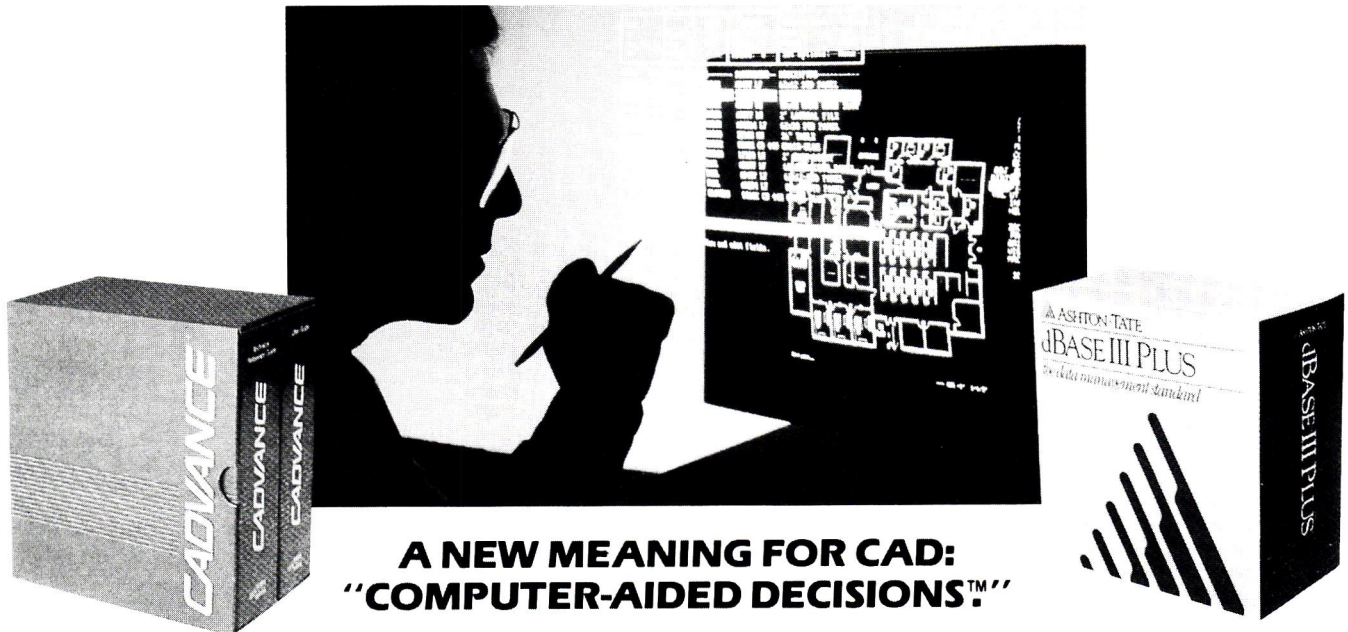


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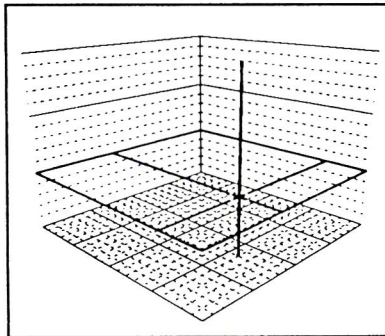
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ON THE COVER

Reception area for law firm Eckert Seamans Cherin & Mellott makes an impressive statement from the 43rd floor balcony of the USX Building. This elegant interior designed by L.D. Astorino & Associates, Ltd. introduces this month's special issue on Pittsburgh office interiors.

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, 3074th Ave., Pittsburgh, Pa. 15222. 412-471-9548.

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VIEW POINT

KENT EDWARDS, AIA, CHAPTER PRESIDENT



Okay, I'll admit it. Some of my best friends are interior designers. I've had interior designers over for dinner. I'd even let one marry my daughter—if I had a daughter—assuming that he met my minimum criteria [a willingness to support me lavishly in retirement, or sooner]. But apparently I'm a maverick among architects.

Until December 1988, AIA National essentially denied the interior design profession its right to exist at all. Oh, these people could pick colors and maybe some furniture, said the AIA. But anything beyond that involved the health and safety of the public and therefore required the knowing hand of an architect. [Actually, selecting furniture fabric could involve the health and safety of the public, but the Editors have placed strict limits on nitpicking.]

What was really at stake? Not the safety of the public, but rather the safety of the architects' market share. Architects had already lost ground to construction managers and design-builders, so someone at National decided to stand up and fight. Unfortunately, we must learn to pick our battles. The interior design profession is extremely well established in office and hospitality markets. Purchasers of design services find them competent within their selected areas. Architects looked foolish when they declared the need for a professional to obtain architectural licensure in order to perform such services.

With some relief, then, I received a copy of a Joint Statement on Interior Designer Title Registration signed by Ted P. Pappas, FAIA, Charles D. Gandy, FASID, and Michael H. Bourque, IBD. * The statement opens the door for more detailed discussions on licensure for interior designers—thus protecting the integrity of that profession from all those physicians' wives with an eye for color, while simultaneously insuring the right of architects to continue to provide interior design services.

A great deal of thumb wrestling will undoubtedly be required before the issue can be resolved. A major step has been taken, however in righting a wrong. Is interior design a major art form with the noble tradition and history of architecture? No, it is not. Is interior design as complicated and demanding a profession as architecture? No, it is not. Is it separate from the practice of architecture? No, it is not. Does the practice of interior design affect the health and safety of the public and therefore, does it require rigorous standards for admission to its ranks? Yes. It most assuredly does. Δ

[* See page 14 for full text of the Joint Statement and a review of the issues.]

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THE INSIDE STORY

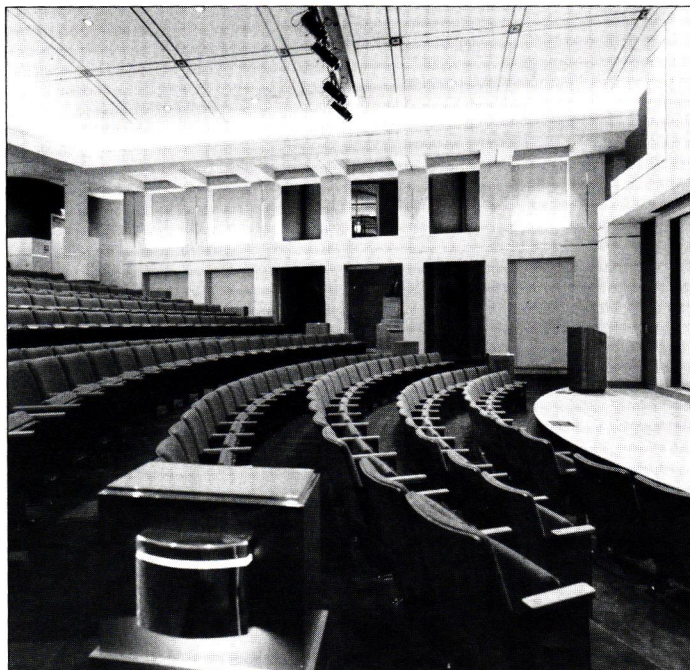
The city skyline reflects the vision of generations of architects, but what happens inside those lighted windows? Who designs the interiors where thousands of people spend a third of their lives?

Among Pittsburgh architectural firms, the answers are as diverse as the types of practice. Some firms use a team approach with interior designers leading the process, others employ only architects. In this issue, COLUMNS looks at the hows and whys of interior design as practiced by six of Pittsburgh's leading firms.

At IKM, an interior designer heads the Interiors Department with a staff of four or five other interior design professionals. The architects and designers work very closely from the beginning of a project. According to Mike Marcu, AIA, "Every situation is a play. The best way for me to design an office is to understand how the work is done. That's the play. Then we design the stage for it. The only way we can determine what's appropriate for the clients is to understand their activity. That's why we spend a lot of time in programming."

Marcu emphasizes the difference between interior design "when you create spaces" and interior decorating "when you paint the spaces. IKM seldom does interiors in buildings designed by another architect," says Marcu. "This is because it is impossible to design a building without simultaneously thinking about the design of the interiors. It takes longer this way, but it's worth it."

Lou Astorino, AIA, of L.D. Astorino & Associates describes a similar organization in his firm. "We have an Interiors Department staffed and headed by interior designers. We have architects who are strictly architects. But we have some swing people—architects who do interiors. In our firm, there is no distinct line where archi-



● *The new Conference Center for Allegheny General Hospital, joint team of architectural, mechanical engineering and interior designers, IKM.*

tecture ends and interiors begins—interiors people are involved in the early stages of architectural decisions and architects are involved in the early stages of interiors decisions. What we're aiming for is a co-mingling of ideas throughout the design process."

Astorino's firm has done a number of renovations of historical buildings and has won several awards for these projects. "The client obviously dictates what you can do," says Astorino. "But we're a very contextual firm. In an old building with lots of detail, we go along with that style and enhance it. When we did the Engineers Club, D. H. Burhnam's first Pittsburgh building, the building details dictated the solution. With a new building, of course, you have a lot more flexibility. But Pittsburgh is largely traditional, sometimes contemporary, but very seldom avant garde," Astorino concludes. "It's hard to find clients who will go that far."

At Williams Trebilcock Whitehead the interiors team is headed by an architect, Bill Thomas, Associate. "We have a combination of interior designers and architects who work exclusively on interior design," says Thomas. "It's about half and half. Once we have the job, a principal is always involved in the project. Then they assign a project architect, a senior interior designer or project man-

Continued next page



● *Mobay Corporation's Bayer Suite, Duquesne Club, Williams Trebilcock Whitehead.*

ager and a junior designer, perhaps a staff architect depending on the project size. The technical portion of the job is done by the architect—working drawings, telephone, electrical, mechanical drawing, the millwork detailing. The interior designer may sketch out details or ideas, then give it to the architect and say, 'Now make it work.' The project architect leads the design process, but works closely with the interior designer. The ideal is to have the architect and the interior designer working together from the very beginning of the project. It's a team effort."

For The Design Alliance, which employs only architects, entering the interiors business was a pragmatic business decision, says Jay Labarthe, AIA. "During Renaissance Two, we saw all the big buildings going to out-of-town firms and we didn't want to miss out on the spin-off from that growth. We thought it would make sense to think more seriously about interiors." In the process, Design Alliance first



● *Law Offices of Buchanan Ingersoll, USX Building, David Ross AIA, Interior Design for the Design Alliance.*

hired an interior designer from out of town and later tried a joint venture with an interior design firm. In their current practice, architects view the interiors as part of the overall design of the building, a practice, Labarthe feels which has improved the firm's architectural talents. "When interiors are handled by the architect instead of having an interiors person glued onto your

team, you become a better architect. We didn't think about interiors as thoughtfully until we did them ourselves. We now think about interiors earlier in the game, from the ground up. Of course it causes us fits because we have so much more to think about from the very beginning but it has definitely made us better architects."

Labarthe also has some interesting opinions about office design in Pittsburgh. "I don't know about other markets, but until about 8 or 9 years ago Pittsburgh was a fairly unsophisticated market as far as interiors were concerned. There were some excellent offices in town but generally they were done by out-of-town firms. They tended to be rather generic—with well chosen, natural materials. Pittsburgh is becoming more sophisticated perhaps because the kinds of furnishings that are going into offices today force a more sophisticated position for the clients and the architect."

Like The Design Alliance, UDA Architects employs no interior designers. "I don't think we've particularly excluded them," says Don Carter, AIA, "but we've always seen the interior design as just another as-



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● *Entrance Foyer of the Jewish Community Center, Ray Gindroz, AIA, Paul Ostergaad, AIA, designers for UDA Architects.*

pect of architecture. It's interior architecture for us—an extension of practice. Since we don't have an interior design department, we really think about interiors from the initial schematic design stage. When we create a space, we think about what the materials might be in that space, what the colors might be. Furniture tends to happen later in the process."

Interestingly, one of UDA's most visible projects worked differently. For the Vista Hotel, downtown, UDA architects were hired to design the building and then step back and let a hotel interiors firm take over. "These firms do nothing but hotels, 10 or 15 a year," says Carter. "They're specialists who have been through this process several times—they don't have to learn on the job. It worked well on the Vista—we collaborated freely with the designers particularly on the public spaces of the hotel. It was very close teamwork. Of course now that we have the experience, I'd prefer to do the whole job ourselves."

Jeffrey Skeggs, AIA, is Principal-in-



*Interstate Hotels Reception Area,
Pittsburgh, Oliver Design Group.*

Charge at the Oliver Design Group where he heads a staff of intern architects and interior designers. * "We're a combination firm. We approach our projects as a team using a blend of disciplines." Although Skeggs is an architect, 90% of his firm's business is interiors with heavy emphasis on corporate office design.

According to Skeggs, most Pittsburgh clients are developing headquarters or re-

gional offices. "They are interested in good quality, they are relatively conservative, they do not want a very flashy image, and frankly, they don't want to invest a tremendous amount of money in their facilities. This town has become very bottom-line conscious. On the other hand, there is no question that the majority of our clients prefer to invest in long-term quality. Pittsburgh is an extremely strong market for quality furniture. There is a desire for tradition in this town."

Skeggs believes that business interiors in particular, require strong architectural direction.

