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## ON THE COVER

*Clayton, the restored home of industrialist Henry Clay Frick and his daughter Helen, is host to the Chapter's Charitable Association Scholarship Benefit this month. Tours and Victorian refreshments are just part of the fun to be had on October 16.*

*For details, see page 23.*

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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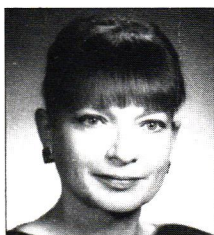
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## VIEW POINT

MARSHA BERGER, AIA, PRESIDENT



During this season of architectural walking tours, as I carefully give tribute to the creator of each building, I have begun to wonder why, with few exceptions, so many of the commissions have gone to architects from other cities. Throughout the city's history, the local governments, corporations and developers have had a predisposition to hire architects from Boston, Chicago, New York, St. Louis. And yet, one of last year's AIA National Design Awards was bestowed upon the Software Engineering Institute, a building by two local firms: Bohlin Powell Larkin Cywinski and Burt Hill Kosar Rittelmann Associates. Is it that the clients in Pittsburgh still feel that Pittsburgh architects (and artists, too) are second-rate? That if they were worth their salt, they'd be in New York competing with the Big Boys?

Can it not be acceptable to say that one chooses to live and work in a livable city and not be a lesser talent for it? For example, Siah Armajani lives and works in Minneapolis, a pleasant city, but certainly not considered on a par in artiness with New York. But this shy man has become a sought-after "Hot Artist," exhibited around the world. More interesting is the number of significant commissions that he has received from his hometown folks. Can it be that Minneapolis nurtures its own and Pittsburgh doesn't?

Why are local architectural firms not automatically placed at the top of the short lists? Why is it difficult for local artists and craftspeople to be given the first shot at commissions? Why is it commonly thought that an expert is someone who lives 100 miles out-of-town? All around us there is proven exceptional talent right here in Three-Rivers City. Obviously we have been hiding our light under a bushel basket. The Associated Artists did a fantastic job in kicking-off the exhibition season. Let's keep it up with our show in November where we can strut our stuff.

The new exhibition format was designed to generate excitement through the community about all of the work we architects do. Therefore a segment of the exhibit will be devoted to our architecturally-related theoretical, experimental, fantastical and avocational endeavors — a new category referred to as "Open Plan." The younger members of our profession will be given the opportunity to compete with their peers in a separate category. In addition, all design award entries will be exhibited in order to recognize the self-selection process used by each firm to determine its best work and, therefore, certainly worthy of display as well as review. The time is indeed now for Pittsburgh architects to be appreciated and come into their own. And it *will* be cause for celebration! Δ



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## ARCHITECTURE

# ARCHITECTS PLAY DOCTOR WITH PLANS TO CURE A CITY'S AILS

**W**orking as urban designers in an interdisciplinary planning team, UDA Architects recently completed *Downtown Norfolk 2000*, a master plan guiding this Virginia city's next decade of downtown development.

*Downtown Norfolk 2000* contains a set of policies and proposals using physical planning as a framework for economic development.

In addition to an economist, UDA worked with traffic, development and urban design consultants, as well as public officials and community leaders to coordinate the city's next 10 years of development. The firm led the public process for getting the master plan approved and provided all the design and graphic work for *Downtown Norfolk 2000*.

"We're not just trying to make the city beautiful but to make it an active force and make things happen," says Ray Gindroz, AIA, UDA principal in charge. "It's very important that the leader of the team was an economist. That means the focus is on how to attract investors and make it possible for developers to come in."

Since the 1950s, the city has been trying to recover from the darker side of being a Navy port town. Massive demolitions spared little else beyond key historic buildings. Since then, the city has been trying to create a new downtown and has devised plans every 10 years. UDA's master plan will carry the city of Norfolk well into the 21st Century.

*Downtown Norfolk 2000* addresses three goals: to strengthen the city's economy, to enhance the downtown environment as a place to live and work and improve its effi-

ciency as the regional urban center. Synergism—the linking of one land use or economic function with another—is the driving force of UDA's development approach.

"We wanted to find ways to link up isolated pockets of existing activity to make the city feel like a complete and unified place," Gindroz explains.

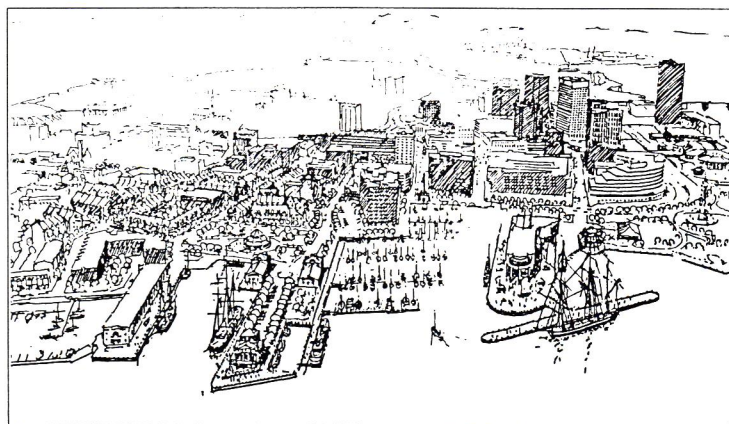
Three difficult issues facing the downtown area gave a sense of urgency to the project. After 30 years of effort, the city had failed to find a developer for a key parcel of 17 acres in the center of downtown. The last of seven department stores had closed, marking the final collapse of downtown's traditional shopping district.

**"We wanted to find ways to link up isolated pockets of existing activity to make the city feel like a complete and unified place."**

Ray Gindroz, AIA  
UDA Architects

Furthermore, unresolved traffic issues made it impossible for the city to release several waterfront properties for much-needed downtown residential development.

UDA devised the master plan after a series of what the participants referred to as "blitzes," intensive three-day sessions complete with agendas, teamwork sessions, individual meetings and public presentations. The agenda for the first blitz was for UDA to understand Norfolk's



Page after page of alternate plans were generated for *Downtown Norfolk 2000*. The meeting walls were plastered with drawings such as this one, depicting the new harbor. Capitalizing on Norfolk's most dramatic asset, its waterfront, the plan includes a berthing dock for U.S. Navy vessels open for public viewing and Nauticus, a one-of-a-kind museum highlighting the city's historic role as a maritime center.

revitalization history.

As the team collected data, traced the history of the city, analyzed its physical form and tried to understand the failure of some recent planning efforts, it made diagrams and perspective sketches of everything. Gindroz said earlier versions of these drawings and sketches drafted by UDA played a key role in the nine-month planning process which brought together the private and public sectors.

The sequence of three-dimensional drawings begins with a vision of what downtown Norfolk could be in the year 2000. Others honed in on specific subjects such as views of the water, historic buildings and traffic patterns. The design includes the usual inventory: plans for transportation, public open space, land use, design guidelines, zoning recommendations and development and phasing strategy. However, the product was expected to be more than a technical document for regulating development.

*continued on page 6*



Norfolk, continued from page 5

## ARCHITECTURE

The meeting room walls were covered with these drawings, so that everyone could share a common understanding of the issues. As ideas emerged from discussions,

rooting for the same team," Gindroz says.

Once the smaller priority projects create a sense of completeness, the development climate will change. UDA projected the de-

velopment of a major mixed-use center for downtown. Called Norfolk Center, it positions a multi-use corporate office and retail center around a newly created lake and public park deep in the heart of

dock for U.S. Navy vessels open for public viewing. It will also feature a major small boat marina. A proposed 405-room Marriott Hotel and 110,000 sq. ft. conference center will be directly accessible to the existing Omni Hotel and waterside complex. Coupled with existing attractions, these new magnets could help make the city a major tourist destination in southeastern Virginia.

