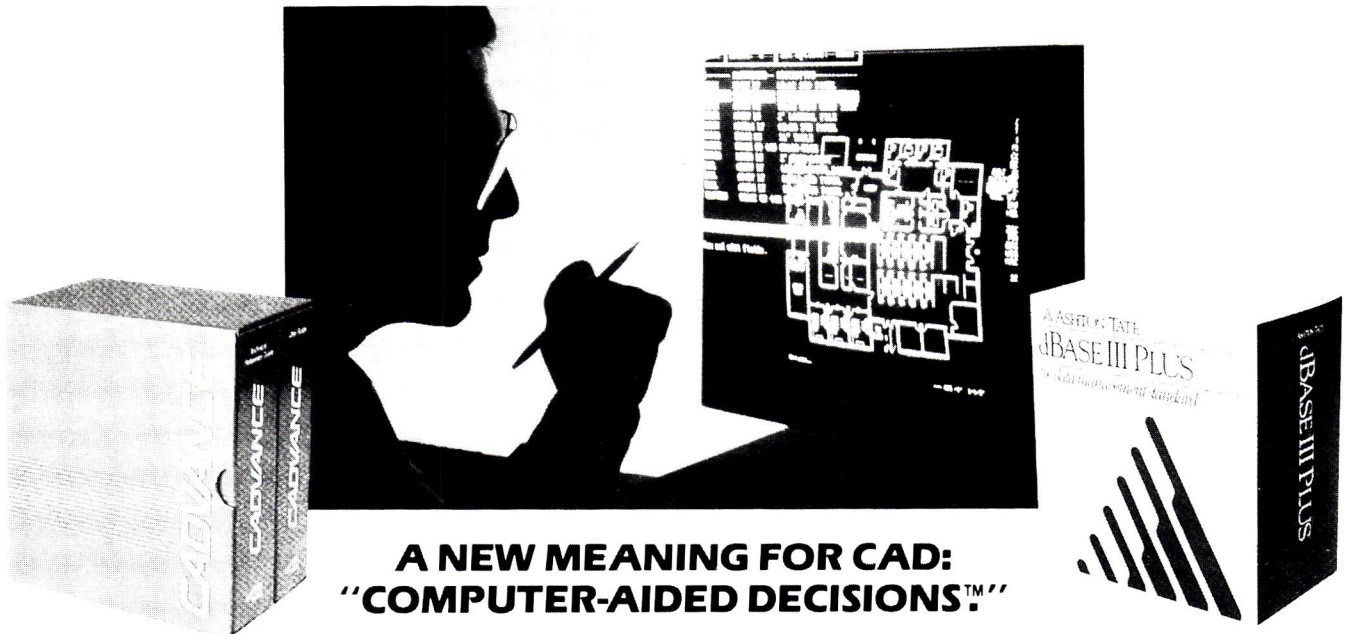


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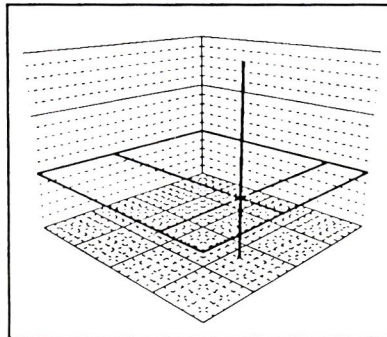
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ON THE COVER

"I love trains," says Al Filoni, AIA, MacLachlan, Cornelius & Filoni, whose design for the dramatic new entrance to Mercy Hospital recalls the classic porte cochere of a D.H. Burnham train station. [Story, page 5].

THE PITTSBURGH CHAPTER AIA serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. Membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields. Chapter Headquarters: Suite 1207, Bank Tower, 307 4th Ave., Pittsburgh, Pa. 15222. 412-471-9548.

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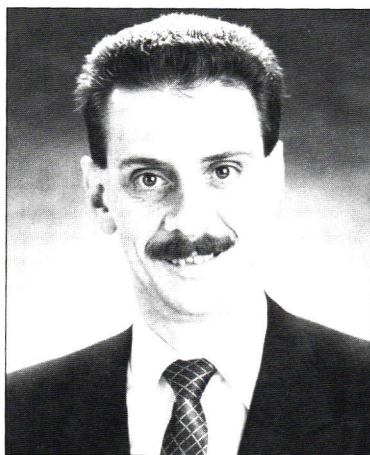
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VIEW POINT

KENT EDWARDS, AIA, CHAPTER PRESIDENT



Teaching has a long and honored tradition in architecture. Virtually all of the widely admired twentieth century masters have taught during their careers. Slightly less well known, but perhaps even more honorable, is the role of architect as mentor—the daily, sometimes hourly educator of interns in the firm. Assuming this mantle, however, may not be as altruistic as it first appears. Architects teach because they have to—because the practice of the business and the art of architecture is incredibly complex, requiring a broader base of knowledge than ever before. In the past, this educational process could take place informally, almost casually, without structure or format. The profession has recognized that such an approach is no longer sufficient, and has created the alternative.

NCARB, in cooperation with the AIA, has developed the **Intern-Architect Development Program**. Organized several years ago, the program didn't gain momentum until many states, Pennsylvania included, adopted IDP as a requirement for registration. Not surprisingly, intern architects in growing numbers have since discovered IDP.

The purpose of this particular article, however, is two-fold: the first—an attempt to inform the profession that the program exists; the second—to inform principals of firms that should you not accept the tradition of architect as mentor, you should examine IDP. Forget those lofty ideals of educating the next generation, etc. Do it for selfish reasons. Do it because wiser intern architects cause you fewer problems, make better judgments and fewer errors, require less supervision, and make you more profitable. Principals of architectural firms should not encourage their interns to participate in IDP. They should demand it. ■

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98,000	126,946	130,407	128,087	130,225

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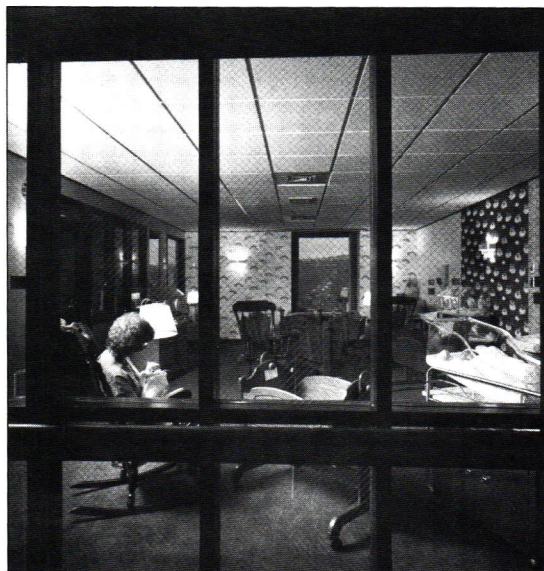
HIGH TOUCH, HIGH TECH RENOVATIONS AT MERCY HOSPITAL

The Sisters of Mercy have maintained an open door policy at Mercy Hospital for more than 120 years, welcoming patients from neighboring communities and offering health services to all economic groups. Deciding which door to open wasn't easy however, until the hospital staff collaborated on a major renovation with a team of architects from **MacLachlan, Cornelius & Filoni**.

