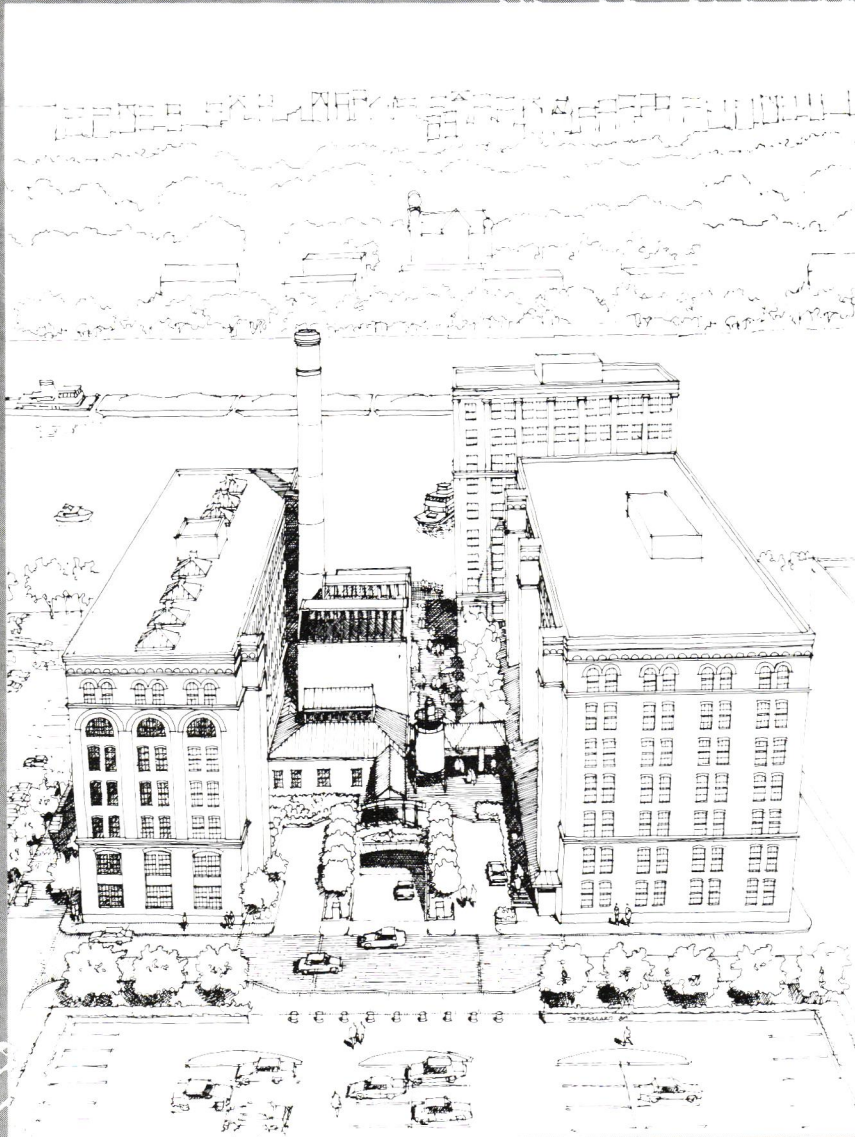


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ON THE COVER

After more than a decade of disuse and many months of planning, Armstrong Square will finally begin construction this spring. This Strip District project will be the first riverside residential development for Pittsburgh.

UDA Architects.

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

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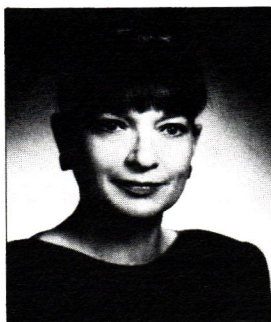
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VIEW POINT

MARSHA BERGER, AIA, CHAPTER PRESIDENT



For ten years, my husband and I have owned a house in a third-world country. During this time, I have developed a feeling of belonging there, just as I have in Pittsburgh: the grocer knows me by name, shopkeepers wave hello as I pass by — in essence, I feel like a native.

One day I went into town to buy a can of paint to finish the project-of-the-day. While there, I was distracted by the sound of a marching band. As it approached, the shopkeepers, bankers, gas station attendants and children coming home from school all migrated to the curb. I felt very self-conscious in my paint-splattered clothes; everyone else looked so fine. Two majorettes, one on either side of the street, methodically stopped at each person to ask for donations for new band uniforms. I was shocked when the one on my side skipped four or five well-dressed people and came directly to me — I thought I looked as if I hadn't a penny to my name. Then it hit me. I had no color. I was the only "white" person on the street. Because of my skin color (or lack of it), I was treated differently.

Women and minority architects see themselves as architects, first and foremost. Yet factors like race and gender predominate in others' eyes, and can sometimes shade their views of an architect's abilities and capabilities.

This is why the upcoming exhibit sponsored by the Women in Architecture Committee, "That Exceptional One: Women in Architecture," is of such importance. The show, assembled by the Smithsonian, has traveled throughout the US for the past two years, showcasing women's contributions to the built environment over the past century. I find it a happy coincidence that I should become the first female president of the Pittsburgh Chapter as we approach our 100th year. Through the show we reflect on the strides we've made without forgetting how much territory we've yet to cover.

The exhibit also serves to heighten *everyone's* awareness of architecture. Pittsburgh needs more exhibitions, both national and local (especially work by our own chapter members). The public has shown an intense interest in architecture. Let's share our creative excitement. Let's celebrate architecture! (Perhaps I'm just a "party girl" at heart). Δ

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Shadowing the river bank like a dry-docked tugboat, the abandoned Armstrong Cork Company complex has waited nearly 15 years to be brought back to life. The red-brick Strip District landmark, designed in 1890 by Frederick J. Osterling, has been resurrected for residential use by architects at UDA. The century-later rehabilitation of these riverside industrial buildings provides a potent symbol of Pittsburgh's history and its future growth.

Construction begins this month on the project, which includes 300,000 sq. ft. of residential and 45,000 sq. ft. of commercial space. The residential portion of the complex will include 324 market rate apartments located on the upper floors of the current factory, warehouse and tower. Platform one-bedroom, regular one-bedroom and two bedroom units are planned, with duplex apartments on the top two stories under skylights. Ground floor spaces include a residential lobby in the engine room, two mid-sized restaurants in portions of the factory and tower, and a larger restaurant occupying the current boiler house and mill building. Underground and surface parking will accommodate more than 600 cars.

"Integrating and defining public and private residential spaces was a planning challenge for us," admits Steve Casey, AIA, project architect for UDA Architects. "It was particularly difficult given the existing forms of the buildings. We also wanted to make the most of the limited riverfront views for both residents and the public. Our other challenge was to design the decidedly new elements to complement the historic architecture — an entrance to the parking garage, a series of canopies, a small porte cochere, the fitting out of the lobby. We've tried to use materials that are compatible with the basic industrial nature of the original while providing appealing residential amenities."



A decaying riverside factory complex in the Strip District will be transformed into Armstrong Square, with 324 apartments and three new restaurants. UDA Architects.