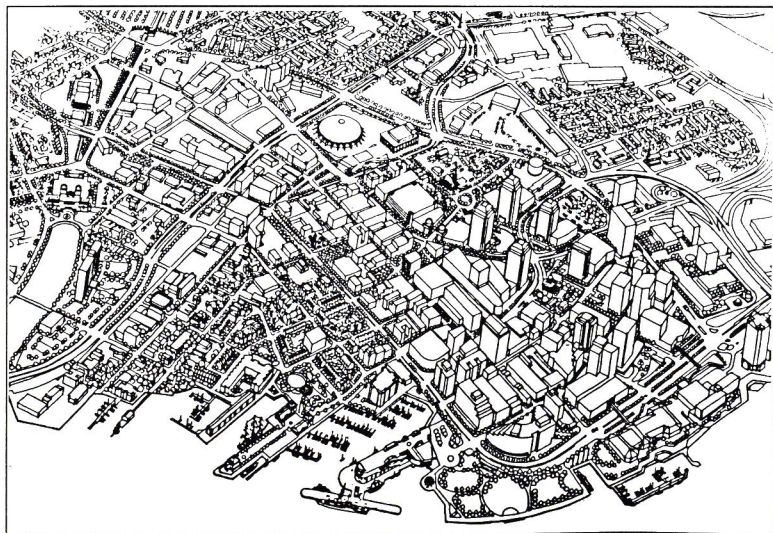
Traffic patterns and roadways are also key in the master plan's image of wholeness. UDA recommended focusing development on College Place, an east-west development corridor linking the center of town with the waterfront.

"The drawings are images of how the space works together," Gindroz explains. "The emphasis is on connections."

Two of the city's most important cultural institutions, the recently renovated Chrysler Museum and the planned Opera House, will be accessible to the rest of downtown via the extension of Waterside Boulevard proposed by UDA. A freshly landscaped Virginia Beach Boulevard will create a pedestrian promenade between these and other buildings.

Once approved by city council, UDA's master plan and drawings were compiled into a booklet and are being used as a marketing tool. However, Gindroz says the merits of the plan will have to wait for 10 years before they can be fully assessed.

"You have to wait so long to find out the results of urban design. That's why I like cooking," he laughs. "You get immediate results." Δ



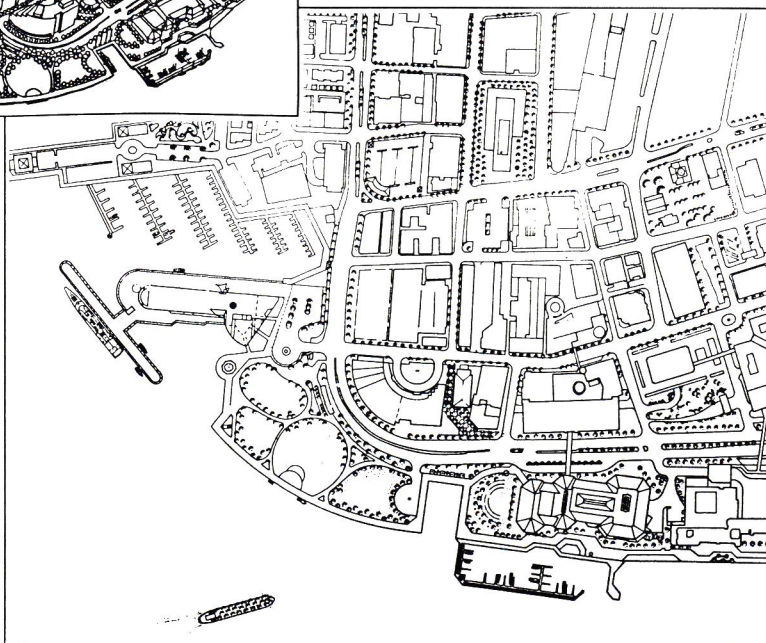
An aerial view shows Norfolk as it may look in the year 2000. The image of the Downtown Norfolk Master Plan is wholeness, of creating urban spaces which help make downtown complete and unified.

they were tested as working sketches overlaid on the drawings of existing conditions. The drawings printed in the final report and reproduced on video tape are finished versions of these working sketches. Accurate in perspective and design, the drawings were constructed from aerial photos and photos of plans or manually constructed.

"The drawings were really psychological road maps for the people and provided a common basis for making decisions," Gindroz notes.

When UDA began working on the project, the city had not reached a consensus on what to do and there were conflicts with the state highway department about locating major new roadways. Sides were being taken over the promotion of bigger projects versus smaller ones.

"We had to show them how to create the smaller projects in order to make the bigger projects possible so both sides could be



Waterside Drive, the 'L-shaped thoroughfare that winds along parallel to the water's edge, will be widened and extended to become the new grand boulevard of Norfolk. The road was designed to accommodate both pedestrians and vehicles.

downtown.

In Norfolk, public projects have been the building blocks for creating new markets and moving the urban economy from one plateau to another. Two building block projects, a maritime center and hotel/conference center, are expected to increase the thrust of downtown development.

The proposed Nauticus Maritime Center along the harbor will include a berthing



CONVENTIONS *à la* JERRY LEWIS

**A**s a child of the 1950s, I spent many Saturday afternoons glued to the tube watching Jerry Lewis movies. The result was not massive brain damage as my mother so often predicted. Instead, I developed some rather skewed impressions of what went on in the adult world, but on the positive side I am still a great fan of silly, slapstick humor. I have vivid memories of a number of these movies. One scene in particular, however, always flashes through my mind whenever I board a plane to go to a convention or a conference. This movie (the name of which I have long since forgotten) portrayed Jerry Lewis as a bumbling salesman of some sort or another. He and his business associates check into a lush hotel in another city to attend a convention. In one of the final scenes, Jerry and his associates end up in the hotel pool fully clothed in cocktail party attire. Through a series of bumbles and missteps, everybody else at the party (much to their surprise) also ends up in the drink. Since my father (a very conservative New Englander) was not a salesman and to my knowledge never attended a convention or conference, I had no other example to counter the impression this movie left with me. I thought conventions were continuous parties and certainly nobody did anything remotely related to improving their on-the-job performance.

**I thought conventions were continuous parties and certainly nobody did anything remotely related to improving their on-the-job performance.**

Imagine my surprise when I attended my very first business conference and found myself enrolled in classes from 8:30 AM until 5 PM each day for 10 days. It was like going back to school. I had to think, I had to listen, and I had to contribute. Everyone was usually too tired to do much partying and I don't think the hotel even had a swimming pool.

Recently I found myself once again at a conference, this time the Council of Architectural Component Executives (CACE) annual conference held in Toronto. Truer to my experience to date, this conference did not resemble the Jerry Lewis version either, even though this time the hotel not only had a swimming pool but a hot tub as well.

Fortunately there were no classes. Instead, there were a variety of sessions designed to help you think about what you do and how you might do it better. Most of the time, I listened. I heard about other chapters' projects, some good and some not so good. I learned what the staff at AIA National really does. Syl Damianos, FAIA, inspired us with a wonderful talk about our careers and the positive role we play in the field of architecture.

I also did a lot of looking. I looked at other chapters' publications, newsletters, magazines, directories, etc. for style and

content. I saw the city of Toronto through a slide show presented by one of their local architects. Reed Agnew gave a presentation on the new logo his firm, Agnew, Moyer, Smith has designed for AIA National. The new logo is terrific! I was very proud that one of Pittsburgh's own was responsible for it. (More on the new logo in future issues!)

Best of all, I had time to reflect. I reflected on the big picture of what I do and what I hope to do. I momentarily forgot the mundane everyday details of my job. I never did get a soak in the hot tub, and the two cocktail parties I went to were hardly raucous. But, for me, being able to come back with some fresh ideas and renewed enthusiasm for my job was excitement enough. Δ



The Chapter wishes to thank  
**Franklin Interiors**  
for furnishing the Chapter office  
and  
**Don Van Ollefen, AIA,**  
of MicroAge, Inc.  
for supplying the office with a  
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## INSITES

*Executive Director's Note: The following letter was written with regard to the recent Women in Architecture exhibit, showing the architectural drawings of four Pittsburgh women. Because only three of the exhibitors were members, the name of the fourth exhibitor (Suzan Lami) was omitted from official AIA press releases and the article in COLUMNS. This decision was made by the Chapter's editorial board in keeping with the regulations of the AIA and the policy of not promoting nonmembers in COLUMNS and other AIA publications. Please feel free to direct your comments and concerns on any of the issues raised in this letter and reply to Anne Swager at the Chapter office, 471-9548. We welcome your input.*

Dear Members:

We at Design 3 Architecture are disturbed at the obvious omission of both our partner's name and our firm name from the write-up for the WIA Exhibit in the July/August issue of COLUMNS.

First of all, Design 3 Architecture is a member firm and three of the four registered architects are members. Although Suzan Lami isn't a member, she has supported the work of the AIA and has worked on the Women in Architecture committee.

The fact that you tried to coerce her into membership really left a bad taste. It is because of things like this that she hasn't joined. We did see you were able to get some of the other exhibitors to join, and you were quick to award an apprentice architect full AIA membership.

