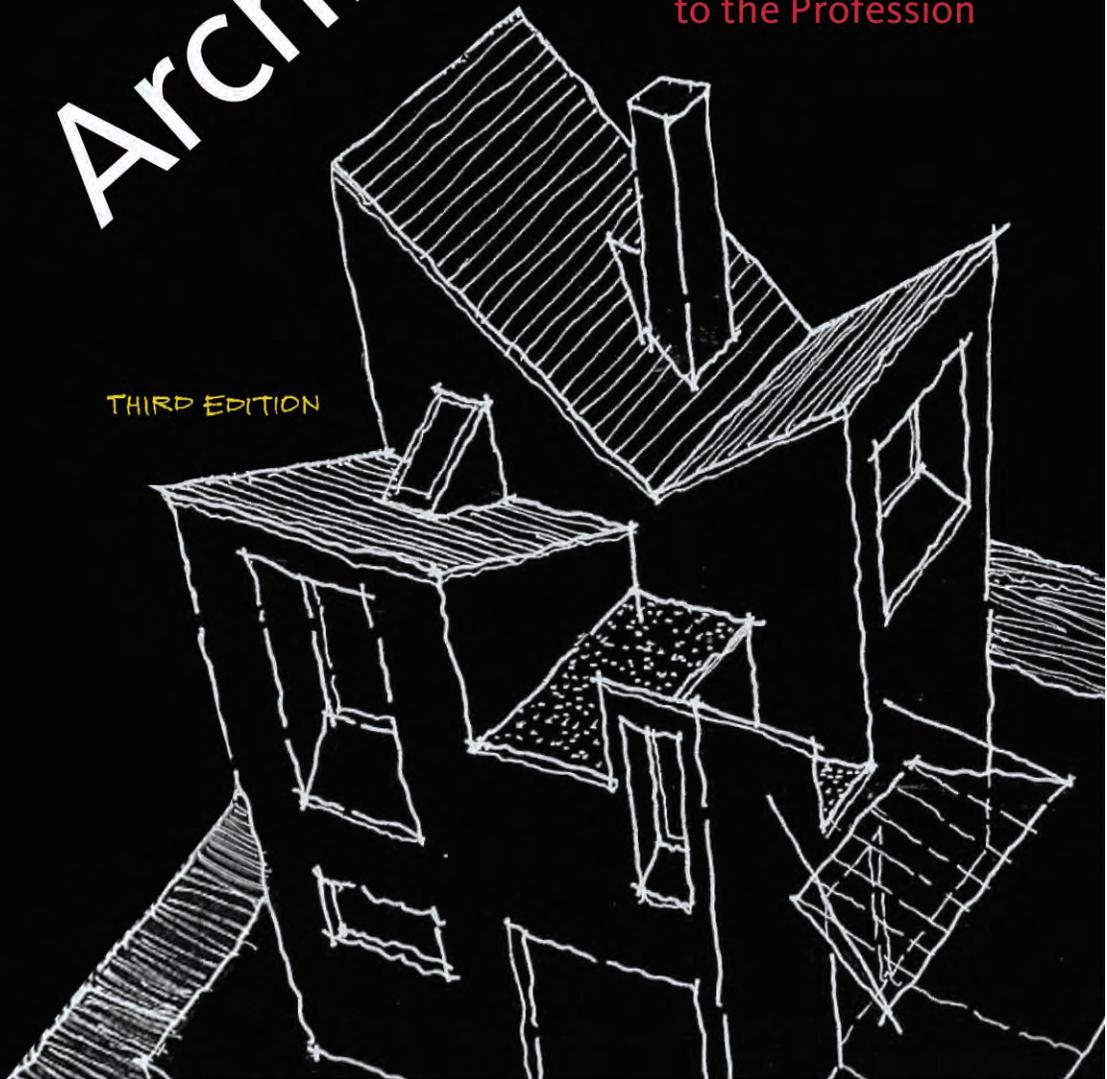


Roger K. Lewis

Architect?