"Even traditional corporate environments are heavily computer laden. As a result we work on projects today that are technically complex. Ten years from now the complexity will probably be incredible. Combining both disciplines—architecture and interior design—will be the only way to do this work properly." Δ

** [As this issue goes to press, Jeffrey Skeggs tells us that he will soon be leaving Oliver Design Group and will announce his new position shortly. Ed.]*

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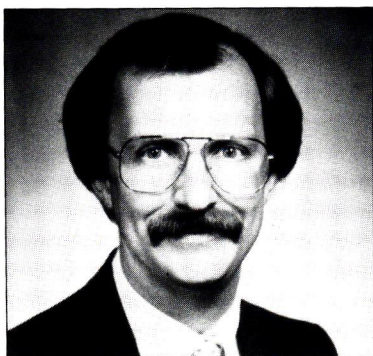
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BREAKING GROUND



FROM THE FIRMS

For the first time since its founding 30 years ago, **Williams Trebilcock Whitehead** has a new principal—**Richard De Young, AIA**, first hired as a project architect for WTW in 1976. "Rich De Young," said Williams, "has demonstrated the vision, leadership, and executive capabilities that will enable WTW to continue to grow for the next 30 years."

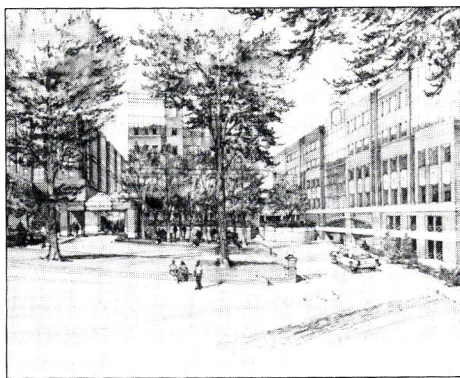
WTW has completed the design for Building Five at the Campbell's Run Business Center in Robinson Township. Construction of the one-story 28,700 square foot "flex" building should be completed this month. Its design emphasizes function and flexibility—75% for office space and the remainder adaptable for other functions. The Business Center will boast over 150,000 square feet of space when the project is complete.

Apostolou Associates has been selected to perform a preplanning study for a new building to house the college of business instruction at Indiana University of Pennsylvania. The 70,000 square foot building will include offices, laboratories, classrooms and an auditorium.

Damianos & Associates is pleased to announce that **Park L. Rankin, AIA**, has been made Principal and Vice-President of the firm.

During his 3 years with **Damianos & Associates**, Rankin has been involved in over 6 million dollars worth of construction. The past President and past Director of the AIA, Rankin is currently the Program Committee Chair and a Director of PSA. His latest project is the CMU Margaret Morrison College of Fine Arts, for which he serves as project manager.

Damianos & Associates has also been selected to design an extensive addition and renovation for the Perry Traditional Academy on the North Side. The \$5.5 million project includes a new gymnasium, swimming pool, support facilities, and an occupational/vocational/technical department. Project architect **Park Rankin, AIA**, sees challenges in the hill-top location and in the need to connect the addition to the present building across a busy highway. Construction is scheduled to begin in January of 1990.



IKM announces their selection as Coordinating Campus Architect for Shadyside Hospital's \$80 Million expansion and renovation program. With a planned groundbreaking this summer, the project will be under construction for five years and includes the three new buildings shown above and some

renovation to current hospital buildings. The center building, a professional office building will be built first. At left, a new west wing addition will include surgical suites, critical care, patient rooms, laboratories and administrative offices. At right is the second professional office building and parking complex.

BUSINESS BRIEFS

Columbia Architectural Metals Co., Pittsburgh, is merging with Golomb Glass Corp., also of Pittsburgh. Columbia specializes in glass, curtainwall and architectural metals, and Golomb has been a glazing contractor in the glass business since 1899.

The officers of the new firm are **Melvin B. Gitelman**, President, **Lynn C. Ziesch**, Vice-President and **Cynthia A. Kierzkowski**, Secretary/Treasurer.

CALL FOR ENTRIES

A two-stage competition is being held for the design of a **memorial for Women in Military Service for America**. All individuals and teams over age 18 are welcome to enter. Registration with the \$50.00 fee and all first-stage entries are due March 15, 1989. Second-stage submissions are due October 2, 1989. Cash prizes and development monies will be awarded. For more information contact **Carla Corbin**, Professional Advisor, c/o Women in Military Service Memorial, Dept. 560, Washington, D.C. 20042-0560.

All architects, interior designers and architectural students are invited to participate in the **Pittsburgh Corning Corporation's annual PC GlassBlock® Architectural Design Awards Competition**. Exterior, interior and specialty construction projects incorporating PC GlassBlock® products as a central design element in residential or commercial applications will be accepted. Entries must apply to one of three categories: projects existing/completed, planned/pending/in-works, or conceptual. Cash prizes will be awarded.

Students may enter by class, team or institution. The entry fee of \$75 will be waived for all students of schools of architecture. Deadline for entries: 5:00 PM Friday, April 28, 1989. For entry forms or more information contact **Pittsburgh Corning Corp., 800 Presque Isle Dr., Pittsburgh, PA 15239** or call the company hotline: 800-992-5679.



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BREAKING GROUND

HERE AND THERE

The Associated Builders and Contractors (ABC) of Western Pennsylvania have elected new officers for 1989. D. Thomas Mistik, president of Tom Mistik and Sons, Inc., has been installed as the Chapter's president. Other officers include James F. Rome, President, Rome Construction as President-Elect; Robert J. Irey, CLI Corp. as Vice-President; Richard D. Ellsworth of Na-Rich Enterprises, Inc. as Secretary/Treasurer; and Paul R. Bridges, President, Bridges & Company, Inc. as Immediate Past President. Mistik's goals include expanding the ABC local membership and putting more emphasis on education and apprenticeship training programs.

The Historic Review Commission has published a brochure for public distribution informing readers of what actions are being taken to preserve Pittsburgh's architectural heritage. It is first in a series of brochures designed to highlight our historic districts and to provide self-guided walking tours of the Golden Triangle.

Cinderella went, you can too! It's time to shine those glass slippers and make your reservations for the **Second Annual Community Design Center's Palladian Ball on March 18, 1989.** This gala masquerade is launched with a costume parade through downtown at 9:00 PM, where guests reveal and revel in this year's theme, "The Stones of Venice: A Venitian Carnevale." Everyone is encouraged to come incognito, but formal attire will be accepted.

The Ball itself will commence in the Urban Room of the Westin William Penn Hotel. Following a greeting in the true Carnevale tradition, guests will enjoy cocktails and hors d'oeuvres as they are enveloped in a myriad of mimes, jugglers, strolling musicians and costumes. An authentic Northern Italian dinner will be served in the Grand Ballroom accompanied by the final costume procession and judging on the balcony. Musical entertainment will be provided by Billy Price and the Keystone Rhythm Band and sponsors will announce the lucky winner of a raffle for a trip to Italy for two. But



the fun's just starting! This mad-cap evening culminates in an audacious after hours party at Pittsburgh's hot new nightclub, Metropol.

Most importantly, the funds raised at this memorable affair will benefit the Community Design Center of Pittsburgh, a non-profit organization which links community organizations with architects to facilitate development in Pittsburgh neighborhoods. For more information and your tickets to the Ball, call 391-4144.

[P.S. No wicked step mothers permitted to attend.]

"Using CAD has enabled us to increase our volume of business without increasing staff."

—**Phillip Foreman**
Foreman Bashford
Architects Engineers
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(from left) Dave Foreman, partner,
Phillip Foreman, partner, and John
Hummel, project architect.

Foreman Bashford has built a thriving business on renovating and remodeling school buildings in the tri-state area such as the Evans City Elementary School in Evans City, Pa.



The 40-employee firm relies increasingly on its 18 CAD workstations to produce drawings faster, process more data, solve problems in the working phase and draft revisions quickly and easily. It also relies on Computer Research for its CAD equipment, service and training.

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A WINDOW ON THE WORKSPACE

The interior office furnishings business in Pittsburgh is thriving in the midst of transition. By its very nature, the furnishings business reflects the ever-evolving pattern of the workplace. How we arrange ourselves, how we surround ourselves, how we share our space with others is determined by not only preference, but by the communication and functional needs of our businesses.

Often our needs conflict. Complex and rapidly changing technology has dictated open, flexible floor plans; yet, many of us long for the privacy of four walls. "Three or four

years ago, it was common in the industry to promote the European model of the open desk system" says David Rivetti, President and co-owner of The Pittsburgh Furniture Corporation. "Now we see the American office worker rejecting this plan in favor of movable wall systems which offer greater privacy."

James Zollner, co-owner of Office Pavilion/Rymaur Inc. agrees, "We tried for a while to put everybody in systems furniture but it's just not appropriate for everyone. Manufacturers are responding to the need for more traditional office planning and semi-private offices."

Perhaps a reaction against the sleek, hi-tech sophistication that permeates the workplace, the move toward tradition is having an affect on materials as well. "We're seeing a tremendous demand for wood," says Tom Murphy, Vice-President of sales for Franklin Interiors.

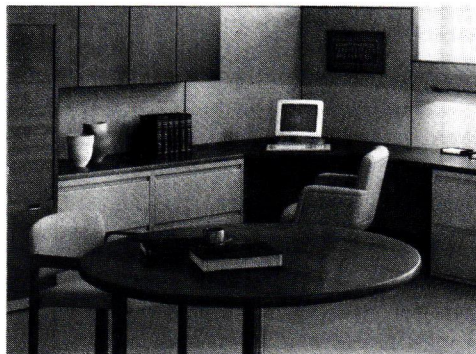
"Even in contemporary styles people seem to want the solid value that wood represents. We're seeing more built-up multiple surfaces in panels and windows. And Post Modern designs are still popular—it's an Art Deco look—contemporary furniture with elements that hark back 20 to 30 years."

Still, technology has in some ways, forced the

workplace to change, demanding interiors capable of handling computer systems and other high tech machinery. Says Murphy, "Offices all need more power, signal cables for computers and sophisticated telephone systems. The next generation panel systems

will include some provision for ventilation which will supplement the HVAC system of the building."

Tony Breslin, owner of Dillon Business Furniture, concurs, "While the new image in furnishings is modular, softer in look and feel and generally more humanistic, there is a definite



Richly grained wooden cabinets and work surfaces lend warmth and stability to Steelcase, Stow & Davis' Elective Elements system furnishings.

increase in laboratory, high tech and factory work stations. We are expanding our business in those areas to meet the needs of an expanding market."

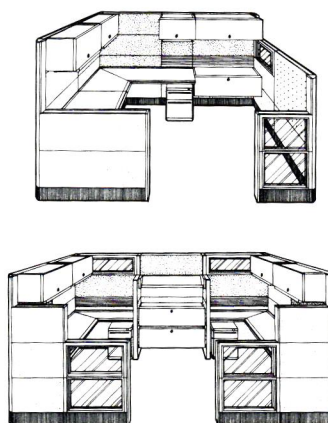
Steve Quick, AIA, Quick Ledowitz Architects, sees this technically induced evolution of furnishings

from an architect's eye. "There's been a displacement of the architecture—the work station is becoming a building within a building. Until recently, most people had access to windows. As floor plans get larger, we're seeing the interiors turning in on themselves—creating their own centers, their own views."

Quick points out that even walls, our normal means of enclosure, have changed. "They have gone from room enclosure to planes to object-like forms. The wall has almost disappeared as an architectural

element. Instead, we're using dividers and screens."

Quick's observations are evidenced in Herman Miller's *Ethospace*, a new interiors line. *Ethospace* is a wall system of frames with independent, interchangeable 16 inch modules in a variety of finishes from fabric to glass. Unlike standard walls or panels, *Ethospace* allows you to easily create and recreate



Independent, interchangeable 16 inch modules hang on movable frames in Herman Miller's flexible Ethospace System.

combinations of private, semi-private and open areas with full and partial walls. It allows for the building of windows within the office complex, offering workers a view—an escape—where there otherwise would be none.

These changes also bring a greater level of complexity and demand for high quality, high tech service in the furnishings industry. To meet this need, the furnishing market is becoming more and more specialized. Many manufacturers are contracting with dealers as their exclusive vendor, and then work one on one with the dealer to facilitate ordering and delivery for the client. As the exclusive Steelcase distributor in Pittsburgh, Franklin Inter-

iors is a perfect example of the lean toward specialization. According to Murphy, "Steelcase has long set the example for dealer networks in the U.S. Other companies are now trying to catch up by developing similar systems."

Rivetti of The Pittsburgh Furniture Corporation sees similar trends in distribution. "Major furniture systems manufacturers are putting together their own dedicated distribution systems," says Rivetti whose firm is the exclusive Knoll dealer in Western Pennsylvania. Knoll expects its dealers to customize their own product packages to reflect the needs of their geographic market.

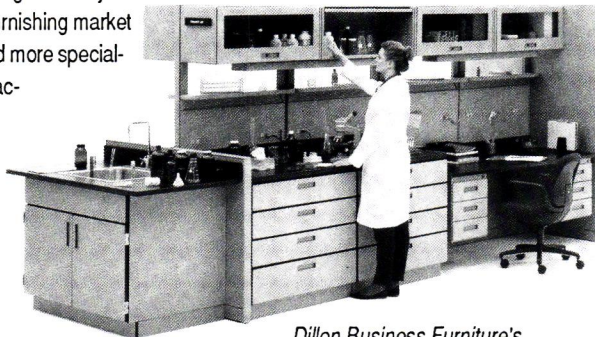
"It's all part of an increasing emphasis on service," argues Zollner of Office Pavilion/Rymaur Inc., a preferred distributor for Herman Miller. "The manufacturers are requiring dealers to specialize—to be-

come experts able to put together and service complex systems. Information, product guarantees, a replacement castor—it's all part of a more service-oriented approach to office furnishings." For example, Herman Miller provides its dealers with a computer link-up to facilitate design, order and delivery. "The AUTOCAD program forces us to be very design driven," says Zollner, "It also allows for an in-

credible turnaround rate. That makes the client happy."

In addition, Zollner feels that many customers sense parity in the furnishings market. As systems become more similar, they tend to blur in the eyes of the client. "The true distinguishing feature is service. If I were a client and I hired a design firm, I'd expect them

to provide excellent service and communication with the manufacturer. Pittsburgh clients are interested in price-value relationship. They're looking for expertise and timely access to information."



