

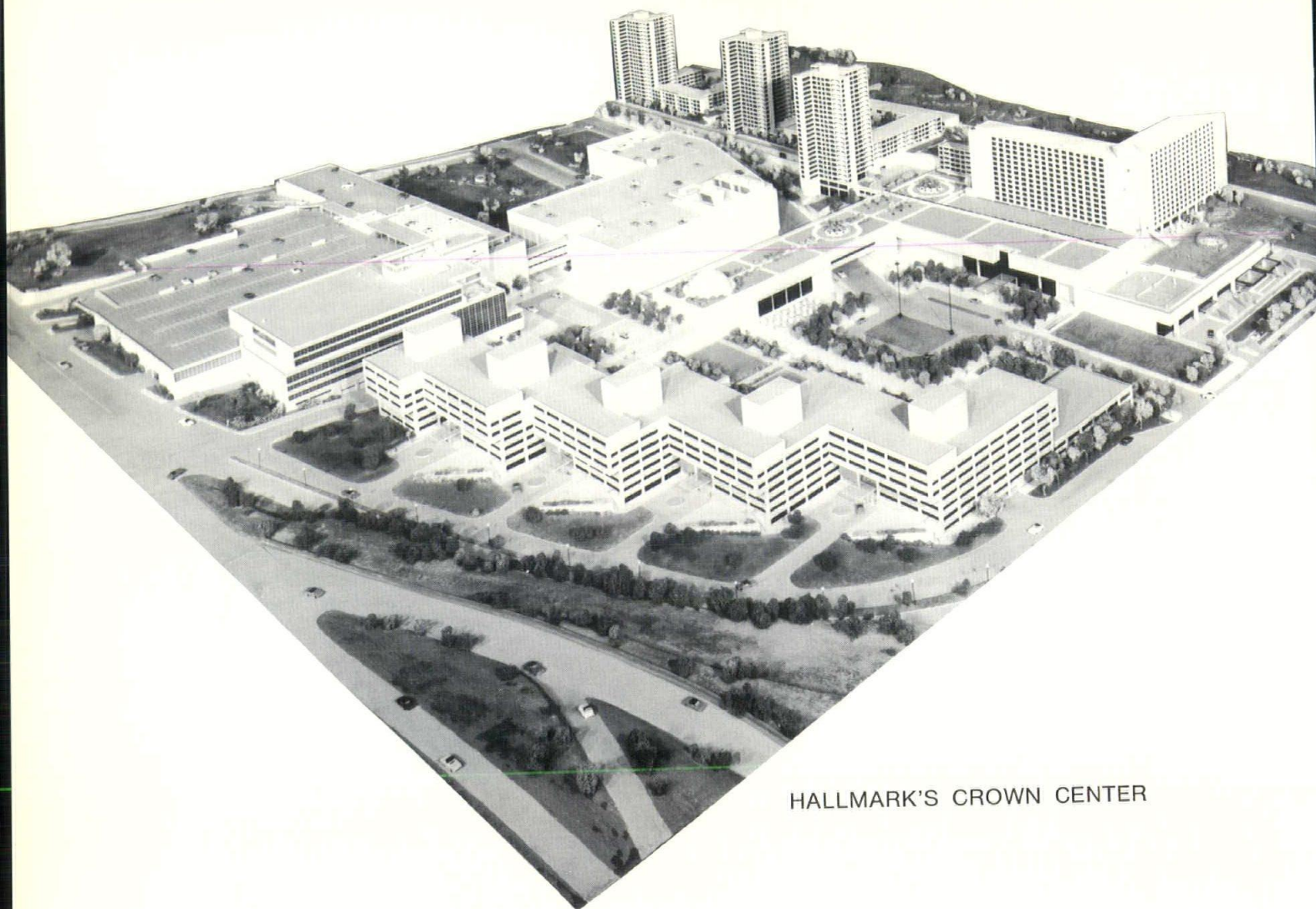


SKYLINES

**AMERICAN INSTITUTE
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ARCHITECTS**

OCT 13 1971

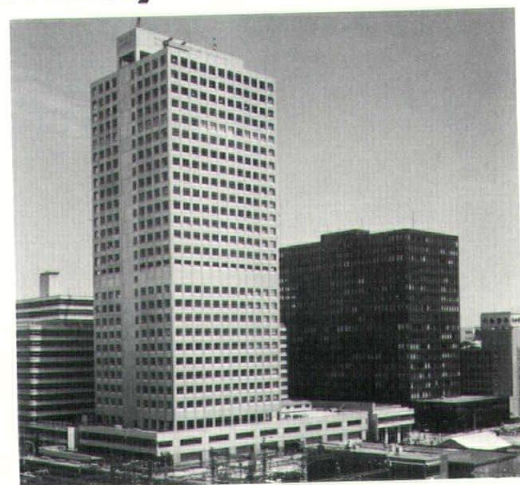
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**PUBLISHED BY THE KANSAS CITY CHAPTER
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VOLUME 21, NUMBER 3

THIS ISSUE:

A PIECE OF THE ACTION
1971 Central States AIA Regional Conference

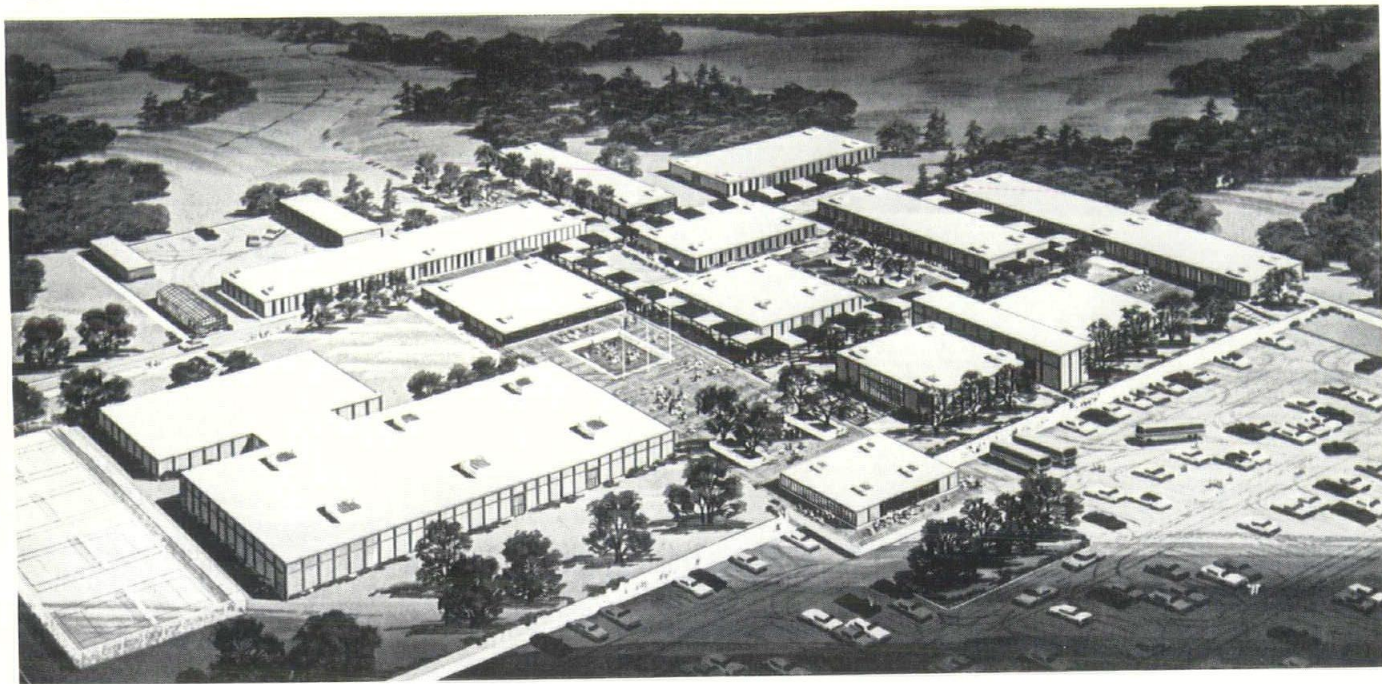
EDITOR:

Robert Berkebile

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Conference Button
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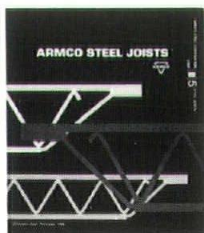
Hillsboro High School, Hillsboro, Oregon; designed by De-Kanter and Holgate, A.I.A., Portland, Oregon; Armco Joists supplied by Meriwether Products, Inc., Portland, Oregon



This school cut costs \$3 per sq ft with help from Armco Deep Shortspan Joists

More and more, designers are using Armco Joists for roof framing to achieve aesthetic objectives as well as economic ones. This Oregon school is a good example of what we mean. Its cluster of buildings creates a series of courtyards and gardens — visual drama that accents the excitement of learning. Yet construction costs were held to \$18.90/sq ft, compared to an average of \$22+ for similar projects in the area.

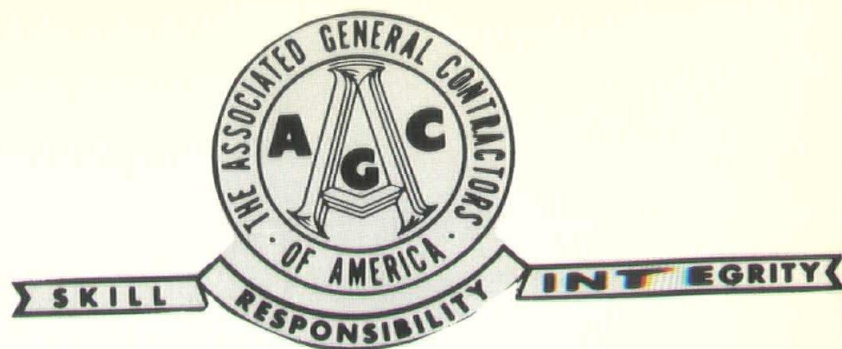
Part of the reason for lower costs lies in the use of Armco Deep Shortspan Joists. With spans up to 56 feet, they offer a greater choice of load/span/cost combinations. Their machine fabrication also cuts costs. And their load-carrying capacity is greater, with depths to 28 inches. Very likely you, too, will find an attractive application for them in your next school project. Armco Steel Corporation, Department K-101, 7000 Roberts Street, Kansas City, Missouri 64125.



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September 3, 1971

To: Members AIA Central States Region
From: Dwight C. Horner, President
Kansas City Chapter/A.I.A.
Subject: '71 Central States Regional Conference
When: October 13 - 15, 1971
Where: Plaza Inn
Kansas City, Missouri

"EVERYTHING IS UP TO DATE IN KANSAS CITY."

If you doubt this statement; come to Kansas City and find out for yourself.

If you believe this statement; then I am sure you will want to take advantage of this great opportunity to mix architecture and pleasure.

The Regional Conference Committee, chaired by Bruce Patty, has worked and planned for many months and has done an exceptional job of providing the perfect blend of the basic ingredients for a successful conference, i.e., information, education, exchange of ideas, hospitality, entertainment.

For a "Piece of the Action", come where the action is---Kansas City. Please don't delay this decision any longer. Make your reservation TODAY.

We are counting on your participation in this timely and worthwhile event.

Sincerely,


Dwight C. Horner
President



Photo by Midwest Research Institute

March 4, 1971

Buildex Lightweight
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Buildex Lightweight Structural Aggregate Plays An Important Role In The Construction Of The K.C.I. Airport

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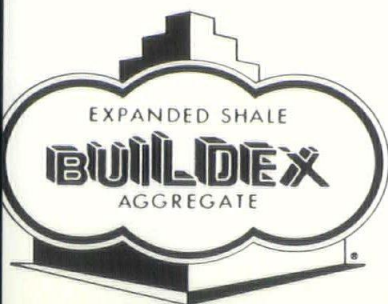
The light tone buff color of the BUILDEX ceramic coated surface is pleasing to the public eye when exposed by light sand blasting.

With a structural design strength of 4,000 psi, over a two year period BUILDEX lightweight structural concrete 28-day strengths averaged in excess of 5,300 psi with a coefficient of variation of 9.17, which is excellent concrete control.

For more information on BUILDEX Lightweight Expanded Shale Coated Aggregate please contact us.

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THE AMERICAN INSTITUTE OF ARCHITECTS

Floyd O. Wolfenbarger, FAIA
Director, Central States Region
Post Office Box 830
Manhattan, Kansas 66502

September 1, 1971

To the Central States Region Membership:

Those of us who have been involved rather directly in the Central States Regional Conference to be held October 13-15, at the Plaza Inn in Kansas City, are pleased to learn that SKYLINES Magazine is publishing a Conference Issue.

The successful planning of a Regional Conference is a long, complicated procedure requiring many meetings by many committees over a long period of time. To briefly describe the Regional Director's relationship to the Conference would be to say he acts as a consultant to the Host Chapter. Also he endeavors to coordinate the theme of the program to complement the year's national and regional programs. The Institute had a Task Force develop a guide-line paperback book relating to regional conferences, which was published in 1967, and made available to Regional Directors and Host Chapters.

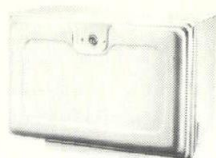
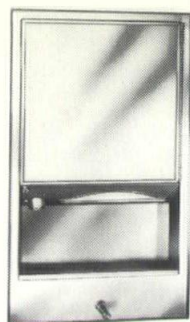
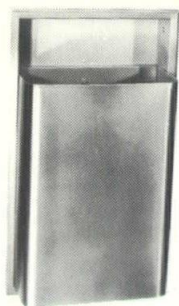
The Kansas City Chapter, hosts for 1971, started their planning early in 1970, with the appointment of a Steering Committee, and within it, a General Chairman. This was followed by the appointment of chairmen for seven committees, who later organized sub-committees. The Steering Committee began its meetings in June 1970, the beginning of a 16 month countdown. In October 1970, R. Bruce Patty, General Chairman, gave me a copy of a very complete 59 page organizational booklet. Within it was a chart, arranged first on the basis of each remaining month; later on weeks, and finally, on the days preceding and during the Conference, scheduling meetings for each committee and setting forth its responsibilities -- all related to a specific time table. Sections within the booklet further developed each committee's duties, suggested opportunities and established check lists of responsibilities and coordination.

Thus it becomes clear that a Host Chapter, under the leadership and review of its President and Executive Committee, soon involves the entire Chapter, including of course the Women's Architectural League (WAL). I am delighted that the Kansas City Chapter has developed an excellent program relating to today's evolving professional practice, and that they have obtained top flight, nationally renowned speakers from coast to coast to address and discuss with us the "Future of the Profession."