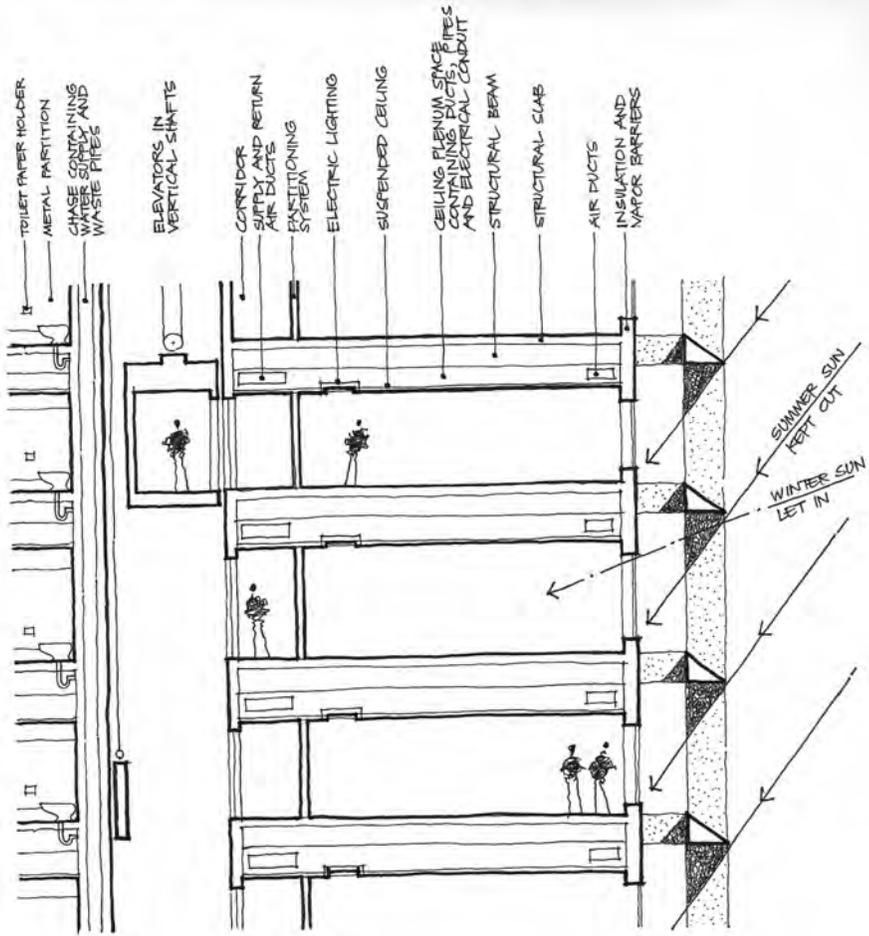
A Candid Guide
to the Profession

THIRD EDITION





Sometimes work can fall off precipitously. For example, in the wake of the 1974–1975 Middle East oil embargo and US gasoline shortage, the economic expansion that had continued steadily for almost three decades, with only minor abbreviated recessions, abruptly ended. Architects were laid off at a rate not seen since the depression era of the 1930s. In my own office I had to let go most of my professional staff—a dozen architects—when work suddenly stopped. It was an agonizing act of retrenchment. Sizable firms became mere shadows of their former selves, shrinking by 70 or 80 percent.

