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I was talking recently with an official of the Préfecture de Paris about all the automobiles that are making life unbearable for Paris's 2.8 million inhabitants and countless visitors. The official is a friend of mine, so he displayed unusual patience as he reviewed the key features on a map of Paris parking facilities. The map showed that St. Germain des Prés, my noisy, polluted neighborhood, filled with traffic day and night (all the world's intellectuals come here for distraction), was soon to have an underground parking lot for 680 automobiles. There would be another at nearby Place St. Sulpice, and a third a short distance away. When completed, they would store some 2,200 cars; many of the spaces would be rented by the month or year, reducing the number available for transients.

“What good will it be when it's all done?” I asked. “We get tens of thousands of automobiles as it is. With the promise of easy underground parking we'll draw even more. They park on the narrow sidewalks right up to the building edge so you can't walk past them, they block crosswalks so you can't cross over—and the police tolerate it.”

“There will be no solution,” my friend agreed, “until the government adopts a policy of discouraging private ownership of automobiles. And that won't happen soon.”

There is another remedy, I began to tell him, a radical one, but one that a strong city government could impose. It has worked elsewhere, But by that time the noise had started again: they were digging another underground parking lot on the square behind the Hôtel de Ville and the hammering would go on for months so they could shelter another platoon of the army of vehicles that invades this busy downtown district each day. My friend didn't hear the rest of what I had to say.

In this, Paris is like an American city. It is too big, too torn by divergent interests, to have time for the human element that was once so important there. I should have liked to tell my friend about certain other streets and squares where cars have been pronounced incompatible with humans, and not only at those sites where tourist considerations are primary—the Piazza Navona in Rome, for example, or all of Venice—but in equally busy, commercially minded cities like Copenhagen, whose most interesting shopping street, the Strøget, is isolated from traffic, or Amsterdam, where the Kalverstraat has also been judged too important to be abandoned to the increasing motor traffic. Similarly, when the Dutch rebuilt Rotterdam, a city totally destroyed in World War II, they designed the attractive Lijnbaan shopping street exclusively for pedestrians, with overhangs to keep out Holland's 365 days of annual rainfall, benches for bright spells, and flower pots to keep everybody smiling in either case. (The new Lijnbaan is rather like The Pantiles, that charming seventeenth-century “shopping street” of Tunbridge Wells, which is arcaded to parry the English weather.) Munich is another example, with an oasis of its own removed from traffic in the very center of the city.

Naturally enough, new towns provide the best opportunities to isolate pedestrians (it would probably be more human to speak of isolating automobiles) as in Farsta and Vällingby, new suburban communities along the subway line just outside of Stockholm. But nothing prevents the oldest part of a city from offering room for experiment, once the local shopkeepers are won over. A while ago, at roughly the same time, a nearly identical controversy was going on over Nassau Street in lower Manhattan and the Plaza Mayor in the heart of old Madrid. On Nassau Street, traffic was cut off for the three-hour lunch period, 11 a.m. to 2 p.m., and the crowds took over. The Spanish plan was more ambitious: the historic plaza, once a mad arena of cars and people, was permanently retired from the machine age. Automobiles were sentenced to an underground dungeon if they wanted to stay, or to a tunnel running beneath the square if they were in transit. Local shopkeepers protested; it was inconvenient for their motorized customers, who liked to park within inches of the merchandise they wanted to examine. On Nassau Street, New Yorkers walked in the middle of the street, no longer rubbing up against the storefronts, and some merchants were ready with a percentage estimate of trade lost thereby. Nevertheless, the experiment seems to have worked in both cities.

Rome is more beautiful than any of the cities I have mentioned so far. It is also the least acceptable as a living place; one needs to spend time in a New York or Paris as basic training for living in Rome. So when the Roman municipality, despite a history of impotence and incompetence, proposed shutting off some streets, presumably the reasoning was that since neither motor nor pedestrian traffic was viable in those places, one might as well be cut off in the interest of longer life for the other.

The stakes were high. Some 860,000 vehicles crowd the streets of Rome at present, representing more than one for every three citizens, and each year another 120,000 little Fiats are added (not to mention the still noisier contingent of 70,000 motorcycles of various styles and sizes). Because of the difficulty of expanding the limited subway system (too many archeological treasures below the surface), and the increased use of private transportation by newcomers to the middle class (who prefer being stalled in a Fiat 600 of their own, seated, to being jammed, standing, in a blocked bus during rush hours), the point has been reached where

Reprinted with the permission of Herbert Lottman, who holds a master’s degree from Columbia University, is the author of the recently published Detours from the Grand Tour (Prentice-Hall). He is presently working on a book about European cities and their problems.

(continued on page 5)
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To save a little of Rome's honor, the city fathers selected a few squares, some of which are among the most beautiful in Europe, and banned all traffic from them, giving the streets as well as the sidewalks to the people. Tradesmen blocked the first bold experiment on the Piazza di Spagna and adjacent streets, but in other places the idea was given a chance to succeed. Rome's splendid Piazza Navona, boasting a Bernini fountain and a remarkable baroque church among the seventeenth-century palaces, is now what the Italians call an isola pedonale, a pedestrian island. So are the delightful Piazza Santa Maria in Trastevere, in the center of a "typical" quarter of trattoria and caffè life, the area around the Trevi fountain, and a small square near the city hall on Capitoline Hill. I have been watching this experiment from the first days, when blocking the Piazza Navona seemed a Sisyphean task, and when through traffic seemed necessary in the narrow, winding alleys of Santa Maria in Trastevere. It wasn't, after all. Now Rome's 860,000 automobiles have that much less space to move or stand still, perhaps aggravating the problem in other quarters. But who cares, now that there are islands in the sun on which to take refuge in that headache-inducing, otherwise lovely city?

The question of which comes first, the restricted area for pedestrians or the reduction in absolute numbers of automobiles, is obviously primordial. But if we wait for the latter we shall wait a long time; no industrial nation is ready to discourage its automobile industry. Then can we discourage the people who drive automobiles? That may come, when all the desirable areas are accessible only on foot, and when the remaining space is too constricted to tempt sane men and women.