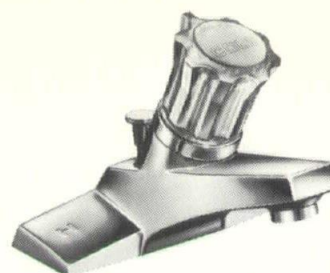
I am urging all members in all membership classifications to attend this conference. I don't believe you can afford not to attend. Moreover, I'm confident those attending will find a well organized conference, with entertainment, sightseeing, and something for everyone. Remember: "Everything's Up-To-Date in Kansas City!"

Floyd O. Wolfenbarger

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FOCUS ON "A Piece of the Action"

Land development, political and social involvement, ecology, mergers, computerization, construction management, and on and on . . . all are topics that easily attract the alive architectural firm, and any one of them could be the singular subject for a vibrant, viable AIA Regional Convention.

This year's choice: A PIECE OF THE ACTION.

A PIECE OF THE ACTION for the architect
A PIECE OF THE ACTION as relates to the "below the line" figure A PIECE that wants to start with at least the oft-times quoted 12½ per cent and still demonstrate award winning architecture.

That's where we should want to start — with a combination of both entries: a fair return in today's money market, coupled with an excellence in satisfying programmed physical needs. Certainly this is not a goal above our individual standards, but perhaps a plateau beyond our exposure or present knowledge of architectural development financing.

For an architect's entry into this area, the educational processes don't seem to be all that arduous or mystifying. The formulas have been worked up, worked over and worked out many, many times. The co-operative counseling of other related disciplines is there for the asking. Reading material available on this subject stacks higher than your old saved-up architectural magazines.

Nor is the idea A PIECE OF THE ACTION new. As far back as the late 50's, our keynote speaker, Vincent Kling, was chairman of a National AIA Committee assembled to explore this same direction. Many articles have been written; even entire issues of national publications were devoted to the subject. In our own Central Region the States of Iowa, Nebraska and Oklahoma have held seminars and workshops. Most recently Kansas City Chapter member Herb Duncan was appointed chairman of a National AIA task force on the Architect in the Development Team.

Now you ask: Why A PIECE OF THE ACTION? You've got more pieces flying off in different directions now than you will ever be able to glue back together. You sure don't need the additional headaches of any debt ratios, cap rates, or below the line figures. Well, these terms can lead to happy headaches. They can help put your firm in on the ground floor, maybe even help dig the hole.

By having a working vocabulary of interest constants

and vacancy ratios, you can indeed help make the directional decisions over and above architectonic spatial relationships, scale or the proverbial "less is more." You may find yourself being the unifying catalyst of all disciplines involved in a project, the one team-member vocally and graphically articulate — able to add up and draw up those nebulous ideas into a going project.

Furthermore, this working knowledge of architectural development financing may save you hours and even days of time that might otherwise be squandered into a project which has no way of financially sailing, or has no sound financial base returning to an owner the monetary reward necessary for the speculative risk involved.

Capable architectural firms in the Central States Region have already undertaken on numerous projects this additional component of total management. The firms range in size from the very small to the extremely large (with the projects in some instances encompassing blocks of urban areas). They are finding a long term capital gain and tax benefits an advantage, coupled with growth potential not available in the short range fee structure.

It has been this Steering Committee's charge to create a Central States Regional Professional Program which will give those of you attending a return on your investment. Maybe it won't be the magical 12½ per cent. And perhaps some will question how this theme relates to their firm or their own process for design. For most, we wish only to provide food for thought — something you can take home to get your own PIECE OF THE ACTION. How is your firm developing?

R. BRUCE PATTY

1971 REGIONAL CONFERENCE

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"THE ORIGINAL LIGHTWEIGHT AGGREGATE"

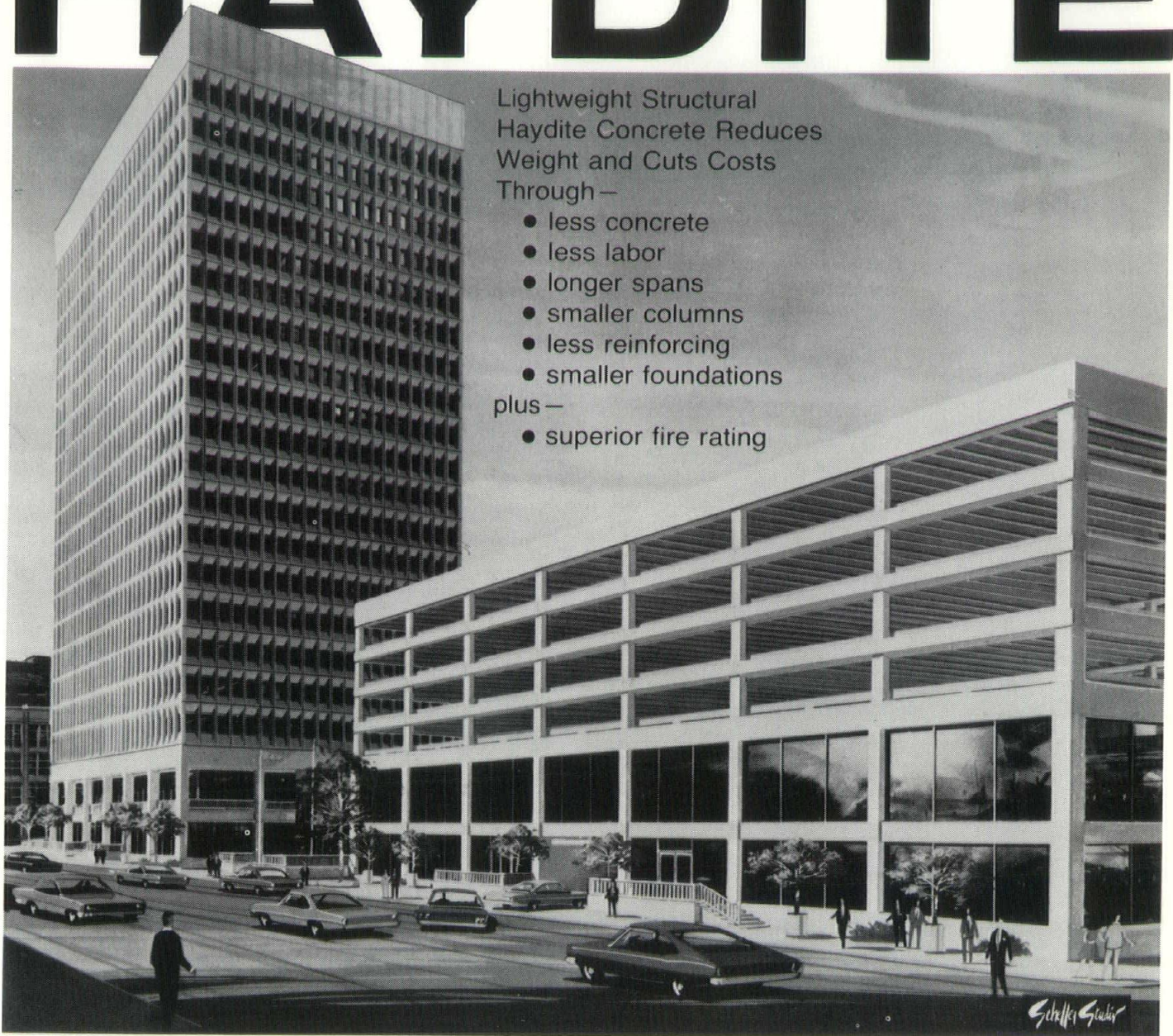
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THE PROGRAM

WEDNESDAY — OCTOBER 13

- 3:00 - 8:00 Registration at the Plaza Inn
 8:00 - 11:30 "Free Preliminaries"—Complimentary cocktails and dancing at the Plaza Inn. Hosts: Aylward Products; Bunting Hardware; Hill-yard Sales Co.; K.C. Chapter Producers' Council; Mechanical Contractor's Association

THURSDAY — OCTOBER 14

- 8:15 - 9:00 Complimentary breakfast in the Exhibition Hall
 8:15 - 5:00 Exhibit areas open
 8:00 - 5:00 Registration desk open
 9:30 - 11:15 Opening session — Keynote address: Vincent Kling
 11:15 - 12:00 Complimentary cocktails — Hosts: The Marley Company; Kansas and Nebraska Prestressed Concrete Association
 12:00 - 1:30 Regional Conference Luncheon — Speaker: Robert Hastings
 2:00 - 4:00 Afternoon Session — Speaker: Herbert Lembcke
 4:00 - 5:00 Exhibit area browsing
 6:00 - 8:30 Wine and Cheese Tasting Party at the Kansas City Art Institute Design Bldg.

FRIDAY — OCTOBER 15

- 8:00 - 9:00 Complimentary Breakfast — Host: Acme Brick
 8:30 - 5:00 Exhibit areas open
 8:00 - 11:30 Registration desk open
 10:00 - 11:30 Morning Session — Speaker: John Law
 11:30 - 1:00 Architect's Dutch Luncheon — and Dixieland. Complimentary Beer — Host: Dover Corporation
 12:00 - 1:30 AIA Fellows Luncheon — Carriage Club
 2:00 - 4:00 Afternoon session — Speaker: Paul Farrell
 4:00 - 5:00 Exhibit area browsing
 7:00 - 1:00 "Joint Venture" — Host Chapter Party at the Ebenezer Building in Kansas City's Old Town. Cocktail Party Hosts: Kansas City Marble Industry; Builders' Association of Kansas City; and Sheet Metal & Air Conditioning Contractor's National Association, Kansas City Chapter

Events requiring tickets

THURSDAY — OCTOBER 14

- Architect's Regional Luncheon\$5.00 per person
 Ladies Luncheon at Plaza Three..... 5.00 per person
 Wine and Cheese Tasting Party..... 5.00 per person

FRIDAY — OCTOBER 15

- Ladies Luncheon at Stephensons..... 5.00 per person
 Architect's Dutch Luncheon 4.00 per person
 "Joint Venture" Party — cocktails and supper in K.C. Old Town10.50 per person (Associate Members — \$5.00)

Registration area furnishings compliments of Herman Miller, Modern Center, Lightolier and Kopps Rug Co. Hospitality lounge furnishings compliments of Knoll and Milliken Carpets (R. D. Mann Co.). Coffee bar compliments of Lane Blueprint and Western Fireproofing.

WOMEN'S ACTIVITIES

THURSDAY — OCTOBER 14

- 11:00 Buses leave Plaza Inn.
 11:30 Social hour at Plaza III Restaurant
 12:30 Lunch
 1:15 Program — "The Way the World Sees You ...The Total Woman"
 2:00 Walking tour and shopping on the Country Club Plaza
 4:00 Tour of Halls where Sangria will be served in the Lower Gallery, courtesy of Halls
 4:30 Buses return to Plaza Inn
 6-8:30 Wine and Cheese tasting party at the Kansas City Art Institute

FRIDAY — OCTOBER 15

- 10:00 Buses leave Plaza Inn
 10:30 Arrive at Harry S. Truman Library, Independence for tour
 12:00 Buses leave for Stephenson's Apple Farm Restaurant
 1:00 Lunch
 2:00 Buses return to Plaza Inn
 7 - 8 Cocktails
 8 - 9 Dinner — "Joint Venture"

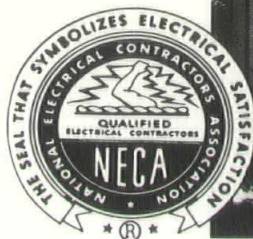
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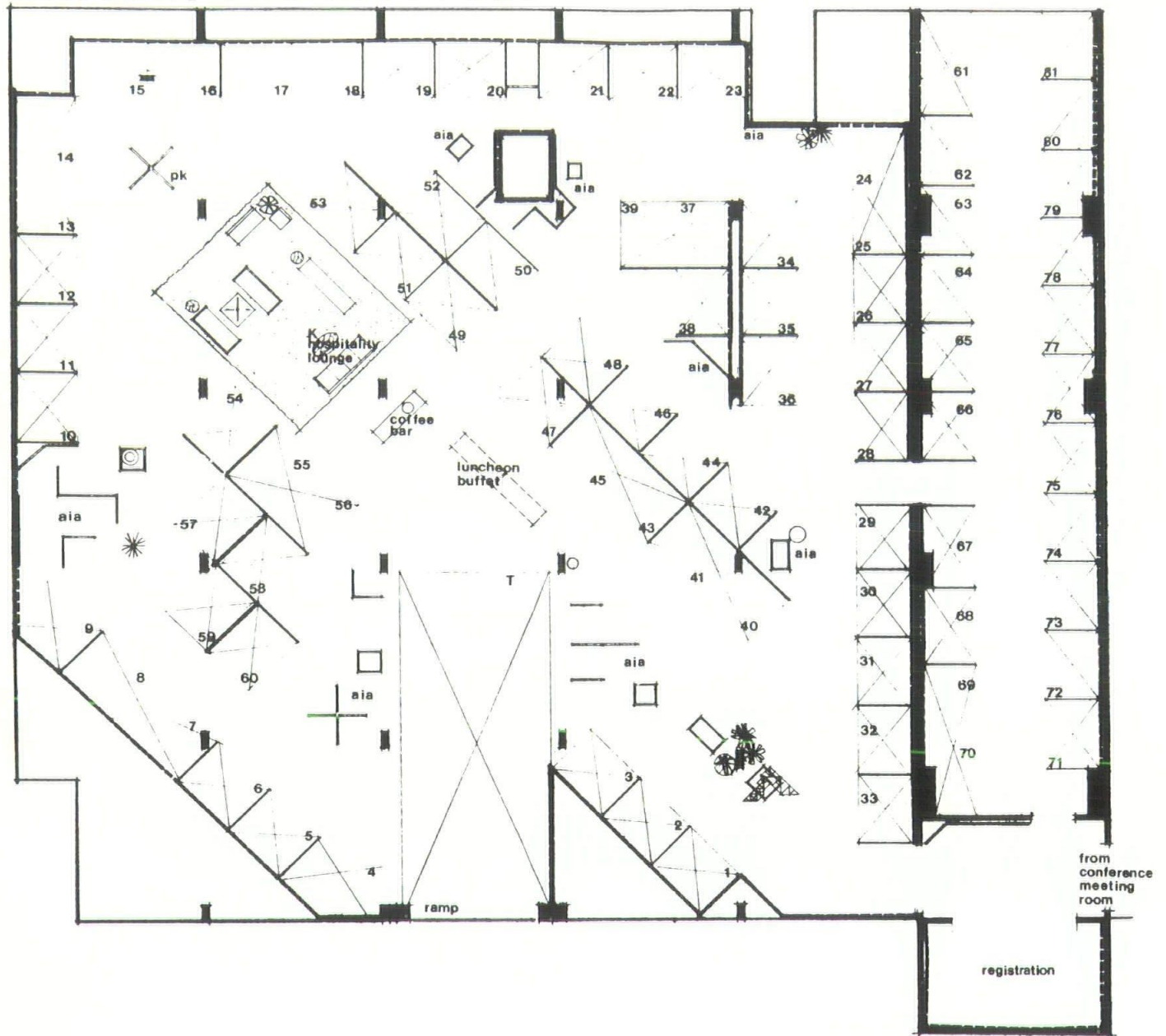
SPRINGFIELD DIVISION — 417

