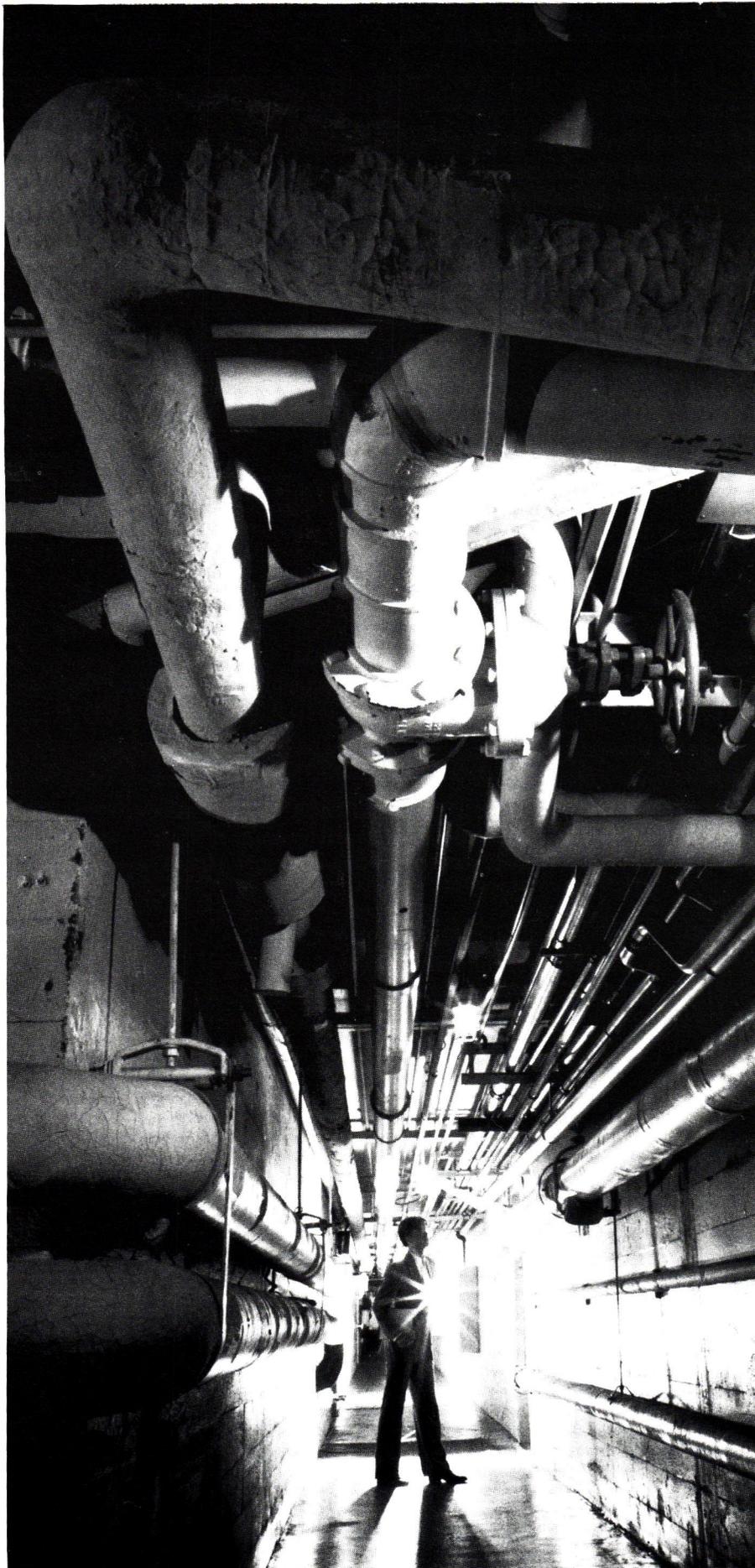


COLUMNS





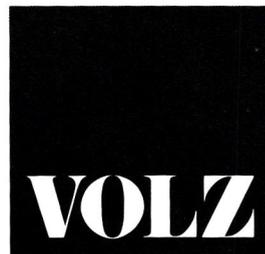
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ON THE COVER

Who says big firms have all the fun? Not Tony Poli, AIA, shown in the colonnade of the First Presbyterian Church undercroft (basement). Poli brightened the multi-purpose space by converting pipes into columns and adding accent lighting. For more insight on small firms, see "Small Fish in a Big Pond" on page 6.

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: CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222 412/471-9548.

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VIEW POINT

MARSHA BERGER, AIA, PRESIDENT



Harvey Gantt made the headlines last month by capturing the Democratic nomination for the Senate from North Carolina. He will face Jesse Helms, the Republican incumbent, in November. You may remember Mr. Gantt as a stimulating participant in the *Remaking Cities Conference* when he was Mayor of Charlotte. He was most articulate in describing the innovative programs that he had implemented in his city; he made a lasting impression. But at the time, most saw him only as a polished politician and accomplished public figure, and missed the fact that he was also an architect.

Supporting Harvey Gantt (through contributions to his campaign) affords us the opportunity not only to help elect a superior candidate and a fellow architect, but also the opportunity to deny the Senate seat to a foe of artistic expression, to deny the man who would dictate "good" and "bad" taste, and to affirm the autonomy of the National Endowment for the Arts. Rarely has there been such an opportunity to see the dollar stretch so far to do so much good. (Send your contributions to: Harvey Gantt for Senate Campaign, 700 East Stonewall Street, Suite 655, Charlotte, NC 20802).

What about ...

What about the future use of Richardson's County Jail?

What about setting chapter guidelines on appropriate material to be submitted by a firm during a job interview?

What about saving the Brazilian rain forest?

What about Harvey Gantt? Jesse Helms? The NEA?

What about historic designation of Fourth Avenue? Shadyside?

What about minority participation in our profession?

What about Prince Charles' challenge?

What about the sale of the King Estate?

What about quality-based selection of architects by public institutions?

What about the education of future architects?

What about the Guidebook? The Convention? The Centennial Celebration?

What about Interior Designer Registration by the State?

What items should be the focus of the September Membership meeting?

We, the members of the Pittsburgh Chapter, as a body, need to debate many issues. Please call the office (471-9548) if you have a subject which you would be willing to present to the chapter for debate in order to formulate a public position. The floor could be yours that evening. How about it? Δ

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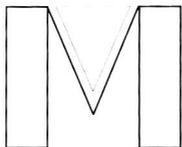
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Once you have been through the potential employment interview process a couple of times it is easy to cull your own list of "favorite questions I've been asked while interviewing for a new job." In my most recent go round with the able interviewers from the AIA board, I added several new questions to my list. However, if I were asked to pick my favorite question I could easily do so.

