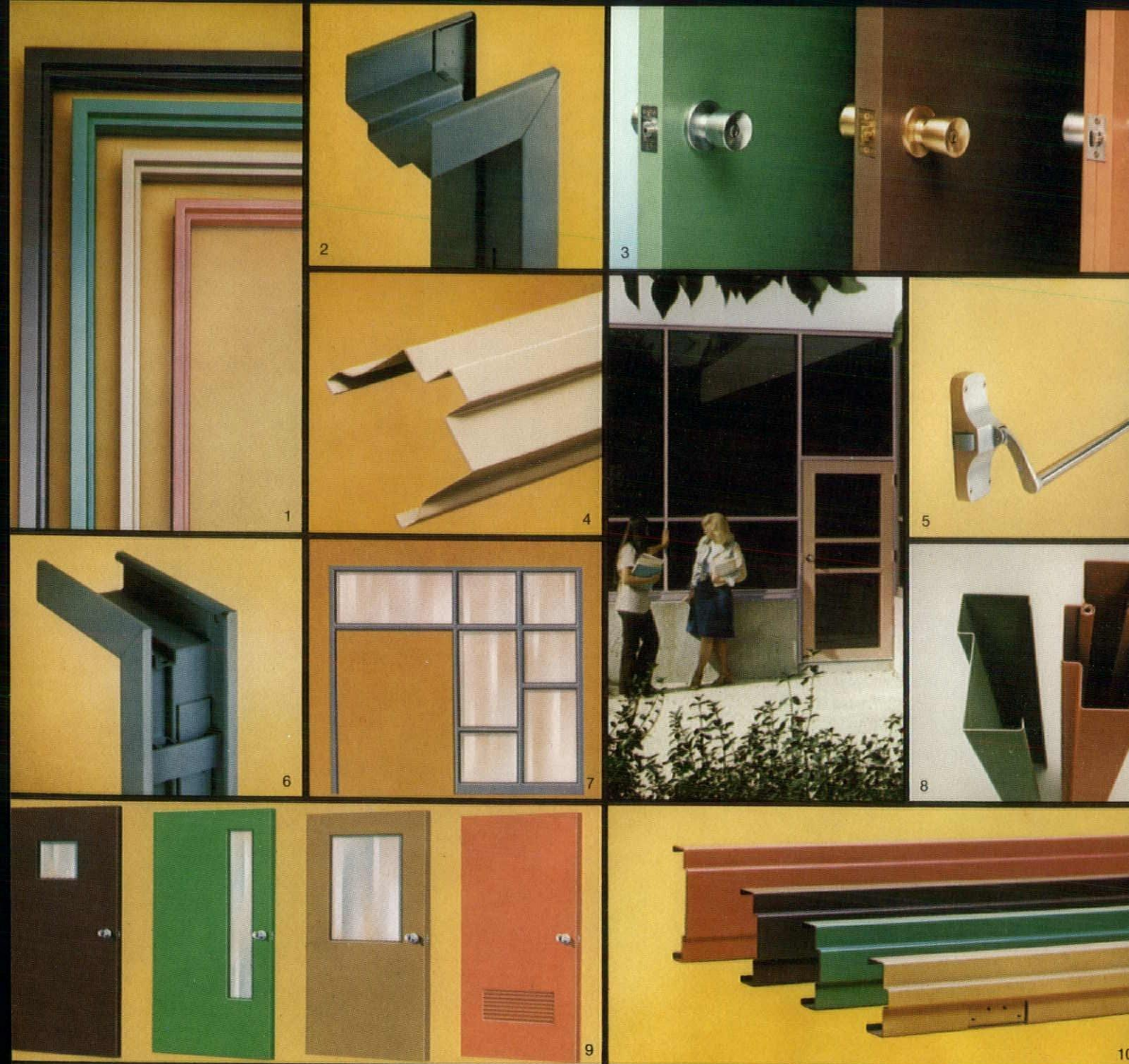
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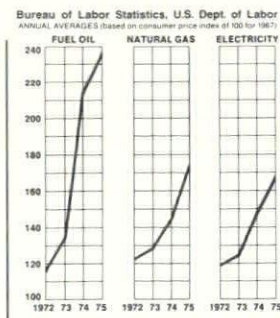




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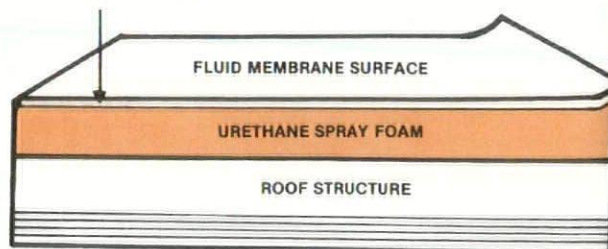
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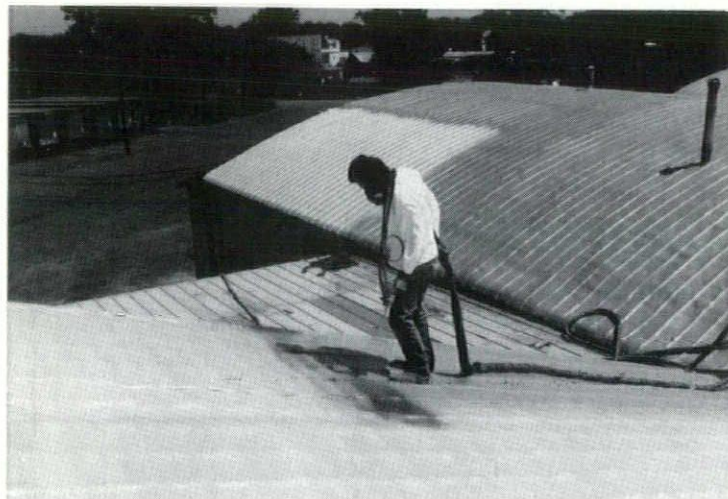
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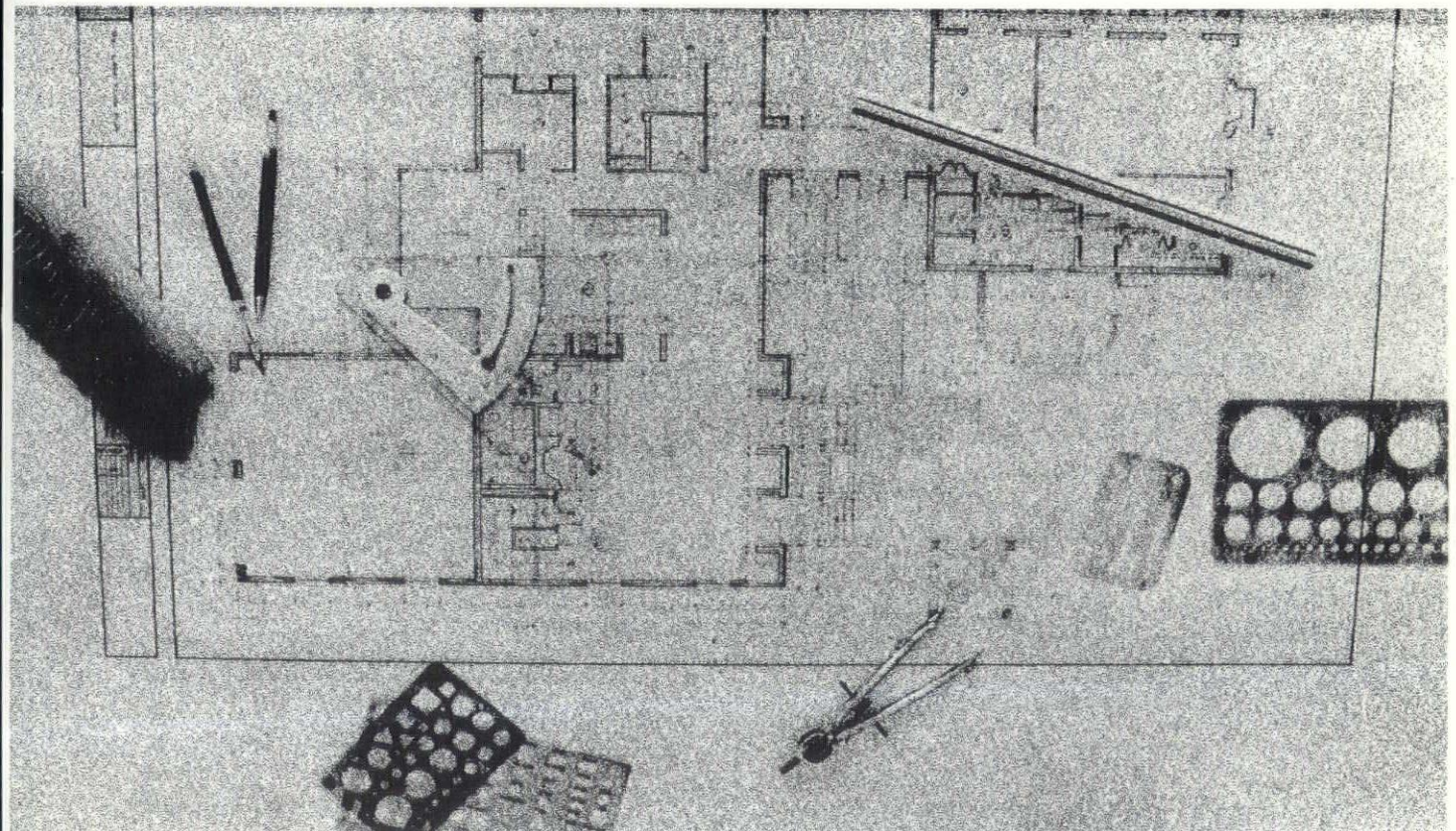
Those among us who ever have tried to describe what we do at work know that the task is not an easy one. Once we get beyond "Doctor, Lawyer, Indian Chief," even a top executive is likely to come out with a list of daily activities that sound pretty dull. Meetings, meetings, meetings, right? (Not really. It just seems that way sometimes.)

Most of us tend, however, to become bogged down in details of how we do a job—instead of expressing what we really do. For the executive, the significance is not in the meetings but in the decisions that come out of them. And for other professions, too, the importance lies in ideas as much as in ways of carrying them out.

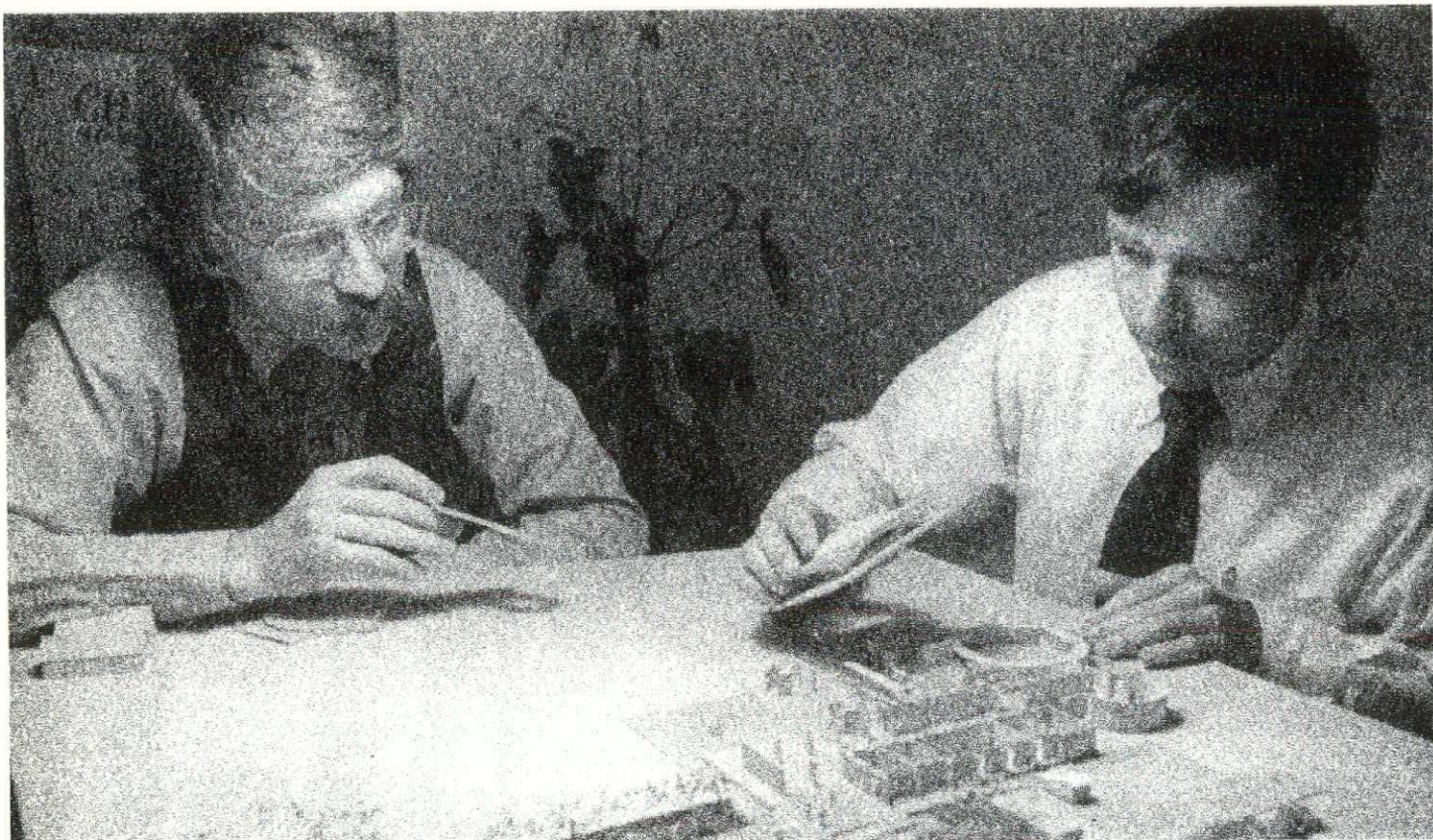
This is as true for architects as it is for anyone else. We all have some idea of what architects do, for although the process is not as dramatic as law or medicine or police work—television has yet to discover

architecture for prime time viewing—it is a process that appears distinct from other work. Appearances, however, do not tell us the whole story. Working at a drafting table, an architect produces drawings for a new building. But engineers work at drafting tables too. So do artists for magazines and advertising agencies. We may feel we know what an architect does—draw buildings—because we see tangible results of the work: the drawings and, eventually, the buildings. But these drawings really reflect how an architect does a job better than what the architect does.