Second, but much more important, is the fact that Suzan was told by Marsha Berger that it is the goal of our AIA chapter to promote its membership, not architecture or architects in general. It was our understanding from the 1990 mission statement, published in the front of our membership directory, that the AIA is fostering design excellence and promoting architecture. It is my feeling that you should reread your mission statement.

I really can't believe you have lowered the standards of the chapter to this "private club" mentality.

Respectfully,

Don G. Lightner, Jr., AIA

*Marsha Berger, AIA, replies:*

Dear Mr. Lightner,

Thank you for your recent letter concerning our publicity surrounding the AIA-sponsored WIA exhibit "Creation is a Patient Search." We have given a great deal of consideration to your concerns and comments. We hope our reply will explain what we did, why we did it, and how we intend to deal with this type of situation in the future.

In June, the WIA Committee of the AIA Pittsburgh Chapter sponsored an exhibit entitled "Creation is a Patient Search." Entries for the exhibit were solicited from all members of the committee. The final selection of the works that were exhibited was made by a jury of three individuals which included Patricia Lowry, Betsy

Martin and Frank McCurdy, AIA. The jury chose projects designed by Louisa Grauel, AIA, Cherie Moshier, AIA, Jill Watson, assoc. member, and Suzan Lami for the exhibit.

Because publicity initiated by the AIA Chapter has been considered to be a privilege of membership, it has been the policy of the Chapter Board of Directors that only the names of members and member firms will be published in COLUMNS and/or released in press releases. On the entry form for the WIA exhibit, it was clearly stated that nonmembers names would not be published in COLUMNS. This policy has also been outlined in two different articles in COLUMNS, in May and September 1989.

The week before the exhibit was scheduled to begin, staff was instructed to issue a press release to the *Pittsburgh Press* and *Post-Gazette* detailing the exhibit particulars including time, location, place and information on member exhibitors. In keeping with Board policy, the press release included all the exhibitors' names except Ms. Lami's because she is not a member. Instead, the firm name of Design 3 was released.

Before the press release was issued, Anne Swager, Executive Director called Ms. Lami to verify her membership status. Her intent was not to coerce Ms. Lami but rather to insure that she was not excluded from the release if in fact she was in the process of joining. We apologize to Ms. Lami for any misunderstandings that may have occurred.

You are correct that one of the other exhibitors did join as an associate member and in the July/August issue of COLUMNS this new member was incorrectly identified as a full member of the AIA. Although a number of people proof each issue of COLUMNS before it goes to print, mistakes still occur and we appreciate your calling this error to our attention. The September 1990 issue of COLUMNS carried a correction.

Our Chapter's mission encompasses fostering design excellence, promoting the value of architectural services, and raising the standards of architectural education, training, and practice. Currently, the WIA committee is the only committee of the AIA Pittsburgh Chapter which allows nonmember participation. Opening the membership on this Committee gave us the opportunity to promote the value of our professional organization to a specific audience, female architects and female intern architects who often have the erroneous perception that the AIA exists only for "good old boys."

In retrospect, the Board does have concerns about the appropriateness of our longstanding policy on publicity with the current structure of the WIA committee. Partially as a result of this incident and also because we think periodic examination is important, we as a Board have formalized a process to evaluate the services, benefits, and privileges we currently offer our members.

If you have any further comments or questions, please feel free to call either me or Anne Swager.

Very truly yours,

Marsha Berger, AIA, President



# HIRING RIGHT THE FIRST TIME AROUND

**USE JOB TESTING NOW AND AVOID COSTLY MISTAKES LATER ON**

BY JEFFREY W. KLINE, AIA AND GARY A. WILLIAMSON, PH. D.

**T**he fastest and least expensive route to improving an architecture firm is to hire right the first time. This axiom pertains to the hiring of experienced architects as well as new graduates. Hiring the right people accelerates the learning curve on the sales and business side of architecture and also enables a firm to select seasoned individuals who can make an immediate contribution to the firm's financial success.

The successful architecture firm of the next 10 years will include individuals with sales ability, management talent, business savvy and technical skills. In most firms, these qualities are referred to as "partner material." The challenge we all face is how to identify and develop such individuals.

Developing future partners can be a long and time-consuming process. After completion of training, board skills need to be refined by years of experience; customer relations skills and business savvy are even more difficult to come by. The focus of this article is not the development of high-potential individuals but rather the methods of identifying and selecting "rain makers" and managers at the outset of employment.

The most commonly used hiring methods are interviews, reference checks, academic achievement, work samples, previous experience and job testing. Most firms use a combination of methods to select new personnel, whether they be recent college graduates or experienced professionals. Re-

sumes and application forms often are used as an initial screening technique. Unfortunately, biographical information is an accurate predictor of work performance only 13% of the time. Reference checks are accurate only 6% of the time.

Previous experience, performance during a job interview and academic achievement all are rather poor predictors of subsequent success. In fact, validity correlation coefficients between these methods and job performance range from .11 to .18 (out of a possible 1.0), accounting for only 2% of the

cases. Sadly, many of us have relied on these methods for years, either to weed out large groups of applicants or to identify finalists for positions. Inadvertently, we have eliminated many good people in the process.

More sophisticated firms are using work samples or job tryouts to help identify high-potential individuals. The work-sample method is better than any of those discussed

thus far, with a correlation coefficient of .44 or 19% successful when compared to subsequent work performance. While this represents a substantial improvement over other methods, it still leaves much to be desired.

The best predictor of work performance prior to hiring is job testing. This conclusion was reached in a research project con-

ducted by John E. Hunter and Rhonda F. Hunter of Michigan State University. The research team used supervisor ratings of hired applicants to determine how well screening procedures correlated with subsequent on-the-job performances for a range of occupations. The validity correlation co-

efficient for job testing across the range of occupations included in the study was .53 or 28%. Thus, the level of predictive power of job testings seems to far surpass that of other methods available.

Job testing should not be the only method used to select high-potential individuals. A combination

of methods will yield the best results when making a selection. However, the predictive power of job testing suggests that it can be an important part of any selection process. Testing has other benefits, too: It is an impartial and objective process which provides uniform treatment of all applicants, thus leveling the playing field. Testing also allows for comparison to specific standards or norms on a firm-by-firm basis.

Employment testing, while somewhat new to architecture, has been used in business and industry for more than 40 years. Locally, job testing for architectural firms was introduced two years ago on a case-study basis in a small firm. At customer request, tests were selected to measure oral and written communications ability, mathematical reasoning ability and ability to make mature judgments in subjective as well as objective situations. Tests related to motivational incentives and personality traits such as productivity level, organization and planning ability, people skills, negotiation ability, persuasiveness, dominance and stress tolerance also were given. Test results

*continued on page 14*

**Replacing ineffective or unsuccessful professional employees costs an average of two and one half times an individual's salary.**

**The best predictor of work performance prior to hiring is job testing... [however] Job testing should not be the only method used to select high-potential individuals.**



## KUDOS

Six member architects were elected to the board of the Pittsburgh Chapter of BOCA (Building Officials & Code Administrators) in September. They are: **Ed Shriver, AIA**, vice-president; **Bob Stevens, AIA**, treasurer; **P. Mark Viola, AIA**, secretary; **Claire Bassett, AIA**, board member; **Jimmy Goldman, AIA**, board member; and **Bernie Liff, FAIA**, board member. BOCA welcomes new members from the architectural community — contact Jimmy Goldman at UDA Architects for more information: 765-1133.

Congratulations to **UDA Architects** for winning a 1990 Design Award for Urban Design Excellence by the Design Review Committee of the City of Norfolk, VA. UDA prepared a master plan and design guidelines for the Middle Towne Arch community, turning a blighted public housing site into a revitalized neighborhood of privately-owned houses.

**Burt Hill Kosar Rittelmann** received an honorable mention in *Building* magazine's

## BREAKING GROUND

1990 Modernization Award program. Brickstone Square, Burt Hill's entry, is a complex of former woolen mills located in Andover, Massachusetts. Renovated at a cost of \$30 million, the buildings are 80 percent leased by such diverse tenants as a light manufacturing company, insurance company, educational consultant and corporate headquarters of a major national retail operation.

Former Pittsburgher **Jon Grant, AIA**, head of the Washington, DC office of Williams Trebilcock Whitehead has been named an honorary committee member for the city's Black Tie Masquerade Ball, an annual event sponsored by the National Coalition of 100 Black Women. The ball kicks off a \$1 million capital campaign for infants born to crack-addicted women. Funds will be used to develop a transitional home for infants awaiting adoption or placement in foster homes.