Aton-Luce-Leidy Electric Co., Inc. 938 S. Jefferson Ave. Springfield, Mo. 65806	869-2864
Lamons Electric Co. M.P.O. Box 925 Springfield, Mo. 65801	862-9208
O'Byrne Electric Co. 825 N. Belcrest Springfield, Mo. 65802	869-1585
Roper Electric Co. P. O. Box 1896, S.S.S. Springfield, Mo. 65805	862-7441

ST. JOSEPH DIVISION — 816

Beadnall Electric Corp. 1524 S. 10th St. St. Joseph, Mo. 64503	233-3166
Kansas City number	734-5194
John Fender Electric Co. 915 N. Woodbine Road St. Joseph, Mo. 64506	323-1766
Karrasch Electric Co. 1500 Buchanan St. Joseph, Mo. 64501	232-8419
Korns, Harry C. Electric Co. 1604 Frederick Ave. St. Joseph, Mo. 64501	232-5443
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Kansas City number	221-4292
Rudy Nauman Electric Co., Inc. 2638 Lafayette St. Joseph, Mo. 64507	279-1884
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Schultz, Nick Elec. Co., Inc. 5112 King Hill Ave. St. Joseph, Mo. 64504	238-3342
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Schultz, Nick, Elect. Co., Inc. of Atchison, Kansas 810 Commercial St. Atchison, Kans. 66002	913-367-1023
Standard Electric Co. 317 Felix St. St. Joseph, Mo. 64501	279-1619

EXHIBIT FLOOR PLAN



The Exhibit Area for this Convention will be the "action" spot except during the hours scheduled for the programs. In this area will be found exhibit booths, hospitality lounge (coffee served continuously), chapter exhibits, student exhibits and models of significant projects to be found in the Kansas City area. As an added attraction over twenty prizes will be awarded to attending architects and their ladies who visit and register at the various booths. The drawings will be announced by the sound of the "gong." At this time a booth number will be drawn at random and the visitor last *registered* at that booth will be awarded a gift. Visitors must be present in the exhibit area during the drawing to win a prize. Drawings are scheduled at regular intervals during the following exhibit hours:

Thursday — October 14, 1971

8:15 a.m. to 9:30 a.m.

11:15 a.m. to 12:00 noon

1:30 p.m. to 2:00 p.m.

4:00 p.m. to 5:00 p.m.

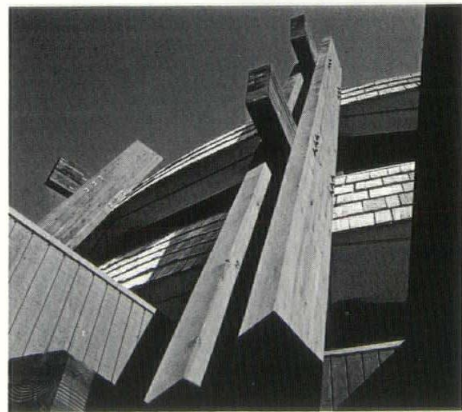
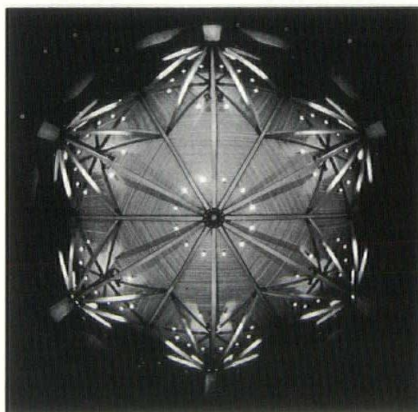
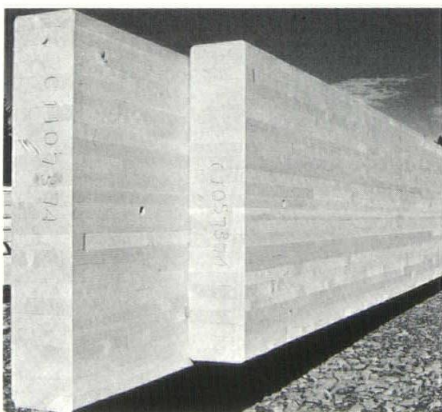
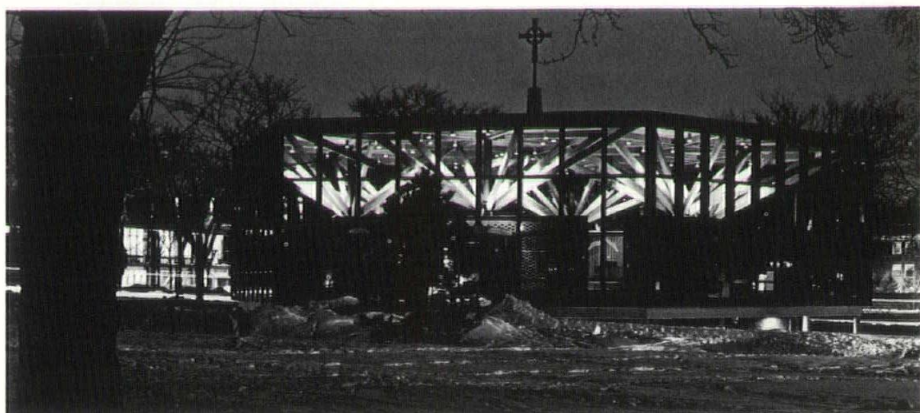
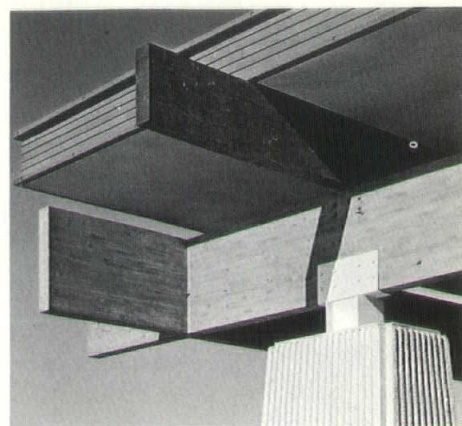
Friday — October 15, 1971

8:30 a.m. to 10:00 a.m.

11:30 a.m. to 2:00 p.m.

4:00 p.m. to 5:00 p.m.

Plan to spend time in the exhibit area. You will be exposed to a record number of displays and exhibitors who have supported this Convention with their presence. Please reward them with some of your Convention time. It will be well worth your while.



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The Exhibitors . . . WHO, WHAT, WHERE

ABC OFFICE FURNITURE, Booth 50.

Dwight B. Steele, Don Thomas, Ken Miller, Sallie Redd, Dave Rutledge, John Lockwood, Bob Maynard. "Nuspace" by Nucraft, Office landscape System, Taylor chairs.

ARMCO STEEL CORPORATION, Booth 1.

Joseph L. Garrett, Dale W. Gardels. Shortspan, Deep Shortspan, Longspan, Deep Longspan Steel Joists.

AMERICAN BUSINESS INTERIORS, INC., Booth 46.

Harold Caplan, Jerry Berns, Warren Hickerson, Lynn Knewtson, Conrad Rothganger. Commercial furniture and design accessories. Invitation extended to all AIA members and guests to visit show rooms Friday evening one block west of street party at 5th & Wyandotte.

AMARLITE/ANACONDA, Booth 23.

J. L. McGee, R. T. Zavala. Amarlite wall systems and BG series windows.

ANDERSEN CORPORATION, Booth 71.

Roger Copeland, Howard Hanson. New "Perma-Shield" sliding window, new Flex-Pac awning/casement pre-finished unit, complete Andersen Perma-Shield line.

ASPHALT ROOFING MANUFACTURERS ASSOCIATION, Booths 7 & 8.

Norton Robinson. Asphalt roofing.

THE AYLWARD PRODUCTS COMPANY, Booth 31.

Charles L. Aylward, Jr., Joe Zunick. Colored Portland cements, sealants. Hospitality suite — drawing for portable television set.

AZROCK FLOOR PRODUCTS, Booth 54.

Charles F. Nelson, Laurance Hosack. Floor covering, vinyl asbestos and allied products, promoting no-wax maintenance. Hospitality suite.

B-D-R ENGINEERING CORPORATION, Booth 47.

Howard Curtis, Jerome Colvin. Pella windows and folding doors.

BEHLEN MANUFACTURING CO., Booth 26.

Frank Knox, Jim Gildea, Dick Boustead. Lighted booth display showing installations of Behlen building systems.

BRADLEY WASHFOUNTAIN COMPANY, Booth 2.

BROADWAY SUPPLY CO., Booth 60.

James A. Berg, Pat Boylis. Doors, frames, hardware.

BUTLER MANUFACTURING COMPANY, Booth 69 & 70.

D. H. Pratt, D. H. Worden, M. K. Snyder, E. Polak. Space Grid building system, Landmark building system, Triodetic domes.

CERAMIC COOLING TOWER COMPANY, Booth 17 & 18.

Art Whorton, Bov Williams, Ken Rogers. Back-lighted color picture transparencies of company installations.

COLUMBIA GLASS AND WINDOW COMPANY, Booth 42.

COOK PAINT & VARNISH CO., Booth 6.

James Thoennes, Don Hudson, Richard Warner. Uses of polyurethane foam.

DESCO COATINGS OF KANSAS, INC. & DESCO CHEMICAL, INTERNATIONAL, Booth 9.

Ralph Aspelin. Interior/exterior wall treatments, floor materials.

DOOLITTLE EQUIPMENT COMPANY, Booth 5.

Lloyd Doolittle, Bob Rogers. Dwyer kitchens.

DOR-O-MATIC, Booth 44.

Dean Smyser, Martin Galis, Bill Kenton, Don Buchanan. Automatic sliding door equipment operated by new concept in hydraulic power unit.

FIXTURES MANUFACTURING, Booth 56.

Ray Summers, Larry Withrow. Stack chairs, stack tables, pandem seating, conference tables, dining tables, banquet seating.

GAS SERVICE COMPANY, Booth 29.

John E. Luff, Robert L. Hays, Bob Fink, Jim Stuck, John Wright, Ron Parsons. Display & descriptive material directed towards application of natural gas for commercial & residential use.

GENERAL HEATING & COOLING CO., Booth 28.

Robert F. Fountain, Jerry Tuttle, E. F. Cassing, Jack MacCormick. Carrier air conditioning equipment.

GLEN O'BRIEN MOVABLE PARTITION CO., INC., Booth 13 & 14.

Don Jackson, David H. LaGue, Alfred Koenig, Jim Johnson, John Boner. "Quick-Change" #175 and 275 partition systems, "Ultrawall".

GLIDDEN PAINT, Booth 30.

Roy Morris, Leo Doyon. Vinyl wallcovering, architectural coatings.

HEBENSTREIT COMPANY, Booth 35.

HILLYARD SALES COMPANY, Booth 32.

HOOVER BROS., Booth 24 & 25.

Doug Waldo. Wenger sound modules, American Seating Vue furniture.

HOPCROFT, Booth 4.

Dennis Hopcroft, Frank Hopcroft. Stained glass windows.

J G FURNITURE CO., Booth 68.

Harvey Waxman.

KAISER MIRAWAL, Booth 66.

KANSAS CITY POWER & LIGHT COMPANY, KANSAS GAS & ELECTRIC COMPANY, OKLAHOMA GAS & ELECTRIC COMPANY, PUBLIC SERVICE COMPANY OF OKLAHOMA, ST. JOSEPH LIGHT & POWER COMPANY, UNION ELECTRIC COMPANY, Booths 43 - 45.

Vern J. Skripsky, Robert H. Graham. "The Learning Place" — Electric Heating Association's scale model of a pre-school for children (ages 2½ - 5½). The school uses many new concepts for pre-school education and utilizes the all-electric space conditioning system.

KANSAS CITY WALLPAPER GALLERIES, INC., Booth 22.

Les Senevey, Bill Otot, Bob Carte. General Tire — Genon; General Tire — Fashion; U.S. Plywood-Flexwood.

KAWNEER CO., Booth 49.

Harry Wittwer, Roy Annis. Entara, Seal Air windows.

