

COLUMNS

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American Institute of Architects, Pittsburgh Chapter

July/August 1988

Pittsburghers Star at National

Pittsburgh architect and artist Sylvester Damianos, FAIA, (right) was elected first vice president/president-elect of the American Institute of Architects at its May convention in New York City. Damianos, currently a vice president of the AIA, will assume his new office in December 1988 and become the AIA President one year later.

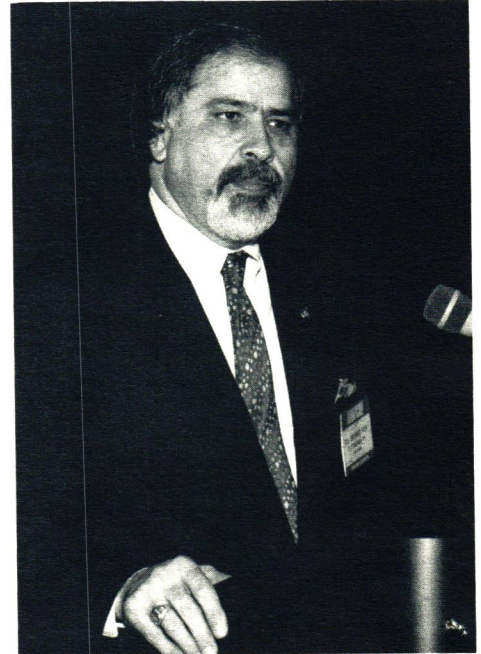
The Institute's current first vice president, Benjamin E. Brewer Jr., FAIA, Houston, will succeed Ted. P. Pappas, FAIA, as president of the 54,000 member society this December. Also elected in May, were three national vice presidents: Gerald S. Hammond, AIA, Hamilton, OH; James Lawler, AIA, West Hartford, CT; and Gregory S. Palermo, AIA, St. Louis. Both Lawler and Palermo are Carnegie-Mellon graduates. Other officers include newly elected secretary, Christopher J. Smith, AIA, Honolulu, and Thomas J. Eyerman, FAIA/RIBA, Chicago who continues to serve as treasurer.

Damianos, a native of McKeesport, earned his Bachelor of Architecture from Carnegie-Mellon and was a Fulbright Scholar at the

Technological Institute of Delft in the Netherlands. He heads the Pittsburgh firm, Damianos & Associates, which performs architectural, planning, graphics, industrial design, art consultation, and interior architectural work. In addition, he is adjunct professor with a design studio at Carnegie-Mellon. An active sculptor, Syl has exhibited in London and New York City and has been included in several museum and corporate collections.

"My goals for the AIA are in the area of education, specifically environmental education," says the new vice president. "The image of the architect in the community has been and continues to be a concern. I recently ran across an article on this topic that I wrote twenty years ago and it's still relevant. Whether we've made progress or not, we still have a lot of work to do. Education is the key—education in the schools and in the public arena. We are dealing with young people who are the clients, users, board members, teachers and architects of the future. It's crucial to expose them to the importance of architecture. Some school

(Continued on page 12)



"Our organization must be more aggressive in offering our talents and services to towns and cities all over the country. . . we have to connect our profession and the communities we serve."



The American Institute of Architects has awarded its highest service award, the Kemper, to Pittsburgh architect, David Lewis, FAIA. Named in honor of Edward C. Kemper, the late executive director of the Institute, the Kemper Award was presented to Lewis at the National Awards Presentation in New York City on May 18.

Founder of UDA Architects, Lewis has been recognized for his pioneering work in urban design. He believes that cities are more than an aggregate of distinguished buildings, and he has fought hard to involve architects in the comprehensive design of urban environments over the past quarter of a century.

Lewis: "My first reaction, and it's my abiding reaction, is that the award isn't just for me. It's for all my colleagues who have worked so hard to put urban design at the center stage of the architectural profession. When I first came to the United States in the early 60's, most architects were designing art-object buildings. Architecture was taught that way. There was no thought of city-building by design. Cities were simply an accretion of one-

(Continued on page 12)



American Institute of Architects president, Ted Pappas, FAIA, presents the 1988 Kemper Award to UDA Architects founder David Lewis, FAIA, at the National Convention in New York City.

BREAKING GROUND

Kudos



Pittsburgh Chapter member, **Karen Loysen, AIA**, was honored recently by Kaufmann's Triangle Corner Ltd. for her contribution to her profession and community. Loysen was one of five outstanding Pittsburgh women singled out at the Triangle Corner's 20th Annual Awards Ceremony on May 26th. An honors graduate of Carnegie Mellon's Department of Architecture, Loysen has been associated with UDA Architects since 1985.

Among her recent projects are The La Roche College Center, Lemington Center for the Aged, renovations of IBM's Pittsburgh Marketing Center and the Renaissance Theater in the David L. Lawrence Convention Center.

Deeter Ritchey Sippel received the 1988 **High Honor Award** in *Research and Development* magazine's Laboratory of the Year Design Competition. The firm's High Temperature Materials Lab, designed for the U.S. Department of Energy, Oak Ridge National Laboratory, was one of four projects selected from a record number of submissions in this international competition. The 64,000 SF facility is the center for basic and applied research in ceramics technology.

Walter Haglund, AIA, was honored for outstanding community service and work with retarded citizens by the Association for Retarded Citizens (ARC) of Allegheny County at their annual awards dinner on May 6. Haglund, outgoing President of the Board, will continue his involvement as President of the ARC Foundation.