After a number of rather probing queries concerning my life thus far (and what had I really accomplished) and my future aspirations (yes, middle management is truly my forte) the interviewer asked me if I had ever worked with architects in my previous employment. I replied (just a trifle smugly), "Why, yes, I worked rather extensively with architects when I worked for..." Naturally, at this point I grabbed the opportunity to expound on my many experiences with architects, stressing the positive ones. My

*From the desk of
Anne Swager,
Executive Director*

interviewer politely let me finish and then quickly retorted with "And you still want to work with them?"

After only a few short weeks on the job, I consider myself lucky that my answer today would be the same that it was on that day; "Yes, I like to work with architects!"

Still on the subject of questions, I would have to rank "Why would you ever want to work for a non-profit organization?" as the most frequent one ever directed to me

about my chosen career path. As a kid fresh out of college, I, like all kids that age, had a head filled with grand and glorious dreams of what I would someday become. As I have pro-

gressed towards adult maturity, I have found I've had to let go of some of my grander dreams only to find they are replaced with new dreams which are ultimately more achievable and reflective of the person I wish to become. I no longer aspire to be the CEO of a multi-billion dollar conglomerate, traveling all over the world with my picture on the cover of all the national business periodicals. Rather, I have found that to be the executive director (CEO in non-profit terms) of, in this case, a thriving professional organization with its energy directed toward fellowship, advocacy, education and community outreach is a very challenging and rewarding pursuit. Unlike the CEO of a for-profit company, I do not need to worry about the number of widgets that we have produced, distributed and sold (hopefully at considerable profit).

My charge is to manage the resources of this organization to achieve the goals that the members would like to accomplish. While you, the members, are my ultimate "boss," you are also my strongest resource. There is no denying that dollars in the bank are very necessary. But ultimately, it is the members' commitment, concern, vision and hard work that will count the most towards achieving this organization's goals.

I am delighted to be part of this AIA chapter as a participant, employee, orchestrator and helper. I look forward to working with you and meeting each of you. Δ

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DEEP IN THE HEART OF TEXAS

CONVENTION CITY RANKS LESS-THAN-ZERO ON ARCHITECT'S SCALE

BY KENT EDWARDS, AIA

Every year AIA National polls the attendees to find out why they attend the AIA convention. Every year they get the same set of answers: continuing education opportunities, programs for professional development, new products in the exhibit hall, meeting and interacting with architects across the country, and touring the host city.

Having attended four of the last five conventions, I've found the host city to be the only real variable. The range of seminar topics is so consistently broad and varied that if you can't find several of interest then your practice and/or professional development is in hibernation. The exhibit floor is packed with booths, and many vendors and suppliers hold new product introductions specifically for this event. Alumni breakfasts and chance encounters round out the networking opportunities. It's the city outside the convention center, then, that classifies the experience as worthwhile or truly memorable.

THANKS FOR THE MEMORIES

Editor's Note: The following letter was received by Ivan Santa-Cruz, AIA, Chair of the Program Committee and co-organizer of the airport development meeting held on March 21, 1990.

On behalf of the Airport Area Development Commission and its Marketing Task Force, please express our thanks to the AIA for acting as the principal host for the developer meeting held on March 21. And while you're passing out thanks, please pass a major share to Ivan Santa-Cruz for his special efforts as a member of our Sales Committee. You got the AIA into the act and did a lot of other very good things that helped to make the evening a great success.

Stanley C. Marshall
Airport Area Development Commission

Houston was memorable, and the memories are nearly all bad. The city isn't just unappealing to architects, it's offensive. High-rises with contrived, cartoonish tops meet the sidewalk with such rude force that pedestrians are nowhere to be found. (We later discovered they were underground in gruesome tunnels.) The so-called Free Enterprise City (read: no zoning and proud of it) is supposedly heavily "treed," but you can only see them in aerial photographs; from the ground trees are somehow absent from view. The weather was at 91° (that's temperature and humidity), the streets all five lanes wide, and virtually all historic buildings have been bastardized or destroyed. (Are you starting to get the idea I didn't care for this place?)

The convention planned by Jim Brown, AIA, and presided over by Syl Damianos, FAIA, was an unqualified success. The host city was an insult to design and planning. A panelist at a seminar I attended on Houston's future stated unequivocally that the city was on it's way back from the recession of the late eighties. If they plan on more of the same, I'm against it. Δ

(Gripemaster Edwards is an architect with Baker and Associates and former president of the Chapter.)



Have something to say? Send it to COLUMNS! We welcome letters, editorials, story ideas and just about anything else from readers. Send your piece of mind to:

PJ Corso, Editor
COLUMNS magazine
c/o The Cantor Group
1225 Farragut Street
Pgh., PA 15206

Deadline is the fourth of the month preceding publication.

Correction: Burt Hill Kosar Rittelmann informs us that the location of Doughboy Square given in Breaking Ground (June 1990) was incorrect; it is located at the intersection of Penn and Butler Avenues.

AREA ARCHITECTS RETURN TO GRADE SCHOOL – TO TEACH

You're never too young to learn about architecture" is one lesson Pittsburgh schoolchildren will learn this fall. An innovative new program is seeking architects who would like to help young children discover the wonders of the built environment. Sponsored by the Pittsburgh History & Landmarks Foundation, the *Architects in the Schools* program will send practitioners to area elementary schools for informal discussions during the 1990-91 school year.

The program is held in conjunction with *Architecture: The Building Art*, a hands-on exhibit that travels from school to school for month-long stays. The exhibit gives students and teachers the opportunity to discover the structure, appearance and function of the built environment. Students role-play discussions between architect and client, design a community plan, handle building materials and construct a bridge.

As a participant, you will be asked to give a simple but informative description of architecture in general and your specialty, followed by a question-and-answer session. Slides of completed or in-process projects help children understand the concepts involved. Ideally, a project shown from start to finish would make the ideas most tangible.

If you are interested in participating in the *Architects in the Schools* program, please contact Diane DeNardo, Director of Education and Marketing for Pittsburgh History and Landmarks at 412/471-5808. Δ

SMALL FISH IN A BIG POND

SMALL FIRMS SHOW THEY'RE HAPPY AS CLAMS

Editor's Note: A special focus of this issue is small architectural firms. COLUMNS interviewed principals of four small firms, defined by the Editorial Board as those with five or fewer architects on staff. Excerpted below are the questions and responses from Fred Denig, Jr., AIA, Architect in Mount Lebanon; John Kudravy, AIA, & Associates in Oakland; N. Lee Ligo, AIA, & Associates in Slippery Rock; and Anthony G. Poli, AIA, in downtown Pittsburgh.