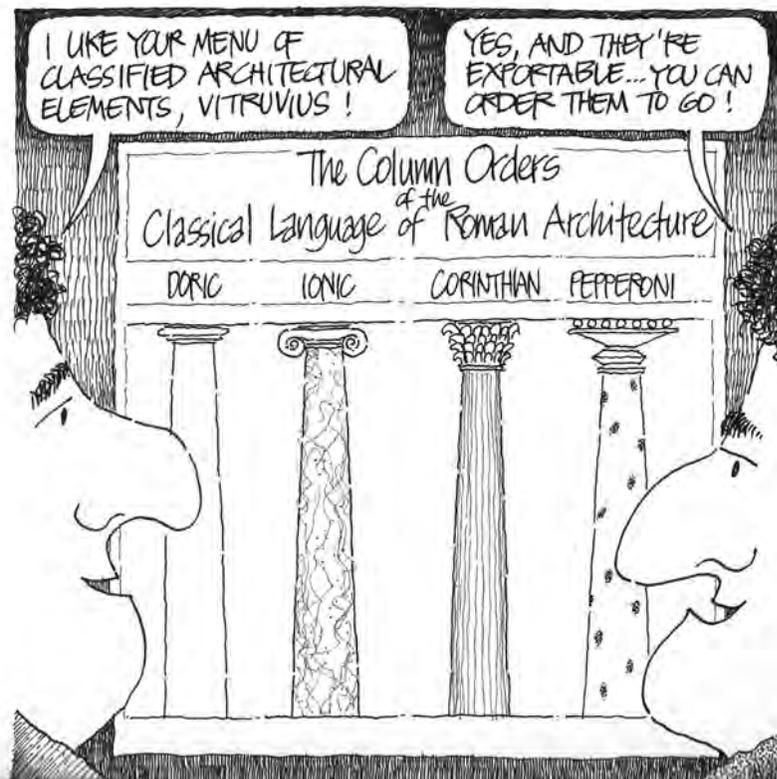


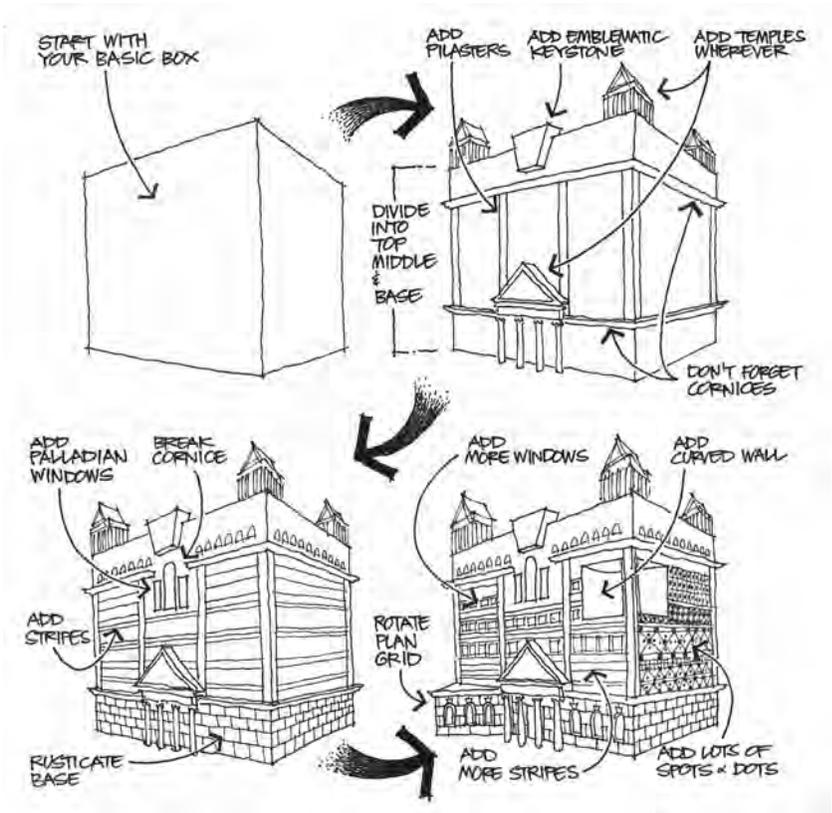
Cross-section showing various systems and elements that shape a building and serve its occupants

connected to the world. Computers are powerful tools for practicing architects as well as for architecture students and faculty members. Accordingly, most schools offer CAD courses because architecture firms today hire only CAD-literate graduates.

Many students entering architecture school already have acquired basic computer skills. Therefore, CAD courses concentrate on teaching students how to use specialized, more advanced software programs to build, modify, and present digital models of design concepts in addition to delineating and plotting conventional architectural drawings. Employing continually evolving software, students can generate realistic perspectives from

Or you could treat historic buildings as replicable models for designing in the present, believing that architects of the past already have designed and built suitable prototypes sufficient for today's world. All that's needed is to update the models. Hardly a century has passed since the ancient Greek and Roman eras without a period of classically inspired historicism in architecture, when architects looked back admiringly at their predecessors and emulated or reproduced their predecessors' work, motivated by nostalgia and genuine adoration for bygone styles.





as a source for concepts and compositional principles. To them, building styles and types of the past are products of specific historical pressures incomparable to pressures of the present. They learn about history but their aim is to search for new forms of architectural expression without literally reproducing or transmuting forms that, to them, belong to a different age.

