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ON THE COVER

"Gutsy architecture" is how architect Jon Jackson, AIA describes the plans for the new City Theater, which will take up residence in an old Pittsburgh landmark, the Duquesne Brewery on the South Side.

Bohlin Powell Larkin Cywinski, 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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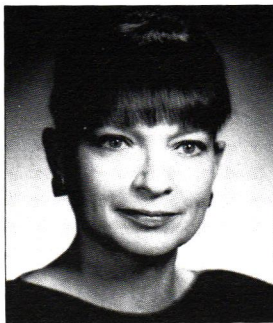
February 1990

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VIEW POINT

MARSHA BERGER, AIA, CHAPTER PRESIDENT



The thought of standing on the threshold of not only a new century, but a new millennium, boggles the mind; the timpani of Strauss' *Thus Spake Zarathustra* are resounding this year; 2001 approaches. The last decade of a century has traditionally been a time of heightened creativity—a portent of the future. The 1890's gave us radio signals, the automobile, the airplane, the diesel engine, the movie machine, the photo-electric cell, color photography, and the zipper. In 1895, Louis Sullivan and Dankmar Adler gave a lasting form to the sky-

scraper with the Guaranty Building in Buffalo.

The end of this century also seems ready for a sea of change. From today's perspective, in all of the arts, no clear cut direction has been defined. As we search for the clues to our future, current events may point to the answer. For the past three months, history-making headlines have proclaimed the collapse of the Soviet domination of their satellite countries. Our recent enemy, Communism, has self-destructed. Now we should face our ageless enemy: Poverty. Architects must take the lead for "people issues": 1. Affordable housing for all; 2. Revitalization of our cities as safe, desirable centers to live, work and play; 3. Protection of our environment with recognition of our planet as a fragile eco-system.

To these issues architects are in a unique position to bring both art and technology to bear. The problems are clear. The time is now. Δ

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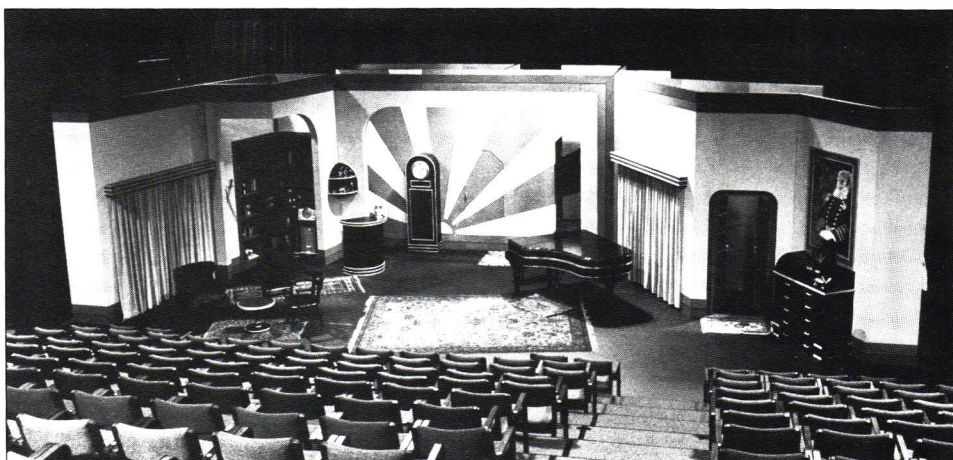
ALL THE WORLD'S A STAGE

Theater is alive and well and flourishing in Western Pennsylvania. And local architects are designing new theaters, from the traditional proscenium and stage to the experimental black box. Despite low funding levels for the arts, and bare-bones budgets for theaters in particular, four new projects are underway or recently completed as we head into the nineties.

IN REHEARSAL: THE CITY THEATER

The "new brew-house" of the Duquesne Brewery in Pittsburgh's South Side was built in 1949. Architects at Bohlin Powell Larkin Cywinski have redesigned two floors of the structure for the City Theater Company. Forced to find a new home due to the demolition of its building in Oakland, the all-professional City Theater produces innovative plays in an intimate, non-traditional setting. The needs of the theater and the space in the brewery are well matched, according to Jon Jackson, AIA. "The Company presents real gutsy theater and we're trying to provide equally gutsy architecture. It's interesting to take an organization with the identity that City Theater has developed, and a building with the strong, almost muscular identity of a brewery and knit the two together. In the process, both are transformed."

Signage and image projection in a new location, meeting building codes in a partially renovated building, and working within a very low budget were among the challenges the architects faced in designing the \$2.3 million, 35,000 sq. ft. project. Inside, parts of the two floors included a second



The stage is set for a night of drama at the Indiana University of Pennsylvania's newly-renovated Theater-by-the-Grove.

MacLachlan, Cornelius & Filoni

layer of structure for large brewing tanks and a balcony which influenced the final design.

The overall plan includes a main theater with seating for 270, a smaller black box experimental theater, a cabaret, costume and scenery shops, a catwalk system, a box office, a new lobby and administrative offices. Construction begins this month with a December 1990 completion goal for the first phase.

PREVIEWS: THE REGENT

Turning an abandoned 1890's movie house into a lively performing arts center

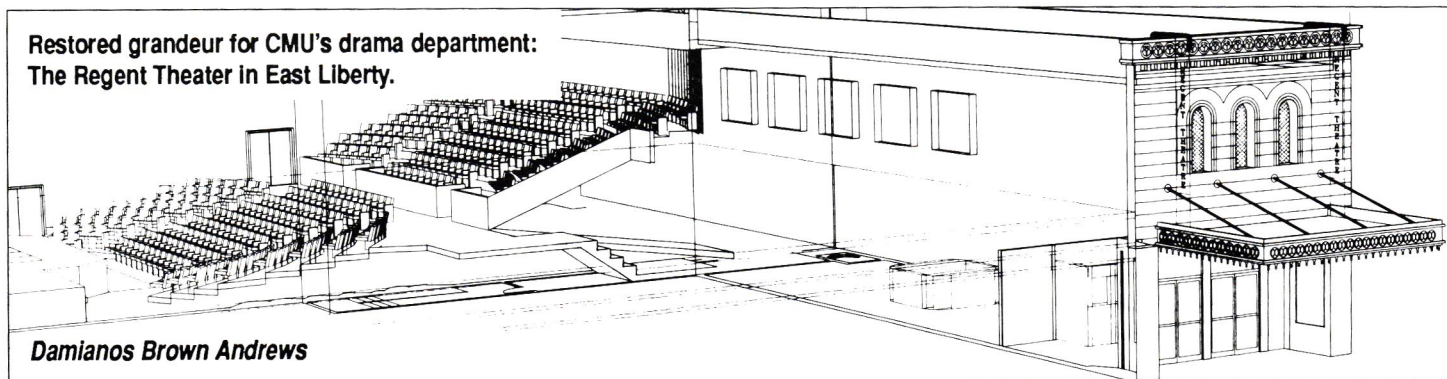
was a challenge for Damianos Brown Andrews. The Regent, located in the heart of East Liberty, will become the laboratory theater of the Carnegie Mellon drama department while also providing performance space for smaller dance and community theater ensembles. In the fall of 1989 CMU and the East Liberty Development Corporation hosted a makeshift preview in turn-of-the-century costume to raise funds for the renovation and to give supporters an advance look at the theater in action.

