

and visually. Verbalization immediately communicates your expression for the project.

Visually, there are several techniques for presenting schematic designs, including renderings or models or virtual computer realities. My reservation about them is that they make a very detailed perception, especially in the case of computer-generated drawings (they don't call it virtual reality without a reason) where the definitions of the lines create the impression of a finished idea. I prefer to use hand drawings that not only show the reality but also the illusion of the ideas conveyed. The client is going to interpret exactly what he or she sees. With the schematics, you want the client to see a general picture and get a feeling about how the space is going to look. Schematics should illustrate; they shouldn't document. It's important for clients to realize that the specifics of the interior (architectural details, finishes, materials, furniture, fabric, paint color, flooring) have yet to be precisely determined.

The most important factor for the designer is to understand and be emotionally involved in what he or she is about to create. No good solution comes out of dislike (of the project or the client). Empathy with the project is of extraordinary importance.

Great ideas don't execute themselves. A design is what you build, not what you think you wanted to build. The compromises and the limitations are integral parts of the design. The big idea is a reflection of two equally important components: first is how well the designer integrates the desires and requests of the client into the solution, and second is how experienced, talented, and creative the designer is in such interpretations.

Creativity for its own sake doesn't necessarily constitute a viable solution and often it results in ideas that are out of sync with the program. One has to reevaluate the solutions as well as the program. The idea might be so strong and unique that it conflicts with the program, or the idea might be so weak as not to represent the desired goals of the project.

Our programming is always tainted by our own and the client's experiences, and without careful attention, can produce preexisting solutions. The designer should evaluate when the end result for a project may be close to a preexisting solution. The designer's task is not to reinvent the wheel, but it is the designer's obligation to make sure that every effort has been made to ensure that the

client's individual characteristics and preferences have been expressed in the program, in the schematics, and, ultimately, in the finished space.

One should always begin programming by asking: "What makes them different than anyone else? What do they tell to their potential clients? What image do they want the public to have of them?" Those questions help us begin to analyze our clients, their perspectives, their philosophies, and their images.

There is the tendency to begin a project with predisposed ideas, for example of open- or closed-plan offices. One must make an effort to integrate those considerations into discussions so that solutions aren't taken for granted.

The most important and eventually most satisfying aspect of the project for any client is creating a building or a space that truly represents them. In order to achieve the desired effect, the designer has to resolve a variety of conflicts even when clients might have a clear vision of who they are, and have strong opinions of what they like. For example, the CEO of the company understands the company's image and the demands of the budget, but someone who is only concerned with the dollars may give the designer instructions based only on financial concerns, which may result in design decisions that don't produce what the company needs. Another type of conflict arises when the business partner of the design company gets information from the client about programming and budget, and then translates that information to the designer in a way that omits the client's philosophical concerns or imposes the business partner's own opinions. The designer has to be involved in the preschematic phases of the project; the designer will hear and discover things about the client that other people won't.

A commercial client (a corporation, a financial firm, a law firm) is much more apt to define its identity. Commercial clients do this all the time because they have to define to their customers what they do and what they make. Hospitality clients have a better perspective because they know who their customers are, who they want to attract, what image they want to portray, and what their economic parameters are.

In residential design, clients, for the most part, are couples with different upbringings who have lived in different environments most of their lives. Aesthetics are one of the last things that any couple ever discusses. They