Verona is small as cities go, with only 250,000 inhabitants. The center of an enchanting countryside of choice vineyards, it is known to tourists for a hypothetical Romeo and Juliet whose very real balcony for the love scene can be visited. There are superb monuments of the medieval Ghibelline period and of the Renaissance, and in summer, outdoor opera is performed in the well-preserved Roman amphitheater. From the more comical downtown area surrounding the arena on the Piazza Bra, narrow streets run back toward the flourishing core centered on the delightful Piazza delle Erbe whose market stalls are covered by individual umbrellas, and the adjoining Piazza dei Signori, with the Scaligeri tombs and a Caffè Dante whose customers play chess all afternoon oblivious of the business that might be transpiring in the courts and government buildings housed in ancient palaces on the same square. The streets of this quarter are reasonably rectangular, but they are narrow and numerous.

It was on November 12, 1968, that the mayor of Verona, after long debate in the Consiglio Comunale, in the press, and among business interests, closed this historic area to motor traffic. The running story deserves retelling because it is an example of how a single-minded city government, responsible both to pressures and to its better instincts, can resist premature protests and ad hoc committees. The decision followed an earlier experiment that had failed: a total ban on parking. Such a procedure seldom works in a country where respect for the law extends to the outer range of the policeman's eye, where parking tickets are never worried about and seldom paid. Underground parking lots were planned within the restricted perimeter and just outside, but the most important thing was that the city closed the area first, not waiting for the great day when parking space would become available. The automobile population of Verona had been increasing by some 3,000 cars a month, and the old center of the city was already saturated.

It was understood, and necessary, that public transportation would continue to operate on the boundaries of the zone, and taxis, hired cars, and other vehicles taking guests to hotels, or the dead to be buried, would be allowed to enter. Various public services would have access to the perimeter, as would delivery trucks.

By the time Verona's isola pedonale was set up most merchants were resigned to it or hoarse from protesting. Some took the expected position that cars equaled movement and movement equaled customers, but a few echoed the sentiments of a caffè proprietor who said he supported the restriction, "first of all because I value my health and think that in eliminating cars we also eliminate noise and gasoline exhaust, and because I think too much traffic helps nobody."

When the great day came, 49 traffic patrolmen and four city officials guarded their newly conquered island. On my inadequate map I count seven streets across and about three over; the next stage, when parking lots are ready and mini-buses convey passengers from private cars to their destinations, will cut off the entire old city, from the Vias Roma and Pallone to the river.

In the weeks immediately following the ban, the shopkeepers' protests grew louder. It seemed easy to obtain the necessary sticker to become a delivery man. The president of the Automobile Club urged that the ban be limited to four hours a day; newspapers ran photographs of deserted streets. The business community then issued a manifesto protesting the blocking off of the area before the necessary preliminary steps had been effected. (All 67 merchants on the charming Piazza delle Erbe had objected. Even the owner of the venerable Caffè Dante declared he needed the tourist buses with the business they brought). The mayor asked for patience; businessmen replied with an automobile parade with posters and blowing of horns.

Part of the Piazza delle Erbe was eventually opened for traffic cutting through the old quarter to connect the governmental offices to the downtown business area. Shopkeepers lost an appeal to the national government, then tried an occupation of the city hall. A reader of the local daily suggested in a letter to the editor that townspeople boycott shopkeepers who protested so clamorously.

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What was the result of all this? Verona counts its tourists in the millions. When I last visited the city, out of the tourist season, I found the Piazza delle Erbe crowded; there were so many strollers on the traditional evening passeggiata along the Via Manzini (about 14 to 18 feet across) that it was hard to walk without colliding with the people immediately preceding. Voting with their feet, the Veronese clearly favored safe passage among brightly lit shops. Cars approaching the perimeter saw red-bordered disks:

Escluse le autovetture dei turisti diretti agli alberghi e quelle autorizzati al transporto promiscuo di persone e cose.

(There was nothing about “promiscuous transport” in the English translation just below. It merely said: “Cars directed to hotels can go.”)

The reader who has never been to the old university city of Bologna has a treat in store. The Gothic and Renaissance facades will remind the visitor of Venice, a Venice without summer people. Among Bologna’s other inherited advantages are the variety of piazzas and the streets that (apart from the area within the eleventh-century limits) are seldom too narrow for modern uses. The arcades are carried on in many new buildings designed in the most contemporary of styles, and old palazzi continue to be used for commercial and public purposes. On the ancient Piazza Maggiore, within 50 feet of the two strange family towers that are Bologna’s symbol, I found an ultra-contemporary tea room and an aggressively contemporary optician’s shop, but I was not shocked by them.

As a prosperous city Bologna was an early victim of automobile saturation. There are half a million people in greater Bologna; some 80,000 live in the city’s centro storico alone. In 1968, within city limits, there were 120,000 automobiles (in 10 years the number of inhabitants per vehicle dropped from 13 to 3.6). It was in mid-1968 that a first proposal for pedonalizzazione was prepared by Bologna’s traffic office. The existing historical centers could not be modified for cultural and financial reasons, but neither could they continue to receive all the traffic that converged on them. Above all, these old quarters could no longer be used as avenues for through traffic. The area earmarked for the ban, the Piazzas Maggiore and Nettuno and Via d’Azeglio—site of an admirable ensemble of monuments, one of the happiest surviving examples of urban space—was worth preserving just as it was. Via d’Azeglio, as it happened, was one of the busiest streets of the central city, with buses as well as private automobiles and preoccupied walkers. Alternative routes were provided for the traffic, new bus itineraries were mapped. The ban was put into effect in September, 1968.

