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A Half Century In Stone

James P. Gallagher
It seems almost as though I have always worked with Joe Parducci on some project and if I hadn't retired three years ago would probably still be doing so. Joe is without doubt the greatest architectural modeler I have ever known or even heard about. Architectural models (in the sense of ornamentation, not scale building models) require a special ability and years of experience and understanding of what is required by the man who will copy it in stone or granite, and the men in the foundry or metal shop who will reproduce it in bronze and aluminum.

Joe always knew almost instinctively how much shrinkage to allow and particularly how much projection to have to cast the proper shadows and catch the highlights best. He also knew how to cut corners so he did not have to do complete models or show a complete full size detail (this was to save time and money for the client).

Our greatest contact with Joe was in the field of community mausoleums and we designed those in many cities from Washington D.C. to Omaha and from Chicago to Florida. The greatest concentration of this type of work with Joe was in Chicago for the Catholic cemeteries (one building, The Queen of Heaven group cost over $13 million and provided 30,000 crypts). In addition the owner, the Catholic Church, wanted to tell a story throughout the building and here Joe was most helpful.

Until you have been exposed to it, it is difficult to realize the amount of symbolism in religion and the almost innumerable ways to depict. life, death,

Corrado Joseph Parducci has put his stamp on most of the major buildings of Detroit in the form of stone, bronze, marble, terra cotta and every possible media in the art of sculpture. For more than a half-century, he has made the models for the ornamentation of churches, homes, banks, office buildings, and mausoleums, working with the outstanding designers of the architectural profession.

Since the firms he worked for were as well-known nationally as locally, (Smith, Hinchman & Grylls, Albert Kahn, Diehl & Diehl, Donaldson & Meier, George D. Mason, and dozens of others), you can find examples of his work in most of the major cities this side of the Rockies.

Joe Parducci came to the U.S. from Pisa as a boy of four, and spent the next year and a half in an orphanage because his father was working too hard to get the money to send for his mother and family to take proper care of him.

When the family rejoined them, young Joe had to have an interpreter, because he didn't know a word of Italian.

He grew up in lower Manhattan on MacDougal Street, near a narrow alley that housed many of the city's sculptors. He was apprenticed to the studio of Anthony DiLorenzo, who was doing much work for both SH&G and Albert Kahn. This volume grew to the point where Parducci was sent to Detroit in 1924 to manage a branch of the DiLorenzo studio, but 10 months later, he went out on his own.

By 1927, he had his own studio at Tenth and Abbott, where he bought the land from the legendary Irish landlords and entrepreneurs, the Dinan Brothers. By 1948, he had outgrown the facility and built a new studio at 141 Sibley, still the site of his work.

Every day, Joe Parducci leaves his Grosse Pointe home and comes to his workshop, sometimes working on commissioned work, sometimes equally involved in creating ceramic pieces for his own enjoyment, other times immersed in books on art or any other subject that interests him. He has never considered retirement, even when the diminishing demand for building ornamentation reduced his entire work force to one man, himself.

During the years when Detroit millionaires were building their mansions, Parducci's work was incorporated into such homes as the Fisher Brothers, Edsel Ford, Alvin Macauley, James Couzens, and Leo Mendelsohn. What many people consider his masterpiece is the molded plaster ceiling in the dining room of Meadowbrook Hall, the home of Mr. and Mrs. Alfred G. Wilson (Matilda Dodge). The ceiling was carved and

Grand Rapids Trust Company Building, Architect: Smith, Hinchman & Grylls.
molded in a series of sections, then hung in place and the smooth plaster surfaces finished off.

With the exception of plaster casting, Parducci does not execute the work itself, but turns his models and molds over for carving or casting in the final material. This results in the gradual accumulation of tons and tons of study models at various scales. When he moved to his present studio in 1948, Parducci had to pay $600 to have the accumulated junk hauled away. And today, every horizontal surface in the studio has a collection of objets d'art gathering dust.