The project, begun in 1984 and to be completed in 1990, includes a new 3-story building complete with an elaborate porte cochere and arcade. **Al Filoni, AIA**, principal-in-charge, is an eclectic and a borrower—the porte cochere is an adaptation from the D. H. Burnham train stations, right down to the tile mosaics under the arches. The main stairway to the lobby is reminiscent of the grand staircases in old hotels. The architects have also borrowed heavily from the neighboring houses. The texture and scale of the addition reflect its surroundings, coordinate well with the Mercy Professional Office Building (designed by MCF in 1984) and allow the hospital to fit into a residential neighborhood. Warm red brick was used throughout. According to Filoni, "The original buildings utilize every kind of brick imaginable. We thought if we used brick in the wrap-around

addition all the existing brick structures would be tied together."

An arched window is repeated throughout the building in interior and exterior details. Certain parts of the old hospital were recycled from the original building. Terra cotta corner ornaments for the porte cochere were taken from the demolished east wing. Diamond shaped brick insets were removed from the original building and placed atop the new arcade windows. Stained glass windows from the old chapel now act as door infills in admitting and emergency rooms.



Wooden cradles and soft lights lend a home-like ambience to the nursery.

Throughout the renovation, the architectural team's goal was to reorganize circulation in the hospital and soften the hard angles. In the seventies, the hospital wanted to project a brand new, modern facility. But today, the combination of competition and wholistic medicine has everybody searching for a friendlier environment. "We wanted to shift the atmosphere from cold, sterile and institutional to warm and hospitable," says Filoni. "Everywhere you turn, you will see pineapples, a symbol of hospitality." Extensive lawns

and landscaping, curved fountains and walls, warmer colors, and driveways without curbs are critical softening ingredients in the master plan.

In the course of renovation the hospital actually reduced its total bed count from 629 to 500. Reflecting a national trend in health care funding and services, the hospital committed 2 new floors and 3 renovated floors to outpatient treatment. Cardiology, rehabilitation, emergency medicine and the materials management areas were targeted for major reorganization.

Interiors were redesigned throughout the hospital floor by floor. The change from institutional to high-touch environments is striking. Natural wood finishes, carpets, wallpaper and soft, indirect lighting make hallways feel homelike. The pediatric floor features whimsical wallpaper borders of cats, trucks, dinosaurs and other friendly creatures at child-height. The obstetrics floor has 4 new LDR rooms (labor-delivery-recovery) with wooden cradles, matching wooden headboards for the mothers' hospital beds, TVs, and recliners for expectant fathers.

If the patient rooms feel like home, the lobby, information desk and registration areas seem like an elegant



Atop the grand stairway, the main lobby welcomes visitors and patients to Mercy Hospital.

Continued on page 16

ARCHITECTS IN THE MON VALLEY

HABITAT FOR HUMANITY BRINGS FAMILIES HOME

As Pittsburgh Habitat for Humanity enters its third year, architectural students from Carnegie Mellon have the unusual opportunity to design a building and participate in its construction. Habitat is a not-for-profit organization with more than 300 project sites across the country. An ecumenical Christian housing ministry, it is a grassroots, volunteer movement to eradicate substandard housing.

Architect **Kevin Hayes, AIA**, of Design Alliance, brought Habitat to Pittsburgh in 1986. Its first year was organizational, and in early 1987, volunteers began work on the first donated house. Pittsburgh Habitat is now working in Braddock and has completed rehabilitation of two houses and a partial renovation of a third. Four projects are planned for 1989.

Habitat's unique "sweat equity" program provides the opportunity for families in need to build their own homes with their own hands, working in partnership with Habitat volunteers. By investing their labor, time and effort into the construction or rehabilitation of their future home, families earn their down payment on a



Volunteers from New Wilmington PA pound and paint in Habitat house in Braddock.

no-interest, no-profit mortgage over 15-25 years. Funds from the mortgage payments are recycled by Habitat to finance new sites and help more families.

CMU architectural students have been involved in Pittsburgh Habitat since its beginning. Scott Mulrooney, one of the early organizers of the student group, acted as volunteer coordinator on the first project, completed in October, 1987. Working Saturdays for the past two

years, he has provided basic design work and labor for the renovations. "It's been fantastic for me," says Mulrooney. "I'm really grateful to see my fellow architecture students getting involved. It's a service opportunity which gives us hands-on construction experience. We're encouraging students in other departments to volunteer as well."

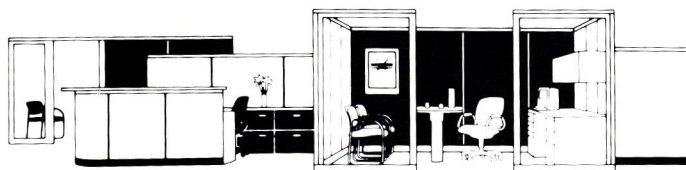
Volunteer work is only part of the students' agenda, however. The AIA/CMU Student Chapter is developing a proposal to include community service in the curriculum. Design charettes and design-build activities with Pittsburgh Habitat will be included in the proposal to acting department head, Doug Cooper. The proposal is well-timed—Habitat is planning to acquire additional property on a block where they already own some vacant lots. They hope to involve students in master planning, site development, and designs for infill and rehabilitation of these sites. Construction could begin late this spring on the first dwelling.

