The Ohio Architect
MARCH/APRIL, 1968
ROSTER ISSUE $4.00

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Until recently it seemed that old Architecture was meant to die, and modern man had invented innumerable ways to hurry the process along. There were, to be sure, a few isolated antiquities, where costumed ladies recited the history of the place and served tea. And, there was the extraordinary experiment of Colonial Williamsburg.

But, the enlargement of travel and the two-by-two color slide in an increasing era of leisure and affluence brought America face to face with its past, rendered in real, physical form—if a bit bedraggled. Increased education helped pave the way. Tourism promised much. And, the fresh involvement of Architects, city planners and the business community in the physical changes of the city focused ever more attention on our residual building — that material already in place and, naturally a part of any new scheme of city construction or reconstruction.

There was, over the past two decades, an attempt, often feeble, on the part of the Architectural profession to get involved in the preservation picture. But, in the main the few concerned Architects were left to join forces with lay groups whose more direct apprehension of what was to become of our Architectural past was not complicated by an addiction to current Architectural formulas striving to ignore history.

By the early 1960's the situation was ripe for a major recognition of the value of preservation as being in the national interest. An alarming rate of loss of valuable sites, landscapes and buildings to the space-hungry enterprises of our time only heightened the need. Our history was quickly draining away — except as it was recorded in books. Further a certain disenchantment with the chrome-look of modern city building became evident. Not only was the physical embodiment of our history at stake but so was the needed presence of the "texture" of time — the variety of elements that invigorate our environment and make it more meaningful.

As a culmination of all this, the Congress of the United States passed the Preservation Act of 1966, P.L. 89-665. With this act and two others of related nature, historic preservation became "big time".

Not that the Federal establishment had failed to pay any regard to the subject, for in fact limited action had been taken years earlier with responsibility therefor placed in the National Park Service. Architects will remember the aid to mitigate professional unemployment made possible via the Historic American Buildings Survey of 1935 and afterward.

The new legislation authorized substantial funds for advancing the interests of the subject, particularly through the states themselves. That these monies have not as yet been appropriated, except in small part, does not detract from the spirit of commitments present. Monitoring the program from Washington, the Park Service organized an Office of Archaeology and Historic Preservation as well as the instrument of the National Register of historic sites, buildings and objects.

It is this repository of distinguished selections to which the agencies concerned with our physical growth must increasingly turn, by legal necessity as well as
persuasion, to clear their projects for construction when federal assistance is involved. Any confrontation of a highway or a renewal project, for example, with a building or site on the National Register, is grounds for a halt and a review — generally a revision in plans.

Supplying the Register with subject matter is the business of the states and, in turn, of the citizens and professionals living there. To share in the new programs, each state was requested to establish a body to act as its agent in the field and to disburse funds. In Ohio, S.B. #122, passed in August, 1967, accomplished this by extending the responsibilities of the Ohio Historical Society, whose director, Mr. Daniel R. Porter, was named State Liaison officer to the Governor.

To conduct appropriate business the new state law set up an Historical Advisory Board, scheduled for an initial meeting in March. This Board is the body concerned with the accomplishment of a State Survey of noteworthy Architecture and sites in order to feed essential selections up to the National Register where protection could be much enhanced.

To accomplish the State Survey, many lay groups will have to be assisted by many professionals as the accumulated building and archaeological material of Ohio will need to be scanned and evaluated in its entirety.

It is in this realm of taking inventory that Ohio Architects will need to provide significant help to the organizations in their areas who undertake the gradual survey of the State's significant material. Standards of historic survey work and criteria for subject matter and evaluation of its importance will be forthcoming from the Park Service. Helpful guidance is already available from the National Trust. The American Institute of Architects for its part has appointed a State Preservation Coordinator in each state.

Gradually, over a period of several years, the National Register will grow to point where the current 1,000 subjects will reach 100,000 and beyond. Each state will submit fresh selections from time to time. The process is continuous. Ohio's share in the total can only be roughly approximated. Perhaps with five per cent of the national population it might some day cite 5,000 items as exceptional and worthy of preservation.

An initial survey of Ohio material was conducted in 1966-67 and published by the Ohio Historical Society as Phase I of the Ohio Historic Survey. This effort described two hundred examples, predominately Architecture. County surveys have been taken in Montgomery County. Village and city surveys remain rare although they are urgently needed. Township, region or district surveys are also logical programs to initiate. In an effort to establish a consistent approach to the taking of local surveys, some sample areas are being considered with results to be demonstrated state-wide as a guide.