COLUMNS: What made you decide to start your own practice?

John Kudravy, AIA: After 11 years of working for larger firms and reporting to other people, I wanted more control in the decision making and shaping of projects. I took projects on the side to get that sense of involvement, and received more personal satisfaction from them. Six years ago, I decided it was time to strike out on my own.

C: Tell us about your first job.

Anthony Poli, AIA: My first project resulted in a bound report as opposed to a building but that was OK. It led to repeat business. I had an interview with the First Presbyterian Church downtown. Their staff was conducting a capital campaign to get a new organ. I was chosen to provide cost estimates and evaluate 30 potential projects it had in mind. I'm a graduate of the Massachusetts Institute of Technology and one of the things that helped me get the job was that one of the trustees who interviewed me was also an MIT grad. That was a real plus, especially in a CMU town.



Above: The former Troutman mansion, built in 1907, has served as Butler City Hall since 1930. N. Lee Ligo and Associates renovated the interior with a new elevator, sprinkler and alarm systems, wiring and central air; exterior work included reinstallation of the front porch, using old photographs as references.

Lee Ligo, AIA: I had three jobs and \$30 in cash when I opened my own office. Two of the three cancelled my first week. The one left was to design apartments.

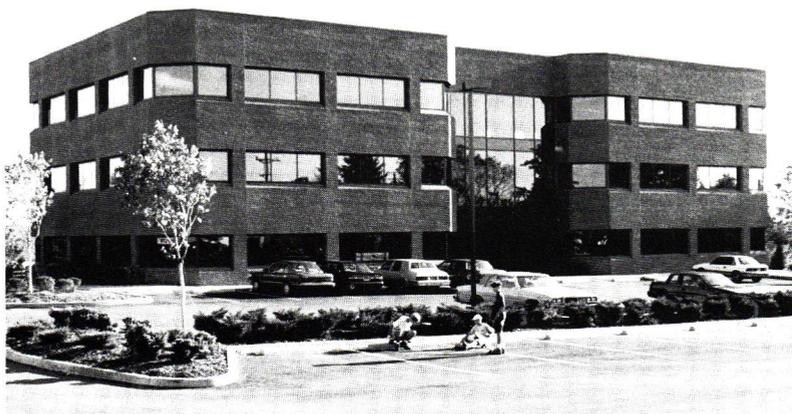
C: What is the payoff of being a small firm?

Fred Denig, Jr., AIA: I do what I want to do. I don't have to play games with anyone, whereas in a large firm there are always office politics. I choose who I want to work with, people who have similar attitudes. I'm looking for intelligent, creative people who are willing to collaborate. In German, the word is "Mitarbeiter" or collaborator. In my humble opinion, that's what it ought to be. My experience is that this is not happening in large, corporate firms.

Ligo: The satisfaction of hands-on work is the biggest plus. I still end up being a part of the work in progress. Architects in larger firms eventually become administrators.

Kudravy: When you're working in a small firm, you have the opportunity to be more than just the architect; you become actively involved in all aspects of the projects. I participate in 99% of the site inspections and 99% of the client meetings. Being small gives you the luxury of not losing anything in the translation as a project gets passed from one person to another. Also,

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you can have all of the 'no-nos' from bigger offices—beer in the office, a more relaxed atmosphere—fewer restrictions make for a very productive, creative working environment.

C: What are the disadvantages of being a small firm?

Poli: Project size. Small projects are difficult. We can work with a client to design a \$60,000 renovation and if two doors change, the contingency fund is eaten up. If it were a \$5 or 6 million project, you'd barely notice those changes. Architects have to be extremely careful with small projects. Changes, even minor ones, can eat into your profit. This is especially true with renovations because you have less control of existing conditions.

Kudravy: A smaller staff can't produce working drawings as quickly as a larger office. But my clients are all very understanding about this; if they've spent three years thinking about the project, a few more days won't make that much of a difference.

We sell our individual attention. Clients know who's coming to meet them. They don't have to worry about someone else coming to a meeting unprepared. They know who will carry them through.

Lee Ligo, AIA

C: What has been one of the more difficult aspects of being a small firm?

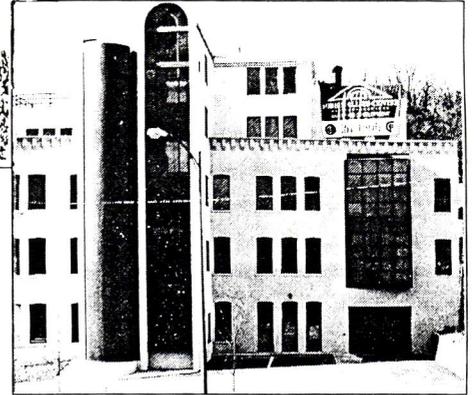
Ligo: Starting my own office in the country was difficult at first. On top of being new in the business, I penalized myself with a low-volume area.

We started out slowly but now work throughout a four-county area: Butler, Lawrence, Mercer and Venango, all within a half-hour of our office.

C: How do you market your practice?



John Kudravy, AIA, believes that "houses keep architects in touch with the human scale." Above, his design for the Dzialowski residence in Uniontown. Right, the Forbes/Allies center in Oakland, which he designed and chose for the offices of J. A. Kudravy & Associates.



Denig: What you see is what you get. A client won't get draftsman "Z" in the back room, they'll get me. Large firms can say they have x number of people on staff, to which I can reply, 'I have me.'

Ligo: We sell our individual attention. Clients know who's coming to meet them. They don't have to worry about someone else coming to a meeting unprepared. They know who will carry them through.

Poli: We market our approach to the problem rather than our experience. We draw parallels between design challenges we've had on other projects, even though they may have been different kinds of buildings. The danger in doing the same kind of buildings over and over again is that architects may overlook new avenues. We give each project the consideration it deserves, rather than take the last one off

the shelf and modify it.

Kudravy: Sincerity counts. I make myself available at odd times to fit the client's schedule.

C: How can small firms take on larger projects?

Denig: Two small offices can team up for a joint venture. I'm able to do larger projects this way. For example, I teamed up with another small firm on a beach club in Sea Island, Georgia, a \$3 million addition to a health club and spa. We did the design development, working drawings, specifications as well as the shop design review. Our collaborator did the schematic design and on-site contract administration.

Ligo: I started out in 1968 doing smaller remodeling projects but have worked up to

continued on page 8



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continued from page 7

\$10 million in the last four years. We did a \$7 million gymnasium project for Grove City College. We didn't plan it that way. It just happened. I think it has to do with the maturity of the firm. We have the experience and staff to do large projects.