Three first place winners in the first **PC GlassBlock Architectural Design Awards Competition** have been announced by Pittsburgh Corning Corporation. The contest

acknowledged superior, creative, and unique applications of Pittsburgh Corning's PC GlassBlock® products.

Winners were: Charles F. Rogers II of Perry, Dean, Rogers & Partners of Boston, for the Seeley G. Mudd Chemistry Building at Vassar College; George E. Brewer of Boston, for his Bahama vacation home; and a student team from the University of Texas School of Architecture for a proposal to transform derelict urban walls into useful living spaces. Prize money totaled \$20,000.

Members on the Move

In early June, Kent Edwards, AIA, left Apostolou Architects to work at Michael Baker, Jr., Inc. Your Chapter Vice President joins a group of approximately 60 architects and engineers in Baker's Facilities Design and Planning Division where he is Director of Architecture.

Here and There

Damianos & Associates continues its tradition of close association with the arts as it begins two new projects. The firm will design the new home for the **Associated Artists of Pittsburgh**, one of the first cultural pioneers to move into the Penn-Liberty District. They

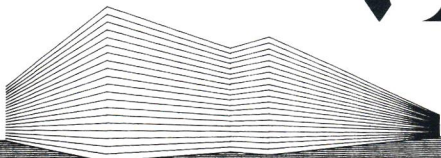
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have also been hired by East Liberty Development Inc. to renovate the **Regent Theater**. Working with the San Francisco firm, John Sergio Fisher, experienced theater architects, **Damianos & Associates** will renovate the building into a community performing arts center.

Chapter secretary, **Marsha Berger, AIA**, a member of the AIA's National Committee of Design, presented two nominations for **AIA Institute Honors** at a recent meeting in Annapolis. **Howard Saalman**, architecture historian and Mellon Professor of Architecture at Carnegie Mellon University is author of "Medieval Cities" and an authority on Filippo Brunelleschi. Also nominated was the academy award winning firm **Industrial Light and Magic**, known for their special effects for Lucasfilm's *Star Wars*, *E.T.*, *Poltergeist* etc. AIA Institute Honors are given to non-architects for work in architecture-related fields. Awards will be announced at the end of the year.

Plans for next spring's **Palladian Ball** got underway when co-chairs Karen Brean, Marva Williams and Jan Reicher hosted an evening of "brainstorming" at Karen's house in early June. The Masked Ball, an annual fundraiser for the **Community Design Center of Pittsburgh**, will be held at the William Penn Hotel on March 18. Early plans call for a Venetian theme complete with gondolas and gondoliers, northern Italian delicacies, strolling musicians, and to lead it off, a procession through downtown Pittsburgh. New this year will be a poster contest with an exhibition and print made of the winning design. The Community Design Center of Pittsburgh, under the leadership of, Lynn Manion, raises funds to provide architectural services to neighborhood and non-profit organizations. For more information, call the CDCP at 391-4144.

Mellon Independence Center in Philadelphia, the former Lit Brothers Department Store, has received the State's highest award for renovation/rehabilitation. The award was formally presented by the **State Historic Preservation Board**, Pennsylvania Historical and Museum Commission.

Burt Hill Kosar Rittlemann Associates were the architects for the \$90 million renovation which is now one of Philadelphia's largest mixed-use projects. Mellon Bank East, a major tenant, has a separate lobby that showcases the restored Haviland panels from Independence Hall. The remainder of the building is a retail center, featuring upscale shops surrounding a dramatic atrium.

The project appeared as the cover feature for spring issues of *Commercial Renovation* and *Shopping Center World*, and was featured in *Building Design and Construction*. Peter Moriarty, AIA, served as Principal-in-Charge.



The Trillium

Construction has begun on **The Trillium**, in Fox Chapel. This residential development contains 31 units on approximately 42 acres of rolling terrain. All units have been pre-sold and the development has a lengthy waiting list. The privately owned, single-family dwellings are designed for clients who seek freedom from gardening and landscaping responsibilities. Dwellings are clustered on the hillsides and connected in groups of two or three by parking courts or a common wall. The site master planning was completed by **Williams Trebilcock Whitehead**. Design guidelines were set up by a consortium of architects who will individually design the residences including **Montgomery and Rust**, developer and architect, **Kingsland Scott Bauer Havekotte Architects**, **Douglas Berryman Associates, Architects**. **LaQuatra Bonci Terra Design** are landscape architects for the project.

Business Briefs

Three recent building projects have been awarded to **TEDCO Construction Corporation** of Carnegie, Pa. Oxford Development has contracted for the Plaza on Mall Boulevard in Monroeville and a \$1.65 million office building in Bethel Park. For the Marriott Corporation, the firm will provide renovations and additions to the Gladioux In-Flite kitchen facility at the Greater Pittsburgh Airport.

Pashek Associates, a Northside landscape architecture firm, has recently been selected by the City of Pittsburgh to prepare a Master Plan for the Pittsburgh Zoo. The Plan will include future exhibits and support facilities, zoo management issues and a marketing study.

Four new staff members have joined the firm of **Williams Trebilcock Whitehead**: Sharon Rose Ryan, interior design group; Lawrence Leo, architectural draftsman; Stacy Adams and Daniel Cross, CADD operators.

Michael Baker Corporation has been ranked in the top seven percent of architectural/engineering firms nationwide in a list of Top 500 Design Firms published by *Engineering News-Record*. According to the list, Baker

is the largest engineering firm in Western Pennsylvania and the third largest in the state.

