

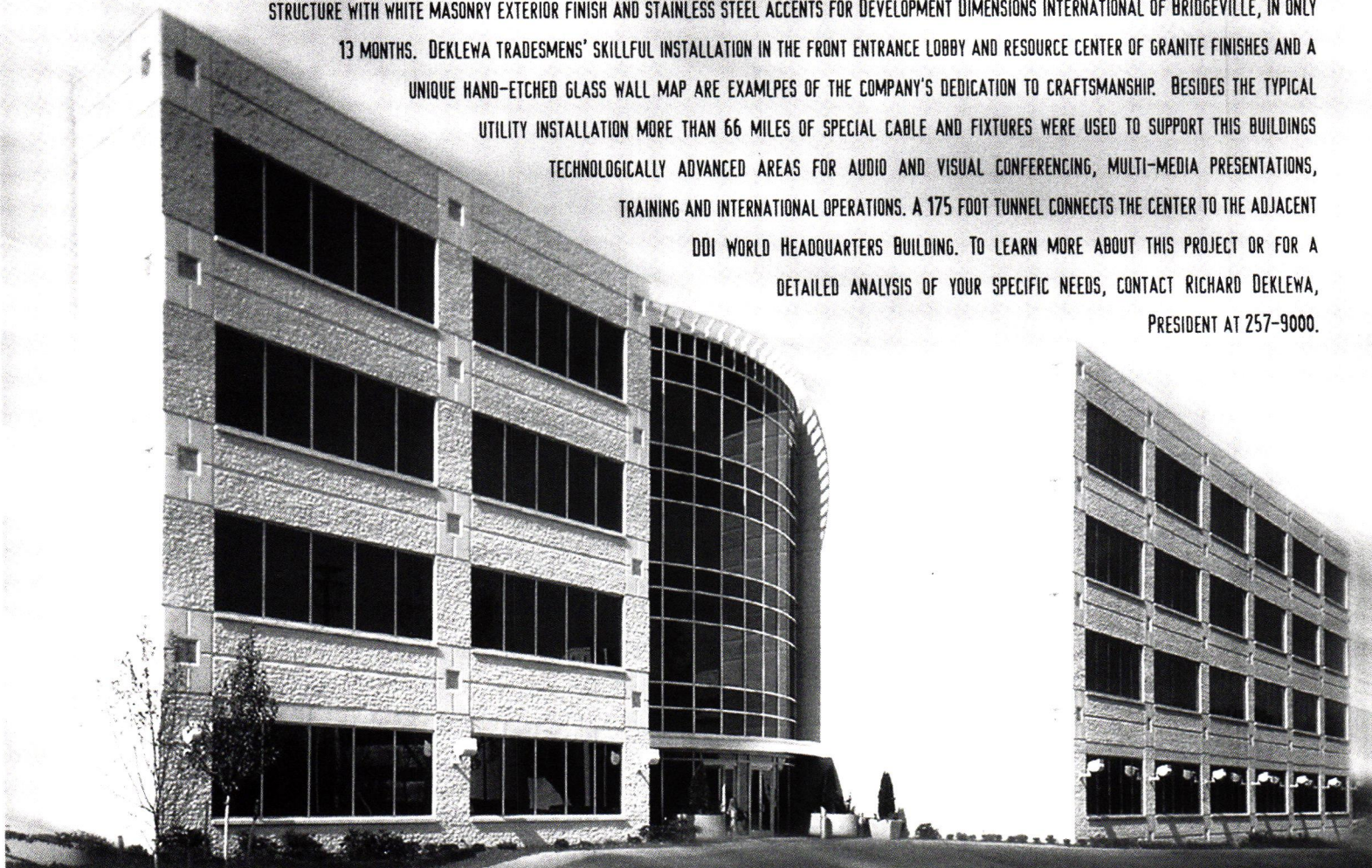
# C O L U M N S





# DEKLEWA DEVELOPS A NEW DIMENSION

THE RECENT COMPLETION BY JOHN DEKLEWA & SONS, INC. OF THE NEW CENTER FOR ADVANCED LEARNING AND ASSESSMENT TECHNOLOGY SIGNALS ANOTHER MILESTONE IN THE CONSTRUCTION FIRM'S LONG HISTORY OF PROJECTS FOR HIGH PROFILE CLIENTS. DEKLEWA CONTRACTORS ERECTED THIS "STATE OF THE ART" FOUR STORY STEEL FRAME STRUCTURE WITH WHITE MASONRY EXTERIOR FINISH AND STAINLESS STEEL ACCENTS FOR DEVELOPMENT DIMENSIONS INTERNATIONAL OF BRIDGEVILLE, IN ONLY 13 MONTHS. DEKLEWA TRADESMEN'S SKILLFUL INSTALLATION IN THE FRONT ENTRANCE LOBBY AND RESOURCE CENTER OF GRANITE FINISHES AND A UNIQUE HAND-ETCHED GLASS WALL MAP ARE EXAMPLES OF THE COMPANY'S DEDICATION TO CRAFTSMANSHIP. BESIDES THE TYPICAL UTILITY INSTALLATION MORE THAN 66 MILES OF SPECIAL CABLE AND FIXTURES WERE USED TO SUPPORT THIS BUILDING'S TECHNOLOGICALLY ADVANCED AREAS FOR AUDIO AND VISUAL CONFERENCING, MULTI-MEDIA PRESENTATIONS, TRAINING AND INTERNATIONAL OPERATIONS. A 175 FOOT TUNNEL CONNECTS THE CENTER TO THE ADJACENT DDI WORLD HEADQUARTERS BUILDING. TO LEARN MORE ABOUT THIS PROJECT OR FOR A DETAILED ANALYSIS OF YOUR SPECIFIC NEEDS, CONTACT RICHARD DEKLEWA, PRESIDENT AT 257-9000.



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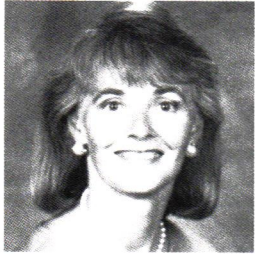
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GENERAL CONTRACTORS BUILDING SUCCESS

# How Public A Life?

by Cheryl Towers

## A recent *New York Times* article



*“Scientists look for the right question to ask. Writers construct the story that makes the point. Architects define the problem to create a solution.”*

by Susan Jacoby transported me back to my favorite public space — Grand Central Station. She reminded me of the wonderful astronomical ceiling above the main concourse, and the catacombs below that shelter the Oyster Bar and amuse visitors with their ability to transfer even a whisper from one side of the arch to the other. Above all, she reminded me of the fascination of simply sitting and watching thousands of people and their stories as they pass through. “Watching the pass” is a time honored European activity, and one we should all indulge in more often. For me, historic train stations are the ultimate public space where the community of man flows endlessly through, yet at a pace that’s still human.

Pittsburgh has its share of public spaces. Those that are literally “public” — e.g. owned by the government such as the Allegheny County Courthouse — draw people for their symbolism, making them especially attractive as locations for everything from art exhibits to religious displays to Klan rallies. Government thus struggles to balance ownership by the community with the responsibility to protect varying viewpoints.

Private public spaces, if you’ll allow that conundrum, if such spaces are at all worthy, are quickly appropriated by the community. Early reactions to PPG Plaza were that it was cold and far too pristine. Now that tables and chairs have sprouted and events allowed in, it’s become community — not corporate — space.

Once I started musing about public spaces, thinking about other applications of “public” wasn’t far behind. Zoning, for instance, assumes that a community has a right to define how private land is used, since that affects all of us. Public involvement assumes that the public — or, as some like to say, stakeholders — have a right to a voice in government decisions about development where tax dollars are involved.

Maybe because I’ve done a fair amount of facilitation, this doesn’t seem like a big leap, although apparently it is for some. A developer once angrily said to a group I was leading, “Easy for you to say, it’s not your money!” He was dead wrong. It was their money. It was their tax dollars that were going to subsidize his company’s tax relief. It was their tax dollars that were going to build and maintain new access roads. It was their tax dollars that were going to be used to figure out what to do with his development down the road when it was no longer viable. And above all, they were going to have to live with the results.

The narrowing of public and private is very confusing. Computers have made it almost impossible for us to keep a zone of privacy around personal information. People bare their souls on television to Jerry Springer. College students set up video cameras in their dorm rooms so that we can share every fascinating moment of their egocentric lives via the Internet. People even get married to people on television whom they’ve never met before, resembling other more ancient forms of commerce, but less private.

All of this is to say that we don’t seem to know when to engage in public discourse and when to shut up. Or, even more sadly, when to *invite* public discourse, understanding that it can be healthy. Like they say about democracy, it’s messy, expensive and time consuming, but beats anything else.

Scientists look for the right question to ask. Writers construct the story that makes the point. Architects define the problem to create a solution. Can we to encourage politicians to really listen to the public as they exert leadership, and not just to the noisiest, angriest, best funded segment, but to all of us for whom *public* equals *community*?