The three structures were built between 1902 and 1912 when construction technology was changing. The first two, the factory and warehouse, are actually steel

Armstrong Square is the only residential complex with the potential for marina development. Plans call for a riverfront park with boat-docking facilities and room for 150 slips.

Steve Casey, AIA, UDA Architects

frames with masonry bearing-walls three feet thick at the bottom. The 10-story tower is a true, steel frame building with masonry veneer. Only a limited amount of demolition will be required because the structures were built as factories and warehouses with extensive open interior spaces.

New installations will include wiring, plumbing and elevators. Residential windows will be replaced with historically accurate reproductions, while an attempt will be made to salvage, repair and rebuild windows on the commercial ground floor. Existing skylights and a monumental staircase will be retained and restored. Some of the early metal office partitions will be incorporated into the lobby finishes. The project will be completed under the guidelines for historic renovations developed by the Secretary of the Interior and will thereby receive tax credits.

The architects and developer examined several other options for the building before determining the final design. "The romantic idea of loft living has not really devel-

continued on next page

oped in Pittsburgh like it has in New York, Philadelphia and other cities," says Casey. "We did a study which included selling off large chunks of undeveloped (loft) space with the infrastructures built in. Trouble was, the building had been vacant too long. An interim owner bought the building for scrap and stripped out the wiring, plumbing and elevators. Once we have to go back and put all those things in from scratch, the infrastructure becomes so expensive, we've had to maximize the number of units to make the dollars work."

The dollars come from a variety of sources. Public participation includes city funds to improve streets and sidewalks. The parking authority is working closely with the developer and the URA has helped acquire state funds for work on the riverfront, which will lay the foundation for a future marina. The budget for the entire project, including these public improvements, is approxi-



Grimy with nearly 100 years of Pittsburgh soot, the exteriors of the Armstrong Cork Company buildings will be cleaned and restored. New streets, sidewalks, lighting and planting will mark the rebirth of the industrial site as an elegant modern apartment building.

mately \$40 million. Financing was scheduled to close near the end of 1989, with construction to begin this month. The first apartments will be completed in September 1990 in the former factory building. Construction will move around the site to the warehouse and tower buildings with an anticipated buildout of 18-20 months. The developer has projected a rent-up schedule at the rate of 12-15 units per month, which works out to a 3-year lease-up which was planned into the financing.

And who will live in Armstrong Square? "People who work downtown and who are interested in boating and the prime riverfront location," says Casey. "It's immediately adjacent to downtown (a 10-minute walk), but it has advantages that downtown itself doesn't have—the best shopping in the region on Penn Avenue. These are very positive factors in attracting tenants"

"It's exciting," continues Casey. "With the exception of the North Shore, this is the first riverfront project with actual access to the river. It's the only residential complex with the potential for marina development. It also represents the first step in the redevelopment of the strip district with all its vacant railroad lands. Located on the outermost boundary of the produce market area in the Strip, it should catalyze further development of vacant land and buildings for a mixture of uses, including residential." Δ

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Architects: UDA Architects, Stephen Casey, AIA, Project Architect.

Developer: York Hannover Inc., a Toronto-based company represented locally by David O'Loughlin.

Landscape Architects: Griswold Winters and Swain operating in joint venture with LaQuatro Bonci designed the public improvements streetscape, plantings, riverfront and parking.

Contractor: The Mistick Company.

"FLOOR PLANS"

FROM THE DESK OF PAT IAMS,
EXECUTIVE DIRECTOR

While attempting to retrieve some basics from a fine arts course taken many years ago, I had a dim recollection of one of Le Corbusier's maxims. If you happen to be designing a building, one should start from the floor plan, with all its implications of rational relationships, rather than impose some sort of artistic vision on the building first.

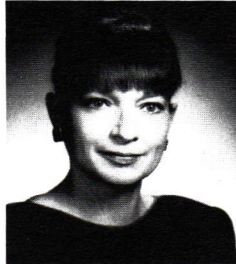
My initial goals for the AIA Chapter—increasing visibility, outreach and revenue; stimulating public awareness and demand for architecture; raising Chapter revenue with special events, a speaker's bureau, sales of videos and cassettes or walking tours—all these *visions*—have been tempered by reality. This is the year of "the floor plan." The Board, the committees and I are hard at work getting back to basics, preparing a strong, steady foundation from which to launch the vision when the time is right. This entails considerable tightening up on the part of the staff and the Board. The office needs to operate "lean and mean." Fiscal responsibility is its first priority.

But while we're putting the ship in order, we're taking a close look at our second major priority: increased service to the membership. How can we better serve *you*, our dues paying members? What do you want from your chapter? Is your money being spent to your best advantage? Do you want to take an advocacy position in city planning, establish a policy on issues concerning environment, or the need for low/middle income housing? What steps can be taken by the AIA to evaluate architects compensation *vis a vis* other professions?

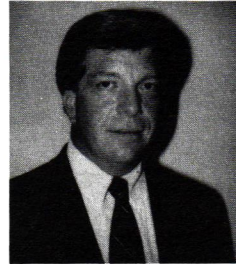
Increasing communication and services to its members is the Long Range Planning Committee's mission for 1990. We need your input and involvement this year! —Pat Iams, Executive Director, Pittsburgh Chapter AIA

Meet Your Board!

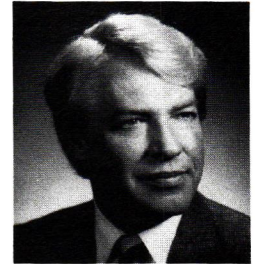
The Pittsburgh Chapter AIA will Install its 1990 Officers at the January 16 Monthly Dinner Meeting.
See page 23 for full details.



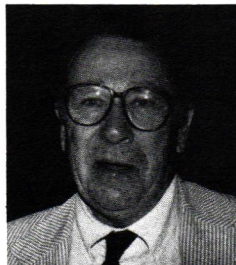
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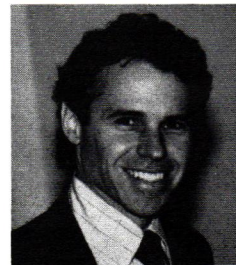
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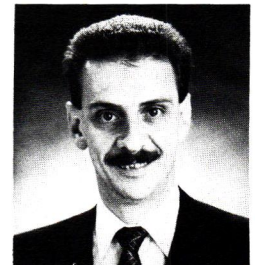
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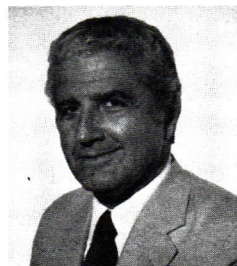
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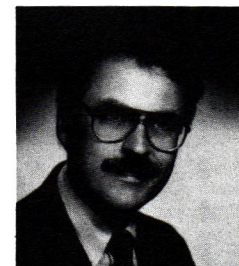
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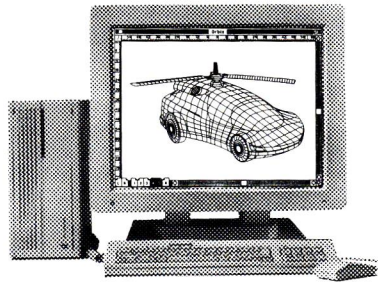
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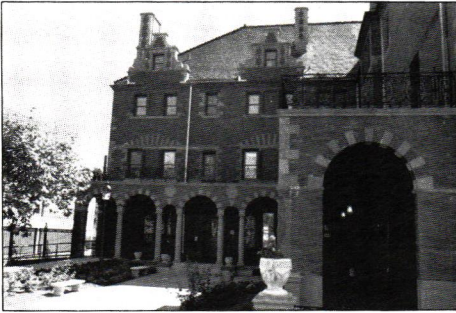
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(Top to bottom) Looking more like a tenement than a mansion, the exterior of Byers Hall was littered with debris. Boarded windows and badly stained stone were high priorities for the exterior. The completed renovation included repair and restoration of decorative iron work while a thorough cleaning unmasked the masonry detailing in dormer windows. Renovation architects: Hayes Large Suckling Fruth & Wedge.