Creating an impromptu but functioning 400 seat auditorium is the first priority in this \$2.3 million renovation. The total conversion of movie house to performing arts hall will follow and will include the addition of lighting, rigging, a thrust stage and backstage areas, all done in a contemporary mode. In the final phase, the classical style lobby finished in marble and terra cotta, will be restored to its vintage grandeur.

"The creative rehabilitation of an old

continued on next page

Restored grandeur for CMU's drama department: The Regent Theater in East Liberty.



Damianos Brown Andrews



structure is an interesting project for us and a good learning opportunity as well," comments Park Rankin, AIA. "It's one thing to do a project when the money is there out front, but the phasing of a project like this one forces us to be adaptable and we can experiment with the effects we hope to achieve as we go."

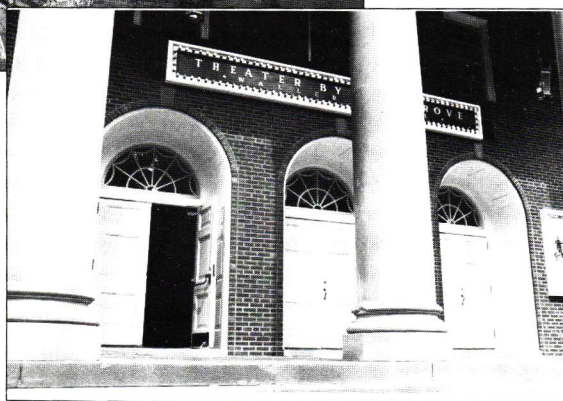
OPENING NIGHT: PASQUERILLA PERFORMING ARTS CENTER

The curtain will go up for the first time in December 1990 at the Pasquerilla Performing Arts Center at the University of Pittsburgh, Johnstown Campus. The 45,000 sq. ft., \$7 million Center designed by Damianos Brown Andrews and currently under construction includes a main auditorium with seating for 1,000, a deep proscenium and stage with full fly and rigging for professional productions. Student work will be primarily housed in a black box lab theater with seating in the round. In addition the building houses administrative areas, support space, dressing rooms, and costume and scenery shops.

"The challenge here was for us to create a performing space that was adaptable enough to use for a variety of productions," says Rankin. "Each of the arts groups, opera, orchestra, dance, Broadway productions, has different staging requirements and we were expected to create a theater that would be optimum for all of them. Early on, we realized that this would require tremendous flexibility on our part."

IN PRODUCTION: WALLER HALL

Albert Filoni, AIA, President of



Theaters as different as the colleges they serve: (upper left) The gleaming new Pasquerilla Performing Arts Center at Pitt's Johnstown campus; and IUP's Waller Hall, a phoenix out of the ashes of a 70-year-old gymnasium.

**Damianos Brown Andrews
MacLachlan, Cornelius & Filoni**

MacLachlan, Cornelius & Filoni, loves music and theater. Well known for his work in renovation and restoration at Heinz Hall and the Benedum Center, Filoni relished the challenge of building a new, state-of-the-art university performing center in the shell of a 1927 college gymnasium at Indiana University of Pennsylvania.

The just-completed Theater-by-the-Grove in Waller Hall is a black box teaching space with seating for 232. The \$2.4 million project transformed a 40,000 sq. ft. gymnasium into a home for the entire drama department. The renovation was necessitated by a threatened loss of accreditation for the drama department, which had been operating in the gym for several years without making necessary changes to the building. The list of needs was extensive and the

budget small for a fully rigged theater, smaller lab theater, backstage areas, scenery and costume shops, faculty offices, teaching studios, rehearsal rooms and classrooms.

"We were really excited about getting this project because of our involvement with theaters," explains Filoni. "It was completely opposite to the Benedum or Heinz Hall—they are city theaters, big halls, with traditional proscenium and stage—typical one-perspective theaters. My interest is in new theaters and Waller Hall is a good example. In a sense, the architecture is unimportant. Everything is black. It is designed to be totally flexible."

The keys to designing such new theaters are size and adaptability. Waller is a small facility and the main theater can be configured in a variety of ways. Modular, movable seating and an extensive catwalk grid system allow the directors to arrange the rectangular space for a thrust stage, a traditional proscenium, a wrapped streetscape, or a multiple stage/no-perspective production. Even the audience lighting and traffic patterns can be designed to suit individual plays.

The only exterior change is the addition of a lighted marquee on the building facade announcing "Theater-by-the-Grove," so-named for its proximity to a picturesque grove of Oak trees near the center of campus.

EPILOGUE

In theater design an architect must try on a variety of roles—performer, audience member, lighting technician, set designer. Due to the extremely cost-conscious nature of this branch of the arts, theater work is also a planning-intensive venture which requires innovative, low-cost problem solving. In spite of the small budgets of these jobs, the architects project an aura of excitement and energy about theater design that reflects the magic of theater itself. As house lights dim and curtains go up on the projects underway, audience and actors alike will experience a bit of architectural magic produced and directed by professionals who understand and appreciate another of the fine arts. Δ

A small card in the mail read: "Donald H. Montgomery announces the opening of The Building Arts, Antique Architectural Shoppe, Old Blawnox Post Office." Montgomery, a member architect and partner in the firm Montgomery/Rust, Inc., has recently turned his love of antique woodwork into a second business.

"I guess I've always had a craving for antiques," admits Montgomery. "I started collecting about 15 years ago when a lot of architectural salvage was being thrown out. I just couldn't believe that people would throw it away! I began squirreling away pieces that I liked. As time went on, I'd feed it out to my construction customers. The client would want a focal point for the house or office and I'd find a nice piece of stained glass or a pair of doors. I filled two barns, a 40-foot trailer, and three storage rooms. Finally, my wife got tired of all these strangers coming to the house to look through the barns, so I set up a shop in the Old Blawnox Post Office."

Montgomery has become something of a local expert about the design details of older buildings. He began researching in response to questions about the age of some of his finds, and has found an interesting tie between period architecture and furnishings. "The early architecture almost created the early furniture. The designs were totally integrated. It's a shame that today's architects are so involved in spatial relationships and putting on facades. A lot of the detailing has been lost, primarily because the craftsmen aren't there. Today's detailing is done on a large scale."