## FROM THE FIRMS

Construction has begun on a new maintenance facility and expansion at the Frank B. Fuhrer Wholesale Company on the South Side. Designed by **Larsen and Ludwig, Inc.**, the project includes expansion of a refrigerated warehouse and loading facility. The company's fleet will be stored in the 8900 sq. ft. maintenance facility, to be completed in November. In the second phase, to be completed in February, 36,000 sq. ft. will be added to the 60,000 sq. ft. warehouse housing Anheuser-Busch and Coors beer.

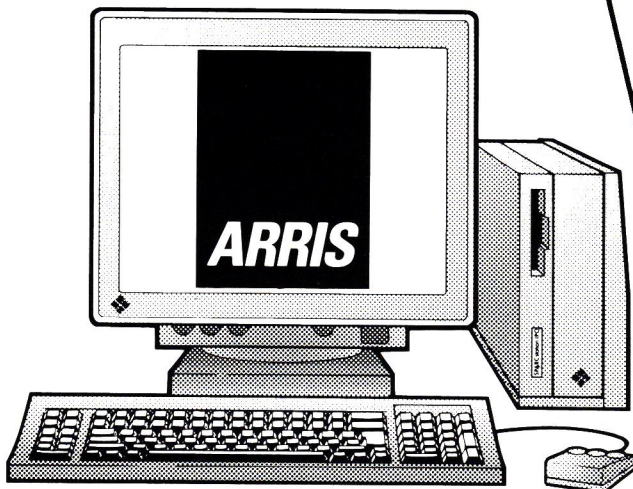
**Kingsland Scott Bauer Havekotte** has been awarded a contract for tenant planning services for all Nutri/System facilities in Western Pennsylvania.

**Johnson/Schmidt and Associates** is designing a two-story addition to the Hecht department store at the White Marsh Mall, Baltimore. The \$12 million, 120,000 sq. ft. project includes exterior and interior retrofitting of the existing building. The firm is

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## BREAKING GROUND

designing a similar expansion and renovation for the Hecht store in Baltimore's Montgomery Mall. Principal in charge of both projects is **James V. Eckles, AIA**. Project architects are **Jay DeLuca, AIA**, and **Charles Wellington, AIA**.

In Saugus, Massachusetts, JSA is designing a department store for Filene's of Boston. The 150,000 sq. ft. bi-level structure will be located adjacent to the Saugus Mall. Associated architect in charge of design is **Raymond McCaughey, AIA**.

### TRANSITIONS

**Gregory A. Smith, assoc. member**, has joined **Williams Trebilcock Whitehead** as a project architect. A graduate of Florida A&M University and Miami University of Oxford, Ohio, he is working on Building 700 at the Cherrington Corporate Center in Moon Township.

WTW has also promoted a number of members. **Robert P. Murray, AIA**, was named as corporate director. Named as senior associates were **Richard F. Bamburak, AIA**, **Harold Colker, AIA**, **Alan B. Klauss, AIA**, **Paul F. Knell, AIA** and **Bryant H. Robey, AIA**. **Douglas L. Shuck, AIA**, was promoted to associate. New project managers include **John E. Baverso, AIA**, **Roy M. Penner, AIA**, **C. Barton Schindel, AIA** and **Deepak Wadhwani, AIA**.

### HERE AND THERE

**Design for the Nineties** is the theme for the upcoming annual PSA meeting. Panelists **Sylvester Damianos, FAIA**, president of

AIA and principal of **Damianos Brown Andrews, Inc.**; **Robert Brown, AIA**, of **Geddes Brecher Qualls Cunningham**; **Robert Venturi, FAIA**, of **Venturi & Scott Brown**; and **Charles Dagit, Jr., FAIA**, of **Dagit/Saylor Architects**, will discuss their visions for the new decade of architecture. **Peter Magyar, AIA**, head of the department of architecture at Penn State will moderate. The day-long program includes lunch and presentation of PSA awards and will be held at the Cock 'n Bull restaurant in Peddler's Village, New Hope, PA on October 5. Registration is \$30 per person, \$25 for panel session only and \$15 for lunch only. For more information, call PSA at 717/236-4055.

### CALL FOR ENTRIES

It's time to start planning for next year's architectural competitions — deadlines are approaching fast! Here is a listing of the AIA's 1991 Honor Awards Programs (entries, nominations and submissions must be postmarked no later than the deadlines listed):

*Library Buildings Award Program* Entry deadline, October 1; Submission deadline, December 3; Jury meeting, January 16-18.

*Jury for Honorary Members* Nomination deadline, October 2; Jury meeting, October 11-12 (Note: Must be nominated by a Board member).

*Jury of Fellows Nominations* Entry deadline, October 5; Jury meeting, February 4-8.

*AIA/ACSA Topaz Medallion for Excellence in Architectural Education* Nomination

deadline, October 5; Final documentation, December 28; Jury meeting, January 4.

*Jury on Institute Honors* Submission deadline, November 2; Jury meeting, November 15-16.

*R.S. Reynolds Memorial Award* Nomination deadline, November 12; Submission deadline, December 17; Jury meeting, January 17-18.

*Brick in Architecture Awards Program* Entry deadline, January 4; Submission deadline, February 4; Jury meeting, February 18-19.

*Louis Sullivan Award for Architecture* Entry deadline, January 7; Submission deadline, February 18; Jury meeting, March 7-8.

### BUSINESS BRIEFS

**CIS (Complete Installation Services)** of Oakmont, suppliers of custom laminates and electrostatic painting, is offering a newsletter on its services to architects and designers. Call CIS at 412/826-1800 for details. Δ

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# AIA MEMBERSHIP

**AIA.** Those three letters after an architect's name can cost as much as \$138.30 per year per initial in membership fees. Is it worth it? What do architects gain by joining the Pittsburgh Chapter? To learn how members have benefitted from AIA membership, COLUMNS asked three architects and one professional affiliate to share their experiences.

## NEW KID IN TOWN

Alan Fishman, AIA, of IKM Inc., says that in his year as a member of the Pittsburgh Chapter, he has enjoyed the opportunity to socialize with other professionals.

"It has helped to meet other architects and I think it's important to know what the community is doing as a whole," he says.

Fishman was a member of the Philadelphia Chapter and joined locally when he moved to town a year ago, when his wife accepted a position with a Pittsburgh bank.

As Fishman sees it, a key benefit of AIA membership is the "valuable programming," such as the recent evening with Fay Jones, this year's AIA gold medal winner, the preservation forum and the Charles and Ray Eames Film Festival to name a few Chapter events.

"There was a tremendous turnout at Fay Jones. I bet 40 to 50 percent of the people there weren't members," he notes, adding that "Architects who aren't members ought to be."

Although it is much smaller than Philadelphia's, the Pittsburgh Chapter is doing almost everything its counterpart across the state is, according to Fishman. One area he would like to see stressed is firm recruitment.

"In Philadelphia, when we succeeded in getting a major firm to back the Chapter, that meant a boost in membership by two to three hundred people," he notes. As a mem-

ber of the Finance Committee, Fishman said he'd like to see the same thing happen here in Pittsburgh to increase the Chapter's income.

Another revenue source for the Philadelphia Chapter is a bookstore, which Fishman says is highly successful in generating income. The store sells not only AIA publications but books and gifts with art and architectural themes, too.

An active participant in Philadelphia, Fishman hopes to continue his involvement here. "I was a treasurer in the Philadelphia Chapter and have been to a number of conventions on the local, state and national level. It was only natural to continue my activism

when I moved to Pittsburgh," he explains.

So far, he has gotten his feet wet by joining the Chapter's Editorial Board and Finance Committee.

## SOMETHING FOR EVERYONE

Cherie Moshier, AIA, of the Design Alliance, says that she is fortunate to be part

of a firm that backs the Chapter by paying for full and associate memberships for all employees interested in becoming members.

"I have no reason not to join, and I admit it would be a tougher decision to join if I had to pay for myself but I probably would," she says. "I wish there were more firms offering this."

Moshier has been pleased with the monthly speakers the Chapter has brought to its members and the professional development publications from National.

"There's been a broad mandate to include something for everyone, from a one-person firm to a large organization," she points out.

Moshier would like to see the Chapter gain more visibility in the public eye, mentioning the relocation of the Chapter offices in CNG Tower in the city's cultural district as a starting point.

## THE PRODIGAL ARCHITECT

John Martine, AIA, of Integrated Architectural Services Corp., reinstated his membership three years ago after letting it lapse since the mid 1970s.

"I wanted to become part of the architectural community again in the fullest sense, to interact with my peers again on a regular basis," he explains.