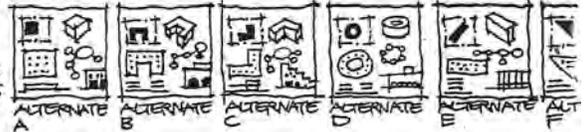
Most “modern” architects do not apply historical motifs and ornamentation to new buildings. They argue that (1) such elements are useless and often costly; (2) building technologies today differ significantly from past technologies, which greatly

BEGIN:
 RESEARCH & ANALYSIS OF PROJECT SITE, CLIENT, PROGRAM, BUDGET, REGULATIONS, HISTORICAL PRECEDENT

PROGRAM: A SCHOOL

SPACE/ACTIVITY	AREA	SPECIAL REQ'S
CLASSROOMS	8 @ 300 SF	FLEXIBLE, BRIGHT.....
MUSIC STUDIO	1 @ 900 SF	ACOUSTIC, NEAR ART.....
ART STUDIO	1 @ 1200 SF	SKYLIGHT, TACKBOARD.....
CAFETERIA	3000 SF	STAGE, VENTILATION.....
ADMINISTRATION	1500 SF	NEAR ENTRY, SECURE.....
RESTROOMS	4 @ 400 SF	ALL TILE, WINDOWS.....
STORAGE	1000 SF	DISTRIBUTE AMONG.....
MECHANICAL	1200 SF	FAR FROM MUSIC.....

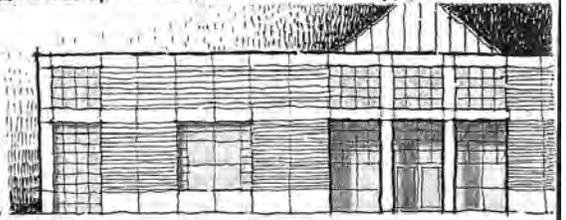
CONCEPTUAL DIAGRAMS:
 SITE CONCEPTS
 VOLUMETRIC CONCEPTS
 PLAN & SECTION CONCEPTS
 IMAGE/FACADE CONCEPTS
 FUNCTIONAL LAYOUTS



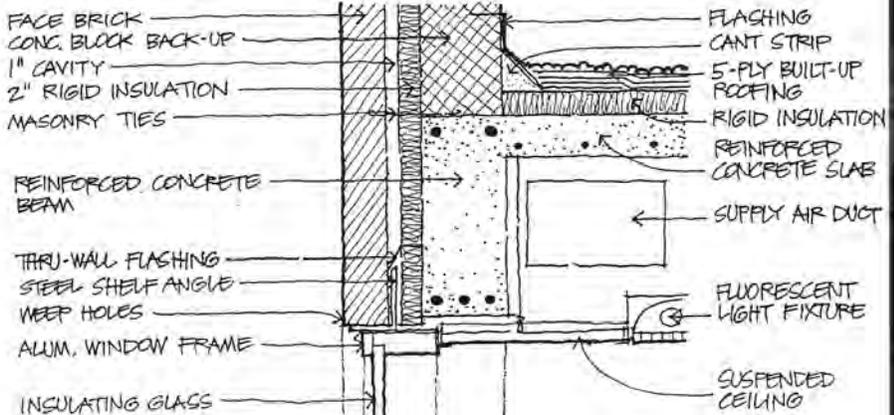
SKETCHES OF BASIC CONCEPTUAL DESIGN:
 SITE PLAN
 FLOOR PLANS
 SECTIONS
 ELEVATIONS
 PERSPECTIVES, AXON'S



ACCURATE DRAWINGS OF FINAL DESIGN
 SITE PLAN
 FLOOR PLANS
 SECTIONS
 ELEVATIONS
 PERSPECTIVES
 AXONOMETRICS
 TYPICAL WALL SECTIONS
 STRUCTURAL/MECH SCHEMA



DETAILED DRAFTING



SCHEMATIC DESIGN

DESIGN DEVELOPMENT

WORKING DRAWINGS