Habitat would like to involve local architects as volunteers. "Ideally, two or three archi-



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Kevin Hayes, AIA, founder of Habitat Pittsburgh, checks renovation drawings.

itects could work with the students from the design stage through construction," says Kevin Hayes. "It could operate like the AIA *Search for Shelter* teams and would be a 6 to 9 month commitment." Hayes hopes to see an *AIA Work Day* where several professionals spend a Saturday at one of the Habitat projects. Outside of architecture, Habitat needs volunteers to raise funds, solicit donations, develop proposals, and provide secretarial, public relations, and photography services.

If you are looking for a way to reach out to share your special skills call Pittsburgh Habitat, 351-5250. ■

ARCHITECTS IN THE MON VALLEY

TINDALL BUILDING RESTORED IN HOMESTEAD

Last February, HRH The Prince of Wales smiled out from the cover of COLUMNS as Pittsburgh readied itself for the *Remaking Cities Conference*. This February, COLUMNS is pleased to report the opening of the **Tindall Building**, the first project undertaken by the Homestead Revitalization Corporation with assistance from the Mon Valley Initiative. The Initiative is a consortium of 13 Community Development Corporations which acts as developer for its member communities spread along the valley. It is the outgrowth of the Mon Valley Development Team, an effort funded for three years by the Heinz Foundation, and provides assistance in key areas such as marketing, organization, financing, contract negotiation and recruitment of business owners or investors to act as partners.

The Tindall Building, built in 1895, was an empty shell in 1986. "The first time we saw the building it was burned out—pigeons were living here," recalls Jo Harper, Director of the Mon Valley Initiative. Originally designed to house a Masonic Hall on the third floor, the 3-story, 8000 sq. ft. building included retail space on the first floor and offices on the third.

Project architect, **Frank S. Adkins, AIA**, of **L.P. Perfido Associates** planned the restoration of the top two floors and a renovation of the first. "We wanted to bring the building back into use," says Adkins, "but we also wanted to retain the historic character of main street, Homestead."

The Mon Valley Initiative occupies the third floor. Second floor tenants include the Pittsburgh High Technology Council and an industrial marketing firm which specializes in small manufacturing businesses.

"The Tindall Building is an investment in Homestead by the people who live and work here," says Harper who is optimistic that other area businesses will follow this trend. In fact, the Pittsburgh National Bank, which provided financing for the restoration, has recently announced a \$1 million renovation of their own building down the street.

The Mon Valley Initiative is active up and down the river. The Tindall Building is the first of 10 projects sponsored by local Community Development Corporations through the MVI. Others in the planning stages are:

- Turner Hall in Monessen, a German, ethnic-social hall, which will be rehabilitated as a business incubator. [Quick Le-



The Tindall Building, long an eyesore on Homestead's main street, has been rehabilitated by the Homestead Economic Rehabilitation Corporation. Frank Adkins, AIA, was project architect for L.P. Perfido Associates.

dewitz Architects]

- Hotel Beatty in Monongahela which will be converted to a country inn for this historic riverboat town. [L.P. Perfido Associates]
- St. Barnabus School, Swissvale which will become housing for the elderly. [L.P. Perfido Associates]
- An old theater in Charleroi which will become the Mid Mon Performing Arts Center. [MacLachlan, Cornelius & Filoni]
- Housing units in Braddock and Rankin which will undergo major rehabilitation.

A year can be long time in minutes, but a short time in weeks and months. Local community leaders and area architects have taken seriously the challenges presented by *Remaking Cities* and the Mon Valley R/UDAT. The Tindall Building on Homestead's main street is visible proof that communities can be revitalized. It's a small step in a complex process that brings new life to the valley. Architects were there to help build that first step. ■

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BREAKING GROUND

Kudos



Pennsylvania Governor Robert Casey (center) signs State Bill 730 providing access for the handicapped on December 20, 1988. Looking on are State Senator James Rhoades (left), prime sponsor of the bill, and architect Robert Dale Lynch, AIA, (far right) who has lobbied for this bill for five years. Congratulations on the fine work, Bob.

FROM THE FIRMS

Kingsland Scott Bauer Havekotte Architects welcomes three new members to its staff: Julia Somma and Renee Taylor, graduate architects from Carnegie Mellon University, and Mark Witouski, marketing coordinator, a recent graduate of Robert Morris College.

Charles L. Desmone & Associates has been selected to design a \$700,000 addition to the Oberg Manufacturing Corporation, a maker of quality tools and dies.

CALL FOR ENTRIES

A national competition is being held for the design of a four-acre **National Peace**

Garden to be built at a monumental site in East Potomac Park, Washington DC. Competitors may enter as individuals or teams. Deadline for registration: May 26, 1989. For more information write Paul D. Spreiregen, FAIA, Professional Advisor, Peace Garden Design Competition, P.O. Box 27558, Washington, DC 20038-7558.

A unique contest sponsored by the Institute for Contemporary Art (P.S.1 Museum) and the Union of Architects of the U.S.S.R. seeks proposals to **unite the two Diomed Islands of the Bering Strait**. The Diomedes islands divide the Eastern and Western Hemisphere at the U.S.S.R./U.S.A. border (the frontiers of Siberia and Alaska) and cal-

endar days (Monday and Tuesday). Requirements: Unite two islands, two countries, two days—the spheres of nature, state and time in an effort to bond territorial frontiers, share ideas and reinforce the role of art and architecture as catalysts of cultural change. Send all drawings, writings, art, etc. describing your idea on 8 1/2 x 11 paper by March 13 to: **Competition Diomed**, The Institute for Contemporary Art, 46-01 21st Street, Long Island City, New York 11101.

The Pittsburgh Chapter, CSI is sponsoring the **1989 Roswell H. Johnson Jr. Memorial Award Specification Competition**. The award is open to all individuals or firms responsible for the preparation of construction specifications. A new student award is open to any student who is participating in or has taken a construction specification writing class at the undergraduate level. Deadline: April 1, 1989. For more information: Sandra A. Hundley, CCS, Awards Committee Chairperson, RD 6, Scaife Rd., Sewickley, PA 15143, 741-0579 or 492-5563.

The 1988 Architectural Photography Competition seeks submissions by March 1, 1989. Participants must be AIA members, Associate members, Student members, or Professional Affiliates, excepting professional photographers. For more information: St. Louis Chapter, AIA, 911 Washington Ave. #225, St. Louis, MO 63101-1203, 314-621-3484.