When he first joined the Chapter, Martine was starting his own practice. He soon found he didn't have time to be active because of his long hours at work and involvement in several South Side preservation projects.

"I figured if I couldn't participate, why be part of it? Looking back, I regret that break in membership. I think it can help the small practice because the public thinks highly of the AIA. If you don't belong, the public thinks there is something wrong with your practice even though that may not be the case."

Once reinstated, Martine became a member of the Historic Resources Committee and *Go Fourth!*, a community group of historical activists to which many AIA members belong. Both committees have the common goal of making the public aware of the city's historic resources and preserving them.

"Pittsburgh is a city rich in historic resources. I believe the AIA should be involved in preservation issues and I want to be part of the discussion," Martine says.

Because of his involvement in Chapter activities, Martine believes that both he and

**"[AIA membership] has helped me to meet other architects and I think it's important to know what the community is doing as a whole."**

Alan Fishman, AIA  
IKM, Inc.



**"I have no reason not to join."**

Cherie Moshier, AIA  
Design Alliance



**"I think  
can help  
practice  
public  
the AIA"**

John Martine  
IAS Corp.



# S ITS PRIVILEGES

his firm have gained recognition that may not have been possible as a non-member. He has won design awards from the Chapter and the Pennsylvania Society of Architects.

Martine said there was a tradeoff for devoting more time to the Chapter. "I had to give up my involvement in the South Side in order to put in more effort toward my profession. Somehow, we can't do everything."

## TACKLING THE TOUGH ISSUES

Attorney John Axtell recently joined the Chapter as a professional affiliate. A practicing lawyer in Pittsburgh for eight years, he maintains that while he does encounter real estate development, zoning and planning law, his main interest in the AIA is not to build up

connections for his business.

"I may be an atypical professional affiliate," he says. "My interest in architecture comes from urbanism. I see the design of buildings and cities as having an awful lot to do with the quality of life and success or failure of a city as a place to do business."

Axtell believes that, short of becoming an architect, the AIA is the best way for him to keep up with what's happening locally and nationally on the urban development front. He was involved in the planning of the Historic Resources

Committee's recent preservation forum and notes that the first AIA event he attended was the Remaking Cities Conference.

"Growth management, revitalization of depressed areas and humane urban housing—these are issues I'm interested in seeing the AIA continue to work with on a region-wide basis," he explains.

Prior to attending law school, Axtell

worked for Vermont's historic preservation office where he placed buildings on the state and national building register.

"The dilemmas of architecture are in the public field and therefore are especially subject to hard questions," he says, "but addressing these are always going to be

more interesting than taking on the Mom and apple pie subjects." Δ

*What has the AIA done for you? COLUMNS wants to know! Send your views on membership, pro and con, to: COLUMNS, c/o The Cantor Group, 1225 Farragut Street, Pgh., PA 15206. Responses will be featured in a future issue.*

## THE BOTTOM LINE: HOW MUCH DOES IT COST?

One of the biggest considerations architects face when looking at the AIA is the cost of joining. No amount of glowing recommendations or spectacular perks can overcome a tight budget, and many would-be members haven't joined because they've heard it's 'expensive.'

And in some respects, they're right.

At the very least, membership in the AIA isn't cheap. As with any other professional organization, membership dues account for a good chunk of the operating budget. This doesn't necessarily mean bigger dues always equal *better* programs. But the AIA has a solid reputation for offering a wide range of outstanding services to their members, and many people will say the membership has paid for itself through educational and social programs, contacts, prestige, visibility, and other opportunities.

For full-fledged AIA membership, expect to pay \$150 in national dues, \$85 in state dues and \$180 in local dues each year. Associate members, who are often (but not always) younger architects just starting out, get a break in prices: \$65 in national dues, \$50 in state dues and \$75 in local dues. Professional affiliates pay a flat rate of \$200. Professional affiliation is limited to those in related fields: suppliers, builders, contractors, etc.

The titles *AIA*, *associate member* and *professional affiliate* are used to designate someone as a member of the AIA. Only members may use these titles after their names.

And what does all this buy? In addition to the title, members receive a 20% discount on all AIA documents. Local dues provide ten monthly dinner meetings with networking opportunities and guest speakers. Four of these are pre-paid, that is free for members.

Enhanced publicity for members and member firms is offered through the Chapter's monthly magazine *COLUMNS*.

State dues go to the Pennsylvania Society of Architects; in return, members receive legislative support and lobbying power, legal advice and subscriptions to *Pennsylvania Architect*, PSA's monthly full-color magazine showcasing outstanding design across the commonwealth and *The News*, a monthly newsletter.

National dues support the variety of programs and projects AIA National organizes, from conventions and awards ceremonies to day-to-day operations of the organization's headquarters in Washington, DC. *Architecture*, the official magazine of AIA National, is mailed monthly to all members.

Interested yet? As the members at left will attest, there are definite benefits to joining the AIA. For more information, call the Chapter office at 412/471-9548. Δ

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**"I see the design of buildings and cities as having an awful lot to do with the quality of life and success or failure of a city as a place to do business."**

John Axtell, prof. aff.  
John Axtell, Esq.







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*Hiring, continued from page 9*

provided an objective profile which enabled the architecture firm to assess an applicant's compatibility with the firm as well as to maximize an applicant's strengths for particular projects. It was concluded that the testing process is an excellent way for the principal of a firm to get to know the staff.

There is no substitute for hiring the right people for our firms. According to a study conducted by London House, an Illinois-based supplier of psychological tests, replacing ineffective or unsuccessful professional employees costs an average of two and one half times an individual's salary. This includes replacement costs that are both *direct* (including applicant and relocation expenses, salary and benefits and personnel overhead) and *indirect* (including management time for interviewing and hiring and training time).

**The [job] testing  
process is an  
excellent way for  
the principal of the  
firm to get to know  
the staff.**

That figure does not include the cost of business and sales opportunities lost by the ineffective employee while on the job. With such bottom-line implications at stake, ar-

chitecture firms of all sizes should consider the value of job testing in combination with other methods to predict future performance and partner potential. Δ

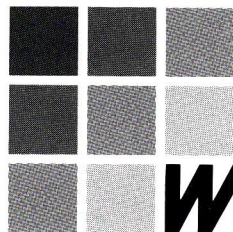
*Jeffrey W. Kline is the principal owner of Jeffrey W. Kline Architect; Gary A. Williamson is director of orga-*

*nizational development for PSP Human Resource Development, an organizational consulting firm.*

*COLUMNS welcomes guest articles on topics of interest to the architectural community. For more information about submitting to COLUMNS, contact editor P.J. Corso at 412/661-3734.*

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## BRICKS AND MORTAR: COMMITTEE REPORTS

### AIA/CMU LIAISON

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

The AIA/CMU Liaison and Membership Committees teamed up to provide CMU students with a two-sided look at Pittsburgh architecture.

On Saturday, September 22 the two committees sponsored a tour of downtown for architecture students at Carnegie Mellon. Beginning at 9 AM in the Chapter's new CNG Tower office, the tour broke into smaller groups to view some of downtown's finest landmarks. After regrouping for lunch, the students were given the chance to attend open houses at the following member firms: LD Astorino; Damianos Brown Andrews; Design Alliance; IKM; MacLachlan, Cornelius & Filoni; LP Perfido; and Poli & Cuteri.

Gwen Williams, assoc. member and Chair of the Membership Committee, received a grant from National to hold the tour.

The AIA/CMU Liaison Committee is planning a seminar series with member firms for the coming academic year. Any interested parties should contact Ken Kuligowski, AIA, at 412/422-0625.