Byers Hall stands at the intersection of Allegheny and Galveston Avenues in Manchester, North Side. The former Byers-Lyons House, a 90-plus room duplex, was recently renovated for use as a student activities center for the Community College of Allegheny Center. The restoration and adaptation of this 1898 Millionaires Row mansion garnered an Award of Merit from the City of Pittsburgh Historic Review Commission for architects at Hayes Large Suckling Fruth & Wedge.

Right: Photographed in its prime, the Byers-Lyons House included a music room beautifully trimmed with hand-carved cornices, a hand-inlaid Georgia pink marble fireplace and a dome ceiling inlaid with designs of lutes and other instruments. The piano shown in this old photograph now stands in one of the entry foyers of Byers Hall.



While the interior renovations were not intended to return the structure to its original use or condition, ornately moulded plaster ceilings were repaired and re-gilded, the elegantly carved, dark woodwork was refinished throughout and in some places, the embossed, hand-painted canvas wall coverings were saved. Several pieces of furniture, found in the attics, were repaired and recovered, lending a hint of the original interior design to the everyday academic decor of the present building.

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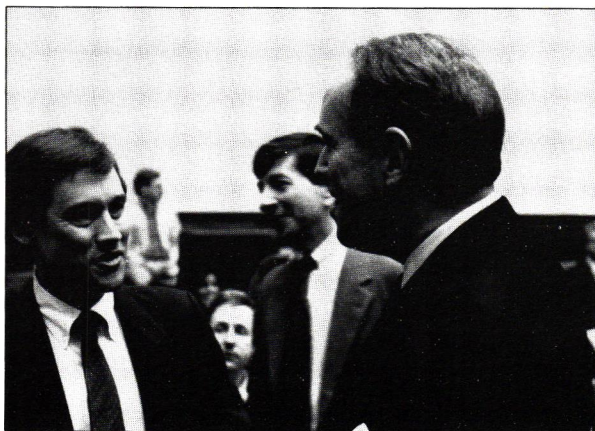
BREAKING GROUND

KUDOS

Paul A. Whitehead, AIA, a principal and one of the founders of Williams Trebilcock Whitehead, was cited as one of 400 of the nation's prominent architectural practitioners by *American Architects*, a new publication surveying award-winning architects and their notable works.

Burt Hill Kosar Rittelmann Associates was honored with three major design awards recently: *Building Design & Construction* magazine's Sixth Annual Reconstruction Project Award for renovation of the Union Trust Building; honors from the National Association of Industrial and Office Parks for design of residential, office, and retail space in the village at McLean Gardens in Washington, D.C.; and, along with **Independence Center Realty** and **John Milner Associates**, one of 15 National Preservation Honor Awards from Washington, D.C.'s National Trust for Historic Preservation, for the Lit Brothers Department Store Project on Market Street in Philadelphia. The firm was also named a finalist in the Entrepreneur of the Year awards by *Inc.* magazine.

Another recent award winner is **Leonard P. Perfido, AIA**, honored on November 12 by City Planning's Historic Review Commission for his work on the Local Review Committee for the Penn Liberty Cultural District.



Above: **Robert Dale Lynch, AIA**, confers with U.S. Attorney General Richard Thornburg on pending legislation for the handicapped. Lynch appeared before the U.S. House Subcommittee on Civil and Constitutional Rights on October 12. Speaking on behalf of the AIA, Lynch articulated the group's support of — and confusion over — the Americans with Disabilities Act (ADA). The ADA contains proposed legislation that would have a profound impact on the 43 million Americans with disabilities in an area that affects them all: building accessibility. Lynch voiced the AIA's concerns over the lack of clarity in the text of the bill, questioning what specifically would be required for alterations of existing facilities and removal of architectural barriers, and seeking more detailed explanation of proposed requirements for new construction.

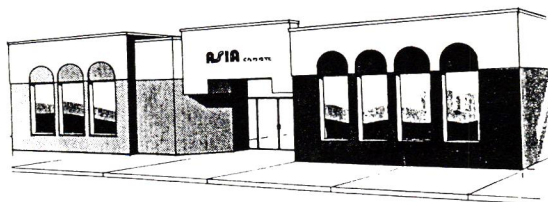
Special recognition goes to Chapter Members **Marsha Berger, AIA**; **Don Carter, AIA**; **Jimmy Goldman, AIA**; **Karen Loyson, AIA**; **Leonard Perfido, AIA**; and **Rob Pfaffman, AIA**, for giving free walking tours of Pittsburgh's Fourth Avenue District to the public. All six are involved with *Go Fourth*, a newly-formed organization of architectural activists involved with preserving Pittsburgh's Wall Street District. Future plans for the organization include working with building owners and local banks to develop voluntary standards for design.

Williams Trebilcock Whitehead picked up an award from the Precast/Prestressed Concrete Institute in the category of outstanding design for Mine Safety Appliances' Research/Manufacturing Complex in Cranberry Township. The project was designed by WTW Principal **Richard De Young, AIA**, in conjunction with **Alan B. Klauss, AIA**, and **David J. Vater, AIA**.

The **Design Alliance** took two of three BOMA awards at their November 10 banquet. Renovation Project of the Year went to the Times Building on Fourth Avenue, while Mine Safety Appliances' World Headquarters in O'Hara Township (designed with architect **William Kerr, AIA**) netted the Suburban Building of the Year.

BOMA's third award, Office Building of the Year, went to **Williams Trebilcock Whitehead** for Fifth Avenue Place, downtown.

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FROM THE FIRMS

Johnson/Schmidt and Associates received three commissions recently:

- A 140,000 sq. ft. department store building for Filene's of Boston, to be built adjacent to a shopping mall near historic Salem, New Hampshire. The architectural challenge will be to design the building to fit comfortably into the environment of historical residential color and scale. Project architect is **Tom Mrozinski, AIA**.

- The Master Plan for Lord and Taylor's Headquarters in New York City. The plan includes 238,000 sq. ft. of corporate office space planning in four buildings located between 38th and 39th Streets in Manhattan. Phase 1 work includes replacement of the elevator systems and redesign and expansion of data processing facilities. Project team members are **Ray McCaughey, AIA**, **Paul Levine, AIA**, and **Leanne Mihelic, Director of Interior Design**.