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**On the cover:** Private residential renovation designed by Davis + Gannon Architects.

AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and AIA Pennsylvania. The objective of AIA Pittsburgh is to improve, for society, the quality of the built environment by further raising the standards of architectural education, training and practice; fostering design excellence; and promoting the value of architectural services to the public. AIA membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields.

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## With Honors

by Anne J. Swager, Hon. AIA

### As my mother will be glad to tell you,

I was the closest thing to a black sheep that my family ever had. Fortunately, I haven't become what many predicted. I spent so much time in the hall during grammar school that I can still remember the colors, the layout and the look as if I were there just yesterday. Although I'm sure there were many days that my mother wished she could trade me in on a new model, she always stuck by me. Mom attributed my behavior lapses to my teachers, the boring schoolwork and the lack of supervision. My father was less sanguine. Always the example of incredible self-discipline, a daughter that wouldn't toe the line wasn't in his game plan. The sexism of the 60's and my mother's divine intervention are probably all that saved me from military school. In an effort to straighten me out, Dad pushed for me to attend an all women's college. I went along with the idea and was thrilled to find that my school was hardly the cloistered atmosphere for which he had undoubtedly hoped. I had a blast, and as a sophomore was awarded the only honor I received during college: admission to ADA in my first year of eligibility. Given the family nature of this publication, I can't reveal the true meaning of the acronym. I can sum it up by saying it was an honor reserved for the most fun loving, funny and outrageous students. Dad was not amused.

One busy December day, Ed Shriver popped into my office and told me rather somberly that he had to talk to me. True to form, I was sure I was in trouble. While I had no idea what I had done, my stomach churned. He announced that AIA was awarding me honorary membership. I knew he was wrong. I hadn't been with the AIA the requisite 10 years. Ed's answer was that I would be by the time the award became final in May. I told him I hadn't applied and gone through the rigorous procedure. He and a number of others had done it for me. When it dawned on me that this

wasn't a joke, my eyes teared up. Knowing that public displays of emotion are never welcome in the corporate world, I kicked him out of my office. I was too touched to take it all in, and I admit that I spent most of the afternoon fighting tears. Obviously, I just haven't had enough practice to blithely accept an honor such as this.

You see, being made an honorary one of you is a huge deal to me. While I can't interpret a blueprint nor translate measurements in my mind to a realistic field condition, I do understand why design counts. I "get" why the way a place looks and functions can determine its future, whether it's a building or a city. I can't, but I appreciate that you can and that your doodles are often transformed into marvelous structures. When I can rely on one of you to explain why quality architecture is worth the time and the money, I do. When I can't, I struggle to express what I've learned adequately, let alone eloquently, all to try over and over to make it easier for you to practice what you do so well. I've always thought it enough of an honor to have the opportunity to represent a profession that is held in such high esteem and with whom I enjoy working so much. I was wrong. Being honored by you makes even the bad days fly by more quickly.

When I worked for Mellon Bank, I always got performance reviews that touted my skills but at the same time noted that I just didn't "fit in." Being told that not only do I do a good job but also hey, we're going to make you a member of the club, is better than money or chocolate. Thanks to all of you for being a great chapter that makes my effort shine. Thanks to Ed and all of his helpers for making sure the rest of the world knows how great AIA Pittsburgh is, and by the way, that their Executive Director isn't half-bad either.

Mom and Dad... does this get me off the hook?



*Being honored by you  
makes even the bad days  
fly by more quickly.*



### AIA Pittsburgh Leadership Honored

The American Institute of Architects has announced that AIA Pittsburgh Chapter's executive director Anne J. Swager has been designated as an Honorary Member of the Institute. At the same time, the Institute also announced that president J. David Hoglund was elevated to the College of Fellows.

In his letter supporting Swager's nomination, AIA vice president of communications Chuck Hamlin stated that: "Anne has no small ideas. She truly thinks big. And, more importantly, she has the energy and management strength to implement good ideas. She has a collaborative outlook that makes any team unbeatable. We are so lucky to have her at AIA. And I feel especially grateful that my own decision to come to work at AIA has brought into my life Anne and the wonderful members she serves."

Fellows are selected from nominated architects with at least 10 years of experience who have made significant contributions in the following areas: the aesthetic, scientific, and practical efficiency of the profession; the standards of architectural education, training, and practice; the building industry through leadership in the AIA and other related professional organizations; advancement of living standards of people through an improved environment; and to society through significant public service. While it can be argued that Hoglund has excelled in each of these areas, it has especially been his award winning and innovative work in changing the world of nursing home design for which he has demonstrated outstanding leadership and is recognized.

Congratulations to David and Anne who continue to lead the Pittsburgh Chapter to national prominence.

### Heinz Architectural Center Hires Curator

Joseph Rosa, former chief curator of the National Building Museum in Washington, D.C., has taken the reins at the Carnegie Museum of Art's Heinz Architectural Center. Trained in architecture and architectural history, Rosa brings a distinguished background as an architect, administrator, curator, teacher and writer to the position.

## Welcome New Members!

**Sarah Martz, Associate AIA** is with **Celento + Design** and is a CMU architecture grad. She is committed to sustainable design, life and thought in education and professional practice, and shares with us a love of theatrical set design. Sarah is looking forward to getting involved with committees such as AIA/CMU, Environment and Pittsburgh Interns and Young Architects.

**Larry B. Justice, AIA** is a Ball State University grad practicing with **Matthews Gibraltar Architecture**. His practice is unusual – he primarily designs



and creates construction drawings for mausoleums or, as he calls them, long term condominiums. Larry tells us that, "I may never get to design a skyscraper or win an award, but my buildings are all over the country and stand a good chance of never being torn down!" Like Sarah, he's interested in technical theater and serving on the Committee on the Environment. He's also interested in Design Awards.

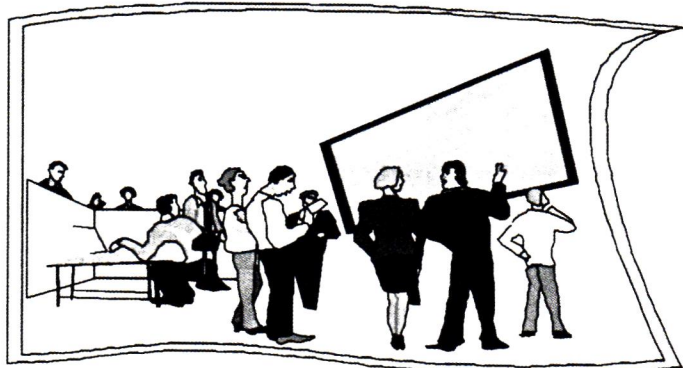
Professional affiliate **W. Thomas Borellis, ASLA** is president of **GWSM, Inc.** He specializes in campus planning and design, historic preservation and restoration, site detailing/design, leisure and recreational projects, and accessibility issues.

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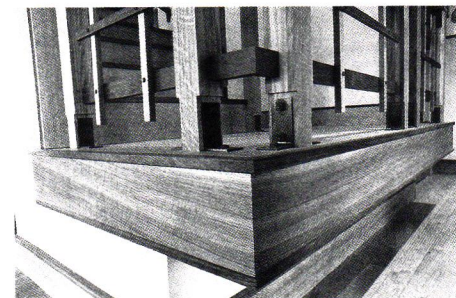
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# Working IN Wood

*An ancient material continues to be central to the design industry.*

**W**ood is one of our most ancient building materials, readily available, and more importantly in our age, a renewable resource. It is also a material whose properties fascinate, both for aesthetic and practical reasons. As new industrial materials emerged, especially the metals from cast iron to steel to aluminum, wood was used more and more for decorative purposes only in institutional settings while retaining the prime material in homes. It's intriguing to think of large churches and palaces made of wood, and of the craftsmanship required to fashion them. Of course, there were reasons for the change, and not just the intrigue of new technology - fires, for instance, were an ever present threat.

New treatments that mitigate negatives such as flammability and rot, along with a need to humanize our institutions, have led to a resurgence in the use of wood in large projects. This is especially true for personal care residences that desire to feel like private homes, and churches that want to project a stronger sense of community while inspiring the faithful. *Columns* is pleased to present several projects that demonstrate a variety of techniques and usage, including a novel approach to addressing acoustical challenges.