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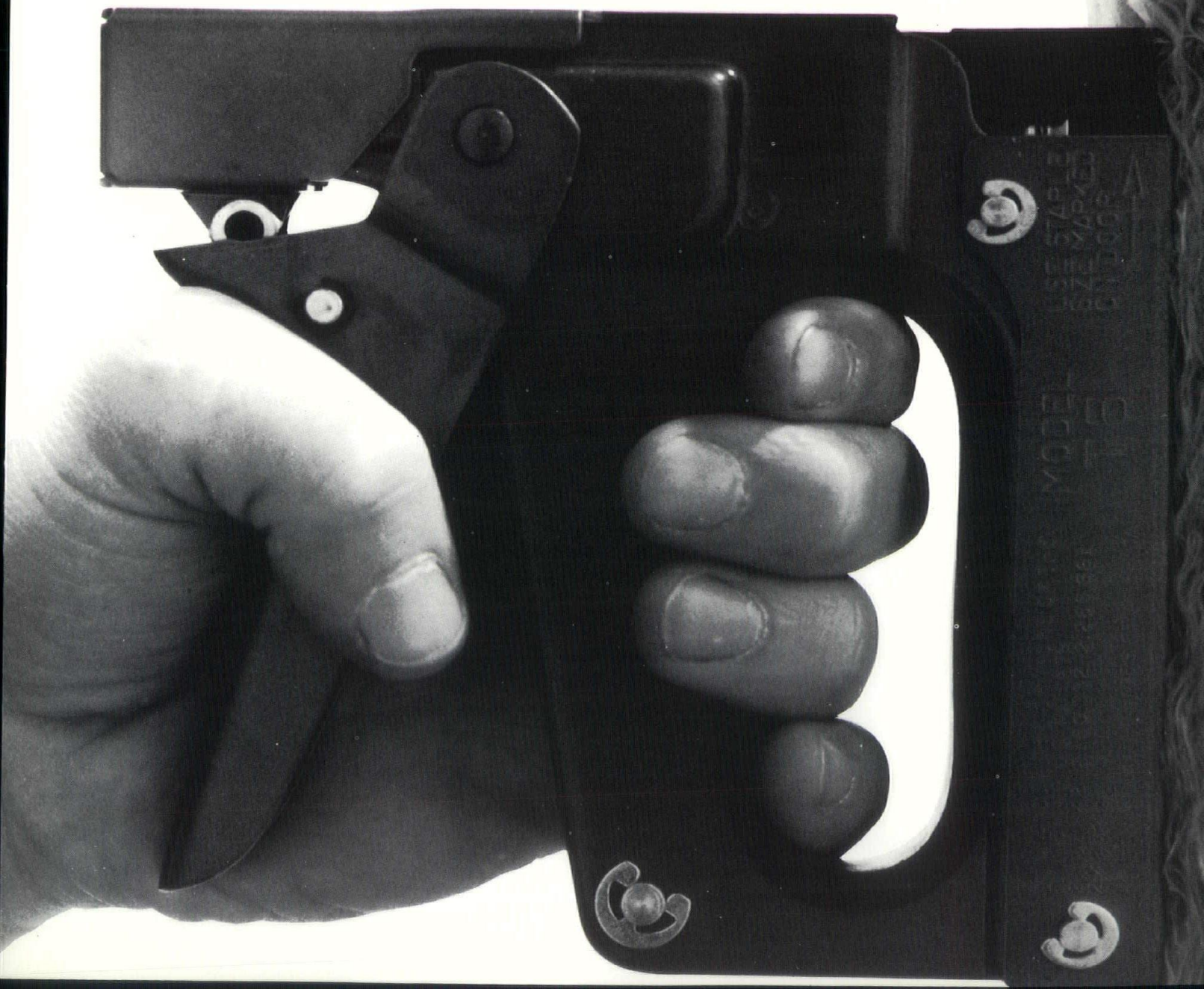
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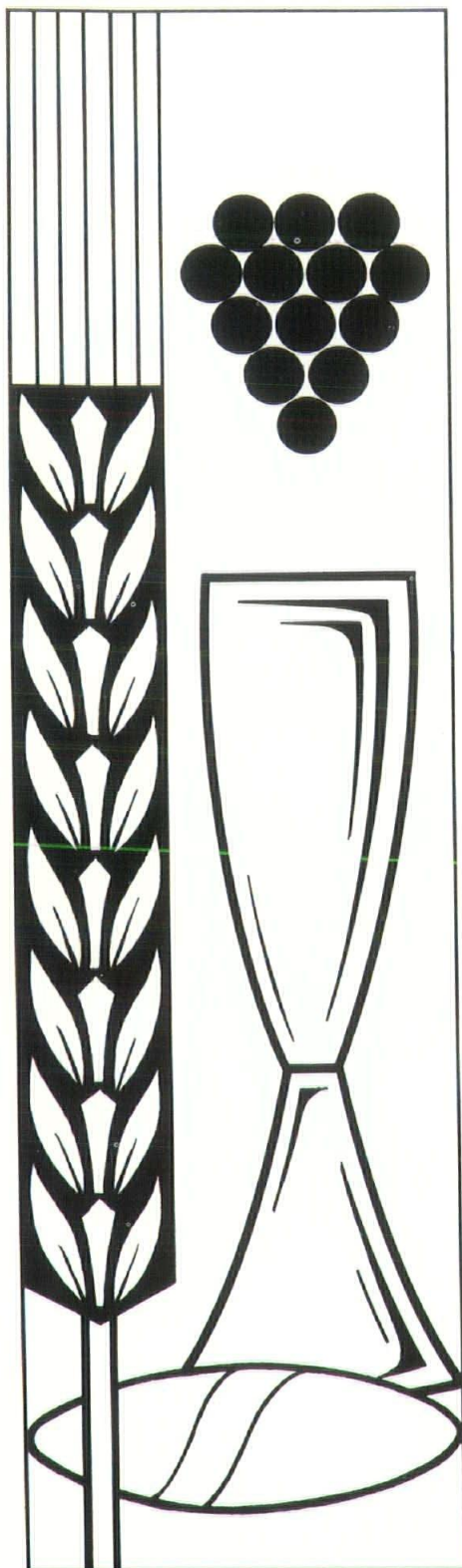
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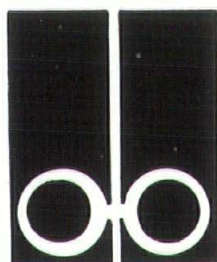
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Ed C. Kennedy, Roy R. Shore, Harold K.
Nap. Door closers, miscellaneous builders'
hardware.

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Paul S. Kivett. Architectural photography.

KNOLL INTERNATIONAL, Hospitality Lounge.

LAB CONCO, Booth 59.

David A. Benson. Laboratory equipment:
fume hoods, fume scrubber, glassware
washer.

LENNOX INDUSTRIES, INC., Booth 12.

John Bain, Jim Kiekel. Heating & air con-
ditioning.

LIGHTOLIER INCORPO- RATED, Booth 48.

LIBBY-OWENS FORD, Booth 3.

R. E. Bruns. Vari-Tran coated glass.

LMF CORPORATION, Booth 67.

Al Ottinger, Ralph Neighbors, Semprall
textured coatings, Formel urethane doors.

MARBLE AND TILE INSTI- TUTE, Booths 15 and 16.

MISSOURI PUBLIC SER- VICE COMPANY, Booth 21.

Larry D. Letzig, Tom G. Coleman. Service
area, electric heating and other displays.

OWENS CORNING FIBER- GLASS CORP., Booth 34.

J. C. Mangan, J. K. Falk, B. W. Williams.
Dimensionaire ceiling systems.

PENTEL OF AMERICA, Booth 57.

Tsuneo Suzuki, Howard C. Van Ness. Mech-
anical Sharp 5 pencils, graph drawing pen-
cils, Fine Tip markers.

PPG GLASS, Booth 33.

PPG PAINTS, Booth 38.

REGAL PLASTIC SUPPLY CO., Booth 36.

Dick Cull, Bob Brackenbury, Tom Walsh.
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glazing panels or windows, General Elec-
tric silicone construction ceilings.

RIDER EQUIPMENT, Booth 51.

Jim Rider, Frank Stewart. Monitor plastic-
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**RYDER & ASSOCIATES,
Booth 74.**

Alan Ryder, Von Duprin & McKinney Mfg.,
builders hardware.

**SCOTT RICE (Bauman
Business Interiors
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William M. Chop, James O. Zerbee, Earl
Tucker, Bernard Barley, Robert Endres, Al
Markle, Phillip Sykes, Miss Georgia Gill-
patrick, Don Johannes, and Miss Karen
Norrell. Two Gardner Leaverchairs and
table by Steelcase.

**SCHOOLEY, INC., Booth 40
& 41.**

Dale Hartweg, Ed Morris, E. Patrick Lyon.
Concept Furniture International Ltd., Mc-
Dowell-Craig.

SEMA CORP., Booth 73.

**S-G METALS INDUSTRIES,
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Chuck Stuart, Jim Scotty. Polyflow,
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**THACHER'S DESIGNS FOR
BUSINESS, Ramp area.**

Jeanne Baldwin, Ken Gosh, Bob Huff, Jack
Nichols, Jack Kramer, Francis Richert, Jan
Cooper, Steve England, Phil Thacher. Con-
temporary office furniture.

**THORSELL LIGHTING &
EQUIPMENT CO., PRES-
COLITE DIV., U. S. INDUS-
TRIES, Booth 37 & 39.**

Solo Lighting, Inc. Lighting fixtures, re-
cessed, surface mount and pendant.

**TILE INDUSTRIAL DEVEL-
OPMENT FUND, Booth 52.**

TNEMEC CO., INC., Booth 27.

Harold Sechrest, Glen Cummins. Protective
coatings.

**UNITED ACOUSTICS, INC.,
Booth 72.**

William L. South, Patrick G. Diecidue. Ac-
coustical ceilings, movable partitions.

U.S. PLYWOOD, Booth 11.

**TRINITY DIVISION, GEN-
ERAL PORTLAND CEMENT
COMPANY, Booth 20.**

Don Wescott, James M. Shilstone, Dick
Joyce, L. J. Thompson. Warmtone cement.
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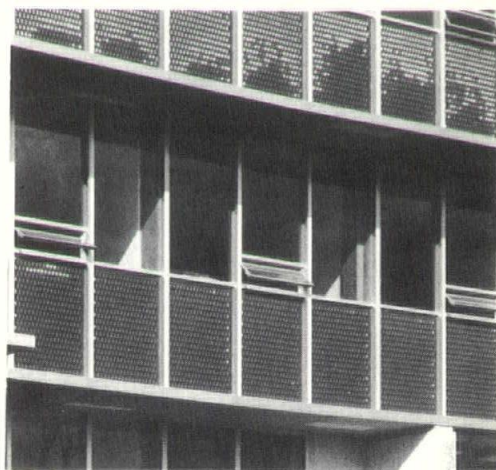
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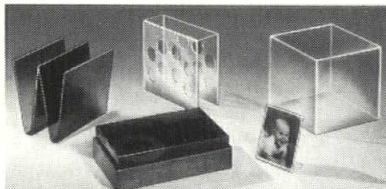
SKYLIGHTS



WINDOW GLAZING



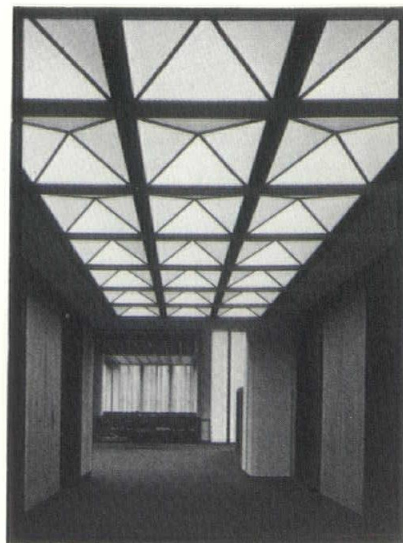
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PROJECTS



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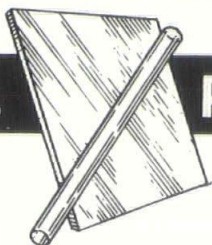
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YOU GOTTA COME TO THE PARTIES

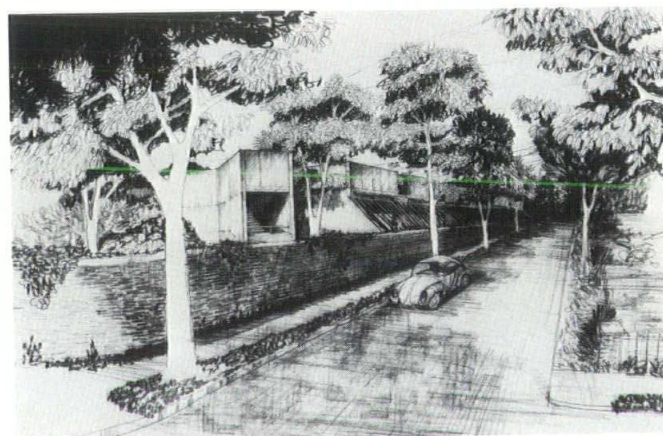
"FREE PRELIMINARIES"

Steve Miller, his quartet and lovely vocalist will provide the kickoff for the Conference with dance music Wednesday night. "Free Preliminaries" will be held at the Plaza Inn's Regency Ballroom and is open without charge to all Conference delegates, exhibitors and their wives. Come early to the Conference, and get the "Action" started right with "Free Preliminaries!"



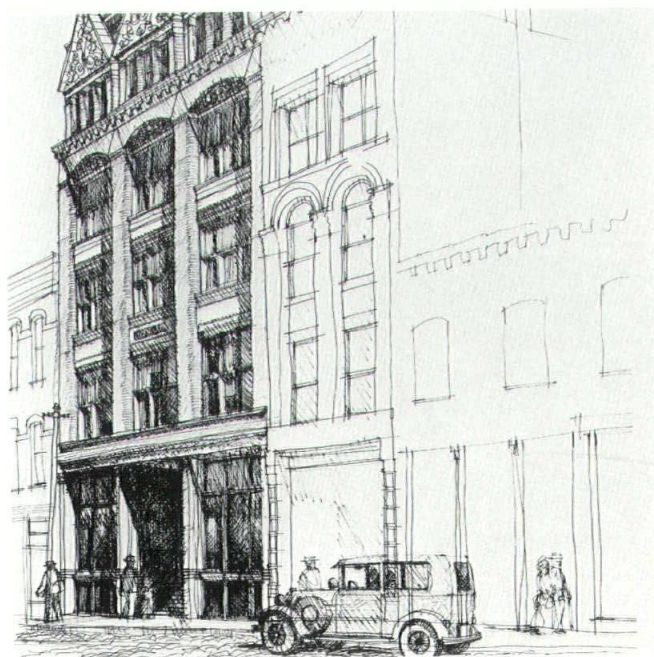
WINE AND CHEESE TASTING PARTY

Thursday night The Hollander String Quintet will play Purcell, Bach, Handel, Mozart, Hayden and others in a background formed by Marshall and Brown's new Design Building on the campus of the Kansas City Art Institute. Hickory House will provide a selection of cheeses and breads, coordinated with selected wines from Berbiglia and complimented by smoked beef stick. The party will feature an exhibition of the Kansas City Chapter's Craftsmanship Awards, recently presented, and the remainder of the building and the campus will be open for Conference delegates, exhibitors and their wives to see one of the Midwest's leading design schools in operation.



"JOINT VENTURE"

Old Kansas City will come alive on Friday night at the Ebenezer Building, 309 Delaware. The cocktail party will feature Jerry Smith's handsomely restored antique automobiles parked on old Delaware Street, and the music of piano, banjo and organ grinder. Inside the building, which once served as Kansas City's city hall, will be a beef and seafood buffet and dancing to the music of the Willie Rice Jazz Sextet and his vocalist. The Associates of the Kansas City Chapter will host the cellar festivities featuring the Late Night Edition, six piece, contemporary sound. Come to our JOINT and have your last Venture with "A Piece Of The Action!"