To say that an architect draws plans for buildings is no more accurate than to say that a writer types manuscripts. Drawing and typing are just ways of getting an idea across. Each is just a tool in the process—and just a percentage of the work, at that. Neither is an end in itself. The architect's purpose is not to draw plans, but to







help people build buildings, to create architecture. And how the architect does that is something that cannot be contained in a stock image of the profession.

Architecture is more than the completed building; it also is the process of creating that building. Architecture is an art; and it is a business. And the talents and creativity of the designer are major forces in shaping the building. But it also is a professional service that requires participation by the owner beyond simply paying the bills. The architect must take the owner's budget, site, proposed use for the building, space needs and aesthetic preferences, inject his own talent and synthesize all these into one object, a building. For this, the architect and owner must have open lines of communication. The architect takes ideas—often vague ones about use and need, form and light, cost and aesthetics—and turns them into three dimensional, useful and pleasing form.

This is the intellectual activity of the architect. But along the way to achieving the completed building, there are many steps. Some of the broader ones—schematic design, design development, construction management and the like—have become well defined over the years and give an idea of the chronological process of designing a building. (These steps, which are the common, work-a-day procedures of architecture and through which the architect comes up with the basic design, refines it, prepares construction documents and observes construction, are daily routine for the architect.) But just as each building is unique, so are the ways of taking these steps. The work involved in design-

ing an office building obviously is very different from the work in renovating an old house. Then, again, an architect is not always working on a building. The architect may be working as a consultant to industry or government. Or checking the feasibility of a project. But no matter what the architect's involvement—not only in the amount of work, but in the way of approaching a job—some roles remain constant.

#### **The architect is the owner's agent.**

Though the architect has to answer to zoning laws and other government regulations the same as anyone else in the building industry, his first obligation is to the client—not only to design a building to best suit the client's needs but to secure the best workmanship possible at the lowest price and otherwise to look out for the client's interest. It is imperative to the client, whether there are only a few thousand or several million dollars at stake, that the architect look out for his client's interests. For in all likelihood, the client has come to the architect at least in part because he is not familiar enough with construction and design to put up the building himself. An architect may engage in contracting or construction services other than design. Those who are members of the American Institute of Architects, however, are bound by a code of ethics always to keep the interests of the client foremost.

#### **The architect is a protector of the public welfare.**

This is not a contradiction of the architect's duties to the client. For the client, someone has to oversee the



budget, coordinate the design team and deal with government agencies. But someone also has to be able, as an outside expert, to step back and survey an entire project, not only to assure that it will be a safe place to use but that it will suit the needs of many people: the owner, the public at large and the people who visit the building or work there. This is another responsibility of the architect.

**The architect is a generalist and a specialist, a social scientist and a technologist.**

Again, these statements are not contradictions. But they do point out the range of services that architects provide. Not only will some architects be more specialized within their field than will others, but the individual architect must be able to look at the same building project in several ways. The architect considers the height, mass and color of a building and how it relates to its neighbors; and he considers whether doorways are wide enough to allow wheelchairs to enter. He considers which structural system—steel, concrete, masonry, wood—will be most effective and efficient; and he considers how the people who use the building and live near it will feel about its presence. These are only a few of the things that the architect is professionally trained and qualified to do. The architect is tested on subjects from aesthetics to structures in a state administered licensing exam. And only those who pass the exam and are registered, in fact, may legally call themselves "Architect."

**The architect is leader of a team.**

The word "architect" comes from the Greek words *archi* (chief) and *tekton* (worker). At various times in history, the word has had the implications of master craftsman or master mason. It always has meant the person in charge of design. But today, the word has a special meaning. Today, when very few architects practice alone, the architect is head of a team of specialists: engineers, landscape architects, interior designers. These may be on the architect's staff or the architect may assemble a different team of consultants appropriate for each project. One of the architect's major tasks is to coordinate this design team, whether its members are on his staff or not. The fact that "The Architect" commonly is a group of people and not one individual lends even more variety today to the services that the profession provides.

**The architect is more than a designer.**

Not all architects design buildings—any more than all lawyers argue cases in court. With a design firm, some architects specialize in the firm's business; some work at finding new clients and new contracts. But even for those who do design, there are many specialized roles. Architects can help the owner assess his present building to determine whether it needs replacing or renovating. They can help the owner select a site for a new building. And they can help him decide whether or not to build at all. Because they are involved daily with construction, they can provide detailed cost estimates

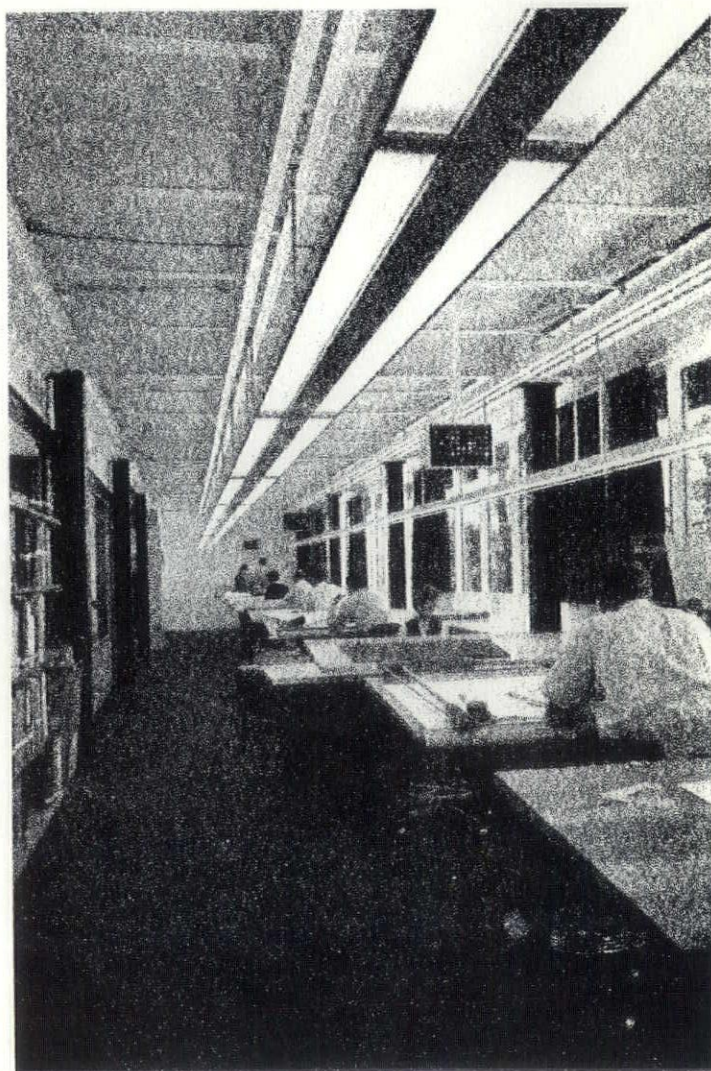
for constructing the building. They can provide information and advice on meeting building codes. They can appear as expert witnesses before government agencies. They can help plan the use of large tracts of land. They can help "program" a building, decide how the functions will be accommodated there.

**The architect's authority is limited, however.**

An architect may be described as someone who designs a building for a second person which a third person will construct. The architect produces drawings and construction documents as a way of telling the contractor how the building is to be constructed. But the architect does not have authority to tell the contractor what methods to use or what sequence in which the building should be constructed. And he does not have authority over whether or not the building is completed on time. His responsibility is to observe the construction and report on its progress to the owner. The owner must deal with the contractor if he has complaints about work at the site.

To the owners, the details of design and construction may at first appear to be the exclusive concern of the architect. They are, after all, his job. But remember: the architect's job is to work for the owner. And to be really

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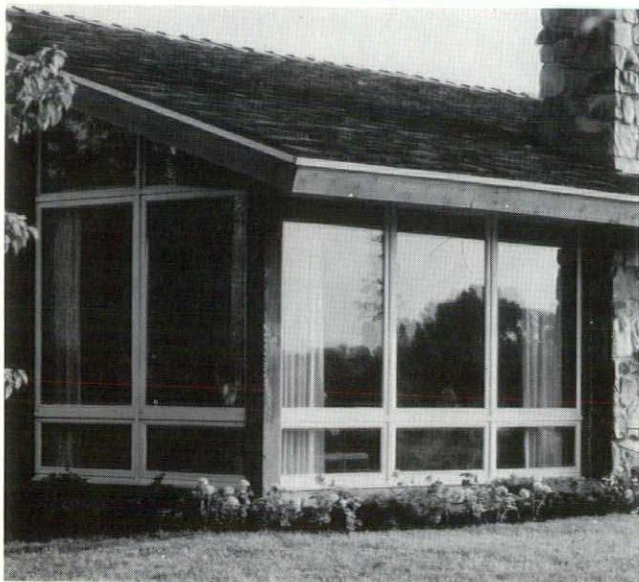




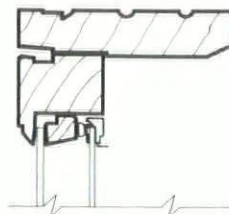


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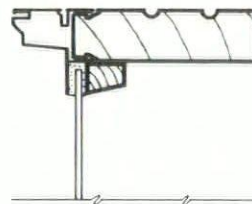
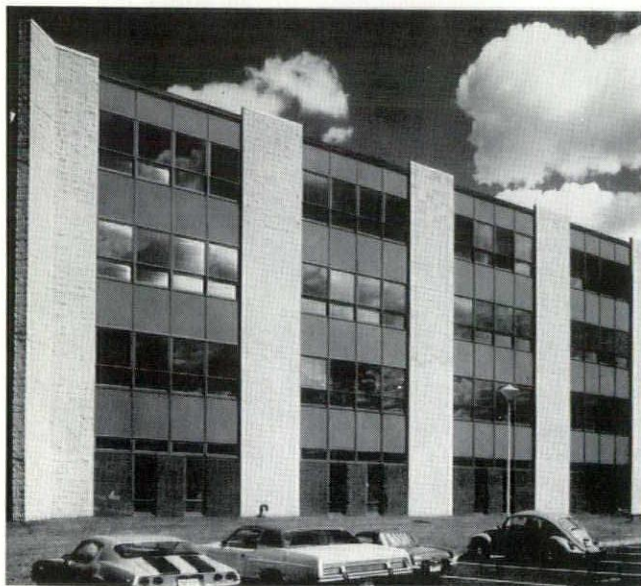
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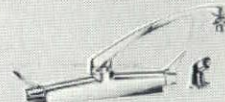
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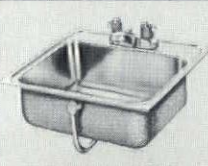
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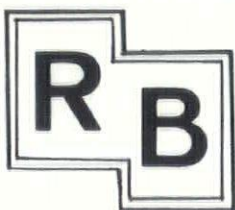


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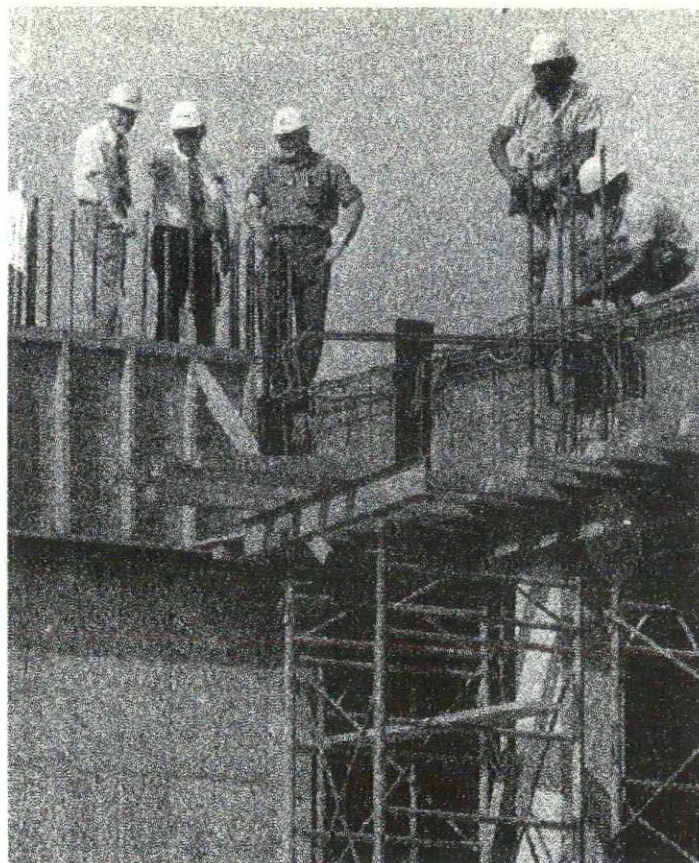
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successful, the architect and owner must work together. The owner must be involved in design and construction. The image of the architect who, after a few meetings with the owner, sequesters himself in his drafting room and emerges a few weeks or months later with a completed set of drawings is simply not true.