- Building design for Centre Commons, medical office facilities, to be constructed on Centre Avenue near S. Negley Avenue. The five-story, 75,000 sq. ft. structure will include a two-level parking facility for 250 automobiles. **Jay Deluca, AIA**, is project architect.

Williams Trebilcock Whitehead is designing a major expansion for the Ingomar United Methodist Church on West Ingomar Road in McCandless, PA. The expansion will house a new sanctuary with seating for 600, a 60-seat choir section, a large narthex, and a fellowship hall for 400 with kitchen facilities, choir and robing rooms, and restrooms. WTW will also renovate the educational building and link it to the sanctuary via a brick colonnade.

Larsen and Ludwig, Inc. has been chosen to design the Pittsburgh Press Club's new space in the mezzanine of the Clark Building, downtown. The 12,000 sq. ft. area will feature a dining room, lounge and three meeting rooms.

YMCA news from **Celli-Flynn and Associates**: Favorable bids were received for

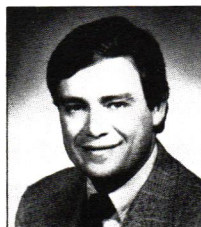
BREAKING GROUND

the pool addition and renovations to the Uniontown Area's YMCA, and construction on the Sewickley Valley YMCA's addition is slated to begin early this Spring.

TRANSITIONS

S. Philip Hundley, AIA, **James D. Kling, AIA**, **Donald A. Gmitter, AIA**, and **Gregory P. Madej, AIA**, have formed **DRS Hundley Kling Gmitter** as successor to Deeter Ritchey Sippel and have relocated their offices to: Seventeenth Floor, One Gateway Center, Pittsburgh, PA 15222. Their new telephone number is 412/391-4850.

Major changes are underway at **NJC/PWS Associates, Inc.**, formerly **N. John Cunzolo and Associates**. **William A. Fullerton, AIA**, has been named President and **Richard E. Jaynes, AIA**, has been named Vice President Administration. **John C. Scabis** has joined the firm as Executive Vice President. In addition, the firm has opened two branch offices: 4115 William Penn Highway, Murrysville, PA 15668 (412/327-7327) and 191 South Park, Rochester, PA 15074 (412/773-7773).



Gregory Maynes, Associate, above, has joined the professional staff of Williams Trebilcock Whitehead. Formerly with L.P. Perfidio Associates, Maynes received his M. of Arch. from CMU.

Two more relocations: Celli-Flynn and Associates has moved to the Fifth Floor of 606 Liberty Avenue, Pittsburgh, PA 15222; and **MacLachlan, Cornelius & Filoni, Inc.**, is now at 200 Bank Tower, 307 Fourth Avenue, Pittsburgh, PA 15222. MC&F's phone and fax numbers remain the same (412/281-6568 and Fax: 412/288-2439).

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CONTRACTOR INSIGHTS

(The View from the Other Side)

By **Ivan Santa-Cruz, AIA,**

Vice President, Marketing, Repal Construction

INSIGHT NO. 3: PROPRIETARY SPECS:

In my new role in contracting, I have come across several projects in which specifications were written around proprietary products without provision for substituting comparables, thus effectively eliminating competition.

In a few cases, I could understand the underlying intent and why other products had been specifically excluded. In some cases I couldn't, and I witnessed our estimators receiving the same inflated prices from suppliers that our competitors were probably getting.

A case in point: In a recent school project, our low bid of \$6 million was rejected because it was 40% above the project budget.

When asked by the School Board what could be done to make the project feasible, our answer was "just add 'or approved equivalent' to all your specs." We hope that the Board and its architect are working on this. We estimate a possible savings of \$1.5 million from our original price.

We are ambivalent about re-bidding this job. Embarrassed architects don't make good friends.

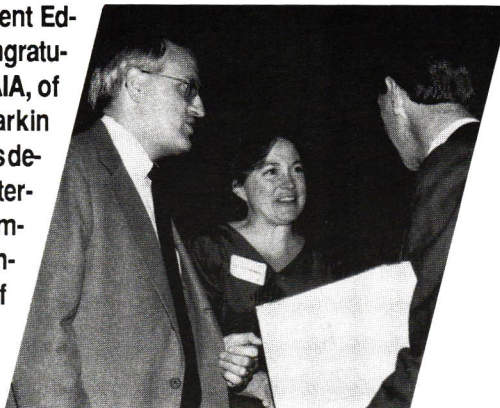
In conclusion: "Cold-specking" at best, may cost your client unnecessary expense; at worst, it may kill a project and/or make you suspect of collusion with suppliers.

AVOID PROPRIETARY SPECIFICATIONS UNLESS THE PROJECT REALLY NEEDS THEM.

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Chapter President Kent Edwards, AIA, *right*, congratulates Jon Jackson, AIA, of Bohlin Powell Larkin Cywinski for his firm's design of the Winchester-Thurston North Campus. Judith Chamberlain, *center*, Head of Winchester-Thurston is proud of the school's selection as Honor Award winner.



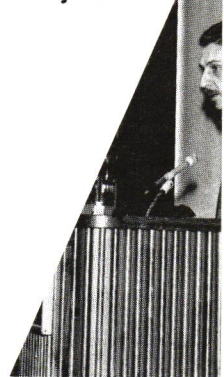
Smiles all around! *Left to right*, Ed Pope, AIA; Lee Minnerly, AIA; and Bill Kerr, AIA, display the Citation Award given to Design Alliance for the Mine Safety Appliance Corporate Headquarters.

Client, jury chair, award winner — and all of them are architects! *From left to right*, Hugh Hachmeister, AIA, representing the Pittsburgh Airport; Jury Chair Merrill Elam, AIA, of Atlanta; and Bob Beckjord, AIA, of Damianos Brown Andrews Inc. (former firm, James D. Brown Associates), who received a Citation Award for the Air Cargo Building III at The Greater Pittsburgh International Airport.



"WE EXPECT

Each October Pittsburgh good design by award Chapter Design Alliance judged as excellent of-town jury. "Architects?" asks outgoing Kent Edwards, AIA. Standards are high and Six firms shared this year...



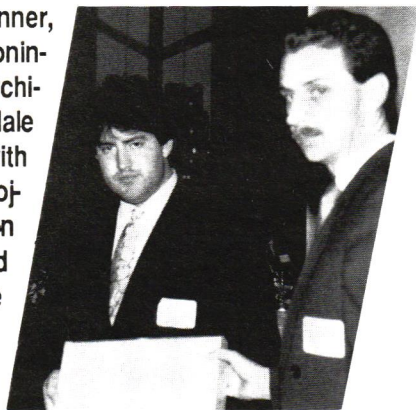
THE BEST!"

