

EN100

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# Writing in the Field of Architecture

The architect represents business people and oversees professionals and tradesmen. An architect must make clear every facet of the building process to the builders. The business people are real estate developers or simply owners of property. The professionals are civil, structural, electrical, and mechanical engineers, or other designers such as interior designers and landscape architects. The tradesmen are the builders. Government regulators, such as building inspectors, city planners, and environmental regulators are also involved. With this many people working on a high-budget project, a hierarchy is needed to maintain a quick and precision work force where no mistakes are made, and nothing is unclear, according to my father, Joseph T. Wunderlich, an engineering professor at Elizabethtown College. Architects are hired by a developer who is investing money in a project you would manage. This job would consist of 3 main responsibilities.

- I. To design the working drawings of the building according to the developer's wishes. Also to make certain that the developers know very clearly in writing, and by presentation what they can expect the end result of their investment to be. (Wunderlich)
- II. Write a complete summary of every individual aspect of a building; This is called the specifications. This essentially is an ultra-detailed book that can be up to several hundred pages long of instructions dedicated to every facet of the building process, e.g. an entire chapter of the specifications is devoted to the electrical team working on a building, and only the electricians and electrical engineers would use this part. Normally the architect would not write this all by himself. (Wunderlich)
- III. To consult all parties involved in the building process, as well as hire necessary builders. After all, the architect communicates between everyone. He is the keystone of the project. (Wunderlich)

Considering the facts above, an on-the-job architect can expect to be writing constantly. Firstly, a written proposal for the building in question must be made from the firm to the developer. This process however is not as easy as it sounds. Sometimes building designs are bid on in a design contest similar to auction, the written description must not only be vivid but persuasive.

According to the Architectural Graphic Standards, essentially the architect's bible (a collective reference book for all construction in the United States) writing in architecture is dense in any profession text. Books such as this offer a glimpse into the seriousness of writing in this particular field. Construction in specific biomes, such as those near the ocean, require very specific types of materials. For instance, the docks in California must be made of a particular type of wood that can withstand a constant battering by salt water for years such as red cedar. The types of joints must resist rust and not be strong enough to not sheer off if the dock moves. Special quick setting cement similar to that used by the Romans in Italy is set in a cylinder with the wooden posts submerged in the cylinder before they are put underwater. These materials and this entire process may be done with help by a consultant or by a professional in dock making. Otherwise, a marine architect will have to write a description of the process, required materials, and the date that construction will take place. It may even get boring writing all of this for every minuscule project that cannot be bought from a company pre-made. The truth is, to create a thing, anything, takes people to pay, and materials to buy. Nothing comes easy in this profession.

There is a second branch of architecture known as architectural theory. This separate category is given much less attention because of its lack of usefulness in comparison to a real architect. Jobs under this field would include architectural historians, designers, and teachers of the subject. This category is one I have recently become familiar with during my world

architecture and architectural design studio classes with Mrs. Patricia Ricchi, Director of the Fine Arts Division and Associate Professor of the History of Art at Elizabethtown college. In her W.A. class I wrote two case studies and created two design models. From the case studies I gathered a great deal of information very fast. My work cited page was full of citations from various times in history. To name a specific project, my first case study was on Japanese Buddhist temples. I was required to give a history of this specific branch of Japanese architecture, give names for architects that utilized this style, and then create a model of a completely new model using techniques I learned. This project of mine can even be found online as well as others. This field can be described as the creative or “fun” side of architecture, as opposed to the more administrative and business side that comes along with working for an actual firm. (Wunderlich) I can also add that I have personally had the ability to travel around the world with my father on two occasions. My first trip was to three cities in Japan, and on a separate trip to Europe (Belgium, England, and Italy) with my father. Having first-hand experience with foreign places, I could now write nearly twice as much in my work without hesitation on topics relating to Japan or Italy. I have gained a newfound skill: the ability to describe physical locations in writing, one that will no doubt become useful in coming years as a draftsman. Books such as *Buildings Across Time* and *Art Across Time* are excellent examples of the vividly descriptive writing in this field. Text that creates a picture, historical background, and artistic talent are valuable here.

## Work Cited

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