**PROJECT NAME:** Private Residence

**ARCHITECT:** Davis + Gannon Architecture

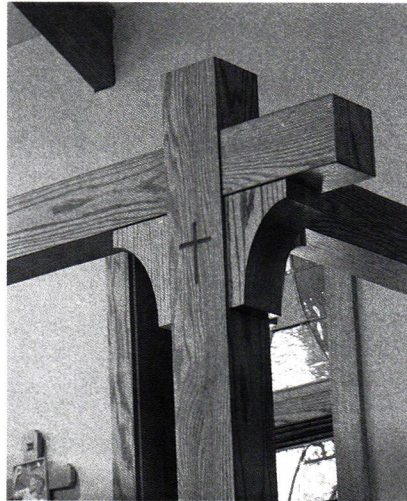
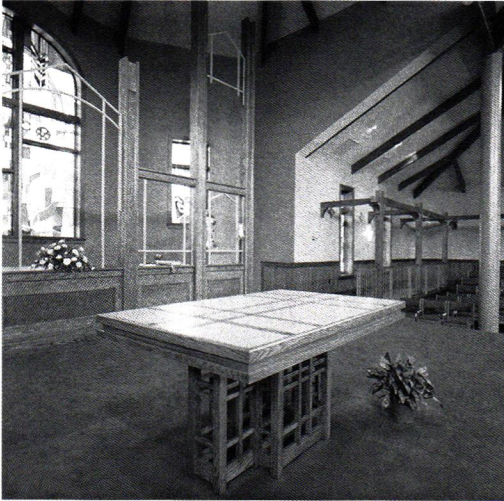
**CONTRACTOR:** Clearview Project Services Company

**WOOD FABRICATOR:** Sutherland Lumber

A one story 1950's ranch was transformed into a stunning Craftsman-style bungalow. The upper portions of the exterior of the house are sheathed in Eastern White Cedar shingles from Maibec, a sustainable wood cooperative. Shingles were dipped on-site in a penetrating oil finish prior to installation.

The interior features Pennsylvania White Oak flooring of random lengths and widths, to minimize waste. Trim consists of quarter-sawn White Oak and Walnut with custom-fabricated iron connections. All of the flooring and trim was fabricated locally by Sutherland Lumber, and finished with citrus-based penetrating oils. The wood species were chosen based upon the fact that they can also be found growing on the site.

The planning, design, and detailing processes for the project were intensively collaborative between the architect, owner, contractor, carpenters, and fabricators.



**PROJECT NAME:** St. Bonaventure Church  
**ARCHITECT:** MacLachlan, Cornelius & Filoni, Inc  
**CONTRACTOR:** Massaro

It was the intent that the built form of the Church mirror, reinforce and enliven the liturgy.

Recalling that all Christians are a pilgrim people, the building is designed to emphasize movement. A number of design elements reinforce identification with the procession to the Holy of Holies: a strong central axis focused upon the high altar, the reredos and apse-shaped sanctuary that frame the altar, and the raised dias. A series of wood columns and beams that recall the ambulatory found in medieval European churches, again, encourages movement.

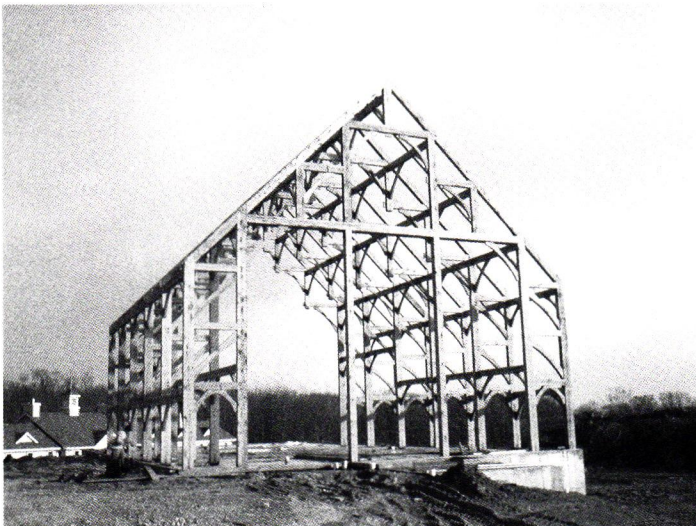
Consistent with the guidelines established at the Second Vatican Council, the centrally-planned nave brings all parishioners close to the sanctuary, and the free-standing table-form altar permits the sacred ministers to face the people.

The architecture assists communicants to attune themselves to the presence of God and feed their creaturely need for sense stimuli.

The organic imagery found in the writings of St. Bonaventure is communicated through the iconography in the stained glass windows that encircle the nave and sanctuary. Bonaventure's Franciscan roots are recalled in the Franciscan crucifix while the bell tower was inspired by the city gate in the Saint's hometown.

A number of architectural elements found in the adjacent Parish Center are recalled in the new church: the steeply pitched roofs, the clipped dormers, the grouped casement windows, and matching buff colored brick.

To maintain the residential scale of the neighborhood, the lower level of the two-story structure is partially buried in the sloping site. This siting permits at-grade entry to both the upper, and the lower levels. The intimate space formed between the Parish Center, the Convent and the south face of the new building provides outdoor gathering space.



**PROJECT:** Order of the Sacred and Immaculate Hearts of Jesus and Mary

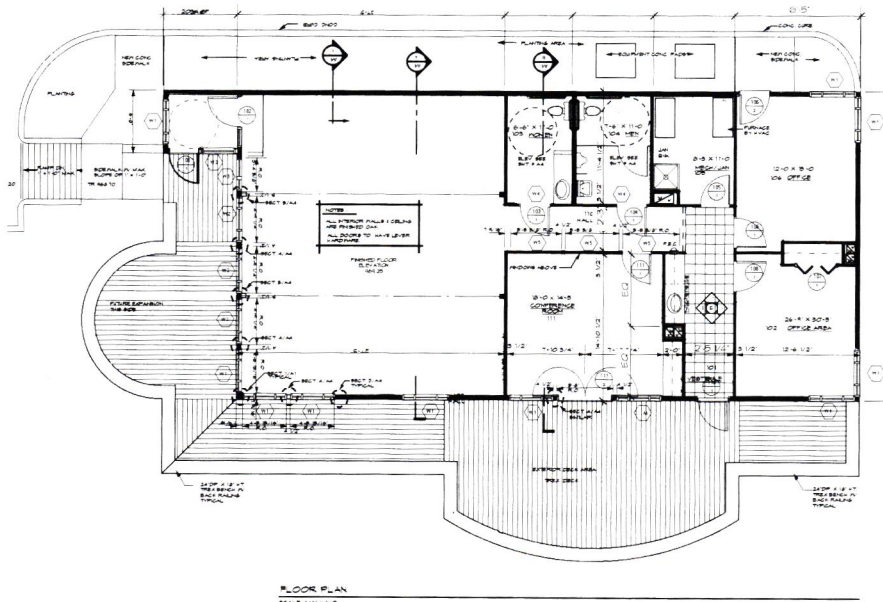
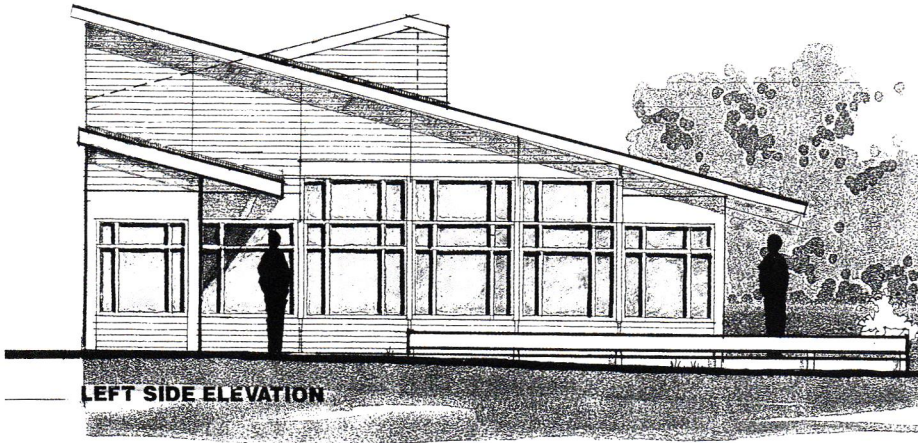
**ARCHITECT:** Source Architechnology Systems, Inc., Pittsburgh, PA

**CONTRACTOR:** Dan Trimble & Company/ Burl Knupp Crane Service

**TIMBER FRAME/SIP PANEL DESIGN & SUPPLY:** Riverbend Timber Framing/ Great Lakes Insulspan

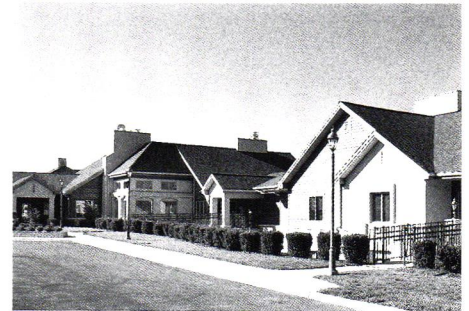
Timber frame construction has returned to the mainstream, followed closely by structural insulated panels. Panels are making their mark as cost effective, super insulating, and now giant size (8'x24') building systems. Panels have made timber frames equally cost effective and extremely conducive to modern living. The aesthetic benefits are glorious, and can create wide-open spaces that are awe-inspiring. The Church of the Order of the Sacred and Immaculate Hearts of Jesus and Mary, in Steubenville, OH, is a great example. The footprint measures 50'x100', with a clearspan, three tier hammer beam truss. The engineers at Riverbend Timber Framing, and Great Lakes Insulspan used critical analysis technology to produce a sturdy timber structure with a minimum of hidden steel. The result is a cathedral feeling as you enter the building, which soars 56 feet at its peak. The structure required over 650 joined, solid oak timbers, the largest measuring 11x15x30'.