Montgomery's respect for the craftsmanship of old woodcarvers and glass makers becomes evident after a few moments in his shop. Mantels, doors, windows and newel posts make up most of the inventory. He has woodwork salvaged from buildings of the Federal period up through the Victorian and Arts and Crafts eras. Many of the later pieces are from local sources, and he particularly enjoys some of Pittsburgh's examples of Arts and Crafts design. According to Montgomery, the Federal Period missed Pittsburgh entirely. "Try to find an authentic, six-panel door. You can't do it. Even finding a Federal mantel is difficult."

PIECES OF THE PAST

AN ARCHITECT TURNS HIS FIRST LOVE INTO A SECOND BUSINESS



Above: A carousel horse stands guard over several newel posts in Donald Montgomery's shop. **Right:** A lovely wooden mantel features exquisite handcarved detailing.

Montgomery has the wooden artifacts stripped professionally, but completes all repairs himself. Occasionally, he will design and commission a replacement leaded or etched window for a carved door, but he has learned to repair most of the stained glass pieces himself. "Until you get involved in the repair, you don't realize how difficult the craft is to master. You really have to work with the medium to understand it. I get a big

kick out of that."

"A lot of people run around the city blind, they just don't understand architecture," says Montgomery. He has organized his shop and showroom to help the client visualize a period piece in use. One downstairs room of the former Post Office contains more than twenty mantels, mounted and fitted out. Surprisingly, the cost of these beautifully detailed pieces is comparable to, if not lower than today's mass-produced imitations. Unfortunately, it is a business with a limited future. "These pieces will become rarer and rarer. The demand is increasing and people are now more interested in restoring than in tearing down. Of course, I'd like to be able to spend more time with this



but it's hard to run a regular business and this one, so it's more of a hobby. For me, the fun comes in the understanding of the design aspects and marveling at what went on in this country. The architecture is Americana—it's one of the pure, original American art forms." Δ

**From The
Foundation Up ...**

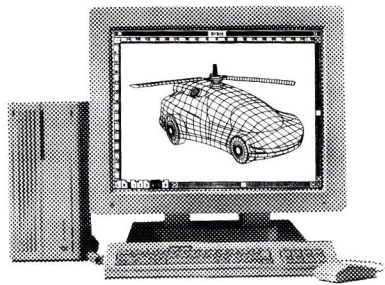
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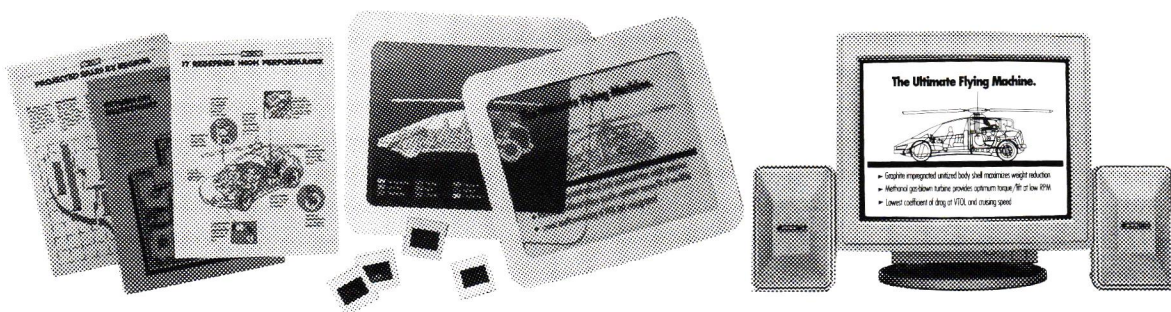
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PAUL ROSENBLATT, AIA

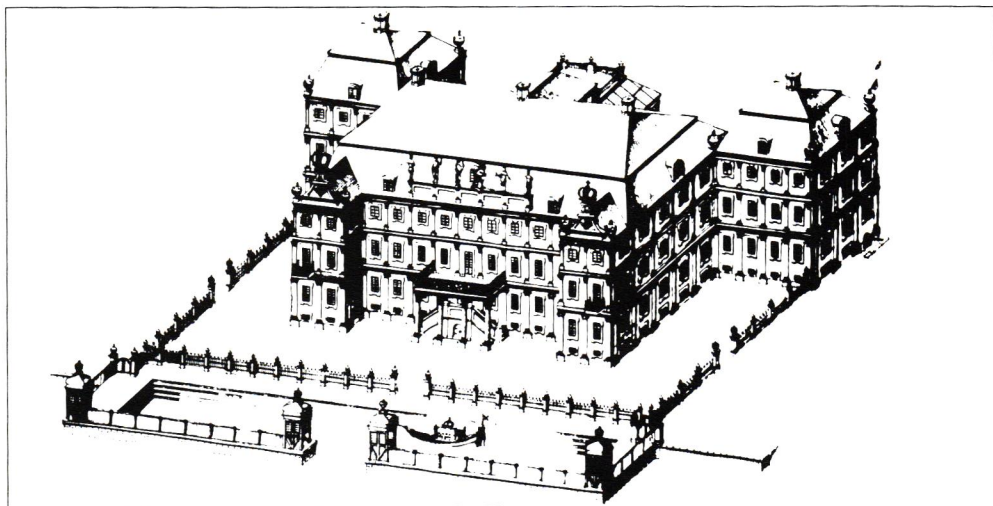
DR. RICHARD CLEARY

Direct flights between Pittsburgh and Moscow? Given the recent traffic between the two cities, officials at Greater Pitt might well consider the possibility. Over the past six months the Symphony has performed in the USSR, Chautauqua at Pitt has explored Soviet-American relations, and teams of Pittsburgh designers and architects have traveled to Moscow, Leningrad and Donetsk to present week-long seminars in conjunction with the United States Information Agency's *Design USA* exhibition.

[In February, John Martine, AIA, will travel to Donetsk to discuss architecture from the standpoint of the small business practitioner.]

The Leningrad seminar, "Directions in Design Innovation," held during the last week of November, was a cross-disciplinary venture moderated by Arnold Wasserman, Vice-President of Corporate Design at Unisys, with four Carnegie Mellon faculty members: architect Paul Rosenblatt, AIA, architectural historian Dr. Richard Cleary, industrial designer Steve Stadelmeier and graphic designer Todd Cavalier. Although each participant discussed issues in his own field, the presentations all advocated user-oriented approaches to design.