So much for the taking stock of what we have. In the meantime Ohio Architects will be increasingly confronted with assignments in which old buildings, existing city features, and the like will all be a part of the design challenge at hand. Each situation will pose its own set of questions:

1. Is this a worthy building in its setting, in its locality?
2. Is it on The National Register?
3. Can it be reconciled with a new user, in a rebuilt environment?
4. Will the costs of preservation be adequately met?
5. Is moving the structure to a more compatible site an answer?
6. If restoration is indicated, is local expertise sufficient to carry out the work with sympathetic understanding for the original?
7. Will the interests of urban design be better served if a group of buildings of Architectural interest be preserved rather than a single example?

Questions such as these and many others present themselves to the profession in increasing numbers. The capacity of the practicing Architect to answer these effectively will be critical in determining the extent of the role he will play in the reshaping of his community. And, unless he is willing to expand his interests over and beyond the limits exhibited in recent years, the design leadership he feels is appropriately his will shift, at least in considerable part, to others more sympathetic to the conservation of historic values.

Concerning values, the presence of landmark Architecture and historic sites in the community can make
many contributions to the whole — a point which Architects will be obliged to recite from time to time. Consider the following:

1. The value of an historical document — of telling the story of what happened, of how we came to build as we did in this place.
2. The value of texture — the revelation of natural beauty in materials not normally assembled now.
3. The value of contrast — mixing the old with the new, the avoidance of sameness, and the presence of time-span.
4. The value of detail — an opportunity to season the bland scene with an historic relish.
5. The value of drama — a bold expression in a bridge, a gallery, a train shed missing from the slick surfaces of the economized vernacular work of today.
6. The value of surprise — the presence of the unexpected.
7. The value of quality — recollection of a time when buildings went first class and comfort was secondary.
8. The value of a landmark — something to refer to, a point of departure, of interest or remembrance in a featureless city-scape.

As the interest in historic preservation grows at the local level, a variety of opportunities to perform meaningful work in this field of design will be offered by both private and public clients. The Architect will find a number of government supported programs in this area. These include the following under the Department of Housing and Urban Development:

a. Grants for Historic Preservation within the scope of a comprehensively planned local development area.

b. Grants for moving or restoring an historic or Architecturally noteworthy structure within an urban renewal area.

c. Grants for the making of historic surveys under Section 701 of the Urban Planning Assistance Program.

d. Open space land acquisition funding involving preservation of worthy sites or buildings.

e. Strong support via Title 6 of the Demonstration Cities Act of 1966 for historic preservation.

f. Urban Beautification programs where aid is authorized for enhancement of historic sites.

Elsewhere, assistance is available via the Department of Commerce and the Bureau of Outdoor Recreation where preservation fits clearly into the larger purposes of a particular local program.

And, with the states beginning to invest more profoundly in the field, the outlook for professional assistance grows considerably. One concern lies in the fact that the demands for expert Architectural service may exceed the available supply, for even when the practicing Architect has re-oriented himself to include services in this field, he will recognize the unusual aspect of certain problems of historic restoration, for instance, for which he has neither been trained or conditioned. To this end he will need to ally himself to a restorationist, or professional person with experience in the building technology of previous years. As such persons are in very short supply at present, our centers of Architectural training are being urged to create new programs in this field.

An Architect, city planner, engineer or, for that matter, any citizen with a concern for the subject, can turn, as a starter, to the National Trust for Historic Preservation, 748 Jackson Place, N.W., Washington, D.C., 20006, for extensive general information.

In each chapter area of the American Institute of Architects there is a Committee on Historic Buildings ready to serve, advise and assist on local preservation problems. In recent years the allied professions have developed matching committees such as those of the American Institute of Planners, The American Society of Landscape Architects, The American Society of Civil Engineers and The Society of Architectural Historians. Other professional Societies are active in the field, and most local programs will be aided and furthered by an amalgamation of any of these plus those dedicated citizens who so often have done independently the jobs needed to be done.

The Architect convinced of the value of comprehensive services can no longer turn his back on the burgeoning problems of integrating old buildings with the new. Opportunity is at hand and the profession is called upon to serve in what can be rewarding in every regard.
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what architects do and how to pay them

Perennial best seller on the publications list of The American Institute of Architects is a document known as B131. It is AIA's Standard Form of Agreement Between Owner and Architect, and it is a masterpiece of compression.

In B131 can be found a comprehensive statement of the architect's basic services, a summary of additional services he is prepared to offer, and a brief list of the owner's responsibilities, plus provisions relating to every eventuality from arbitration to termination and, of course, space to enter the agreed-upon fee. Behind each numbered paragraph, moreover, are decades of custom, tradition and experience (including a good number of lawsuits). B131 can tell the prospective client a great deal about the time-honored way of getting a building built.