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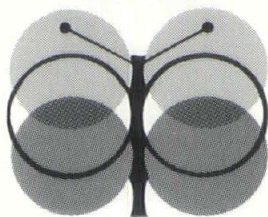
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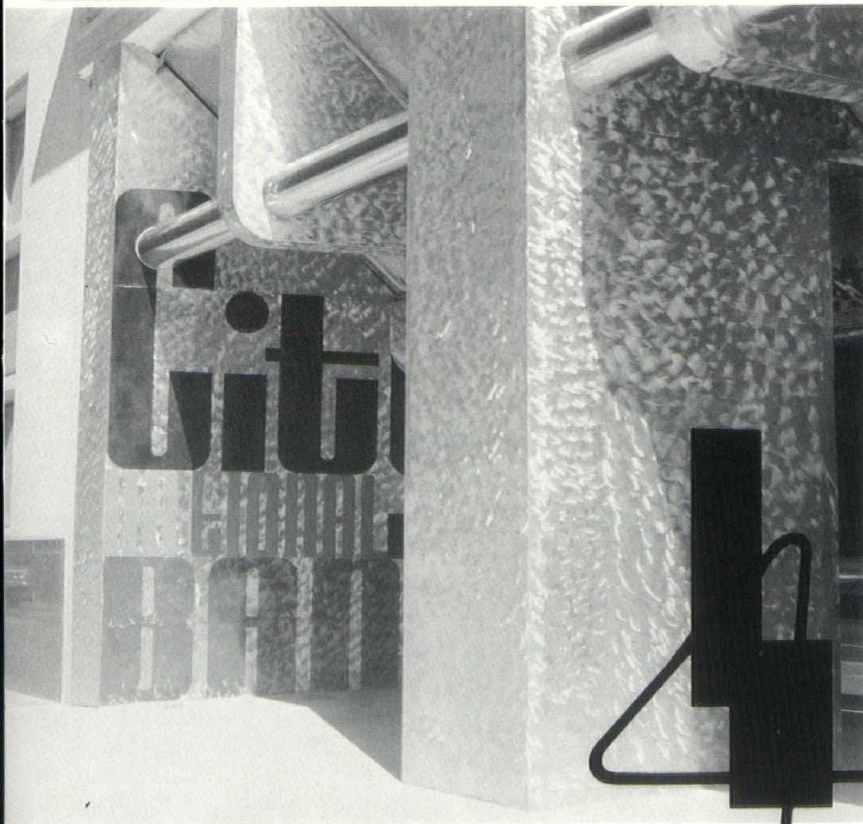
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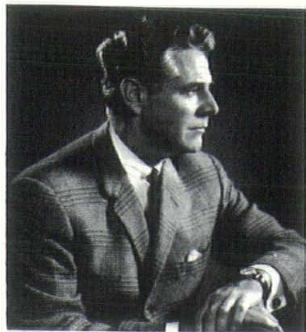
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Thursday Morning: Keynote Address

Vincent G. Kling, FAIA

"A Major Office's Approach To The Architect/Developer Team"

Vincent King has said "The architect must become an activist; must become the leader." This attitude is demonstrated by his own practice, his membership in 1957 on the AIA "Package Deal" Committee and the following article.

For the architect to survive in today's competitive world market and, in turn, be able to exert a progressive influence on the environment, he must become involved in every process related to building and construction. The architect must become capable of playing a new role — that of the developer.

The United States is daily moving closer and closer to evicting itself from the world market. In electronics, the Japanese can build quality products, export them to this country and sell them at a lower price than domestically manufactured items. From Europe and the Far East come steel, textiles automobiles, home appliances and, before long, I suspect, housing, too. There is a danger that the American building and construction industry — probably the largest industry in the world — may eventually price itself right out of the market.

We, as architects, may be able to rescue the industry and, in turn, exert new forces on the quality and design of the American environment. It is the architect who must step out of his traditional role as designer and assume new responsibilities — expand on his own training, talents and abilities.

The architect must lead the way in reforming some of the archaic methods used in the construction industry. We must improve quality, develop new techniques and systems, institute new training programs and, above all strive for quality craftsmanship. We must continually broaden the architect's spectrum of responsibilities and functions. We must bring into the profession other disciplines; programming, financing, cost- and time-control. We must be able quickly and clearly to define needs and then determine the parties most able to solve those needs. We must become more involved in the political process and public service.

Since 1957, as a member of the AIA "Package Deal" Committee, I have been encouraging members of the profession to gear up for broader service. We must stress the unique position of the architect as the professional advisor who places the client's interest first and foremost.

Gerald M. McCue and William R. Ewald, Jr. in their 1970 report for the AIA, entitled "Creating the Human Environment," feel that "there may be a change in the relative influence individual roles will exert on the form and character of the environment. The roles in which individual architects will seek responsibility will range from those which are primarily concerned with theory, policy, and social criteria to those where the concern is for determining the physical form and for creating the

physical reality." At present, only eight roles defined by McCue and Ewald involve most architects. These include concept and design, master planning and facilities planning, direction of construction, etc. That leaves at least ten additional ones traditionally controlled by others.

Until recently, the client has determined a need — he knows what he wants built. He also obtains financing, buys a site, commissions a feasibility study and hires a contractor. Often, as the final step, he approaches the architect for a design. But if architects hope to exert a positive influence on the design of our environment, they must increasingly insert themselves in the entire developmental process. The architect must become a developer.

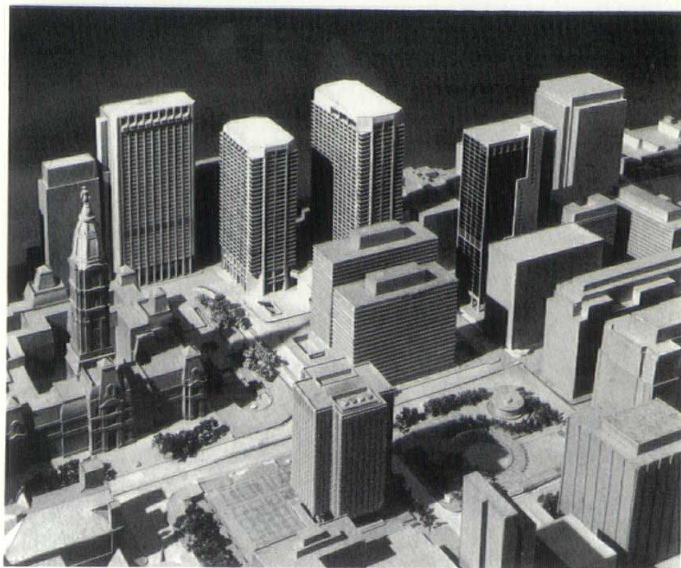
It's not a new concept. John Portman's success with Atlanta's Regency Hyatt House trade mart and other downtown facilities is well known. He saw the market for these facilities in Atlanta; others disagreed. In the case of the Hyatt House, Portman was able to develop financing, to select a site, design a revolutionary structure in hotel design and eventually sell it to one of several bidding hotel chains.

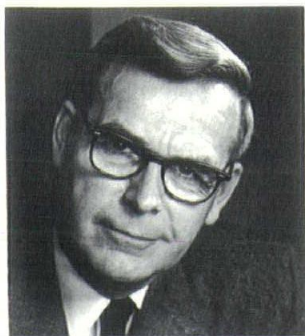
To become a developer, the architect has several avenues of approach. He should, for one, become more politically involved, more politically aware. Like Portman, the architect might seek to become a part-owner. Even with a small interest, the architect can exert considerable control.

If the architectural profession is to wield an influence on the environmental quality, it must expand. As developers we must be aware of land sources. We must realize all financing opportunities including present or past clients such as insurance companies and banks. Above all, we must be aware of the detailed business situation in the community, as well as the general structure. In the long run, the architect can then assume the leadership role. he recognizes the need, develops the plan, obtains the other principals to round out the development package and follows the entire structure through to completion.

Since my 1957 "Package Deal" report to the profession, I have been emphasizing that it is the architect who is charged with the responsibility of designing the total physical environment for people. To do this well, he must hold the key position as coordinator and leader. He must be expert in real estate, planning, financing, mechanical,

structural and electrical engineering, construction supervision and interior design as well as performing his unique role of producing architecture of high design quality. To do this he must readily adapt to his role as a developer — a positive force in designing tomorrow's environment. ■





Thursday Noon: Regional Conference Luncheon **Robert F. Hastings, FAIA, PE, National President AIA** **"The Institute's Views Towards A PIECE OF THE ACTION"**

Robert F. Hastings is a man committed to meaningful change within his professions (both architecture and engineering) and within his own firm, Smith, Hinchman & Grylls Associates, Inc., of Detroit, Michigan.

Now nearing the completion of his term as President of the American Institute of Architects, Bob Hastings is insisting that the architectural profession face up to the "Hard Choices" they confront as both architects and as citizens. He, and the AIA Board of Directors, have committed the Institute to a greater participation in every environmental problem, to efforts for the implementation of progressive public policy, of cooperation with all of the design professions, and to the improvement of the professional tools of all AIA members.

Hastings was an instigator and strong supporter of the organizational changes within the Institute that have resulted in a greater continuity of policy through the involvement of officers in the formulation and implementation of that policy. By the time a man has completed his terms as a national officer, he may have been involved in policy and direction decisions for four or more years. The Institute is not subject to that curse of so many national organizations, the radical shifting of policy with each succeeding president.

A strong advocate of the professional integration of all of the design professions, Hastings feels that this must start with the educational system. He favors the establishment of Schools of

Environmental Sciences and Design, rather than the present separation of architectural, engineering, landscape architecture and planning schools. Such schools would give the undergraduate a broad exposure to every phase of environmental planning, with graduate work devoted to whichever specific discipline he or she chose. Such an education would be similar to the present legal and medical education.

Says Hastings:

"All doctors go first to medical school and become qualified doctors, then they select any specialty they wish to follow. The same should be true for the environmentalist; first, he should obtain a common educational base, and then he should build his specialty on that base. We might still be singing different songs, but at least we will be using the same basic musical scale."

When Hastings advocates professional integration, he is not proposing anything he doesn't follow in his practice. Smith, Hinchman & Grylls is one of the nation's largest architectural, engineering and planning firms, with more than \$600 million in current projects underway. In addition to architectural designers, all of the relevant engineering disciplines are represented in-house: civil, structural, electrical and mechanical. And to carry the comprehensive services story even further, SH&G offers construction management, graphics and signage, interior design, vertical transportation, computer systems programming and research facilities. And through

the Johnson, Johnson & Roy division, the firm can provide complete environmental planning, regional planning and landscape architecture. SH&G is organized on divisional lines, rather than the traditional departments based on the various disciplines. The divisions: Health Facilities, Education and Commerce, Industrial, Transportation, Construction Management, Research and Development, and Planning and Landscape Architecture (JJR). The first four have professionals in all of the engineering disciplines as part of the divisions, but there is a continuing movement of personnel among the various disciplines, depending on work load.

Construction management is one of the fastest growing activities of the firm, and projects valued at more than \$100 million are now being designed and constructed under the firm's Unified Team Action Program (UTAP). This process discards the traditional linear process of Decision, Design and Delivery in favor of a more simultaneous system. It breaks down a project into the maximum feasible number of systems, establishes both a design logic and a construction logic for those systems, involves the client/user in all the decision steps, and moves the bid and award date as close to the actual installation date as possible to reduce the "contingency" factor. Contracts for these systems are awarded in the name of the owner and managed by SH&G.

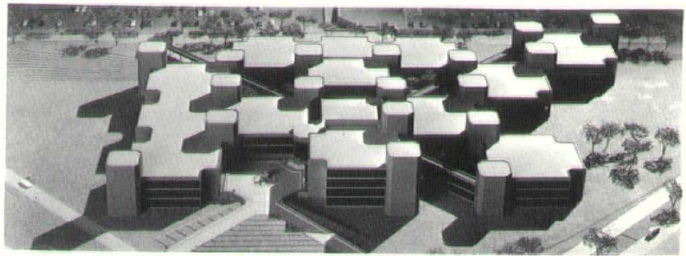
Using UTAP last year, SH&G designed and built for the State University of New York an 11-building classroom and office complex at the Stony Brook, New York campus. Commissioned late in December, 1969, the buildings were open for student instruction the following September. The nine-month design and building schedule saved the University over \$4 million in predictable cost escalation and another \$3 million that would have been required to rent temporary facilities as classrooms and laboratories. Following this job, SH&G was awarded a similar commission to design a new \$20 million Graduate Chemistry Laboratory on the same campus, and will be delivering the building two full school years ahead of the traditional time-span.

Says Hastings:

"When building costs are escalating at a rate of almost 1% per month, we cannot afford the traditional process of obtaining our buildings. To obtain the highest quality in our buildings and environment, we must combat those factors of time and money that are making it difficult or impossible for

clients to get that standard of quality. We think that UTAP has an almost unlimited potential for quality and efficiency in the design and construction process."