The owner not only must be aware of the services the architect provides, but he must know how to take full advantage of them if he is to get the best building to suit his needs and wishes. The owner must examine his own expectations and know what he wants done. This is more true now than ever before, given the range of services that the architect provides.

In the beginning, the role of the architect seemed pretty well defined. The first architect in the Western world was an Egyptian pyramid builder named Imhotep. But Imhotep was more than an architect. He also was said to be "high priest," Chief Judge," and "Chief of all the works of the King." He was "supervisor of that which Heaven brings, the Earth creates and the Nile gives," and after his death he was made a god. Everybody seemed to know who he was and what he did.

Today, neither architects nor architecture—nor the rest of the world, for that matter—are what they were in Imhotep's day. The world isn't the same as it was even 100 years ago—since then we've developed such new kinds of buildings as airports and skyscrapers. It isn't the same as it was 25 years ago—thanks to the automobile and urban sprawl. And it isn't even the same as it was five years ago—the energy crisis has seen to that.

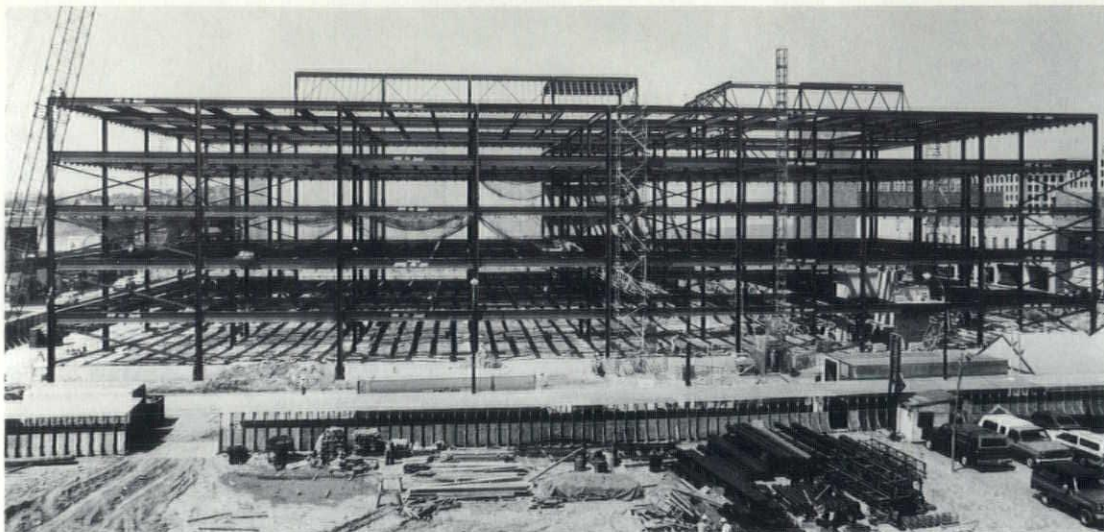


The architect's role is changing as rapidly as the rest of our fast-moving world. Today, the proper answer to the question, "What does an architect do?" might well be, "What do you want him to do? Renovation? Energy analysis? Interiors? Cost analysis? Feasibility studies on whether or not to build?"

Today architects not only work for themselves and for other architects, but they work for private industry and for government. They research energy problems. They help revise building codes to better accommodate the handicapped. They serve on the staffs of state educational agencies to advise local school boards and their architects on how to meet the needs of teachers and students. They advise other architects, citizens committees and individuals on how to preserve old buildings.

Basically, of course, the architect designs buildings. But the profession is adding many new roles as well. And, as our resources dwindle, our cities deteriorate and revive, as our housing fails to provide shelter for all of our people, as awareness grows of the importance of all our environment—man-made as well as natural—architects will play an increasingly important role in our lives.





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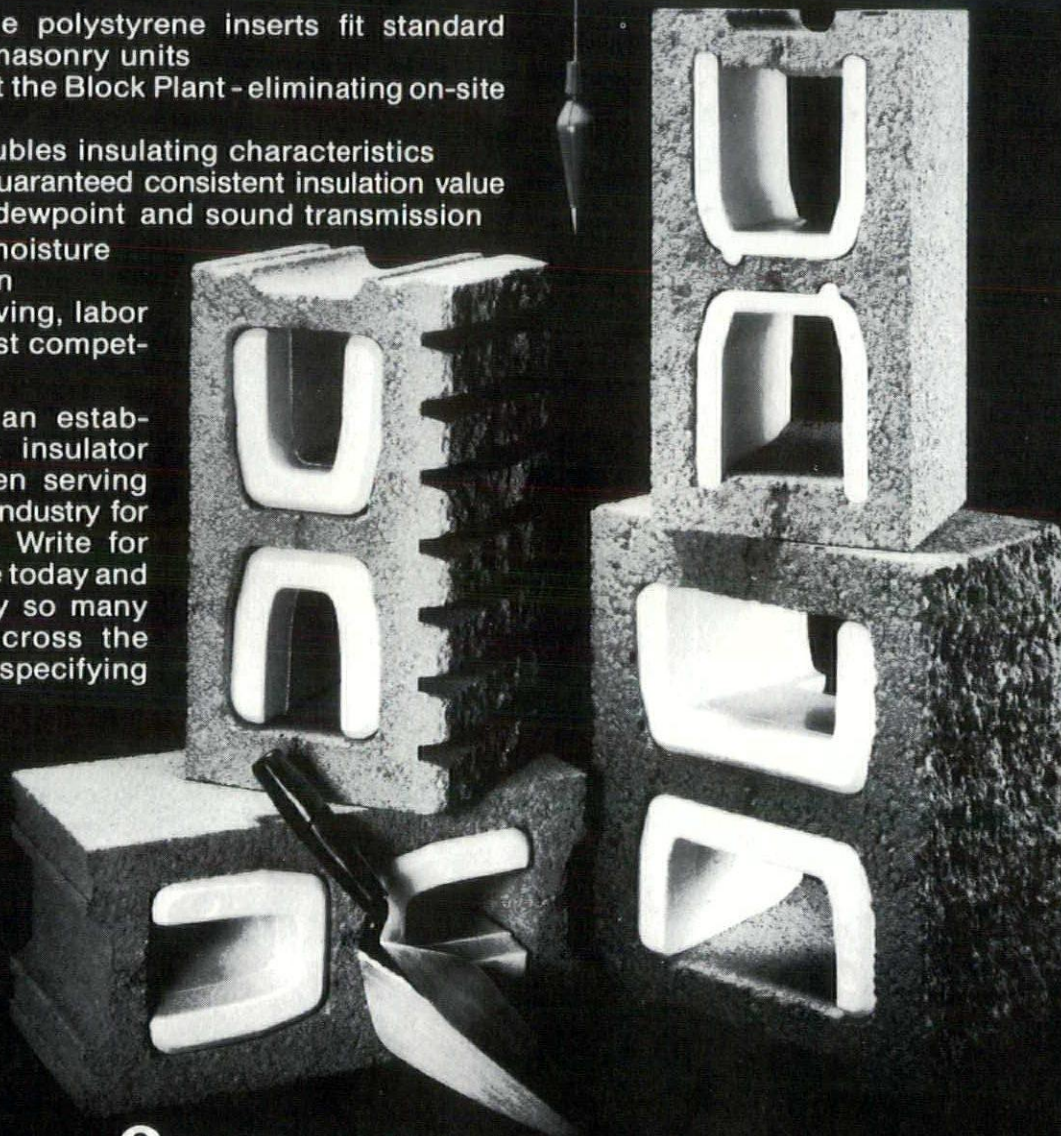


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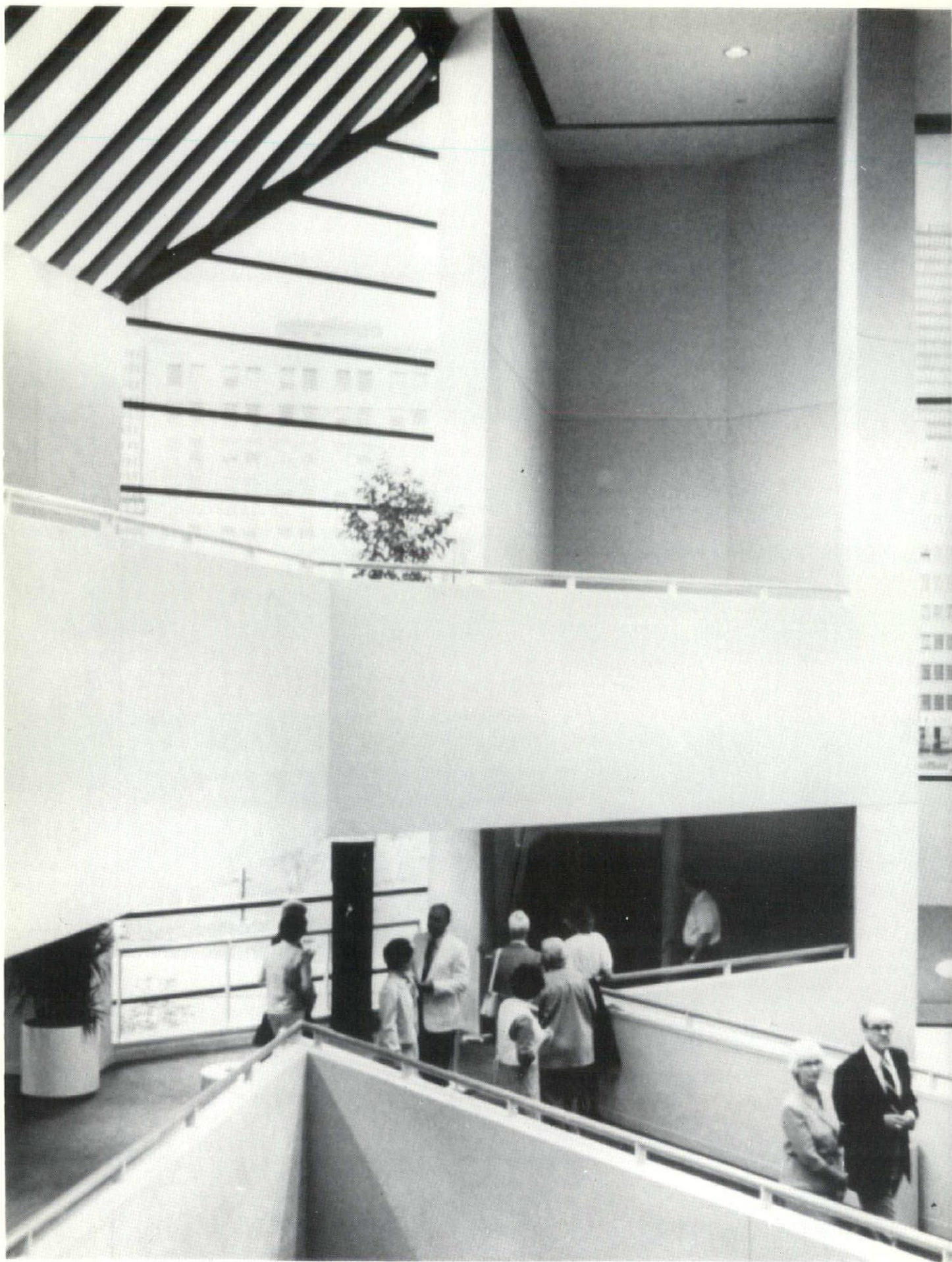
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## Thursday, October 11

- 8:00 a.m. Exhibitor Set Up — Civic Center
- 10:30 a.m. Executive Committee Meeting  
AIA Office  
Standing Committee Meetings
- 11:30 - 1:30 p.m. Celebration Activities — Nollen Plaza  
Lunch — Nollen Plaza  
Exhibit Booths Open — Civic Center
- 1:30 p.m. Speaker
- 3:00 p.m. Program — Documentary Film  
"New Wing of National Gallery." 1 hr. film featuring I.M. Pei, Alexander Calder, Jean DuBuffet, Henry Moore. Shows construction of east wing and construction worker involvement.
- 4:00 p.m. Open House at Gerdes Advertising  
300 Insurance Exchange Building. Sponsored by Koch Brothers Inc. Will exhibit a history of Charles Eames, George Nelson and other Herman Miller furniture. Wine. Charles and Ray Eames film "Toy Trains" will be shown.
- 7:00 p.m. Cocktail Party  
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## Friday, October 12

- 8:00 a.m. Registration — Civic Center  
Coffee and Danish
- 9:00 a.m. Speaker — Civic Center Auditorium
- 10:30 a.m. Speaker — Civic Center Auditorium
- 11:30 - 2:00 p.m. Lunch in Exhibitor Space  
Civic Center
- 2:00 p.m. Design Awards Critique with Jurists
- 6:00 p.m. Cocktail Party  
West Lobby, Civic Center
- 7:00 p.m. Buffet Dinner  
West Lobby, Civic Center  
Design Award Presentation
- 8:30 p.m. Dress Rehearsal — D.M. Symphony  
Civic Center