But B131 and its companion documents can't tell him everything. Before the client signs on the dotted line, he needs more than a brief and legalistic summary. He needs an understanding — the deeper the better — of what the complex and changing profession of architecture is all about.

The mysterious architect and his many hats

There have been few polls about the image of the architect, but those few have produced some interesting results. On the one hand, they show that the prestige of the architectural profession is high; one survey placed it second only to medicine in public esteem. On the other hand, the same polls show that hardly anyone knows exactly what the architect does.

B131 clears up some of the mystery, but its brevity makes the architect's function sound deceptively simple. It breaks his services down into five phases:

1. In the first, schematic design, he "consults with the owner to ascertain the requirements of the project," prepares schematic design studies and presents a Statement of Probable Construction Cost.

2. In the design development phase, he prepares design development documents "consisting of drawings and other documents to fix and describe the size and character of the entire project" and submits a further Statement of Probable Construction Cost.

3. In the construction documents phase, the architect prepares the detailed working drawings and specifications upon which the contractor's bids and the actual construction will be based.

4. During the bidding or negotiation phase, the architect assists the owner in obtaining bids, negotiating proposals, and awarding and preparing construction contracts.

5. Finally, in the construction phase, administration of the construction contract, he watches the work itself and issues certificates of payment to the contractors as it progresses.

There are several ways to amplify this spare description. One, of which the architect himself is particularly fond, is to point out the varied functions which each phase of his services entails. Thus, at the outset he is an investigator, ferreting out the client's needs, tastes and requirements; then a diagnostician, isolating and defining the building problem. Next he becomes the planner, organizing space, circulation and facilities to meet the owner's requirements, and the creator, seeking to produce an original, evocative and satisfying work of art. From this point on he is also a coordinator, directing the work of multitudes of others from engineers to craftsmen, and an agent, representing the client's interests in the purchase and use of goods and services. During construction he is, to some degree, a policeman, but he is also an arbitrator of disputes between the client and the contractors.

Perhaps the most meaningful way to weigh the architect's services is by their relative complexity and the kind of demands they make on him. In the schematic design phase, much depends on the building type. If it is a hospital, for instance, the architect must sort and interpret a mass of complicated data before pencil touches paper. If it is a church, on the other hand, he will probably begin the process of design much sooner, seeking a form that will express the liturgical principles that are the core of the program.
In the design development phase, the architect must give more detailed attention to matters which are, in themselves, becoming increasingly complex: the structure of the building and the mechanical, electrical and acoustical systems which will have much to do with the pleasantness of the interior spaces. (They will also have much to do with the building's cost: in some cases, these systems account for over half the total.) The store of specialized knowledge in each of these branches of building engineering seems to grow geometrically as the technical papers and reports pile ever higher. The architect can't possibly master it all, but he must be aware of technical advances and understand their potential application to design.

After this, the construction documents phase might seem a simple, if tedious, exercise. Yet the drawings and specifications must convey a precise verbal and graphic statement of the architect's intentions, and their preparation demands a certain creative flair for communications. In choosing materials and equipment, moreover, the architect constantly faces a bewildering array of new alternatives. If the client doubts this, let him take a look at his architect's file cabinet of product literature — and the amount added by any given day's mail.

Before actual construction begins, a contractor must be selected, which is done during the bidding or negotiation phase. The client may extend an invitation to several qualified contractors to bid, or he may negotiate with one contractor, picked with the help of the architect. In any event, the architect assists the client in selecting the contractor and also in preparing construction documents in conjunction with the client's attorney.

Finally there is the construction phase. Its demands on the architect depend largely on the contractors: if they are skilled and receptive, construction can be the exciting climax to all that has gone before; if they are not, it can be hell. In either case, the architect must know nearly as much about day-to-day procedures as the contractors and care more about craftsmanship than do most workmen in this mass-production age.

Portrait of a profession in transition

The intriguing thing about the architect's services is that they involve so many qualities normally considered to be opposites: creativeness and practicality, imagination and prudence, individuality and group leadership, sensitivity and business acumen. To put it another way, the architect has to be part administrator, part constructor, part engineer, part artist. The administrator is generally pictured as cool-eyed and competent; the constructor as venturesome and extroverted; the engineer as abstracted and introverted; the artist as detached and flamboyant. The pictures don't fit together very easily.

It is at once fascinating and revealing that the architect, with all this to think about, is seriously considering taking on still more. Two forms of expansion of the architect's services are now being discussed: responsibility for the design of larger chunks of the physical environment and/or concern with the extra-design problems of the commercial and industrial client.