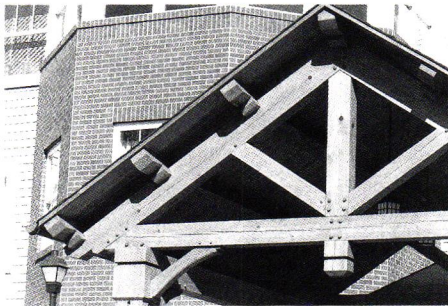
**PROJECT:** Wood Products Company Office and Warehouse  
**ARCHITECT:** Astorino Pellis Architects  
**CONTRACTOR:** Cloverleaf Contracting, Inc.

The project consists of a 27,500 sf pre-engineered building with a separate 2000 sf office facility now under construction. The office, located in front of the metal building, will be constructed of wood frame and utilize on its interior products that the company supplies to local construction products retailers. Cathedral ceilings with exposed laminated beams and clerestory lighting created dramatic interior spaces with natural light filtering into the spaces; this also created more spacious effects for the relatively small spaces.



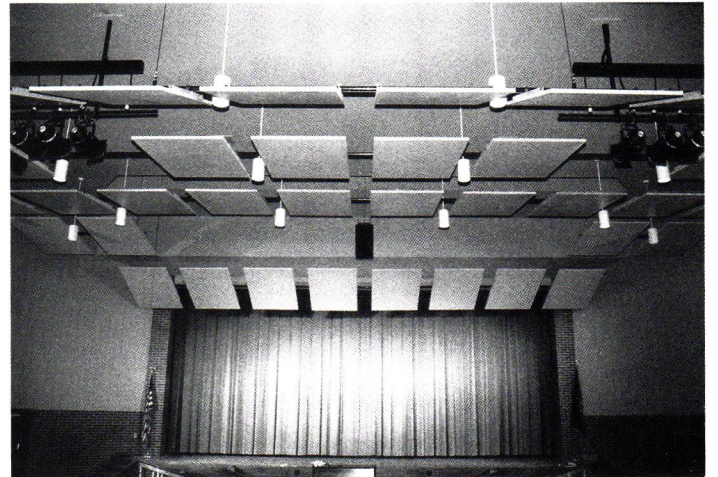
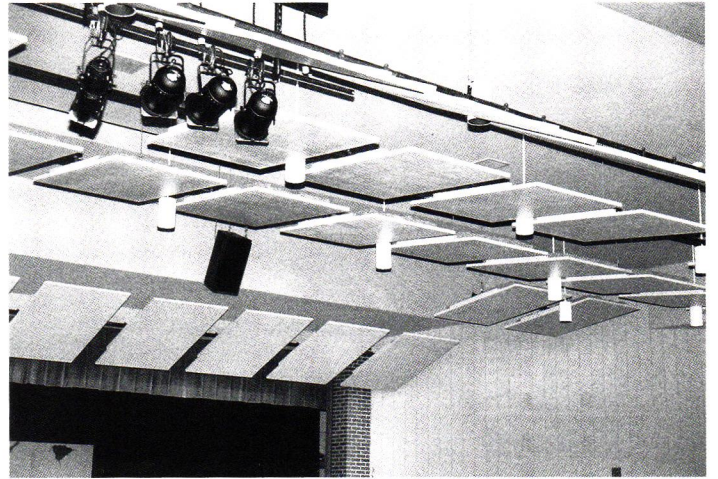
**PROJECT:** Pristine Pines of Franklin Park Personal Care Residence  
**ARCHITECT:** Cuteri and Associates Architects  
**CONTRACTOR:** Volpatt Construction  
**DESIGN TEAM:** Alan Jesse Cuteri, AIA, Principal in Charge; Jan Lyle Irvin, AIA, Project Manager; Casimir J. Pellegrini, AIA, Project Architect; Dina Fredrickson Snider, AIA, Design Architect; Jennifer McDowell, Interior Designer; Werley Associates, Landscape Architect

The objective was to make a large institutional building feel and function like smaller private residences. This is accomplished in part by using natural wood cedar siding and interior oak trim, doors and windows. In addition, the design makes use of the sloping site to accommodate grade level entrances at each of the four wings. This also serves to create small, unique garden areas and balconies for each wing, giving each its own identity and sense of place.



**PROJECT:** Munhall Retirement Residence  
**ARCHITECT:** Arch 1 (Akron); KSBA Architects  
**CONTRACTOR:** Sota Construction Services, Inc.

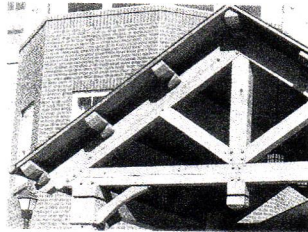
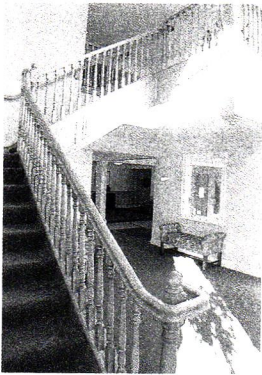
Although this is an institution, its use is as a residence and the design needed to convey that sense. The building is a stick style and was fabricated from cypress using ash wood pegs to secure the mortise and tenons. The roof sheathing is also cypress. The overall design style inspired the wooden canopy. The entire structure was treated with two coats of Sikkens clear finish. The architects won the 1999 Best of Seniors Housing Award from the National Association of Home Builders for this project.



**PROJECT:** Karns City High School Auditorium  
**ARCHITECT:** Canzian/Johnson & Associates  
**CONTRACTOR:** Pittsburgh Stage, Inc.

Almost a decade ago, Doug Fowkes of Pittsburgh Stage visited the Performing Arts Center at the University of Pittsburgh — Johnstown to see the acoustical system. He observed that custom manufactured hollow frame panels were used over the auditorium seating area. Fowkes took that concept into a new and affordable realm by adapting off the shelf hollow core doors for the same purpose, not only using them over seating but also over the stage. Fowkes notes that hollow materials have better reflective properties than do solids such as plywood and particle board, don't warp as much and are lighter and, therefore, easier to work with. The honeycomb design of the doors make them very stable and strong. "You need some acoustical knowledge and special hangers in order to pivot the acoustical clouds out of the way when used in the stage area," says Fowkes, "but otherwise this is a great, affordable way to go, and it opens up the vending process."

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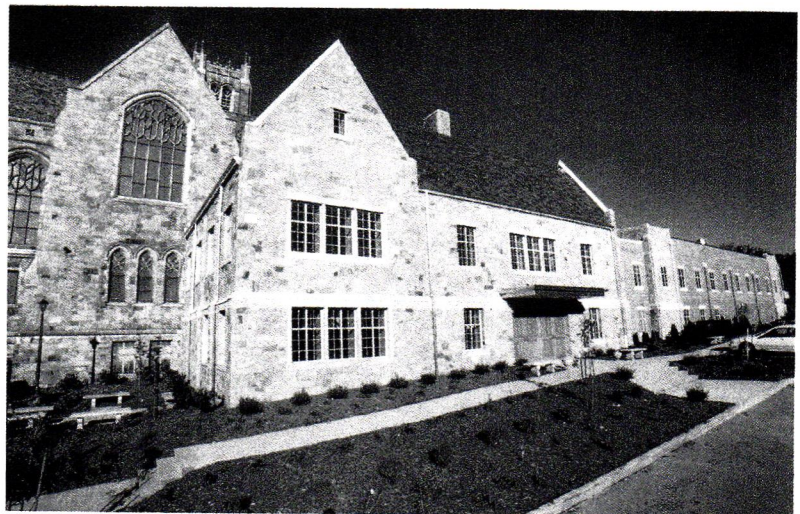
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# AIA Pittsburgh's Foundation for Architecture by David J. Vater, AIA

*Keeping up with the Foundation's activities.*

**A**IA Pittsburgh's Foundation for Architecture sees its mission to promote the value and awareness of architecture in southwestern Pennsylvania. The Foundation has quietly been at work for 28 years under a variety of guises. Founded in 1972 as the Pittsburgh Chapter AIA Charitable Association, the organization operated from 1992-97 as Architrave, the Pittsburgh Architecture Foundation. In recent years, under the direction of the Foundation's past president, John A. Martine, AIA, the Foundation has clarified its mission, revised its bylaws, restructured its board and taken on a more direct name.

The Foundation has as its broader goals to engage in charitable, educational and scientific activities; to promote public awareness of the contribution of architecture and urban design to the quality of life; to serve as a link between the public and the architectural profession; to advocate a creative and responsible public stewardship of the architectural heritage; to sponsor alliances between other organizations and the architectural profession; to foster a vision of livable communities throughout southwestern Pennsylvania; and to solicit, receive, and expend gifts, grants, and legacies to accomplish the goals stated above.