HERE AND THERE

Agnew Moyer Smith Inc., a communications design firm, will be featured in *Graphis Magazine* for their design of the **Remaking Cities** logo and conference materials. The firm was one of 49 selected for the compilation of the best corporate identity programs developed worldwide during the last ten years.

News from the URA: The Richard King Mellon Foundation has awarded a \$300,000 grant to the URA for site planning for the Pittsburgh Technology Center. **Arch Pelley**, former project architect with the URA has accepted a position with **MacLachlan, Cornelius & Filoni** where he will be involved with architecture, planning and marketing.

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BREAKING GROUND

UPDATE

The Pittsburgh Chapter AIA would like to remind members about the importance of minimum standards for the **Antitrust Compliance**. According to the AIA, "the fundamental principle of the antitrust laws is that any agreement between two or more competitors that unreasonably restrains trade is unlawful. This might seem very straightforward but there are many implications and grey areas in the law. For example, if an agreement is inferred from what people say and do, even when they make no explicit commitment to act together, the appearance of collusion can result in serious legal consequences. Even apparently simple solutions can present potential problems. People sometimes call the chapter office to ask how an architect determines what he charges for professional services. What should we say? The AIA Compliance Guide suggests *fees are a matter of negotiation between client and architect*." The AIA which has developed a Compliance Guide, will release more information as time goes on.

Congratulations to **Leanne J. Mihelic** for her winning design in the **Palladian Ball Poster Competition** sponsored by the Community Design Center of Pittsburgh. The design challenge was to capture the Palladian spirit and the imagery of "The Stones of Venice, A Venetian Carnivale," this year's theme. Leanne, the Director of Interior Design at **Johnson Schmidt & Associates**, was one of 26 entrants considered by jurors Pat Lowry, Chris Priore, Syl Damianos, FAIA, John Martine, AIA, Rick Landesberg and Steve Mendelsohn. An exhibi-

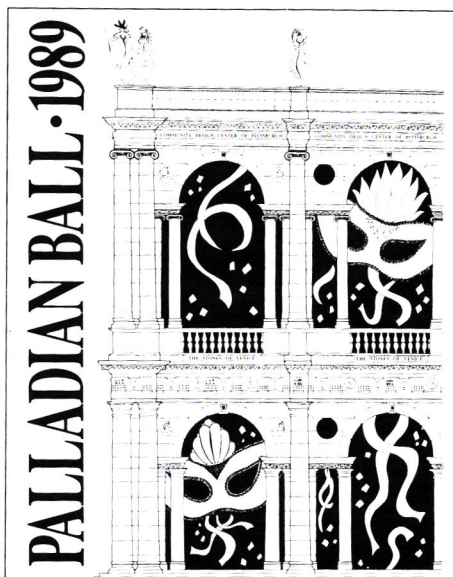
POSTER COMPETITION

tion of all the entries will open on February, 16 at the Mendelsohn Gallery.

This year's Palladian Ball will take place on March 18. A costume contest, strolling musicians, Italian dinner, dancing, and a raffle for a trip to Italy are all part of the festivities. The evening continues with an after-hours party at Metropoli.

The Palladian Ball began last year as a fundraiser to assist the Community Design Center in their role as broker between non-

profit organizations and architects. For more information call Lynn Manion at 391-4144.



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— **Phillip Foreman**
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(from left) Dave Foreman, partner,
Phillip Foreman, partner, and John
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WHO ARE THESE PEOPLE

Park Rankin, AIA, 1988 Chapter President duties, hosting the President's Reception. Park may have in 1989!

More than 160 Chapter Members fine company and excellent hors d'oeuvre. Finishing the year that began highlighted the ongoing work of the participation in 1989. Names and fac

1. Steve Quick, AIA, of Quick Ledewich Architects (right) congratulates new board member, Rob Pfaffmann, AIA, of Bohlin Powell Larkin Cywinski (left).

2. Legislative Committee Chair, Bern Liff, FAIA, catches up on the news with Reid, AIA, of Reid & Stuhldreher, P.C.

3. Peter Brown, AIA, welcomes new chapter member Alan Dunn, AIA. Dunn recently left private practice and joined member firm Larsen & Ludwig.

4. Gary Moshier, AIA, of KSBH talks computers and CADD systems with Jim Lucas, AIA, of Damianos & Associates.

5. Professional Affiliates Candace Hawksley of Pittsburgh Builders Supply Co. and Dan Haines of Design Coatings sample



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RECEPTION 1988



WHY ARE THEY SMILING?

...les with relief as he completes his official
...e Jan smiles as she imagines the free time

...ed the winter's first snow to enjoy the
...s at the Fox Chapel Yacht Club in De-
...the *Remaking Cities Conference*, Rankin
...mittees and encouraged even greater
...ounter clockwise from top left—

...ppetizers from the kitchen of the Fox Chapel
...acht Club.

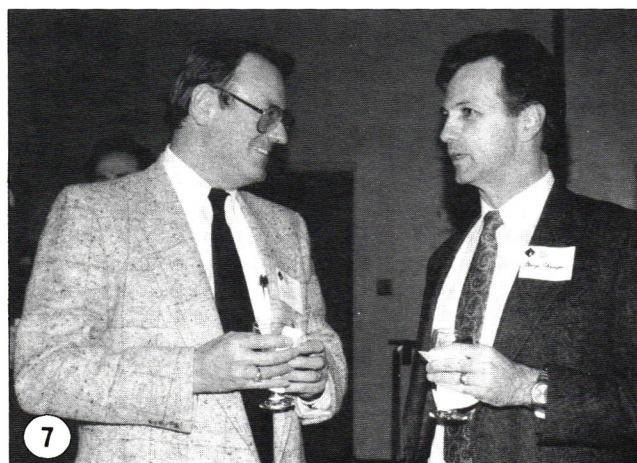
6. David Vater, AIA, of WTW chats with
...aren Madigan, AIA, of Poli & Madigan.

7. No shop talk allowed, as colleagues
...rom Michael Baker Jr., Inc. share a drink—
...mie Zuschlag, Associate, (left) and George
...hringer, AIA, (right).

8. New member Rich Bamburak, AIA,
...njoys the party with fellow WTW architect
...len Schultz, AIA.

9. Roger Kingsland, AIA, of KSBH and
...wife Jeannie greet Doug Berryman, AIA,
...Douglas C. Berryman Associates, another
...new board member.