Those who wish to take on more of the environment carry the banner of urban design. They feel the architect has been concerned too long with the creation of occasional gems in the slag heap which the uncoordinated, undesigned American urban environment is becoming. It is up to him, they believe, to broaden the application of the architectural process to entire neighborhoods, cities and even regions. What this means to the individual client is that today's architect is likely to show an unexpected interest in the impact which the building will have on its surroundings.

Behind the second kind of expansion is the architect's uncomfortable awareness that a good many of the most powerful influences on building have simply gotten out of his control. Real estate economics, taxation, automation of the industrial process, even public relations, to give but a few examples, often act as significant determinants of design; yet the architect is seldom called in when the key decisions about them are made. The answer that is being offered is the broadening of
the architect's competence to provide a whole range of new services — feasibility studies, operational programming, assembly of land and money, and a good many others — all under the aegis of professional coordination and counsel.

Perhaps the best rule of thumb for the individual client is that the architect should have some voice in all decisions which will importantly influence the eventual shape and function of the building, so that he does not enter the design process with a hand tied behind his back. The question of just how far the architect should go beyond his basic services depends on the nature of the project, how much the architect feels he must do to insure its success and how much the client confidently feels the architect can do well.

The essential thing is that the extent of the architect’s services be thoroughly talked about in the first architect-client conferences and spelled out in the contract between the two. Equally frank treatment should be given the subject of how much the architect is to be paid; the beginning of a building project is no time to be bashful about discussing money.

The delicate matter of the architect's fee

The traditional way to pay an architect for his services is by a set percentage of the project construction cost. The percentage fee has earned its wide acceptance by inherent fairness: what the client pays and what the architect receives are automatically in some kind of proportion to the project's size and complexity. Sadly, however, the percentage fee can sometimes raise as many problems as it solves.

"Everybody considers payments to contractors and suppliers part of the building's cost," said an architect recently with resignation. "The percentage fee sticks the architect's part out in the open, like some kind of optional extra. It's too easy to shoot at." A more dangerous flaw in the system was underlined at a meeting of architects and school administrators a few years ago. In the midst of a perfectly friendly exchange, a high-school superintendent said in his best just-between-us-boys tone, "Of course we all know that architects have to keep costs up to a certain level to come out on their fees." Every architect in the room turned apoplectic, and with good reason. "Hell," said one later, "I did a school for that character once, and I spent half my time knocking down his wild ideas. If he'd had his way, the school would have cost just about twice the budget."

The amount of the percentage depends on a number of variables, notably the project's location, size and complexity. It can range from 3 or 4 percent for a big but simple warehouse to 12 or 15 percent for a small but complicated research laboratory. The across-the-board average (not to be used as a guide) has been estimated at between 6 and 8 percent — a good deal less than most contractors allow in their bids for profit and overhead, and about a third of what the auto and aircraft industries invest in product design. Most local AIA chapters have drawn up recommended minimum fee schedules which provide useful guidance. The AIA suggests that architects who do not use these schedules print their own to discourage unprofessional haggling.

The percentage fee is the method of payment covered by AIA Document B131. There are two others used widely enough to have standard forms of their own: the Multiple of Direct Personnel Expense, B231; and the Professional Fee Plus Expenses, B331.

Under the provisions of B231, the architect adds up the salaries of his personnel for the time spent on the project, plus the cost of all consulting services, and multiplies the totals by a mutually agreeable factor to arrive at the fee (AIA suggests the multipliers be not less than 2.5 for personnel, 1.25 for consultants). This method can be especially useful if the scope of the project and the extent of the architect's services are hard to predict, but it requires careful bookkeeping by the architect and constant auditing by the client.

Under the professional fee-plus-expenses-system, the architect himself is paid a separate fee for his personal services, and also paid a multiple of direct personnel expenses and consultants' costs. (The multiple of personnel expenses is generally lower, because the principal's role is taken care of in his personal fee.) The personal fee may be a lump sum, or a lump sum covering some of the architect's own contributions and an hourly rate covering others. The value of this method is that it gives the client freer access to the advice and consultation of the architect than do the others; its disadvantage is that it is the least clear-cut method of paying architects.
There are a few extras. The client is expected to reimburse the architect for such incidental expenses as travel and to pay the bills for site surveys, soil borings and other such reports and tests. B131 also contains a 16-subparagraph list of "additional," though nonexpanded, services — special surveys or analyses of program requirements, alteration of already-approved documents to accommodate last-minute changes — and suggests they be paid for at a multiple of the architect's costs.