Bologna’s Communist city administration has produced a series of useful and attractive progress reports, the most recent in my possession being Ul. Anno di Isola Pedonale, 110 mimeographed pages with abundant photographic and graphic illustrations. The young city architect I met in the old city hall spoke with fervor of plans for historic Bologna, the pedestrian island already achieved, future zoning and restorations, and selective demolitions and reconstructions. With respect to motor traffic, it has been decided that streets and squares used mainly by pedestrians will be transformed for exclusive pedestrian use, all through traffic will be diverted, and encumbered intersections will be eliminated by changing the traffic patterns. All future uses of land and buildings within the medieval area will be studied to avoid aggravation of traffic conditions, parking

(continued on page 26)
We're trying to make twelve-year-olds more aware of their world.

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Our Man-Made Environment — Book 7, produced and published by The Group for Environmental Education, Inc. is available to schoolboard members and school administrators at $2.00 a copy from A.I.A., address above.
At the time the shop drawing practice paper was prepared by the N. Y. Chapter A.I.A. Office Practice Committee about ten years ago, they had agreed that shop drawing checking was a costly procedure and a 'necessary evil'. As chairman I had suggested that while shop drawings may have been essential in the days when design drawings were limited to profiles and outlines, they no longer were essential in today's practice of completely detailed drawings and comprehensive specifications. Provided — of course — that the architect or engineer had sufficient confidence that if his construction documents were followed they would produce his intended results.

A "giant step" in this direction entitled "A Proposal to Amend the A.I.A. General Conditions Regarding Shop Drawings" was published in the Empire State Architect Jan./Feb. 1964. (See Appendix D) Contractors were quick to respond with an article entitled "A General Contractor Looks at Shop Drawings" by H. T. Noyes, Chief Engineer for the Turner Construction Co. published in a subsequent issue of the Empire State Architect (See Appendix E).

The idea seemed to be another impossible dream. In any event nothing happened; shop drawing practices continued as usual, and the associated checking and procedural problems remained. Thus, except for modifications incorporated to reflect references to current editions of A.I.A. Documents, and the inclusion of pertinent comment from other studies on the same subject (see appendices) the following edited version of the N. Y. Chapter's shop drawing study of 1959 should be as useful and valid today as it was then.
Part I - SHOP DRAWING PRACTICES—UPDATED

by Samuel M. Kurtz, FAIA

1. Introduction

The preparation of shop drawings by the prime contractor, his subcontractors and vendors, based upon the plans and specifications prepared by the architect and engineer, is an accepted standard practice. They are considered essential in most cases to enable the architect to determine whether the contract requirements will be met. This practice has been abused at times by the preparation of incomplete design drawings, and placing excessive reliance on the shop drawings to bring about the desired or intended results; and by the contractor's use of this medium to have the architect and engineer assume the contractor's obligations in this respect.

Despite the fact that shop drawings are a common procedure, many questions occur that require definition. They include, for example, what should be submitted, method of submission, extent to which they should be checked and by whom (architect and/or contractor); the responsibility and liability the architect incurs by such checking and his authority for making changes.

In this study the Office Practice Committee reviewed these factors and indicated what it considered to be the best way to perform and control this important phase of an architect's work.

2. Definition

The term shop drawings is generally considered to include: fabrication, erection and setting drawings; manufacturer's standard drawings; schedules; descriptive literature, catalogs, brochures; performance and test data; wiring and control diagrams; and all other descriptive data pertaining to materials, equipment and methods of construction as may be required to show that the equipment or materials and the position thereof conforms to the contract requirements. As used herein, the term manufactured applies to standard units usually mass produced; and fabricated covers items specifically assembled or made out of standard materials to meet individual design requirements.

3. Purpose of shop drawings

The prime contractor is required to submit shop drawings to confirm the intent of the plans and specifications, and for his own use in coordination. They furnish the means by which the materials, equipment, methods of fabrication and assembly, and connection with contiguous work, worked out by his subcontractors, can be checked by the prime contractor for coordination and compliance with the contract, and then submitted to the architect for verification and approval.

4. Necessity of shop drawings

There usually are several manufacturers and fabricators who make or assemble acceptable competitive items similar to those shown or specified. This makes it possible to serve the owner's interests best by permitting competition from several suppliers for comparable items. Government public works requirements are mandatory in this respect.

It is a practical impossibility for the architect to indicate in his design the construction details which would be applicable to all known manufacturers. Thus the shop drawings permit the architect to determine final acceptability on the basis of design and construction.

A considerable number of what are called 'shop drawings' are actually needed and used in the factory by the manufacturer to assemble or fabricate the indicated items.

5. Value of shop drawings

Shop drawings establish the actual detail of all manufactured or fabricated items; indicate proper relation to adjoining work; amplify design details of mechanical and electrical equipment in proper relation to physical spaces in the structure; and enable minor changes of design or construction to be made to suit actual conditions which could not be foreseen. They prevent misinterpretations and misunderstandings in the completed work which could not be accomplished in any other manner. It is felt that if uniform practices regarding shop drawings were established, they would clarify the functions and responsibilities of everyone concerned beyond question or dispute.

6. Architect's obligations

The architect's responsibilities regarding shop drawings as defined in the September 1967 edition of the General Conditions of the Contract, AIA Document A201 (articles 2.2.13, and 4.13.3 through 4.13.8) are as follows: "... The Architect will review and approve Shop Drawings ... with reasonable promptness so as to cause no delay, but only for conformance with the design concept of the Project and with the information given in the Contract Documents. The Architect's approval of a separate item shall not indicate approval of an assembly in which the item functions .... The Architect's approval of Shop Drawings .... shall not relieve the Contractor of responsibility for any deviation from the requirements of the Contract Documents unless the Contractor has informed the Architect in writing of such deviation at the time of submission and the Architect has given written approval to the specific deviation, nor shall the Architect's approval relieve the Contractor from responsibility for errors or omissions in the Shop Drawings or Samples ...."

Despite the apparent clarity of this language, construction practices and legal interpretations continue to make the Architect fully responsible for his approvals. This has led architects and engineers to substitute the word 'reviewed' for 'approved'; and to object to indicating approval 'for conformance with the design concept of the Project .... and the Contract Documents.' These architects believe 'conformance' or 'compliance' with Contract Documents is the complete obligation and responsibility of the Contractor. (See Appendix A).