Dillon Business Furniture's versatile laboratory support furniture system by American Seating thrives on accommodating growth, new instrumentation and new procedures.

Dillon Business Furniture emphasizes service from a somewhat different perspective. While they too, carry the Herman Miller line, they resist the concept of a dominant inventory, opting for carrying a large variety of manufacturers' furnishings. Breslin feels that the Pittsburgh marketplace is not that large. "In order to serve the many interests in the city you have to have a broad range of products. In big cities, the exclusive system works well—the market is there. But in Pittsburgh you'd better have variety and the ability to bend

and sway in a constantly changing market." Breslin sees particular advantages for first-time buyers in his sort of dealership. "They can personally 'try on' several lines of furniture before they purchase."

Recognizing the progressive nature of office interiors, Breslin concludes "The buzzword today is change—offices need to be able to do it

quickly and inexpensively. That means systems furniture, which permits you to change the footprint of an office overnight. With the increasing sophistication and complexity of furnishing systems, greater expertise is needed in the design and specification stages of an interiors project. A close relationship between the architect or interior designer and the furnishings dealer is essential."△

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Architectural Representative

BRICKS & MORTAR: COMMITTEE NEWS

EDUCATION/PROFESSIONAL DEVELOPMENT

The Education and Professional Development Committee is pleased with the response it has received to the **A.R.E. Refresher Course**. Based on informal surveys, course participants achieve a higher rate of success than the national average. Plans for this year include establishing a computerized data base of all refresher course registrants as well as other unregistered architects to track their progress through the A.R.E. The results will assist us in focusing improvements on specific areas.

The 1989 A.R.E. will also feature for the first time, a simulated Building Design Exam in response to a demand from previous examinees. The difficulty level and exam-taking conditions of the real exam will be mimicked as closely as possible in the mock exam. Examinees will also have the benefit of a personalized critique of their solutions from prominent local architects who have served on the NCARB's Board of Examiners.

Any questions about the A.R.E. may be directed to Deepak Wadhvani, AIA, at WTW (321-0550) or to Chuck Delisio, AIA, at DRS (391-4850).

AIA/CMU LIAISON

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

Last chance to sign up for a space at our **March 18 Career Day**—call 268-2355 to reserve a location for your firm.

Four students received Certificates of Appreciation from AIA National for their participation in last spring's R/UDAT. Cited for their work—Current Architecture Students Mike McDonnell, Ari Sklar, Andrew Moss and David Celento; Graduated Students

Alexander Biagioli, Stephanie Jacobs, and Kelly Shannon; SUPA Students Rachel Doctors, Michael Greene, Donald Nachtwey, Dennis O'Toole and Lois Takahashi.

LEGISLATIVE

Chair: Bernard Liff, FAIA 361-4742.

Registered Architect Needed! Nate Levinson, AIA (Emeritus), retires from the Allegheny County Plumbing Board. His position on the 9-member Board will be open early this summer. A voluntary commitment, the position requires the architect member to meet one morning a month. If interested call Bernie Liff, 361-4742.

The legislative committee has secured a promise of help from Tom Brown of State College and Ashley Spearman of Philadelphia when their efforts to develop a **Statewide Building Code** reach more parts of Pennsylvania.

Bob Stevens, AIA, and Bernie Liff are initiating plans for the new **BOCA Professional Chapter**. A subcommittee will be established to write by-laws and recruit members.

IDP

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

IDP has a full agenda for the spring. Following February's program on licensure, the committee has scheduled a **panel discussion on construction administration** for Saturday March 11 at the Westinghouse Building. See the calendar for more details.

The committee is sending a letter to the senior principals of all member firms mapping out the IDP program and suggesting strategies which will assist the firms with their part of the intern's training. **Each firm needs to have an IDP coordinator.** Call Ed Shriver if you need help in selecting a coordinator. The committee is compiling an information packet for the IDP coordinators to use with the interns in their firms. When completed, these packets will be available through the chapter office. If you are interested in the Intern Development Program and would like to help shape the program for your chapter, please call Shriver. He welcomes new committee members.

WIA

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

The Women in Architecture committee is currently securing a female member of the National Design Committee to speak at the Chapter meeting in November. They hope to reserve the Women's Club in Oakland, and architecturally interesting building, for the presentation.

WIA is also working on a questionnaire to be sent to local women architects, soliciting information on maternity benefits, daycare and other parental issues. The committee hopes to form some consensus about the status of Pittsburgh women architects in the corporate world and to examine options available for dealing with these issues.

An update on the proposed July, 1990 exhibit of "That Exceptional One" notes that the exhibit may in fact, be moved up to January, 1990. Possible exhibition sites include the Pittsburgh Center for the Arts or the Wintergarden downtown.

Lastly, WIA notes the visibility of new faces at their meetings and elects Marilyn to replace Karen Madigan as the liaison to the National WIA Committee.

MEMBERSHIP

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

Reinstated:

David G. Ewing, AIA
Ewing-Rubin Architects
3901 Washington Road
McMurray, PA 15234

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BRICKS & MORTAR: COMMITTEE NEWS

Transfer:

Maureen A Guttman, AIA
44 Mayfair Drive
Pittsburgh, PA 15228

Change of Address:

Marsha Berger, AIA
1401 Forbes Ave.
Pittsburgh, PA 15219
471-2462

Emeritus:

Homer W. Ludwig Jr., AIA (Emeritus)

The Pittsburgh Chapter extends its sympathy to the family and friends of Donald MacLachlan, AIA, and Edward Gunnill, AIA (Emeritus).

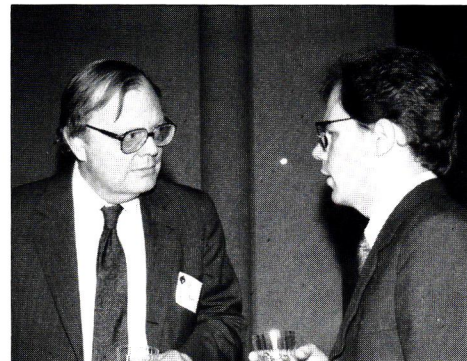
Mr. MacLachlan, formerly partner in MacLachlan, Cornelius & Filoni, retired in 1982 and has acted as consultant to the firm since that time. The recipient of several awards for outstanding architecture, MacLachlan will be remembered for his work on Point Park, Heinz Hall, The Benedum Center, Mercy Hospital and many other Pittsburgh projects.

Mr. Gunnill, an officer and principal in the firm Lorenzi, Dodds & Gunnill Inc., retired in 1984, three years prior to his death. He specialized in high-rise housing for the elderly, including such HUD sponsored projects as St. Thomas the Moor, St. Ambrose on the North Side and the Canon House in Canonsburg, PA.

A \$50.00 contribution has been made in honor of the deceased to the Carnegie Mellon Stewart L. Brown Scholarship Fund.



Another winner from your program committee—at the January membership meeting architects were treated to a screening of David Macaulay's Pyramid. Above: Syl Damianos, FAIA, with Lloyd Kaiser, President of Metropolitan Pittsburgh Public Broadcasting Inc., the host for the screening. Top right: Reception organizers Lu Conser and Margot Woodwell from WQED helped insure the evening's success. Bottom right: Bill Kerr, AIA, chats with WQED Radio's Jim Cunningham whose voice may be the first you hear on workday mornings.



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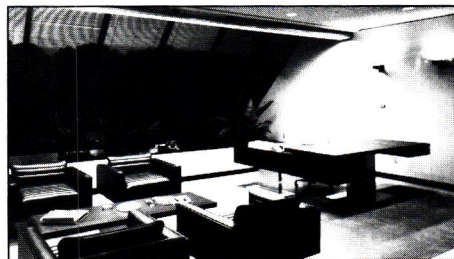
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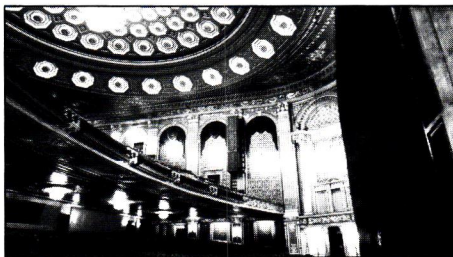
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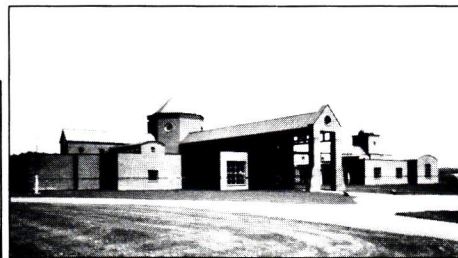
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The Hawthorne Group Corporate Office Headquarters
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Williams Trebilcock Whitehead
photo courtesy of WTW



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

PERSPECTIVE

This question has generated a heated debate at state and national levels between representatives of ASID which supports interior design licensing, and the AIA which has published statements that oppose it. (See box, lower right.)

Current literature indicates that three key issues have emerged as central to the debate: public safety, architectural v. interior design practice and education/testing.

Public safety is the most commonly mentioned issue on both sides of the debate. Some of the opposition are concerned that licensure might encourage interior designers to operate beyond the scope of their field, performing tasks and services which require a trained architect or engineer. This could endanger the health and safety of the public. Others opposed to licensing state that the proper practice of interior design does not affect the health and safety of the public and therefore, does not qualify for state regulation. Proponents of licensing believe that many of the decisions and services legitimately performed by interior designers do have direct impact on public safety and suggest that licensing requirements of education,

SHOULD INTERIOR DESIGNERS BE LICENSED?

experience and testing will protect the public from unqualified practitioners.

Anti-licensing groups suggest that in seeking professional recognition through licensing, interior designers seem to want to become architects. They note that this goal can be attained through established procedures including passage of the state architectural qualifying exam. Pro-licensing groups state that interior designers do not want to become architects. They claim that the licensing procedure set forth will provide competent professionals capable of working with architects as part of a design team.

Licensing opponents have criticized interior design education for focusing on aesthetics and ignoring technical aspects of interior planning. Proponents point out that the creation of FIDER in the early 1970's was a deliberate action to establish curriculum standards for interior design education which include coursework in building construction, codes, materials, building systems, and lighting.

While the debate over licensing rages on at state and national levels, local architects and interior designers seem to have a somewhat different view. In a recent survey conducted in the Pittsburgh area, approximately 50 architects and 50 interior designers were selected at random and responded to a questionnaire asking them to state their position on interior design licensing. Their responses indicated that 80% of the interior designers supported licensing, 15% were undecided and 5% were opposed. Among the architects polled, 48% supported licensing, 22% were undecided and 30% were opposed.

These results seem to indicate that the majority of the design community here is either undecided or would answer "yes" to the question: Should interior designers be licensed? Δ

—MARGERY SOUTHWOOD

[Margery Southwood, an allied member of ASID, graduated from La Roche College in 1988 with a B.S. in Interior Design. The article above is a synopsis of her senior thesis. Marge is currently working with La Fete Interiors, Pittsburgh.]

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Statement from the AIA on Licensing Building Industry Design Professionals

"The AIA holds that in the building design industry, the responsibility for the public health, safety and welfare demands the education and experience required for the licensing of architects and engineers. The AIA opposes any dilution of this responsibility." Approved in 1985, refined in 1987.

Joint Statement on Interior Designer Title Registration

Early in 1988, the presidents of the American Institute of Architects, the American Society of Interior Designers, and the Institute of Business Designers, joined together in a collaborative effort to achieve better understanding of an issue of major concern to our members. The ultimate goal of our efforts is to reach a consensus on an approach to state regulation of interior designers that will benefit the design professions and the public they serve.

Preliminary discussions among the three organizations have centered on the principles toward a unified approach to **title registration** of interior designers:

- Requirements for registration: 1) a four year minimum professional degree, accredited by the Foundation for Interior Design Education Research or the equivalent; 2) National Council for Interior Design Qualification testing or the equivalent; and 3) a monitored internship, to be developed.
- No grandfathering without strict and equivalent education, training and testing criteria.
- Joint regulatory boards.
- The development of a clear definition of interior designer.
- Voluntary continuing education.
- Licensed architects can continue to perform interior design services.

Final agreement will require a resolution of these and additional issues. The organizations have agreed to appoint representatives to work toward this resolution. The American Institute of Architects, the American Society of Interior Designers, and the Institute of Business Designers remain committed to maintaining the dialog established through our discussions and to working together on all areas of shared interest. The organizations recognize that the resolution of these issues will require further cooperation and a continued willingness to understand the concerns of each profession.

(signed) Ted P. Pappas, FAIA, 1988 President, AIA
Charles D. Gandy, FASID, 1988 President, ASID
Michael H. Bourque, IBD, 1987-88 President, IBD

FORUM

DESIGN FROM THE INSIDE OUT

The Question: *What role does interior work play in the overall design of buildings? How is it important to you or to your firm?*

Susan Warner, AIA, Private Practice: Today's built environment has become so large that interiors is now the prevalent area of growth in our profession. Change occurs rapidly and extensively in the interior of a building—I'm not talking about the usefulness of the building, but change—every five to seven years the inside needs revamping. An interior begins to appear old and tired, it's no longer properly laid out, a new client has moved in, or there's a whole new use for an old school.

I have a real problem with architects who start with designing the exterior first. It's common in architectural offices to decide what this "little jewel" is going to look like to people driving by. In the initial stages of a project, the interior is given a small amount of design consideration, so it is *forced* at the very end into this great exterior skin, this great facade. What if it doesn't work? I'm standing outside thinking about how great the window is. People are inside the building, working ten to twelve hours a day. They're trying to look outside, but they can't because the window is in the wrong place for the use of the room. You wonder where the value is.

"I have a real problem with architects who start with designing the exterior first."

Interiors are *so* important, that they should be the primary consideration. Start from the inside and work out.