B131 also stipulates that payment to the architect begin at the first consultation, with a minimum of 5 percent of the total fee, and continue monthly according to a cumulative schedule: 15 percent to be paid by the end of the schematic design phase, 35 percent to be paid by the end of design development, 75 percent by completion of construction documents, 80 percent by bidding or negotiation phase and the balance by the end of construction. Initial payments are based on an educated guess of what the building will eventually cost.

Such an educated guess, or even a firm estimate, is invariably one of the first things the client seeks from the architect: how much money for the building or, if the budget has its absolute limits, how much building for the money? About all the architect can tell him is what buildings of a similar size and nature have cost lately in the project's locality. In the design process, the size and nature of the building may change beyond either the architect's or client's wildest imaginings. And by the time drawings and specifications are completed, the "bidding climate" — the relative hunger or satiety of contractors at a given moment — may change drastically. It can, in fact, change overnight, a fact which many architects and clients have discovered to their joint fiscal distress.

Protecting the interests of both parties

There is, of course nothing sacred about the standard architect-client agreement forms. AIA itself revises them periodically; they are often modified in one way or another for individual projects; and sometimes they are not used at all. But the basic ground rules established in the standard forms should not be discarded lightly. They have been carefully drawn with the interests of both architect and client in mind, and their wide acceptance speaks well for their fairness and utility.

Some of their provisions may seem at first to be stacked in favor of the architect, but in the end turn out to be justified. For example, the contract states that drawings and specifications remain the property of the architect and cannot be used again without his written permission. It is a minor matter, but the client may feel he has bought and paid for these. The architect's position is that he is rendering a service, not selling drawings, and that the documents are instruments of service, not merchandise. His main purpose is to protect the uniqueness of the building against piracy by a third party.

A more serious source of concern is that the standard form of agreements makes only one reference to time, and that is the provision that the client shall render his decisions "promptly, to avoid unreasonable delay in the progress of the architect's work." There is nothing to guard against unreasonable delay on the part of the architect himself.

This does seem rather one-sided, and yet the architect, at the beginning of a project, has as much difficulty guessing how long it will take as he does estimating its final cost. He doesn't really know whether the client knows his own requirements and whether he will be reticent or garrulous in discussing them; whether the job will really turn out to be as fearfully complicated as it first looks; whether the contractor chosen will be fast or slow, etc. There are some parts of the architectural process that can be kept to a fairly tight schedule, such as production of contract documents, but there are others which it is folly to rush, such as design.

Mr. Canty, former senior editor of Architectural Forum, is now director of the Urban Information Center of Urban America, Inc., and editor of its magazine, City. This article appeared originally in the Architectural Forum, as part of a series on Owners and Architects, copyrighted by Urban America, Inc.

The American Institute of Architects has reprinted the series in booklet form for use by potential building owners. Copies of the booklet, which also covers "How to Pick an Architect," "How to Turn a Problem into a Set of Plans," "How to Go From Concept to Construction" and "How to Turn a Set of Drawings into a Building," are available at the Architects Society of Ohio office, 37 West Broad St., Columbus, for 50 cents.
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Tufts University Dormitory, Medford, Mass. Architect: Perry-Dean Hepburn-Stewart, Boston

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"Soon we'll be paying premium dollars for a bushel-basket of chewing gum."

That's the way one Architect characterized spiraling construction costs that every year seem to give less building to the dollar. In 1963, educational and science buildings cost $17.63 per square foot in the Ohio area. In 1967, they cost $23.24—a startling leap of 31.8 per cent in four years. Government buildings were among the least affected with a rise of "only" 16.8 per cent.

Hospitals rose from $25.65 to $35.87 per square foot, an incredible 35.9 per cent in that four-year period. Commercial structures jumped 27.7 per cent.

The whys are as complex as an advanced technological society. This February, several contractors and subcontractors* joined in informal discussion with ASO publications committee chairman Fred E. Wright and your editor to draw up a list—albeit incomplete—of some factors, local and worldwide, which are pushing construction costs ever upward.

Easiest to pinpoint is rising labor costs. By May of 1969, bricklayers will earn 25 per cent more than they do today. Carpenters will make 19 per cent more, laborers 14 per cent more, operating engineers 19 per cent more, and plumbers, a whopping 33.3 per cent more. Between now and May, 1969, electricians, elevator constructors, iron workers and sheet metal workers will be negotiating new contracts.