'Approvals' by the Architect have been tested in the courts — and not always to his satisfaction; the use of 'reviewed' has yet to be tested. Other terms used — and similarly untested — are 'received', 'acknowledged', 'returned without comment', etc.

Deviations, errors and omissions on shop drawings present significant problems to the architect, engineer, contractor and subcontractor. It would appear to be relatively simple to detect deviations, but the possibility for discovery of errors and omissions diminishes in descending order. Therefore, the importance of the limits of responsibility of the Architect for his shop drawing checking, reviews and/or approvals cannot be overemphasized; and it should be firmly reiterated at the commencement of a construction project.

The Architect properly expects that his shop drawing corrections will be back checked by the prime contractor as part of the contractor's basic responsibility; but he should not depend upon him to discover deviations or changes affecting contract price that were made by the Architect in the checking or reviewing procedure. Such modifications should be brought to the contractor's attention with instructions: to proceed pending price adjustment; not to proceed and to submit proposal; whether or not to stop affected contract work until decision has been made.

The architect, of course, is presumed to know the contract requirements and must guard against asking for more than they

(continued on page 13)
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stipulate. His responsibilities include the dual function as agent of the owner and the judge of the contractor’s compliance with drawings and specifications. He should scrupulously avoid the possibility of incurring extra cost by making greater demands than the owner is entitled to enjoy under the contract, and should raise and settle the question of change in cost whenever he makes or approves changes on shop drawings.

It is important for the architect to keep in mind that when there are several prime contractors on a project, any changes proposed on the shop drawings by any one of them, may materially affect the work of the other prime contractors.

7. Contractor’s obligations

The contractor’s responsibilities with regard to shop drawings are also defined in Article 4.13 of the 1967 edition of the A.I.A. General Conditions as follows:

“The Contractor shall review, stamp with his approval and submit, with reasonable promptness and in orderly sequence so as to cause no delay in the Work or in the work of any other contractor, all Shop Drawings .... required by the Contract Documents or subsequently by the Architect as covered by Modifications. .... At the time of submission the Contractor shall inform the Architect in writing of any deviation in the Shop Drawings .... from the requirements of the Contract Documents.

“By approving and submitting Shop Drawings .... the Contractor hereby represents that he has determined and verified all field measurements, field construction criteria, materials, catalog numbers and similar data, or will do so, and that he has checked and coordinated each Shop Drawing .... with the requirements of the Work and of the Contract Documents.

“The Contractor shall make any corrections required by the Architect and shall resubmit the required number of corrected copies of Shop Drawings .... until approved. The Contractor shall direct specific attention in writing or on resubmitted Shop Drawings to revisions other than the corrections requested by the Architect on previous submissions.

“No Work requiring a Shop Drawing .... shall be commenced until the submission has been approved by the Architect. All such Work shall be in accordance with approved Shop Drawings ....”

These general requirements are usually modified in the special or supplementary general conditions, and in individual trade sections of the specifications to meet special requirements.

The phrase reasonable promptness has too often been used by prime contractors as a means of blaming the architect for his own delays. The familiar procedure is to delay submission of such drawings until needed immediately in the progress of the job. They are then issued to the architect all at once and he is pressed for immediate approval. Obviously this method does not allow the architect sufficient time to make a proper check of the drawings and often results in errors, and accusations of delays by the architect.

It is the contractor’s obligation, as well as his responsibility, to organize the procurement of manufactured and fabricated materials and items so that they are available at the time they are needed in the work. This can only be accomplished by proper scheduling of every phase of the construction procedure, including preparation, submission and checking, and resubmission of shop drawings. Many architect offices require five to ten working days to process a shop drawing, and in order to insure that they are allowed this time, it has become a practice to insert a definition of the phrase reasonable promptness in the specifications.

Article 4.11 of the 1967 A.I.A. General Conditions requires the contractor to submit a progress schedule indicating the dates for starting and completing the various stages of construction. Shop drawings are a stage of construction. Such schedule should include adequate time for processing and checking of shop drawings. Too many contractors seem to feel that having submitted the shop drawing — no matter when — they have fulfilled their obligations.

The prime contractor must assume full responsibility for the shop drawings submitted by him for his subcontractors or vendors. The execution of the work in the contract is his sole responsibility. He is not acting as an agent or a broker. He must assure himself that his subcontractor is meeting the contract requirements, before passing the shop drawings on to the architect. It is as much a reflection on the prime contractor as it is on his subcontractor if shop drawings presented to the architect propose inferior materials or methods. In an effort to enforce this obligation of the contractor, it is important to note the requirement of Article 4.13 of the A.I.A. General Conditions that the general contractor should review and approve all shop drawings prior to submission to architect. When such checking has obviously not been done, or done superficially, architects are within their rights not to recognize them as a submission at all, and to return them unchecked.

Every shop drawing involves the contractual obligation of the prime contractor. Items left out by the subcontractor automatically must be furnished by the prime contractor. It is not the duty of the architect to protect the prime contractor against his subs. He must do this himself.

When the shop drawings indicate changes which may be acceptable to the architect, it is essential for the contractor to determine whether such changes will affect a correlated function, construction, or the work of other contractors, before they are submitted to the architect for approval. For example, acceptance of an elevator of different manufacture, or one make of roof fan over another, could affect structural design. This can occur after the structural elements are in place. There are many similar examples. In such cases the contractor must make it clear that he will assume the cost of all other related changes before the architect can be expected to indicate his approval.

At times, corrections to shop drawings by the architect may inadvertently become justification for a claim for extra cost. Article 12.2 of the 1967 A.I.A. General Conditions requires that any claim for extra cost must be in writing within a reasonable time after receipt of instructions, and before proceeding with the work. Obviously, the contractor should recheck the shop drawings returned by the architect for his own protection.