Before an audience of 300 Soviet designers, architects, teachers and students, Paul Rosenblatt described methods he uses at CMU to help his students integrate computers into their approaches to architectural design. Richard Cleary examined American middle-class housing in terms of three themes: accommodation of individual physical and psychological needs, preservation of urban neighborhoods, and integration with landscape. Paul illustrated his talk with the work of CMU students, and Richard used housing projects by Quick Ledewitz Architects and UDA Architects in case studies. In addition to the formal presentations, we visited the prestigious Mukhina Institute of Design and met informally with a number of practitioners and students.



A Russian architect's study for the renovation of the two-century old Menshikov Palace, one of the oldest in Leningrad.

Leningrad is one of the world's most beautiful cities. The Neva is a majestic river, more like the Ohio than the Mon, and the pastel-colored Neoclassical buildings along its banks are superbly scaled to its breadth. This is not a pedestrian scale like that of Paris, however, but a vehicular scale designed for the age of carriages.

The architects we met feel extremely isolated and long for feedback.

The contrast between the city's past and present could not be more dramatic. With the exception of a few show-cases, the city is in shockingly poor shape and the consumer economy is truly as desperate as reported in the western press. We were repeatedly asked to comment on the vast, anonymous blocks of housing erected on the periphery of the city. These dwarf our largest public housing projects in scale,

dreariness and shabby construction.

In our meetings with local architects, we were surprised at how rarely they spoke of the political changes in the East bloc. When pressed, they expressed their profound frustration with the lack of economic opportunity and then shifted gears to their favorite topic—their work. The architects we met feel extremely isolated and long for opportunities to get feedback about their projects and to travel in the west.

We learned that architectural practice in the USSR has little in common with practice here. With few exceptions, buildings are designed by large state institutes that may employ hundreds of architects. Recently, however, smaller state-supported institutes specializing in theoretical or technological research have proliferated. We met with the members of one such group, named Leniniitag. Their office was tucked into the ground floor off the courtyard of an apartment building. Its cluttered character was more atelier-like than corporate, and the atmosphere generated by the small staff of about a dozen was familial. Some of the group's work has been built, notably a rural camp for troubled youths, but, due to the stagnant economy and an unreliable con-

continued on page 20

KUDOS

It's official—Pittsburgh will play host to the 1999 AIA National Convention. Newly-installed National President **Syl Damianos, FAIA** made the announcement at the Duquesne Club on December 13 at a celebration given in his honor by former Presidents of the AIA Chapter.

The Pittsburgh Press singled out **Stefani Ledewitz, AIA**, as an "architect to watch in the 90's." A partner in the firm Quick-Ledewitz Architects, she also teaches at Carnegie Mellon University and was recently chosen to head the Chapter's Urban Design Committee. The article, which appeared in the January 7 *Sunday Press*, described her as the "only architect—and frequent dissenter—on the nine-member city Planning Commission." Congratulations, Stefani.



Stefani Ledewitz, AIA

The Pittsburgh Chapter AIA extends its thanks to a departing member of the PSA for his generous gift of time in the service of architects and architecture. Chapter Member **Steve George, FAIA**, joined the PSA Board in 1985 and served as PSA President in 1988. He has focused his energy on architects in business at the state and national levels. The Pittsburgh Chapter has been well-represented in PSA by his energy and commitment.

George Ehringer, AIA, long active in legislative issues at state and local levels, will fulfill the remainder of Bob Naugle's term as PSA President.

FROM THE FIRMS

Williams Trebilcock Whitehead has announced three projects:

- An expansion for the Parkway Center office complex, to include three office buildings, from 100,000 to 120,000 sq. ft. each; landscaping and parking; a gatehouse; and

BREAKING GROUND

redesigned traffic patterns, all on a 28 acre lot adjacent to the Parkway Center. Construction is slated to begin by the middle of this year and will be completed next summer, at an expected cost of \$35 million. Project architect is **Richard A. Bamburak, AIA**.

- Construction of the Park Lane Office Center in North Fayette Township, near the Greater Pittsburgh Airport. Work is underway on the first building, 105,000 sq. ft. scheduled to be ready for occupancy by next May. Plans call for up to 800,000 sq. ft. of office space, as well as commercial facilities, restaurants and banks. Project architect is **Harold Colker, AIA**.

- An expansion of the North Way Christian Community in Wexford. Pending zoning approval to purchase a 17 acre parcel next to the church, WTW will design a new sanctuary to seat 1500 and renovate the existing facility for use as church offices.

TRANSITIONS

Carnegie Mellon University graduate **Fred M. Fargotstein, AIA**, has joined the professional staff of **Anthony G. Poli, AIA, Architecture and Interior Design**. Fargotstein was formerly a project architect with Integrated Architectural Services.

More news from WTW: Four architects, **Arthur W. Carlson, AIA, John R. Cleary, AIA, Robert H. Schanck, AIA, and Kerry E. Soloman, AIA** were recently promoted to Associates. WTW also hired two new architects: **Ron Herceg, AIA, and Tim Paul, AIA**.

Design 3 Architecture is expanding and relocating their offices to: Suite 120, 300 Oxford Drive, Monroeville, PA 15146.

BUSINESS BRIEFS

Computer Research, Inc., has hired **Kristen E. Seamens** as an Architectural CAD Support and Training Specialist. A graduate of Pitt, she will provide customer

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How to Apply the New 530 Masonry Standards for Design & Construction, a seminar sponsored by the American Society of Civil Engineers and the Council for Masonry Research, will be held on March 1 at the Westin William Penn Hotel. For more information, see the Calendar on page 21.

CALL FOR ENTRIES

"Creation is a Patient Search," an exhibit exploring the creative process of an architect will be featured in the new galleries of the Pittsburgh Center for the Arts in July, 1990. The exhibit will trace the evolution of several projects by local women architects through the design process and how they evolve into a final product. A panel of local judges will select the works to be displayed.

The exhibit is sponsored by the Women in Architecture Committee and is open to all women practicing architecture in southwestern PA. Original works will be displayed, including preliminary and developmental drawings, sketches and models and final drawings and/or photographs for each project submitted. All types of architectural projects, with actual clients, are permitted. An entry fee is required. Contact Marilyn Lupo at 394-7077 for more information. Δ

[COLUMNS welcomes news from Chapter members and member firms. Send your news to: COLUMNS c/o The Cantor Group, 1225 Farragut Street, Pittsburgh, PA 15206; or FAX to 661-6287. Deadline for each issue is the 4th of the previous month.]

FROM THE DESK OF PAT IAMS,
EXECUTIVE DIRECTOR

Happy New Year! In this year of transition, a year devoted to serving the membership more efficiently and effectively, increasing public awareness of the Pittsburgh Chapter's programs—interesting programs that address a variety of topics—a major event has occurred that will provide a solid foundation on which to build.