The Foundation exists as an organization separate from AIA Pittsburgh so that the Foundation may serve as a not-for-profit entity able to accept tax deductible charitable donations to support worthwhile projects. AIA Pittsburgh's Foundation is an independent organization and is not a part of the AIA national's foundation, so that money given to the Foundation is dedicated to philanthropic uses in this region.

In the past few years, the Foundation has achieved substantial results by taking on the role of a catalyst, conceiving and coordinating architecture-related programs in partnership with other institutions. The Foundation often enlists larger funding from other established public founda-

tions. For instance, an architecture lecture series co-sponsored with the Carnegie Mellon University Department of Architecture and the Heinz Architecture Center of the Carnegie Museums since 1996 will continue again this year. This series brings speakers of national importance to Pittsburgh to lecture on architectural topics.

Last year, the Foundation for Architecture funded WQED-TV's broadcast of "Becoming Good Neighbors: Enriching America's Communities by Design," a television program featuring a local firm. The program played to a national audience on PBS stations around the country. The Foundation helped to coordinate and provided marketing expenses for a "legislative breakfast" which brought statewide legislators and local architects together to discuss a broad range of topics. The Foundation funded audiotapes for the architectural tourism project, and oversaw development of two all-weather information panels for the Allegheny County Courthouse. The Foundation was one of the sponsors for the Frank Lloyd Wright conference, exhibits, and tours held in Pittsburgh last summer, and for the Peter Berndtson exhibit, the architectural tourism initiative and for the new banners at the Courthouse.

Plans for this year include providing four scholarship prizes to architecture students at Carnegie Mellon University, and awarding an open scholarship for any local college student to pursue studies on any architecture-related project (see sidebar).

The 2000 Board of Regents includes Robert Bowden, Thomas Briney, AIA, Richard Deklewa, Alan Fishman, AIA, Kai Gutschow, Maureen Guttman, AIA, Betsy Bell Martin, Associate AIA, John Martine, AIA, Ed Shriver, AIA, David Vater, AIA, Ray Werner, and David Wilkins.

AIA Pittsburgh's Foundation for Architecture has established a fund to award up to \$2500 annually\*\* to undergraduate or graduate students with design, study, research or travel projects that relate to and promote the mission of the AIA Pittsburgh's Foundation for Architecture: "To foster public awareness and understanding of the power of architecture to elevate and enrich the human experience."

Applicants should submit in letter form three copies of a brief proposal (no more than two pages), which succinctly describes the objectives of the funding request, how it will assist the applicant's intellectual and creative development, and how it relates to the mission of the Foundation for Architecture. The submission should also include: 1) a resume of not more than one page for each student involved; 2) project schedule including completion date; 3) complete budget of project; 4) one confidential letter of recommendation by a faculty member familiar with the project and the student's ability to complete the project. The intention of the program is to fund independent projects and ideas. Funds cannot be used for tuition or to cover ordinary fees and expenses for organized programs such as a university's summer abroad program.

Applications are invited from individuals or groups of undergraduate or graduate students studying or residing in Southwestern Pennsylvania; as well as permanent residents of Southwestern Pennsylvania attending college or graduate school elsewhere. Although projects must relate to architecture and the Foundation's mission, students do not need to be architecture majors.

*All applications must be received by April 30, 2000.* Applicants should submit three copies of their proposal, resume, schedule and budget, and one signed and sealed letter of recommendation. The applicant's name and brief project title must appear on each page of the submission. No fax submissions or recommendations will be accepted. Send complete applications to: AIA Pittsburgh's Foundation for Architecture, Attn: Scholarship Program, 211 Ninth Street, Pittsburgh, PA 15222. Tel: (412) 471-9548; Fax: (412) 471-9501. No late applications will be accepted. Awards will be announced May 15, 2000.

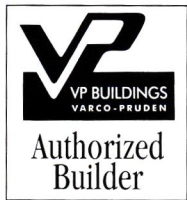
*\*\* The Foundation reserves the right not to award, to co-award, or split the prize, as the jury deems appropriate.*

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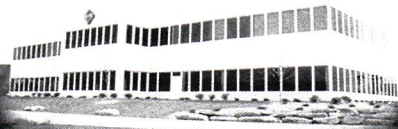


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# Community Design

by Anne-Marie Lubenau, AIA

*Why AIA members dedicate time to grass-roots projects.*

The AIA 2000 National Convention and Exposition in Philadelphia this May will focus on livable communities. Although urban revitalization, sustainability, and affordable housing remain high on many architects' agendas, it can be difficult to find time — particularly in the midst of the current booming economy — to focus on the smaller projects that are at the heart of neighborhood revitalization. So why are local architects choosing to take on grass roots projects such as those funded through the Community Design Center of Pittsburgh's Design Fund?

## Networking and Marketing Opportunities

John Martine, AIA, a principal with Integrated Architectural Services Inc. (IAS), has always believed in the importance of community design. He established a career through his work with community organizations such as South Side Local Development Company. According to Martine, Design Fund projects provide opportunities to network and market. "People in my firm ask me how I know all these people. My work with community organizations enables me to get to know and work with a variety of people

— residents, business owners, and public officials. It takes time for projects to evolve, but when they do, people will call because they remember you."

## Expanding Professional Portfolios

In the early 1990's IAS was seeking to build upon its reputation for high quality adaptive reuse and commercial renovations, and to secure more residential work. In 1993 the firm was short-listed by the CDCP and selected by Allegheny West Civic Council for the Denny Row project. The organization received a \$6,000 Design Fund grant for schematic designs and a cost estimate for the shell rehabilitation of 8 deteriorated historic townhouses on North Avenue and recommendations for other improvements along the street. The project, completed in 1998, established a new model for community development in Pittsburgh, and was recognized by the AIA with a Certificate of Merit in 1999. It also led to additional residential work for IAS.

## Unique Projects

Design Fund projects also provide opportunities for firms to work on projects that present different types of chal-



**Office addition, Polish Hill Civic Association designed by Lami•Grubb•Architects.**



**BEFORE AND AFTER: Denny Row shell rehabilitation project designed by Integrated Architectural Services, Inc.**

lenges. Over the past six years, Lami-Grubb Architects has been involved in projects ranging from planning and feasibility studies to building renovations. Most recently, the firm completed a schematic design and cost estimate for an addition to the offices of Polish Hill Civic Association (PHCA) on Brereton Street through a \$2,500 Design Fund grant. The two-story addition will provide a wheelchair accessible entry, bathrooms, and meeting room for an organization that serves a local population that includes many elderly individuals.

### Personal Rewards

Principal Suzan Lami, AIA finds it rewarding "to help communities like Polish Hill realize a long-term goal and dream." Unlike for-profit or corporate clients, most community-based organizations have little or no experience working with a design professional. Although this can present challenges for the consultant, Lami notes that they are offset by the rewards. "You can help people change their lives, something one doesn't often experience with commercial or corporate clients. You can see the impact the project makes when you drive through the neighborhood."

### The Design Fund

The Community Design Center of Pittsburgh (CDCP) is a non-profit organization that supports revitalization efforts by providing design assistance to community-based organizations and homeowners in the City of Pittsburgh through its Design Fund and the Renovation Information Network.

Through the Design Fund, the CDCP makes grants (ranging from \$500 to \$17,500) to community based organizations to hire architects, landscape architects, and planners for early design assistance for revitalization projects. The work products — existing condition drawings, schematic designs, conceptual planning studies and cost estimates — enable organizations to build consensus, market projects, and secure funding to move ahead. The CDCP also helps organizations develop a scope of work, draft a request for proposal, interview consultants, meet with the consultant, and review work products.

### How to Get Involved

- To be eligible for Design Fund projects, firms must submit qualifications to the CDCP. After each grant is approved, the Design Review Committee short-lists four to

five firms for the project (including one MBE/WBE firm), based on project needs and consultants' interests and expertise. Contact the CDCP at (412) 391-4144 or [designfund@cdcp.org](mailto:designfund@cdcp.org) for a copy of our Request for Qualifications.

- The Renovation Information Network matches Pittsburgh homeowners planning renovations with volunteer architects and intern-architects for informal, low-cost consultations. To volunteer, call the CDCP or e-mail the program manager at [renovation@cdcp.org](mailto:renovation@cdcp.org).
- Become a sponsor for Pedal Pittsburgh, the CDCP's annual community design tour. This year's ride will feature Pittsburgh's *Favorite Places*. Your firm can become a Mile Sponsor for as little as \$100. Proceeds benefit the CDCP.
- Visit [www.cdcp.org](http://www.cdcp.org) to find out more about the Community Design Center of Pittsburgh and the *Favorite Places* campaign.