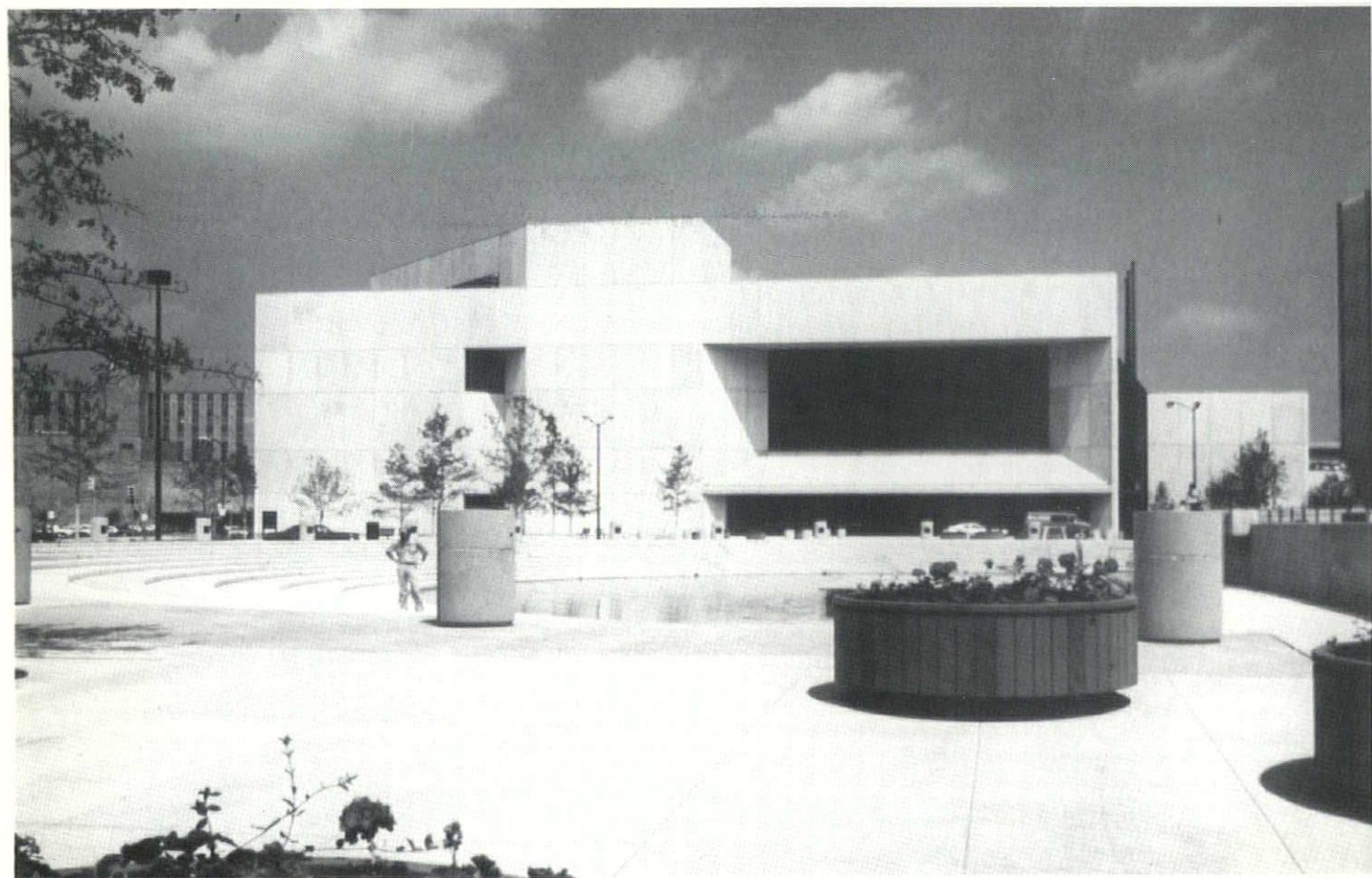
## Saturday, October 13

- 8:00 a.m. Coffee and Danish — Savery Hotel
- 9:00 a.m. Intern Development Program Meeting  
of Interns Advisors and Sponsors
- 10:00 a.m. Chapter Meeting — Savery Hotel
- 12:00 Noon Adjourn
- All Day Sherman Hill Association  
"Old House Tours"
- 8:30 p.m. Des Moines Symphony — Civic Center  
Beethoven's 9th Symphony





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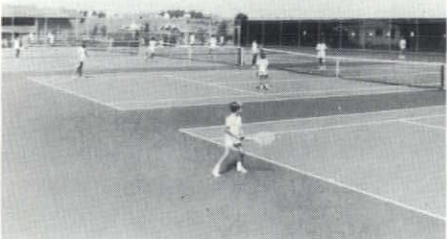




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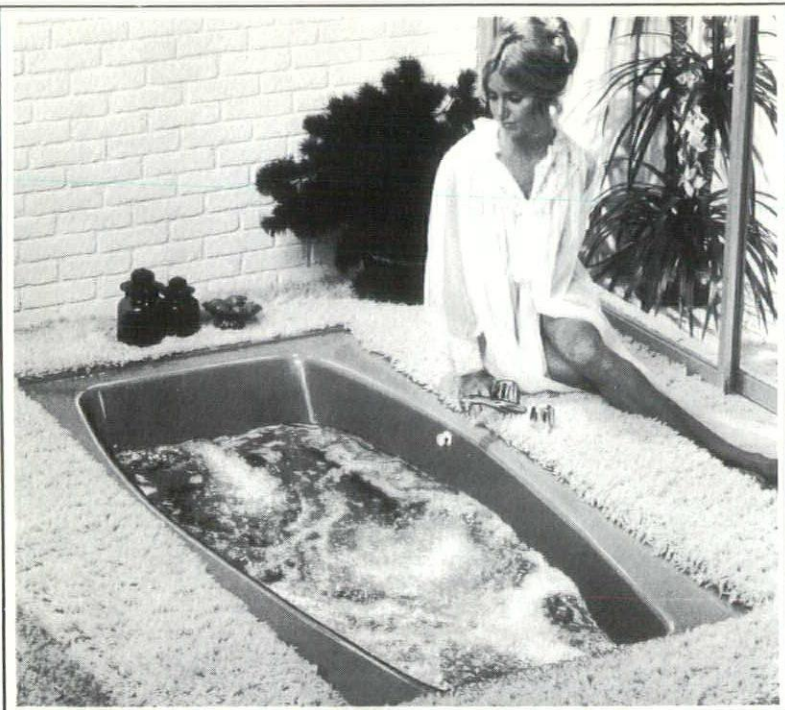
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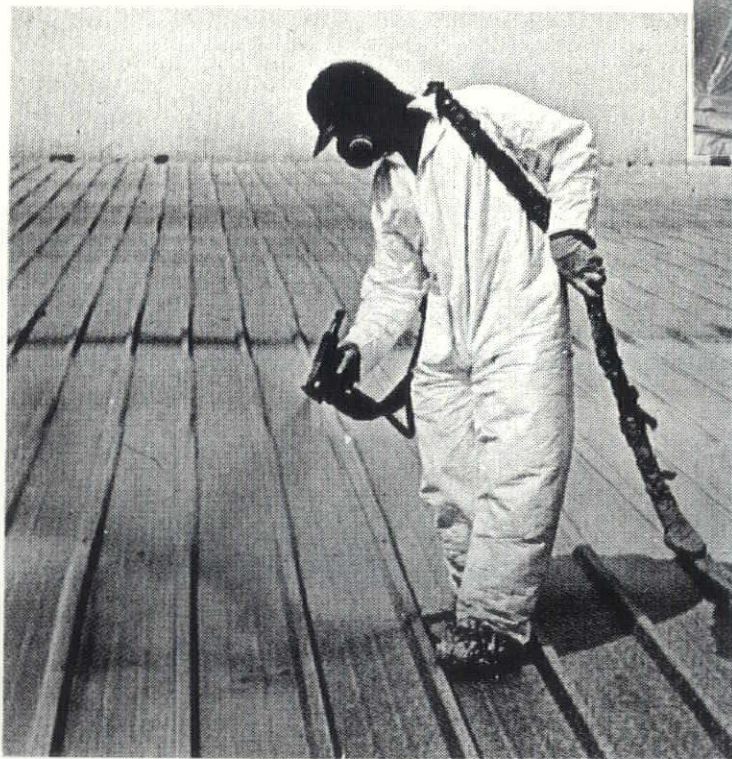
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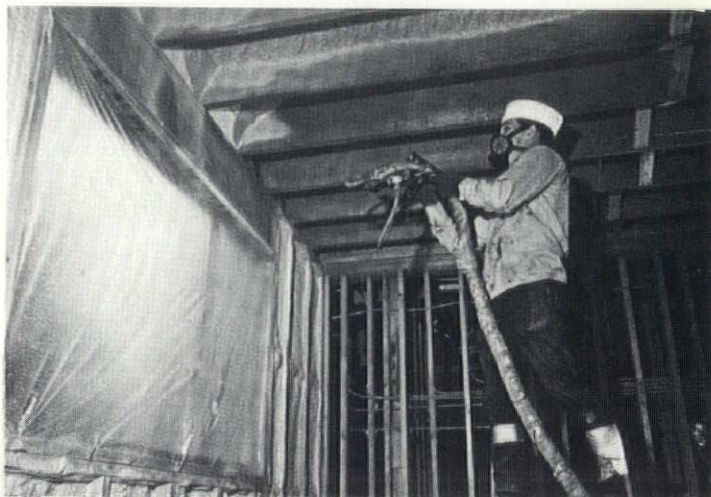
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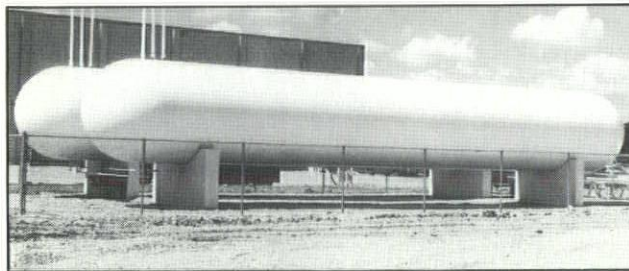
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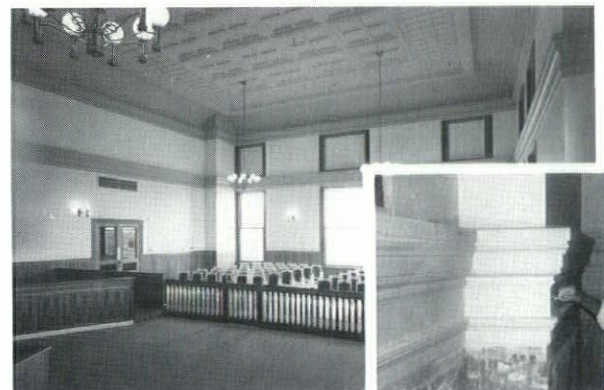
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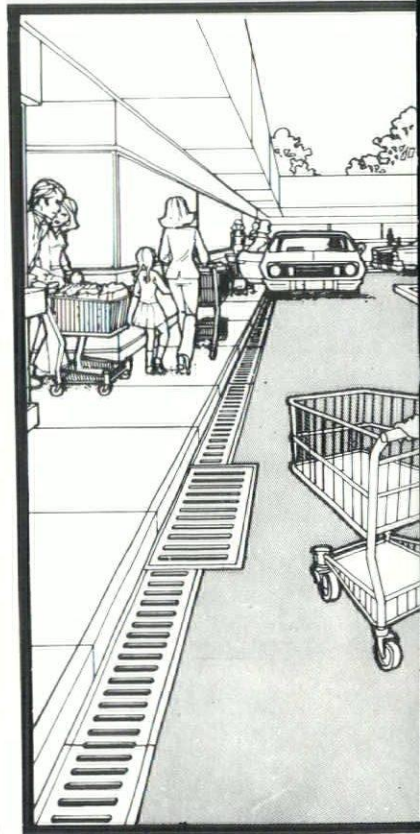
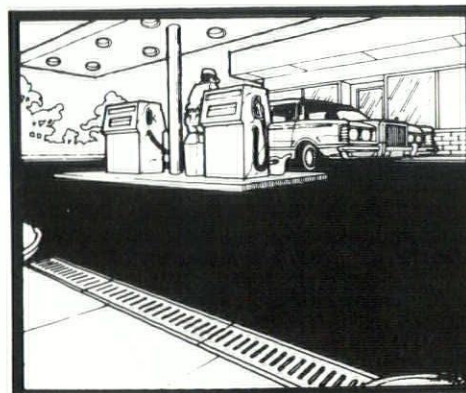
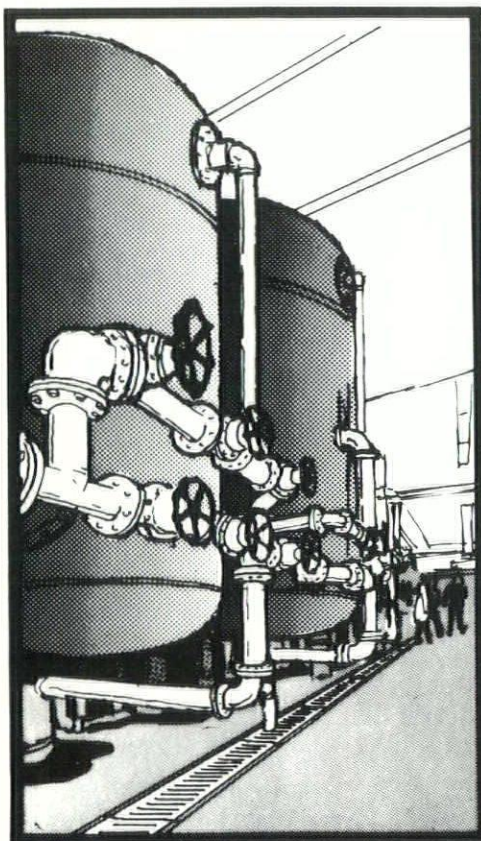
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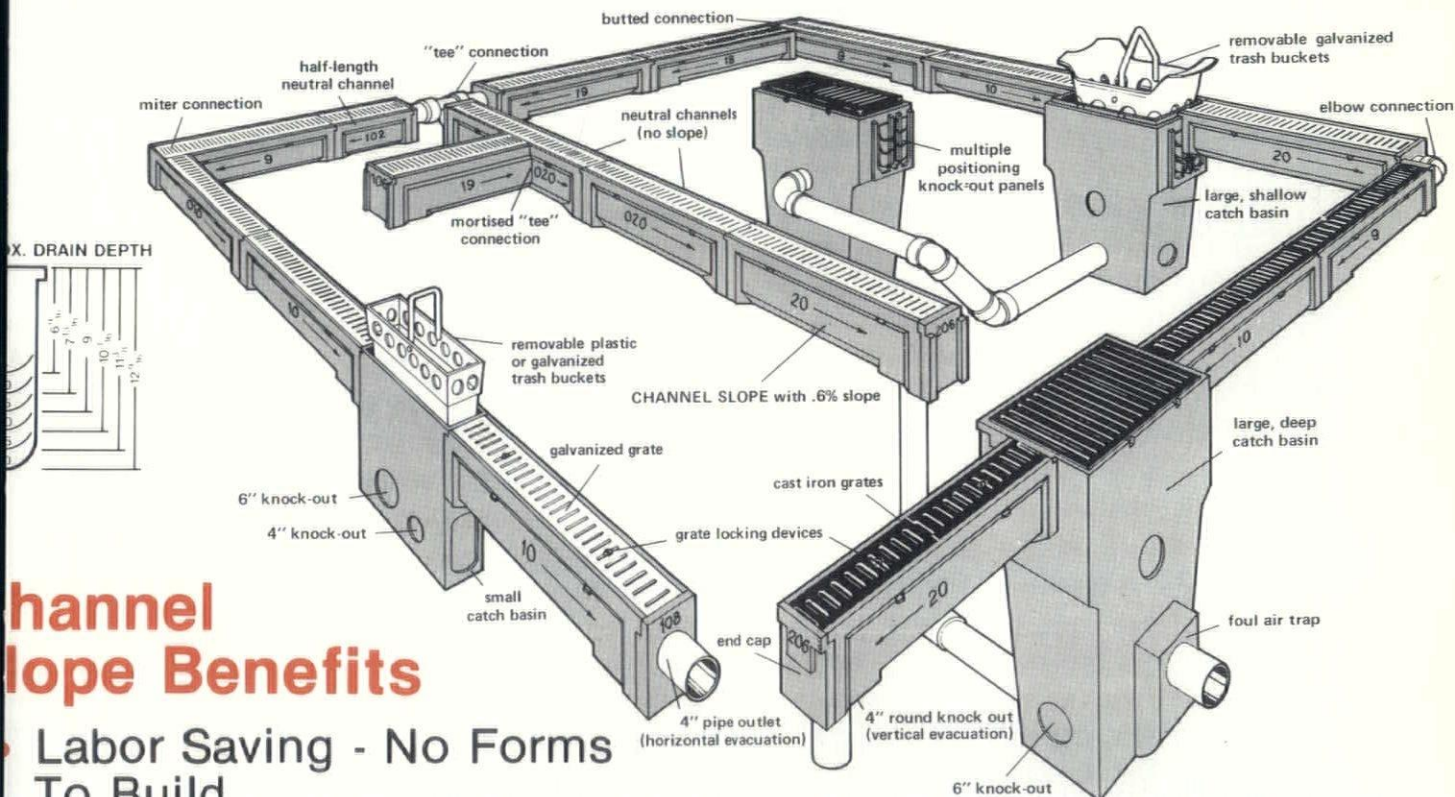
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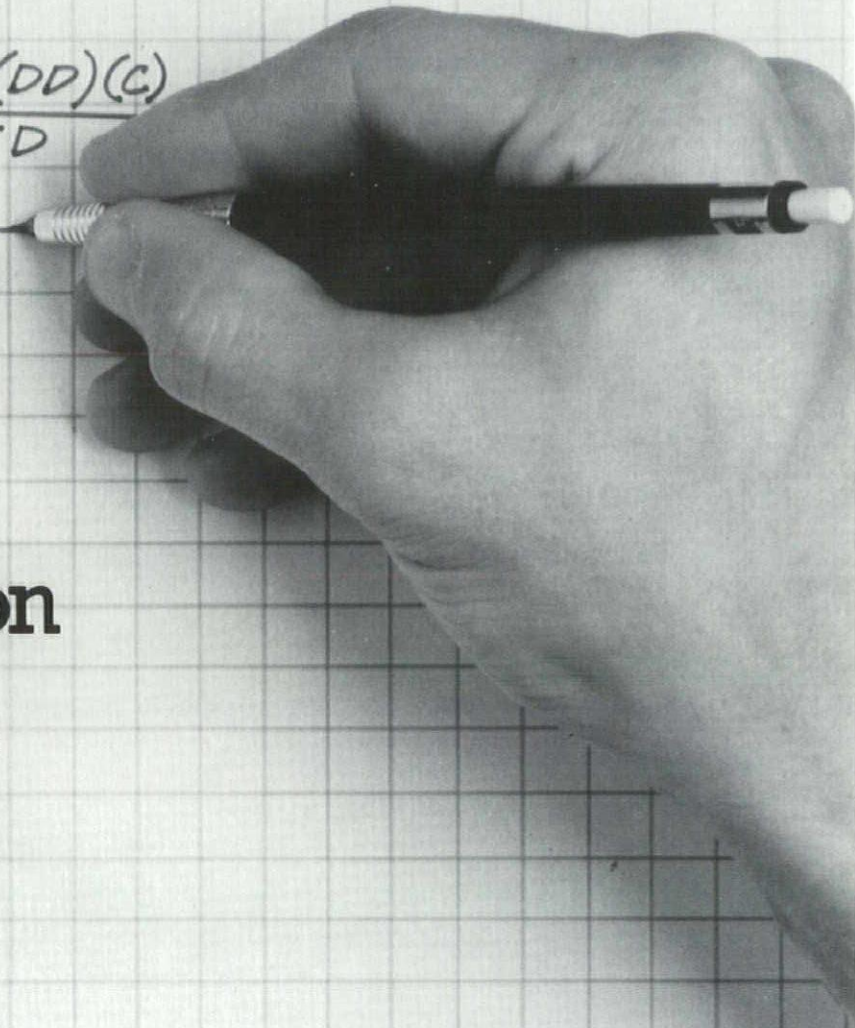
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# The Design-Build Approach