8. The approval stamp

The New York Building Congress in its 1966 report on shop drawings acknowledged contractors responsibilities, and made recommendations deserving consideration. They suggested: That the prime contractor should indicate the corrections resulting from his initial review of the shop drawings; indicate which trade is to perform the work when language such as ‘work by others’ is used; and to stamp ‘recommended for approval’. That the architect/engineer should check for contract conformance, Approve, Approve As Noted, or Disapprove; not require resubmission of ‘approved as noted’ drawings — such approval to be authorization to proceed as corrected; and to identify corrections by symbols indicating who (which structural, architectural or engineering designer) made the correction. They also suggested expediting procedures. (See Appendix F)

Actual practice indicates that it is more practical to require resubmission of approved as noted shop drawings. Approval of most shop drawings is in this category. It is unfair to delay manufacture by marking them disapproved in order to obtain resubmission. Many manufacturers or fabricators will not, as a matter of policy, comment on disapproved drawings. They also suggested expediting procedures. (See Appendix F)

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(continued on page 14)
ANNUAL CONVENTION AND CONFERENCE

THE ARCHITECT AND NEW YORK STATE

OCTOBER 18-21, 1971 - KUTSHER’S, MONTICELLO

NEW YORK STATE ASSOCIATION OF ARCHITECTS
441 LEXINGTON AVENUE, NEW YORK, N.Y. 10017

1971 NYSAA/AIA ANNUAL AWARDS PROGRAM

INVITATION

As a member of the New York State Association of Architects, you are cordially invited to participate in the 1971 NYSAA/AIA architectural design awards program.

Certificates of Merit and Honorable Mention will be awarded without classification into categories of Residential, Educational, Industrial, Recreational, etc. Planning projects and groups of buildings are also eligible. Certificates will also be prepared for the client of the winning designs and for the consultants involved.

We urge the representatives of all the component organizations to encourage their members to cooperate in this program in an effort to secure outstanding architectural exhibits at the 1971 Convention.

SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Wednesday, June 30, 1971</td>
<td>Submit entry blank</td>
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<tr>
<td>Wednesday, July 14, 1971</td>
<td>Submit photographs—deadline date for all entries with $15.00 fee per entry.</td>
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<tr>
<td>Thursday, July 22, 1971</td>
<td>Jury Meeting</td>
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<tr>
<td>Friday, July 23, 1971</td>
<td>Notification to winners.</td>
</tr>
<tr>
<td>Monday, Sept. 13, 1971</td>
<td>Winners submit additional material as requested for press kits. Photos of premiated buildings will be published in EMPIRE STATE ARCHITECT and other architectural journals, newspapers, etc.</td>
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<tr>
<td>Monday, October 18, 1971</td>
<td>Convention opens Monday, 3 P.M.</td>
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<tr>
<td>October 18-20, 1971</td>
<td>THE ARCHITECT AND NEW YORK STATE KUTSHER’S, MONTICELLO.</td>
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<td>Exhibit of Award-Winning Design. Awards Presentation at Annual Banquet, including slides.</td>
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RULES

a. Eligibility: Buildings completed since January 1, 1969. Buildings that have been submitted previously or are outside of New York State are not eligible.

b. Number of Entries: Two maximum per member. Fee $15.00 per entry.

c. Media: On or before July 14, 1971 submit a spiral-bound, black cover folder (approximately 9-1/2" x 11") with acetate sleeve pages containing site plan, floor plans, sections, photographs (black & white 8" x 10" glossy) showing exterior and interior views and not more than four 35 mm color slides of views of the building. Supplementary information explaining special conditions or restrictions may be submitted on a single typewritten sheet placed in an unmarked envelope. All material is submitted at owner's risk. NO MOUNTS OR MODELS SHALL BE SUBMITTED FOR JUDGMENT. Plans, etc., presented to the jury should not reveal the name of the Architect. The last acetate sleeve page (sealed at lower edge) shall contain the color slides, supplementary information and a blank envelope containing the identity of the architect, client and consultants listed in the manner desired to appear on a citation or photo caption.

d. Judgment: There will be a preconvention judgment of the Architectural exhibits at the NYSAA/AIA Headquarters, 441 Lexington Avenue, New York, N.Y. 10017. Award winners and other entries selected by the jury will be exhibited by projectors during the Convention from Monday to Thursday. Color slides of Award winners will be exhibited at the Annual Banquet.

e. Winners may be requested to prepare additional slides to accompany their original submission. Instructions will follow the notice to winners.

Write NYSAA/AIA for entry blank.
SHOP DRAWING PRACTICES, Part I — continued

It should be clear from the general conditions that the architect's approval of a shop drawing is not a guarantee that all items required have been included and that he cannot be responsible for errors or omissions. Shop drawings are sometimes submitted for approval of a part of the work in a given trade. He can only check what he is given to check.

The approval stamp should contain wording to the effect that approval is subject to all contract requirements; is for design only; is for checking of a part of the work in a given trade. He can only check what he is given to check.

The approval stamp should contain wording to the effect that approval is subject to all contract requirements; is for design only; is subject to coordination with all other trades; is not for quantities; does not include or authorize extra work; does not guarantee dimensions; and does not include major changes to contract requirements unless specifically covered by a separate letter of authorization. (See Appendix A: Shop drawing approval stamps)

9. Grading of shop drawing corrections

The difference between various types of qualified approvals and disapprovals is often measured by the attitude of the checker. An approved as noted by one checker may be a disapproved by another. There should be a uniform method of grading:

a. Approved: No corrections, no marks.
b. Approved as noted: Minor amount of corrections; all items can be fabricated at contractors risk without further correction; checking is complete and all corrections are obvious without ambiguity.
c. Revise and resubmit: Minor amount of corrections; noted items must not be fabricated without further correction; checking is not complete; details of items noted by checker are to be further clarified before full approval can be given; items not noted to be corrected can be fabricated at contractors risk under this stamp. Note: Where the architect wishes to withhold fabrication of the items not marked, he should note the drawing: Hold up all fabrication until further notice.
d. Not Approved: Drawing is rejected as not in accordance with the contract, too many corrections, or other justifiable reason. When returning the drawing to the contractor, the architect should state his reasons for the rejection. The drawing must be corrected and resubmitted. No items are to be fabricated under this stamp.