*Anne-Marie Lubenau, AIA is Associate Director, Community Design Center of Pittsburgh.*

# Project Delivery 101

by Alan L. Fishman, AIA

*How various methods affect the design process.*

Each of the various methods of project delivery, that is, the options for constructing a project, has a different impact on the design process. These methods include:

- Conventional design-bid-build (DBB), also known as design-award-build (DAB)
- Construction manager (CM)
- Design-Build
- Fast-Track Design and Construction

## **Design-Bid-Build (DBB)/Design-Award-Build (DAB)**

Under the DBB or DAB method, the architect develops the design and prepares the construction documents that are bid (or priced and negotiated). A contract is then awarded to a contractor who constructs the project. The architect acts as the agent of the owner; there is no contractual relationship between the architect and the contractor. The architect is afforded the time to thoroughly develop the design, review it with the owner and obtain his approval, then proceed to prepare construction documents. All design and documentation is completed before the project is bid.

Although the architect may be subjected to a tight schedule or unreasonably low budget, both of which can have an adverse impact on the design, this method affords the architect the best opportunity to achieve and control a quality design that meets the owner's needs. It affords time to coordinate architectural, structural, mechanical and electrical aspects. It provides a good, logical and linear process that will inevitably lead to a better designed project.

Usually there is no construction manager involved under this method. The architect is normally responsible for providing cost estimating either prepared in-house or by an outside consultant or contractor at the end of each phase. The design may have to be adjusted after each estimate is completed, such as by reducing program, scope and/or quality.

## **Construction Manager (CM)**

This method is similar to the conventional DBB or DAB method, except that a construction manager is brought onto the project at its beginning or very early on, under contract to the owner. The CM's responsibilities throughout the design and documentation phases include developing accurate, reliable construction cost estimates, advising how to "value engineer" the project (i.e., how to reduce the quality of systems and materials, and therefore costs), developing schedules and advising on technology issues and ability to be constructed.

The CM is usually a former or current general contractor who has developed enough expertise in CM to call himself a CM. There are some firms who have always been pure CM. There is also a trend

developing for architectural firms to offer CM services either through a division of the firm or as a separate entity. The CM may act as general contractor to take competitive subcontractor bids or be an agent of the owner who will contract with a general contractor or hold contracts of subcontractors. A strong team spirit and effort between the architect, owner and CM may develop that will enhance the design process and result in a better, more affordable design.

On the other hand, the relationship between the CM and the architect may become adversarial, a situation obviated if the architect is also the CM. The architect may have to redesign the project or elements of it one or more times during the design phases, especially if budgetary problems develop through the CM's advice and input. Value engineering may be forced upon the architect's design that has an adverse impact upon it. This can happen with the DBB-DAB method as well, but the architect has a greater degree of control. However, under the CM method, the CM, with the owner's consent, may dictate what sacrifices in the design quality must be made. The architect loses control of the design process and a diminution in the quality of the design results.

Finally, the CM may dictate an unreasonable schedule and not allow adequate time for design. (*ed. note: the October 1997 issue of Columns has a further analysis of the CM process.*)

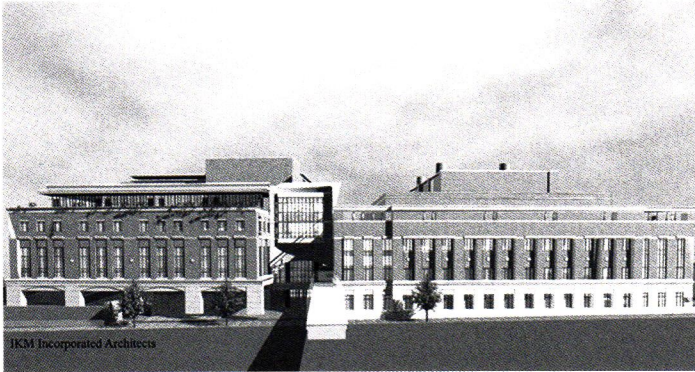
## **Design-Build**

Under this method, the owner contracts with an entity to provide both the design and construction of the building. The contractual relationships vary. The design-builder may be a contractor who subcontracts to the architect (the most prevalent relationship). The design-builder may be an architect who subcontracts to a contractor. Finally, the design-builder may be a third party, such as a developer, who subcontracts both to the architect and contractor.

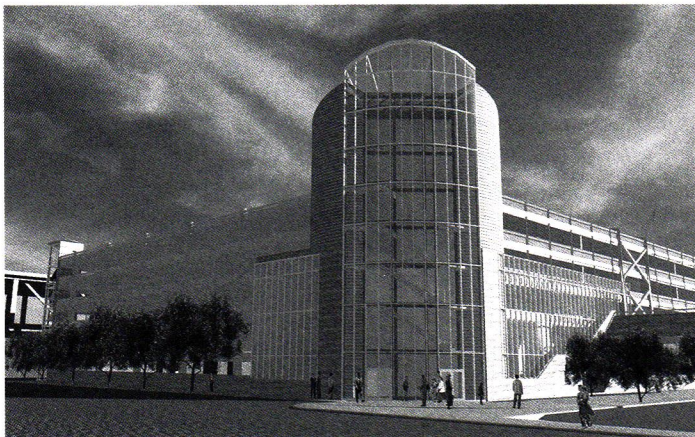
The primary concern with the design process under this method is determining who is in control of the process and design. If the architect is under contract to the contractor or developer, he may not have the control or time he requires to satisfactorily design the project. Costs may dictate the quality of the design and cause it to suffer. An unreasonable schedule may be dictated to the architect. Finally, the architect may not be afforded the opportunity to adequately communicate with the owner to determine his needs, achieve a design that meets his expectations and that satisfies both owner and architect. The contractor may also dictate changes in the design without the owner's input or approval, changes that the owner may not find acceptable.

*"The fast-track method has a most adverse effect on the design process. There is never enough time to study and complete all aspects of the design, nor to thoroughly coordinate between the architectural and engineering disciplines."*





**Hillman Cancer Center of the UPCI at UPMC Shadyside is a fast-track project designed by IKM, Inc.**



**First Avenue Parking Garage is a fast-track project designed by IKM, Inc.**

### Fast-Track Design and Construction

This method evolved as a response to the need by some owners for faster than usual design and construction of a project. Unlike DBB-DAB that involves the completion of each phase of the project before moving to the next phase, fast-tracking involves commencing the award and construction phases before the project design has been fully developed. This approach to construction is often used when the owner has time constraints due to contractual or lease obligations, when interest rates are high, when certain materials or equipment require long lead times to obtain, or when the requirements of a particular business require rapid completion of the work. This method is becoming more prevalent as owners attempt to shorten construction time and occupy projects sooner.

Fast tracking can be accomplished either under the CM or Design-Build method described above. While the architect is still in the design development phase or early in the construction document phase, the building footprint and structural design are frozen. Bid packages are developed for earthwork, foundation systems, underground utilities, structural steel or pre-cast concrete and whatever other items have long lead order or fabrication times that will slow down the early start of construction. The bid packages contain completed con-

struction drawings and specifications for the particular system being bid by the subcontractors. Contracts are awarded and construction commences while the architect is still designing the project or preparing construction documents.

Theoretically, if the bidding and construction work is begun earlier before the design and/or documents have been fully developed, the project can be completed in less time than would ordinarily be the case in a traditional DAB-DBB project delivery method.

The fast-track method has a most adverse effect on the design process. There is never enough time to study and complete all aspects of the design, nor to thoroughly coordinate between the architectural and engineering disciplines.

The fast-track method results in a coordination nightmare. Assumptions have to be made to complete earlier bid packages, such as the structural steel, while design is still in progress. Change orders may occur due to assumptions that have to be altered and from further development and documentation of the design. Change orders may also result from additional information presented on documents subsequent to bidding that could not be developed and included in the bid packages. Work already in place may have to be removed and reinstalled. The fast-track process may save construction time, but it can certainly be more costly for the owner, the contractor and the architect, and may prevent the opportunity for an adequate design process.

In conclusion, it is clear that the project delivery methods described above affect the design process in major ways, some of which may be adverse to the process and outcome of the design.

*Alan L. Fishman, AIA is vice president and principal of IKM, Inc.*

### How Project Funding Impacts the Design Process

There are situations when a project for which an architect has been selected and commissioned may not yet have adequate funding in place to pay either design fees and/or construction costs. The owner may need to conduct a fund raising campaign, obtain a loan or float a bond issue. He will request that the architect provide promotional materials for these situations. Such materials can consist of models, renderings and/or CADD generated 3-D perspectives/renderings. Although the architect may be compensated for these efforts, he is often asked to do this without benefit of adequate design study and development. The design must be "made up".

This puts the architect at risk when he does proceed with the actual design, since what he "made up" may not prove workable or affordable. Also, it is extremely difficult to just "make up" a design, as any architect will attest. Some thought process is required. Finally, the situation may arise that even though adequate funding is not in place to cover design fees, the architect is asked to proceed into schematic design and perhaps even design development or construction documents at his own risk with compensation being deferred with or without guarantee of payment.