by Don Edwin Prichard

In order to objectively study design-build as an approach, it is important to recognize, that as a method, design-build is the historical approach to creating buildings. Most of the great buildings through history were accomplished under a master builder who was both architect and contractor. The basic principle which made this system strong was the fact that the person who made the plans also carried them out. Today, the conventional approach has the designer going to elaborate lengths to ensure that someone else will carry out his plan the way he intended it to be. What is more, the conventional system of building puts the architect and the contractor in adverse roles.

One of the advantages of the design-build approach is that the client has a single point of responsibility for any failures or errors that occur in the project. Under the conventional system, the client may get involved in time-consuming and bitter debates that may have to be resolved by a court of law just to determine who was at fault in the client's building. Under the single design and build contract, there is no question as to where the responsibility lies in case of error.

Another advantage of design-build is that construction costs are more easily projected by design-build firms than by conventional architectural firms. The reason the design-build firms have this edge is because detailed cost knowledge lies with the general contractor and subcontractors who do the actual purchasing of materials and equipment and who pay construction wages. Therefore, these contractors have a daily, intimate knowledge of the fluctuating construction prices. The normal A/E firm does not have this exposure and must rely more on estimates, which are less accurate.

Another advantage is the time savings made because of the ability of the design-build firm to compress the schedule under which the building project is being built. In the conventional system of operation, construction is not started until the plans and specifications are complete in every detail, and then only after a period of study and review by the contractors, who then must submit bids before a contractor eventually is chosen and the project can get under way. In the design-build operation, an initial concept is approved and then the building is built in phases, following the completion of working drawings for that phase. Because of this overlapping of design and construction, the project is able to be completed at a much earlier date.

One of the advantages of design-build to the building producer is the fact that the expertise of the constructor is available to the building designer in all phases of the development of the project. The builder can bring his

knowledge of how a building goes together to the designer and thus a building can be produced that not only goes together faster but that costs less money.

This exchange of information is not limited to just the planning phase of a project, but also applies to when the construction is being carried out and the plans are being interpreted by the designer, who is on hand to explain and direct what his intentions were. Thus the project again moves faster because of rapid interpretation of intentions and more direct supervision.

The design-build method of construction calls for experienced professionals to carry it out. Unless the persons making the decisions are able to decide quickly and accurately, there will be delays and costly change orders. There is also not as much time to catch errors and omissions before they are put into the building.

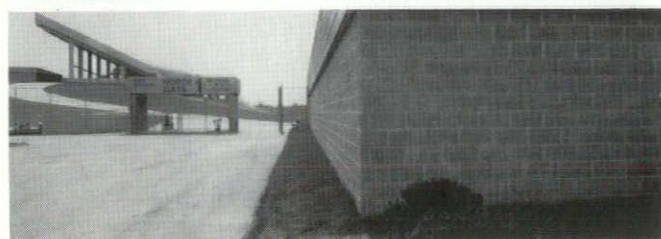
To improve its efficiency, the Law Company in Wichita, Kansas, a highly successful design-build firm, runs three critical path diagrams for every project. One diagram covers the use of all manpower throughout the project; another covers the production of all drawings and specifications; and a third is used to control the construction of the project.

Because the single design-build contract is usually negotiated, the design-builder knows that he is getting the job before he has committed his personnel, whereas the contractor under the conventional system would first have to prepare a bid without knowing whether or not he would get the job. Thus the design-build system can result in removing part of the gamble that contractors undergo in the conventional system.

One of the major problems historically in the construction industry is that contractors have not been able to predict their future volume and consequently they will not hire permanent employees and guarantee them a certain number of weeks of work a year. It appears that design-build firms, especially those associated with developers, could substantially stabilize this portion of the industry. Continued employment would probably be the strongest single factor to reverse the trend of laborers producing less work while receiving a progressively higher wage.

An additional strength of design-build is the fact that the make-up of the firm makes it the most likely type of organization to produce systems buildings. It is also just one step from design-build to the manufacturing and prefabrication of components. The reduced cost of bulk purchasing is also a possibility. The Marshall Erdman and Associates firm of Madison, Wisconsin, has already made this complete evolution. There are few firms in existence that are so organized that they will guarantee a





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## The Design-Build Approach

continued from page 29

cost, quality, and delivery date upon signing the contract, as will the Erdman firm. This is especially significant when it is recognized that the firm's cost and delivery time are lower than the market standard, while the quality of its materials is higher than market standards.

In looking at the disadvantages of the design-build system, it is often said that this system does not produce buildings with high design quality. In some instances, there may be less attention paid to design quality on the design-build contract because the firm's designers may be placed in a more subservient role and have less freedom to be creative. Another reason for poorer design quality is that design-build firms tend to have weak design departments. This is because architects have a poorly defined liability status working in this type of firm. In addition, ethical considerations have previously discouraged architects from joining forces with contractors. The reason for this ethical consideration is that in the conventional architect-owner-contractor relationship, the architect has acted as an agent for the owner to keep check on the contractor.

This trend of having weak design staffs is beginning to reverse itself, however. One reason is that increased use of performance specifications encourages contracting firms to have a design capability just to properly bid projects. Another reason is that the design-build firms are presently willing to pay higher starting salaries than A/E firms to those persons who have an architectural education.

A frequently expressed disadvantage to the owner dealing with a design-build firm is that the owner does not have an independent professional looking out specifically for the owner's interests. Some have recommended that if the owner is inexperienced in building, he should hire an independent architect to advise him in his dealings with the design-build firm.

Another area of concern in design-build is the fact that the owner does not have a solid check on the control of the quality of work being done on the project. However, it may become evident in the future that no independent inspector is necessary. Since most of the work being done by the design-build firm is through a negotiated contract, the firm should be trying hard to produce satisfied customers since they will be the firm's basis for future work. In addition to this, there should be inspections taking place by a broad range of professionals who were involved in the planning of the structure and who are now carrying out the plans they made instead of giv-

ing them to others to carry out. This also facilitates the designers' acquiring feedback on the success or failure of their projects to allow better planning on future projects.

Another problem facing the owner is his difficulty in ensuring that he is getting the building at the lowest possible cost and that the contractor is not pocketing a bigger profit than what he should be getting. The difficulty is that in phased construction the owner is not in a position to see completed plans and specifications with bids having been made on them before construction starts, as with the conventional system. With the design-build system it is necessary to place much more confidence in the design-build firm than with the conventional system. Probably the best solution for this situation is for the owner to select two or three firms to which to submit proposals for his project.