We've lost our office lease in the Bank Tower. We must be out of Suite 1207 by February 28, 1990. What does that mean for the staff, the Chapter?

For starters, we can look forward to two phone lines eliminating or reducing the constant busy signal. Rumor has it that a fax machine might be donated or purchased. This will certainly increase the staff's efficiency when communicating with you. AIA documents, however, cannot be faxed. They are legal instruments and must be used in their original form. A copy machine and a postal meter have been purchased. We should see a reduction in mailing costs and copying services for the Chapter.

Finally, the new office space will be larger, providing a more comfortable working environment and space for monthly committee meetings.

Of course this will put us in an excellent position to begin the planning process for 1999 when we host the AIA National Convention in Pittsburgh. Δ

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CALL FOR SUBMISSIONS!

Columns invites submissions from Chapter members of projects relating to two upcoming theme issues: *Healthcare/Medical* (tentatively scheduled for April), and *Historic Preservation* (scheduled for May).

Projects may be of any size but must be current or recently completed by a member architect or firm. If you have such a project, let us know! Write to: COLUMNS Editor, c/o The Cantor Group, 1225 Farragut St., Pgh. PA 15206. Photos are appreciated!

CONTRACTOR INSIGHTS

(The View from the Other Side)

By Ivan Santa-Cruz, AIA,
Vice President, Marketing, Repal Construction

INSIGHT NO. 2: THOUGHTS ABOUT BID INVITATION LISTS:

During my first six months in the construction business, I have noticed the length and variety of some invited bidders lists. This disturbs me for two reasons:

First, estimating and bidding an average project requires an investment of 40 to 80 man/hours. In deciding what projects to bid, contractors have to weigh the odds; a long, all-inclusive invitation list is discouraging. Too many invitees may not bid at all, and those that do may not invest sufficient time and effort to develop a tight estimate.

Second, most contractors prefer to bid against their peers, not against smaller firms who may have substantially lower overheads, less experience, and often are unable to provide the same level of service and financial responsibility.

Thus it appears that such lists don't benefit either the contractors that requested inclusion or the owners and architects that included them.

I have two suggestions to help improve the bidding process:

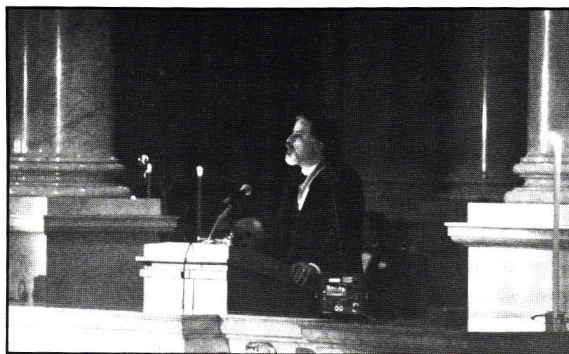
1. The architect and owner should take the time to pre-qualify bidders by financial strength, client references and experience with relevant building types and comparable scopes.
2. The architect or owner should limit the list to no more than 6 contractors; 4 or 5 are probably optimum and will give the best price coverage.

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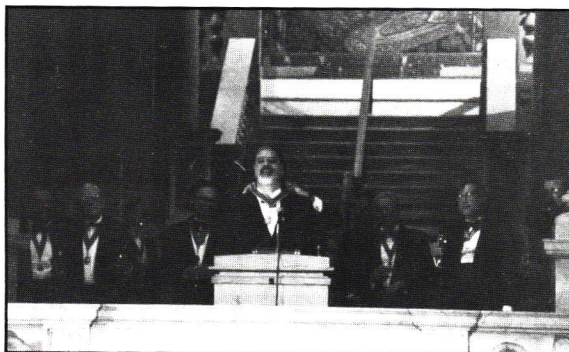


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... and receives the President's Medal.



Outgoing AIA President, Ben Brewer, FAIA, congratulates Syl following the ceremony.



The First Family: left to right, daughters Laurie and Leigh, Syl, his wife Eva, and daughter Lynne.

A NIGHT TO

The Pittsburgh Chapter AIA elected Sylvester Damianos, FAIA, who is a member of the American Institute of Architects, to be the first President of the Congress in Washington DC. Syl's friends, Syl took the oath of office for the year. Highlights of his inaugural year:

I wish that each of you could sense within me—for this space, and your presence—that I could ever expect ...

The changes and challenges that no one could ignore in context—and if we are to maintain the integrity of our profession must act now to deal with the challenges of the 21st century, public outreach, and membership development. A preferred future is necessary and timely. We must dare to participate ...

The common ingredient to ... every endeavor is excellence. A commitment to excellence through meaningful priorities ...

This incoming year, as we execute our vision, I intend to maintain the broad perspective to encourage my colleagues to respond to the challenges of history and fundamental principles ...

One of those goals has to do with education. I intend to take a leadership role, for isn't it remarkable that we have witnessed such incredible accomplishments of mankind: food and shelter ... Communication and governmental affairs and environmental issues are my priority list ...

As I step forward to work with my colleagues in membership, I will rely on some person or persons out of my professional career when I need a sounding board. I learned:

- To always maintain a positive attitude
- To not allow detail to cloud the vision
- To make things work regardless of the odds
- To search for visions not evident to the eye
- And to find beauty where it is not obvious

Thank you for sharing your evening

REMEMBER

ends its highest congratulations to
was sworn in as President of the
in December 8 at the Library of
ounded by colleagues, family and
and spoke eloquently of his plans
ural address are excerpted below:

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Mario and Kathryn Celli celebrate with Syl and Eva.



Syl greets his neighbors, Mr. and Mrs. Jake Steiner. Lei courtesy of National AIA Secretary Chris Smith, AIA, Honolulu.



A hug and a kiss for Louise Brown, wife of DBA partner Jim Brown, AIA, at left.

SEEN AT THE BALL

A number of local architects attended the Inaugural Festivites. Among them were: Jim Brown, AIA, Steve George, FAIA, Bob Beckjord, AIA, John Krusienski, AIA, Park Rankin, AIA, Marsha Berger, AIA, Bill Kerr, AIA, Lou Astorino, AIA, Mario Celli, FAIA (E.), Paul Rona, AIA, David Lewis, FAIA, Dana Riebling, CMU Department Head John Eberhard, FAIA, and Bob Worsing.



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BRICKS & MORTAR: COMMITTEE NEWS

COMMUNICATIONS

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

The Communications Committee is working on a newly designed Chapter Directory, which will include both members and member firms. Questionnaires for both categories will be in the mail shortly. If you or your firm do not receive a questionnaire by February 16, contact the Chapter office immediately at 471-9548. It is crucial that all members and firms return their completed questionnaires by the end of this month to be included in the 1990 directory.