Photos by Kathy Ayres



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BRICKS & MORTAR: COMMITTEE NEWS

LEGISLATIVE

Chair: Bernard Liff, FAIA 361-4742.

News on the **statewide building code**—the subcommittee is contacting individual government agencies and insurance carriers within Pennsylvania to gather information about local building ordinances across the state. Members are also discussing strategies for developing a statewide code with architects in other states.

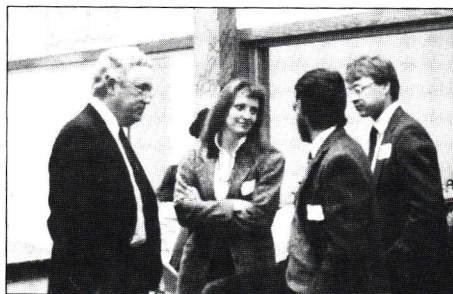
The **BOCA Professional Chapter** now has 19 members and is qualified to vote on code changes. Hats off to Bernie Liff for his ongoing work to give architects a voice in code revision.

David Pecharka, AIA, attended the **Construction Legislative Council** meeting and reports that the proposed *Pre-Bid Specification Ordinance* proposed by Pittsburgh City Councilman Jim Ferlo was a controversial topic. This ordinance would require all bidders to pay prevailing union wages and also includes a number of clauses regarding minority participation and open bidding by sub-

contractors. Since various CLC groups are opposed to the ordinance for differing reasons, it was suggested that groups wishing to share their opinions with Councilman Ferlo do so by letter if the ordinance is re-introduced to City Council this spring.

URBAN DESIGN

Chair: Susan Warner, AIA, 247-7558.



Jo Harper, Director of the Mon Valley Initiative, reports a very successful seminar on **Zoning and Land Use**, held November 7 in Elizabeth, PA. Featured speakers John Clark, AIA, AICP, (left) Michael Kwartler, AIA, (facing Stefanie Ledewitz, AIA) and John Axtell (right) were such a success that Harper hopes to organize seminars on several other topics for leaders in Community Development Corporations of the Mon Valley.

COMMUNICATIONS

Chair: Douglas L. Shuck, AIA,
WTW/Martin Chetlin Associates, 321-0550.

The Communications Committee welcomes **Deepak Wadhvani, AIA**, of WTW as its newest member. Chair Doug Shuck would like to recruit one or two additional members. If you have ideas for COLUMNS please call Doug—the committee meets with the editors once a month at lunchtime.

The Editorial Board is pleased to announce that starting next month we will feature an occasional column on issues that deal with managerial, business-related and societal aspects of architectural practice. This column will be authored by architects, designers, educators, and other professionals serving the design community. We hope to present articles, interviews and opinions on critical issues of today and tomorrow. The range of topics will include general management, finance, marketing, human resources, organizational de-

velopment, legal and ethical issues, technology and competitiveness. Suggestions for specific topics as well as articles are welcome and may be communicated to the editor, or any member of the editorial board.

AIA/CMU LIAISON

Chair: Steve Quick, AIA,
Quick Ledewitz Architects, 687-7070.

The Pittsburgh Chapter Board of Directors has approved a budget increase for the committee to allow the Chapter to host graduating seniors and matriculating graduate students at the **Hornbostel Lecture** in the spring. Plans are underway for that meeting.

A reminder of the Student Chapter's **bus trip to Toronto** during the last week of March. Chapter members are invited to join this trip. For more information, call David Kunselman, Student Chapter President, 268-2369 or see March COLUMNS. Also upcoming, the March 18 **Career Day**.

The Liaison Committee welcomes all new members, and would particularly like to recruit Associates. Committee participation is a wonderful introduction to the Chapter for young professionals and Associates on the Committee have had excellent ideas and rapport with the students. Please call Steve Quick for more information.

WOMEN IN ARCHITECTURE

Chair: Marilyn Lupo, Associate,
Burt Hill Kosar Rittelmann, 394-7000.

In early January the WIA committee met and selected a new chair, **Marilyn Lupo**, Associate, of Burt Hill Kosar Rittelmann. Lupo invites interested Chapter Members to the committee meetings which are scheduled the first Tuesday of each month at 5:30 PM. February's meeting will be held at the offices of Poli & Madigan but beginning in March the regular meeting place will be the Burt Hill Pittsburgh office, 300 Sixth Avenue, 7th Floor. Looking ahead, the November 1989 membership meeting will feature a well known woman architect as speaker. Negotiations are still underway to bring the national exhibit, *That Exceptional One*, to Pittsburgh in the spring of 1990.

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BRICKS & MORTAR: COMMITTEE NEWS

IDP

Chair: Ed Shriver, AIA,
Johnson Schmidt & Associates, 923-1566.

IDP has arrived! It's no longer an option—interns who will take the Architectural Registration Examination in 1992 must have an IDP record. Chapter seminars provide credit units as a supplement to your office experience. For this month's seminar, please see the calendar, page 17. Any questions? Call Ed Shriver at 923-1566 or NCARB at 202-783-6500.

MEMBERSHIP

Chair: Gwen Williams, Associate,
Douglas C. Berryman Associates, 363-4622.

At right, former Chapter President **Bill Bates, AIA**, talks with **Gwen Williams** who resumed leadership of the membership committee in January. Please direct your questions and requests for applications to Gwen—she'll give you complete membership information

and will be delighted to process your application.



Please welcome the following new members:

John E. Brock, AIA
Burt Hill Kosar Rittelmann
525 East Fulton Street
Butler, PA 16001

Alan M. Dunn, AIA
Larsen & Ludwig, Inc.
2 Gateway Center, 14th Floor
Pittsburgh, PA 15222

Sheldon Goettel, AIA
L. P. Perfido Associates
408 Boulevard of the Allies
Pittsburgh, PA 15219

Roy M. Penner, AIA
716 Hastings Street
Pittsburgh, PA 15206

Jocelyn Isaias, Associate
3500 Willow Avenue #402
Pittsburgh, PA 15234

Sharon Landau Zavala, Associate
712 Limestone Drive
Allison Park, PA 15101

John M. Leske, Prof. Affiliate
Duquesne Light Company
301 Grant Street, Mail Drop 26-8
Pittsburgh, PA 15279

Change of Address:
David Pecharka, AIA
105 Sunset Drive
McKees Rocks, PA 15136

Recent Upgrades:
Kevin A. Hayes, AIA, former Associate

The Chapter mourns the passing of Hymen Rosenberg, AIA (Emeritus), Rosenberg and Perelman. Rosenberg designed numerous area synagogues and retail stores. A donation to the Charitable Scholarship Fund has been made in his honor.