Denig: The basic requirement is that you must be efficient because you don't have 10 people to bail you out. You schedule yourself well, otherwise you won't meet your deadlines.

C: How do you bid for projects?

Poli: I assign points to everything, whether I respond to a request for proposal or make follow-up phone calls. I try to meet a point quota or goal each week. My intent is to have several categories and be able to assess which is the best use of my time. It's important not to get so busy with work that you forget about marketing. It's easy to do four hours of work and four hours of marketing and feel at the end of the day that you didn't accomplish much. But marketing is just as important as drawing lines.

C: Do you have a niche?

Denig: My specialty is special situations. I seem to get projects that have some zinger attached to them. The simple, straightforward design and build project has never happened to me.

Poli: We're still developing a niche. My practice is very diverse. The only thing we haven't done a lot of is new buildings. In four years, I've done 120 projects and only three or four of those were new buildings. Most have been renovation and addition projects. I think this is a product of the market rather than a deliberate effort on my part. I'd like to stay diverse. It keeps you fresh and makes it a real marketing challenge when you compete with specialists.

Kudravy: One-third of my work is design and build. I like to do at least one residence per year, because houses keep architects in touch with the human scale. I just completed a \$750,000 residential project in Uniontown.

C: Would you like to expand your market?

Poli: I'd like to think there will be some growth in this city in residential architecture. That's where I'd eventually like the firm to grow. In Seattle, where I went to graduate school, there were hundreds of small architectural firms doing strictly residential work. Back in the '70s, \$60,000 houses there had full design services. Out there, even builders hired architects. As Pittsburgh becomes more of a professional, service economy, maybe there will be an expansion in architectural services of this kind.

C: Do you plan on staying a small firm?

Kudravy: At most, I'd like to have two graduate architects and two draftsmen—so I can stay actively involved in the projects.

Denig: Small to medium size. I have met a number of people in other cities who do highrise work with six architects in the office. I don't see any reason to try and get really big. I know Pittsburgh clients have difficulty with this but I don't necessarily feel tied to Pittsburgh.

Ligo: I'm bigger now than I wanted to be. There are five of us in production and two in clerical and we can handle anything that comes into the office. Δ

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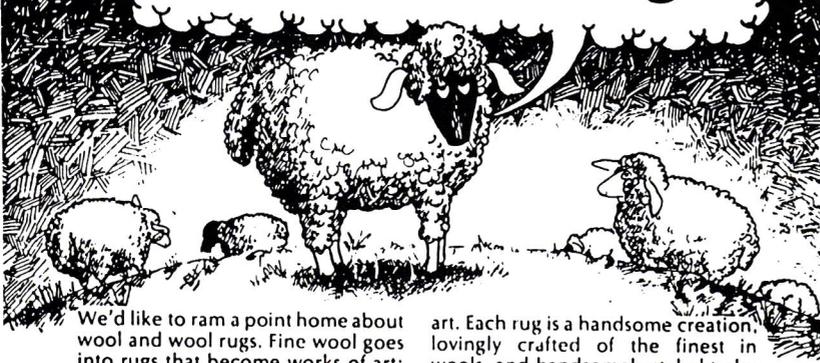
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TO SAVE OR NOT TO SAVE

PRESERVATION FORUM PROVIDES NO EASY ANSWERS

Should a historic district be proposed in Sunnyside, a hilltop community with mostly 19th Century Italianate rowhouse stock and a population of retired mill workers and young professional rehabbers? More than 300 people heard a panel debate this hypothetical case at the Chapter's May 9 Preservation Forum, sponsored by the Historic Resources Committee. Court Construction, M.J. Stein Renovation, and Wilson & McCracken Architectural Millwork also helped underwrite the event.

In the Union Trust auditorium, a nine-member panel debated the forum's theme "Preservation in Pittsburgh: Opportunity or Constraint?" in the context of hypothetical cases moderated by *Pittsburgh Post-Gazette* Editor John Craig, Jr. Reasons for composing a historic district ranged from protecting investments to stopping new development to preserving history.

"Preserving a neighborhood's rich ethnicity is a source of community pride. This is a good promotion tool as it goes through revitalization," said Caroline Boyce, executive director of the South Side Local Development Company. Other Pittsburghers on the panel included Joseph Mistick, the mayor's executive assistant, developer D. Thomas Mistick, Arthur P. Ziegler, Jr., president of Pittsburgh History & Landmarks Foundation, Margaret Ringel Baker, AIA, and lawyer Charles Jarrett.

"The entire neighborhood isn't historic just because some of its buildings are," said Jarrett, who favored a building-by-building designation.

Several panelists from across the country were invited to share their experiences in cities such as Portland, Me., Alexandria, Va. and Boston, Mass. Mary Means, a principal in the preservation consulting firm of Thomas & Means in Alexandria, said, "Define the values for the community and then move backwards with zoning and other strategies. This is more than demolition control and polarization between two camps. Historic preservation as a battleground doesn't allow for the long-term

goals to be addressed."

Boston architect James Alexander, AIA, who has been involved in a wide range of preservation projects including the Ellis Island National Monument & Museum in New York and the Old City Hall in Boston, urged architects to solicit community input when designing standards for a historic district.

"Come up with a consensus that represents more than one point of view. Make it an active community process. Start with the passable and move to the ideal," Alexander said.

Several panelists noted the potential risks of revitalizing a historic district. Pamela Plumb, president of the National League of Cities and a Portland city councillor, said maintaining affordable housing is an issue. "I've been gentrified out of three historic districts," Means concurred.

The panel debated a second hypothetical case on the use of a former church building with architectural significance. Two potential uses were discussed: converting the building into a shelter for the homeless, and demolishing the building and using the proceeds from the land sale to support other church activities.

"Interiors are a moment in time. Changing the interior of a significant building is OK if it can be converted back," said Baker, owner of Margaret Ringel Baker Associates.

"If there is no money available to convert it to a shelter, the church should be allowed to demolish it," said Jarrett.

Others argued that another use for the building may be the answer.

"Buildings are going to have to change their uses as uses disappear," said Ziegler. Plumb agreed. "If the church wants the shelter, then find a way to create a shelter but if it wants money, then put the building on the market and see how it might be used."

Following three hypothetical cases, a few questions from audience members were addressed. Forum organizer Robert Pfaffmann, AIA, said that he was hoping

for more audience participation but thought overall, the event was successful.

"To get the mayor's right-hand person and an audience of architects to spend an evening thinking about preservation was worth it," he said.