But labor prices don't tell the whole story. Labor availability—or rather nonavailability—bears a critical relationship to what labor really costs in a given structure. Contractors in every specialty complained of the shortage of skilled labor. To fill in sometimes large gaps in construction crews, contractors hire men "off the street" who are trained in auxiliary trades but unacquainted with construction. A prime example is a house plumber recruited for a construction gang. He may eventually be a productive employee. Until then, however, a journeyman construction plumber must take time out from his own work to give on-the-job training to the "house" man. Thus, the house plumber underproduces until he learns the job and the journeyman underproduces during the time he is teaching. Moreover, the scarcity of skilled labor requires contractors to pay premium wages for what skilled labor he can find. Lastly, the scarcity of skilled labor means that tradesmen frequently work overtime. Mathematics would say that if a man works 12 hours a day instead of eight, he should produce one and one-half times the amount of work. Studies show, however, that tired men don't make good workers. Production slides when overtime is necessary. This may mean that in order to get 10 hours of productive work from a man each day, the contractor must work him and pay him for 12 hours a day, with four of these hours at time-and-a-half for overtime.

Automation is no less a problem to unions and the construction industry than it is to other sectors of American society. Strikes, product boycotts and complicated jurisdictional disputes cause costly delays while unions and management try to find some way of adjusting to rapid change.

Almost as big a problem as scarce labor is hard-to-get-delivered building materials. Population pressures demand more and more housing units, schools, hospitals and business structures at a faster and faster rate. Contractors say that industry today is not tooled to produce the quantity of building materials necessary to meet the need. And by the trusty law of supply and demand, that which is wanted and is at the same time in short supply, costs. Copper is a prime example. Copper is a major component of plumbing systems, electrical wiring, motors, etc. Because of recent strikes and the processors' new-found desire to make money (they

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lost money for quite a while), copper prices have at least tripled in recent years, and are still going up. Wiring that cost $9.80 per thousand feet four years ago costs $24.80 per thousand feet now. Within the near future it will cost $30 per thousand. Wood is expected to be 15 per cent higher this spring than last. Cement is already seven per cent higher. Concrete is up $1 a yard. Even light bulbs are 10 per cent higher. Unfortunately, products don't sign three-year contracts with carefully stipulated price rises. As a subcontractor put it, when labor prices go up, everybody knows. When products increase in price, no one outside the industry knows.

New acoustical materials, humidifiers, the air conditioning we no longer wish to build without are obvious items that increase the price tag for new construction. But they mean not only bolts and ducts and costly motors; they mean workmen intelligent enough and skilled enough to read plans so complex they wouldn't shame an Agena rocket. They mean extra draftsmen to make absolutely sure the heat pipes and the computer cables aren't assigned to the same square inch. They mean more on-the-job training for Architects and engineers just out of college who work with these drawings (and who, incidentally, earn more money now than they ever have before.)

When Architects talk about high material and labor costs and delays enough to cause ulcers in both Architect and client, they are talking to a great extent about the entire American economy. But Architects are unwilling to attribute the present and future construction squeeze to outside factors only. They wonder if part of the blame may belong in their own industry, "an industry which may not have caught up with the mass production age." Population pressures both here and abroad demand double and triple the number of housing units, schools, hospitals, business establishments now being built. Architects, along with engineers and contractors, are actively searching for better ways to fill society's need.

<table>
<thead>
<tr>
<th>OHIO AREA</th>
<th>BUILDING COSTS PER SQUARE FOOT</th>
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<tr>
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<td>1963</td>
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<td>IRONWORKERS</td>
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<td>LABORERS (building)</td>
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<td>4.02/2</td>
<td>4.07/2</td>
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<td>4.42/2</td>
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<td>5.75</td>
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<td>PLUMBERS, STEAMFITTERS</td>
<td>3.97/2</td>
<td>4.49/2</td>
<td>5.45/2</td>
<td>5.45/2</td>
<td>6.15/2</td>
<td>6.15/2</td>
<td>7.27/2</td>
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<td>ROOFERS</td>
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<td>OPERATING ENGINEERS</td>
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<td>5.63</td>
<td>19.3%</td>
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</table>

Ohio Architect • March/April • page 15
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of The American Institute of Architects

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Architect's Society of Ohio Honor Awards Program — 1968

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To encourage excellence in architecture, the Architect's Society of Ohio announces its Annual Program of Honor Awards for current work. Awards will be made for distinguished accomplishment in architecture by members of the Society for any building completed since May 1, 1964.
OBJECTIVES:
To encourage excellence in architecture, the Architects Society of Ohio announces its Fourth Annual Program of Honor Awards for architectural projects completed since May 1, 1964. Through the program, the ASO seeks to honor works of distinction by its members and to bring to public attention outstanding architectural services rendered by its members in recent years. Regardless of size or classification, consideration will be given to submittals on the basis of excellence in total design.