Beechview Mantel and Tile Co. is pleased to announce the appointment of **Ms. Arlene Bernstein** as their new design/sales representative. Arlene will combine her sales experience with her background in graphic design and visual communications.

Transitions

The **Rubinoff Company** is pleased to announce that **Jan Cook Reicher** has joined the firm as Vice President of Development. Her responsibilities will include the identification of commercial and industrial development opportunities, the structuring of development projects, and the identification of prospective tenants for development properties.

Van Ollefen Associates, suppliers of CAD design systems for architects and engineers, has relocated its offices from Corporate One Office Park in Monroeville to 800 Wood Street, Wilkinsburg, PA 15221. New phone, 243-9000.



Correction

In the last issue of COLUMNS, **Jon Grant, AIA** was incorrectly identified as a partner in **Williams Trebilcock Whitehead**. He is in fact a principal in the new firm **WTW/Washington, DC**, and will manage that office.

AIA PITTSBURGH

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PERSPECTIVE

Renaissance City: The Emergence of a Renaissance Architect

by Deepak Wadwhani, AIA

Pittsburgh: the epitome of the twentieth century renaissance city. A corporate mecca in a field of giants. A city with the tenacity to rejuvenate itself and the audacity to proclaim its premier status. A city that dares to dream of supplanting its steel-producing megaliths with colossal conservatories. Its once soot-speckled skyline now flaunts a shimmering assemblage of majestic spires, beguiling yet bashful in their new-found exaltedness.

Perched high up in these ivory towers are some of Pittsburgh's leading architects, plying their highly specialized, narrowly focused skills. Architecture, once the domain of renaissance men and women is now the pigeonhole of inflexibility. Where do we go from here? Can the renaissance city inject new life and relevance into a profession gradually losing touch with the economics of the age we live in?

Today, architects must share control with the developer, construction manager, contractor and various consultants. This, of course, is the inevitable consequence of the quantum leap in building technology and systems complexity in the twentieth century. Additionally, the dynamics that govern the development process itself have caused new players to emerge: mortgage bankers, construc-

tion financiers, real estate brokers, attorneys, unions, code bodies, environmental agencies and other assorted governmental bureaucracies. Today, the once master-builder exercises but a vestige of his former control as a member of the development team. As dethroned leaders of the building process, we have barely managed to reconcile ourselves to our lesser role, pointing fingers instead in every direction in the hope of seeking an elusive comfort.

How do we regain our former level of influence on the building team? The answer lies, quite simply, in our striving collectively to re-emerge as a group of professionals marketing services that are relevant to the needs of today's developers and other patrons of architecture. We need to resurrect the spirit of versatility that was the hallmark of our professional forebears, though now with a contemporary twist.

I am not advocating that we assume the roles of builder, sculptor, artist, craftsman and inventor. That would be neither pragmatic, nor even possible. We do need to don more hats, though--- hats that would enhance our contribution during the early, financial feasibility stages of the development process, hats that would enable us to intervene construc-

tively and profit from the management and eventual disposal of the valuable assets we help create. To pull this off would require more than a mere shift in marketing strategies; it would require an introspective analysis of our traditionally perceived roles as architects, as well as an ability to adapt to an economy increasingly controlled by market forces, and a society characterized by rapid change.

As a profession, we are essentially conservative. With rare exceptions, local architectural firms lean toward a risk adverse, reactive and non-innovative management style. We focus on marketing tried and tested services. When it comes to design, most firms take a cautious middle road to avoid being either overly conservative or daringly avant-garde. One does come across occasional instances of design and technological innovation, but for the most part we avoid being on the cutting edge.

A few firms have made attempts to expand their services and enter new markets. However, a lack of commitment in resources has accounted for a level of only marginal success. In terms of existing services, only minor changes have occurred over the years. Project management and quality control, two of

(Continued on page 16)

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NEWS FROM PSA

New State Licensing Regulations Contested

The Pennsylvania Society of Architects has voted to join the Consulting Engineers Council in filing an injunction to prevent the implementation of Section 9.165 of the Pennsylvania Architects Licensure Board Regulations. The issue centers around conflicting interpretations of the 1982 Architects Law Section 13, which restricts architectural practice to architect-owned firms where at least 2/3 of the partners or members are licensed architects.

While most Pennsylvania firms would not be affected by Section 13, the legislation, as interpreted by the Licensure Board in Section 9.165, places severe restrictions on "incidental" architecture performed by an employee of a non-architect business. Specific areas of practice outside the law include: design/build services; architects working for engineers; interior designers and landscape architects that provide more than incidental architectural services and use the employee's seal; non-design firms, such as developers, that hire architects as employees; and businesses that offer design services and contract with an architectural firm to provide those services. Many architects, including PSA members, are practicing architecture in one or more of these areas, possibly illegally. They have until July 31 to comply with the new regulations.

According to Lela Schultz, Executive Director of the PSA, the decision to file an injunction rests on a joint effort "to buy time past the July 31 deadline for further discussion between the architects and engineers."

PSA Board member George Ehringer, AIA, believes "we are limiting our own profession too much by having such severe regulation. Licensing regulations rightly affect the *practice of architecture*. They are designed to guarantee that architecture is practiced by licensed professionals, thus protecting the health, safety and welfare of our clients. When we begin to regulate how firms are structured, however, we feel that the regulations go too far. The *organization of firms* is primarily a business decision that should be made by the firms themselves. The practice of architecture and the structuring of firms are two activities which are better kept separate."