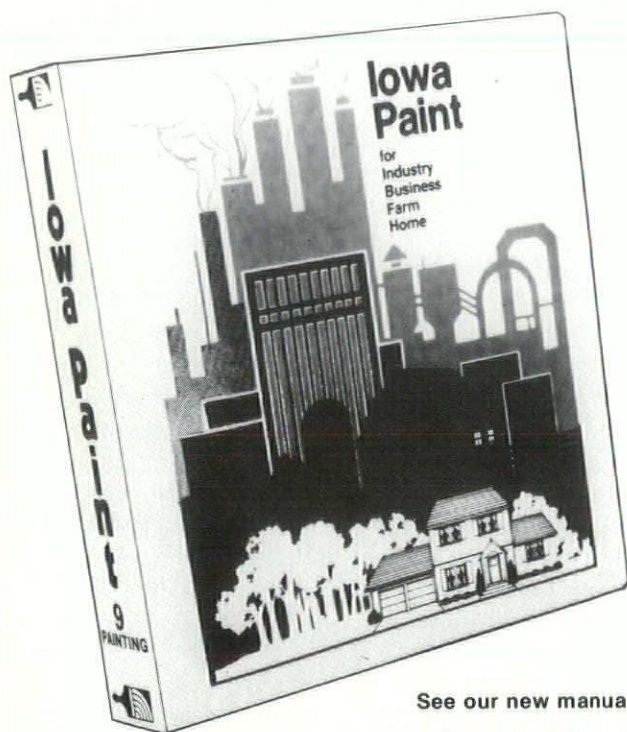
Another difficulty for the owner is his uncertainty as to what he is getting in quality until he has it. This is a result of the performance specifications, which are often used in lieu of the traditional specification that calls for specific items. To protect himself, the owner may wish to require the design-build firm to submit to him for approval full working-drawings, specifications, details, and samples as they become available before construction is carried out. The owner's approval could be made for him by an architect working as an independent agent for the owner if the owner lacks the knowledge. The client should be cautious in using this independent architect, however, in that all of the time efficiencies which are picked up by having the design and construction in the same firm may be lost because a project is held up while one more person reviews the project.

The resurgence of the design-build firm is recent and fast-moving. Prior to the early sixties, there was practically nothing in print on the modern use of the design-build method, yet by 1969, one-third of the volume done by the four hundred largest construction firms was design-build work. This type of work increased by twenty-eight percent percent from 1967 to 1968, and although there was a decrease in the total volume of design-build construction in 1970 due to a decrease in industrial work, there was an actual increase in the portion of general building done by design-build firms.

During 1971, thirty percent of all work done by the four hundred largest contractors was done under a single design-build contract, and those firms are predicting a twenty-five percent increase in volume for 1972. When the facts are examined, it becomes evident that design-build is not only here to stay, but it is one of the trends of the future.



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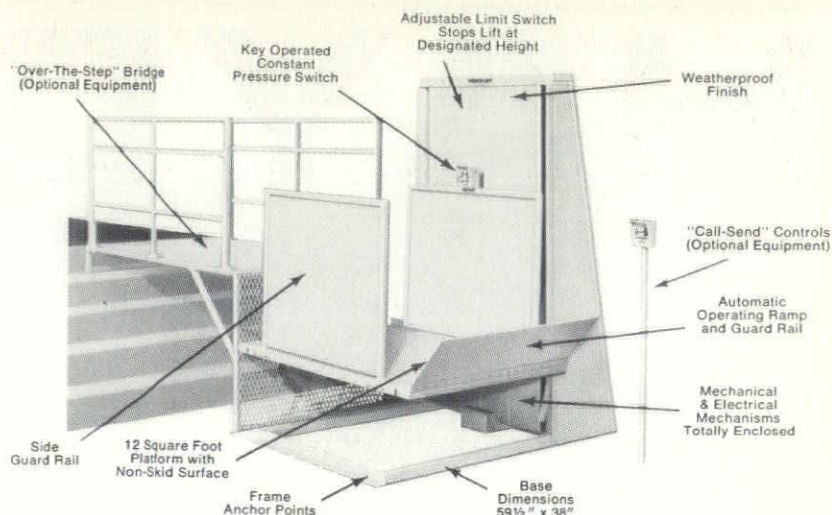
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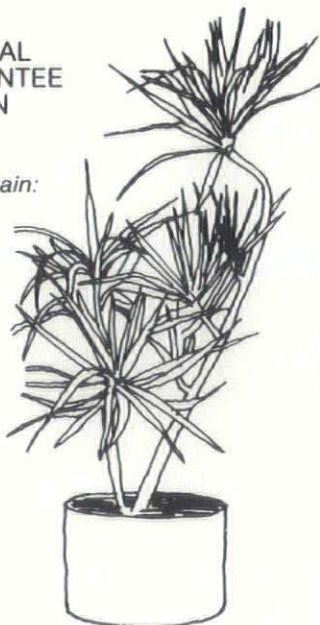
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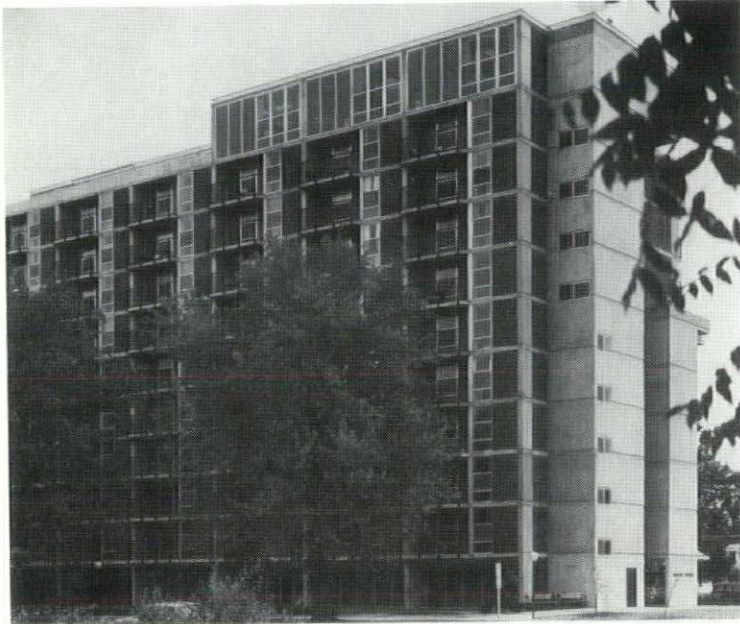
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# A Design Right

by Forrest Wilson

Associate Dean and Chairman of the  
Department of Architecture at the Catholic University of America.

Many creatures build shelters: birds, fish, animals, and insects. There are even those, like pack rats and crows, that decorate their habitats with useless bric-a-brac. Such creature building is sometimes compared with the architecture of humankind. The analogy may hold when applied to the monumental buildings that fill our history books. But if a comparison is made between creature builders and the building activities of ordinary people, a more accurate comparison can be made between humankind, shellfish, and spiders. The latter creatures form their shelters from the secretions of their living bodies, much the same as human perceptions are formed by their built surroundings.

Human sensibilities develop in intimate contact with the surfaces of their living spaces, just as oysters grow between their shells. When alien objects are injected, human perceptions respond in a way similar to the oyster's reaction against the intrusion of a grain of sand. The oyster secretes a substance from its living body to form a protective coating around the irritant. The oyster's annoyance can be measured by the size of the festering pearl, just as human discomfort can be measured by irritation, crime and mental illness.

When people undertake the act of living within a space, whether it is a luxury apartment or a drainpipe, that place becomes personal space to which they are compelled to adjust by all of the atavistic urges that compose their beings. The evidence of this is found in the myriad imprints people leave in their living spaces. Even in the stark confines of a prison inmates arrange their belongings, and if they have nothing else, they will scratch on walls to record their presence.

Under normal circumstances people arrange furniture, potted plants, bric-a-brac, and put pink flamingoes in their front yards to assert their existence as unique individuals in the world. This urge has been continuously recorded from the cave paintings of Altamira to the graffiti of the New York subway. It is the incontrovertible evidence of the irrepressible, instinctive design urge that humankind shares with creature builders. The major environment contradiction of our time is that all aspects of our built environment seem designed to resist this human urge. Industrial design (and all design is industrial design in an industrial society) rationalizes, standardizes, and creates forms and surfaces that purposefully suppress the intuitive, spontaneous, universal

urge of people to express their personal sense of place. The unresponsive quality of the industrial environment is created by industrial work. A direct connection seems to exist between industrial drudgery and perceptually unresponsive, industrially designed environments. Mind-numbing work apparently produces mind-numbing places no matter how skillfully the industrial designer applies his or her craft.

Our attitude toward work in an industrial society is one of revulsion, and we define leisure as a vacation from work. These attitudes do not exist in the primitive world of the hunter and fisherman, nor do they exist for the present-day poet, painter, sculptor, or home craftsman who works independently. "Work" originates with a division of labor and the specialization of tasks in sedentary agricultural communities and culminates in the assembly line, in which the worker is not allowed to express himself in the work. Efficiency experts and time-motion studies reveal that even the body movements of the worker are not his own. Industrial work, rather than industrial design, is responsible for the peculiarly standardized, overwhelmingly boring consistency of our industrial environment.

This condition is all-pervading in industrial society. Even the mother's smile, if it is the smile of a middle-class mother, is planned according to what Dr. Spock taught her it should be as part of her "work." If trees are planted, they are usually planted by men working for the parks department.

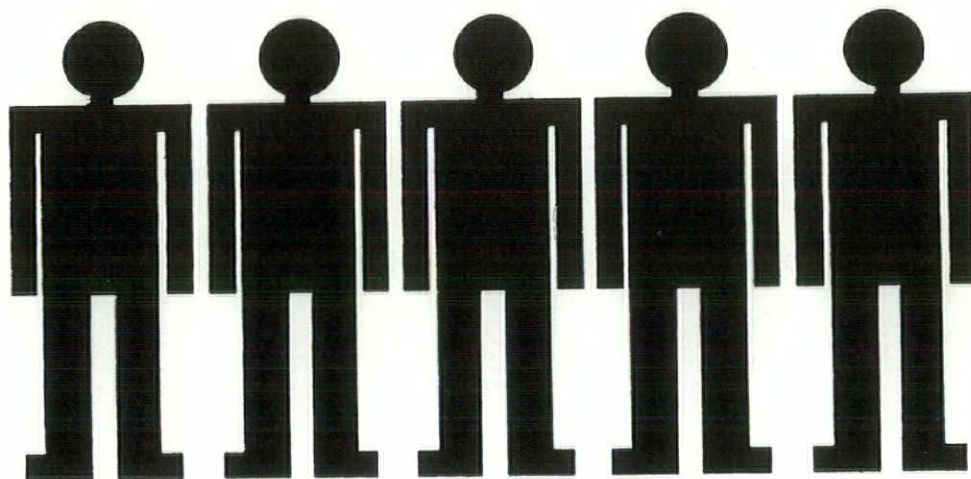
A child cannot imagine that anything that it can see or use was not manufactured and therefore concludes that nothing that is needed will not be designed and manufactured for it by others. The essential need to establish identity through its own actions is thwarted. The joy and pain of creativity and discovery are frustrated. The individuals of an entire urban society hunger for the opportunity to scratch, mark, push, pull, raise, lower, color, discolor — to somehow make some place in the world their own.

Industrial designers frantically search for ideal forms that will satisfy the industrial consumers' frustration. These efforts are reminiscent of the attempts of the Greek philosophers to square the circle. The philosophers reasoned that if a circle were made large enough, eventually the smallest segment of the circumference would become straight. But the smallest



part of a line is a point. In the circumference of a circle this is a point on a curved line. A point does not wander from place to place. It has no direction, no ideology; it can move any way it pleases. It has no previous or future commitment, either straight or curved. It can be part of a line or an infinitely small part of a solid. It does not exist in reality, but unless its existence is assumed, no geometric shapes are possible.

seriousness of problems increases in direct proportion to the amount of design energy expended upon them. Designs often dramatically underscore this basic paradox. For instance, St. Peter's in Rome was built on the eve of the Reformation, and the twin towers of the World Trade Center were completed on the eve of New York City's bankruptcy. Both monumental structures are contradictions of the designers' intentions, which were



Human perceptions, desires, myths, and preferences are analogous to points in space whose eventual destinations are unpredictable. The solution to designing the professional or personal environment for anonymous people eludes designers, because the solution, like squaring the circle, does not exist. Personal space cannot be designed for other people any more than the designer can eat, sleep, or make love in their stead.

The designer's search is never-ending. It begins with the assumption of the existence of the perfect form, a common denominator that will satisfy all persons longing for identity. The idea itself is at fault, for the curved line, ever so small, never becomes straight. The designer misses the point of design and demands that users square things with their local architect.

The design system feeds on itself. The existence of massive, unresolved problems, such as traffic congestion, the lack of parking space, road accidents, bad air, mental illness, noise, and chronic shortages of medical, legal, and design services are cited as evidence for the continuing need for increased design services.

But these phenomena are not natural disasters. They are the result of previous design decisions. The

to revitalize belief in the one case, and commerce in the other. Design and building technology invariably reach peak performance when they are no longer a vital human concern.

Industrialization—the fragmentation of labor associated with industrial management and industrial design—has a similar impact upon all people in all places regardless of what is manufactured. Hairpins or tanks, the role of the industrial worker is the same. The work of Eskimos on assembly lines in fish canneries in Alaska is similar to that of the assembly-line worker in the Ford Motor Company plant in Detroit. Indigenous forms that are characteristic of the climate, materials, regional building skills, and cultural patterns disappear as labor is organized along industrial lines. The glass and metal-skinned skyscraper, the so-called "International Style," becomes a worldwide phenomenon.