As organizers of this first-time event, Pfaffmann said the Historic Resources Committee would make some adjustments for future forums. The panel would be smaller next time and, in retrospect, hypothetical cases would not be used.

"We were probably too cautious about people lashing out at each other, but we found that panelists wanted to address real Pittsburgh projects," he said.

Pfaffmann said the committee wants to continue the dialogue that began at the forum. He added that it may consider making the forum an annual event that the Chapter would co-sponsor with other organizations in the city. Δ



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DBA	0 5

Games are held at Arsenal, Fowler and Manchester Fields on Wednesday and Thursday evenings at 6 PM. Fans are welcome to come out and root for their favorite



Play ball! The KSBH Kamikazes share a little team spirit before a game. Kamikazes' Manager and League Commissioner John Cullen, AIA, is in the last row, waving enthusiastically. Also in photo are KSBH principals Dave Bauer, AIA, (2nd row, center), Roger Kingsland, AIA, (next to Dave) and Todd Havekotte, AIA (3rd row, right).

firms. Stay tuned for the championship playoffs in August—final scores will appear in the October COLUMNS. For more information, contact League Commissioner John Cullen, AIA, at KSBH, 231-1500.

Congratulations to **UDA Architects** for being honored by the Pennsylvania Historical & Museum Commission for the Restoration of the Common Pleas Courtroom No. 321 in the County Courthouse. Renovation of H.H. Richardson's historic downtown landmark, completed in January 1988 for the Courthouse's 100th birthday, returned the room to Richardson's original design including furniture layout, carpet design, and lighting fixtures.

FROM THE FIRMS

Margaret Ringel Baker, AIA, built her own Emerald City for the March of Dimes Gourmet Gala fundraiser "A Feast of Fancy" held Friday, June 1 at the Pittsburgh Hilton. Twelve fantasy kitchen vignettes were created for the corporate and celebrity chefs who provided the feast. Baker replicated the set of *The Wizard of Oz*, complete with Dorothy's ruby slippers and the yellow brick road.

A feasibility and design study for the renovation of Mt. Lebanon Christian Church has been completed by **Williams Trebilcock Whitehead**. The \$435,000 renovation will be completed in phases over a

nine-month period. New administrative offices, a conference room/library, reception area and nursery are planned for the first floor; additional classrooms will be included on the new second floor in the two-story chapel area. An elevator and improved circulation for the handicapped are also planned. Project director is **Doug Shuck, AIA**.

A two-level regional department store for **Filene's of Boston** is being designed by **Johnson/Schmidt & Associates**. The 150,000 sq. ft. building will be located in Taunton, MA. **Ed Shriver, AIA**, vice-president of JSA is principal in charge.

Burt Hill Kosar Rittelmann was awarded the design contract for the relocation of **AMSCO International's** corporate headquarters from Erie, PA to Pittsburgh. **AMSCO** is a world leader in sterilization and infection control technology and the manufacturing of operating tables and surgical illumination systems. Burt Hill will provide complete architectural interior and engineering services, including electrical, HVAC, partitions, finishes and furniture selection.

The firm is also designing the new corporate headquarters of the Century National Bank & Trust Company in Rochester, PA. Situated on a bluff overlooking the Beaver and Ohio River juncture, the building will house the corporate, administrative and trust banking functions currently distributed throughout the bank's branches across Beaver County.

Two Burt Hill principals are in the news: President **John E. Kosar, AIA**, served as a judge for the 1990 Tri-state Entrepreneur of the Year Awards. The competition recognizes entrepreneurial leaders in Western Pennsylvania, Eastern Ohio and Northern West Virginia. Burt Hill won the 1989 award

P. Richard Rittelmann, FAIA, senior vice-president of Burt Hill spoke at the recent National Solar Energy Conference in Austin, Texas. Organized by the Solar Energy Industries Association and the American Solar Energy Society and co-sponsored by the Department of Energy, the confer-

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BREAKING GROUND

ence highlighted and encouraged the use of alternative sources of energy.

Rittelmann spoke on Integrated Solar Design for Buildings and how architectural and engineering design goals can be integrated to achieve aesthetically pleasing, energy efficient designs. He has served on a number of task forces promoting the importance of alternative energy and recently gave a similar presentation to the Topeka, Kansas AIA Chapter.

TRANSITIONS

Charles H. Wellington, AIA, has joined Johnson/Schmidt & Associates as a Project Architect. Wellington, a practicing architect for 13 years, spent the last two in Washington, DC. He received his M. Arch from the University of Pennsylvania.

HERE AND THERE

It's official: the Pittsburgh chapter of the **Society of Architectural Administrators** is a fully-chartered member of the nationwide organization. Pittsburgh chapter president Clark Strohm, controller for MacLachlan Cornelius & Filoni, received the chapter's charter at SAA's national convention, held in Houston in conjunction with the AIA convention. The Pittsburgh chapter, organized one year ago with 24 members, has grown to 31—the fifth largest of 40 chapters across the country.

SAA membership is open to administrative and support personnel in architecture, engineering and design firms. Pittsburgh SAA meets for lunch the second Tuesday of each month at the Harvard Yale Princeton Club downtown. For more information, call Clark Strohm at 281-6568.

CALL FOR ENTRIES

It's time to enter the 1990 PSA Awards Program, a competition honoring outstanding achievements in architectural design throughout the state. Only PSA principal members are eligible to submit entries. There are no specific categories; all types of projects are welcome, but they must be ac-

tual projects scheduled for completion. Projects completed before June 1985 and past PSA award-winning designs are not eligible. Multiple entries are encouraged.

Submissions must be received by **August 10, 1990**. Winners will be announced at the awards ceremony, to be held in October in New Hope, PA. To enter the competition, you must order a submission kit at a cost of \$60 for the first kit and \$45 for each additional kit. Write to:

Pennsylvania Society of Architects
PO Box 5570
Harrisburg, PA 17110-5570.

Exposure is the prize and everybody wins when they include their projects in these upcoming theme issues of COLUMNS. The September issue will cover commercial and office interiors, and October will feature government and municipal buildings. Projects must be recent, and artwork (photographs and drawings) are especially helpful. Send information about your project, along with artwork, to: PJ Corso, COLUMNS Editor, c/o The Cantor Group, 1225 Farragut Street, Pittsburgh, PA 15206. Submissions must be received by the end of July for the September issue, end of August for the October issue. Δ

PRESERVATION FORUM HIGHLIGHTS



Two Carnegie Mellon architecture students were awarded scholarships at the Chapter's May Preservation Forum. *Above left*, Carissa Swiss, a fifth-year student, receives the Chapter's annual \$2500 scholarship from Claire Bassett, AIA, President of the Charitable Association. The Long Island, NY native's winning essay was on the electronic materials technology building, a facility proposed for the CMU campus. *At right*, CMU architecture head John Eberhard, FAIA, presents the Roy L. Hoffman award to third-year student Li-Hang Wang, a native of Great Neck, NY. He was one of seven students to compete for the \$2500 travelling award, given for excellence and technical competency in the use of computers in design. Wang used Autocad software to design an outdoor amphitheatre for the CMU campus.