The Communications Committee, which also oversees the publication of COLUMNS, holds meetings the first Wednesday of every month at WTW. If you are interested in attending, please contact Doug Shuck.

HISTORIC RESOURCES

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

The goals of the Chapter's newest committee are: to increase awareness within the Chapter of relevant projects and legislation (to be coordinated with the Legislative committee as appropriate); to assist the city's preservation efforts by issuing position papers and providing other forms of non-financial support, and participate in professional development seminars and educational programs sponsored by others as resources allow; to organize speakers and volunteers to assist community organizations, and encourage the use of architects specializing in historic preservation design, planning and adaptive reuse; to hold an annual membership meeting with a round table discussion as a major goal; to establish a strong relationship with the National Historic Resources committees; to participate in and send delegates to community and preservation organizations; to nominate an architect to the Historic Review Commission; to work jointly with the Professional Development Committee and PHLF to develop technical training seminars (as fundraising allows); and to establish a spokesperson(s) to represent the AIA before the media, public hearings and civic meetings relative to this issue (coordinated with other committees and approved by the Board and/or Chapter President).

The Historic Resources Committee welcomes new members. For information and meeting times and dates, contact John Martine.

IDP

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

The IDP's Construction Seminar Series continues on February 17 at the Stone Crab Inn on Washington Road in Mt. Lebanon. The featured project will be an extended

living facility next door to the Inn, which houses apartments, a pharmacy and a medical clinic. The facility is currently in the framing, carpentry and masonry phases.

IDP Seminars are open to all interested parties—for more information, contact Ed Shriver.

The IDP Committee meets the second Thursday of each month at 6 pm at Franklin Interiors.

PROGRAM

Chair: Ivan Santa-Cruz, AIA,
Repal Construction, 373-0220.

AIA National's Education Director will be the next guest speaker at the Chapter's Dinner Meeting on February 27. Lois Thibault will host a lively session on *Trends Analysis* at the Clearwater Restaurant in Shadyside. A reception will follow her talk.

A symposium on the impact of the new airport on local and regional development is the focus of the March Dinner Meeting. Scheduled for the 21st at the Airport Marriott, the meeting will be held jointly with numerous real estate, development and banking groups.

WIA

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

The Women in Architecture Committee held their first meeting of the year on January 2 to discuss several upcoming events.

A networking luncheon open to all AIA members will be held in late February. Scheduled speaker will be Joyce Schwartz, the Art Consultant Coordinator for the Pittsburgh Airport's new terminal. Details of the luncheon weren't known at press time; call Marilyn Lupo for more information.

In July, the WIA Committee is hosting a juried exhibition of the work of local women architects. "Creation is a Patient Search" will be the first show in the newly-renovated galleries of the Pittsburgh Center for the Arts in Shadyside. The exhibit will

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BRICKS & MORTAR: COMMITTEE NEWS

document the evolution of several projects by local women architects through the design process and how they evolve into a final product. A panel of local judges will select the works to be displayed. Architects interested in entering should contact Marilyn Lupo (see *Call for Entries* on page 11).

The WIA meets the first Tuesday of each month at 5:15 pm in the offices of Burt Hill.

MEMBERSHIP

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

Due to space limitations, we weren't able to fit the names of all 27 of the Chapter's new members in the January issue of COLUMNS. Here are the remaining names.

Judson Herter, AIA
140 McClain Road
Beaver Falls, PA 15010

Timothy Kist, AIA
Johnson/Schmidt & Associates
Parkway West & Rt. 60
Pgh., PA 15244

Arch Pelley III, AIA
MacLachlan, Cornelius & Filoni, Inc.
1704 Commonwealth Bldg.
Pgh., PA 15222

Mark Duane, Associate
Ewing-Rubin Architects
3901 Washington Road
McMurray, PA 15317

Anthony Pitassi, Associate
17 Phillips Avenue
Coraopolis, PA 15108

David Johnson, Prof. Affiliate
McNary-Johnson Constructors, Inc.
RD #4 Box 58B
Eighty-four, PA 15330

Charles Shane, Prof. Affiliate
Shane Communications, Inc.
209 Fourth Avenue
Pgh., PA 15222

Remove:

Thomas Ciminelli - Chapter Transfer
Karen Madigan - Chapter Transfer

ATTENTION, AIA MEMBERS! The Pittsburgh Chapter AIA will publish a new *Directory of Members and Firms* in early spring. Our goal is to make this the most complete, up-to-date and accurate directory possible. All members and member firms should receive questionnaires by mid February. If you or your firm has not received your questionnaire by February 16, please contact the chapter office at 471-9548. *Questionnaires must be returned by February 28.* If you fail to return your questionnaire by the due date, your name and/or firm will not be listed in the directory. We appreciate your cooperation!

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In recent issues of COLUMNS, Kent Edwards and John Eberhard voiced the practitioner's and educator's views on the alleged failure of architectural education. Indeed, architectural education has become increasingly irrelevant to the needs of both practitioners and consumers of their services, though not necessarily for the stated reasons alone.

Before we criticize education, we should ask ourselves what it is we are being educated for. Therein lies the crux of the problem. Unless we keep pace with the continuously evolving expectations that society has of our profession, we run the risk of being relegated to an inconsequential role in the building team. We practice in an economy that is intensely market-driven. This puts pressure on all providers of goods and services to respond sensitively and efficiently to market requirements, or be substituted, or worse, obsoleted.

Architects are not indispensable. It is not at all inconceivable that years from now a fraction of today's architects, armed with advanced expert systems, will be able to satisfy all of society's architectural needs. To some extent, this process has already started.

ARCHITECTURAL EDUCATION: AN ABSENCE OF VISION DEEPAK WADHWANI, AIA

To stem this tide, architects have to start listening to the market, alien as this concept might be to many of us.

Kent Edwards gripes about the relatively low value ascribed to architectural services. Abominable as this phenomenon is, it should not come as a big surprise. Price setting for architectural services merely follows the theory of supply and demand; For a given supply of architects, the only manner in which we can price our services higher is to increase demand for these services. Elementary as this sounds, we have obviously failed to do this—so far.

One way to boost demand for our services is through aggressive marketing and public outreach initiatives. Another is through increasing the types of services we offer, provided they are relevant to our profession. In either case, we would be attempting to enhance the perceived value of our profession in the eyes of the public. We have

for too long confined ourselves to offering conventional architectural services, not much different from those offered by our predecessors in the last century. Meanwhile, physicians, accountants and lawyers have made astronomical leaps in their modes of practice to include services that could not have been prognosticated by even the most visionary of them only 30 years ago. Architects have let slip the opportunity to create new markets for themselves, relinquishing in the process, control of critical development related decisions to real estate developers, brokers, attorneys, accountants, market researchers, and often, construction professionals.