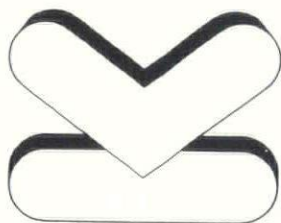
Traditionally, before the dominance of industrial design, architects designed and built for kings, princes, and potentates. Their activities were comparatively harmless, sometimes even beneficial. Ordinary people were left to build for themselves. Today, institutions, corporations, and governments have replaced royalty as



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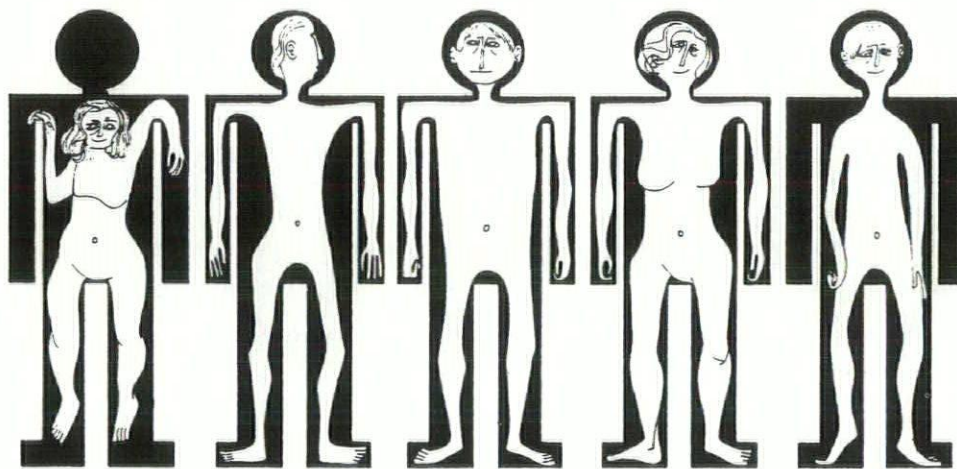
## A Design Right

continued from page 36

clients. Design activity in this area remains comparatively benign. But another change has occurred that is by no means harmless. Designers insist on designing for ordinary people, and they design everything from ashtrays to cities. But designers should not be blamed entirely for this development. It is merely part of a prevailing universal professional syndrome. Doctors are considered, and

halfway houses. In every aspect of community activity, from education to road-building, people are making themselves heard through protests and litigation in an effort to have the law restored to their own hands.

From this seemingly universal desire for autonomy the anti-designer has emerged. He and she are those who alter the technical medium in such a way that people can assemble things in a large number of unique and contradictory combinations. Architect Yona Friedmann sees



consider themselves, the only experts on all illnesses from head colds to cancer. Similarly, lawyers see themselves as the only experts on crime—from traffic violations to homicide. Industrial designers use their medium to make all objects from clothing to cathedrals in a way that will appeal to most people and thus satisfy cultural prejudices.

Our surroundings would be much more useful and satisfying if the designer fulfilled the hunger that people have to exercise their own unique will to form. This is not a revolutionary concept. Autonomous design, and autonomy in law and client-centered medicine, is practiced throughout the society in spite of professional efforts to suppress them.

Our present housing technology and economic system cannot or will not build housing for those who desire it; yet uneducated and semi-skilled people the world over have managed to house themselves where governments do not interfere. Contemporary medical practitioners cannot cure the obese, the alcoholic, or the drug-addicted. Yet former fatsos, drunks, and drug addicts can and do effect cures by working in organizations like Weight Watchers, Alcoholics Anonymous, and

design as a repertoire of human choice. John Habraken speaks of choice, not *product*, as a design objective, and all over the world people build for themselves, as John Turner and Charles Abrams have documented in their books.

A different concept of the role of the professional emerges. Personal choice is introduced into design at the level of the user rather than at that of the industrial designer and the manufacturer. The anti-designers are involved in identifying patterns rather than in materializing products, and their primary concern is with what artifacts do rather than with what they are. This activity requires that the professional be a "whole person"—totally involved, committed in spirit to the original meaning of "I profess," whose work is a testimonial to the ideas professed. This idea is in marked contrast to the professional's current role as that of "hired gun" for institutional imperatives.

A different view of institutions is necessary. There are manufacturers who spend more money creating a demand for their products than in actually making them, and they become subservient to those who spend nothing on demand but concentrate on serving. Included



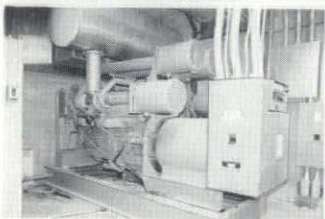
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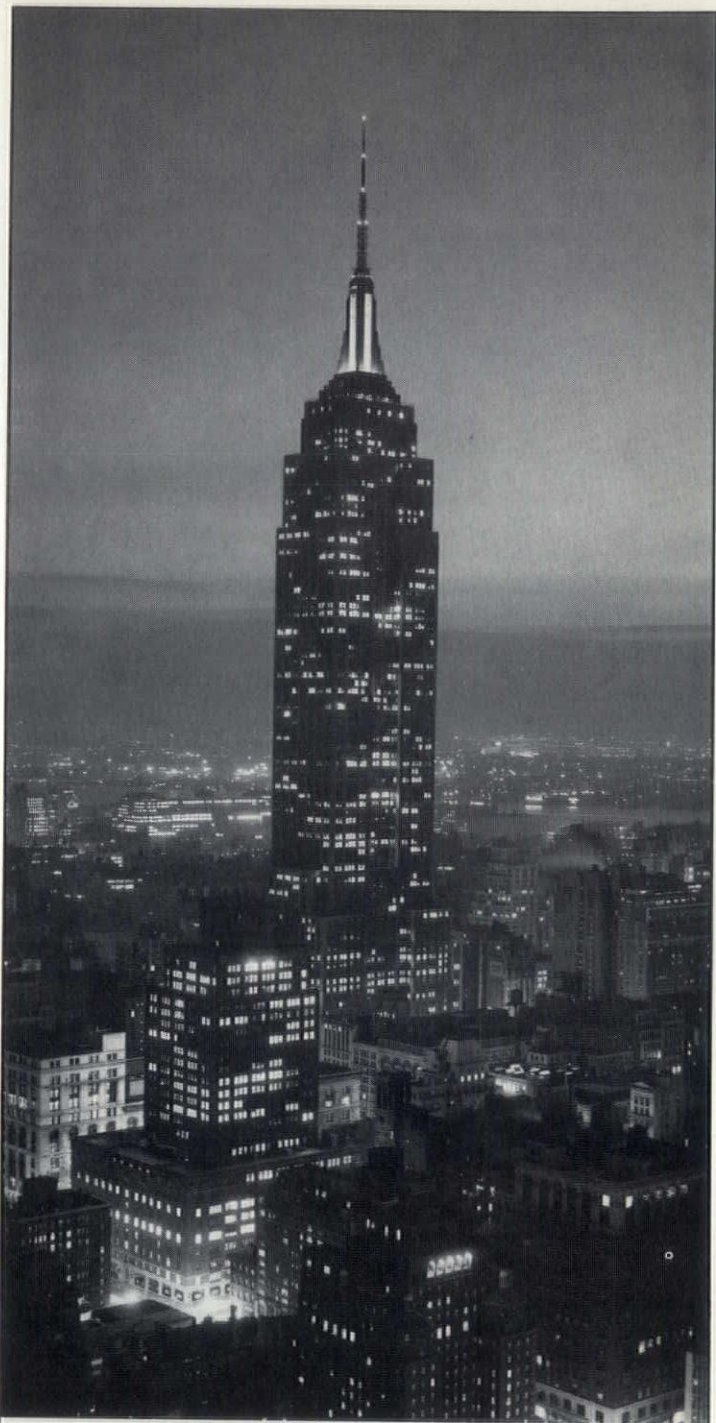
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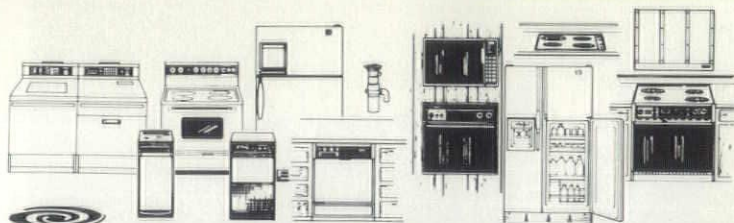
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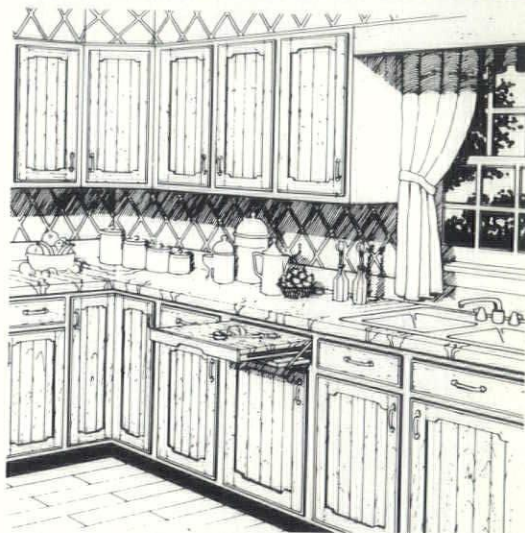
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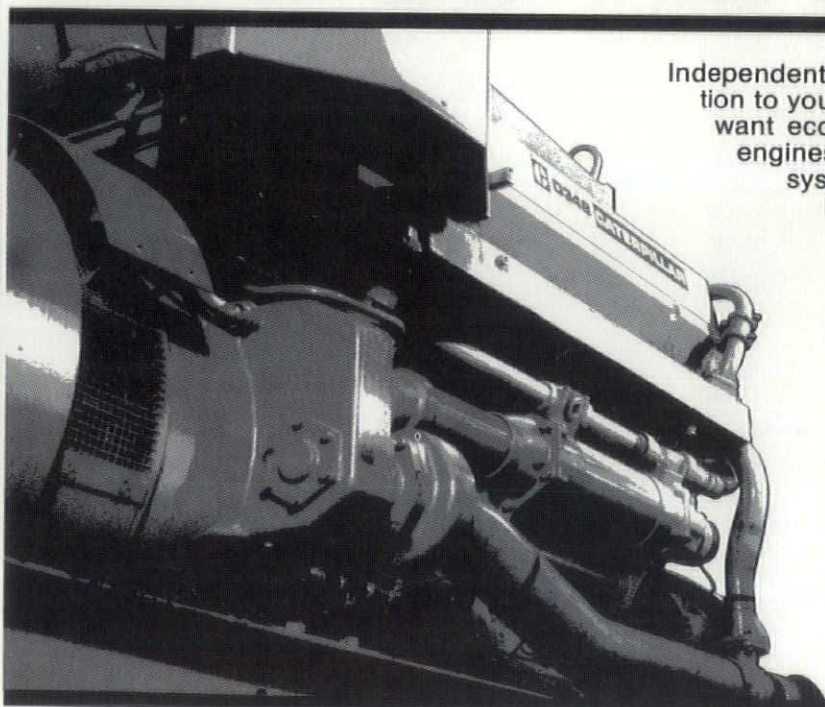
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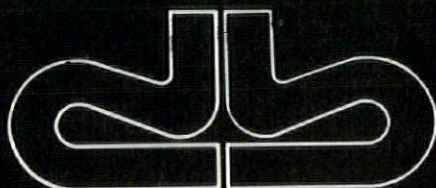
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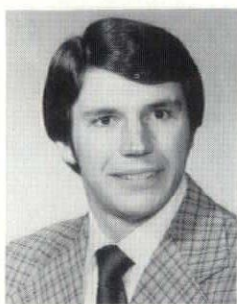
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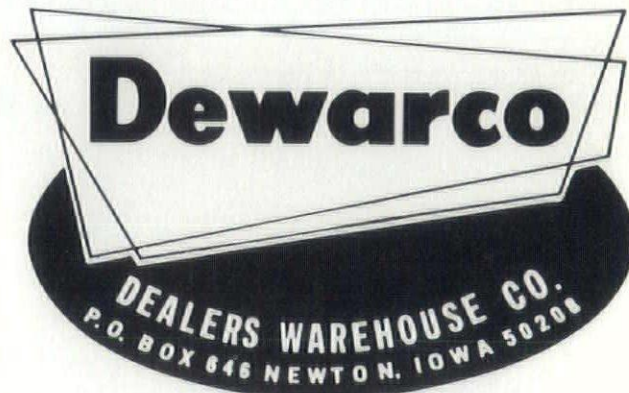
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Modern war is an extreme example. The cost of the one-cent bomb fragment that killed was achieved at a delivery cost of \$440,000 per Vietnamese dead in 1970. Demanding institutions produce goods and services in units whose minimum cost per unit is beyond the reach of citizens who live in countries not highly industrialized, and these goods and services are rapidly becoming too expensive for all but a few in the affluent nations. Most people in the world are not able to buy a car, a tape recorder, a four-year package of schooling, or use the services of an architect, a lawyer, and except minimally, those of a doctor. Such institutions are, therefore, basically discriminatory. If we seek alternatives for the future that will make possible the design right of all people, we must develop serving institutions that do things for people rather than demand things from them.

The anti-designer seeks solutions that spend little on delivery, that people can use without having to pay, and

that are commonly available. These include such things as the town center instead of the shopping center, the sidewalk instead of the highway. They are tools and information that free the user from dependence on institutions and products or that make them available at prices the vast majority can afford.

The search for alternatives is centered on a different view of work, technology, and human relationships that recognizes and implements the uniqueness of each individual.

A symbiotic relationship is sought for the person who lives in the space to realize a direct influence on it, like shellfish and spiders. The designer exerts extreme caution to prevent the designer's products from becoming pearls that a person feels as irritants.

As an act of materializing culture, the art of architecture will undoubtedly remain as frivolous and snobbish as ever. It does little good and little harm. But, as part of the great upheaval of our time—the move toward personal autonomy as a reaction against the patterns imposed upon us by industrial imperatives—building is another activity entirely. By freeing perceptions, exercising judgments, and expressing the universal will to form, building becomes a vital, joyful, unpredictable human activity. Unlimited creative opportunities exist for those designers who have matured beyond catering to the divine right of kings and institutions to humbly supporting the design right of ordinary people.