ELIGIBILITY:
All entries shall be executed architectural projects designed by members of the Architect's Society of Ohio. The projects may have been executed anywhere in the State of Ohio and must have been completed after May 1, 1964.
Projects which have won awards in other programs are eligible for submission. Award winners in this Program may not be resubmitted in future years; all others may be resubmitted if building completion was not prior to prescribed date.
All entries shall be submitted in the manner herein specified and prior to August 2, 1968.

CLASSIFICATIONS:
The program is open to architectural projects of all classifications. It is not necessary that the entrant designate his entry by category. In the judgement, equal emphasis will be given to all classifications. An entry may be one building or a related group of buildings forming a single project.

METHOD OF SUBMITTING ENTRY:
In the submission for judgement all materials shall be contained in an 8½" x 11" Full-Vu Economy Binder, Type CB-10, containing ten (10) transparent Mika-film window sleeves for displaying twenty (20) inserts, back to back. On receipt by the Society of entry slip and fee, each entry shall be mailed one (1) binder for each project entered and paid for.
Only those entries which receive awards will be subsequently presented on 40 inch square hard board mounts for exhibition. All entries will be returned to the entrants.

PHOTOGRAPHS:
Exterior: In the case of a single building, a minimum of two 8" x 10" photographs which together show all principal exposed sides of the building. In the case of a group of buildings a minimum of one photograph of the whole group with necessary supporting photographs showing the principal buildings in the group.
Interior: A minimum of one 8" x 10" photograph.
Photographs must be black and white glossy finish. It is emphasized that the objective is to evaluate the building, not to reward a photographer's skill in concentrating on photogenic composition.

Important: Each brochure shall contain a minimum of two and not more than six 35 mm color slides, and such supplemental photographs or informal snapshots as may be necessary in order to show the relationship of the project to its immediate environment including adjacent structures.

AWARDS:
The entrant should bear in mind that his project will not be judged in competition with other entries, but on a basis of his solution of the problem presented him and its worthiness for award for excellence in architecture.
Insofar as the quality of the entry shall warrant, the Jury shall select one or more First Honor Awards for Distinguished Accomplishment in Architecture. The Jury shall also select for Awards of Merit in Architecture as many exhibits as it deems deserving.
The Jury may also designate as Honorable Mention those projects considered having a degree of excellence but not warranting an Award of Merit.
Suitable awards will be presented to architects and owners of all buildings receiving either First Honor Award of Merit or Honorable Mention.

EXHIBITION:
Entries whose exhibits have been selected for display will be notified immediately following the judgment. At this time they will receive pre-arranged notification covering preparation of their exhibits and directions for shipment thereof. All Awards will be presented at the Society's Annual Dinner October 19, 1968.

PUBLICATION:
The Society will give wide publicity to the Award winning entries. It is essential that drawings and photographs be unrestricted against publication in connection with the Honor Awards program and any publicity therefore, is the entrant's responsibility to make sure that all drawings and photographs cleared for release by the Society will assume no responsibility for reproduction rights or photographic fees. The designated photograph of each award winner entry will be used for unrestricted newspaper and magazine publicity. The photographer's credit line will be given on request.
The Society reserves the privilege of retaining possession of all original materials of submission for reproduction and subsequent exhibition.

TIME SCHEDULE:
June 14, 1968 Entry slips and deadline.
August 2, 1968 Deadline for receipt of submission in brochure form.
August 8-9 Judgment.
August 16 Notification to winners with specifications for mount presentation.
October 19 Public announcement and presentation of Awards at A.S.O. annual meeting.
To be submitted with fee prior to June 14, 1968

1968 ARCHITECT'S SOCIETY OF OHIO HONOR AWARDS PROGRAM

David A. Lacy,
Executive Director
Architect's Society of Ohio
37 W. Broad, Suite 425
Columbus, Ohio 43215

We will submit_______exhibits in the 1968 Architect's Society of Ohio Honor Awards Program.

Enclosed is check or money order for $_______covering the $20.00 registration fee for each exhibit, payable to Architect's Society of Ohio.

(Signature)

(Firm Name) Please Type

(Address)

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Ohio Architect * March/April * page 25
This lot paved today with modern concrete will give a lifetime of parking convenience

Building owners and managers everywhere are finding that a concrete pavement is the closest thing to a permanent property improvement...a lifetime investment in trouble-free parking.