### MEMBERSHIP

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

Please welcome these new members to the Chapter:

Raymond Schunhofen, AIA  
Raymond J. Schunhofen Architect  
5876 Northumberland Street  
Pgh., PA 15217

Brian Yates, assoc. member  
N. Lee Ligo & Associates  
500 Grove City Road  
Slippery Rock, PA 16057

Paul J. Sokolak, AIA  
Burt Hill Kosar Rittelmann Assoc.  
400 Morgan Center  
Butler, PA 16001

John R. Axtell, prof. affiliate  
John R. Axtell, Attorney at Law  
PO Box 40127  
Pgh., PA 15201

Laura Lee, assoc. member  
The Design Alliance  
5 PPG Place  
Pgh., PA 15222

Cynthia Delaney, prof. affiliate  
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Carnegie, PA 15106

Jill Watson, assoc. member  
Arthur Lubetz Associates  
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Margaret Louise Russell, prof. affiliate  
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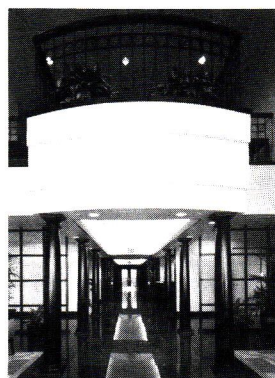
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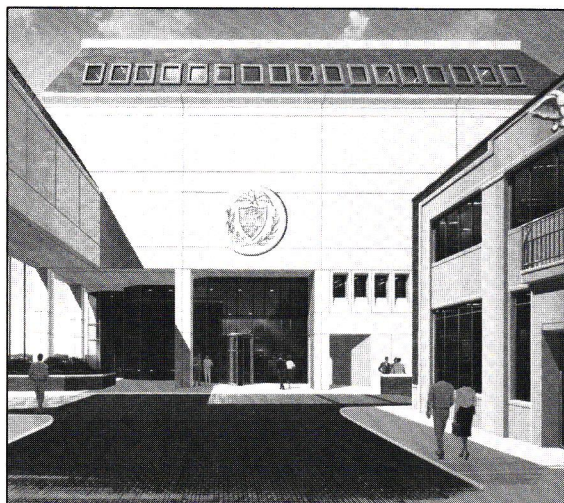
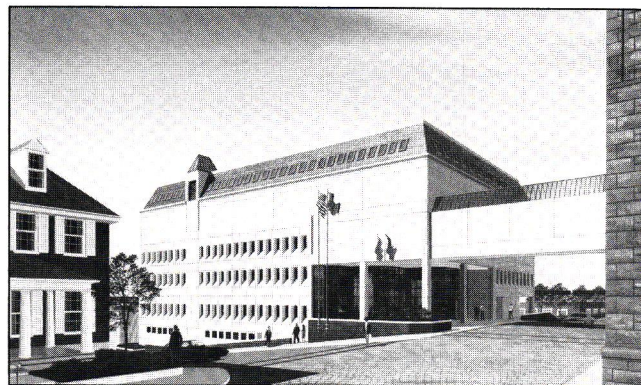
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# THE COURTHOUSE CONNECTION

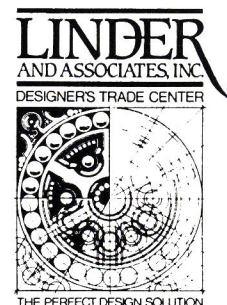
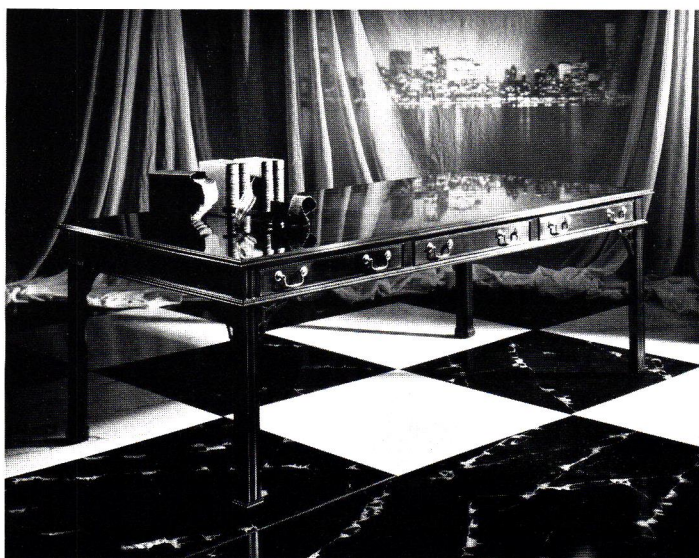
Foreman & Bashford Architects/Engineers has bridged the courtroom gap in Butler County by designing a seven-story annex joined to the existing Butler County Courthouse by an enclosed walkway. The new 119,000 sq. ft. building will house four courtrooms, jury selection and hearing rooms, and county row offices as well as other government agencies. The design of the building draws from the existing sandstone



courthouse and other structures nearby. The annex's slate mansard roof, shown in the preliminary photo renderings at left and above, duplicates the existing courthouse roof. Its exterior limestone-type panels match the color of the courthouse sandstone as well as a nearby stone office building housing the county's newspaper.

The annex incorporates inlaid red brick between the rows of windows to relate to a historic red-brick building on one side of the property and the red-brick county jail on the other. The new facility will also feature security passages for prisoners taken to the jail across the street and for judges to stay out of the public eye. The annex is currently under construction and is expected to be completed next spring. Δ

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## PROFILE

## STEFANI LEDEWITZ, AIA

**T**he role of the architect in community development is a relationship which Stefani Ledewitz, AIA, of Quick Ledewitz Architects, has been going steady with since high school.

"Intellectually, I've always gravitated toward urban development because of the fitting issue—how to make architecture work at different scales in a neighborhood," she says.

In high school, she volunteered for community projects. "We traveled a lot when I was younger and I always enjoyed city streets and places."

She pursued her interests as an undergrad at Princeton majoring in architecture. There, she was a volunteer for the People's Workshop, a community design center working with neighborhood groups. While earning her master's degree in architecture at Yale, Ledewitz worked with community groups in New Haven to conduct housing and landscaping studies.

Then in 1976, she was awarded a fellowship to study in India under architect Charles Correa. As Correa's assistant, Ledewitz demonstrated before public housing authorities and convinced them that lowrise housing was more appropriate than highrise structures in the Bombay area.

"They adopted the European notion of highrises but they were more costly than lowrises and not adaptive to the climate and lifestyle of the area," she explains.

Because there was a tremendous influx of people in the rural areas and land was expensive, the lowrise design called for one-room units with a small plot of land arranged in such a way as to enable inhabitants to build on to their houses over time. At the same time, the density was carefully planned so the land was distributed over as many units as possible.

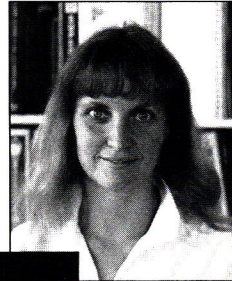
"This way, a minimal investment was needed but as the family grew over time, it was able to afford to add a room on to the side or above," she points out.

The proportions of each plot were calculated so that small plots were square and

the larger ones were narrow and deeper. "Those who could pay more actually subsidized those who could pay less."

It was this aspect of architectural strategy, of working with limited resources to get the greatest benefit for the people, that fascinated Ledewitz.

"Creativity is sparked by having to work with limited resources and that's where the satisfaction lies. I admire architects who do something very simply. That's what I strive for."



**“Creativity is sparked by having to work with limited resources and that’s where the satisfaction lies. I admire architects who do something very simply. That’s what I strive for.”**

Stefani Ledewitz, AIA  
Quick Ledewitz Architects

When Ledewitz returned from India, she spent two years as a VISTA volunteer in Knoxville, Tennessee where she worked on inner-city projects for a community design center. She worked on neighborhood planning prior to the city's hosting of the 1982 Expo.

She moved to Pittsburgh in 1979 upon the recommendation of Urban Design Associates' founder David Lewis, FAIA, who was her design studies instructor at Yale. A year later, Ledewitz was a partner in an architectural firm with Steve Quick, AIA, and two others. After

the firm dissolved, Ledewitz and Quick worked together on an informal basis before opening their own office in 1985.

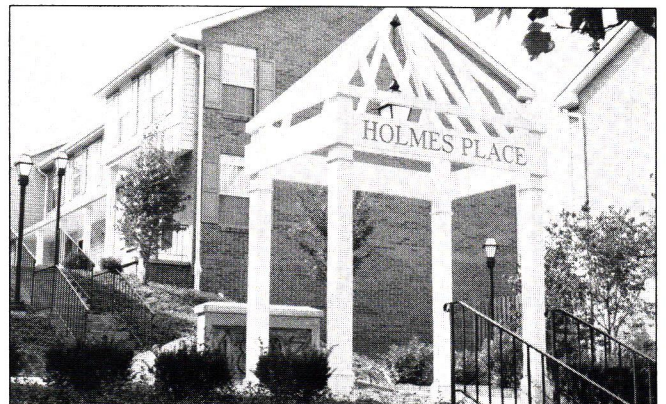
Ledewitz combined her experience in community development projects with Quick's urban design experience working in New York City's planning office. In five years of practice, Quick and Ledewitz Architects has worked with the Oakland Planning and Development Corp., East Liberty Development, Inc., the Garfield Jubilee Association, the Hill Community Development Corp. and a number of community development groups in the Mon Valley.