Right, Executive Director Anne Swager, *at left*, and Chapter President Marsha Berger, AIA, share their impressions of the Forum at the reception held afterwards. Forum recap appears on page 9.



TWO FIRMS ARE BETTER THAN ONE

JOINT VENTURES BETWEEN FIRMS OFFER THE BEST OF BOTH—AND LOWER COSTS

A GUEST EDITORIAL BY ROBERT BARNETT, AIA

In our profession's search for new markets, one potential client group may escape our attention—other architects. For a variety of reasons, an owner may select an architect, but qualify the selection to require an association with another architect. Just as a full service firm employs consultants to provide expertise which the firm does not possess, a design firm may associate with a production firm to complement its capabilities.

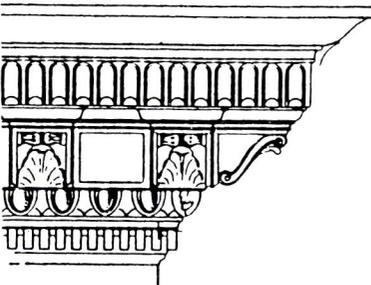
The term "production firm" is perjorative to many, so often the term "executive architect" or "associate architect" is used. Some executive architects approach this delivery of services in a manner similar to a winery which markets a name brand premium product, but bottles and distributes generic wine under a different label. However, rather than camouflage the firm's technical and administrative strengths,

some architects are aggressively marketing these services independently while maintaining a strong design capability. It is possible to offer a client design only, production only, or full service depending on the requirements of the project.

To better position one's firm in this market, an architect needs to develop working relationships with other architects. Until recently, the majority of executive architect work was going to a few firms who were humble or hungry enough to accept it. Other firms, seeing the potential, began aggressively and openly pursuing this work. Design firms became more selective and restructured their practice to better interface with the new breed of executive architect. This cycle has progressed to the point where recently in Los Angeles, Frank O. Gehry Associates chose Dworsky Associates, an architect with a considerable local

design reputation, as executive architect for the prestigious Disney Concert Hall commission.

Let's say that a major cultural institution is planning a new facility. In search of identity and publicity, the visionaries on the board look to an I.M. Pei, a Cesar Pelli or a Michael Graves for design services. Fears of cost overruns, code oversights and inaccessibility to the design principal prompt the pragmatic board members to advocate a dependable, experienced local firm to balance the team. Many associations between firms evolve from such a process. Shotgun marriage, you ask? Perhaps, but the relationship has much to offer both firms. The local firm gains access to a commission it may not have been considered for. The billings generated by this work can be used to support entries into design competitions, purchase of computer hardware or other good-



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ies. The design firm is able to generate a large portfolio of work, while maintaining a small atelier environment, not to mention lower overhead. The design firm can also limit its liability and reduce its exposure to the riskier phases of the project.

The conventional division of responsibilities allocates schematic design and design development to the design firm and construction documents and construction administration to the production architect. Generally, the production architect advises the design architect on code, cost and construction issues during the design phase and the design architect is involved in materials and finish specifications, detailing and submittals during the construction documents and administration phases. The production architect usually assumes the legal responsibility as "architect of record" and the management and administrative responsibilities if serving as the prime architect.

The contractual relationship between the two firms may be structured in several ways. True joint ventures, where a separate entity is established and the fees are commingled, are rare. More commonly, one firm enters into the prime agreement with the owner and employs the other firm as a consultant. Sometimes the design firm is prime and other times the production firm. Another option some owners prefer is to contract separately with each firm. However, none of these contractual arrangements are a guarantee of a successful relationship. Mutual respect, complementary capabilities and realistic expectations increase the probability of a happy marriage.

Depending upon the split in the scope of services, the net fee split after the consultants fees are deducted may range from 50/50 to plus or minus 15 percentage points on either side. The design architect may earn up to 75 percent of its fee by the end of design development, while the production architect must reserve at least that percent

for the construction documents and administration phases. Disputes over failure to comply with allocated responsibilities (e.g. incomplete design development documents; garbled translation of the design intent) are common, but "back charges" are rare. The usual remedy for such deficiencies is more work by the offending party. Open books and prompt progress payments by the prime architect are essential to maintaining the working relationship.

When the discussion turns to fees, the owner may be reluctant to pay a higher fee to a team of two

architects than to a competing single firm.

The sole justification for proposing a higher fee is that the owner is obtaining the highest and best use of each firm's capabilities resulting in superior services to those offered by the single firm. If you don't believe this proposition,

then associations are not for you. The owner also needs assurance that the two firms are compatible and will not threaten divorce halfway through the project. A prior successful working relationship between the two firms is the best evidence of compatibility, although long-term personal

relationships between principals may also be convincing.

In addition to associations of national design firms with local production firms, there are other reasons for firms to associate. An established firm with a track record in commercial work may join forces with an emerging firm with medical experience to pursue a major health care commission. A small firm with a portfolio of award-winning houses may team up with an experienced commercial firm to compete for major corporate or public work. Former employees of large firms who have started their own practices are likely candidates for associations with the ex-boss when competing for major projects. Increasingly, public commissions require that a percentage of the fees and services be allocated to minority and women-owned businesses, thereby

mandating the role of associate architect.

Some see these developments as an erosion of the integrity of architectural practice. Others see them as another way to respond to the changing demands in the market for professional

services. Whatever your viewpoint, don't be surprised if that appetizing project you've been licking your chops over turns out to be dinner for two. Δ

(Robert Barnett, AIA, is a Los Angeles architect considering a move to the Pittsburgh area.)

Rather than camouflage a firm's technical and administrative strengths, some architects are aggressively marketing these services independently.

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BRICKS AND MORTAR: COMMITTEE NEWS

CHARITABLE

President: Claire Bassett, AIA
Architectural Services, 733-7616

After awarding the Chapter's scholarship in May, the Charitable Association is busy planning the October 16 fundraiser at Clayton for the 1991 scholarship.

INTERN DEVELOPMENT

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

With the Spring 1990 Construction Seminar Series recently completed, the IDP Committee is preparing for the Fall series. New projects are needed—call Ed Shriver with your suggestions.