Parducci's work as a painter is confined to his own home, where a painted tapestry is the centerpiece of his living room. But it is the handpainted walls of the room, an endless repetition of a complex pattern that gives a first impression of wallpaper, that prove the depth of his commitment. He spent 3,200 hours in handpainting the pattern on the 800 square feet of walls, much of it in the dead of night when the family was asleep.

He is philosophical, and not in the least bitter, about the changes in art taste that have made abstraction almost completely dominant over realism, and about the changes in architectural design that has eliminated most applied decoration. He feels that all design is in a constant state of change and that perhaps fifty years from now, people will see more value in styles that are discarded today.

Religion remains one of the last virtues, saints, activities, human relations of all kinds. Joe not only had a wonderful library for reference but in his own experience and eager imagination had the perfect answer for any problem. His explanation was always clear and direct and made it easy to explain to the owner. He was that sort of man who always spoke in a way that was easy to understand and who made it easy for the owner to know what he was talking about.

Another of Joe's fine traits was his easygoing disposition and willingness to change to suit your own ideas. He worked with you, it wasn't a simple giving in to your ideas as much as taking your thought and working it around to make the design better at the same time keeping his own touch in the design.

This to me is what makes an architectural modeler different from a sculptor per se: a sculptor would become offended at the intrusion of another idea and have difficulty working out a solution. This takes nothing away from the work of a sculptor nor belittles the modeler by saying he is not a sculptor. Joe had a wonderful, special sense of scale and the way to make ornamentation on a building do the job the architect wanted and to make that was a skill very few could equal.

The list of his achievements is much too long to enumerate but he is an institution in Detroit that will never be equaled. He taught me many things about architecture in scale, effect and practical approach as he taught so many other architects. And he is quick and efficient in his work, honest and reliable as a person and altogether an awfully nice guy.

Malcolm R. Stirton, AIA

Shortly after I started the practice of Architecture in my own name, I had the pleasure of meeting "Joe" Parducci in person and viewing some examples of his work, both at his studio and at some of the local buildings.

My immediate reaction was that he was a man of exceptional skill as an artist and that he had the rare ability to...
interpret the Architect's intention, and
that he was ready to cooperate in bringin
about the proper relationship between the
character of the proposed structure and
the amount of ornamental sculpture that
would properly enhance it.

Joe has contributed to the work of
many other Architects, both locally and
throughout the States, and much of his
work was done before we became
acquainted, but during the past half
century I have looked to him for
guidance in the matter of ornamental
design, whether it was in stone, terra
cotta, wood, metal, plastic, and even in
plaster, and was always more than happy
with the results.

In addition to the many ecclesiastical
types of structures, he did a number of
models for various buildings of different
types including some carved statues,
small ornaments and panel inserts in
various materials, including wood, orna­
mental metal, plastics, etc.

He seemed to be as well versed in
Gothic, Romanesque, the Classics, Ren­
naissance and even Modern.

Hopefully Joe has many more years
ahead of him to contribute his art, but I
am sure that he has already done his
share and I am happy to be one of the
members of our profession who will long
remember him for the fine work he has
done and his pleasant characteristic of
always being ready to cooperate with us.

George F. Diehl

sources of Parducci commissions, and he
is hard at work at a 21-foot high group of
figures for the St. Thomas Lutheran
Church, which has been designed by
architect Harold Fisher. From his study
model, he moved to a quarter scale clay
model, and then to a full scale clay
model, from which he will make the
plaster forms in which he will cast the
building stone. This will be one of the
relatively few jobs, where he has taken
his work all the way from study model to
completed work all by himself.

In recognition of his contributions to
Detroit architecture, Parducci was made
an Honorary Member of the Detroit
Chapter in 1958. He has outlived most of
the great designers whose ideas he
carried out, but is still great friends with
Amadeo Leone, former president of

SH&G and one-time associate of such
greats as Wirt Rowland and Bill Kapp.

Another relatively obscure building
type which provides him with much work
is mausoleums, which even today lean to
cherubs and angels and symbolism. One
group of cemeteries in Chicago kept him
busy for over five years with their
constant expansions of their mausoleum
facilities.