Steve Quick, AIA, Quick Ledewitz Architects: Our cities are in the stage of rebuilding themselves, rather than expanding. In the urban core, you will see second generation, even third generation site development or renovation, rather than building on virgin ground. The only expansion right now is in the suburban areas—the commercial strips and industrial parks. But downtown, it's all rehabilitation work which means an emphasis on interiors. The challenge of working with an existing building is renewal—bringing a building up to current standards, making it a good fit for the client. On the average, 20% of a building turns over every year,

so a building rebuilds itself, inside, every five years. Generally, when you renovate, it's a question of bringing about change without disrupting an existing working environment.

In a new building, it's hard to separate interiors and exteriors. We don't view the outside and inside as distinctly different. Obviously, there's the challenge of design and exterior expression, but there's also the

issue of context and how that building fits in it's setting. Design is so often a function of the use of the building, how you work the street-front relationships, where the sidewalks and entrances are, the need to maintain continuity. That affects the inside of the building as well. Art object buildings are appropriate in the right setting and buildings should maintain a strong street presence. But for everybody to do a "little jewel" building without considering the context, is not responsible.

Continued on next page

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Forum, Continued from page 15

Bill Thomas, Associate, Williams Trebilcock Whitehead: Interiors directly affect client satisfaction—productivity, human comfort, enjoyment of the environment. Think of the percentage of your time you spend at the office. That office should be tailored to fit you.

At WTW interiors move on a fast track, taking much less time than the actual building. Consequently, we don't get the luxury of drafting for several months. We must also be very client oriented with interiors. The senior interior designer is always working closely with the client's Vice President or CEO, someone who has a strong idea for what his environment should look like. Difficulties develop because interior work reflects personal taste and everybody wants to put in their two cents. Most of the time it seems like everybody has a different opinion.

"Are we in the image business? Sure. We're selling images, whether we're architects or interior designers."

Sometimes a firm uses the interiors as a marketing tool—to bring in new clients. As these clients grow, their space needs to grow with them. It's less expensive to renovate your office than it is to build a new building. That's why interior work is where the jobs are for architects—it pays the bills.

Are we in the image business? Sure. We're selling images, whether we're architects or interior designers. There are all kinds of interesting ideas we can reflect with textures on walls, carpets, colors, styles of furnishings. But it's more than just image making. We're trying to humanize the workplace. It takes a creative person to design an office that works. Δ

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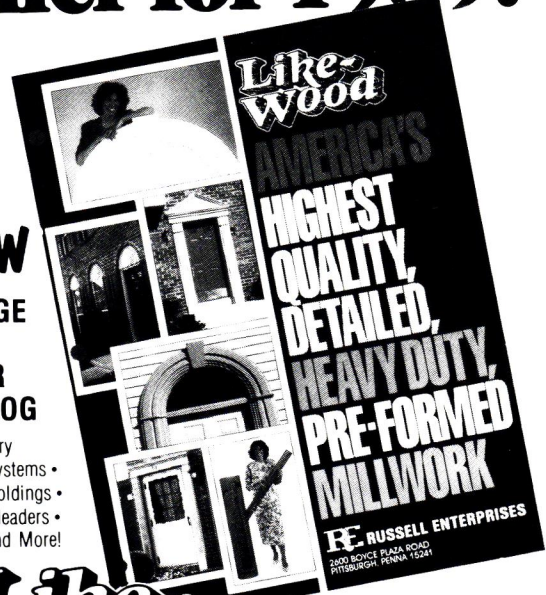
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▲ AIA ACTIVITIES

TUESDAY, MARCH 7:

Women in Architecture Committee Meeting, 5:30 PM, Burt Hill Kosar Rittelmann, 300 Sixth Ave, downtown.

SATURDAY, MARCH 11:

Intern Development Program (IDP) Seminar: Construction Administration, Westinghouse Building, 9AM - 12 noon. Call Ed Shriver: 923-1566

WEDNESDAY, MARCH 22:

AIA Chapter Dinner Meeting, Rivers Club, 5:30 Cocktails, 6:30 Dinner. Topic: Carrie Furnace Industrial Heritage Center. Members: \$20/guests: \$25. RSVP with form on back page.

▲ AROUND TOWN

WEDNESDAY, MARCH 8:

Keystone Conference Real Estate Seminar: Development Opportunities—Greater Pittsburgh International Airport Area. Sponsored by the Pittsburgh/Western Pa. Chapter #13 of the American Institute of Real Estate Appraisers. Sheraton Hotel, Station Square, 8 AM-4:30 PM. Cocktails: 4:30 followed by optional dinner aboard the Majestic. **Cost:** \$75 plus \$25 for dinner (optional). For more information and reservations call: Maryanne Hertzog, 765-3159.

CMU ARCHITECTURAL HISTORY LECTURE SERIES:

Thursday, March 9: *"The Past Redefined: 'Revolutionary*

CALENDAR

FEBRUARY, 1989

Architecture' under the Conseil des Batiments Civils." Lauren O'Connell, Getty Center for the Humanities;

Thursday, March 16: *"Schinkel and Berlin During the Age of Political and Industrial Revolutions."* Howard Saalman, CMU. Lectures held at 8:00 PM, Media Classroom, Basement, Hunt Library, Free and open to the public.

TUESDAY, MARCH 14:

Pittsburgh Design Marketing Professionals (PDMP) meeting. Phil Schreiner, Editorial Director, *Building Design and Construction* will speak on Public Relations for the Design and Construction Firm. Call Marilyn Lupo, 394-7000

TUESDAY, MARCH 14:

Pittsburgh Chapter Construction Specifications Institute Monthly Meeting. Topic: Underwriters Laboratory. Guest Speaker: Walter Haas. Plaza Suite Restaurant, Foster Plaza Building No. 5, Holiday Dr., Greentree Borough, 5:00 PM. Cost: \$12; \$15 at door (includes dinner). For more information: Robert J. Bailey 321-0550.

SATURDAY, MARCH 18:

The Palladian Ball: A Viennese Carnevale, fundraiser for the Community Design Center of Pittsburgh. 9 PM, Westin WilliamPenn Ballroom. After hours at the Metropol. Costume/Black Tie. Tickets: \$75. For more information, see page 9 of this issue or contact Lynn Manion at 391-4144.

SATURDAY, MARCH 18:

Career Day sponsored by the Architecture Department at CMU, 10 AM to 4 PM. Architecture firms will have the opportunity to interview students for full/part time positions or summer employment. For more information or to register your office contact Anna Matyas, Carnegie Mellon University, Architecture, Pittsburgh, PA 15213 or call 468-2356.

WEDNESDAY, MARCH 29:

1989 Third Century Pitt Alumni Lecture Series, sponsored by Univ. of Pittsburgh Alumni Association: *"Entrepreneurial Spirit and Revitalization of Pittsburgh's East End."* Guest Speaker: Joseph Massaro, Jr. Forbes Quadrangle, Forbes Seminar Suite, Rooms 2M and 2P56, 6:00 PM. Cost: \$5 for lecture and reception. Public invited. Further information and reservations: 624-8222.

▲ PLAN AHEAD

MAY 5 - MAY 8:

1989 AIA National Convention and Design Exposition in St. Louis. Discover the Future of the American architect. Enjoy seminars, tours of historic architectural sites and exciting social events with colleagues. No registration fee for newly-registered architects. For complete details contact the AIA Convention Department 202-626-7396.

SUNDAY, MAY 7:

Carnegie Mellon University Architecture Alumni Breakfast, AIA National Convention, St. Louis. 8:00 AM, Omni Union Station Hotel, Colorado Eagle Room.

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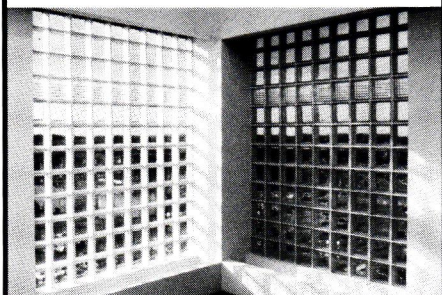
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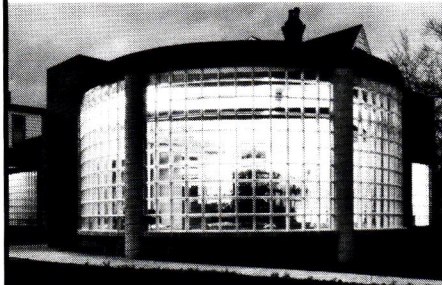
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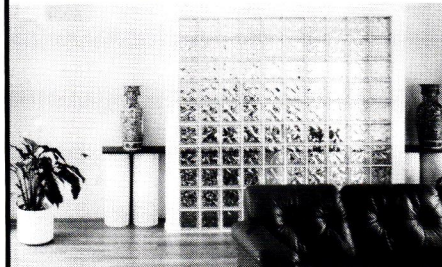
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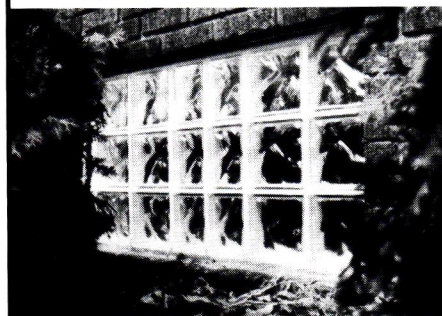
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CLEARING THE AIR: ALLERGY FREE INTERIORS

by Robert Kobet, AIA

More people visit physicians for allergy and toxin related maladies than for any major disease including heart disease and cancer. Because humans spend an estimated ninety percent of their time inside buildings, the relationship between architecture, interior design and human ecology is intimate and continuous.

Greater awareness of environmental induced chronic illness has brought the inevitable increase in litigation and lawsuits involving design professionals. Legionnaire's disease and similar illnesses caused by the distribution of pathogens through building systems have gained national attention. Medical mysteries such as sudden infant death syndrome, malillumination and seasonal depression cycles are finding grounds in environmental causes. Formaldehyde poisoning, radon gas, petrochemically-derived finish products and other building materials raise serious medical issues.

Designers now find themselves in the pivotal role of determining how best to provide benign interior environments for a growing number of environmentally sensitive people while maintaining design control and aesthetic appeal.

Allergy free, nontoxic design is the elimination and avoidance of environmental incitants resulting from allergens and toxins. In the domestic environment, man is exposed to all three categories of incitants—inhalants, contactants and ingestants. Petrochemicals, toxic finishes, adhesives, plastics, synthetics, formaldehyde and phenols are only a few of the hundreds of potential incitants that designers commonly specify. Furniture fabrics and padding, mattress and bedding selections, cabinet laminates and substrates, lubricants and stain inhibitors are all potential contactant incitants. Design professionals have the least involvement with ingestant incitants, however, they often specify how consumables are stored and prepared and are therefore peripherally involved with eliminating ingestant incitants from the overall project.

To achieve allergy-free, nontoxic environments, designers must expand their working knowledge of materials beyond those required for conventionally designed projects. First, designers must familiarize themselves

with the nature and source of environmental incitants, both natural and man-made. They must develop a working knowledge of applicable medical terminology and the professional disciplines that relate to human ecology and environmental design. Collaboration with clinical ecologists, industrial hygienists, allergy specialists is essential for a designer seeking to create benign interiors.

Second, designers must go beyond the familiar territory of interior finishes, material selection, furnishings and lighting schemes and become familiar with generic construction types, building systems, material substrates, workmen's conduct and installation procedures.

The designer must scrutinize the component pieces of furnishings, lighting and accessories to determine whether the manufacturing process, shipment, handling and eventual installation are all compatible with the project goal of allergy-free, nontoxic design.

Third, the designer must appreciate that allergy-free, nontoxic design is an ongoing concern that must survive rigorous program and performance requirements, maintenance, adaptive re-use of specific building spaces and changing client sensitivities. The ability to recognize incitants such as common house dust or dust mites and to select furnishings that are not dust repositories requires both an understanding of the incitant and the knowledge to substitute elements that will not provoke that incitant. Imagination and ingenuity are necessary in re-thinking how accessories and built-ins are assembled to eliminate adhesives and offensive laminates. Flooring selections must expel the need for petrochemically derived treatments or waxes. Bathroom and shower facilities must be re-configured to eradicate the potential for mold and mildew accumulation, and so on.

Finally, the designer must be able to work with clients and consultants to provide the most aesthetically pleasing and cost-effective solution possible. S/he serves as the crucial link between programmatic requirements, budgetary constraints and the priceless benefits of experiencing pleasant living space. Architects must be able to appreciate this link and work closely with the interior designer to achieve the common goal of nontoxic design.

As the practitioner gains a working knowledge of how to apply these principles to a wider range of projects, design firms will realize market opportunities that are only now being appreciated. For instance, clinical ecologists continue to make connections be-

continued next page

INSITE: LETTER TO THE EDITOR

Michael Dunn is a good-ole southern Arkansas boy with a standard drawl and lots of folksy stories with a common sense moral. Michael is also one of the most insightful thinkers on the Washington scene, and recently selected as AIA Nationals' Public Policy advisor. At a recent Grassroots session in Washington, Michael delivered a message as deceptively simple as his stories: *there are only two kinds of architects in America, players or victims*. Legislation is being passed every day which profoundly affects the way architects practice their profession. Either we become involved in the making of that legislation or the decisions will be made for us.