Each architect has to come to his own determination as to the appropriate level of involvement and commitment to such projects. However, architects are strongly urged to make clear that any designs provided at this stage are only conceptual and provided primarily to advance the funding process. — Alan L. Fishman, AIA

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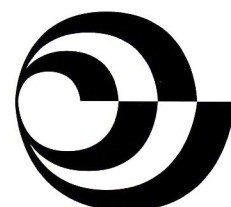
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HVAC: ClimaTech



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**From the Firms**

→ **KSBA Architects** has acquired J.J. Raketich & Co. Architects. Principal **Jacob J. Raketich, AIA** is now an associate in **KSBA's** design studio.

**Gardner + Pope Architects** are architects for the new Chapel Presbyterian Church in Brighton Twp., PA. Construction will be handled by Repal Construction Co., Inc.

**Integrated Architectural Services Corp.** is designing the façade retrofit of 903 Liberty Avenue. Repal Construction Co., Inc. is the contractor.

**Karen K. Mortland, AIA** has launched Mortland Planning & Design, an architectural firm specializing in laboratory design and consultation to other architects on laboratory projects.



General Industries is constructing the 40,000 s.f. Vista One Professional Center in Charleroi, PA. (see illustration lower right)

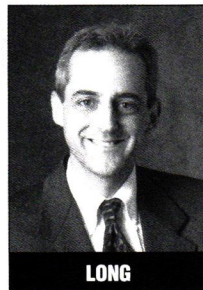
Cadnetics has opened an office in the Atlanta, GA area.

**Business Briefs**

→ **Barry J. Long, Jr. AIA** is now a principal with **Urban Design Associates**.

**Zena K. Francis, AIA, Louis Krupnick, AIA** and Julie Lawrence have joined **The Design Alliance Architects**.

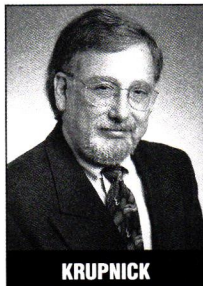
Cadnetics has hired Bryan Henne as director of architecture development and William Gingell as manager of field services. Tom Vilushis was promoted to director of 3D services and Christopher Thompson to manager of 2D services.



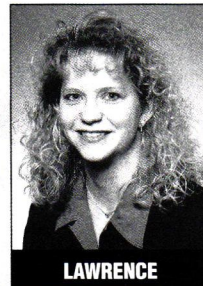
Intern architects **Susan Gordon, Associate AIA, Steve Chiang, Associate AIA,** and Julie Chen have joined the staff of **Pfaffman + Associates**.



**FRANCIS**



**KRUPNICK**



**LAWRENCE**

**Pfaffmann + Associates** expanded to the 8th floor of the Benedum-Trees Building to accommodate recent staff additions. The firm announced several new projects including design of the 150,000 sf, five story US operations headquarters for NOVA Chemicals; PA Commercial's Crescent Commons Office Building; and the Rubinoff Co.'s 800 Waterfront Dr. office building, the last office building to be developed on Washington's Landing. The firm also completed historic structure renovations at Chatham College and an office loft conversion of the LaSalle Electric Bldg.

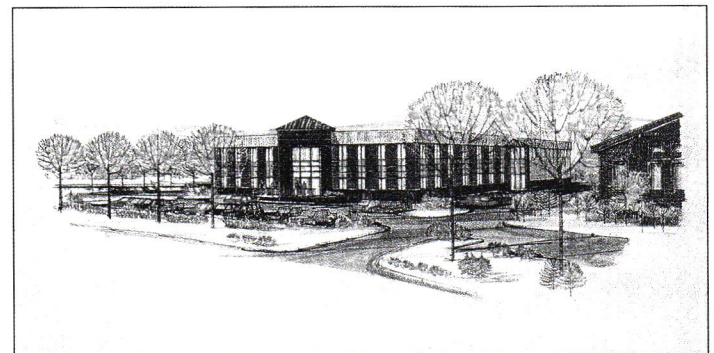
**Kudos**

→ The Associated Builders & Contractors of Western Pennsylvania honored **WTW Architects** as the 1999 Construction Industry Architect of the Year.

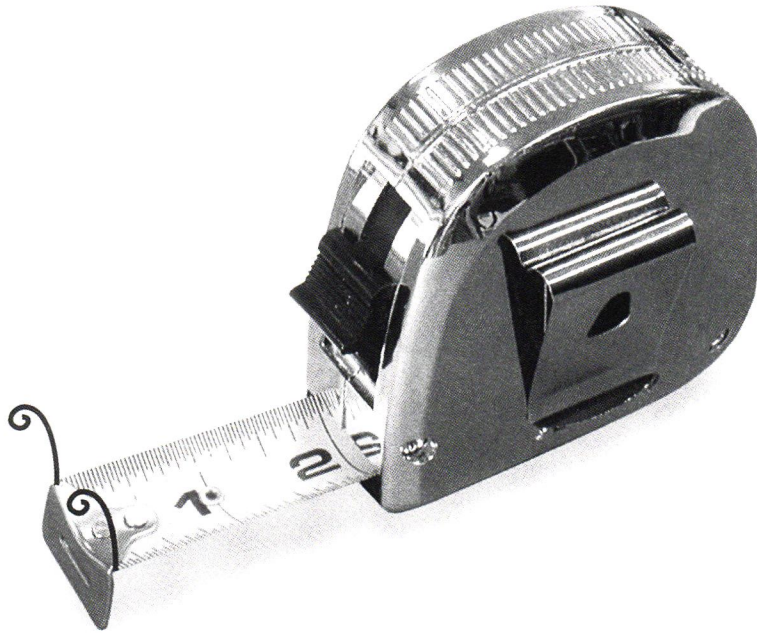
Marshall • Tyler • Rausch, LLC, a landscape architectural firm whose partners have over 20 years experience designing botanical gardens, received the American Society of Landscape Architects Presidential Award for the design of the Children's Garden in Atlanta.



**Atlanta Children's Garden Dinosaur Garden designed by Marshall • Tyler • Rausch, LLC**



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## April 6, Thursday

**The Residential Provisions of the 1998 IECC Using MECcheck.** This one-day seminar addresses how to demonstrate compliance with the residential provisions of the 1998 international energy Conservation Code™ (IECC) using the MECcheck code compliance tool. Ramada Plaza Suites, One Bigelow Square. Call (800) 423-6587 for information.  
(6 L.U.'s)

## April 7, Friday

**The Commercial Provisions of the 1998 IECC Using ComCheck-EZ.** This one-day seminar focuses on how to comply with the 1998 IECC using the COMcheck-EZ compliance tool. Ramada Plaza Suites, One Bigelow Square. Call (800) 423-6587 for information.  
(6 L.U.'s)

## May 9, Tuesday

**Seminar: Principles of the BOCA National Building Code – Pennsylvania Building Code Primer.** Kelly P. Reynolds & Associates. Holiday Inn – Monroeville \$145. Call 800-950-2633 for information.  
(6 L.U.'s)

Please send your information to the attention of Joan Kubancek, AIA Pittsburgh, 211 Ninth Street, Pittsburgh, PA 15222, or fax it to Joan at 412/471-9501. The deadline for inclusion is normally six weeks prior to publication. If you would like information describing qualified continuing education programs, please call the AIA office at 412-471-9548.

**For advertising information and rates,  
contact the AIA office at 412-471-9548.**

AIA Pittsburgh is using e-mail to keep our members informed of the chapter's activities. If you would like to be included and are a member, please send your address to aiapgh@usaor.net.

## AIA ACTIVITIES

### April 7, Friday

**Communications Committee Meeting,** noon at the Chapter office, 471-9548.

### April 11, Tuesday

**AIA Pittsburgh Board Meeting** 5 p.m. at the Chapter office. All members are welcome, 471-9548.

### April 11, Tuesday

**Professional Development Committee Meeting** noon at the Chapter office, 471-9548.

### April 14, Friday

**Committee on the Environment,** noon at the Chapter office, Gary Moshier, AIA, 252-1500.

### April 20, Thursday

**Legislative Committee Meeting,** noon at the Chapter office, Chuck Coltharp, AIA, 252-1500.

## AROUND TOWN

### April 7, Friday

**Risk Management for Design Professionals.** Attorneys from Wayman, Irvin & McAuley will discuss a series of topics which should help the design professional avoid claims or deal with claims that are made. Engineer's Society of Western Pennsylvania. 9 – 11:30 a.m. No charge. For information call 412-566-2970.

### April 11, Tuesday

**Commissioning for Better Building Performance.** A half day workshop addressing benefits of and barriers to commissioning including case studies. Steps and roles for good commissioning from design through O&M practices and qualifying a commissioning service provider. Pittsburgh Convention Center 8 a.m. – 12 noon. \$65 to April 3. \$85 after April 3. For information call 412-431-0709 or www.gbapgh.org.

### April 11, Tuesday

**CSI Meeting: Tour of the CMU Purnell Center for the Arts.** Tour 6 p.m., dinner on Campus to follow, \$20. For reservations and further details call Les Cartiff at 412-823-5053 by Friday, April 7. Cancellations no later than Monday, April 10.