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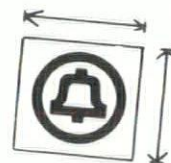
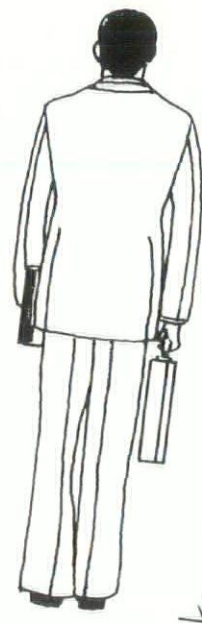
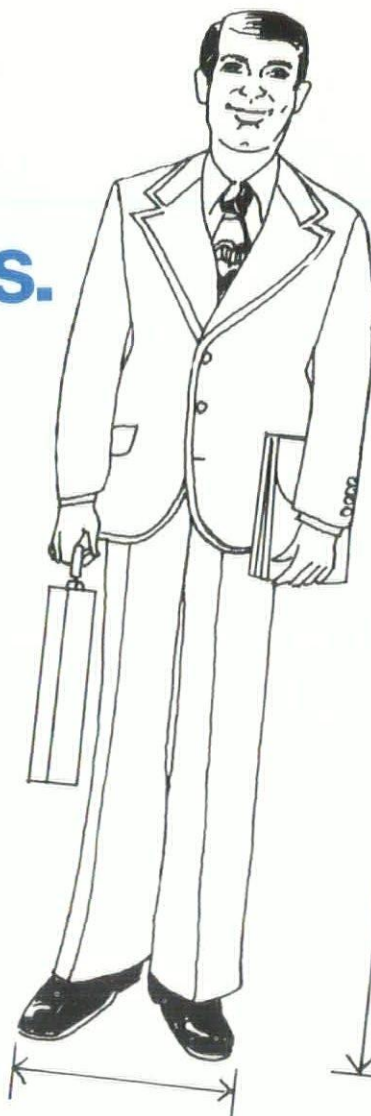
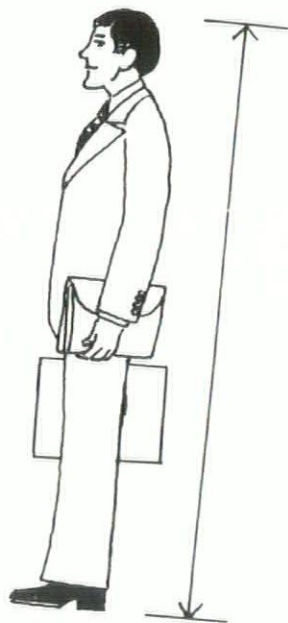
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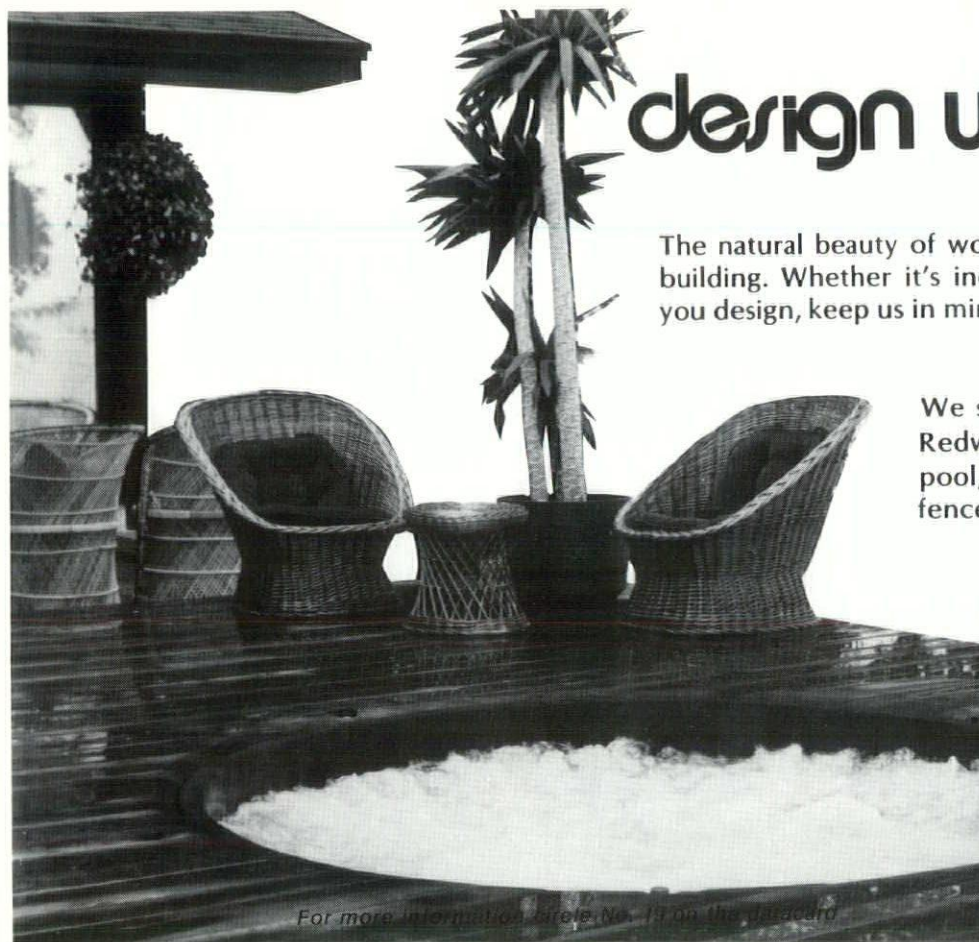
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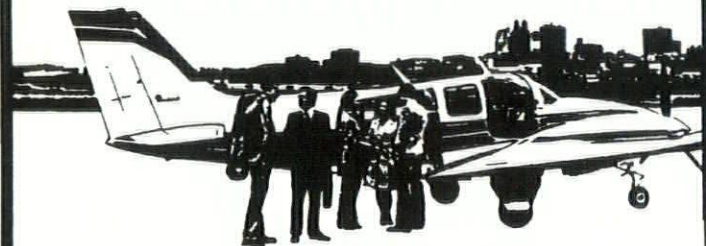
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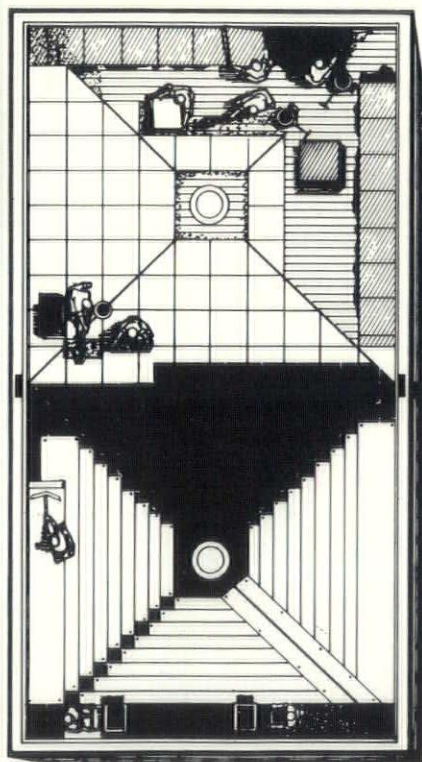
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*With the taper-lite system of  
Tapered Roof Insulation*

**from concept  
consideration•**

We'll suit our system to your situation... Regardless of whether your project requires tapering of a dead level deck, or tapering to scuppers, we can suit the Taper-Lite System to your situation. Our personnel are always available to help you determine the most efficient, economical layout possible.

**to finished  
installation•**



**STAGE I:  
FILLER AND  
TAPE-LITE BLOCK  
INSTALLATION**

Because Taper-Lite blocks are fabricated and tapered at the factory job site modification is not necessary.

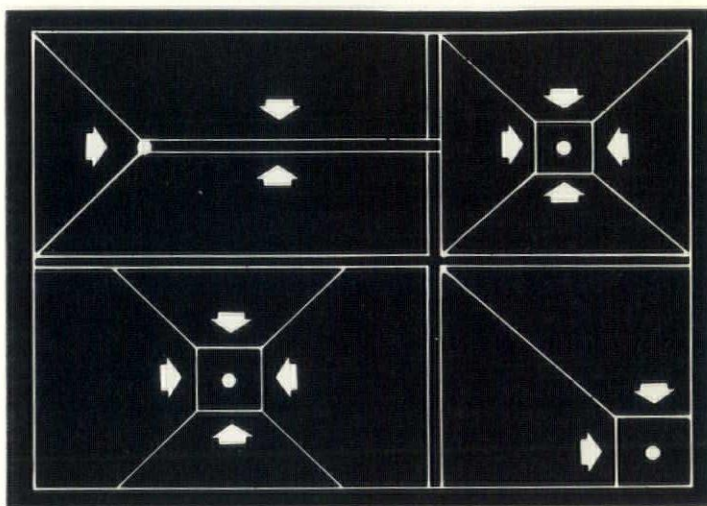
**STAGE II: RIGID  
TOP LAYER  
INSTALLATION**

To add dimensional stability, a tightly butted top layer of rigid board is put down, joints staggered with Taper-Lite blocks below.

**STAGE III: FINISHED  
MEMBRANE  
ROOFING**

Roof membrane is applied directly over rigid insulation top layer.

**to design applications•**



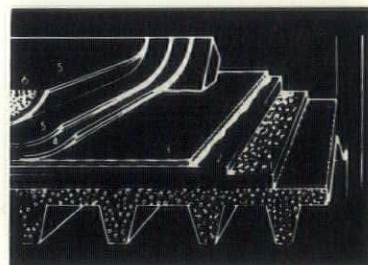
**TAPERING OF DEAD LEVEL DECK (An Example)**

With this type of structure, all "valleys" are laid out at 90° to each other as shown, drain plugging and ice build-up are prevented by leaving enough level area around drains to allow a certain amount of heat loss.

The Taper-Lite System is the lightest tapered roof insulation system on the market, permitting the use of much less (and lighter) structural steel.

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IN PLACE CONCRETE  
DECK**

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2. Taper-Lite Block
3. Top Layer
4. Base Sheet
5. Felts
6. Gravel



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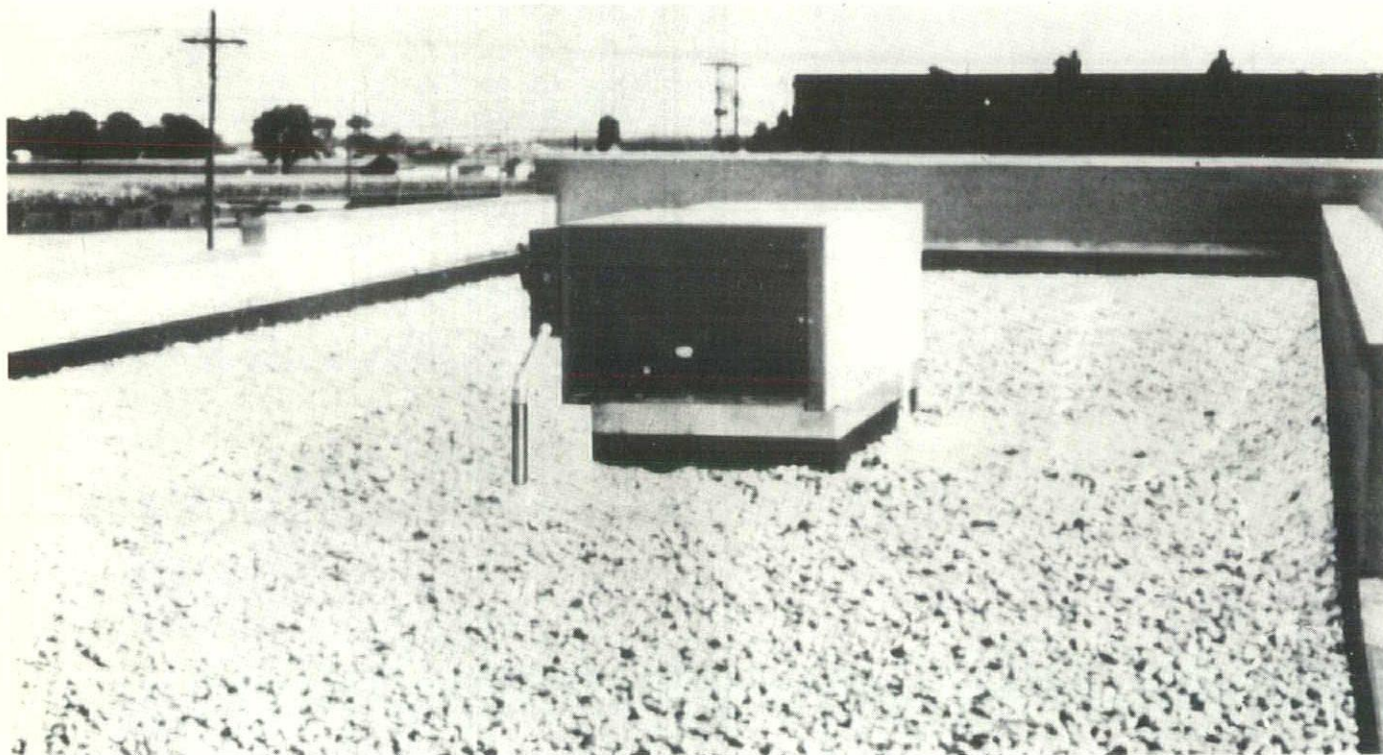
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