AIA National has already decided to become a player. The AIA/PAC, recently renamed the Architect's Quality Government Fund, raised only \$40,000 in its best year, 1985-86. By 1992, the AIA is committed to building the PAC into a million dollar fund, with political contributions going exclusively to Congressional candidates whose positions support, among other things, issues of concern to the architectural profession. Anyone who considers this "buying votes" is unfamiliar with Federal election laws. Neither individuals nor organizations are legally permitted to contribute enough to "buy" a vote. Political contributions are simply another means, similar to voting itself, by which citizens support the candidate of their choice. PACs allow those funds to be pooled for maximum impact. Last year's Remaking Cities conference demonstrated the impact that a relatively small group can have on the public consciousness. Pittsburgh architects have a unique opportunity to build on that experience. At the state and local level, topics are being addressed which will significantly affect our profession. Among these are the recent hearings in Harrisburg regarding the types of businesses under which architects can practice; the anticipated attempts by interior designers to become licensed and perhaps, surprisingly enough, the upcoming mayoral primary.

In mid-January, a group of local architects concerned with the future of the city of Pittsburgh gathered informally to discuss supporting one of the announced candidates. This decision illustrates only that locally, some of us have made the move to collectively become players. Whether you live in the city or not, your future and that of your practice is inextricably tied to the success or failure of the city and its image. No individual is more important in establishing this status than the mayor. Whether you join with us or choose to support your own candidate is not relevant. The point is to become a player, and there is no real formula for what that entails. Involvement will require time and money, commodities that architects often claim they lack. In this case, you must find the time and money. For unless we make these commitments as a profession, we may find ourselves with a surplus of the former and a significant deficit of the latter.

—KENT EDWARDS, AIA



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Guest Speaker: Earl James,
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*Mr. James will speak on the Steel Heritage Task Force's
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**Wednesday, March 22
The Rivers Club
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5:30 P.M. Cocktails and Hors d'oeuvres
6:30 P.M. Dinner**



AIA Members: \$20 Guests: \$25



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The Rivers Club
Wednesday, March 22**

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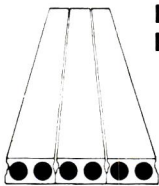


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tween school environments and learning disabilities, lethargy in the classroom and behavioral disorders which may increase the demand for more benign school interiors.

Design firms may capitalize on the current trend toward smoke-free areas for the general public and on the next logical level—allergy-free, nontoxic living, working, and recreational facilities, addressing a growing awareness of environmental illness and the incitants linked to the built environment.

Being the only animals capable of altering our own environment, we have since World War II, exposed ourselves to increasingly polluted environments faster than we can biologically adapt as a species. The results are obvious—we have subjected ourselves to an overload of allergens and toxins that we can no longer tolerate. Future generations may fare even worse as our immune systems weaken and we become more susceptible to lower allergen and toxin exposure levels. The role of the designer is obvious—we can continue to exacerbate this phenomenon or we can work together, through education and practice, to provide environments which are allergy-free, nontoxic, energy efficient and aesthetically pleasing. Δ

Robert J. Kobet, AIA, is principal of Energy Design Associates, consultants in non-toxic design, Butler, Pa. Mr. Kobet writes and lectures extensively throughout the country about health and environmental and design issues.

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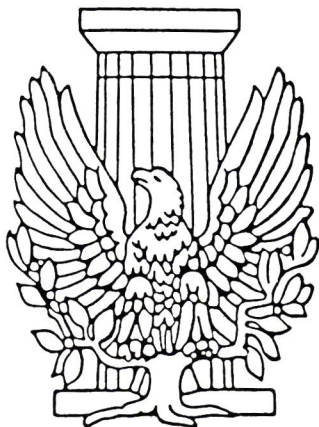
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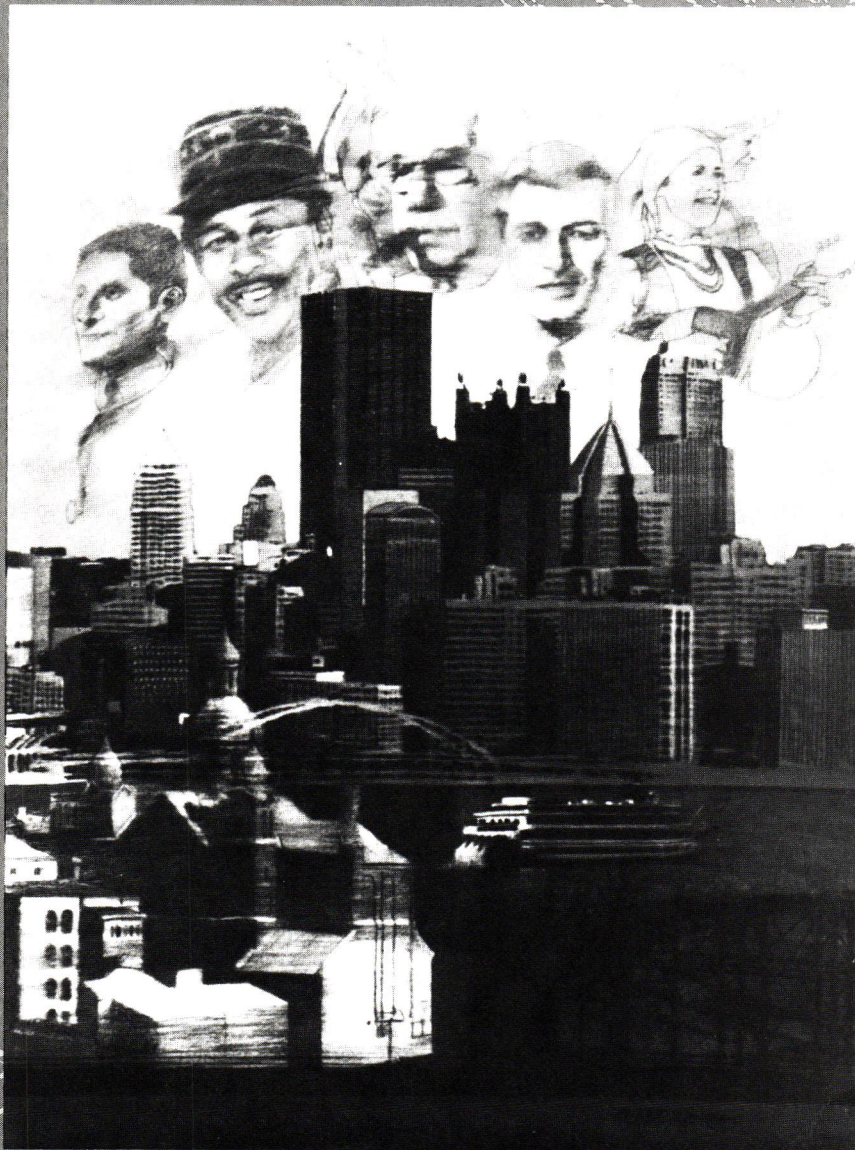
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COLUMNS



Vol. 3, No. 5

The American Institute of Architects, Pittsburgh Chapter

May 1989

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ON THE COVER

Illustrator Mark English presents his view of "The Spirit of Pittsburgh." Copyright, 1989, QED Communications Inc. Story begins 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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COLUMNS is mailed each month to 2000 architects, engineers, interior designers, landscape architects, facility managers, specialty and general contractors, and press editors in 12 western Pennsylvania counties. For inquiries on advertising or literature insertion, please call Connie Cantor, 661-3734.

Opinions expressed by editors and contributors are not necessarily those of the Pittsburgh Chapter, AIA. The Chapter has made every reasonable effort to provide accurate and authoritative information, but assumes no liability for the contents.

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VIEW POINT

TONY POLI, AIA, EDITORIAL BOARD



This month's View Point comes to you from the Editorial Board of COLUMNS, whose names are listed on the masthead to the left. The Cantor Group publishes COLUMNS and is responsible for producing the newsletter—writing and editing the stories, securing advertisers, designing the format and so on. The architects on the Editorial Board are the primary source of ideas for the content of COLUMNS.

In two years we have progressed from the old, orange "Alert," through the newsletter to the present magazine format. We have also vastly increased the opportunity for community exposure to members and member firms. Some of you seem to be more aware of this opportunity than others. One large firm, for example, sends an average of three news releases per week to the Cantor Group. But we have heard little or nothing from a significant proportion of Pittsburgh Chapter members.

We encourage that segment of the membership to participate in COLUMNS. While we do not really want three news releases per week from every member firm, we do want your input. If you don't know the members of the Editorial Board, introduce yourself to one of us at a Chapter meeting and share your ideas. Join us for an editorial meeting. Join us permanently. Draw a cartoon. Send us a brief note with a suggestion for a story that should be written.

Are you a member from an outlying area who must make a great effort to attend meetings in Pittsburgh? Use COLUMNS to increase your participation. Does it seem like many of the AIA's programs are directed toward principals of firms? Are you a staff architect in a large firm playing a big part in your firm's success yet getting little public recognition? Use COLUMNS as a forum. Are you a small firm with a special story to tell? See last month's center pages.

In coming months we plan to feature architects in alternative types of practice. We are sending our intrepid reporter out to interview an architect and a consulting engineer to see what it takes to make teamwork happen. We're including useful information for architects from related professionals, such as the article that begins on page 15. We're planning a schools issue for, you guessed it, September. And a special issue on residential architecture later in the fall. But whose new school buildings will we feature? And whose housing designs will spread across these pages? If you want *your* projects featured in COLUMNS either call The Cantor Group at 661-3734 or drop us a brief note, c/o the Chapter Office. The COLUMNS staff is hungry for leads. They haven't turned down a good story yet. Δ

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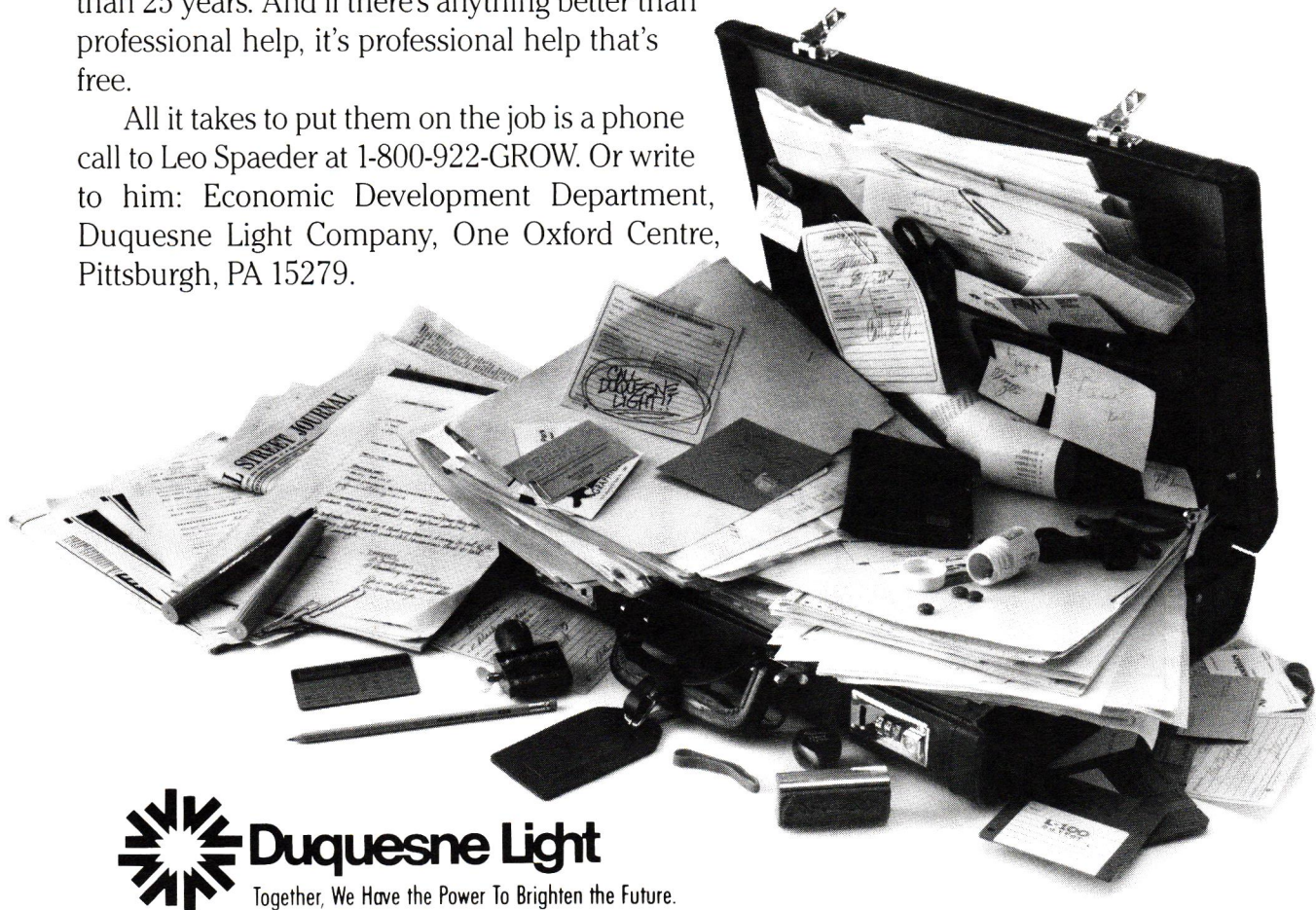
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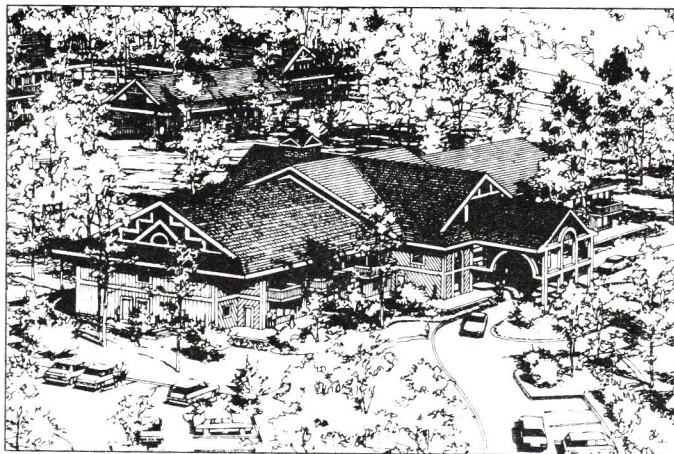
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"ROUGH, GUTSY ARCHITECTURE"

High in the Tartar Mountains of Poland, buildings are hand-made of rough, axe-cut lumber joined with wooden pins. Small arched windows are framed with elaborate attention to details. Which Pittsburgh architect spends his time researching such unusual information? And why?