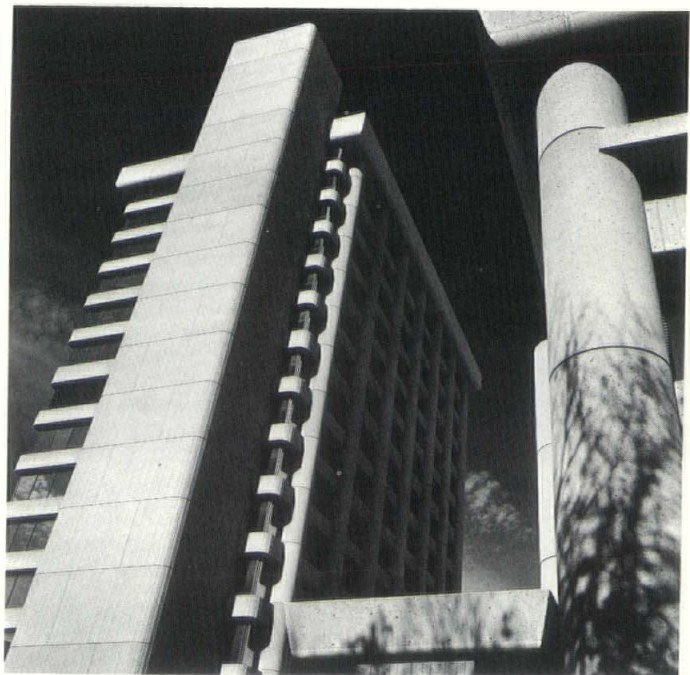
It is obvious that in addition to providing the official AIA view on the architects' role in project development Bob Hastings is well qualified to discuss how the AIA position relates to a major architectural firm's approach to the changing role of the architect. ■



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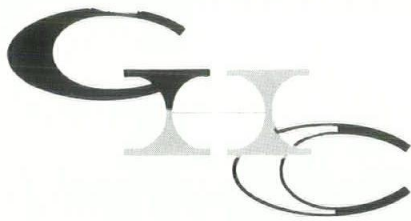
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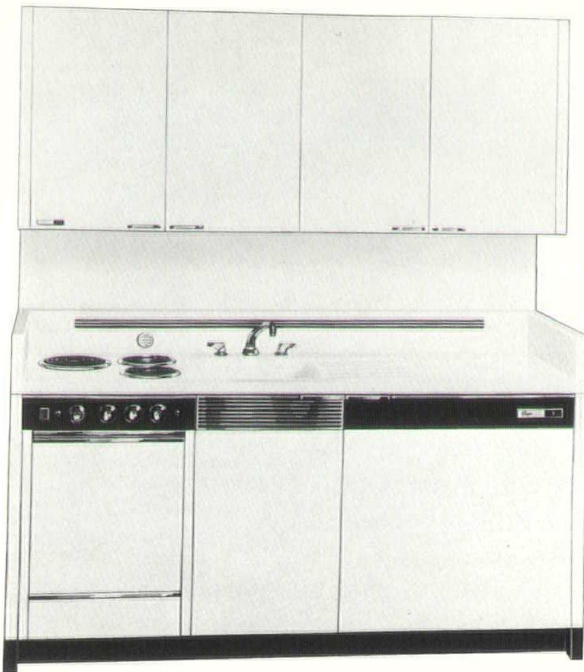
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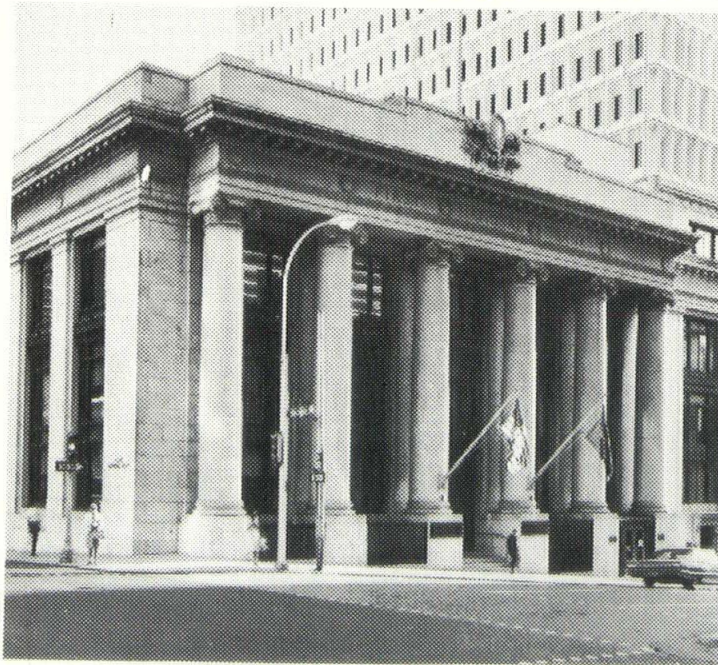
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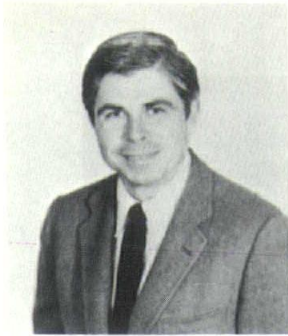


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Thursday Afternoon Herbert Lembcke, AIA “Architect as Developer — Case Studies From the Office of John Portman”

Herbert Lembcke is a member of John Portman and Associates of Atlanta, Georgia, an architectural firm nationally known for its activities in the development field.

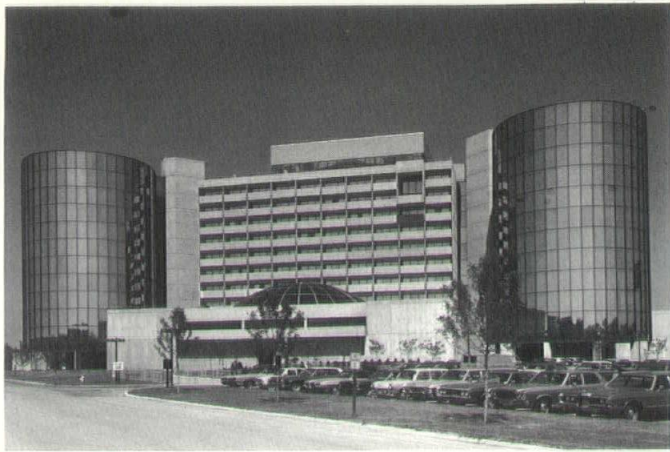
With the design and development of Atlanta's famous Peachtree Center as background experience, John Portman created a new development company to construct the Atlanta Regency Hyatt House. Portman felt this unique arrangement — the architectural firm being its own client — was necessary because he was convinced that most clients would have been overly concerned about the “wasted” space and “all that air.” It is interesting to note that the market for guest rooms, convention facilities, and restaurants provided by the hotel was generated by office buildings and the merchandise mart in the Peachtree Center complex.

The Hyatt Corporation after purchasing the Atlanta hotel from Portman's development company became sufficiently impressed with their investment to commission John Portman and Associates to design additional projects including the Embarcadero Center Hotel in San Francisco and the recently completed second Regency Hyatt House near Chicago's O'Hare International Airport. The 750 room \$30,000,000 O'Hare Hyatt House located five

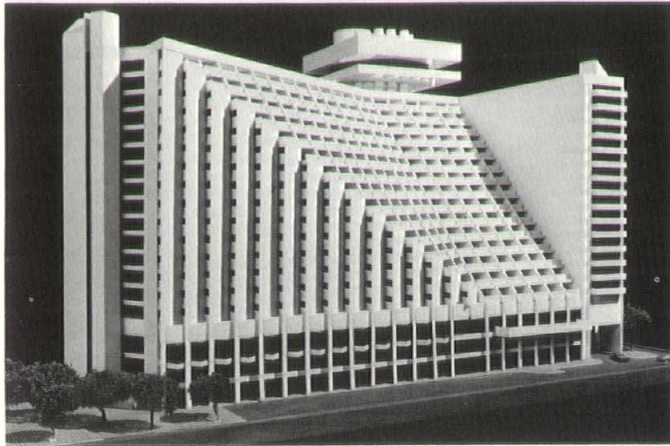
minutes from the airport but forty minutes from downtown Chicago opened in June of this year and exploded the myth that airport hotels should be long on rooms and short on amenities. The new Hyatt provides a luxurious hotel and convention facility and an exciting environment that has already become an aggressive competitor with downtown hotels, another page in the Hyatt Corporation success story.

Mr. Lembcke has been associated with John Portman since May 1969. He is a graduate of the University of California, Berkeley. Prior to joining Portman, he had an architectural office in Oakland, California, for three years and was Director of Architecture, Housing and Rehabilitation for the San Francisco Redevelopment Agency for six years. He is on the Board of Directors of the Brussels World Trade Mart and is a member of the Executive Committee, Embarcadero Center Development in San Francisco.

As a key member of the John Portman and Associates organization, Mr. Lembcke is deeply involved in all phases of the operations of the firm and is uniquely qualified to discuss case studies of their projects and their experience with the architect's “Piece of the Action.”



Regency Hyatt Hotel, Chicago, Ill.



*Regency Hyatt Hotel Embarcadero Center Complex,
San Francisco, California.*



Regency Hyatt Hotel, Chicago, Ill.

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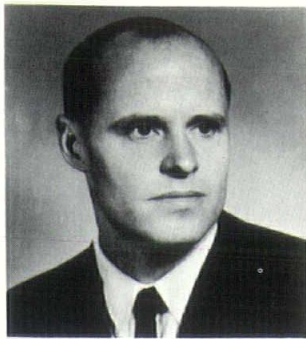
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Friday Morning John T. Law, AIA “The Small Firm’s Approach to Development”

***A portion of this article is taken from the AIA Journal
Nov. 1970.**

In 1967 John T. Law moved his architectural practice to Stanford Financial Square in Palo Alto in order, as he puts it, “to be near the best local developers.” At that time he felt that by working for developers he could be more influential in the decision making that shapes our environment. Today, John Law has taken this goal one step further; he feels that in order to be effective, an architect must incorporate the developer’s financial objectives into his own ecological and aesthetic ones.

This conclusion is the natural outcome of Law’s several years of concern for economic building design and techniques, and effective use of our scarce natural resources in combination with a personal preference for the efficient and understated in just about every aspect of life. It is just as much a crime to John Law to waste our human potential as it is to build an overstated building which will only become obsolete in a few years.

The atmosphere of Law’s office clearly reflects his own opinion that maximum work is accomplished in casual, unpressured circumstances. The 2 principals, designers and draftsmen are on an almost equal basis, and work closely together on all projects. All employees are given as much responsibility in design decisions and independence in picking their own working hours as possible. As Law says, he prefers that the designer or draftsman make a mistake than be afraid to make a creative decision. The only way to learn architecture is through doing. In addition, the

office has just adopted an optional four 10 hour day policy for all employees, so that if he wishes, an employee can enjoy a three day weekend on a regular basis. (Many employees choose to work more than a 40 hour week, and these extra hours can be stored in a bank so that the employee can take a longer vacation.)

Another innovation in the office is the emphasis on husbands and wives working together. Ever since he married in graduate school, Law has been recruiting women employees for his firm and finds them particularly valuable in the custom residential work. His wife Peggy does all of the specification writing and she and Mrs. Schmidt do most of the client contact in that area. Support positions are filled by Mrs. Woodson, Mrs. Barksdale and Mrs. David Hammond, the wife of the structural engineer. “Women have the patience required to build models, do renderings and catalog samples and brochures,” Law concludes. “The wives are enthusiastic about their work and the opportunity to associate closely with their husbands’ profession. Such unorthodox arrangements have caused some brow-raising among my contemporaries, but since I have four daughters, a capable wife, an excellent designer in Kathy Schmidt and talented associates’ wives, I have the philosophy that women should be utilized to their maximum potential.”

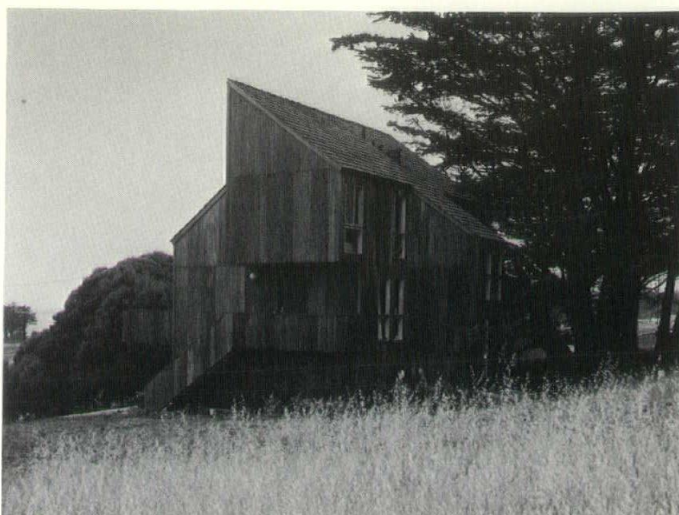
Law is also quick to comment that nothing is more frightening to him than the prospect of having nothing to do, and in fact, as Law reports, the office has always had just a little too much to do.

As a result, Law and his partner, Jack Woodson, often work 14 hour days, and most probably it is this enthusiasm that is responsible for keeping this remarkable small office busy in a time of depression when many architects are out of work. In fact, in the past several months, the office has almost doubled in size as new draftsmen are being hired to keep up with the large number of housing projects that are now in process.

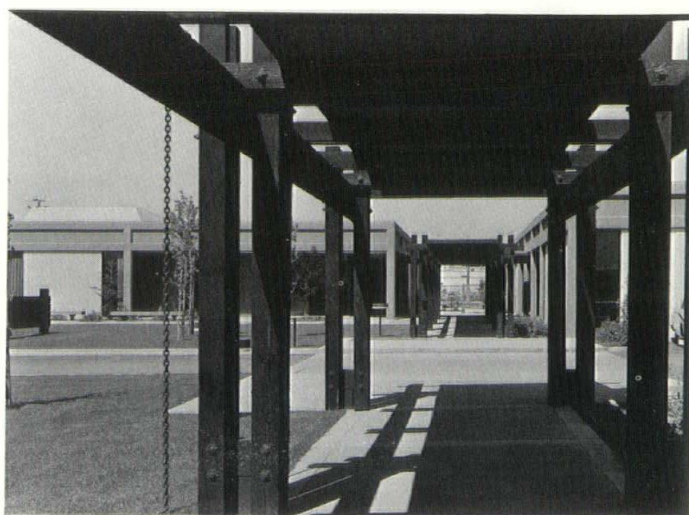
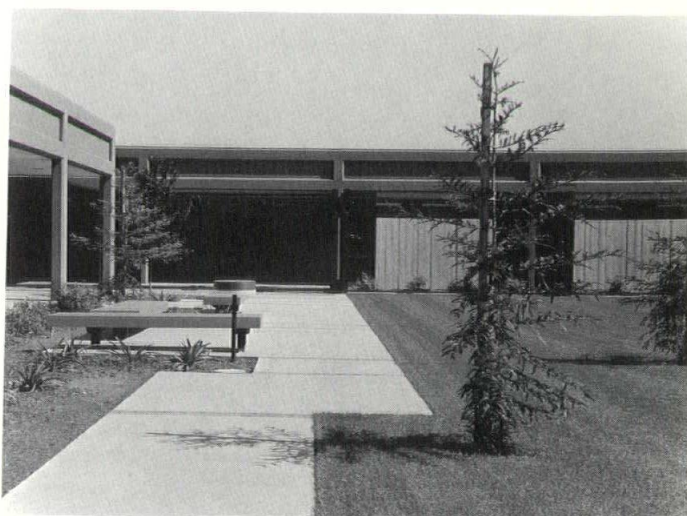
In addition to housing projects, in the last few years, Law's office has designed several tilt-up industrial buildings. A typical project is the complex designed for Sierra Land Company in Mountain View. Each individual building is simple and inexpensive to build (\$6/sq. ft.), but a good environment results from the interrelations of the buildings, their indoor and outdoor spaces, and the landscaping. The keynote here is a good master plan so that a good environment can be created without increasing costs.