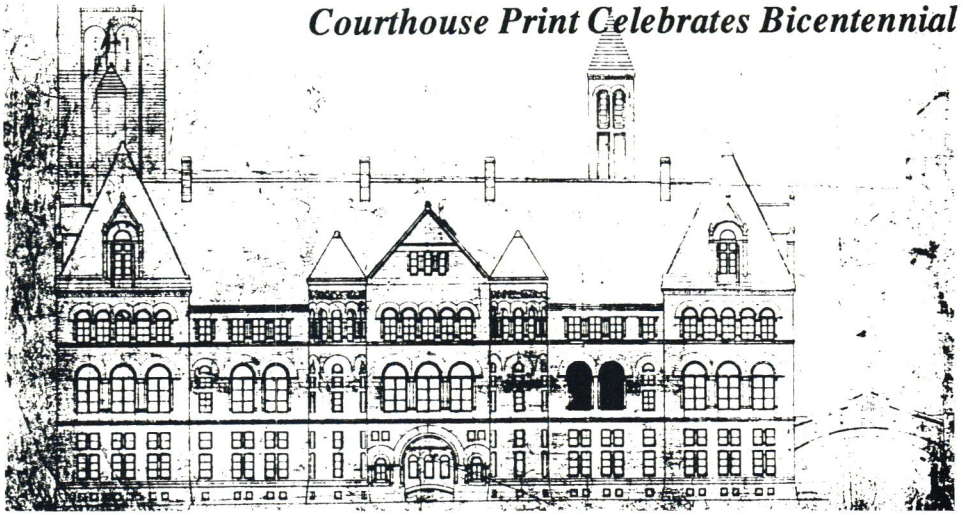
National AIA Position

Policy Statement. The American Institute of Architects believes that an architect should be permitted to practice within any corporate structure as long as the architect retains individual responsibility for providing architectural services.

Statement of Issue. The construction marketplace in many cases has created a demand for corporate practice that the Insti-

(Continued on page 16)

Courthouse Print Celebrates Bicentennial



In honor of the 200th Anniversary of the Court of Common Pleas of Allegheny County, the 1988 Bicentennial Committee has published an original drawing by architect Henry Hobson Richardson. The print, an elevation view of the Forbes Avenue facade of the Courthouse, is approximately 18" by 18", and is done on parchment-type paper in warm, sepia ink tones. Two of the windows on the third-floor level of the facade are colored in to show the location of recently restored Courtroom #321. The original courtroom, scarred by a century of alterations, has been fully restored by UDA Architects, under the direction of David Lewis, FAIA.

Many original furnishings, including jury and spectator chairs, two counsel tables, two umbrella stands, and sections of hand rail, were found throughout Allegheny County. Other pieces such

as the wall clock and the giant chandelier had to be replicated from scratch. Total cost of the restoration was \$400,000.

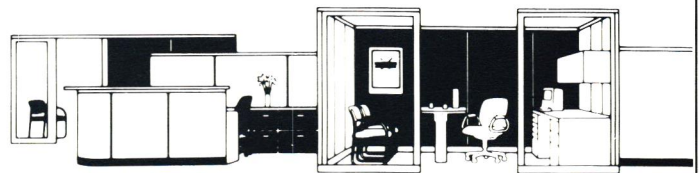
Architects were surprised to find that archival drawings indicated the presence of a fireplace. They assumed this was Richardson's concession to his age's anxiety over adequate heating, since he had provided each courtroom with ample ventilation shafts from the building's furnace.

To receive this limited edition print send \$15.00 check (payable to: 1988 Court Bicentennial Committee) to Court Administrator Office, 622 City-County Building, Pittsburgh, Pa. 15219. Proceeds benefit the restoration fund. Visitors are welcome to view the restored courtroom M-F, 9-4 PM. For more information, call Dick McCarthy at 261-6175 or George Lesko at 566-1680.



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Is This the Road to Pittsburgh's Future?



Last October, the Urban Redevelopment Authority of Pittsburgh broke ground for the Pittsburgh Technology Center on the site of a former Jones and Laughlin steel mill. Master Planning and Phase I of the site preparation is nearly complete. The 125 year old mill was demolished, fill was trucked in to raise the site seven feet above an existing concrete slab, and infrastructure work continues, including the first road, above.

When completed, the 48-acre stretch along the north bank of the Monongahela River will be the location of advanced technology industries and university research facilities. Construction begins in the spring of 1989 for the University of Pittsburgh's Center for Biotechnology and Bioengineering (Bohlin Powell Larkin Cywinski, Architects) and for The Advanced Manufacturing and Software Engineering Center sponsored by Carnegie-Mellon University (Eisenman Architects).