Tom Celli, AIA, of Celli-Flynn and Associates, has become an expert on the architecture of southern Poland since his firm was hired by the Polish National Catholic Church to build a retreat center in Houtzdale, PA for the Buffalo-Pittsburgh Diocese. "We went scurrying off to libraries doing research on Polish buildings," says Celli. "The challenge has been adapting our findings into something that can be built sensibly and economically by American carpenters out in the woods."

The goal of the Diocese is to build a place where many groups can gather—for retreats, choir practice, summer camp, weekend cross country or ski getaways—all at a reasonable price and with a religious flavor. They also



Architects at Celli-Flynn capture rich ethnic traditions as they recreate the architectural flavor of the Tartar Mountains in the main lodge of the Polish National Catholic Church Retreat Center, Houtzdale, PA.

wish to retain rich ethnic traditions, to remind church members of their heritage.

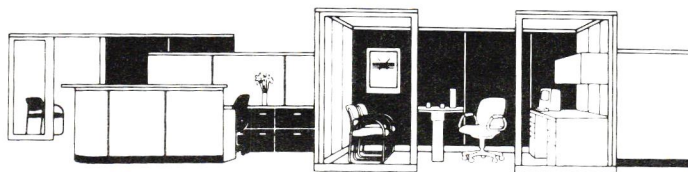
Construction could begin in a year on the first building, a lodge with extensive indoor facilities and guest rooms for 50. Subsequent

clusters of duplex and quadruplex buildings will be developed as funds are raised. All buildings will be constructed of wood, with special attention to the eaves and window detailing. They'll sit on natural fieldstone bases in a heavily wooded area. The interiors will have fieldstone hearths, wooden walls when possible, and elaborately decorated window frames as well.

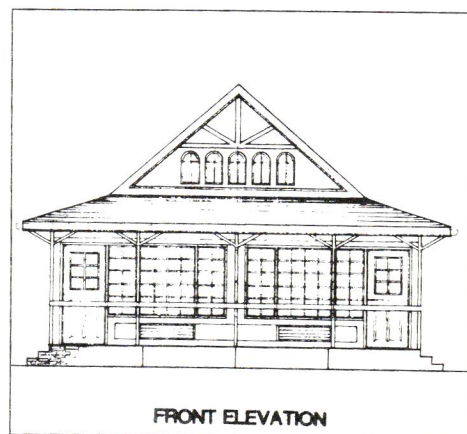
Houtzdale, the geographical center of the Buffalo-Pittsburgh Diocese, was the ideal site because the church owned some land and an adjacent building in the rural area. "It's way out in the woods," quips Celli. "It's in God's country. We're designing gutsy, rustic architecture. The project is fun for us because it's unusual. We get to break out of our standard thinking about contemporary American architecture and look closely at how other people have built for centuries. Building by hand makes a big difference. The Retreat Center will be different from anything else you'll see in Pennsylvania." Δ



Franklin Interiors Creative Office Environments



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The front elevation of one of the smaller duplexes shows woodworking details characteristic of centuries-old buildings in the mountains of Poland. According to architect, Tom Celli, "The craftsmen are out there to do the hand carpentry. It's only a matter of whether the architect can draw it properly and whether the client can fund it."

LARSEN & LUDWIG: AN "ANIMATED" FIRM

The move was bold yet vital. With rising pressure to return to the mainstream and better serve its clientele, Larsen and Ludwig, Inc. has moved back downtown. An 80-year-old, Pittsburgh-based firm, L & L has changed address several times since its 65 year tenure in the Century Building. Their new offices on the 14th floor of Two Gateway Center reflect fresh excitement and enthusiasm which blend well with their tradition of technological innovation.

"We've experienced a rebirth with the emergence of computers in the field of architecture and within our office," admits Michael G. Mason, Partner in Charge of Operations and Administration. "We've grown from a staff of 3 to an 18-person firm almost overnight. We introduced Autocad while our staff was small and our use of computer assisted design has facilitated the growth of our firm overall. I'd estimate that we use the system for nearly 99% of our work."

Specializing in the design of major telecommunications facilities and data processing centers for clients such as AT&T and Bell Telephone, professionals at L & L found that the AUTOCAD changed their whole way of thinking about architecture and servicing their clients. "Not only has the legibility, overall quality, and uniformity of our plans increased tremendously," explains Mason, "but we maintain extensive databases of master drawings for our clients in dynamic archives. Formerly, we had to draft and redraft —now future alterations are almost incidental."

Shortly after the incorporation of the AUTOCAD into their production, L & L made a substantial investment in a Cubicomp animated modeling system. Since such sophisticated design technology was relatively new to Pittsburgh, L & L hired Randy Luczak, a graphic designer trained in video production and Cubicomp software, to master the equipment. Luczak spends most of his time working closely with L & L designers to help them create *three dimensional animated representations of their ideas*.

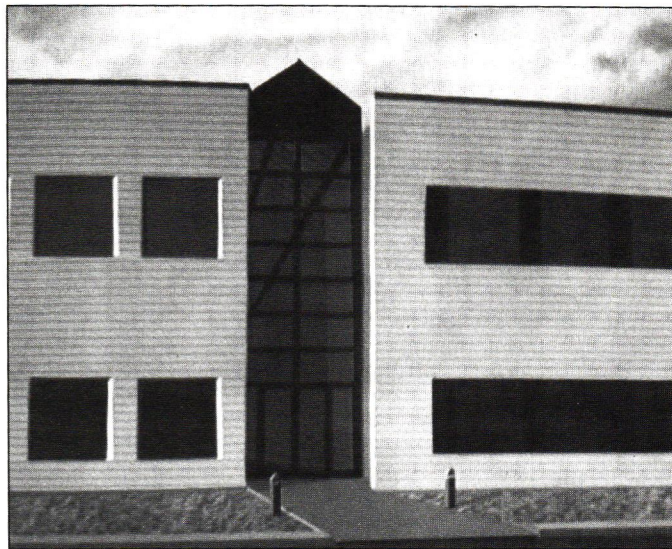
"Working with Cubicomp allows us direct manipulation and immediate response to design problems," states Alan M. Dunn, AIA, Partner. "The accuracy of representation is brilliant. We can visualize our designs in a limitless range of orientations, colors,

textures and lighting conditions with a series of simple key commands. Aside from the wide benefits in the design phases, we find the system extremely effective in presentations to our clients. We can involve them directly with design studies. Furthermore, using a photo-scanning device, colors and textures from specific materials can be inserted directly into the video image. The client no longer has to struggle to visualize reality from pencil-colored, flat blueprints."

A finished Cubicomp production can include music and narration for further impact. In fact, the productions have been so

successful that clients will frequently borrow the videos for in-house presentations.

Continued on page 16



Cubicomp rendition of 60,000 square foot data processing center for Bell Telephone scheduled to begin construction in August, 1989.

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KUDOS

Burt Hill Kosar Rittelmann Associates, was ranked ninth nationally among the 50 Premier Renovation Architects by *Commercial Renovation* magazine. Noted was the \$12.5 million in renovation work completed during 1988 for Andover North, MA and the Lit Brothers historical landmark in Philadelphia. Ranked 35th among the "100 Interior Design Giants" of 1989 by *Interior Design* magazine, Burt Hill was also cited for projects such as Blue Cross of W. PA, Radisson Hotel and the Biomedical Science Tower at The University of Pittsburgh.

Other news from BHKR: James T. Schmida was recently promoted from Associate to Senior Associate in the firm. In addition, BHKR will design a special celebrity cooking station for the **March of Dimes Gourmet Gala**, Friday, June 2, 1989 at the Pittsburgh Hilton Hotel.

FROM THE FIRMS

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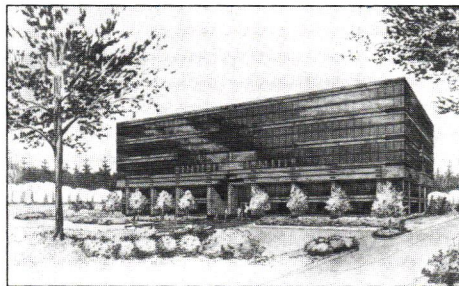
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BREAKING GROUND

seph Serrao, intern architect, Shana L. Chandler, graphic designer and Kathleen A. Navarra, interior designer.

The interior's group at WTW was selected to provide tenant planning and interior design standards for offices on the second through sixteenth floors and the first floor retail space in **Liberty Center, Downtown**.



Park Lane Office Center, WTW

In May, WTW will begin the master plan and building design for the proposed six-building 800,000 square foot **Park Lane Office Center in North Fayette Township** near the airport (above).

Glen A. Schultz, AIA, Director of Planning and Urban design for WTW, was the featured speaker at the Kent State University School of Architecture and Environmental Design Annual Awards Dinner on Tuesday, April 4. Schultz, who received his BA and M. Arch. from Kent State, gave a presentation entitled, "Values in Today's Business of Architecture."

Charles L. Desmone & Associates has been selected to do the design for the first franchised Hotlicks Restaurant to be located in the Galleria at Southpointe.

UDA Architects will design the two-phase expansion of the Reinhold Ice cream Company on the Northside, the last ice cream maker in Pittsburgh. Both the 11,300 square foot addition to the warehouse and the separate ice cream "hardening room" are expected to be completed by late summer.

Wallover & Mitchell Inc. will design a \$2.5 million model facility in Darlington Township, Beaver County for the Beaver County Corporation for Economic Development and NVR Building Products. The

50,000 square foot plant will be scheduled to be completed by July, 1989

BUSINESS BRIEFS

Van Ollefen Associates, a provider of turnkey computer solutions for the architecture, engineering, design and facilities management markets, has recently become one of the first authorized representatives of Apple products for the A/E and FM markets in the Pittsburgh area. Mike Wilczynski, an Apple Certified Desktop Engineering Representative, was recently hired by Van Ollefen Associates as the sales representative for the new Apple CAD systems.

CALL FOR ENTRIES

The Waterfront Center in Washington DC announces its **Third Annual Excellence on the Waterfront Project Design Competition** open to all substantially completed projects on any sort of water body in the US or overseas. Submissions may fall into nine categories within current and historic divisions. Deadline for entry: June 1, 1989. For applications and more information: Susan Kirk, Waterfront Center, 1536 44th St N.W., Washington, D.C. 20007; 202-337-0356.

SEMINARS

Penn State Pittsburgh Center is offering a continuing education program, **BUILDING A BETTER BOTTOM LINE: Cost Estimating, Analysis and Control**, May 18-19, 1989. Based on a six-year study in collaboration with the AIA, the program is designed to teach participants procedures for estimating costs and verifying budgets, managing factors that influence building costs, and communicating effectively when explaining contracts. The fee for the two-day workshop is \$245. For registration and more information: Diana Schriver, 675-9044.

HEAD HUNT

Oklahoma State University seeks a new **Head for their School of Architecture**. Deadline for applications: May 15, 1989. For qualification requirements and application information: Jeffrey K. Williams, 101 Architecture Bldg., Stillwater, Oklahoma, 74078-0185; 910-240-5034.

BREAKING GROUND

HERE AND THERE

Pashek Associates, Landscape Architects, has hired **Nancy Lonnett** to assist James Pashek, Prof. Affiliate, with design and construction of a variety of projects including the Pittsburgh Zoo, St. Margaret Memorial Hospital, and projects for the Pittsburgh Board of Education.

An exhibition of **Douglas Cooper's** drawings entitled "Worlds Above, Worlds Below" was shown at the American Institute of Architects headquarters building March 13 through April 21. Artist/architect and professor at CMU, Cooper completed the collection of mural-sized drawings over a ten-year period. Each of the 11 works in the exhibit provides a different look at architecture—representing in one drawing, many views from many perspectives.

Montour High School won the first **Structural Engineering Corporation Award** at the 1989 Superbowl of Problem Solving for their First Place finish in the Skyscraper Competition. Sponsored by the Pittsburgh

Board of Education and the SEC, the competition drew 90 teams representing schools from Western PA and Eastern Ohio.

Phil Schriver, Editor of *Building, Design and Construction*, magazine shared tips on "Getting Ink" as the guest speaker at the **Pittsburgh Design Marketing Professionals** meeting on March 14. An audience of 45 gathered at the Harvard Yale Princeton Club to hear Schriver's suggestions for P.R. and marketing to the print media. If you'd like to receive notices of the group's meetings, contact Marion Bradley, Reid & Stuhldreher, P.C. at 261-0700.

The Master Builder's Association announces the election of Robert B. Fay, President of Joseph B. Fay Co., to the position of Treasurer for the Associated Contractors of America.

An **International Conference on Architecture, Urban Planning and Design** will be held September 4 - 6 in Espoo, Finland. The

theme: **Synthesis: Architecture, Craftsmanship and Design**. A pre-conference will be held for Americans on September 1-3, including tours of Finland's architectural environment. The official language of the conference is English. Deadline for registration: May 31. For more information: The Finnish Association of Architects, Ms. Sari Uimonen, Eteläesplanadi 22 A, 00130 Helsinki, Finland; 358-0-640 801; FAX: 358-0-601 123.

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(from left) Dave Foreman, partner, Phillip Foreman, partner, and John Hummel, project architect.

Foreman Bashford has built a thriving business on renovating and remodeling school buildings in the tri-state area such as the Evans City Elementary School in Evans City, Pa.