These explanations should be made a part of the specifications.

10. Fabrication on “approved as noted”

The contractor should be allowed to fabricate on approved as noted, if this will expedite the project completion date, provided that the contractor adheres to the corrections noted, and at his own risk.

If fabrication is not made strictly in accordance with the corrections noted, the item should be rejected in the field and the contractor should be required to remove the item and refabricate in accordance with the corrected shop drawing. As a matter of record, contractor should be required to furnish copies of shop drawings which were approved as noted after corrections have been made.

11. Partial approvals

To expedite construction, the architect should process and approve shop drawings as quickly as possible. On occasion when parts of shop drawings can be approved and the remaining parts cannot, the architect could allow the contractor to fabricate the acceptable items as soon as he wishes.

The architect will not lose control of a shop drawing he approved in part if the inadequate or unacceptable portion is circled and an appropriate note stating its rejection placed adjacent to it. Then the entire drawing may be stamped revise and resubmit, which by specification definition could allow fabrication of the portions accepted and approved by the architect, at the contractors risk.

12. Resubmission of corrected drawings

Where an architect has corrected a shop drawing and requested a resubmission, only those corrections noted by him must be made to the shop drawing.

In many instances, the contractor makes a change to the resubmitted shop drawing in excess of that requested by the architect. The architect relies on his previous corrections to check the resubmitted drawing, thereby overlooking the new changes made by the contractor.

To prevent this from occurring Article 4.13.6 of the 1967 A.I.A. General Conditions specifically requires the contractor to direct the attention of the architect in writing or on the resubmitted shop drawing to revisions by the Architect on previous submissions.

13. Return of shop drawings without checking

Shop drawings should be returned to the contractor without checking when they are submitted in violation of specified procedure or inadequately checked by the contractor, or inaccurate and in substantial error.

Drawings thus returned to the contractor should be accompanied by a letter or by a rubber stamp on the drawing to the effect that the drawings are to be checked by the contractor in accordance with the terms of the contract, and that they are not being considered as an official submission.

14. Problem of “by others”

The words by others on a shop drawing should have only one meaning to an architect, and that is that the item is not being included as a part of the construction contract. Where these words are used the architect should circle the wording and request a definite answer as to who will furnish the item. To avoid delay, the architect could strike out the words by others and write by prime contractor instead. This problem may be eliminated if the prime contractor when checking the shop drawing indicates who will furnish the questioned item, as recommended in the 1966 New York Building Congress report.

The architect who approves the shop drawing with the words by others in the belief that the contractor is responsible for the complete building and he must eventually furnish the item, may later become involved in litigation to determine whether or not the item was deleted from the contract by the architect's approval of the shop drawing with his acceptance of the words by others.

15. Architect's retention for future checking

The architect may be obliged to hold shop drawings in cases where partial submissions cannot be checked until the complete submission has been received, or where shop drawings cannot be checked until correlated items affected by them have been received.

When such shop drawings are held up by the architect, he should so advise the contractor in writing, with the statement that the draw-

(continued on page 16)
EMPIRE STATE ARCHITECT
1971 DIRECTORY

NYS AIA
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In the alphabetical portion of this directory, there is a three-digit number to the extreme right of each member's name. This three-digit number, when referred to this code below, will designate the Component to which the member is currently assigned.


AIA Component affiliation is indicated outside of New York State only when the information is available in AIA Membership Directory.
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Garver, E. B. 224 Summer St., Buffalo, New York 14222
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For the 22-floor dormitory towers in this striking complex of modern university buildings, the architects selected Hope's field-proven Series 220 Aluminum Casement Windows. Series 220 frames and weatherstripped ventilators are custom-made from strong tubular aluminum extrusions, 2” deep front-to-back, having ¾” high glazing legs. All frame and ventilator corners are miter cut and electrically flash welded throughout the entire section profiles. Pile-type weatherstrip interlocked into both inside and outside ventilator contacts is standard as are snap-in type glazing beads. Casement ventilators are hung on rugged aluminum cleaning hinges with extruded leaves solidly welded to both ventilator and frame. Finish is Duranodic* 313 Dark Bronze, processed in Hope's own licensed facilities. Series 220 windows are designed and recommended for conditions where top quality units with unusually high strength are required. In this instance, as in all Hope's installations, erection by Hope's own erection crews eliminated the problem of divided responsibility and assured proper installation of materials. Architects have been specifying Hope's windows for buildings at leading universities for more than half a century. This role in the expansion of American higher education is one that Hope's Windows is proud to play.

* Trade name of Aluminum Company of America.
SHOP DRAWING PRACTICES, Part I — continued

The shop drawings submitted will not be checked until all parts of the particular item have been received, and that they will not be considered a formal submission until such time as the submission is complete in every respect.

16. Field copy

The contractor should be required to keep one copy of each approved shop drawing on file at the project site for use by his own staff or architect's or owner's representatives. A clause to that effect should be inserted in the specifications.

17. Recommended contents of shop drawings

Shop drawings should contain the following information:

- Job title and shop drawing number.
- Date and dates of revisions.
- Contractor's certification that shop drawing has been checked by him for compliance with contract documents, and is recommended to the architect for approval.
- Space for approval stamps.
- Details of fabrication, assembly and erection.
- Materials used.
- All required dimensions.
- Details of connection with contiguous work.
- Information on all items of equipment.
- Who furnished related work (usually noted by others).
- Complete schedules.
- All protective coatings and factory finishes.

18. Control of shop drawings

The importance of shop drawings in the progress of the work is fairly obvious. Thus, the timing of the preparation, submission, checking and finally fabrication of the items covered by the drawings, materially affect the over-all construction schedule.

It is necessary therefore that accurate records be kept of the status of the work. Contractors submit shop drawings with a dated transmittal form. Architects should also use a transmittal form when the drawings are issued to consultants for checking, and when they are returned to the contractor.