As far back as the first century B.C., Vitruvius, the influential Roman architect, had the foresight and perception to declare that an architect should "be educated, skillful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinions of the jurists, and be acquainted with astronomy and the theory of the heavens." While some of these attributes may be of dubious value for today's practitioner, Vitruvius' point is nevertheless well taken and is as relevant today as in Caesar's Rome. The plurality of specialized disciplines that make up an architect's repertoire is about the only constant that has withstood the test of time.

What is it that we are being educated for? Should we be content with our traditional roles as building designers and problem solvers? Or should we redefine our scope of practice to embrace a broader role for ourselves as providers of professional services for the built environment? An analysis of market trends would seem to point toward the latter. After all, we already include professional engineering and specialized consulting among our range of services to clients. It does not take a quantum leap of the imagination to backward-integrate into areas such as market feasibility studies for proposed developments, financial analyses of alternate development proposals, proactive brokering between developers and projects and locating sources of project financing, among others. We may want to forward-integrate by remaining actively involved in

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the marketing and management of our projects, both during construction and after occupancy. Why should we be averse to diversifying into designing the building products and construction technologies we specify in our daily practice? As a matter of fact, architects are already involved in all of the above affiliated disciplines, though often, more out of frustration with mainstream practice than of an active desire to explore new avenues. Every one of the above services is critical to the overall success of a building in its total life cycle and every one of them is highly valued by the market, often more so than are architectural services. As self-professed leaders of the building process, we should endeavor to have a stake in as many of them as possible.

This is where our education has let us down. It has focused for too long on subjective measures of a building's excellence. Architects graduating from schools today are often trained to analyze to death issues that are only skin-deep. They are usually shocked at the brutal realities of practice. This is not the fault of educators. Our practitioners, whose role it should be to act as environmental sensors providing feedback to academia on the changing role of the profession, have often neglected this responsibility. Serving as honorary directors and chairmen of community and social groups does not fulfill our obligation to the next generation of architects.

An active commitment of time and monetary resources is required amongst the leaders of the profession. Firms have an obligation to remain actively involved in the continuing education of their employees—not out of charity, but for the sake of their own survival. A visionary approach to strategic planning and management of firms is required. American companies are paying the price in the international marketplace for focusing on short-term gains at the expense of long-term growth. On a far smaller scale, but in an analogous context, architectural firms often fall prey to similar shortsightedness. The next generation of leaders and educators in this profession will indeed have to have a renaissance outlook to compete in the 21st century arena. Vitruvius and da Vinci will be the enduring role models. Let us not head for Vision 2000 handicapped with chronic myopia. Let us instead pause for introspection and forge ahead with renewed vigor and education. Δ

PARTING SHOTS

Dear Readers:

I have mixed emotions as we send February COLUMNS to the printer, for it is my last issue. I have worked with the Cantor Group since the summer of 1988 when we planned our first issues of the Pittsburgh Chapter AIA's new newsletter. In a short two and a half years, we have watched it triple in size and turn into a small magazine.

During that same two and a half years, I have met an extraordinary group of professionals. With your unusual blending of art and technology, architects present a creative, yet down-to-earth image to me. Some of you are mostly interested in design; others prefer the nuts and bolts of construction management. To all of you, thanks. Thanks for the welcome into your offices, for the friendly voices at the other end of the telephone, and especially for the hours you have given for interviews (unbillable hours). Without your input and contributions, the job would have been uninteresting. With it, it has been stimulating and successful.

I am leaving COLUMNS, in part, because of that success. As the publication has grown, it has required more and more time. The stories and features have taken priority and I have had to push aside other writing. Beginning in February, I will be spending more time with my first love, writing fiction for children. I hope those of you with children you will see me in print again, between the covers of picture books and short novels.

Goodbye and good luck to you all!

Kathy Ayres
Features Editor

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Dinner-time conversation was as spicy as the curried vegetable pies David Lewis used to eat while growing up in South Africa. Seated between his bubbly grandmother, whose father was an outspoken leader against apartheid, and his austere grandfather, mayor of a city, Lewis watched as his family feasted on mouth-watering conversation. His family passed slabs of public works and moral responsibility around the table with the rice and fruit.

"My grandparents believed there should be a consensus, that society must be opened up to everyone," says Lewis, FAIA, founder-partner of UDA (Urban Design Associates) Architects and chairman of the 1988 Remaking Cities Conference.

For Lewis, introducing consensus to the field of architecture is a natural progression of his upbringing. He first carried on the family tradition as a student at Cape Town University where he was expelled for attempting to integrate the student body. He left South Africa in 1942 and spend the next 15 years in Great Britain writing about art and architecture.

At 35, he went back to school for a degree in architecture and came to the United States in 1962. Two years later, Lewis was offered the Andrew Mellon Professorship of Architecture and Urban Design at Carnegie Mellon University, holding the first endowed chair of urban design in the United States. He also holds the distinction of being in the forefront of a discipline which departs from traditional architectural thought.

"The architectural view is that a city is an aggregate of buildings. In urban design, one building belongs to another and another and so on. It is the correlation that leads to a good city. The buildings must interrelate," according to Lewis.

Lewis developed an urban design workshop at CMU using the city of Pittsburgh as a laboratory for interdisciplinary study. Architects were grouped with citizens, economists, financiers, politicians, historians, geologists and cultural advisors. He founded UDA in 1964 as one such professional model, despite the architectural sentiment at the time.

"Architects were hell-bent on building a

structure that was different," says Lewis. "The idea was that architecture has to be novel and every building should stridently proclaim itself."

Lewis vigorously objects to such a notion: "It is criminal to be different than one's environment at times. The individual building should emerge from the language of context."

Lewis refers to UDA projects which respect both context and consensus. As property owners, UDA allowed a Shadyside citizen's group to select the architect and developer for the Village of Shadyside, 215 residential units built in the mid-1980s. The project adhered to the traditional architecture in the neighborhood, related to local density, and was marketed for the same economic group living there.

At LaRoche College, UDA Architects drafted a master plan for new buildings that were congruent with others on campus

and solicited student input.

"UDA projects don't suddenly produce a piece of Utopia but they do establish a procedure to lead," Lewis points out.

But perhaps the greatest challenge for leaders like Lewis is going beyond consensus in a neighborhood or college campus to an entire region such as the Mon Valley. He made the Mon Valley's industrial obsolescence a topic of international exchange at the Remaking Cities Conference. Prince Charles has expressed an interest in continuing this international dialogue, says Lewis, who is involved in planning a follow up conference to be held in Japan in 1991.

What do you do with 40 miles of riverfront property in the Mon Valley that includes 20 political jurisdictions? How do you develop a comprehensive plan? A consensus? Lewis believes the future of architecture hinges on becoming part of the policy-making team on projects of this scale.