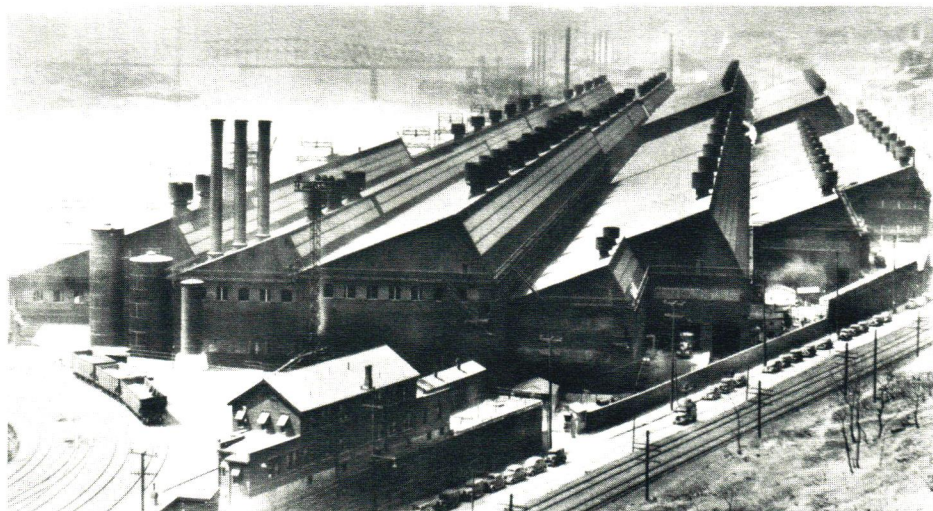
From the Eliza Blast Furnaces to a High Tech Campus

In 1859 Benjamin Franklin Jones and James Laughlin purchased the site and formed Laughlin and Company. There they erected a row of beehive coke ovens and the first two giant "Eliza" blast furnaces. By 1900 the plants on both sides of the river merged to form Jones and Laughlin Steel. The former company headquarters on Ross Street now houses the URA.

In the early thirties, the plant between the north bank and Second Avenue was developed into a \$25 million strip-sheet mill (below) with a capacity of 800,000 tons of hot- and cold- rolled steel strips and sheets per year. Finished in 1937, it was one of the largest such plants in the United States.

In the early 1980's, when domestic steel industry earnings began to decline, the Second Avenue mill was permanently closed, forcing more than 1,000 Pittsburgh steelworkers out of work. Two months later, the Park Corporation bought the property for a reported \$2 million and made plans to modify the existing structure for new manufacturing operations.

Recognizing the potential for new industrial growth, Frank Brooks Robinson, president of the RIDC, urged the URA to purchase the site from the Park Corporation which they did in 1983 for \$3.5 million.



The Master Planning

As a part of the late mayor Richard S. Caliguiri's "Strategy 21" plan, the RIDC and the URA initiated development. A \$60,000 study by the Urban Land Institute led to an urban redevelopment plan and eventually to successive Master Plans.

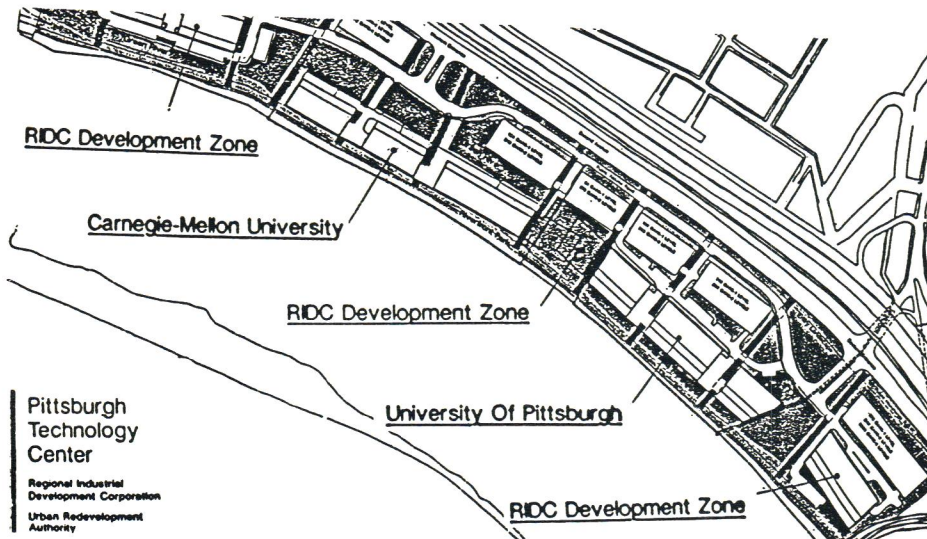
The first, a preliminary land development plan, was designed by the New York firm of Stanton Eckstut.

The plan specifies the creation of two "campus-like" plazas surrounded by privately owned buildings. Extensively landscaped, public space will be developed along the waterfront with a major visual attraction as focus. Buildings will be sited on individual lots parallel to the river; they will be stepped up from the open space providing each owner with a view of the river, the opposite shore and the Pittsburgh skyline. While each building design will be left to the discretion of the individual owner, the URA maintains tight controls on quality, including types of industry allowed, materials, signage, lighting, and so forth.

UDA Architects began a revision of the Master Plan in 1987, developing it in greater detail from the Eckstut concept to include: the basic framework for the site; overall guidelines for the design of individual buildings; and preliminary landscape design for all parks, public spaces, parking and infrastructure. Achieving balance between the general framework and the workings of individual buildings is the goal of the master planners at UDA. At this stage, the architectural firms hired by both universities participate in decision making with UDA and play a significant role in final design planning.

A third Master Plan (1988) was volunteered by Eisenman Architects, chosen by Carnegie Mellon to design their building. This plan created a unified appearance by treating the whole site as a single entity. Aspects of this scheme appealed to all parties involved in the development of the center. As a result, the URA asked the UDA to include landscape architects representing both universities to assist UDA and to adapt and elaborate the Eisenman concept. The two landscape firms, Griswold, Winters, Swain and Mullins (Pitt) and Hanna Olin of Philadelphia (CMU) complete the planning team.