Architects celebrate
 the Pittsburgh
 to those projects
 an independent, out-
 judging other archi-
 Chapter President,
 Of course. Our stan-
 we expect the best!"
 the winner's circle

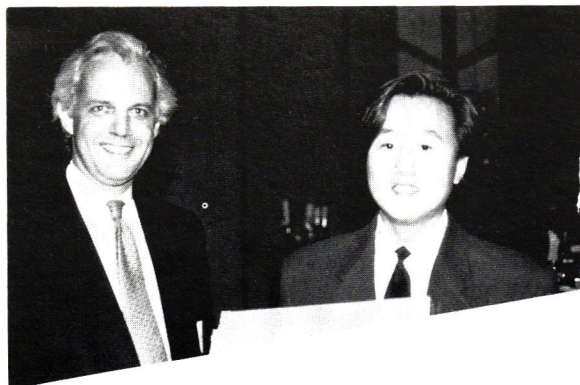
John
 Martine,
 AIA, right
 with Donald
 Miller of *The
 Pittsburgh Post
 Gazette*. Martine's
 design for the Hart-
 well/Clearwater Project
 in Shadyside won him two honors: a PSA Design Award and an Honor
 Award from the Pittsburgh Chapter.



A two-time winner,
 MCF's Richard Monin-
 ger, AIA, Project Archi-
 tect for the Breezedale
 House, seen here with
 Kent Edwards. The proj-
 ect won special mention
 for Adaptive Re-use and
 Restoration from the
 Pittsburgh Chapter and
 also merited a PSA De-
 sign Award.



UDA's Stephen Casey,
 AIA, left, was project
 architect for the indus-
 trial nightclub Metro-
 pol, which won one of
 three Citation Awards.
 Right, project de-
 signer Yong Lee.



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BRICKS & MORTAR: COMMITTEE NEWS

COMMUNICATIONS

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

The Communications Committee oversees the publication of COLUMNS. It also examines other aspects of communication for the Chapter. In the past, the publication of the membership directory was organized by the office staff. At its last meeting, the committee discussed the possibility of supervising that activity and of publishing the directory of members and the directory of firms together in one booklet. The option of publishing either or both of these documents at no cost to the Chapter (by selling ads to cover the publication costs) was also raised. The committee welcomes ideas and suggestions by Chapter Members as it considers publication options.

AIA/CMU LIAISON

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

In the year ahead, the committee plans to continue and strengthen the ongoing AIA/CMU programs. Discussions are underway for the the school-wide sketch problem and Career Day, and a speaker has been selected for the spring Hornbostel Lecture. He is Robert Campbell, architectural critic for the Boston Globe.

In addition, the committee is working with the Education and Professional Growth Committee to develop a continuing education program for local practicing architects using CMU faculty as resources. Panel discussions or forums and a workshop format are being considered at present.

The Student Chapter remains extremely active, with a high proportion of the department's students involved and attending meetings. At a fall meeting, David Maule, IDP State Representative, briefed the students about the IDP program. The turnout was especially large and students demonstrated an active interest. The Student Chapter also has plans afoot for Portfolio & Resume Workshops this spring and many members plan to attend the national forum in New Orleans.

The AIA/CMU Liaison Committee meets the third Thursday of the month at 5 PM, in the Architecture Department Offices at Carnegie Mellon.

IDP

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

The construction seminar series continues with a January 20 site visit for participants in the IDP Program. The committee notes that a number of CMU students need IDP Advisors and is willing to provide a clearinghouse for matching students with supportive professionals. If you are interested in becoming an advisor to a student, please call Ed Shriver.

The IDP Committee meets at 6 PM on the second Thursday of each month at the offices of Franklin Interiors; this month the meeting will be held on January 11.

HISTORIC RESOURCES

Chair: John Martine, AIA,
IAS Corp., 856-4744.

Preservation and protection of the area's historic resources is the mission of a new Chapter committee under the direction of John Martine, AIA and Rob Pfaffman, AIA. John Martine reports:

"For the last two years, under the auspices of our Urban Design Committee, a number of AIA members have worked diligently with other preservation, community and economic development organizations to encourage the protection of this region's historic resources. Our involvement as an organization has been welcomed and en-

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BRICKS & MORTAR: COMMITTEE NEWS

couraged by community groups, the Historic Review Commission and the PHLF.

Although most Chapter members support Historic Preservation issues as part of the architectural quality of our community, the visibility of our cause and the support we gain for it may be better served by the existence of a separate committee. It should be noted that on the local level, the Philadelphia and Boston Chapters have similar committees. At the Octagon in Washington, the National Historic Resources Committee will be celebrating its 100th year in 1990, suggesting that such a committee can be supported well in the Pittsburgh Chapter.

There are many current issues confronting the City's leadership that affect our profession directly. Among these are: preservation legislation initiatives currently before Council; the creation of a Preservation Advocacy Coalition consisting of all interested parties—community, corporate, professional, government; *Go Fourth!*, the preservation planning of the Fourth Avenue Historic District, as well as the historic districts of Allegheny West, Shadyside, Penn Liberty, and the Southside; the proposed demolition of the Gate house at Chatham College; reuse of Richardson's Courthouse Jail; and Market Square redevelopment. The Committee will address these and other issues in the coming months."

The first meeting of the committee will be in January; the exact date was not confirmed as COLUMNS went to press. For details, call John Martine at 856-4744.

MEMBERSHIP

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

Since our last issue, the chapter has welcomed 27 new members! Space limitations prevent a full list this month – look for more names in next month's COLUMNS.

William P. Brennan, AIA
BHKR Assoc.
300 Sixth Avenue
Pgh., PA 15222

Joel Alan Farkas, AIA
Farkas Associates
2624 Leechburg Road
Lower Burrell, PA 15068

John D. Francona, AIA
Reid & Stuhldreher, P.C.
2500 CNG Tower
Pgh., PA 15222

William Fullerton, AIA
NJC/PWS Associates
Four North Shore Center
Pgh., PA 15212

Thomas Hansz, AIA
IDC
Penn Center West 4
Pgh., PA 15205

Henry Hanson IV, AIA
120 South Whitfield
Pgh., PA 15206

William W. Hartlep, AIA
L.D. Astorino & Associates, Ltd.
227 Fort Pitt Boulevard
Pgh., PA 15222

Jeffrey Heiskell, AIA
Reid & Stuhldreher P.C.
2500 CNG Tower
Pgh., PA 15222

Maximilian Mavrovic, AIA
6049 Jackson Street
Pgh., PA 15206

Paula Maynes, AIA
2332 Sarah Street
Pgh., PA 15203

Linda S. Smiley, AIA
BHKR Associates
300 Sixth Avenue
Pgh., PA 15222

Frank Colletti, Associate
1730 Wallace Road
Library, PA 15129

Frank R. Golba, Associate
Golba Associates Design
P.O. Box 8465
Pgh., PA 15220

James J. Kopriva, Associate
3074 Swallow Hill Circle
Pgh., PA 15220

Brett Ligo, Associate
#2 400 S. Highland Avenue
Pgh., PA 15206

Farah Rosenberg, Associate
175 Lloyd Avenue
Pgh., PA 15218

Morgan P. Kronk, Prof. Affiliate
Morgan Building Company
5500 Steubenville Pike
McKees Rocks, PA 15136

Cecil Tranquill, Prof. Affiliate
BHKR Associates
400 Morgan Center
Butler, PA 16001

The Pittsburgh Chapter extends sympathy to the friends and families of these recently deceased members:

Charles William Hoefling, AIA Emeritus.
Edward F. Horley, AIA Emeritus.