Still agile of hand and foot at 75,
articulate and interesting, with an
uncanny memory for the people and
buildings he knew so well, Joe Parducci is
a living part of our heritage.

George F. Diehl

Living room of the Parducci residence.
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Dealing Effectively with the Corporate Client

Robert F. Fearon, AIA
Manager of Design and Engineering
Michigan Bell Telephone Company
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WHAT IS A CORPORATE ARCHITECT?

WHAT DOES HE "EXPECT" OF THE PRACTICING ARCHITECT?

HOW CAN YOU BEST PREPARE TO CALL ON HIM?

HOW CAN YOU SELL HIM ON UTILIZING YOUR SERVICES?

HOW CAN YOU MANAGE THE ACCOUNT SUCCESSFULLY?

These five questions have been raised by every practicing architect who has ever worked in the commercial sector. They are basic questions but I'm not sure they're completely answerable - particularly the last one.

I'll use those questions as a framework for covering some thoughts on how to deal effectively with the corporate architect.

First, let's try to identify that sometimes unknown professional - "The corporate architect".

While many who carry this title are registered architects, some who carry this title are not architects at all.

If you're lucky, the person has had some architectural training, or at least has an engineering background. But don't be at all surprised if you find yourself being interrupted at least once during your meeting with him. He'll probably be interrupted at least once during your meeting with him. He may occasionally not seem to be listening to you.

The answer to these two questions could fill a book.

Let's explore just a few of the most pertinent reasons why corporate architects react as they do when, in turn, will set the stage for developing some answers to the last four of the five major questions that were presented.

Corporate architects are usually located apart from the mainstream of the everyday corporate decision making. This is because their function is generally regarded as a necessary evil in the pursuit of profit.

Their main purpose is seen as analyzing the requirements presented by the operating, or money making departments, and providing them with necessary and adequate facilities to do their job, which is to make a buck for the company and its investors.

So much for the negative aspects of trying to get a commission from a corporate client, and for insight into what makes a corporate architect tick.

Let's turn now to some of the positive steps you can take in approaching, selling and keeping the industrial client.

Once you decide to discuss your firm's capabilities with the potential industrial client, start doing your homework on the firm, the type of facilities it builds and who in the organization is directly responsible for employing the architect. I say do your homework because it's unlikely your competitors will tell you what you need to know.

Next, call or write the person in charge and set up an appointment. Let him know your availability at any time he is, and if he's busy now, you'll be glad to call back in a few weeks. Don't try to give
Dealing Effectively with the Corporate Client

him your "sales pitch" over the telephone. This just creates an impres­sion that you're trying to high pressure him. Use the soft sell but indicate your desire to spend a few minutes discussing your firm's capabilities.

Be sure to follow up with a brief personal note confirming any pending appointment or your desire to present your firm's capabilities.

On the day of your appointment, or better yet, the day before, have your secretary call his office and leave a confirming message that you will be there at the appointed hour and who, if anyone, will be with you. This will remember your coming and allow him to make any special conference arrangements, or arrange for coffee. Some owners will actually buy you a cup of coffee. But don't feel slighted if they don't. Some industrial firms frown on the traditional coffee break, and others you call on won't even think to ask.

Be prompt for the appointment. In fact, be a few minutes early. The person you're calling upon will probably have other appointments and meetings that day and if he can start yours early he'll be able to finish sooner and get on with his other work. If this sounds as if he's trying to get you in and out as quickly as possible, you're absolutely right. Remember, he's been through a hundred such interviews and he's looking forward to it about as much as going to the dentist. It's a part of his corporate responsibility but he has many pressing obligations.

While you should be prompt, don't be surprised if you have to wait. Like a good doctor, the corporate architect must attend to many crises, and he may be in the midst of answering (for the tenth time) why a certain operating department can't have something that is against company policy. Or his boss has asked for an immediate reply to a hot question from top management. Don't despair, the odds are 100 to 1 that he's not purposely ignoring you just to show you he's in the driver's seat.