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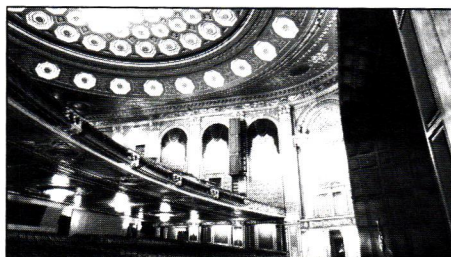
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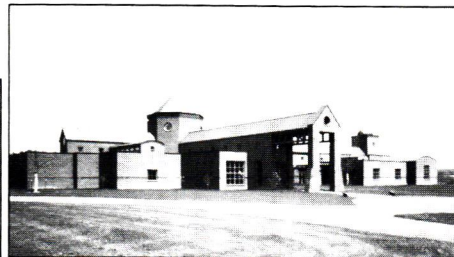
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The Hawthorne Group Corporate Office Headquarters
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Pittsburgh, Pennsylvania
Williams Trebilcock Whitehead
photo courtesy of WTW



Benedum Center for the Performing Arts
Pittsburgh, Pennsylvania
MacLachlan, Cornelius and Filoni, Inc
photo: Harry Edelman



Royal Oil and Gas Corporate Headquarters
Indiana, Pennsylvania
Bohlin Powell Larkin Cywinski
photo: Karl A. Backus

CONGRATULATIONS
1988 Pittsburgh Chapter AIA
Design Award Recipients

PROFILE

DONALD K. CARTER, AIA, AICP

Firm: UDA Architects.

Training: B. Arch., Carnegie Tech; Graduate Studies, Urban Design and Regional Planning, University of Edinburgh, Scotland.

Personals: Married, two children.

Awards/Honors: AIA National Citation of Excellence in Design, 1988; AIA Pittsburgh Design Awards, 1986, 85, 83, 81; BOMA Building of the Year, 1986; Progressive Architecture Awards, 1986, 83; PSA Design Awards 1984, 82.

Chapter and Community Activities: PSA Board, 1984-present; AIA Pittsburgh Board, 1980-83; Chapter President, 1983; American Institute of Planning; Leadership Pittsburgh, V.P. of Alumni Assoc.; Foundation for Abraxis Board; Swissvale Planning Commission.

Leisure Time Interests: I read a lot of non-fiction, work out at a health club and write long letters to my kids who are away at school.

Specialty: UDA is a diverse firm. We've de-



"I gladly traded in Modern Physics for the History of Architecture." Don Carter, AIA.

signed everything from office buildings to the Metropol nightclub. Our specialty is probably buildings of public assembly—LaRoche College Center, Liberty Center, the Jewish Community Center—places where the building itself has an internal life that involves the public. A lot of our work is urban design and planning, practiced on a national basis.

When and Why You Chose Architecture as a Career:

In high school I was very good at mechanical drawing and liked it, but I graduated in the post-Sputnik era when guidance counselors put people like me in engineering. I started at Carnegie and worked part time for an electrical engineer who worked for architects. We had a wonderful client—Stanley Pyzdrowski. He liked my drawing skills and suggested that I consider architecture. The next semester I transferred into architecture. Looking back, I'm glad I had the engineering experience—a lot of people ignore the technical side. But I gladly traded in Modern Physics for the History of Architecture.

Favorite Project: Liberty Center. I was principal-in-charge from the very beginning when it was a competition to win the project. We assembled a complicated team of architects, engineers, hotel operators, developers, and representatives from the city. When the whole thing opened on New Years Eve, 1986, we had fire works and a laser show—it was exciting.

Favorite Pittsburgh Building: I like everything by Richardson and Osterling. There's a little gem of Osterling's on Fourth Avenue—the

Magee Building. It has a very sophisticated rhythm to the facade, yet a playfulness in the details. That's my favorite.

Favorite Building in the World: Fallingwater. There's a presence in that building—whether it's a spiritual or an emotional presence—the building itself is very much alive with the spirit of Frank Lloyd Wright. His buildings are like that wherever I've seen them.

Most Enjoyable Aspect of Architecture: Getting the job right for the client.

Least Enjoyable: There's a spreading cancer of litigation in construction. It's very expensive and time consuming. We all suffer from it.

World's Greatest Architect: Frank Lloyd Wright.

He had an incredible ability to merge ancient and modern forms. Though I've read *Many Masks*, a recent biography which talks about his personal failings, I still admire the art of the man. He was a giant in the twentieth century.

Most Aesthetically Pleasing City: Edinburgh, Scotland—it has an unusual topography with a castle up on a rock. I especially like the completeness of the 18th century part of Edinburgh. At that time the city was the Athens of the North—the center of philosophy, art and architecture. Robert Adam designed a section of the city called New Town and some of the squares there are lovely forms. It's well tended—the grass is as green as you'll see anywhere and there are flowers all over.

Advice to a Student of Architecture: Draw a lot, travel, work summers for architects or in construction, and learn to write well. Drawing and writing are architects' skills. We have to be able to do both well.

What Gives You Itchy Fingers: It's not a building, but whole neighborhoods that displease me—Route 22 in Monroeville, McKnight Road and unfortunately, the Parkway West. The retail and commercial buildings that are going up and the standards that are being created in those strips are appalling. It's not the kind of environment we deserve in Pittsburgh—that horrible sprawl. There are techniques that work to deal with slopes, wooded hillsides, access, architectural and design standards. It isn't hopeless but it takes strict controls and talented people. Right now it's just run amuck.

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FORUM

BIG FISH, BIG POND

The Question: *What is it like to be a partner in one of the city's largest architectural firms? Did you plan your career this way or did it happen? The rewards? Any regrets?*

Paul A. Whitehead, AIA, Williams Trebilcock Whitehead: When you're starting out, you have little to show: porch additions, perhaps a shed, or a house you did for your mother-in-law. So how do you get big? You struggle for that one key project you can use to sell clients on new projects. For our firm it was the Graphic Arts Technical Foundation in Oakland. We were excited about the chance to do a big job and we threw everything we had into it. The client could see that excitement and decided to take a chance on us. Twenty years later, I'm still surprised we got that first big job.