Ledewitz says that the profession of architecture, as a whole, is reactive. Architects respond to clients who have a very private set of goals for their own financial benefit.

"When we started our practice, we wanted to do work of greater benefit than to just satisfy our clients. Our goals to take on larger issues like the quality of a neighborhood are shared by non-profit community development organizations," Ledewitz says. "The goal is not just will the building sell but will it be a vital part of the neighbor-

*continued on page 18*

**Holmes Place, a multi-unit housing development in Oakland, is a prime example of Ledewitz's unique blend of design and social responsibility. Landscaping creates an air of graciousness not usually associated with low-cost "builder" housing.**





*Ledewitz, continued from page 17*

hood we can be proud of 10 years from now?"

A recent example of the kind of projects Quick Ledewitz take on is Holmes Place, which began with the question of what to do with a vacant elementary school. Neighbors were concerned about the deterioration of the building so Quick Ledewitz worked with the Oakland Planning and Development Corp. (OPDC) on a feasibility study of whether the building should be saved or replaced.

"The neighbors wanted to see the school gone. There were lingering bad memories and they were happy it might be replaced," Ledewitz says.

On the other hand, building a new structure would have been an enormous investment and the housing provided would have been on a luxury scale out of place in the neighborhood. Ledewitz organized a neighborhood development conference at Carnegie Mellon University and was able to talk to some people in the Boston who, as a cost-cutting measure, adapted suburban building plans to the urban context.

"We got Ryan Homes interested in our project. They had never built in a city before so they supplied the building and we came up with the site plan and modification of the building. We took the standard units and adapted them without substantial cost increases," she explains.

Sixty-four townhouses were built for \$25 to \$30 a sq. ft., about one-third of what the costs would have been if design time was factored in and Ryan's system of efficient housing production was not used.

"It was a wonderful puzzle," says Ledewitz, "to see how many units we could get on site to be selected from their kit of parts."

Slight adjustments were made in the units, such as relocating windows to the ends of the townhouses to provide more contact between the inside and outside space. Bay windows were installed in the dining rooms and the space intended for the garage was instead used as an extra family room or guest room to provide more living space. Parking is provided in the courtyards.

Quick Ledewitz added front porches, a

feature very characteristic of Pittsburgh neighborhoods. The architects selected a porch Ryan had made on another house to keep costs low.

All of the units have been sold, but perhaps the greatest compliment to the project came when the vice president of Ryan toured the project: "He said to the project manager as he got out of the car, 'Are you sure this is a Ryan home?' "

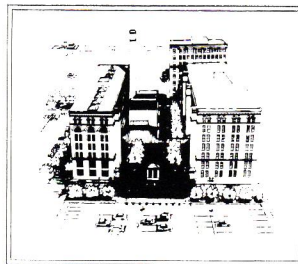
The Holmes Place project team won an award from the Department of Housing and Urban Development for its successful joint

effort to create affordable housing.

When Ledewitz isn't on the job with community development organizations, she's volunteering for them. As a homeowner in the Friendship Avenue neighborhood, she is a board member of the Friendship Development Association.

"It's so much fun to be working with people who are committed to making their neighborhood a better place to live," she says. "It's what's needed to make cities more livable. I definitely feel right in my element here." Δ

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## LETTER FROM THE PRESIDENT

## UNDERSTANDING THE CONSENT DECREE

*Ed. note — The following letter was sent on July 23, 1990 to all component presidents, presidents-elect and component executives by Sylvester Damianos, FAIA, President of AIA National and James Cramer, Hon. AIA, Executive Vice President/CEO. COLUMNS welcomes comments from readers on the consent decree.*

Earlier this month, we advised all components that the AIA has agreed to a proposed settlement of the long-running antitrust investigation by the Department of Justice. As stated in the attachment to that letter, the consent decree that ends that case bars the Institute, its components, and the directors and officers of each from taking actions or making statements that restrain competitive bidding or the provision of free or discounted services by architects. We also cannot state or imply that any of these practices is unethical, unprofessional, or contrary to AIA policy.

We are writing to you again to empha-

size the importance of these restrictions. It is the responsibility of all of us, as the elected and appointed leaders of the AIA, to see that we follow the terms of the new consent decree. A careless statement in one of our newsletters or in an interview with a reporter can put us in a bad position and could have serious consequences, such as a renewed investigation. For example, if one of us, as an AIA representative, is quoted as saying that we think it is unprofessional for architects to be selected on the basis of fee, that is a problem under the consent decree. It could even mean personal liability for the person making the statement. It's also a problem if a director or officer of a component or the Institute makes a similar statement or if any of us says or even implies that there is a rule or policy against competitive bidding, discounting or free sketches. There is no such rule or policy, and by law we cannot adopt such a rule or policy.

When any of us talks to the press or in public as AIA leaders, or when we write letters on AIA stationery, we can't assume that we can easily take off our AIA "hats" and express a "personal" opinion. Therefore we must ask that before you talk to the press about the consent decree, and before any comments or columns about the consent decree are published in any newsletter or other AIA publication, that you first contact

the General Counsel's office and allow them to review what will be said or published. We need to pay very careful attention to what we say so that members understand that the antitrust laws are important and that it is the AIA's policy and intention to obey them strictly.

The consent decree does not prevent us from continuing to promote legislation at the federal, state and local level that requires public owners to choose architects by their qualifications and then

negotiate the fee. We can do this without violating the consent decree because it involves *government* procurement. When you talk or write about this, keep clearly in mind the distinction between *public* and *private* projects. If you're not sure what to say or you want to address architect selection by *private* owners, check with AIA's General Counsel's office first.

Please continue to read Bulletin and the MEMO for more information about the consent decree and the antitrust laws. Please share this letter with your fellow officers, directors and others who may be authorized to speak on your component's behalf. We all need to make a real effort to learn what the rules are. We all must be committed to compliance with the letter and the spirit of the consent decree. If we are diligent about it, the AIA will be stronger than ever and more responsive to the real needs of members. Δ

**If one of us, as an AIA representative, is quoted as saying ... it is unprofessional for architects to be selected on the basis of fee, that is a problem under the consent decree.**

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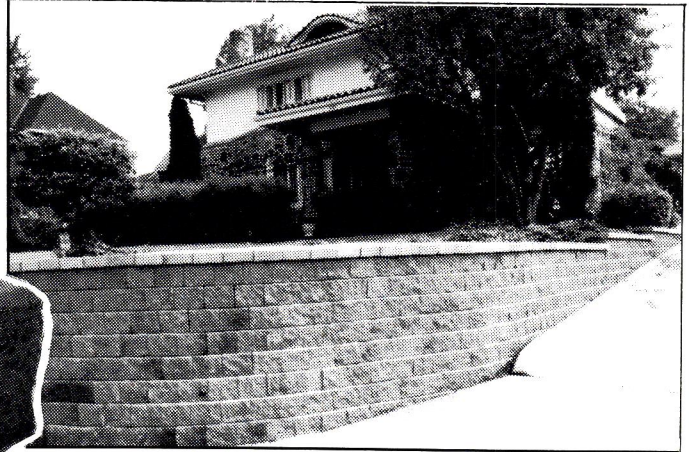
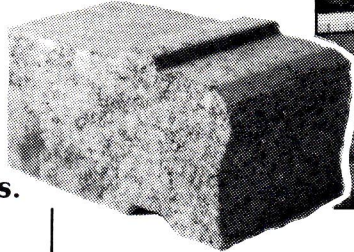
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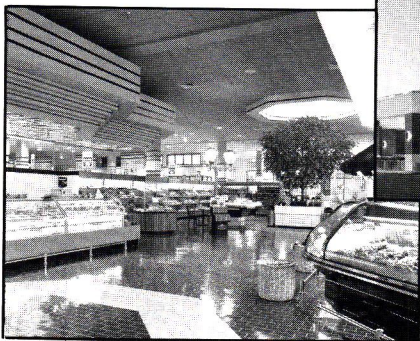
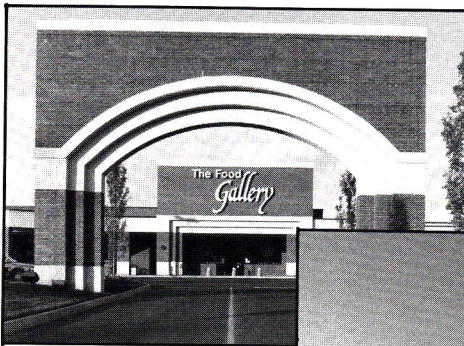
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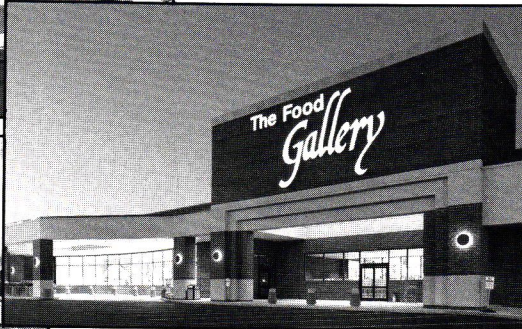
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Above: The New Food Gallery located in McMurray. Johnson/Schmidt & Associates, Architects.