In order to keep a running record of the status of shop drawings, the architect should keep a log by trades in which he records: name of contractor or subcontractor making submission, shop drawing number and title; number of copies received; date received; distribution to named consultants, number of copies and date; return from named consultants, number of copies and date; space for recording resubmission; action taken, date, and date returned to contractor.

Many specifications list the shop drawings that are required by trade and by specific items. Such a list should be incorporated in the construction progress schedule submitted by the contractor for approval.

When delays occur they are not overcome by pinpointing who is to blame. It is therefore mandatory for the general contractor to enforce the timing set up in the schedule, and advisable for the architect to remind the contractor when it is not being followed. This should prevent last minute rushes on preparation, submission and checking of shop drawings, with great possibilities for error and delay.
19. New methods—transparencies

The 1966 New York Building Congress report on shop drawings reaffirmed its previous (1956) recommendation of the transparency method. This procedure has considerable merit and has been tried in several offices in the New York Chapter area with marked success.

With this method, the contractor submits shop drawings on a reproducible print. The architect makes his corrections on this print. For structural framing and details it has been found desirable to require the submission of a conventional print with the transparency; this facilitates the minute check of every framing member that the engineer must make. He then marks only the corrections on the transparency.

A print of the transparency with its corrections is made by the architect and the consulting engineers for their records before it is returned to the contractor. Corrections are made by the contractor on the original shop drawing tracing and a new transparency is resubmitted.

The advantages of this procedure are:

a. Errors due to copying corrections on duplicate prints are eliminated.

b. More of architect’s time is available for checking instead of duplicating notes.

c. Contractor saves cost of printing multiple copies for each submission; only the final approved transparency is duplicated for distribution.

Some of the problems that have been experienced with this shop drawing procedure are:

a. Contractor will ignore specifications and submit conventional prints. These should be returned to the contractor, requesting submission of a transparency.

b. Prints with a note transparency follows should not be accepted. The time spent transferring corrections from the conventional print to the transparency offsets the benefits to be derived.

c. There is a tendency to view the transparency as a tracing, or original drawing. Corrections should not be too carefully drawn. The checker should be required to treat the transparency the same way he would a conventional print; he should be told that they can be folded for mailing purposes.

A space should be provided on the shop drawings of at least 80 square inches for receiving stamp and approval stamp. This space may be within or outside the borders of the drawing. It should always be at the right hand side for uniformity throughout the industry. This could be required by the specifications.

Transparencies should not be required for equipment brochures, cuts of fixtures, etc., which are better submitted in conventional fashion in the number of copies required. (See Appendix C: Suggested specification.)

20. General comment/Shop Drawings Forever?

Ten years ago architects considered the practice of shop drawing checking for almost every conceivable component in building construction, costly, burdensome and increasingly excessive. Nothing has happened since then to stop this growth or even reduce it to essentials. Obviously the procedure must have great value for someone. Is it the architect? The general contractor? The subcontractor? The component or materials manufacturer? Will the practice continue for another decade?

(continued on page 19)
A special feeling for concrete block has asserted itself at the new Charles A. Dana Creative Arts Center of Colgate University in Hamilton.

Dramatic effect is achieved through the use of specially patterned precast masonry units which, when laid up in a stacked bond pattern, give a ribbed-like appearance.

The units used at Colgate have a rough textured fluted surface resembling split block. For that reason the units are called corduroy block.

Three varieties of the precast block were used: 4 in. one-side fluted; 6 in. one-side fluted; and 6 in. both sides fluted. The fluted areas extend approximately 1 in.

Some 38,000 of the buff-colored units went into the building.

- Charles A. Dana Creative Arts Center at Colgate University, Hamilton
- Architect: Paul Rudolph
- Contractor: Ryan and McCaffrey Inc.
- Concrete Masonry Units: Cossitt Concrete Products, Inc., Hamilton

New York State Concrete Masonry Association, Inc.
1879 Statler Hilton Hotel, Buffalo, N. Y. 14202
SHOP DRAWING PRACTICES, Part I — continued

A suggestion made in 1960 as a possible example bears repetition: Architect's drawings and specifications usually cover the subject of doors, door frames and hardware very thoroughly and carefully. It should only be necessary for the architect to check the door and frame types as to design and construction, and the hardware specifications or schedules. The door and frame type, and its size and swing are shown; it could be said must be shown on the drawings. Then why should it be necessary for the Architect to check submission of schedules listing every single door, its location, size, type, swing, partition thickness, saddle, distance of buck above and below the floor, and anything else the contractor can think of?

The construction design professions are at the threshold of the computer age. Structural, mechanical and electrical engineering design by computer already is an established procedure. Planning, space allocations, and architectural design by computer are being taught in colleges and being used in practice. Computerized specifications and materials selection are now available to the designers. Concrete design mixes are being established by computer and being accepted by authorities without further testing.

Standards of performance could be established for various similar design components — such as doors, windows, etc. In fairness to manufacturers it should be possible with the wide variety of choice available, to limit such choice to two, three or even five such similarly designed proprietary components.

Let us assume that the architect can and has diligently produced complete, comprehensive construction documents, free of ambiguities, with adequate choices to permit responsible competition, which is what most architects endeavor to do. Why then shouldn't it be equally possible for competitive, conscientious contractors to assemble all the necessary parts without further verification by the Architect as takes place in the shop drawing checking procedure? It could be said that there still would be 'honest misunderstandings'. Perhaps the computer could eliminate this. Perhaps the computer could eliminate the necessity for any shop drawings at all, and particularly the need to have them checked by the Architect.

It is time something changed.

Part II — Shop Drawing Practices—Updated
To be continued September Empire State Architect

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What is the New York State Association of Architects/A.I.A.?

It is the state organization of the architectural profession in New York State, chartered by The American Institute of Architects, acting for the A.I.A. and its Chapters in New York on all state matters.

Who belongs to the New York State Association of Architects/A.I.A.?