The Chapter has made contributions in honor of these architects to the *Stewart L. Brown Scholarship Fund*.

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AN INTERVIEW WITH MARSHA BERGER, AIA

COLUMNS: Marsha, as the new President of the Pittsburgh Chapter AIA, tell us about your goals for the coming year.

BERGER: I hope that my year as Chapter President will be the start of passionate community involvement. Architects have so much knowledge and so much to share. We know about psychology, how people live and work. We deal in sociology, exploring the patterns of people interacting in their environment. We understand nature, how to orient buildings for the sun, the rain, for the winds. Then we have to grasp the pure mechanics of systems and bring passionate, artistic expression to it all. Because we have so broad an education, we should be thinking of ways to give our knowledge back to the community, to speak up and say "What about this? Pay attention to that!"

A second goal is to create a public supported foundation that promotes Architecture with a capital "A." Many people outside the profession are passionately inter-

ested in architecture and would love to become involved. Jane and John Doe could take a walking tour, attend a lecture, borrow books or a videotape. There are so many things to be done.

"I hope that my year as Chapter President will be the start of passionate community involvement."

C: Besides community involvement, what else drew you to a career in architecture?

B: Actually, architecture is my second career. My first was in computer science with an undergraduate degree in mathematics. It was a good background because architecture and math are so similar. There's

"In architecture we engage all the senses: sight, sounds, smells, textures, how one feels in the space."

the recognition of patterns, the order and the systems. Mathematicians are always looking for that one rule that governs the universe—that one simple notion you can boil things down to—pure truth. Architecture has the same requirement, we must impose simplicity, order. Architecture is the opposite of chaos.

In some ways architecture is like music, another of my great loves ... it draws on the same innate interest people have. There may be basic human laws that govern the making of music, or working out mathematical calculations, reducing problems to a set of systems and imposing order on them so that they can be dealt with. Some people can do that through music, others through a

computer program. Architects do it through the built environment.

C: Speaking of music, you're well known for your involvement in the arts. How does architecture relate to that interest?

B: I love architecture more than any of the other arts, and I'm committed to them all. I can't imagine my life without painting and sculpture, without music, movement and dance. I have a strong ability to imagine visually, to create visual images in my head. In architecture we engage all the senses: sight, sounds, smells, textures, how one feels in the space. I find the parallels between architecture and the arts interesting — the 3-dimensional positioning in space, the variation and repetition of patterns, the spatial representations.

C: What types of projects give you the most fulfillment?

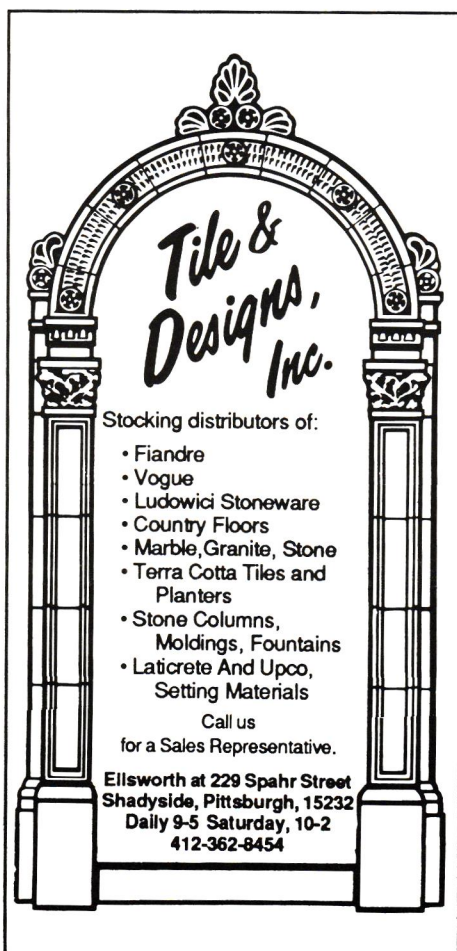
B: I love doing small challenging projects. Often they have some political commitment to them. I am the eternal do-gooder. I love the idea of saving the world through saving one part of it. If architecture isn't passionate, I won't do it. If you're in the arts you must feel that passion about your work.

C: What's the most difficult part?

B: I wish I had more time. There's too much to do, to see, to experience. I'm not very tolerant when it comes to waiting for solutions. In the design process I know there are times I have to wait for things to ferment, to settle. That's when sleep helps. It allows the mind to subconsciously resolve a lot of those problems.

C: What issues in architecture are currently important to you?

B: There's one issue that always comes up: Interiors. Do interiors belong to architects or not? Take the Pantheon, one of the most wonderful architectural spaces that man has created. Other than a very small part of the facade, it is a totally interior space. This



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whole notion that architects create an object that sits on the landscape is entirely one-sided. Architecture is the inside and the outside. There is a folding of space, an interaction of inside and outside. For anyone to say that architecture stops at the front door and then you call the decorator or interior designer is entirely wrong. Shelter is not just a roof over your head, it is also enclosure. We spend very little time approaching a building, but we spend a lot of time inside. The inside is absolutely critical. The exterior is important in terms of its context, how do we create a building within a larger space, a block, a neighborhood, a city—how do the pieces go together? But a building that simply sits out on a plain and rises up as a piece of sculpture, well, it's a piece of sculpture, it's not a piece of architecture.

C: Are there other key issues you'd like to address?

B: Yes. The importance of collaboration between architect, client and contractor. We don't do this work alone. I don't believe that any good project is done without a good client and fabulous workers. It's what we've known all along. In the old days, the architect was out there in the field, working with the craftsmen. We didn't do the drawings in the office and then turn them over to somebody else. It was a true collaborative effort. The same thing applies to the client. The client has to give more than just money. And when the client pays attention and is asked to give a lot to the architecture, you really get good solutions.

C: Your feelings about architecture are intense. What else puts fire in your eye?

B: Social programs. I'm involved with the Presley Ridge School. What they can do is beyond anything I can even envision, taking kids who are really in trouble and de-institutionalizing them. I feel I must combat bias in any form, whether it's racism, sexism, ageism. We have to fight this tendency to be against 'anybody who isn't me.' I'm as passionately committed to these ideals as I am to architecture. Δ

WIA EXHIBIT TO VISIT PITTSBURGH IN JANUARY

The Chapter's recently-formed Women in Architecture Committee is kicking off the new year by sponsoring a traveling architectural exhibit in PPG's Wintergarden. Entitled "That Exceptional One: Women in American Architecture," the exhibit chronicles 100 years of women's achievements in architectural design, practice, and theory. It runs January 14 through 21.

The show is divided into three parts: "Becoming an Architect" overviews the training opportunities available to women; "Practicing Architecture" presents a series of detailed case histories of female architects and their firms; and "Gaining Recognition" presents an illustrated historical timeline. Also shown are achievements by contemporary female architects.

Chapter members are encouraged to stop by the Wintergarden on their way

to the Jan. 16 Dinner Meeting at Café Euro.