"The idea is to have continuity in design," according to Ray Gindros, AIA, of UDA, "a unified environment which allows for differences in the design of individual buildings. The massing is somewhat reminiscent of the old steel mills. Buildings will be developed in four linear groupings or building zones. Each building in a zone will have one common facade so the grouping reads as one long building. The design of the Center is symbolic of Pittsburgh's economic transition. It's an integration of past and present—similar building forms are translated into a new image, one appropriate to high tech. The steel mills were black buildings on blackened ground. The Pittsburgh Technology Center will consist of new designs, positioned at different angles and set in a green river—a continuous landscaped element."



Is This The Road to Pittsburgh's Future?

Evan Stoddard, URA: "The city's intention from the beginning has been to create a site that can accommodate and stimulate the growth of key industries already emerging from the universities. We want the most beautiful site possible which will boost the confidence of the people of Pittsburgh that economic change is possible—in fact, it's under way."

Frank Brooks Robinson, RIDC: "The Center will be a visual, environmental statement of the partnership between the academic community and the private sector in technology research and development."

Richard Cyert, CMU: "The Pittsburgh Technology Center represents the change in the Pittsburgh economy that has been under way since 1980. Pittsburgh is capitalizing on the fact that we are in the age of computers and that Carnegie Mellon has the leading Computer Science Department in the country. The Pittsburgh Technology Center will be the signature of The New Pittsburgh."

Wesley Posvar, Univ. of Pittsburgh: "The goal of our new Center for Biotechnology and Bio-engineering is to accelerate the transfer of technologies to create products that will benefit humanity. I foresee applications in brain neurology, treatments for major diseases, energy, environmental issues such as hazardous wastes and a diminishing supply of water, and innovative health care delivery systems. We are looking ahead to become the absolute best in confronting some of the vital concerns of the 1990s and beyond."

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PROFILE

Jon Philip Andrews, FAIA

Firm: Director of Resource Technology Development, Westinghouse Electric.

Training: B. Arch. Carnegie Tech; continuing education programs at Westinghouse.

Personals: Married, two children.

Awards/Honors: 1988 College of Fellows, AIA; Westinghouse Design Program won numerous awards under Andrews leadership; AIA President's Award; Award for co-founding Architects in Industry Committee, National AIA.

Leisure Time Interests: I'm a collector. I collect antique toys and antique Edison cylinder phonographs. I have a classic car, a 1936 Cord Westchester Sedan that I've shown competitively.

Specialty: I started out as a designer, but evolved into the management side of architecture. At present, I would describe my skills as management problem solving.

When and Why You Chose Architecture as a Career: I was born and raised in a small town in upper New York state and I think there was one architect in the town, retired. When I took geometry in high school, we had an assignment that involved manipulating various shapes. I did so well on that project, my teacher suggested I might consider studying architecture. That was the first time I ever thought about it.

Favorite Building or Project: Westinghouse sent a group of us to Afghanistan to design a trade school at three different sites. We lived in a unique environment, set up an office, did the preliminary design, and then came back to the United States and completed the working drawings. That was the most unique project.

Favorite Pittsburgh Building: The Union Trust Building.

Favorite Building in the World: I am most impressed by Egyptian architecture, by the great pyramids and even more by the tombs of the Pharaohs at Luxor. The decorative arts are absolutely amazing—the applied paintings, hieroglyphics, carvings in stone. When you see it on such a grand scale, it's overwhelming.

Most Enjoyable Aspect of Architecture: I like the process of identifying the problem and then examining all the alternatives. There's that



"Putting buildings together is like being a conductor. Architects combine the artistic and the logical sides—you have to have something in your genes that allows you to move in that kind of a world." Phil Andrews, FAIA.

time when you've gone through all the choices and recognize a solution that's right. Everything fits together like a puzzle. It's a very difficult moment to come to, but when it happens, it's the most enjoyable.

Least Enjoyable: You look at a building after it's built, and observe all the things you would

have done differently. That's frustrating. You've lost all the flexibility; it's done and you can't change it.

World's Greatest Architect: I think there are lots of great architects. To pick one? H. H. Richardson. His architecture was very strong and masculine. He, himself, was an imposing person, heavy and bearded so his buildings reflect his physical appearance.

Most Aesthetically Pleasing City: Athens, Greece is delightful. I like the scale, the people walking. On a typical Sunday, it looks like Times Square on New Years Eve.

Advice to a Student of Architecture: Study business. Learn how a business operates and how to be a business person in the profession of architecture. Then, develop your computer skills. Much of architecture is labor intensive. Using computers to reduce some of that labor makes economic sense. Also, once you've captured a building in a computer, you have the ability to assist the owner in managing it in the future.



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Can Zoning and Building Codes Become User Friendly?

The Question: What should be the role of architects in the development of zoning and building codes?

Richard Rittelmann, FAIA, Burt Hill Kosar Rittelmann Associates: Zoning and building codes are so fundamental to building design and construction that not having architects involved seems rather ridiculous. But I don't think the architectural profession has been as responsive as they could or should be. A notable exception is Bernie Liff. His election to the College of Fellows acknowledges his lifelong work devoted to building code improvement.

"Many architects have tended to abdicate all aspects of building code work to city planners and engineers."

Richard Rittelmann, FAIA

How do you encourage more participation in the building process? We need to break down the impression that studio practice is the only thing to do. There are more architects than needed in the traditional atelier/studio practice. This seems to be the singular goal of most students. With so many students in the pipeline, there ought to be some way to encourage creative employment in other areas.