The 40-employee firm relies increasingly on its 18 CAD workstations to produce drawings faster, process more data, solve problems in the working phase and draft revisions quickly and easily. It also relies on Computer Research for its CAD equipment, service and training.

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Don Brockett, Prize Judge, clowns with Carol Brown of the Cultural Trust, Honorary Chairman; Jan Reicher, Rubinoff Company, and Marva Williams, East Liberty Development, co-chairs of the Ball.



Above: Elegant Gwen Williams and escort Bill Neofes share a special moment. Above left: An unidentified reveler seeks refuge in the arms of the law, A.K.A. David Lewis, FAIA whose scarlet robes and judicial demeanor proclaim him as judge of the contests.



Below left: Palladian jesters Lynn Manion (CDCP Director) and husband Philip make the perfect Harlequin romance. Below: Palladian Poster designer Leanne Mihelic (daughter of Jim Johnson, AIA) displays her "star" winning mask.

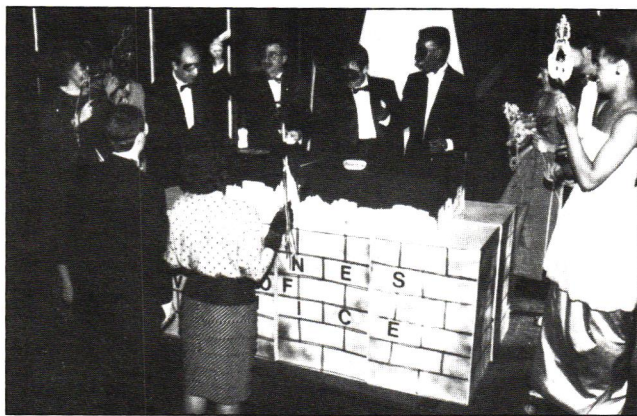


MAKING

Transformed into a Venetian Ballroom was the scene of the fundraiser for the Community, following a lively parade through more than 400 costumed revelers and danced into the wee hours. Price and the Keystone Rhythmic Manion thanks all for their efforts more than \$10,000 for the De the Ball. [Photos by Stan Fr...

SCENE

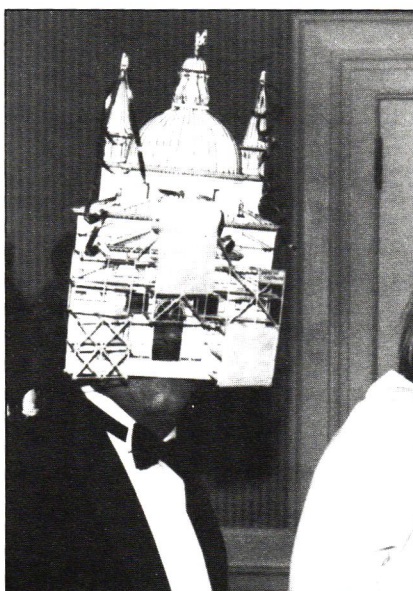
ale, the Westin William Penn
Annual Palladian Ball, a gala
n Center of Pittsburgh. Fol-
ets of downtown Pittsburgh,
asted on northern Italian fare
e morn to the music of Billy
and. CDCP Director Lynn
tic support which generated
und! Below, highlights from



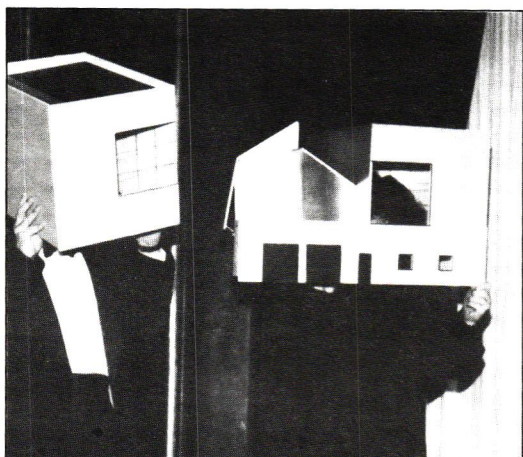
Does IKM have a "monopoly" on wild ideas? The firm's "costume" was a Venetian building board game. Players won lira as they rolled the dice and traveled along the canal.



Above: What is this woman *planning*? And is it *legal*? Tough questions for City Planner Karen Brean, AIA and attorney husband Richard. **Above right:** The man behind the building is none other than MacLachlan Cornelius & Filoni's Dick Schmitz, Palladian Prize Winner. Congrats!



Below right: Veiled mystery woman bears astonishing resemblance to our own Marsha Berger, AIA, escorted by hubby Michael. **Below:** "Boxed in" are Best Ensemble prize winners Mr. and Mrs. William A. Palmer of Repal Construction.



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BRICKS & MORTAR: COMMITTEE NEWS

AIA/CMU LIAISON

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

Career Day, March 18, was a success with 10 participating firms and more than 40 students interviewing. Student response to Pittsburgh firms was extremely high this year and the committee encourages more local firms to participate next year.

More than 50 students attended the Hornbostel Lecture on April 16. Congratulations to James Virgona, currently a fourth year student, who received the 1989 **Stewart L. Brown Award** at the lecture. The grant provides for architectural travel. More information about other awards coming in the summer issues.

The **Student Chapter** has had a busy spring. A portfolio and resume workshop preceded Career Day in March. April brought back the popular Architectural Follies, a highlight of the spring, and the fourth annual Mr. Kornbrek Pickle Roll, the architecture students' spoof on the CMU Buggy

Races originated by Glenn Kornbrek and supported by the Student Chapter. Another t-shirt contest has been announced as a fundraiser for the Chapter. On a more serious note, students will elect officers for next year and will participate in an IDP Orientation Workshop before graduation.

The **final jury week** for the Department of Architecture will be May 1-5, when students present their semester's work. Next committee meeting—May 11 at 5:00 in the Department Office. New committee members are welcome to join us as we discuss plans for next year.

IDP

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

May brings interns a **seminar on building codes**, Saturday morning, May 13, 9-11 AM at the Westinghouse Building.

The **IDP Network is underway!** Committee members called principals of Pittsburgh firms in late April to identify IDP Coordinators in each firm. If you did not receive a call, or if you had not chosen your firm's coordinator at the time of your call, please contact Ed Shriver, the committee chair.

COMMUNICATIONS

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

For the past few months the committee has engaged in a lively discussion of issues. Since introducing COLUMNS new format in January, the committee (which acts as Editorial Board) has made an attempt to clarify editorial policy and to provide future direction to our rapidly growing publication. The committee and COLUMNS will:

- Seek participation and representation from more and more member firms.
- Continue to focus on individuals and firms which are members of the Pittsburgh Chapter of the AIA. While welcoming contributions from auxiliary professionals in the design and construction industry, **COLUMNS shows a nearly exclusive preference for AIA Members and Member Firms in all**

stories and features about architects and architecture.

- Explore budgetary and financial issues in order to reduce costs to the Chapter while maintaining a publication of increasing literary and graphic quality.

- Establish a policy and procedure for pursuing delinquent accounts of some advertisers.

PROGRAM

Chair: Park Rankin, AIA,
Damianos & Associates, 471-4141.

Mark your calendar now! The Program Committee is hard at work bringing you two exciting social events—

The Three Rivers Cruise, June 20, cocktails, dinner and dancing on the *River Belle*. Don't miss this enjoyable 3-hour cruise with a live band, dancing and an historic look at the origins of Pittsburgh's riverfront.

A Celebration of Architecture, October 20 (note change of date), the annual awards ceremony of the Pittsburgh AIA. Dine at the Vista International Hotel and enjoy the exhibition of award winning architecture designed by Pittsburgh Chapter architects.

Both events provide you with the opportunity to celebrate our profession, to invite friends, associates and clients to share the best of Pittsburgh's skyline, old and new.

WIA

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

Watch for a report on the results of the **WIA Questionnaire**, coming in COLUMNS this summer.

The committee is seeking support for its activities, and will solicit sponsors to provide a one-time donation to underwrite the committee's work during the next several years. Say "yes" when the committee calls your firm.

The committee wants to hear from you! Share your ideas and help us to establish our agenda. Please join us the first Tuesday of each month at 5:30 at the Pittsburgh offices of Burt Hill Kosar Rittelmann, 300 Sixth Avenue.

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BRICKS & MORTAR: COMMITTEE NEWS

URBAN DESIGN

Chair: Susan Warner, AIA, 247-7558.

In April, the Urban Design Committee met with John Rahaim of the Pittsburgh Department of City Planning. Rahaim spoke to the group about **Billboard Control**. The committee will become conversant with the issues and will investigate a possible position for the Pittsburgh Chapter.

A regular meeting time and place has been established for the committee on the last Tuesday of each month at the offices of Quick Ledewitz Architects in Shadyside. New members are always welcome and encouraged to attend.

EDUCATION/PROFESSIONAL DEVELOPMENT

Chair: David C. Brenenburg, AIA,
Brenenburg Brown Group, 683-0202

The committee is hard at work planning a series of seminars. The first, scheduled for late spring or early summer, will examine the inter-relationship between architects and developers. Others in the works will address colors and perceptions in interior design and construction observation procedures.

Admited all the programming, the committee would also like to remind members about the **Professional Development Library** located at the Chapter Office. Though small, the collection contains various interesting books on architecture design and business and cassettes from past AIA seminars and conferences. All holdings are available to members free of charge. In future issues the committee will publish further information on library activity and listings of some of the holdings.

MEMBERSHIP

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

Thanks to all the principals of firms large and small who encourage, promote and support employee membership. We are delighted to report an increase in membership applications!

Please mark you directory with the following changes:

Recent Upgrades:

David J. Roth, AIA, former Associate

Transfer:

Maureen Guttman, AIA
44 Mayfair Drive
Pittsburgh, PA 15228

Retired:

Francis O'Connor Church, AIA
330 Harrison Ave.
Greensburg, PA 15601

Address Change:

William Bartoli, AIA;
Bruce Knepper, AIA;
Alfred D. Reid, AIA;
Michael Stuhldreher, AIA:
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FORUM

PROFESSIONAL DIRECTIONS

The Question: Where is the architectural profession going in the next twenty years? COLUMNS asks current and past presidents of the Pittsburgh Chapter to share their predictions.

Kent Edwards, AIA, Michael Baker Jr., Inc.: If we get smart or stay stupid? If we get smart we'll stop giving up what we ought to be doing to specialists like construction managers, design-build firms, interior design firms and asbestos abaters. Design must be managed. Historically, architects have been in the best position to do that. We've run away from some of those responsibilities because of our concerns for liability, but we get sued anyway. We might as well reclaim our traditional responsibilities. Otherwise, we might disappear as an identifiable profession.

The label *architect* might still exist in the future, but the profession could become the polar opposite of what it is now. I don't think the sole practitioner will ever go away—there will always be a market for that one-to-one symbiotic relationship with a creative individual. That's good, clean,

honest work and because there will always be that kind of work, the label *architect* will

"Design needs to be managed. Historically, architects have been in the best position to do that."

Kent Edwards, AIA

stay with us. The other end of the spectrum will continue too—the large firm. Architects will still be needed to design and enclose space but they will be just part of a large team managed by some other professional.

Derek Martin, FAIA, Derek Martin & Associates: I think the profession has grown stronger during my lifetime. In the early forties, when I was a student, there were thirty starving architects in Pittsburgh. I always thought my generation of architects were lucky—we started practicing right after World War II when nobody had built

anything for a long time. All the practical things we had to learn, we learned along with the people we were working for. We were able to keep up with technology. Young architects have more to learn and assimilate today.

I'm afraid that practices will grow larger. Firms seem to get bigger in order to be practical. That means architects have to be more specialized to fit in. In a large practice, one person can't be every kind of an architect.

"Firms seems to get bigger in order to be practical. That means architects have to be more specialized to fit in."

Derek Martin, AIA

Somebody's going to get lucky and do all the design, but a lot of people are going to write all the specs or draw a lot of lines. That's too bad. I'd like to see more mixed practice in the future, but it seems to be going the other way.

Donald K. Carter, AIA, AICP, UDA Architects: Architecture is becoming more multi-disciplinary. In the years that I've been practicing, I've seen more and more involvement of other professionals in our work—economists, sociologists, software specialists. There is so much more being brought to our profession that an architect must be broadly educated to deal with all the issues. Our central focus is still designing. We must be able to draw and mold a space as we learn new skills.

"Medium and large firms will be involved in other aspects of commerce—from real estate developments to research projects."

Donald K. Carter, AIA

I think practices will be hiring non-traditional architects—people that have these other necessary skills. The traditional architectural practice in which an architect just draws buildings will be for the small firms. Medium and large firms will be involved in other aspects of commerce—from real estate developments to research projects. This is a good trend as long as we keep our profession's central focus—designing space and creating hospitable places for people. Δ

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STRATEGIC PLANNING

BY JAMES PASHEK, PROFESSIONAL AFFILIATE

Why are some design firms quite successful and others marginally so, while some fail altogether? Certainly, efficient day-to-day operations are critical components of performance. However, many studies have found that organizations with a systematic approach to long-range planning significantly out-perform those with informal planning. The differences are even more pronounced if the external environment affecting the organization is changing. Given professional liability issues, computer technology advances, Graham-Rudman cut-backs and increasing competition, the design field is clearly in a changing environment. Strategic Planning in its simplest form is a process for organizing a company to respond to future risks and opportunities. Perhaps design firms can improve their position among competitors by engaging in such long-term thinking.

DEFINE GOALS

John Naisbett writes in *Megatrends* that Strategic Planning must begin with a clear vision of the company's mission. This vision "organizes and instructs every step toward that goal." Thus the first step in developing a Strategic Plan is to define the firm's long-term goals and short term objectives.

