The handbook rather revealingly also shows a simplified version in what it describes as 'usual terminology':

A–B Briefing
C–D Sketch plans
E–H Working drawings
J–M Site operations

From this we can see the plan of work for what it really is; a description not of the process but of the products of that process. It tells us not how the architect works but, what must be produced in terms of feasibility reports, sketch plans and production drawings. Further, it also details the services provided by the architect in terms of obtaining planning approval and supervising the construction of the building.

Architects used to be paid their fees according to a standard level and pattern which formed part of the Conditions of Engagement for Architects. Today fees are a matter of negotiation between architects and their clients and both the level of their remuneration and the pattern of payments is very variable. However, it remains the case that an architectural project may last for a long time, often many years, and thus architects, if they are to be solvent, need payments before the end of their work. Historically, then, the RIBA plan of work was used to determine agreed stages of work which could attract staged payments. So the plan of work may also be seen as part of a business transaction; it tells clients what they will get, and describes what architects must do. It does not necessarily tell us how it is done.

The plan of work also describes what the other members of the design team (quantity surveyor, engineers etc.) will do, and how they will relate to the architect; with the architect clearly portrayed as the manager and leader of this team. This further reveals the plan of work to be part of the architectural profession's propaganda exercise to stake a claim as leader of the multi-disciplinary building design team. Again this is now by no means a commonly shared view of the architect's role! None of this should be taken as criticism of the RIBA plan of work, which probably performs its functions quite adequately, but in the end we probably learn from it more about the history of the role of the RIBA than about the nature of architectural design processes.

Two academics, Tom Markus (1969b) and Tom Maver (1970) produced rather more elaborate maps of the architectural design process (Fig. 3.2). They argued that a complete picture of design

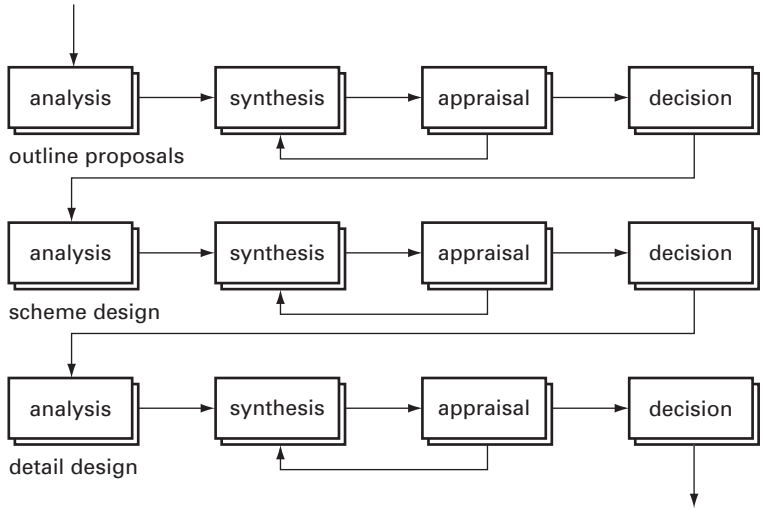

Figure 3.2
The Markus/Maver map of the design process

method requires both a 'decision sequence' and a 'design process' or 'morphology'. They suggest that we need to go through the decision sequence of analysis, synthesis, appraisal and decision at increasingly detailed levels of the design process (stages 2, 3, 4 and 5 in the RIBA handbook). Since the concepts of analysis, synthesis, and evaluation or appraisal occur frequently in the literature on design methodology it is worth attempting some rough definitions before examining these maps in more detail.

Analysis involves the exploration of relationships, looking for patterns in the information available, and the classification of objectives. Analysis is the ordering and structuring of the problem. Synthesis on the other hand is characterised by an attempt to move forward and create a response to the problem – the generation of solutions. Appraisal involves the critical evaluation of suggested solutions against the objectives identified in the analysis phase. To see how these three functions of analysis, synthesis and evaluation are related in practice we might examine the thoughts of a chess player deciding on the next move. The procedure suggests that first our player might analyse the current position on the board by studying all the relations between the pieces; the pieces that are being threatened and how, and which of the unoccupied squares remain unguarded. The next task would be to clarify objectives. Obviously the ultimate long-term object of the game is to win, but at this particular stage the priorities between attack or defence and between immediate or eventual gain have to be decided. The synthesis stage would be to suggest a move, which might emerge