New committee members are welcome, especially associate members and interns. The time commitment is five or six hours per month, and it's a great opportunity for younger members to have an impact on the Chapter. If you are interested in joining,

contact Ed or come to the Committee's summer meetings: July 19 and August 16 at Johnson/Schmidt & Associates. Both meetings will be held at 6 PM.

PROGRAM

Chair: Ivan Santa-Cruz, AIA
Santa-Cruz Associates, 687-8357

The Program Committee reminds members that there will be no general membership meetings in July or August.

Monthly meetings resume in September with a Town Meeting, at which new directors will be elected. Members will be asked whether the profession should take official positions on issues such as affordable housing and Fourth Avenue preservation. The Program Committee urges members to submit topics for this meeting—send your suggestions and motions for discussion to the Chapter office for inclusion on the agenda. (*See Viewpoint, page 3*).

On October 16, the Charitable Association will host a preview of Clayton, restored home of Helen Clay Frick (featured in May COLUMNS). Proceeds from this private tour and reception will go to the Chapter's scholarship fund.

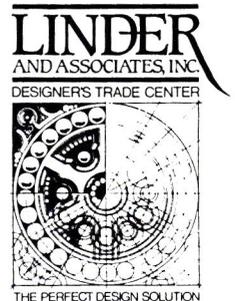
The Chapter awards reception will be held on November 13 at the Frick Fine Arts Gallery, University of Pittsburgh. Also, noted architect Hugh Newell Jacobsen will give the PPG Memorial Lecture at this double-billed event. The awards exhibit will be open to the public through mid-December.

WOMEN IN ARCHITECTURE

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

Members are encouraged to view the WIA exhibit "Creation is a Patient Search" at the Pittsburgh Center for the Arts in Shadyside. The show features the work of women architects from the area, including

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members Louisa Grauel, AIA, of MacLachlan, Cornelius & Filoni, Cherie Moshier, AIA, of The Design Alliance, and Jill Watson, AIA. The show runs until August 12.

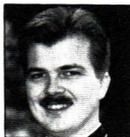
The WIA Committee meets the first Tuesday of the month at 5:15 PM at the offices of Burt Hill Kosar Rittelmann. For more information, contact Marilyn Lupo at 394-7000.

MEMBERSHIP

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

New members are reminded to complete and return their questionnaires, with photographs, to Gwen Williams for inclusion in COLUMNS.

Timothy J. Morgan, AIA
Johnson/Schmidt & Associates
Graduate of Catholic University
Past projects include: historic renovation of Sewickley Municipal Building; Atlas Resources Building in Moon Twp.; LRT Gateway Center Station; Rolling Hills Country Club; Highland Country Club.
Married to Karen Lynn Morgan
Interests: art, music, fishing and sports.



Edward Dapper, assoc. member
Industrial Design Corporation
Graduate of U. of Pittsburgh and U. of Texas, Arlington
Past projects include: Thesis on Western PA School for Blind Children
Married to Jody Dapper
children: GeorgAnne, age 7, Samantha, 20 mos.
Interests: photography and painting.



Margaret Ringel Baker, AIA
Margaret Ringel & Associates
137 Grandview Avenue
Pgh., PA 15211

Louisa Grauel, AIA
MacLachlan, Cornelius & Filoni, Inc.
200 The Bank Tower
Pgh., PA 15222

David Tarbert, AIA
Tarbert Architects
340 Mansfield Avenue
Pgh., PA 15220

Anne Dunmire, assoc. member
N. Lee Ligo & Associates
PO Box 698
Slippery Rock, PA 16057

Edward J. Hancock, assoc. member
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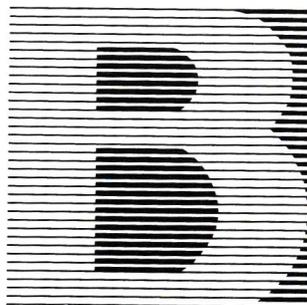
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CALL FOR ENTRIES

It's not too late to include your firm's marketing materials in an upcoming Carnegie Mellon University exhibit, to be held this fall in the university's Hunt Library. "Architectural Brochures: History and Hype," will explore printed materials for promoting and marketing architectural space and architectural/builder services. The show will feature examples from 1890 to the present from the collection of the university archives and other repositories. CMU is seeking additional items for this

exhibit from architectural, building and real estate firms as gifts to the archives' permanent collections or temporary loans. Brochures, booklets, flyers, letterheads, business cards, posters and exhibit catalogues of any date related to specific buildings, architectural services, builder services, architectural competitions and proposals are desired.

Contact Martin Aurand at the CMU Architecture Archives office at 268-8165 or 2451 for more information. Δ

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ARCHITECTURAL RECORD

CARNEGIE MELLON'S HEAD OF ARCHITECTURE LOOKS BACK ON HIS FIRST YEAR

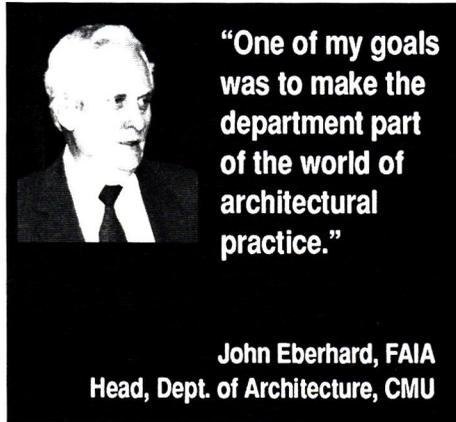
When John Eberhard, FAIA, came to Carnegie Mellon University as head of the Architecture Department last August, he brought the conviction and background to institute a new vision. A year since his appointment, COLUMNS joins him for a look back to assess the accomplishments of his first 12 months.

"One of my first goals was to make the department part of the world of architectural practice. I want to expose students to an international picture and make them understand that they are part of a global marketplace and not just a local or state marketplace," Eberhard says, convinced that students who become licensed architects in the coming years will no longer have a predominantly local or even American clientele.

Eberhard has helped create a global climate in the department by fostering greater participation of visiting faculty and exchange students. Recently retired architecture faculty member Robert Taylor is scheduled to begin a series of visits to architectural programs around the world to establish working relations with CMU. Eberhard hopes that Taylor's global presence will create more opportunities for CMU students to study abroad and encourage more visits on campus by prominent architects and educators from other nations. Taylor will begin his travels in England, France and Germany, and expects to eventually visit Eastern Europe as well as Japan, Korea, Hong Kong, Singapore and Malaysia.