Laid flat, concrete stays flat. There is always good drainage. Concrete doesn't rut, even under heavy loads. It never gets rippled or potholed...needs no resurfacing or constant repair. Traffic moves smoothly and upkeep costs stay low.

Many institutions and industrial plants report year after year of service from concrete lots with no upkeep expense at all! Even keeping it clean is easier. The wetter the weather, the cleaner the lot.

And in a parking lot, safety counts, too. Concrete's uniform skid resistance protects people walking to their cars, both from moving traffic and by providing a firm footing, even in wet weather. Then, too, concrete's light color gives high visibility. It makes it easier to see and be seen at night.

These are some of the reasons why concrete is the preferred pavement for parking areas of all sizes.

PORTLAND CEMENT ASSOCIATION
50 West Broad Street, Columbus, Ohio 43215

A national organization to improve and extend the uses of concrete

Concrete cuts lighting costs, too!

Light-colored concrete reflects far more light at night than a dark surface does. This can mean big savings on electricity—and on installation costs. Fewer lighting fixtures are needed.
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
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<td>Kreiner, Ronald J.</td>
<td>6700 Bantry Ave., Cinc.</td>
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<td>524 N. Park Ave., Warren</td>
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<td>Kremer, Charles D., AIA</td>
<td>3026 Southern Blvd., Youngstown</td>
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Ohio Architect • March/April • page 30
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Ohio Architect • March/April • page 43
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Page 50 • Ohio Architect • March/April

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Page 50 • Ohio Architect • March/April

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Page 50 • Ohio Architect • March/April

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New partners: David A. Doll has joined Harry L. Mallalieu, Thomas B. Ross and Stewart A. Roberts of Massillon and Akron, Ohio in the firm of Mallalieu, Ross, Roberts & Doll, Architects.

Hubert M. Garriott, AIA, FCSI, William J. Brown and Willard C. Pistler Jr. have become associates at the 700 Walnut St., Cincinnati address of Pistler-Brown Architects/Associated Engineers & Planners. The firm also announces the appointment of Harold S. Moore as director of technical operations.

A new name: George F. Roth, Jr. and his partners Frederick D. Diebel, Robert DeCamp Fox and James F. Kneisel announce the continuing practice of Potter, Tyler, Martin and Roth under the new name of George F. Roth & Partners, 128 East Sixth St., Cincinnati.

Lyman J. Strong and his associates Architects Richard E. Heffelbower and John E. Kelly and associate engineer J. F. Dautremont announce that the firm known as Strong, Strong & Strong, Architects, will continue business under the name Lyman J. Strong & Associates, Architects and Engineers.

A retirement: After more than 40 years of service to the community, Rial T. Parrish of Rial T. Parrish Associates, Knott Building, Dayton, is retiring. The remaining partners, Keith L. Dunker and Ole T. Schioler will continue under the name of Dunker and Schioler, Architects.

Death: Richard Conover, 43, vice president and head of the Architectural department of Hoag, Wismar and Henderson Associates, Cleveland, died recently. He was chairman of the Architectural Review Board of Highland Heights.
School Board chooses Gas Heat and saves over $50,000!

The School Board of Ridgewood High in West Lafayette, Ohio, got Gas and electric heat bids from independent contractors. Here's what they found:

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The Architects Society of Ohio has joined with the Consulting Engineers of Ohio and the Ohio Society of Professional Engineers in adopting a policy to guide both Architects and engineers in deciding which type of structure each may design. The forward-looking agreement states:

"The Architects' and Engineers' registration laws of the State of Ohio provide that a registered Architect may perform such engineering work that is 'incidental' to the practice of Architecture, and the professional engineer may perform such Architectural work that is 'incidental' to the practice of engineering. As a guide in definition the following test is recommended:

"Should the prime function of a building consist of enclosing space to house an engineering process or function, the building should be considered incidental to the engineering function, and therefore should be considered a rightful part of the professional engineer's services.

"Should the prime function of the building consist of enclosing space for human or animal occupancy, the engineering features of the building should be considered incidental to the Architecture, and therefore should be considered a rightful part of the registered Architect's services.

"Further, it is recognized that there are certain building types (i.e., heavy industrial, warehouse) that will fall in a class in which it cannot be clearly defined as to which profession should be in control of the project. In these cases, it must be presumed that the profession retained for a project of this type will only perform the services for which he is competent, and will retain the consulting services of the other profession in order to provide proper and complete professional service to his client."

The above policy has also been adopted by the Architect-Engineers Joint Committee, and has been endorsed by the joint committee of the two registration boards which investigates complaints of impropriety in the building of certain structures.
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