## 2 C O A L O E N D A R

### April 7, Friday

**Risk Management for Design Professionals.** Attorneys from Wayman, Irvin & McAuley will discuss a series of topics which should help the design professional avoid claims or deal with claims that are made. Engineer's Society of Western Pennsylvania. 9 – 11:30 a.m. No charge. For information call 412-566-2970.

### April 12, Wednesday

**Society of Design Administrators.** Monthly meeting at the Engineer's Club. Joyce Lewis-Andrews from the Community Design Center will explain their programs. 11:30 a.m.–1:30 p.m. Lunch \$17 members, \$19.50 non-members. Reservations call Christine Taylor 412-231-5500.

### April 26, Wednesday

**AIA/MBA Committee Meeting.** Master Builders Association, 2270 Noblestown Rd. 6:00 p.m. 412-922-3912.

### April 26, Wednesday

**The Natural Step to Sustainability,** lecture by André Heinz, Director, International Programs, The Natural Step. Sustainable Pittsburgh Networking Forums 2000, 4:30 p.m., Bayer Learning Center, Duquesne University. For information, contact Court Gould: cgould@pghtech.org.

### April 29, Saturday

**Christmas in April ★ Pittsburgh.** This year two homes will be repaired. The first, owned by a disabled woman, is in need of plumbing and electrical repairs as well as windows, interior finishes and cleaning. The second, a small project, on the North Side will have a garage door opener installed to allow an elderly woman with arthritis to put her car in the garage. TEDCO is providing the skilled workers and project management. IDP interns – this is a great way to fill community service credits. To volunteer call Jennifer McCarthy at 412-488-8840. For information call Todd Havekotte at 724-495-4282.

### May 21, Sunday

**Volkswagen Pedal Pittsburgh,** an annual bicycle ride sponsored by the Community Design Center of Pittsburgh (CDCP) will feature *Favorite Places* – landmarks, business districts, and revitalization projects in Pittsburgh neighborhoods. Cost is \$20/ride and all proceeds support CDCP community revitalization and technical assistance programs. To ride or volunteer, call 412-232-3545 or e-mail pedalpgh@cdcp.org.

# CONTRACTORS' DIRECTORY

A LISTING OF AREA CONTRACTORS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call AIA Pittsburgh at 412-471-9548.

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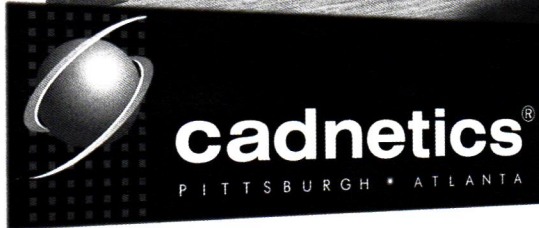
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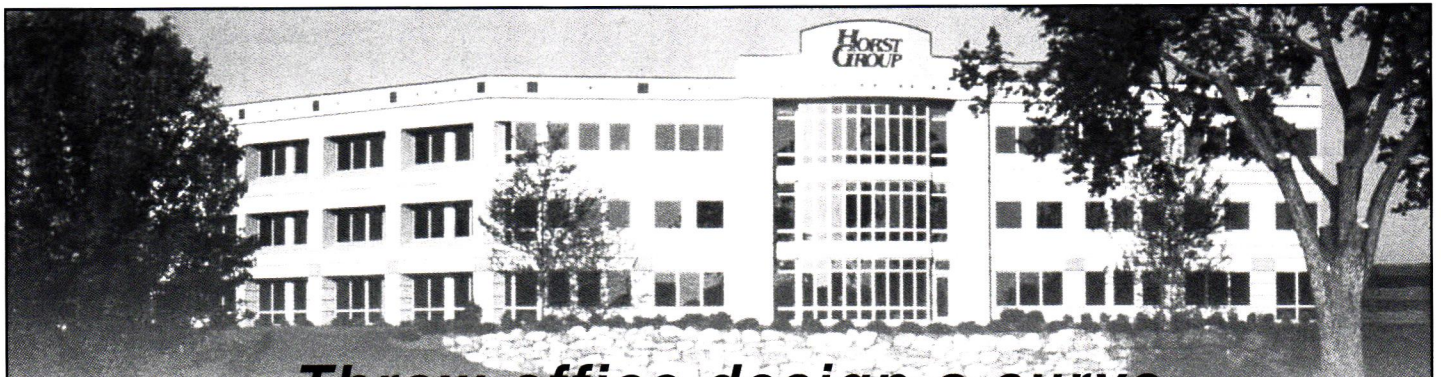
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## Upcoming Issues

Throughout the year 2000, *Columns* will explore innovative uses of various materials. All members are encouraged to submit designs in the categories below.

### JUNE 2000

- Steel and other metals EXCEPT for aluminum  
(Deadline for submission is April 15)

### JULY/AUGUST 2000

- Water as a material and/or system (Deadline for submission is May 15)

### SEPTEMBER 2000

- Other materials not covered (Deadline for submission is June 15)

### OCTOBER 2000

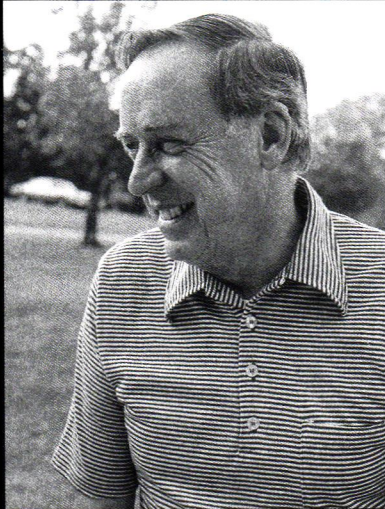
- Aluminum (Deadline for submission is August 15)

To contribute to an issue or to submit a story idea, please contact the editor at 412/362-1844 or by email: cheryltowers@mizeraktowers.com.



**Retired CMU Professor Dies**

Robert S. Taylor, professor of architecture, emeritus, at Carnegie Mellon University, died on December 8. Professor Taylor was known as an accessible instructor who helped to restore Frank Lloyd Wright's Kentuck Knob after a fire. He is survived by his wife, Ann Baldwin Taylor, and three daughters.



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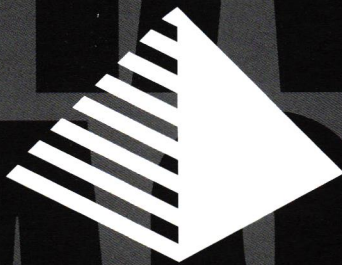
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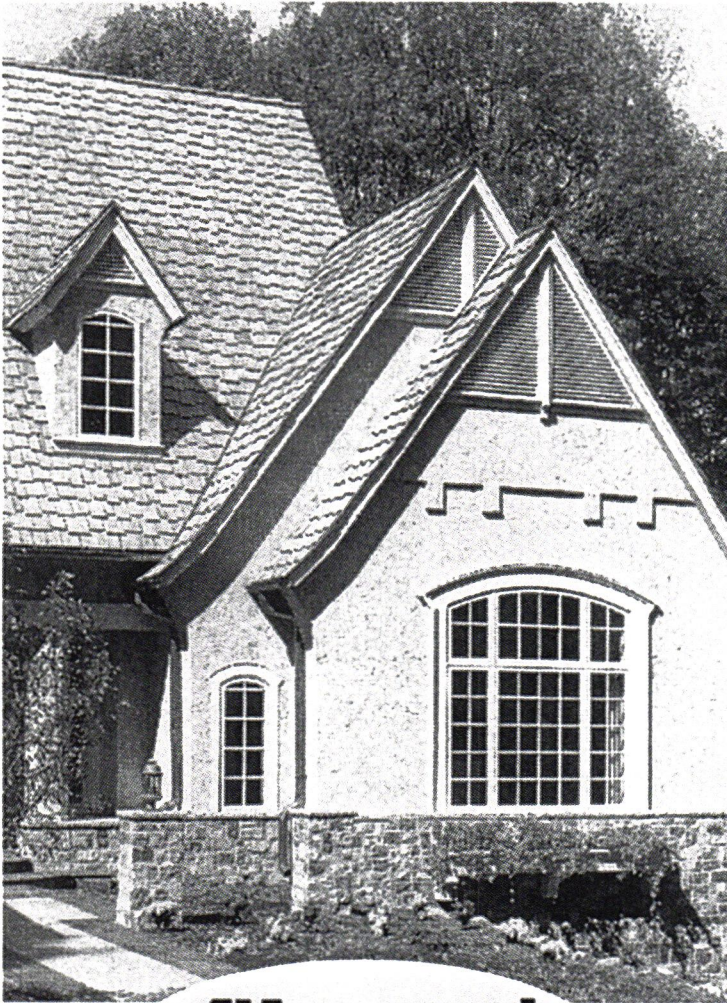
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