First impressions mean a lot in this meeting. In fact, if you don't "score" in this initial encounter the odds are that you'll never be asked to do any work for this client. To clarify the term "score", I mean leave a favorable impression, not necessarily win a commission.

The corporate architect will be especially interested in the background and capabilities of the principals of your firm, but will be even more interested in the capabilities of the individuals who would function as the account executive and project manager. All of these people should be present for this interview. A word of caution here. Everyone who comes should be there for a specific purpose and appropriately participate in the discussion. Don't load the meeting unnecessarily.

The reason the corporate architect will weigh the individuals participating in this interview so heavily, rather than the sketches, etc., that you'll probably present, is that he knows from past experience the performance of the firm is directly related to how the account is managed. Your corporate awareness and concern are rapidly assessed and, believe me, lack of ability or phoniness comes through quite clearly. Be "yourself" in the interview but be sure you're prepared to speak the owner's language or don't bother trying to get his business.

Every architect probably spends considerable time trying to figure out what completed projects would be appropriate to show the corporate architect as evidence of ability to handle his work successfully. I don't envy the practicing architect this task. What may turn me on would turn off another owner. Certainly you should show evidence of your ability to handle projects similar to the projects your homework indicates the owner is likely to build. Be prepared to furnish specifics, including the names of individuals the corporate architect could contact. In other words, customize your "sales pitch" to your potential client. A slide or film presentation doesn't attract much attention unless it's geared specifically to the project or each interview could be very expensive.

And remember, the corporate architect more than likely has some expertise in building this type of facility. Be prepared for specific questions on costs, material, time to construct, etc. If you don't have the expertise you indicate you have, he'll know it within a few minutes and you can rest assured you won't hear from him again.

On the other hand, if you show you know your business, it's an almost sure method of getting consideration from the corporate architect at some future date for a project when new firms are under review to join the list of qualified architects doing work for his corporation. If you don't have a comparable project to show your skill to the corporate architect, indicate to him your firm's overall ability and be honest about your limitations. An owner would rather employ the services of an architect to do a relatively simple project he knows the firm can handle successfully than to be led astray and have the project flop. You have to remember that the corporate architect's reputation is on the line along with yours. And corporate architects have a long memory for misrepresentation.

The material presented can use any format you're successful with just so it tells your story. But you shouldn't take the entire interview to just have the corporate architect look through publication of your work. Your personal preference (and again each owner is different) is for the architect to have an established firm whose success is well known. The architect can recommend his job to other owners and he may be in the position to give you recommendations too if the firm does a specific type of project that the corporate architect feels could handle the work of your firm.

Good graphics are important in getting the message across and evidencing your architectural style and capability. A general publication, if one is available, can be left after the interview if the corporate architect wants to review it further, circulate it or put it in a file for future reference.

Don't despair if you don't have an exotic color slide or film presentation. Some of the best I've seen are quite simple but contain the basics about the firm's management capability and a good cross-section of the work it has handled. Good graphics and readability are more important than pictures.

And remember, if it's going to be a current document, it had better be recent. Most owners don't want to see a filing cabinet filled with excuses for it being out-of-date or you'll have information crossed out, or added longhand. The excuses and the marked up copy create a very poor impression of your own management capability and success.

A large corporation likes to deal with an established firm whose success is established. This doesn't mean the young firm just getting started won't be considered. But let's be practical. The small firm is faced with deadlines and demands that, at times, are unreal. While the young firm may be perfectly capable of handling a project successfully, the corporate architect can't take a chance at failure. He would rather you get your experience first.

Another factor that can work against your firm is not having total in-house engineering capability. While some projects can be handled successfully with the architect employing the services of others you can't compete with our jobs. Most corporate architects recognize the proper wedding of independent architectural and engineering firms can, and do, produce excellent results. The problem is proving to an owner that this will happen in his case.

The corporate architect has probably allotted you a half hour for your interview so gear yourself to say as much as possible in that limited span. He will let you know if this is too long or if he wants the discussion to continue. Be flexible in your response and give him what he wants.