Eberhard has been working to strengthen local ties as well. He increased the number and variety of speakers on campus, as well as attendance. He also has opened lectures to the area's architectural community. A newsletter has been published as another way of staying in touch with the department's alumni, 600 of whom live in Pennsylvania.

Computer-aided design (CAD), another Eberhard priority, has been reorganized and coordinated with the civil engineering department. This past academic year, the de-



partment acquired additional hardware and software and was able to offer undergraduate students computer training in their design studies. Gifts and university monies are making it possible to purchase state-of-the-art computers with advanced capabilities.

Three new faculty members will also contribute to computer advancement. Douglas Stoker, who developed computer capability at Skidmore, Owings & Merrill, will join the faculty this fall along with Skip Van Wyk, who taught CAD at Ohio State University, and Ardeshir Mahdavi, who is coming from the Technical University of Vienna (Austria).

In his year at CMU, Eberhard has also strived for greater technical competence in the department. The undergraduate program has been revised so that freshmen are now required to take physics and calculus on a level equivalent to what incoming engineering students study.

Helping to strengthen students' technical proficiency will be new faculty member Robert Traynham Coles, a Buffalo architect who brings 23 years of professional experience to the department.

"It's been a fruitful year. I think we've been able to make progress," Eberhard says. His success in year one hasn't stopped him from setting his course for the future. In the coming months he plans to reopen the Master of Architecture option of the graduate program, a three-year program for people without professional degrees in

architecture. CMU currently offers a two-year Master of Science in Architecture for those with professional degrees.

An alumnus of the University of Illinois and MIT's Sloan School of Management, Eberhard is no stranger to academia or research. His academic posts include founder and first dean of the school of architecture and environmental design at SUNY Buffalo and adjunct professor of management at MIT. He also served as director of the Institute for Applied Technology at the National Bureau of Standards, director of research for the Sheraton Hotel Corporation, and director of the Building Research Board of the National Academy of Science in Washington, D.C. Before coming to CMU, he was the first president of the AIA Research Corporation, a subsidiary of AIA national. The Pittsburgh Chapter is pleased to have him on board as an ex-officio member. Δ

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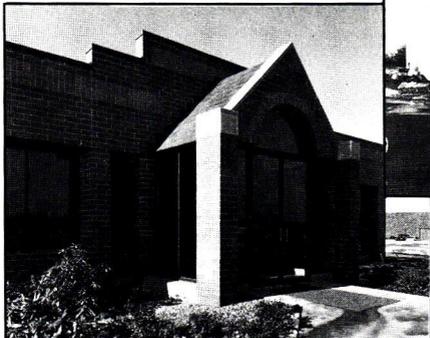
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JUL/AUG CALENDAR

AIA ACTIVITIES

TUESDAY, JULY 3 & TUESDAY, AUGUST 7

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

THURSDAY, JULY 19 & THURSDAY, AUGUST 16

Intern Development Committee meeting, 6 PM at Johnson/Schmidt & Associates. Call Ed Shriver, AIA, 923-1566.

TUESDAY, JULY 24

Fay Jones, 1990 AIA Gold Medal winner, will give a lecture and slide show at 5:30 PM at The Pennsylvanian. Hosted by the Education & Professional Development Committee. *Story and invitation at right.*

THURSDAY, JULY 26 & THURSDAY, AUGUST 30

Education & Professional Development Committee meeting, 5:30 PM at Brenenborg Brown. Call Dave Brenenborg, AIA, 683-0202.

THROUGH AUGUST 12

WIA Exhibit "Creation is a Patient Search" showcases the work of local women architects. Pittsburgh Center for the Arts, Fifth and Shady Avenues, Shadyside. Call for gallery hours.

AROUND TOWN

TUESDAY, JULY 10 & AUGUST 14

Society of Architectural Administrators (SAA) monthly luncheon meeting at the HYP Club. Cost is \$10. Call Clark Strohm, 281-6568.

THROUGHOUT JULY & AUGUST

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PLAN AHEAD

SEPTEMBER

Pittsburgh Chapter AIA Meeting, Town Meeting. Date and location to be announced in September COLUMNS.

TUESDAY, OCTOBER 16

Pittsburgh Chapter AIA Meeting/Charitable Association Scholarship Fundraiser, reception and advance tour of Clayton before it opens to the public October 23.

TUESDAY, NOVEMBER 13

Pittsburgh Chapter AIA Awards Reception, Frick Fine Arts Gallery, University of Pittsburgh. Hugh Newell Jacobsen will give the PPG Memorial Lecture.



Duquesne Light

The Education and Professional Development Committee extends its thanks to Duquesne Light for sponsoring Fay Jones.

TOP AIA AWARD-WINNER TO SPEAK IN JULY

Fay Jones, recipient of the prestigious AIA Gold Medal, will speak at a special event hosted by the Professional Development Committee in July. Jones, described as an "unassuming, small-town, small-firm" architect, designed Thorncrown Chapel in Eureka Springs, Arkansas, and Pinecote Pavilion in Mississippi, for which he received a 1990 AIA honor award. He is the 48th architect to win the Gold Medal.

Jones studied under Frank Lloyd Wright as a Taliesin Fellow in 1953, and paid homage to Wright in many of his designs. He has created his own imprint on the design world, in a style one critic tagged "peculiarly American." Using Wright's principles as a basis, Jones creates buildings that reflect and harmonize with their natural surroundings.

He earned a national reputation for his craftsmanlike houses and religious buildings throughout the country, from Michigan to Massachusetts; however, most of Jones' masterpieces are in his native Arkansas.

Jones was born in Pine Bluff, Arkansas, in 1921. While in high school, a matinee newsreel on the Johnson Wax building led him to devote his studies to architecture. He received a B. Arch. from the University of Arkansas in 1950 and an M. Arch. from Rice University in 1951. His other honors include a 1980 fellowship at the American Academy in Rome, honorary degrees from Kansas State University and Drury College, the first Association of Collegiate Schools of Architecture Distinguished Professor award in 1985, and an AIA/House and Home honor award in 1961. Δ

A 5:30 PM reception will precede Jones' presentation.

Fay Jones

1990 AIA Gold Medal Winner

Tuesday, July 24
5:30 PM Reception
6:30 PM Program
The Pennsylvanian

Members: \$15 Guests: \$20

RSVP by Friday, July 20

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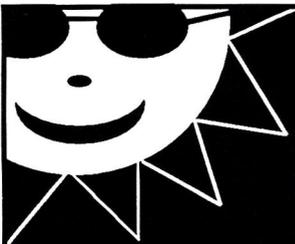
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