Law has long been an advocate of systems-oriented design. He is a partner in Housing Systems, Inc. which has built two federally subsidized housing projects for Mexican-American farm-workers, and is now working on its third project. The projects themselves were a success; houses have and are being built for as low as \$10/sq. ft. The corporation has made mistakes in financial management, only pointing out more forcefully to Law that the Developer's business knowledge and profit making motive must be incorporated into the architectural field before significant design innovations can be realized. Law is now also a partner in a new low-cost housing corporation, Ecosystems, which was formed just for this reason: "to demonstrate the profitability of creating environments based on ecological considerations," and he has great hopes for it in the future.

Over the years, John Law has come to realize that the men who shape our environment must realize a balance between profit, ecology, and aesthetics, and that one without the other is either unrealistic or harmful. Since the concerns of the architect and the developer must be combined, he concludes that it would be easier for the architect who is already trained in design and ecology to become more sensitive to the developer's profit making considerations than for the developer to pick up on the architect's training. He feels that although most architects envision themselves designing \$80/sq. ft. monuments, this is probably only 5% of the work of the future. Today's architect must learn to design what is saleable, profitable, and relevant if the profession is to survive.



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Sierra Land Co. Industrial Buildings, Mountain View, California.

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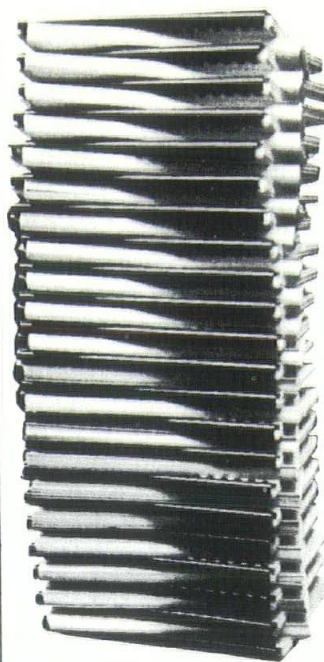
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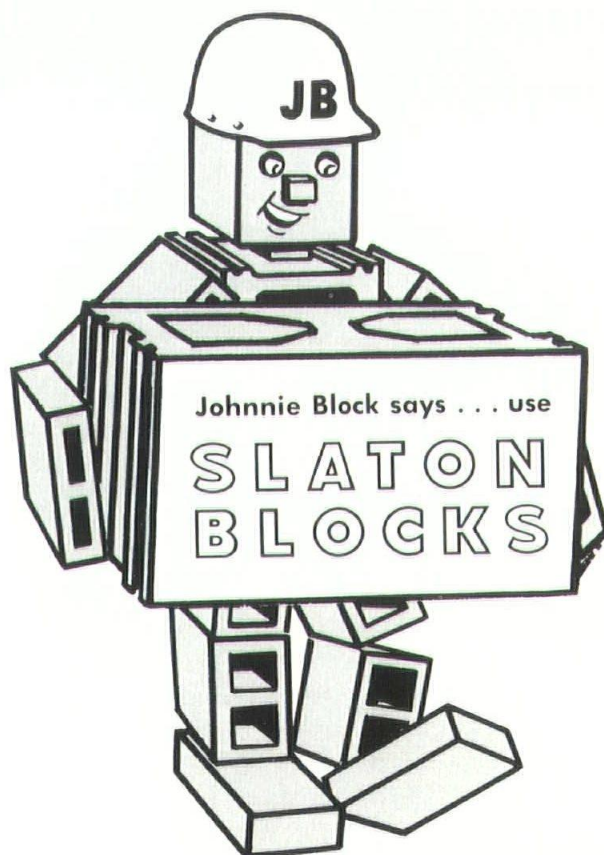
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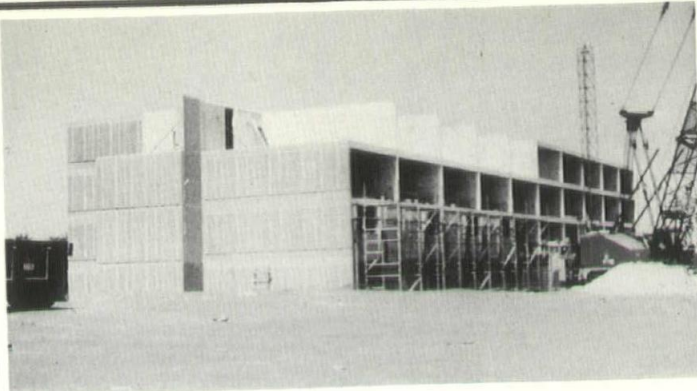
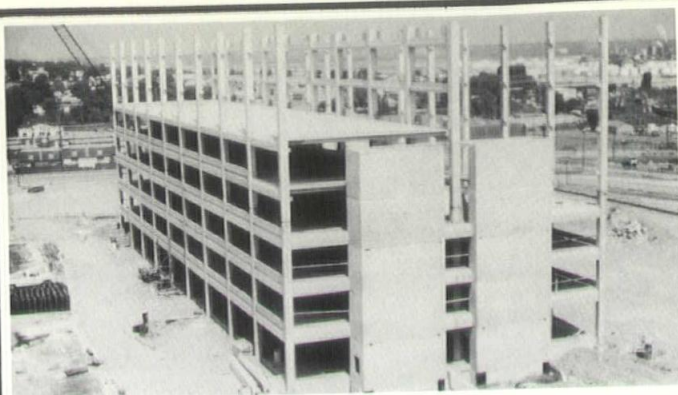
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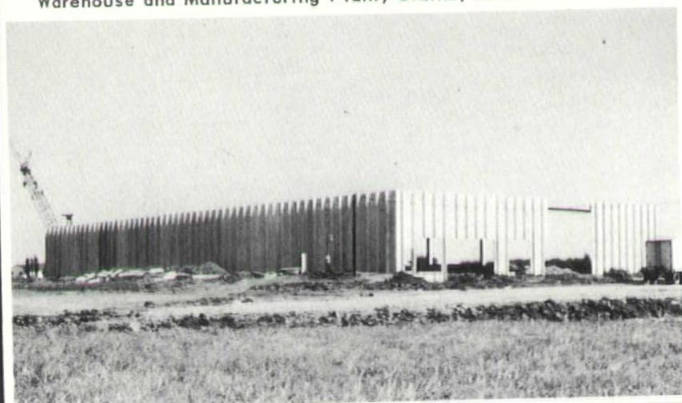




OFFICES: (Above)
Gateway II Office Building, Kansas City, Kans.

APARTMENTS: (Above, right)
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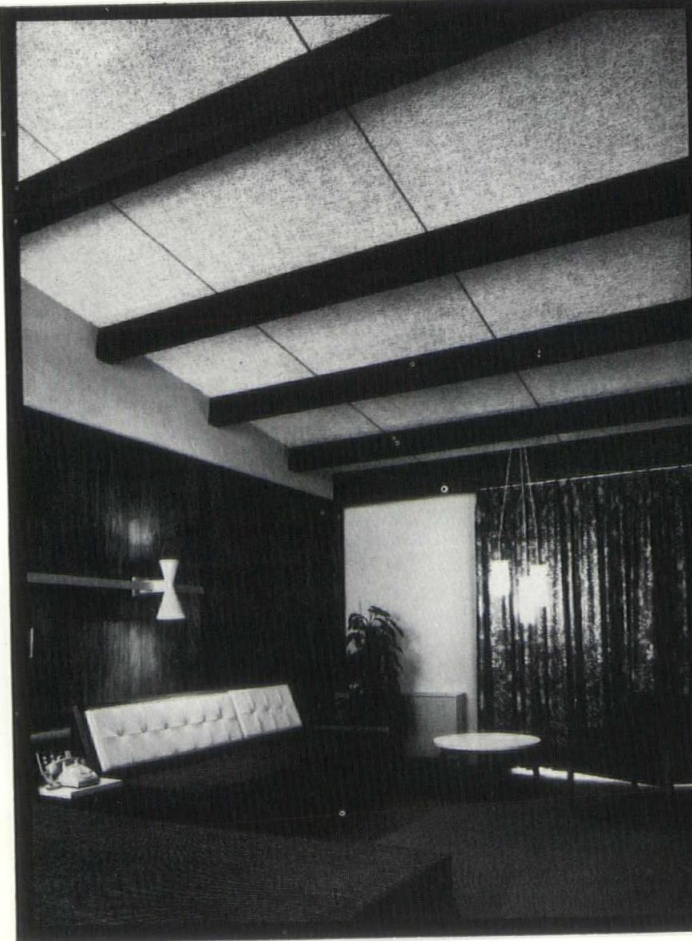
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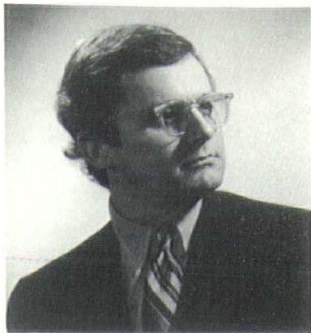
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Friday Afternoon

Paul B. Farrell, Jr., Lawyer, Mortgage Banker, Architect "Architectural Development Financing — Its Jargon and Meaning to the Architect"

Paul B. Farrell, Jr., is Manager of Project Development for the real estate subsidiary of the City Investing Company, a billion dollar conglomerate with large land holdings throughout the country.

In the spring of 1970 Mr. Farrell was the Chairman of the Building Research Institute's Conference on Construction Management. His experience includes a vice presidency with the nation's largest commercial mortgage banker, assistant to the president of a large architectural/engineering firm, and more recently he taught at Cornell University's Department of Architecture while doing research on new towns' land acquisition strategies for New York State's Urban Development Corporation. He has written and spoken on such topics as the future of the architectural profession, project management, ethics, finances, registration, computers, taxation, and legal responsibilities of the architect. His articles in *PROGRESSIVE ARCHITECTURE* include "The Architect as a Developer," "The New Environmental Professional," and the following article "Ten Rules for Profits in Land Development," published in the March '71 PA.

Just because the architect can make more money participating in land development than by designing for fees, such speculation does not guarantee

easy profits

Is the architect becoming a real estate entrepreneur? A recent survey indicates that about one-third of the architectural firms have actually been involved as principals in at least one land development project. Another third outlined similar plans for the immediate future. The survey included almost 100 large and small firms responsible for an estimated \$4 billion of construction annually. As principals, these architects were not merely consultants but also took a "piece of the action" (an equity ownership position in the project) either in lieu of or in addition to their fee. Moreover, it is also clear that these architects were not passive investor-consultants, but rather active decision-makers and co-developers.

This trend toward a more active leadership role in the real estate/construction/architecture business is a healthy sign for the profession. Architects moving in this direction should keep in mind certain operating rules, and also recognize the fact that the successful developer is likely to know when to ignore the rules and often does not fully understand his reasons for acting decisively.

1. Develop a "killer instinct"

Most architects are passive consultants to developers. They lack the entrepreneurial flair — the killer instinct — that drives the developer to make decisions and take risks, acting on incomplete information in an uncertain environment. The developer stands to lose (as well as make) a lot of money. But he enjoys the adventure inherent in real estate development.

2. Protect your position

Often architects will develop concept drawings and agree to accept their fee *if* the project goes ahead. The client's land, however, is probably appreciating in value whether the project gets built or not.

Architects all too often underestimate the value of their contribution, both as a percentage of the seed money (initial capital) required to get the project off the ground, and as the planner of the development concept. The architect should demand more than his basic fee if his risks are greater than normal, or else tie up the client with a partnership agreement *before* making any studies.

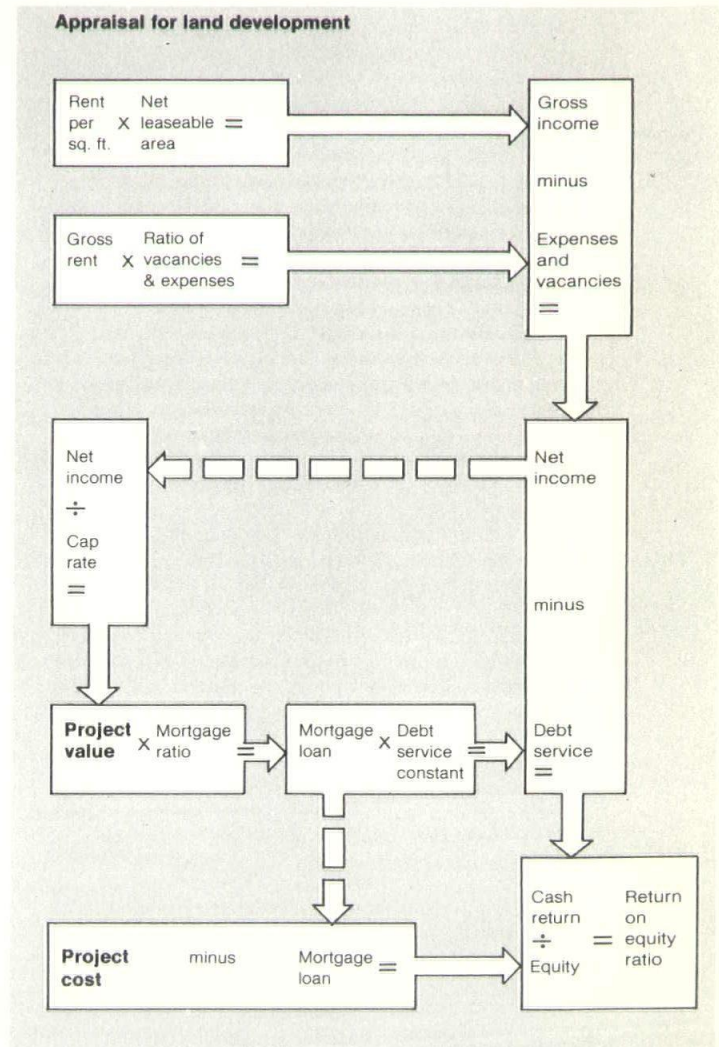
3. Reject marginal projects early

One successful architect regularly but politely turns away many clients after he determines that the project's economics are questionable (the cost will be too high for the rents in that area, the principals are financially weak, or other reasons). He arrives at this conclusion quickly by making his own "ballpark" feasibility study of the project's economics (rule 4).