When time is up, do what comes naturally. Just thank him for his time ... try to summarize briefly ... indicate your desire to do work for him at some time in the future ... indicate you'll touch base with him in the future if the firm does a specific type of project that the corporate architect's firm can handle. If the firm does not do this type of work, he'll probably show you the door.

Or, rather that's all you can do immediately.

Periodically (every six months to a year) if you haven't heard from the corporate architect, drop him a brief letter expressing your continued interest. If nothing comes of these follow-ups within two years, you can drop your effort for awhile and then start all over again.

Once in a while there is a change in the corporate architect within a corporation and somehow one may not know your firm at all. It's discouraging if you've established a contact, but encouraging if you've been ignored for a year or more. Just be patient. If the corporate architect feels you're qualified and could handle the work, you still may find yourself in a waiting line.

That's right, a waiting line. Even if the company you're hoping to obtain a commission from is a large one and a major builder, it is only going to build so many facilities each year.

And how best can that corporation treat the architectural firm who has previously handled a project successfully?

By giving them another opportunity to do a good job.

Professional ethics keeps you from advertising that you are good - the best in the business. The only way you can really advertise is by doing a good job every time you have the opportunity to perform.

By doing a good job once you have the opportunity to perform. It stands to reason then, that your customer, the industrial client in this case, can only reward you by giving you another opportunity to do another good job.

This being the case, and considering the limited number of facilities a corporation builds in a given year, if the architectural firms that the corporation has been using are doing a good job, they should be given additional opportunities.
This means that no matter how qualified a new firm might be, and even if the corporate architect thinks you're capable, you may get left in the rear of other qualified firms waiting for that first opportunity to prove yourself.

When does that opportunity come?

In some cases, one of those qualified firms starts to take the owners work for granted and doesn't produce well coordinated contract documents, fails to respond promptly to inquiries, etc. We'll speak more to this point later.

If you are successful in landing a commission, do what you said you could do - and more. This is your chance to prove your firm's capability. If the project goes well, there will be more opportunities in the future. If not, goodbye.

If you do then deal effectively with the corporate architect and manage the account successfully?

The simple answer is that a successful client- architect relationship is just like a successful marriage - nothing is ever taken for granted.

Be prepared to deliver everything you said you were capable of doing - and then some.

The fee is an important item for you to settle, but the owner will probably approach this in an indifferent manner. He pretty much has his mind made up as to what the fee should be since he has seen many of the same type of projects. This could be both a help as well as a hindrance.

I say a help because he's not going to "beat around the bush" with you in arriving at an equitable fee for work done. When he has been convinced that your proposal is complete and in line, it will be approved immediately. If it is out of line, you will be told immediately. There will be no room for negotiation with the owner on a project that is typical to others that he has completed.

And this is as it should be because it is borne out in this that the owner has treated previous architects fairly. Certainly you may discuss your differing opinions with him, or you can turn down the fee and tell him that he's unrealistic. This is unfair to both parties and will often irritate the owner. He'll think your firm did not thoroughly look at the project before it was presented - and he probably will be right.

Throughout the presentation be prepared for criticism from the corporate architect and his staff. Remember two things mentioned earlier: he's built many of these structures than you'll probably ever design; and, if pressed for time, he's not likely to search for diplomatic words to tell your designer that certain details, or the total effort is not acceptable.

Most, if not all corporate architects, prefer a very simple design approach. They know that the fewer the trades on a project the more familiar they will be with it. They also know that a complicated design solution most likely will result in higher life-cycle and maintenance costs. However, if you did try to find out why he is objecting. But, after you've made your point and he still insists on a specific detail, then you should begin to irritate the owner. He'll think your firm did not thoroughly look at the project before it was presented - and he probably will be right.

What is said about costs on the total project also applies to any changes that come along as the job is in progress. Let the owner know what the management of the changing nature of the project before it's too late to effect necessary changes in the plans. That is true for total related service and occupancy data.

Many of these difficulties can be avoided completely if the architect can begin to communicate his design direction early in the design process. If the architect feels his design direction is unique, or really different, he had better start a review process very early in the design effort. This process is particularly valid in the areas of structural, mechanical and electrical systems design. They also should be reviewed with the corporate architect's staff frequently during the design process. It is much easier for you to make changes to a design presentation fully aware of what he will see because he has been kept aware of and has been made a part of the architect to the decisions of the design team.