[WIA wishes to thank the following for their generous contributions to the WIA Committee: *Sponsors:* Michael Baker Corp.; Marsha Berger, AIA; Burt Hill Kosar Rittelmann Associates; and Quick Ledewitz Architects; *Contributors:* Margaret Baker; Bohlin Powell Larkin Cywinski; EPI Wall Systems; Franklin Interiors; Ana M. Guzman, AIA; Johnson/Schmidt and Assoc.; Landaur; L.P. Perfido Assoc.; Reed & Stuhldreher; Sauer; Wm. J. Swain; Tedco Construction Corp.; Traco; Susan Tusick; and George Wehrl.]

Those wishing to support the WIA may send contributions to:

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The Question: What is your view of moonlighting for architects? Have you done any "side work" during your career? What is your firm's position on side work for employees?

James B. Johnson, AIA, Johnson Schmidt & Associates: Actually, most architects have done side work. I did some in my history. At a certain level an architect signs an agreement with the firm excluding side work. In the past, our firm was willing to let young architects do some moonlighting—if we felt that the project was not competitive with the firm's business in any way and if the person informed us precisely what the project was, who the client was, and what he was doing. We advised from that point on. Sometimes we'd say, "We don't want you to do this," if we felt it would be a time conflict, or too complex. But we'd approve a small residential remodeling project for a friend or family. We even allowed people to work on these projects in the office.

We've changed our position due to the liability and insurance situation. We now permit side work if we are informed — a person would be fired for working on a job

FORUM

MOONLIGHTING

without telling us — and if the person carries his own insurance. We do take responsibility for work donated by a member of the firm to a charitable organization. The person gets the credit for the work and does it on his own time, but we accept the liability for those jobs.

Traditionally, the profession paid young interns very poorly. They turned to outside work to make money so they could go to the grocery store. But if we pay people properly in the first place, they won't be as interested in side work. Our firm tries to select the most outstanding people we can get and pay them well so they don't have to work on the side simply to exist.

David L. Bauer, AIA, Kingsland Scott Bauer Havekotte: Moonlighting is out of the question for the partners. We have an agreement between us that all our work is for the firm. It would be too great a conflict for partners to be working on other things. We discourage moonlighting because of liability issues,

but we don't tell people they can't do it at all. Moonlighting is how a lot of people got started. I did when I was younger. I got to know people, then I went out on my own, then I got partners, that's how my career developed.

We don't have a lot of moonlighting going on right now, nothing very sizable that would place a big demand on a person's time. The people we have working here are very committed. We never have to ask anybody to put in extra time to get a project done. They do it — that's just the way the firm works. If anything was taking up too much time and affecting their performance here, we'd talk to them about it.

Someone coming to us out of college doesn't just do stair details and title blocks; We give them projects. We put them on a team and they do real work, not just office work. They're involved in design so they don't have to go outside to get lots of experience. The other issue for people doing side work is the person who wants to say, "I'm the author of that project." That's a person who wants to be on his own and in the long run, he probably will.

FROM THE ARCHIVES:

THE WAY WE WERE, 1939

A lady looks at architects
And looks and looks and looks,
She knows the things she'll learn from them
Cannot be found in books.

Some architects are handsome,
All of them are gay,
They've built a reputation
That is still alive to-day.

We wonder how they did it,
It's a modern mystery,
Their own design for living
Is something wonderful to see.

They all stand firm together,
A conceited, crazy lot,
And tell the world they're free
Of conservative rot.

They spout their strange philosophy
For all the world to hear —
They made a motto for their gang,
It's "Jeer, Jeer, Jeer."

They laugh at everything on earth
That they have not invented.
They call the whole, wide world but them,
Crazy and demented.

They got themselves through college,
By many different ways, —
We'll never hear the last of
Those intimate escapades.

They always look for clients
Who can well afford to pay
To buy their bread and beer for them
And never have a say.

The architect draws all the plans
And calls them elevations.
The client's just the man who pays
For these mad creations.

They ridicule the fashions
And make the ladies sigh,
To know they'll never win them,
By appealing to the eye.

They know the things to eat and drink,
And know just where to buy them.
The lady pays and pays and pays,
For a chance to try them.

Each Saturday they celebrate
In manner, oft unseemly.
They always have some girls along,
Whom they neglect, serenely.

These ladies always love them,
It can't be understood,
How they can be so charmed
By this inconstant brotherhood.

They seek the lovely company,
Of all brunettes and blondes,
And leave them just as soon
As any red-heads come along.

Faithless braggarts are they all,
With few or no exceptions,
They know all the answers, for
They made up the questions.

I know whereof I speak
Because, it's easy enough to see,
That one of these fine gentlemen
Has fascinated me.

The preceding verse, titled "Ode to a Wild Bore and His Brothers", was published in 1939 in The Charette, a monthly bulletin of the Pgh. Architectural Club (later merged with the Pgh. Chapter, AIA), which flourished in the first half of the century. The poem was attributed to 'Anonymous', but we suspect Mario Celli has something to do with this. COLUMNS will periodically reprint pieces of historical and humorous interest from The Charette and other archives.

When parents select the perfect name for a new baby, that name carries with it the history of generations and fresh hope for the future. Many societies, both primitive and modern, view the naming process as a solemn ceremony, more symbolic of the beginnings of life than the actual birth. A different, but also significant message is implied by the use of names in a professional context, such as *Architect*.

Did you know that...

•In Pennsylvania, the title *Architect* may not be used by a company in a manner which implies that members, partners or employees of the company are engaged in the practice of architecture unless those persons or businesses are registered and approved by the State Licensing Board.

•Any person engaged in the practice of architecture in Pennsylvania who wishes to practice under a name other than his/her actual registered name must file a certificate informing the Board of the name and residence of each practitioner.

WHAT'S IN A NAME?

•An architect or group of architects registered and practicing architecture in the Commonwealth may practice under a "fictitious" name so long as that name does not imply that the business is engaged in a professional practice other than the practice of architecture.

•An unregistered person's name may

Before licensing laws, there was no means of regulating who used the title *Architect*.

appear in the title of a firm with the approval of the Board but the use may not imply that the individual is indeed registered.

•Strong sanctions can be brought against persons misusing the title, *Architect*.

Stringent rules of title usage date back almost a century. In 1897 Illinois became

the first state to adopt a licensing law. Before that time there was no means of regulating who used the title *architect* from the earliest pyramid builder to the artisans and craftsmen who constructed medieval churches. In the 1900 census, nearly 10,600 architects were counted while only 400 students enrolled in 11 architecture schools! The American Institute of Architects, founded in 1857, first codified its ethics and requirements in 1909. From that time until the present, the AIA and the state legislatures have played a large role in the transformation of a general building occupation into a more formalized design profession. In the process these bodies have also attempted to provide registered, practicing architects with a certain protection from unqualified competitors.

What's in a name? As with the christening of a new baby, the formal naming of a person as *Architect* carries with it the history of generations and a fresh hope for the future. In the case of *Architect*, the name also implies competence, extensive training and a healthy dose of professional pride. Δ

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INSITES

LETTER TO THE EDITOR

JOHN PAUL EBERHARD, FAIA
DEAN, CMU DEPT. OF ARCHITECTURE

"As an educator I am concerned about the students' lack of preparation for life in a complex and changing world."