Charles Granger, writing in the *Harvard Business Review*, offers the following criteria to help define goals:

- Is the goal a guide to action?
- Is the goal explicit?
- Does the goal suggest a method to measure effectiveness?
- Is the goal challenging?
- Are the goals reasonable, given internal and external constraints?

ANALYZE EXTERNAL ENVIRONMENT

After developing concise goals and objectives, the firm must analyze the external environment. A number of forces impact design firms—the economy, technology, government (often referred to as the *macro* factors) and the *competitive* factors of competitors and clients. Those firms that monitor such influences, evaluate potential trends and develop effective strategies will have a significant competitive advantage.

Economy: Cycles in the general economy are often mirrored by related cycles in design firms. There is a 12-18 month lag be-

tween the "valley" for demand and the corresponding valley in project acquisition. A firm which monitors forecasts, especially interest rate projections, can develop plans in response to economic movements. By initiating an aggressive marketing plan during an economic peak, the valley can be reduced. Or a firm might target a market segment that

experiences a peak while the firm's other market segments experience a valley. Geographical diversification might also help a firm smooth out the cycles. While one region experiences a recession, another could be growing.

Technology: We must be aware of emerging technologies such as computer applications and new photo reproduction tech-

Continued on page 18

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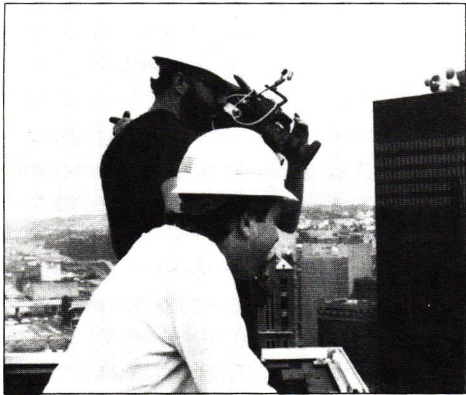
There's nothing general about us.



was beneficial to me as a student. It helped cover my expenses as I studied architecture, gave me recognition in the Pittsburgh area and helped me get my first job. The scholarship program helps promote professional development. It would be wonderful if the Chapter could become even more involved in architectural education."

Don't miss your chance to become involved in architectural education and in nurturing the next generation of professionals. Send in your registration today and support the ongoing work of the Pittsburgh Chapter Charitable Association. Δ

Peter Argentine (foreground) and cameraman Bill Wegert, both from WQED TV, filming a segment of The Spirit of Pittsburgh atop Fifth Avenue Place.



Animated Firm, Continued from page 7

The overall effects of CAD technology have been fruitful for L & L. The founding firm, Hunting Larsen and Dunnells pioneered reinforced concrete. Using CAD, the current members of the firm continue that innovative tradition. Future plans may involve joint ventures with other Pittsburgh firms and possibly an educational seminar on the Cubicomp system in cooperation with the Educational and Professional Development Committee.

Dunn characterizes the company's growth as "a sidecar to the growth of technology itself. Not only has technology reduced the time required for the mundane aspects of our profession, but we find ourselves stimulated in the design process by the possibilities of this new and powerful tool." Δ

A "TIMELY" RESTORATION

New York Times Architecture Critic **Paul Goldberger** (shown below with Chapter President, **Kent Edwards, AIA**) was the guest of honor at the opening reception for the newly renovated Times Building (formerly Magee Building) on 4th Avenue, downtown. Built by Frederick J. Osterling in the Richardsonian style for noted Pittsburgh politician Christopher Lyman Magee, the building has been sensitively restored by The Design Alliance, **David Ross, AIA** and **Gary Carlough,**

AIA, co-principal designers.

Goldberger applauded the "Magee Group" developers for maintaining the spirit and integrity of the original structure despite Federal resistance to historic tax credit. Says **David Ross,** "The revitalization of the building has been executed in a fashion that will maintain the 'memory' of this history yet allow a new use of the building to contribute to the development and growth of the city as a vital part of the fabric of the old financial district." Δ



Photo by Bradley Barnes



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CALENDAR

MAY, 1989

AIA ACTIVITIES

ARE REFRESHER COURSES FOR MAY:

Construction Documents and Services, May 6;
Building Design Simulated Design Exam, May 27;
 For more information call: Deepak Wadhvani, 321-0550 or Charles Delisio, 391-4850.

SATURDAY, MAY 13:

Intern Development Program (IDP) Seminar: Building Codes. Westinghouse Building, 9:00 AM - 11:00 AM.

FRIDAY, MAY 19:

AIA Chapter Dinner Meeting—Private, Advanced Screening of the *Spirit of Pittsburgh*, presented as a fund raiser by the AIA Charitable Association, Renaissance Theater, Convention Center. 5:30 PM—Hors d'oeuvres and cash bar; 6:00, 6:30 and 7:00—Screenings of film. Cost—\$50.00 per person. See page 5 for full details. RSVP with form on back flap.

AROUND TOWN

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FILM SERIES, APRIL 10 - MAY 16:

The English Style: A Survey of the History and De-

velopment of Architecture, Furnishings, Decorative Arts and Landscape Design. Mondays, 7:30 PM, King Estate, Highland Park and Tuesdays, 10:00 AM, Carnegie Museum of Art. Guest hosts include Robert Taylor, Professor of Architecture, CMU, May 16, introducing *The English Garden: A Tapestry of Herbs and Roses*; *A Pattern for Pleasure*; and *A Temple in the Grove*. Series is FREE and open to the public. For titles of other screenings and more information call: 622-6909.

THURSDAY, MAY 4:

BOMA Mini-Trade Show and Luncheon, Hyatt Hotel, Chatham Center, 10:00 AM - 3:30 PM. Featuring exhibits on building security, furnishings, cleaning, lighting, elevators, and more. Admission: \$5.00. Purchase in advance for guaranteed lunch. For more information: BOMA/Pittsburgh, 1350 Centre City Tower, Pittsburgh, PA 15222; 261-2328.

TUESDAY, MAY 9

Architectural Woodwork Institute, Western PA

Chapter Spring Showcase, Exhibits of casework, millwork and the newest materials available to architects. 3:00 - 9:00 PM. Greentree Holiday Inn. For information contact Rex Coen, 431-3030.

THURSDAY, MAY 18 - FRIDAY, MAY 19:

Building a Better Bottom Line: Cost Estimating, Analysis and Control—a workshop presented by the Penn State Pittsburgh Center, Engineers Building, 337 Fourth Ave., Downtown. See page 8, Breaking Ground, for further details and registration information.

PLAN AHEAD

TUESDAY, JUNE 20

AIA Monthly Chapter Meeting Three Rivers Cruise. Cocktails, dinner and dancing on the *River Belle*. Look for next month's RSVP and don't miss this favorite annual event, complete with a live band, dancing and an historic look at the origins of Pittsburgh's river front.

FRIDAY, OCTOBER 20:

A Celebration of Architecture: Annual Awards Ceremony, Pittsburgh Chapter AIA, Vista International Hotel.

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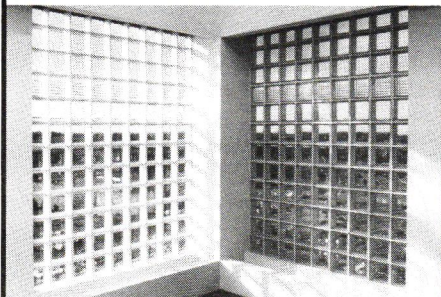
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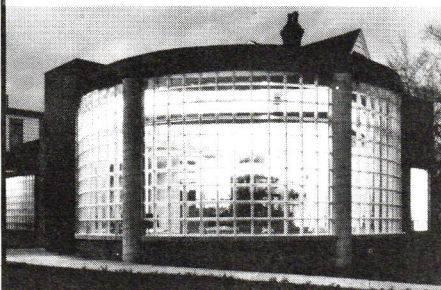
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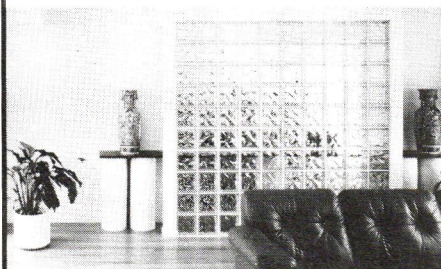
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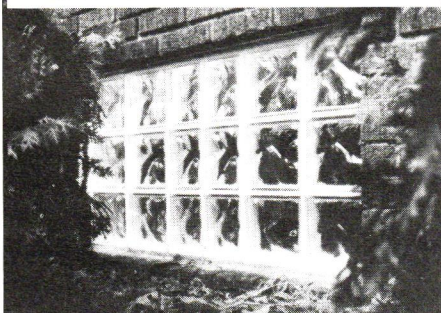
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niques. These innovations can provide cost advantages, open up new client services and generate higher quality service.

Government: Firms practicing in the public sector must evaluate growth trends based on projected budget allocations. The full implications of the Graham-Rudman bill have yet to be understood. Government regulations, such as concerns for the handicapped and environmentalist legislation, affect the demand for design services and the way we practice.

Competitors and Clients: Successful design firms divide up the market (market segmentation) and determine where growth opportunities will occur. Historic renovations, new office buildings and hotels are currently high growth markets. Watch for increasing demand for schools for the children of "baby boomers" and housing for the growing elderly population.

DETERMINE RESOURCES

Having evaluated the external environment with a thorough understanding of the firm's goals, the firm must next analyze its own resources. Strengths and weaknesses will become apparent when these three questions are studied:

- What are the expectations of the partners and staff?
- What has been the past performance of the firm?
- What is the current situation in terms of financial benchmarks, management and staff abilities, and technological competence?

Naisbett suggests that "Human resources are the key to gaining a competitive edge. In the new information economy, corporate growth will become directly dependent upon the professional growth of the individual and how well the company cultivates its human assets." Decisions on hiring and training should be interconnected with the organizations overall goals and strategies.

IDENTIFY STRATEGIC ALTERNATIVES

The next step is to identify strategic alternatives. This process is very much like solving a design problem as the firm evaluates constraints and merges information into a series of alternative solutions. The identification of strategic alternatives is the beginning of the creative aspect of Strategic Planning (as opposed to the previous analytical stages). Firms might examine choices such

as diversification of services or of building types, development of a professional marketing team, a change in management practices or an increase or decrease in firm size. Strategic alternatives must also include discussions regarding pricing of design services, reflecting the competitiveness present in each of the firm's market segments.

MAKE STRATEGIC CHOICES

Strategic choice follows the development of alternatives. In this step, the alternatives are evaluated and refined. In order to be successful, the selected strategies must clearly define the organization's goals and objectives, its desired profit margin, and a plan for resource allocation.

IMPLEMENT

Finally, the choices selected by the firm must be implemented. Strategies for the firm's leadership are integrated into the plan. The roles of the managers, the style of management and the overall organizational climate are developed and incorporated into the firm. Functional strategies are put in place for finance, marketing and human resources management. The organizational structure and information systems are adjusted. Finally, control systems are put into place to monitor the firm, including budgeting.

Peter Drucker, in *Management*, suggests that "the long range is largely made by short-run decisions. Unless the long range is built into, and based on, short-range plans and decisions, the most elaborate long-range plans will be an exercise in futility. And conversely, unless the short-range plans, that is, the decisions in the here and now, are integrated into one unified plan of action, they will be expedient and misdirected."

It seems a paradox that the design professionals with the skills to generate programs, evaluate constraints, develop alternatives and pull complex data together in recommending a final design choice, have been slow to embrace Strategic Planning. Those firms that integrate Strategic Planning into their design firm's management will have the competitive edge. Δ

[James Pashek is a landscape architect and owner of Pashek Associates, a Pittsburgh site planning firm. He is a Professional Affiliate of the Pittsburgh Chapter and has been published in "Architectural Record."]

INSITE:

LETTER TO THE EDITOR

To the Chapter,

I read with interest the Legislative Committee report in the April Issue of COLUMNS. You mentioned that PSA has dropped its committee to study state building codes and all efforts in this area must now come from the Pittsburgh Chapter. The insinuation is that PSA has dropped all interest in the subject and that the Pittsburgh Chapter must rush in and fill the void. Since I read this report right before I met with a legislator to discuss his possible interest in sponsoring legislation for a statewide building code I feel some clarification of PSA's position is in order.

PSA had in place since 1978 a committee to have legislation for a statewide building code enacted. The committee was made up of representatives of PSA and other construction related organizations. One of the major problems of the committee was that PSA and PennBOC were the only two organizations involved that were in favor of a statewide building code. The other organizations agreed to serve mostly for the purpose of preventing the passage of the legislation. The committee spent eight years meeting and trying to come to a consensus so that legislation could be drafted. A bill was put together, but the group could never agree on the contents so it never got off the ground. The committee even requested a meeting with the Local Government Commission. The commission turned down the request because of its opposition to a statewide code. At one point a legislator did indicate an interest in drafting and introducing legislation, but when he discovered the amount of opposition to the legislation from both the building industry and local government he abandoned the effort.

When it became apparent that this effort was going in circles, PSA dropped the committee, but the motion to accomplish this also included the statement that PSA would remain committed to the concept of the adoption of a statewide building code.

When I testified before the House of Representatives on the revisions to the law concerning the Industrial Board I made a statement for the record that PSA was in favor of legislation for a statewide building code.

As I mentioned in my first paragraph, I met with a legislator who has expressed an interest in discussing the subject. I will be providing this person with additional information. If this individual decides that passage of legislation for a statewide building code is something he wishes to be involved in, I can assure you that PSA will be actively involved in the effort and representatives of the Pittsburgh Chapter and the other seven Chapters in Pennsylvania will be called upon to participate.

In closing, I would appreciate it if the Pittsburgh Chapter Legislative Committee would not report that PSA has abandoned its effort to have legislation for a statewide building code enacted, but has after many years of study acknowledged the reality of the situation and is simply waiting for the proper time to take action.

Cordially,

Lela Shultz

Executive Director

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