If it's disheartening to the corporate architect to hear or see a particular
Dealing Effectively with the Corporate Client

design feature in the presentation supported adamantly by the principal rather than his listening to the corporate architect tell him why the change is necessary. Many principals feel the designer is never wrong and support him completely. They forget owners usually aren't looking for monuments that will be showcases for the general public. In fact, most projects are intended to serve very utilitarian purposes. An attractive building built at low per square foot cost that is relatively maintenance free will probably result in your being given consideration the next time a similar project is being considered.

It will be in your best interest to have the owner sign your basic project budget drawings as an indication of his approval of your work. This could also avoid future misunderstandings about what was approved. I don't know of any owner who would object to this procedure.

We have not discussed real estate matters in any detail since many owners don't require this. However, if you are requested to provide the owner a professional opinion in this area, see that you are thorough in analyzing all of the advantages and disadvantages of the sites under consideration. Check availability of utilities, zoning requirements, soil conditions, state or county highway requirements, easements, etc. All too often one gets the project as far as obtaining the permit only to find out restrictions on the site that increase the project costs considerably and delay start or construction. In other words, do a complete investigation when you're asked to provide this additional professional service for the corporate architect.

Meet your deadlines. All of them. Remember, the corporate architect and his staff are under considerable pressure. Missing the deadline by even half an hour could cause the corporate architect's schedule to be fouled up. A minor delay could be the turning point in what was once a good working relationship.

Be candid in your response to his inquiries. If one of your people, or yourself, gave a bare answer to a question, or made a poor professional decision, own up to it. Don't, as some principals do, continue covering up for honest mistakes. The owner will appreciate your honesty and, more than likely, he won't ask you any more of your mistakes as he might if the problem shows up during construction.

Of course, there is a limit to the number of honest mistakes that can be allowed before the owner is going to have doubts about your professional ability. Or, worse yet for you, he will insist you compensate the company for your errors. There is no ironclad rule of thumb that guides a corporate architect in determining when he will ask you to pay for your errors. Some owners will expect that you cover every mistake while others will let you get away with murder. To me, neither approach is correct. However, if your costs of one-half to one percent of the total project are incurred as a result of the architect's errors and omissions, it's time to go knocking on his door. Just be prepared to take your lumps if you goofed.

Generally owners will fully compensate you for your design and engineering fees if the error or omission resulted in added value to the owner. However, if the contractor takes advantage of the owner because of your oversight, don't be surprised if you're asked to participate in the overall cost - even if it's only to contribute your fee towards reducing the overall expense to the owner.

While you're preparing those contract documents for the owner's review, if he doesn't ask to see what you're doing before the final delivery date of the documents, arrange to visit his office to review the work you have done at least twice. A good rule of thumb would be at the fifty percent point and again about three weeks before the documents are sent out for bidding, or reviewed with a developer/contractor when negotiating a contract.

Even a knowledgeable owner will change his mind and by reviewing the drawings and specifications with him before they are completed, necessary changes can be incorporated without a great deal of difficulty. It's also a good time to point out to the owner the need to shut down air conditioning/heating systems while conversions are made, relocate toilet facilities, alter employee or tenant egress temporarily, etc. He can then make the necessary plans to notify appropriate departments of the coming inconvenience and allow them to make contingency plans. In our company, we refer to a review that is made at the fifty percent point as the critical phases review. We have found that it eliminates many of the problems we used to have during the construction phase that usually produced short tempers and higher costs. The building process is difficult at best so why make it worse. A little advance planning can save the owner a lot of headaches. He'll appreciate it and this could be one reason he'll ask you back when a particularly difficult project comes along.

Also, be sure to allow adequate time before the job is scheduled to go out for bidding to let the owner review the documents. Reasonable schedules should be established early in the project.