The following letter was received in response to COLUMNS' October, 1989 editorial by Chapter President Kent Edwards, AIA:

I'm not sure what all of the reasons are for your open letter to architectural students, but I thought you were probably interested in an appropriate response. It may be a coincidence that the announcement of my appointment as Head of the Department of Architecture at Carnegie Mellon appeared in the same issue of COLUMNS, but that seems less than likely.

It may surprise you to know that I agree with much of what you have said. I have also been critical of the role of university education in the field of architecture. But, I think you and I begin our common concerns from two different starting points. As a practitioner you are concerned about the lack of students' preparation for work in your office. As an educator I am concerned about the students' lack of preparation for life in a complex and changing world. If universities were to respond directly to

your concerns we would fill the students' days with "how it's done" courses in scheduling, budgeting, financial management, office practice, etc. We do in fact offer some courses of this kind at Carnegie Mellon, but we should be able to count on the profession to organize an effective internship program for this purpose. The recent VISION 2000 program of the national AIA provides guidance for all of us on thinking about these matters.

It would be great if we were truly a "noble" profession. We certainly have the potential to be. The closer we come to being noble, the more likely society will value our services. We won't get there by being narrowly trained to fit the existing, underpaid model. I agree that we need a better education for the new generation of architects. They ought to know about the social, political and economic context of their lives as professionals. They should have a thirst for knowledge that does not stop when they graduate. They should be as comfortable working on a research problem as on a design problem. They ought to know how to use computers and other advanced technology as a service to their clients, and they should be prepared to operate in the international arena. If we can both help them achieve this, I through the University and you through the local AIA's internship programs, then our graduates' rewards should come from the satisfaction of performing as a prepared professional; The money will follow. Δ

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JANUARY CALENDAR

AIA ACTIVITIES

THURSDAY, JANUARY 11

IDP Committee meeting, 6 PM at Franklin Interiors, 10th and Bingham on the South Side. Call Ed Shriver, AIA, 923-1566.

SUNDAY, JANUARY 14

Women In Architecture Exhibit "That Exceptional One: Women in American Architecture: 1889 - 1989" at PPG Wintergarden; runs through January 21. *See article on page 17.*

TUESDAY, JANUARY 16

Pittsburgh Chapter AIA Dinner Meeting. Sylvester Damianos, FAIA, will speak on *Emerging Roles of the AIA*. 6 PM, Café Euro, PPG Place. Members pre-paid; Guests: \$25. *See article and invitation on page 23.*

THURSDAY, JANUARY 18

AIA/CMU Liaison meeting, 5 PM at CMU Architecture Department. Call Steve Quick, AIA, 687-7070.

SATURDAY, JANUARY 20

IDP Construction Seminar Series Site Visits begin. For schedule call Ed Schriver, AIA, 923-1566.

TUESDAY, JANUARY 30

Urban Design Committee meeting, 5 PM at Quick Ledewitz Architects, 5528 Walnut St., Shadyside. Call Susan Warner, AIA, 247-7558.

AROUND TOWN

TUESDAY, JANUARY 9

Society of Architectural Administrations (SAA) will hold its monthly luncheon meeting at the Harvard Yale Princeton Club at noon. Cost is \$10. Call Clark Strohm, 281-6568 (*new phone number*).

TUESDAY, JANUARY 9

City Planning Commission Meetings, every other Tuesday, 2 PM, 1600 W. Carson Street. Agenda available one week prior to meeting. Call 255-2215.

TUESDAY, JANUARY 16 — WEDNESDAY, JANUARY 17

Construction Project Management, a two-day course in planning, scheduling and managing construction projects. Cathedral of Learning, University of Pittsburgh. Sponsored by Pitt's Executive Development Division. Cost is \$745 per person. For more info, call 624-6385.

PLAN AHEAD

TUESDAY, FEBRUARY 27

Pittsburgh Chapter AIA Dinner Meeting. A representative from AIA National will speak on VISION 2000. Hartwell restaurant, Shadyside.



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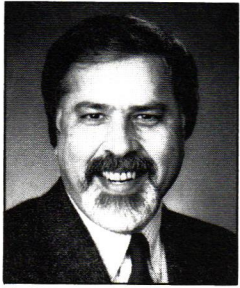
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MEET THE PRESIDENT!

Affordable housing and environmental education are two issues **Sylvester Damianos, FAIA** hopes to tackle this year as national President of the 56,000 member American



Institute of Architects. Syl, long active in local, state and national affairs, was officially sworn in on December 8th at a Library of Congress ceremony in Washington D.C. Here at home, Syl was likewise toasted at a December 13 celebration at the Duquesne Club hosted by former Presidents of the AIA Chapter.

A partner in the newly merged firm Damianos Brown Andrews, Inc., Syl expects the biggest challenge of the year will be juggling his presidential responsibilities with those of his practice. "I anticipate spending at least half my time on national business. Obviously I'll be out of town a great deal of that time, but that's why I have six good partners to keep a handle on things at home."

How will Syl's presidency impact the Local Chapter? Already, he has managed to get Pittsburgh "short listed" as the national convention site for 1999. But more than putting the spotlight on Pittsburgh, Syl believes his year in office will give the local Chapter the opportunity to learn from other components, to find the gaps in our operation and improve them. "I'd like to see the Pittsburgh Chapter take advantage of the networking I've been able to accomplish, and use it to maximize a mix and exchange of ideas among its membership."

Syl is very active with *Vision 2000*, a national AIA program to project long-range priorities for the profession. Increasingly architects will be asked to embrace social issues, Syl believes. Housing for the poor and the aged, problems with the natural and built environment, urbanization of the suburbs are some of the tough questions architects will be asked to grapple with in the next century, often in collaboration with other professionals. Syl is also involved with the Young Architects Forum, an Open Committee geared to professionals under 35. "It is important for young architects to recognize what architectural practice will be like 20 to 30 years from now in order to start preparing for leadership roles in the next century."

The architectural profession is changing, and Sylvester Damianos, FAIA, looks forward to making a difference by putting his leadership skills and vision to work as President of the American Institute of Architects.

[Pittsburgh Chapter AIA members and guests will have the chance to here Syl speak on "Emerging Roles of the AIA" at this month's Dinner Meeting on January 16. Meet the President! Plan to join your colleagues at Café Euro, PPG Place lower level, for an evening of lively discussion. At right, are full details and RSVP.] Δ

January 1990

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The Pittsburgh Chapter AIA
Cordially Invites You To
The January Dinner Meeting

•
Guest Speaker

Sylvester Damianos, FAIA

1990 President of AIA National

"Emerging Roles of the AIA"

•
Tuesday, January 16

Café Euro

PPG Place, lower level

6:00 PM Cocktails/ Dinner followed by speaker

•
AIA Members: Prepaid Guests: \$25

RSVP by Friday, January 12

▲
RSVP

Sylvester Damianos, FAIA

Café Euro

Tuesday, January 16

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Firm

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