Of course you start by hiring good people. There are 80 people here in the Pittsburgh office and we have several other offices. Ten associates supervise projects. We may have 100 or 150 projects in various stages, but only 20 of those are in the intensive stage at a given time, so we can stay on top of them.

In a firm this size, one person can't be in charge of everything—there's too much happening. Very early on, the three of us recognized the strengths of each partner and which aspects of the business each of us would handle—design, administration or production. We don't often cross boundaries. We obviously meet together and talk about the total picture, but we all have our areas that we're vitally concerned about. We're a unique firm because the three of us have been partners throughout the life of the firm. Very few partnerships last that long.

The biggest difficulty in a large firm is that you don't have the luxury of time. Architects and artists love to be able to dream about things in a relaxing way and not have to come up with that scheme for tomorrow's big meeting. If there were some way to eliminate that kind of pressure, it would be wonderful.

Should you get this big? We argue about that all the time. It was much easier when we were about half this size. The pace was better, we had more control about what went on. The more you grow, the more time you must devote to marketing and public relations—things that really aren't architecture. We're so large, it demands a tremendous amount of work to keep the practice going. If we were smaller, we could be more selective. We do

often think it would be nice to have 40 people in the firm.

If you choose to be an architect, you must love it because it's a demanding job. But it's a fabulous job. I don't know one architect that isn't rewarded when he goes into a building he's created. You really bring something to life.

Mihai Marcu, AIA, IKM Inc.: It was never my intent to become a part of a large practice. These things just happen. When I joined this

firm right out of school it was extremely small, three or four people, without a strong marketing or design direction. We've grown gradually into a mid-sized firm—but we're not large. In 1979 we merged with a Chicago firm with several hundred people. But it was too big. We split off after five years and like our current size better.

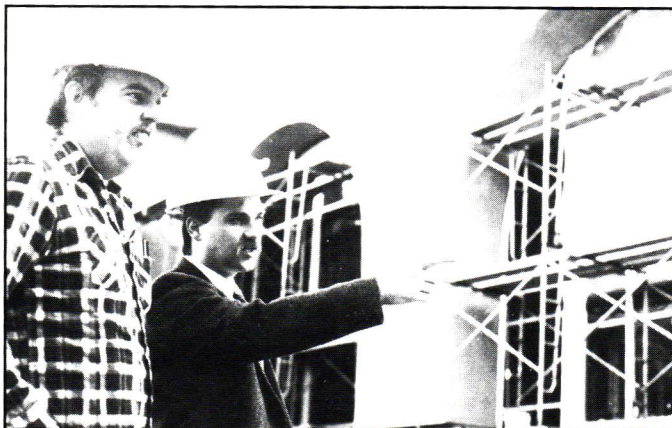
Some people want to remain small. They'll go out of their way not to have more than 5, 10, 12 architects. But it's hard to main-

Continued on page 18

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hotel. Natural light, plants and comfortable groupings of furniture ease the entry into the hospital for patients and their families. Windows look out on the lawn and help to orient visitors and recuperating patients.

While softening the appearance of the hospital, the architects have not neglected the high-tech aspect of essential medical and technical services. In patient rooms, hook-ups for oxygen and monitoring equipment are enclosed behind panels, easy to use when needed but otherwise out of sight. Surgery and emergency facilities have all the equipment, lighting and sterile surfaces needed, but they also have color, cheerful entrances and exits, and occasional wallpaper near the ceiling for patients to view.

Also high-tech, the new rehabilitation center includes hydrotherapy and physical therapy suites. It looks like a health club—so much so that physicians at the hospital were tempted to use the whirlpool. A rooftop running track for the cardiology unit is still in the planning stage.

Does the renovated building project a distinctive style? "We try very hard to avoid any particular 'style' as well as post modernism," says Filoni. "We simply want to create comfortable architecture. It probably leans to the modern. We've used the limestone around the windows to lighten it. And the arches remind you of church architecture. We just want people to respond to the building and have fun as they use it."

Working with the hospital staff on the project has been fun as well—almost a textbook example of collaboration. According to Filoni, "We've seen an outstanding design team effort. Everyone in the hospital has participated, including doctors, maintenance staff, clerical workers... But what has been accomplished at Mercy requires something else—a very special vision by the client. We have that at Mercy in Sister Joanne Marie Andiorio. Striking a balance between creativity, functionalism and physical responsibility, she has allowed us to push the limits of what many architects simply think of as bread and butter architecture. Hospitals serve people, both patient and visitor, when they are most vulnerable. Mercy demonstrates the firm belief that our environment plays a major role in our well-being."

[Special thanks to Albert Filoni, AIA and to Richard Schmitz, RA of MacLachlan, Cornelius & Filoni for an extensive tour of the hospital and an abundance of information. Ed.]

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CALENDAR

FEBRUARY, 1989

Tuesday, February 7

Women in Architecture Committee Meeting, 5:30 PM, Poli & Madigan, One Market Street, Downtown. Call Karen Madigan: 471-8008.

Saturday, February 11

Intern Development Program (IDP) Seminar: a representative of the State Licensure Board will speak on the *Intern Development Program and the State Licensing Process*, 9:00 AM - 12:00 Noon, Westinghouse. For reservations, call Lana at the Chapter Office, 471-9548.

Thursday, February 16

Exhibition: Palladian Ball Poster Competition Entries, ongoing, Mendelsohn Gallery, Ellsworth Avenue, Shady-side.

COLUMNS will announce activities of the Pittsburgh Chapter AIA as well as general activities of interest to the architectural and building professions. Send Calendar listings to: The Cantor Group, 1225 Farragut Street, Pgh. Pa. 15206. March deadline: February 10.

Tuesday, February 21

Pittsburgh Chapter AIA Monthly Dinner Meeting, Motor Square Garden. Joint Meeting of the AIA/MBA. Guest Speaker: John Hartray, FAIA, Nagle Hartray & Associates, Chicago. 5:30: Cocktails, hors 'd'oeuvres; Members: \$20, Guests: \$25. **Full details and RSVP on overleaf, back page.**

Thursday, February 2-Thursday, March 2

America By Design, a five-part PBS series produced by the AIA, will be rebroadcast on WQED-TV, Channel 13, Thursdays at 10:00 PM.