Lewis believes, "We've got to get everyone moving in the same direction. From the mayors to the bankers to the people. We all have a place within the holism of vision." Δ

INTERVIEW

DAVID LEWIS, FAIA

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struction industry, most of it consists of exquisitely drawn projects (including an entry for the Tokyo International Forum Competition) that may never be realized. One of our colleagues observed that their's is a world of ideas, not of objects.

We also met a group of restoration architects employed by the Hermitage Museum who are attempting to exercise the recently enacted laws permitting the formation of private cooperatives in order to create an independent design firm. Member Grigory Mikhailow recently completed an astonishingly thorough and accomplished restoration of the 18th century Menshikov Palace, one of the oldest in Leningrad. His partner, Sergei Mishin, in the meantime, has labored alone for six years on an enormous and breathtaking set of drawings for the restoration of the Hermitage. The scholarship and care which have gone into this study are exemplary and have led to the discovery and partial reconstruction of some of the earliest portions of the Hermitage palace embedded in two centuries of accumulated structure.

It goes without saying that almost no

decent basic architectural supplies can be found, and the average architecture student literally covets the few materials he can acquire. One student, Stanislav Mikilskiv, invited Steve and Paul to lunch at his home during a break between sessions. He was so insistent, in his broken English, that Paul, in his broken Russian, could do nothing but agree. The only problem was time, but Paul and Steve raced after him and minutes later found themselves in the midst of the most remarkable apartment full of Stas's creations: painted icons, tiles, architectural models, figure drawings everywhere! But even more remarkable were the materials he used to make them: home-made knives, lamps, scraps of pencils, paper, and wood of every description and vintage. When presented with some fold-up X-acto knives and felt pens, he looked at them and said, "These are gold!"

Gold, maybe, but gadgets alone don't buy happiness. We returned to Pittsburgh with hopes that our two societies can learn to listen to each and learn to learn from each other. Δ

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FEBRUARY CALENDAR

AIA ACTIVITIES

TUESDAY, FEBRUARY 6

WIA Committee meeting, 5:15 PM at Burt Hill Kosar Rittelmann. Call Marilyn Lupo, AIA, 394-7000.

THURSDAY, FEBRUARY 8

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

THURSDAY, FEBRUARY 15

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

SATURDAY, FEBRUARY 17

IDP Construction Seminar Site Visit, Stone Crab Inn, Washington Road in Mt. Lebanon. Call Ed Shriver, AIA, 923-1566.

TUESDAY, FEBRUARY 27

Pittsburgh Chapter AIA Dinner Meeting. National's Education Director Lois Thibault, AIA, will speak on *Trends in Practice*. 6 PM, Clearwater Restaurant, Shadyside. IDP Students: \$10; Members: \$12.50; Guests: \$15.50. See article and invitation on page 23.

WEDNESDAY, FEBRUARY 28

Deadline for returning 1990 AIA Directory questionnaires.

LATE FEBRUARY

Networking Luncheon hosted by WIA Committee. Joyce Schwartz, Art Consultant Coordinator for the new airport. Open to all members; call Marilyn Lupo for details, 394-7000.

AROUND TOWN

FRIDAY, FEBRUARY 23

A seminar focusing on **1988 Uniform Building Code earthquake provisions**, sponsored by the International Conference of Building Officials. To register, call (213) 699-0541.

THURSDAY, MARCH 1

How to Apply the New 530 Masonry Standards for Design & Construction, a seminar sponsored by the ASCE and the Council for Masonry Research will be held at the Westin William Penn Hotel. Registration is \$325. For information and to register, call 1-800-548-2723.

PLAN AHEAD

WEDNESDAY, MARCH 21

Pittsburgh Chapter AIA Monthly Meeting. A major forum on the impact of airport area development, co-hosted with seven local real estate and development organizations. Airport Marriott. Watch for details in March issue.

FRIDAY, MARCH 24

Palladian Ball fundraiser for Community Design Center, Gulf Building.

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COMING THIS SPRING: THE ARCHITECTS' DIRECTORY.
FOR ADVERTISING INFORMATION,
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WHAT'S AHEAD?

Lois E. L. Thibault, AIA, is national coordinator for Vision 2000, the AIA's long range research and planning program.



Lois has directed/facilitated Vision 2000 programming and long-range planning for over 30 chapters and committees, and has addressed program findings for school, chapter, professional and related industry audiences. She has authored several of its publications, including a manual for component planning and a workbook on trends analysis for architects and firms.

A 1975 graduate of the University of Maryland School of Architecture, Lois received her undergraduate degree in Fine Arts from Beloit College, Beloit Wisconsin. She is a member of the Potomac Valley Chapter/AIA who came to the Institute in 1985 after a decade in practice to staff the Intern-Architect Development Program (IDP). She has also managed the AIA's career advisement program.

Lois' presentation on February 27 will cover trends analysis as a research and planning tool as well as practice trends findings from Vision 2000. Lois will also lead the group in a few trends analysis exercises aimed at building a consensus on programs/activities/initiatives for the next decade. Δ

NEW DINNER MEETING POLICY

Beginning this month the Board has adopted a new policy regarding prepaid dinner reservations. If you reserve a dinner and find that you cannot attend, you must call the office to cancel no later than noon of the previous day. A penalty for the price of the dinner will be charged to help offset the cost of the prepared but uneaten meal.

The dinner allotment from your dues pays for only a part of each prepaid meal; the rest is taken from general funds. We are delighted to incur those costs when you attend a monthly meeting because it means you are actively participating in the Chapter activities. But when you do not attend, the entire cost of the dinner is lost. In a world of tight budgets, you can help us save dollars and keep us from wasting food. Remember to call the office (471-9548) to cancel by noon of the day preceding the monthly meeting. Δ

February 1990

▲
The Pittsburgh Chapter AIA
Cordially Invites You To
The February Dinner Meeting

•
Guest Speaker

Lois Thibault, AIA

Education Director, AIA National

"Trends in Architectural Practice"

•
Tuesday, February 27

**Clearwater Restaurant, Hartwell Building
Corner of S. Aiken and Walnut Sts. in Shadyside**

6:00 PM Speaker (light buffet to follow)

•
IDP Students: \$10 AIA Members: \$12.50 Guests: \$15.50

RSVP by Friday, February 23

▲ RSVP

Lois Thibault, AIA
Clearwater Restaurant
Tuesday, February 27

Name

Firm

City/State

Zip

Phone

Please Reserve:

_____ Number of IDP Students (\$10)

_____ Number of Members (\$12.50)

_____ Number of Guests (\$15.50)

Name of Guest(s): _____

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