4. Don't confuse project cost and mortgage value

Value is not a function of cost. A lender does not give a developer \$2 million because the project costs \$3 million and the lender will lend 67 percent of that amount. If he does get \$2 million, it will be because the value of the project is \$3 million, not the cost.

Here is one simplified variation of the type of feasibility study commonly used by mortgage bankers in arriving at project value (diagram).



- a.** Multiply the rent per square foot times the number of square feet net leasable area to determine the gross rent.
- b.** Multiply gross rent by the ratio of vacancies plus expenses to determine the vacancy and expense allowance.
- c.** Subtract the vacancy and expense allowance from the gross rent to arrive at net income.
- d.** Now "capitalize" the net income: divide the net income by the "cap rate." (Definitions of the rate of capitalization range from esoteric to arbitrary, so just accept your mortgage banker's rate as a fiat from the lenders.) That is, if the net income is \$200,000 and the current cap rate for this type of project is 8 percent, the value of the project is \$2.5 million. Look at it this way: the lender is telling the developer that he expects a \$2.5 million project to throw off a net income of 8 percent.
- e.** Multiply the project value by the mortgage ratio to determine the amount of the loan.
- f.** Multiply the loan amount by the debt service constant to determine the amount of debt service which must be repaid annually to the lender.
- g.** Subtract the debt service from the net income to determine the cash flow (before taxes) remaining for the equity investors.
- h.** Subtract the loan amount from the actual project costs to arrive at the actual equity which must be invested.
- i.** Determine your cash return on equity invested. It should be close to 20 percent; if not, the project cost is too high, the rents aren't high enough, or something else is wrong.

There is nothing magical about the basic method of analysis and any competent mortgage banker will explain it. Caveat: the architect should use this type of analysis only to make sure the project is not way out of line (ballpark economics); his mortgage banker must prepare the final appraisal. One final word: remember that if a project's value is \$3 million and it justifies a \$2 million loan, the fact that it costs you \$2.05 million means that your equity must be \$50,000. If the actual project cost is \$2.5 million, your mortgage will be the same (assuming the value is still \$3 million), so you must then invest \$500,000 instead of \$50,000. And this equity must be invested before any mortgage funds can be drawn during construction. In short, the amount of the mortgage does not depend on the cost of the project.

5. Don't give up equity until necessary

Many neophyte developers think they must tie all the loose ends together before going ahead. Land development doesn't work that way. Equity investors tend to demand a larger percentage of the action the earlier they come into the deal. The risks are greater then. A better practice is to draw in investing partners only when necessary to fund the development, using your own credit prior to that time.

Here's one example: assume you have four investors putting up \$100,000 each for the seed money to fund a project. That's 25 percent interest each for the actual cash invested to date. But if another \$600,000 is needed, each \$100,000 is a 10 percent interest. Or is it? If the original investors take the risk of getting the mortgage commitment, option, surveys, zoning change and other costs, the risk of later admitted partners is reduced, as should be their share of the equity. If they give a 40 percent interest for the last \$600,000, the original four investors will each have an interest of about 15 percent rather than 10 percent.

6. Know basic financing techniques

Architects have a responsibility to design a project within various constraints, including available financing. Most architects are familiar with the permanent first mortgage and construction loan. Here are a few other techniques.

a. Standby commitments. A form of short-term temporary financing. Some real estate investment trusts will issue a standby for an amount slightly less than a permanent commitment loan. Two advantages are (1) although neither borrower nor lender expects to actually close the commitment, it is a bankable commitment against which a construction loan will be made, and (2) unlike a permanent loan, the developer is not locked into the loan for a 10-year period, which is common today. The standby lender will usually advance the interim construction funds.

The lender issuing a standby commitment always expects the developer to get a permanent loan once the project is up and leased. Later, a permanent lender is inclined to more favorably appraise a project actually leased, since rents and income are no longer speculative.

b. Gap financing. Permanent lenders usually condition their loans on the achievement of 80 percent of the projected rents. The borrower must obtain "gap" commitment from a lender who will agree to extend a commitment for the remaining 20 percent.

Then the construction lender will lend an amount equal to the full permanent loan.

c. Sale leasebacks. Frequently a developer can pull his equity investment out once the project is completed by selling off all or part of the project to an institutional investor and leasing it back. The land alone, the energy system or the entire project can be sold to any one of many investors looking for sound projects to purchase. (Such a sale can be prearranged conditional upon achieving specific rent levels.) Of course, rental payments will diminish future income to the developer, but the sale and leaseback will usually result in a substantial current profit for him, as well as the return of his capital.

Other techniques the architect should be aware of are installment sales contracts, wrap-around mortgages, bond financing, secondary mortgages, land development loans and government guarantees.

7. Understand the real costs of borrowing

If you don't believe that the effective interest rate on interim construction money is 12 to 15 percent, and you refuse to pay it, stay out of the land development game. A borrower at the so-called prime rate (and most are not) is not paying 8.5 per-

cent. He's actually paying much more, because he must leave a compensating balance in the bank. Thus, on a million dollar loan with a typical 20 percent compensating balance of \$200,000, the *effective* prime rate is 10-5/8 percent.

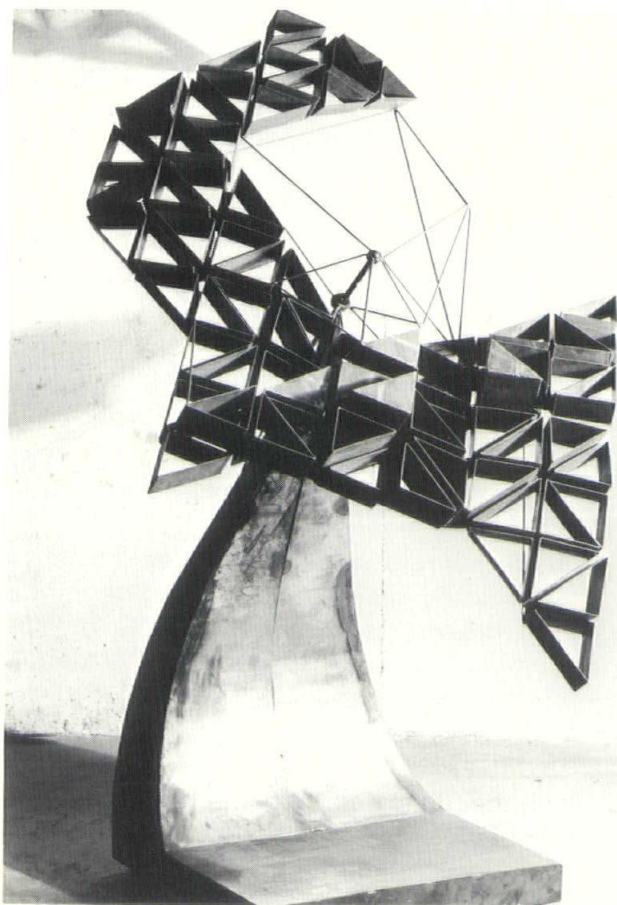
Real estate investment trusts have become a major source of short-term construction funds. Their money, however, is not obtained from small depositors at minimum rates as with commercial banks; their rates of interest must be higher to achieve a reasonable rate of return on their capital.

Permanent lenders also tend to use a variety of techniques to achieve the *effective* interest rate they are seeking. "Discounting" a loan creates the same effect as using a compensating balance. A lender will charge 9.5 percent interest on a million dollars, but discount the loan 3 percent and lend only \$970,000. Or the lender will ask for a "kicker" (such as a percent of the gross income) which will provide him with additional return. In either case, the effective interest rate is always much higher than the stated rate.

8. Don't procrastinate . . . don't!

No architect in his right mind will advise a client to wait for construction costs to come down. Why

continued to page 42



Theme sculpture "A Piece of the Action"
by Julian Ominski

wait if the project is a good one? Construction costs will go up $\frac{1}{2}$ percent per month. Every month's delay is a permanent loss of almost 10 percent of a year's income from the project. In addition, property taxes and other carrying charges must be paid regularly on unproductive property. Faced with these hard facts, a developer with confidence in his project cannot afford to wait.

Forecasting future interest rates is a game for metaphysicians and fools with ouija boards. Moreover, any advantage achieved by slightly more favorable interest rates six months from now (assuming you take the gamble and guess correctly, which is unlikely) will be more than offset by inflation. In fact, it can be shown that a one-month delay can be justified only if the developer is absolutely certain that interest rates will drop a *minimum* of 1 percent.

Many developers who are delaying because of high interest rates are actually restrained because higher interest rates result in higher "cap rates." And higher cap rates have meant lower project values for projects (rule 4) and, therefore, smaller loans. As a result, it is now exceedingly more difficult to "mortgage out" (get a loan which will cover all project costs). Today, a developer must put his own cash into a project or raise it from equity investors. Many cannot effectively do this. Those who have the cash, however, are enjoying a field day in the burgeoning market demand for new housing and other construction. Those marginal developers who don't have the cash resources are idle.

9. Recognize lenders as unique personalities

Any developer in the country can walk into any lender and start negotiating for a loan. Out of the hundreds of lenders, however, the odds are high that he'll pick the wrong lenders for his project. Lenders don't like to say no directly, so they'll quote stiff terms and let you make the decision while delaying your move on to the next lender. Or they may simply ask you to wait awhile or make some revisions.

A developer may shop around for bids on his construction, but he's likely to draw a blank if he attempts to send his project simultaneously to several lenders. They won't waste their time once they find out that a developer is shopping his loan, which is a sure way to kill his efforts to get a loan.

The market for mortgage loans is difficult to grasp, due to the large number of lending sources, their

many idiosyncracies and the fluctuating nature of mortgage terms. Most professional developers involved in large scale building will work with other professionals in mortgage banking in order to locate the lender and negotiate the best possible terms available for a specific purpose.

10. Select a competent mortgage banker early

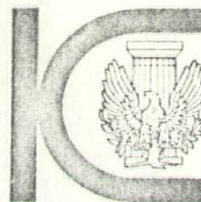
The success of any project depends on three main factors: location, market and financing. Today, financing is frequently the deciding factor on whether a project goes ahead. The failure to consult a competent mortgage banker may result, as it often does, in the architect preparing a handsome (and expensive) set of drawings for a client only to later find that the project is not mortgageable for any number of reasons. Usually, a mortgage banker is willing to appraise the project's economics based on a preliminary program and concept, and then work with the developer to produce a project mortgageable in today's market.

A competent mortgage banker should also be able to develop an appraisal quickly (rule 4), and then advise on potential methods of financing. Moreover, he should be able to act quickly once the developer has decided to secure mortgage funds. Within 45 days after he's given the green light, the commitment should have been issued. The mortgage banker who lacks confidence in himself won't insist on a 45-day exclusive because he knows it will probably take him longer to produce (and such delays are costly for the developer).

Smaller mortgage bankers are often no more effective than the developer in placing the loan. They may adequately appraise the project's value, but because of their low volume of business, they will have weak contacts with the major lenders. Moreover, some smaller mortgage bankers are "correspondents" for one or more lenders. They get part of a fee from the lender and, more importantly, usually cannot take a loan to another lender (even though another lender might be the more likely to want it) until the correspondent's lender has refused it. Delays of six months and more are not uncommon when dealing with the wrong mortgage banker.

On the other hand, a competent mortgage banker will normally place a commitment within 45 days. He can intelligently select which lenders are most likely to be looking for this project currently and negotiate favorable terms. In brief, his knowledge of financing techniques, his contacts with lenders and his ability to negotiate quickly will avoid delay. ■

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March 22, 1972

George E. Pettengill, Hon. AIA
Librarian
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1785 Massachusetts Avenue, N.W.
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Dear Mr. Pettengill:

True, the last issue of the Kansas City Chapter's publication
Skylines/Midwest Architect was Volume 21, Number 3--October, 1971.

We had planned a fourth issue for 1971, but the editorial
committee decided they should pour forth all their efforts into
the new statewide publication, Midwest Architect.

Regretfully we confirm that your file on Skylines may now be closed.

Sincerely,

Elizabeth M. Brooker

Miss Elizabeth M. Brooker
Executive Secretary



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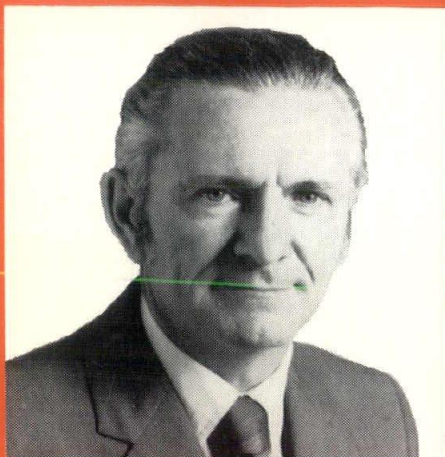
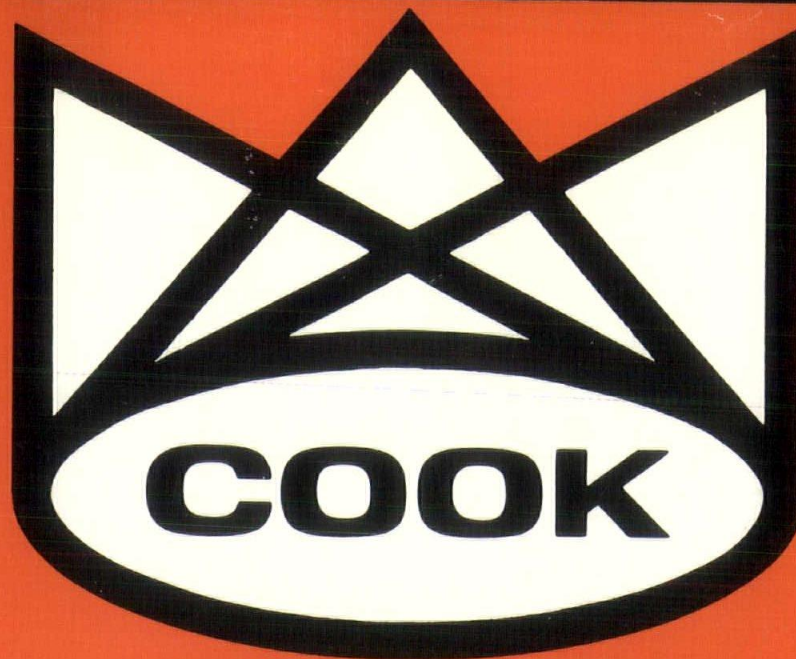
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