There's a whole host of things that an architectural background can lead to: building materials research and design, building codes, zoning, all levels of government, and in financing, evaluating projects for investment. It's phenomenal to compare the numbers of architects in studio practice versus construction in this country and Japan. They have at least as many architects in the construction industry as they have in the "design" industry. That means you have somebody in the construction company to talk to.

Bill Bates, AIA, Westinghouse Electric Corporation: Architects should be involved in setting the standards; we're the ones who use them. The legal profession is involved in writing laws, judging the laws and enforcing them. The architects should be involved not only in interpretation of the law, but in writing as well. I think we'll get better legislation if we're involved.

Louis Astorino, FAIA, L.D. Astorino & Associates: You need someone who can see the forest through the trees and I think architects can do that. Other disciplines are involved in their own views — engineering, human interest, citizen concerns. The architect is able to step back.

For example, when they rezoned Firstside, the height limits were lowered from 150 feet to 75. It should have been 30. When you stand up on Mount Washington and look at the city you see this beautiful little street. It's like the edge of the shore. Then it starts rising to a nice crescendo and peaks at the Steel Building.

You have to sacrifice some individual needs for the good of the city. Very few people are willing to do that. Building owners want the most revenue, city planners will say, "No density." We're the only ones who can step back and put the whole thing in perspective.

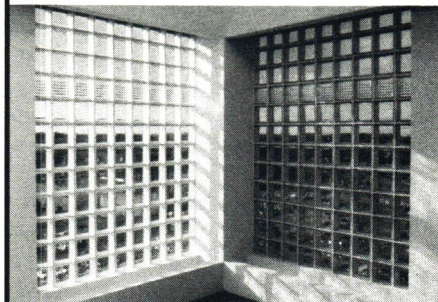
Bernard Liff, FAIA, Retired: Over the years architects haven't been able to vote on building code changes unless they worked as building code officials. This year, for the first time, BOCA will permit architects to vote on local and model code changes. We're just in the beginning stages of organizing local chapters for this purpose.

Architects are the ones who use the codes, but they haven't had any say in the writing of them. Changes are coming. It's about time.

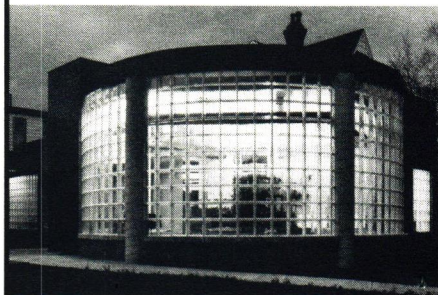


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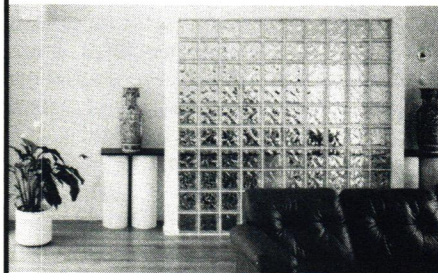
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Damianos (Continued from page 1)

subjects they can forget about over the years, but they sure can't ignore buildings or planning or towns and cities."

How does this differ from environmental education as it is now taught in schools, with a heavy emphasis on ecology? According to Damianos, "We're talking about the overall environment in which we live—understanding the importance of good planning and finding ways to enhance the quality of life in our society. Look at parts of California or Virginia, the so called 'Urban Villages.' Unless people begin to realize the need for up-front future planning, we're going to have some serious problems. The infrastructures are not going to be able to take all this development."

That's what Vision 2000 is all about—it's a plan for the future. First of all, we have to admit that we, as architects, are not going to solve all the problems ourselves. We have to rely on other people in the decision making process. *Remaking Cities* was an example of that. We invited a lot of non-architects to participate. That's the point, we all have to share ideas. Environmental education is now a part of Vision 2000. At the beginning we included architectural education in our scheme for the future, but we have broadened our goals to include education about architecture. Who knows? Over the years we may have been missing a bet. Students who may have been good prospects for architecture might not have known anything about it. My hope is that someday architecture will become a part of the regular curriculum of the schools.

In addition to education in the schools, we must reach current decision makers. I made a proposal which was approved at National which will use *Remaking Cities* as a case study to help us help other communities. Our organization must be more aggressive in offering our talents and services to towns and cities all over the country, rather than waiting for a community to ask us for help. Another policy I hope to initiate is to have a R/UDAT study before every convention in every convention city so that when the AIA leaves the city after the convention is over, something stays behind. Through this kind of outreach, the AIA can accomplish goals we can't begin as individuals, as single offices. We have to connect our profession and the communities we serve.

This is a broader goal than marketing. Marketing is really just selling us and we're not selling us; we're telling them about the importance of planning their environments. Lou Harris did a survey before the convention that was interesting. Architects were shown to be second only to doctors in the public's impression of status. But that doesn't really convince me of anything. Having a level of respect is one thing; being understood is another. I think we need to work on being understood."

*Lewis (Continued from page 1)*

at-a-time buildings. Now, when one leaps forward 20 years, one finds urban design on almost all architects' agendas. We now understand that cities possess a *quality of evolution*. Every building is at an intersection point between its past environmental context and the future of the city. It is that opening up of horizons that the Kemper acknowledges."