While it's certain that what is implied. And, if it's humanly possible, you should try to please the corporate owner since he won't ask that you "eat" your mistake when you've made it. You must be able to provide the owner an honest evaluation of the construction effort. It would be to the architect's advantage that the suggestions made on the documents were itemized and a positive response made to the owner immediately when requested. If enough items are uncovered during this review that required a major change in the contract documents, don't hesitate to request an extension of the time when the documents will be required to go out for bids - but don't be surprised if the request is denied. The owner usually has very tight schedule and despite all of the careful thinking in the world, you don't have the time. The marked-up check set should also be returned to the corporate architect for his record and cross reference to the itemized list you have provided him on the contract. There can be no misunderstanding on either his part or yours if you follow this procedure.

Everything we have just said indicates the owner can take all the time he wants before he makes any changes he wants and you still have to meet the original deadline for completion of the contract documents.

Right? Well that certainly is what is implied. And, if it's humanly possible, you should try to please the corporate owner since your next opportunity to do another good job is based on how well you produce your quick job after quick job. However, a reasonable and knowledgeable owner will not expect the impossible from you. The important thing is for you to get in touch with the corporate architect when changes coming from his staff are getting out of hand and affecting the production schedule. This will give him a chance to review what is happening and either call a halt to further changes, or extend the schedule. You'll come out a winner in either case. You're a sure loser if you wait until the last minute to tell him you can't make the schedule.

Assuming you are able to get the project out for bids, are you out of the woods? Not really.

Come to the bid opening with a spread sheet prepared to list the various alternatives, etc. so that when all bids have been opened you are in a position to give the owner a preliminary judgment on the relationship of the various bids and the probable successful contractor. Be prepared to promptly contact the necessary contractors or manufacturers to clear up any misunderstanding in the proposal.

It is by my experience, however, that most architects are not totally qualified to assist the owner in supervising the construction effort. It would be providing the owner an honest evaluation of the services of a properly trained engineer (or specially trained architect) were recommended to the owner. I know there are qualified architects who do a great job in the field of supervision. But if you are one, you're definitely in the minority.

What can you do then to assist the corporate architect during the construction phase? Sit down with the corporate architect and thoroughly discuss the services you can offer him and find out if he will be providing any field supervision with his own staff. These discussions should be held at the time the basic contract is prepared. Once the guidelines are established be sure to follow up promptly in your areas of contracted responsibility.

While we won't cover all areas where an owner can provide the services, let's cover a few that seem to
cause the most trouble.

When the shop drawings start arriving, be sure they're given more than a quick glance before you note them "approved." Far too often the approved items can't be built, or don't fit in the field and the total construction interval is adversely affected. Be sure a qualified architect or engineer takes the time to review the drawings in terms of the design intent and either approves the drawing or makes the necessary notations that will result in correct and appropriate action being taken. Also, follow up with the contractor to be sure you are sent corrected shop drawings when needed. Don't leave it to chance that the correction has been made.

Processing of shop drawings should also be done promptly because a delay here can affect the total schedule and produce an unhappy owner. If it's the contractor who is dragging his feet, advise the corporate architect so he can put some pressure on the contractor. Again, you'll be the hero and not the bum if you initiate the needed action promptly.

Changes during the construction phase of any project are not uncommon even though corporate architects cringe anytime a member of their staff indicate a problem. If you have been the kind of architect who puts the correction has been made.

Don't sit on construction related questions for longer than 24 hours. In the design process, including preparation of documents, there is latitude to ponder the wonders of architecture. In the construction process, time is money and excess time in decision making can cost the owner money as well as result in construction features not intended by the architect. If you have been the kind of architect who puts some pressure on the contractor, put some pressure on the contractor to see that he gets in the quotation. A good guideline to remember is that the total bidding process on even the most complex projects rarely takes over 30 days, so there is a considerable credibility gap when an architect or contractor says it takes longer than 30 days to quote any revision. What is necessary to keep the bulletin moving is that the architect hold meetings, etc., to resolve problems promptly and not let questionable quotation items drag or get hung up in a letter writing contest between himself and the contractor.