Lecture Series: "Architecture and the Arts in the Age of Revolution," Carnegie Mellon University:

Thursday, February 16: "Wishful Thinking: The Expression of Enlightenment Ideals in the Palaces Royales of Louis XV." Richard Cleary, CMU;

Thursday, February 23: "The Revolutionary Shape of History in Napoleonic Paris." Richard Becherer, CMU;

Thursday, March 2: "Thomas Jefferson's Paris: Art at the Time of the Revolution." Robert Rosenblum, New York University, Institute of Fine Arts.

All lectures held at 8:00 PM, Media Classroom, Basement of Hunt Library, Carnegie Mellon University. Free and open to public.

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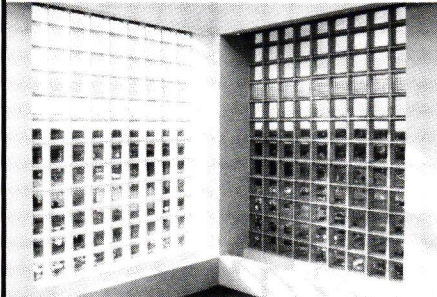
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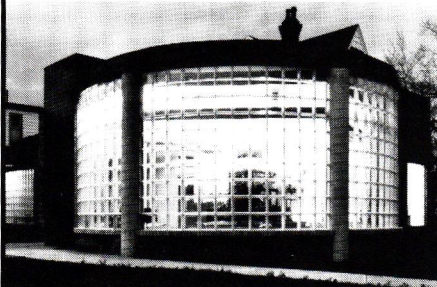
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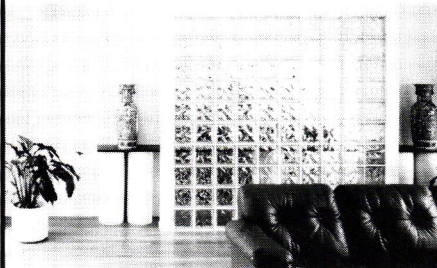
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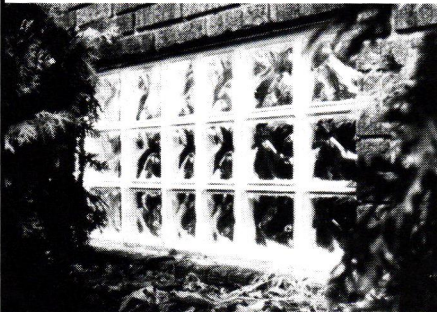
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Big Fish, Big Pond Continued from page 15

tain a certain size. When you get a job, especially an interesting job, it's very difficult to say no. If you convey your own ideas and abilities to a client in a way that is appealing, impressive, and conveys a certain trust, then you get work. And when you get work, if you do a good job, you grow. We have not said we won't get bigger than 20. But we have recently said, we won't get bigger than 50.

"It's a little bit like riding a racehorse and holding the reins all the time. If I let go, we'd be at 100 in a year."

Mihai Marcu, AIA, IKM Inc.

At first I did all the design in the office. As we grew and added staff, I consciously decided to hire the best people I could find and give them a lot of freedom. Designers are very temperamental people and a good designer is not going to work in autocratic surroundings. We have a camaraderie at IKM. We talk about a project that comes in—how it fits on the site, how it relates to other buildings, what sort of program it has, what kind of materials or colors we should use. Then I leave the designers alone.

Design is only part of the job though. We have to have the people who can make those designs stand up. Otherwise you're just designing stages, not buildings. The combination of design and production—the detailing—is what makes a good office. It's a team effort involving fifty architects, engineers and interior designers. A large office cannot be a one-man show.

But there are trade-offs. At least 90% of what I do is administration, marketing or design review. Much to my amazement, I'm very good at marketing. But I have this lovely drafting room which I hardly ever get to sit in. The few times that I do, my mood improves considerably. I'm doing something I like.

Personally? I want to get better, I want to produce truly good work. That means I can walk through a building and be proud of it. I want to like it a lot, and when the client moves in I want him to be happy there.

Ralph Burt, AIA, Burt Hill Kosar Rittelmann:

Actually, I'd like to say we planned it well, but the truth is, we didn't plan to be this size. In fact, we don't put a big premium on size. I think it's over-rated. We're after quality, not size. We're at about 310 people, with offices in six locations, but our growth was gradual.

How did we get this big? Part of it was timing and luck. Probably the most important factor was keeping an open mind. We're a collegial group. We don't have a strong hierarchy.

Some of my friends in the profession feel that they must have tight control. With 12 people in the firm they can do that. But we're willing to bring in others and encourage them to grow. I kid my partners, "some of these guys are better than we are!" But I get the biggest bang out of seeing our young people move up. Our people rise, but we're not threatened by them. We've been willing to step back, which isn't always easy.

Other reasons? I think we have an entrepreneurial attitude. We're fascinated by challenges. Also, we've gotten pretty good at sales. A lot of people don't like that term. They use the word "marketing." But we're *all* salesmen in our work. Everybody that is successful is a sales person in what they do and how they impress people.

We do not take the attitude that we're big and we only do big projects. If somebody comes to us with a small job, we listen. There's value in small jobs. Sometimes they're more difficult than the big ones, especially renovations. People can get experience managing a small project and then they're ready for a bigger one.

"One luxury of a privately owned firm is the freedom to be adventuresome, to move in the direction we want."

Ralph Burt, AIA, Burt Hill Kosar Rittelmann

Tradeoffs? There's a lack of time. You just can't be involved with everything. We have five directors who are greatly diversified and we rely on each other's judgements. If 4 of 5 agree on an issue, we don't argue about it. Of course, the directors are taken out of the mainstream. We're not actually working on the boards. We do more marketing and administration. We have to delegate and some people don't like that. But I think when you delegate, you might get a better solution than you'd get all by yourself.

If I had it to do it over again, I wouldn't change. I'm concerned with the quality of life, with the personal side of things. If I'd had the talent of a Frank Lloyd Wright or some great designer, I'm not even sure I'd give up everything else just to satisfy my ego. I don't want to sacrifice everything to be a great architect.



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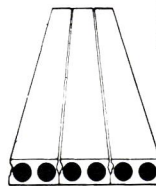
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A HERMAN MILLER DEALER

ENCLOSED IN THIS ISSUE!

⇒ *ARE Refresher Course
Schedule and Registration
Procedures*

⇒ *AIA Documents List and
Order Form*

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