In Lewis' view, the future of our cities cannot be left to the architect or planner alone. His pioneering concept of teamwork involves professionals from many disciplines, government officials and citizens at the grassroots level.

"Participatory planning is the key to successful urban design," says Lewis. "People as well as physical surroundings make up the context of a building. Everyone has a concept of the kind of city, the kind of environment they would like to see their children inherit. It's really important to understand that and to design with that in mind."

Lewis' concern for community and multidisciplinary involvement in a city's growth and development is reflected in his AIA activities. Co-author of the Institute's Urban Design Policy, Lewis has been a long-time member and former chairman of its Regional and Urban Design Committee, which deals with the understanding and management of urban and regional change. He has also chaired and/or participated in five visits by AIA-sponsored

Regional/Urban Design Assistance Teams and has co-edited Urban Design in Action, a history of the R/UDAT program.

Over the past seven years, he has worked with the Royal Institute of British Architects (RIBA) and the British government to develop new initiatives for inner-city redevelopment. As a RIBA liaison, he helped coordinate the 1985 visit of the Prince of Wales to AIA headquarters and recently chaired Pittsburgh's "Remaking Cities" Conference, once again linking Prince Charles to the cause of urban revival.

Described as "a superb teacher with a ready wit," Lewis has been the Andrew Mellon Professor of Architecture and Urban Design at Carnegie Mellon University, and the William Henry Bishop Visiting Professor at Yale University.

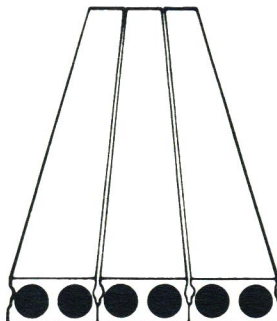
Lewis' nomination for the Kemper Award was backed by over 100 letters from professionals world-wide. His file (two inches thick!) praised his "brilliant intellectual mastery of urban design at all scales," "his profound knowledge of every aspect of community architecture," and "his gift of passing his enthusiasm and knowledge to others."

Lewis prefers a more modest approach. "I'm deeply proud of my firm," he says. "The Kemper is awarded to them as well, for 25 years of showing how urban design can be done."



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COPIES OF THE "REMAKING CITIES" R/UDAT REPORT may now be ordered from the Chapter Office. The price is \$12 for AIA Members, \$15 for non-members and \$10 for non-profit organizations. Please include \$2.50 postage and handling. Send check payable to the Pgh. Chapter AIA to: The Pgh. Chapter AIA, 307 Fourth Avenue, Pgh. Pa. 15222.

What will the fashionable and discerning architect be wearing this summer? A REMAKING CITIES polo shirt of course! They're classic black with the distinctive Remaking Cities logo embroidered in four colors on the left chest. Order a sweatshirt too for fall! Both come in medium, large and X large sizes; price is \$20 each plus \$2.50 postage. Send check payable to the Pgh. Chapter AIA to: 307 Fourth Avenue, Pgh. Pa. 15222.

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Renaissance (Continued from page 4)

the mainstays of most manufacturing and service industries for decades, are still trendy buzzwords in architectural circles!

The time has arrived for architects to shed their traditional conservatism and assume a more entrepreneurial, strategic posture in their practice. Larger firms in particular need to re-evaluate long term strategies, nurture more entrepreneurial cultures within their organizations and take more business-related risks. Only then will they obtain a competitive advantage for their practices necessary to respond to the opportunities and challenges of the 90's and beyond. The American marketplace stands as testimony to the fact that competition induces growth and progress, whereas complacency often leads to obsolescence and decay.

Architecture in Pittsburgh has always followed trends established in larger cities in terms of its innovation and risk factors. One could argue that the conservative business environment in Pittsburgh presents few challenges and therefore does not require an entrepreneurial posture. However, the increasing volatility of the economy has penetrated Pittsburgh's insularity.

Pittsburgh's corporations and institutions, vying for a greater market share of their respective businesses, are employing all available means to edge out their competition. They often seek glitzy, name-brand architectural firms in other cities to design their flagship facilities. In order to play with the big boys, Pittsburgh's architects would have to adopt a more aggressive stance, offering more, not just by way of style, but substance as well.

By doing so, we will embrace a prototype of a new renaissance architect, who assumes a far reaching role in the shaping of our environment. It is to our advantage that Pittsburgh presents so rich an architectural and corporate heritage. After all, what could be a more fitting tribute to a twentieth century renaissance city, than to have it become the inspiration for a new breed of twenty-first century renaissance architects!



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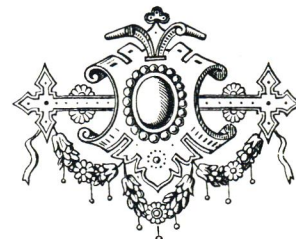
Licensing (Continued from page 7)

tute must recognize. Restricting the opportunity of an architect to form or join a business corporation is unnecessary if the architect maintains responsibility for professional activities.

Rationale and Background. Many state architectural licensing laws place restrictions on corporate practice. The state may prohibit business and/or professional corporations altogether, or may limit the number of non-architects that may own stock in a corporation. These limitations are meant to ensure the integrity of architectural practice. However, under all architectural licensing statutes it is the individual practitioner who is licensed and not the firm or corporation. By signing

architectural plans, the licensee assumes professional responsibility for the work. Any laws allowing corporate practice should clearly specify that the architect providing the professional services be identified and that the corporate shield shall not be used to limit the practitioner's liability.

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