Again, if the contractor becomes uncooperative, ask the corporate architect to intervene. If you have been the hardnose, he'll let you know. But he can also put some pressure on the contractor and his subs, especially if repeat business is anticipated.

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AAA's new building conveniently located adjacent to the Southfield expressway, has three full stories, a full basement, employs 1,200 people, has nine acres of parking lot, a full service cafeteria, complete employee lounge, medical facilities, modern elevators and escalators and even a notion shop.

In the high traffic areas, AAA required a neat, durable and attractive flooring material. 35,000 square feet of Terrazzo was specified.

Architect: Giffels Associates, Inc.

**Terrazzo**

Terrazzo is a mixture of selected marble chips in a matrix of Portland cement or the more recently developed acrylics and resins. The surface is worked to a textured finish or ground to a smooth, lustrous one. The beauty and performance of Terrazzo is the result of skillful installation techniques performed by trained artisans. Terrazzo is the most economical floor covering material when you consider installation, maintenance and replacement costs. Discuss your requirements with a Detroit area Terrazzo contractor.

Federal agency design/construction projects have been mainstay for many local architectural-engineering firms during the current period of economic doldrums in the construction industry. Because of this situation, Michigan firms are burning the proverbial midnight oil, researching and analyzing the ways and means to secure available public projects. I'm pleased to report that industry leaders are well aware of the increasing economic importance of federal agency projects to architectural and engineering firms, and, and have dedicated themselves to an on-going effort to provide to latest information on the subject.


During the Conference, key federal agency officials and members of Congress will meet with and brief architects and engineers on such topics as the implementation of the new federal Standard Forms 254 and 255 (federal government questionnaires that must be filled out by individual firms in order to be considered for federal architect-engineer contracts), future federal agency construction budgets, energy conservation, the issues of competitive bidding, and opportunities in the overseas market.

Participating in the briefings will be officials from approximately 20 federal agencies, including the General Service Administration, the Departments of Defense, Housing and Urban Development and Transportation, the Environmental Protection Agency and others. The Conference will provide a rare opportunity for Michigan architectural-engineering firms to learn all about current federal work and contract requirements in one short Conference.

Advance registration forms for the Conference will be mailed out to members of the sponsoring organizations. For additional information contact Marshall E. Purnell, co-director of federal agency liaison, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. Tel. (202) 785-7384.

**Calendar**

- **November 5-6**
  - Housing Lab '75, Washington, D.C.
  - Conference on housing opportunities in State Housing Finance Agencies.

- **November 17-18**
  - Housing Lab '75, Chicago, Illinois.

- **November 18**
  - Detroit Chapter AIA Annual Meeting and Election.

- **November 24-25**
  - Housing Lab '75, Denver, Colorado.

- **December 5**
  - Detroit Chapter Annual Awards Banquet at the University Club of Detroit.

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- Roofing Industry Promotion Fund

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*out-to-out*

by Joe Neussendorfer

DETROIT TERRAZZO CONTRACTORS' ASSOCIATION
15500 Beech-Daly Road
Detroit, Michigan 48239
More than 10,000 hours of classroom and on-the-job training. That's what it takes to make good plumbers and pipefitters. Why? Because like everything else our job isn't as simple as it used to be. Today we have to be experts in things like systems balancing, environmental protection and the efficient use of materials and energy in times of shortage. To that end we've built the most advanced facilities in the nation for the training of both apprentice plumbers and pipefitters. And our schools are in full operation now, making sure that the men of P.H.I. stay abreast of the newest technology and methods in their trades.

10,000 hours per man. It's one way we're helping to make buildings go up faster than costs.

GOOD PLUMBERS
AND FITTERS
DON'T JUST HAPPEN.
Asphalt Provides the Base for Artificial Turf

Like all the other stadia with artificial grass, Western Michigan University used asphalt for the base of Waldo Stadium. Globe Construction Co., Kalamazoo, was the asphalt contractor on the job which required a 4” hot mix asphalt base and a 1” wearing course before the artificial turf could be applied. MAPA members can handle any asphalt job regardless of size and they do it right the first time.