Its members are actually the members of the eleven A.I.A. Chapters in New York State and the New York Society of Architects who, through NYSAA/AIA, give the architectural profession a single strong voice at the State level. The eleven Chapters are: Bronx Chapter, Brooklyn Chapter, Buffalo—Western N.Y. Chapter, Central N.Y. Chapter, Eastern N.Y. Chapter, Long Island Society Chapter, New York Chapter, Queens Chapter, Rochester Chapter, Staten Island Chapter and Westchester Chapter.

When was the NYSAA/AIA organized?

The Association was formed in 1931 as the Council of Registered Architects — State of New York, Inc. "To unite the registered architects and architectural associations in the State of New York for the purpose of maintaining a compact representative and centralized agency to consider, agree and act in unison, upon all matters affecting the practice of architecture". The name was changed in 1937 to New York State Association of Architects and received its charter from The American Institute of Architects in 1949.

What are the purposes of NYSAA/AIA?

To provide unified representation in all statewide matters affecting the architectural profession, functioning on behalf of all New York State Chapters of the A.I.A. and the New York Society of Architects.

What does NYSAA/AIA actually do?

The many state level tasks that individual Chapters cannot accomplish alone:

1. It represents the architectural profession before the State Legislature and the numerous State agencies whose activities vitally concern architects and their clients.

2. NYSAA/AIA maintains active liaison with New York State agencies such as Council on Architecture, Council on the Arts, Division of Housing and Community Renewal, Urban Development Corporation, State Building Code Council, Hudson River Valley Commission, State Education Department, Board of Exami-ners, etc. Also maintains liaison with other state level associations and organizations including Consulting Engineers Council, Chamber of Commerce, Producers' Council, Community Service Society, Regional Plan Association, New York State Society of Professional Engineers, New York State Association of the Professions, etc.

3. Publishes EMPIRE STATE ARCHITECT, a magazine designed for the particular interest of architects in the State. ESA has a distribution of more than 3,300, issues quarterly.

4. Issues a newsletter periodically to inform membership of NYSAA/AIA activities which records timely items throughout the State.

5. Publishes rosters each year of committees, officers and the entire membership.

6. Organizes the Annual Convention and Building Products Exhibition.

7. Administers and promotes an Awards Program and an Annual Exhibition of School Architecture.

8. Sponsors and/or participates in Professional and Inter-Professional Programs to further the goals of the New York State architect and the profession.

9. Offers and maintains Group Insurance Programs available to its members exclusively.

10. Sponsors programs designed for the Continuing Education of the Architect.

These are only a few examples. The full list of NYSAA/AIA activities is long and constantly changing as projects are completed and new ones undertaken by NYSAA/AIA committees and staff.

Who decides what the NYSAA/AIA is to do?

The eleven A.I.A. Chapters in New York State and the New York Society of Architects, through their representatives, constitute the NYSAA/AIA Board of Directors, which meet four or five times a year. In the interim, NYSAA/AIA affairs are governed by its Executive Committee which meets periodically and acts for the Board. It is composed of the President, President-Elect, Vice Presidents, Secretary, Treasurer and Immediate Past President.

Who carries out NYSAA/AIA projects?

The Officers and Directors, standing and special Committees and the staff.

(continued on page 23)
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NYSAA/AIA has maintained a headquarters in New York City since 1957 when it appointed a full-time Executive Director.

The staff consists of the Executive Director and an administrative secretary; a bookkeeper-clerk; an auditor, legal counsel and legislative consultant are maintained on a consulting basis.

How are NYSAA/AIA activities financed?

Through membership dues to NYSAA/AIA payable to headquarters for each calendar year. Dues must be paid by the first of August to establish delegate accreditation for the Annual Meeting held in the Fall of each year.

Corporate Members of the AIA are assigned to a local Chapter and State Organization and pay dues to each. Termination for non-payment of dues may be initiated by the Chapter or State organization provided a 30-day notice is given during which time a member may restore his membership by payment of delinquent dues.

Further questions about NYSAA/AIA purposes and activities may be directed to: H. Dickson McKenna, Executive Director, at its offices in New York City.

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Architects and Engineers across the nation met in Washington during March to present their views to Congress in a two-day Conference attended by more than 400 professionals. Shown in this photo are (left to right) — Harold E. Rist (Glens Falls), Arnold Olitt (New York City), Clyde Alston (Long Island), Kenneth Hawk (Binghamton), Senator Javits, Herbert Epstein, (President, New York State Association of Architects/AIA), Donald Cather (New York City), Richard Fritz (Ex. Director, CEC/NYS), Gordon Wheeler (Cazenovia) and Nicholas Chryssafopoulos (New York City)
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facilities will be developed, public services assured, and, if possible, public transportation augmented in the area. As corollary measures, a zone was reserved for parking commercial vehicles, certain streets were designated for public transport, and new one-way streets were mapped.

The first year passed. In its evaluation of what happened, the municipality of Bologna admitted that one could not measure the new sense of pride and freedom of its citizens, who for the first time could now really use the Piazza Maggiore area—to admire their heritage, window-shop, gossip, or simply look at each other. Here and there in the report I came upon other examples of Bolognese streets and squares that have been given back to the people, sometimes just by eliminating a supposedly sacrosanct parking lot from the front of a church or from a small public garden. What is more, there is a program of activities on the liberated central square, concerts and ballets in summer, the carabineri's band in early autumn. Finally, if the texts of messages and resolutions in the report are representative of opinion, even the business community is now reasonably well disposed to what has been done, and will be done.

As I write this, Florence and Genoa are destined to join Verona, Bologna, Siena, Pavia, and Rome in this dangerous experiment. The area covered in Florence is the old Roman enceinte, between the Arno river and the Duomo, from the Via Tornabuoni, with its fashionable shops, to the rear of the Uffizi Gallery. At last reports the shopkeepers were up in arms—there were signs all over town protesting the plan. Local merchants once more asked that parking lots be built first, that mini-buses begin their routes first, that decentralization take place before cars are removed from the centro storico. No one is ever ready for a pedestrian island, so it always comes as a happy surprise when we shipwreck onto one.

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