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Who is the most important member of an architectural firm? A currently popular reply is "the director of marketing." After all, what good are cutting-edge designs and outstanding talent from the top schools without clients? More and more firms are turning to public relations to not only gain clientele but increase their visibility within the architectural community. And in-house PR mavens are popping up in the ranks of nearly every firm that can afford them.

But architectural marketing is nothing new. In Pittsburgh and throughout the country, architects, realtors and developers have promoted their services and buildings since the turn of the century. Along with its built history, architecture has a printed history, too.

An exhibit at Carnegie Mellon University's Hunt Library will explore this particular past. "Architectural Brochures: History, Hype and Graphic Design" features Pittsburgh's finest architectural marketing materials of the century. Dating back to the 1890s, the brochures, booklets and fliers trumpet both architectural spaces and firms.

Curator Martin Aurand, archivist for the university's Architectural Archives, explains that the printed materials chronicle the changing desires and demands of architects and end-users. Each piece reflects the fashions and technologies of the day through typographic and color choices, layout, writing style and word choices, and use of photographs and illustrations.

Some of the pieces are florid in their descriptions; one tells us that the Grant Building "embodies the results of an exhaustive study of modern office buildings, gathered from inspection of structures of high character scattered throughout the country...." Other pieces use text more sparingly, giving only the vital statistics (20 stories, erected 1902, 270,652 sq. ft. rentable space, etc.) or even an address alone (600 Grant Street) alongside a photograph.

No matter how little text they use, though, each piece has a story to share about the architectural history of the city. Δ

*"Architectural Brochures: History, Hype and Graphic Design" runs through November 30 in Hunt Library on the CMU campus. The exhibit is free and open to the public during regular library hours. For more information, contact Martin Aurand at 268-2451.*

## OCTOBER CALENDAR

### AIA ACTIVITIES

TUESDAY, OCTOBER 2

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

FRIDAY, OCTOBER 5

**1990 PSA Annual Meeting**. "Design for the Nineties" is the theme of this year's meeting, with featured speaker Sylvester Damianos, FAIA, and other esteemed panelists. 10 AM - 2:30 PM, Cock 'n Bull Restaurant, Peddler's Village, New Hope, PA. Includes panel session on design, lunch and awards presentation. \$30 per person. For information call PSA at 717/236-4055.

TUESDAY, OCTOBER 16

**Pittsburgh Chapter AIA Meeting/Charitable Association Scholarship Fundraiser**, reception and advance tour of Clayton. See article and invitation on page 23.

THURSDAY, OCTOBER 25

**Professional Development Committee meeting**, 5:30 PM at Brenenberg Brown. Call Dave Brenenberg, AIA, 683-0202.

### AROUND TOWN

TUESDAY, OCTOBER 9

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

TUESDAY, OCTOBER 9

**The Builders of Pittsburgh**, a presentation by Pittsburgh History and Landmarks Foundation. 5:30 PM, Sgro's Restaurant, cocktails followed by dinner and program. \$14 in advance, \$18 at the door. Sponsored by CSI. For more information, call Art Harding at 745-3001.

SATURDAY, OCTOBER 13

**Charles Pelly presentation "The Design Anomaly,"** 5 - 6:30 PM, Union Trust Auditorium. Reception to follow. \$25 per person. Sponsored by IDSA and Mobay Corporation. For more information, call Joe LeGrand at 777-3838.

TUESDAY, OCTOBER 16

**1990 Construction Forum**, sponsored by the Tri-State Construction Users Council. 9 AM - 3 PM, Robert Morris College Center for Leadership, Coraopolis. \$50 per person. For information call 922-4705.

THROUGHOUT OCTOBER

**Industrial Hygiene Training Programs**, including asbestos practices and procedures, radon, PCB's and more. Offered by Volz Training and Meeting Center, 3010 William Pitt Way. Contact Gregory S. Ashman, 826-3150.

### PLAN AHEAD

WEDNESDAY, NOVEMBER 14

**Pittsburgh Chapter AIA Awards Reception**, Frick Fine Arts Gallery, University of Pittsburgh. Hugh Newell Jacobsen, FAIA, will give the PPG Memorial Lecture. For more information, see page 23. For submission information, see the September issue of COLUMNS or call 471-9548.



## 1990-91 COLUMNS EDITORIAL CALENDAR

**November/December 1990 — Waterfront Development**  
Marinas, hotels and retail developments along the three rivers.

**January 1991 — Art and Architecture**  
Architecture designed for art or sculpture installations.

**March — Retail Development**  
Commercial/retail buildings.

**May — Preservation**  
Adaptive reuse and renovation.

**July/August — Women In Architecture**

**September — Schools & Universities**

**November/December — Interiors**

All members and member firms are invited to submit projects for theme issues. Projects must be designed by a member or member firm and be no more than one year old. Send your project information( with photos and drawings) to:

COLUMNS  
c/o The Cantor Group  
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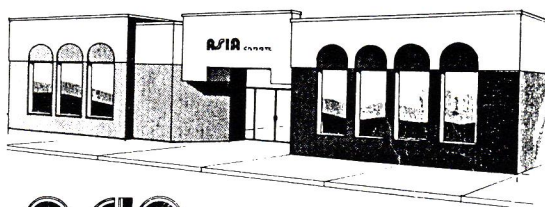
Themes are subject to change. Deadline for intent to submit is six weeks prior to publication.

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**ASIA**

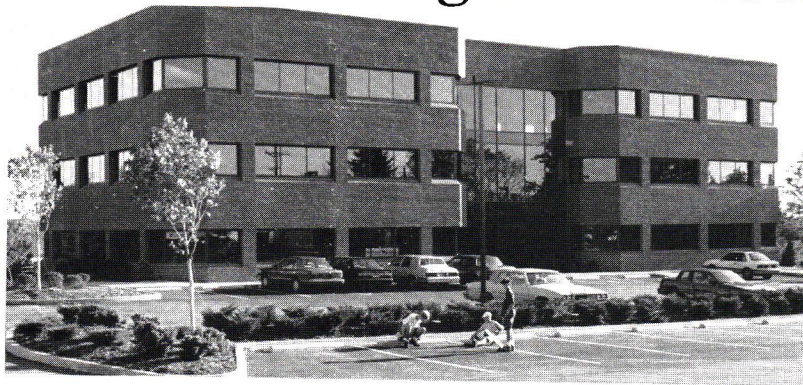
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## PREPARE FOR THE FUTURE WITH A TRIP INTO THE PAST

The area's most talked-about historical restoration will be opened up to the watchful eyes of architects when the Chapter's Charitable Association holds its Annual Scholarship Fund Benefit at Clayton.

Proceeds from the \$30-a-head fundraiser will go towards the Chapter's two scholarships, given annually to a promising architecture undergraduate at Carnegie Mellon University and a resident of western Pennsylvania attending an accredited architecture school anywhere in the country. The sum total of the scholarships given is \$2500.

Help support the next generation of architects. Come to Clayton on October 16 and ensure an exciting future for the profession while enjoying the fruits of its past.



Looking ahead to November, renowned architect Hugh Newell Jacobsen, FAIA will speak at the Chapter's Awards Ceremony on the 14th. Jacobsen's lecture, underwritten by a \$3000 grant from PPG Industries, will be held in the ballroom of the William Pitt Union. Afterwards, the awards will be announced and guests will stroll across the street for the opening of the Awards exhibit in the Frick Fine Arts Gallery.

In the 30 years since opening his independent practice, Jacobsen has amassed over 80 awards and distinctions, including 19 Awards for Excellence from *Architectural Record* and six National Honor Awards from the AIA. His designs have been erected all over the world.

A graduate of Yale University, Jacobsen spent several years as an apprentice in the office of Philip Johnson. He has returned to the academic arena a number of times, as visiting professor for the arts and humanities at American University in Cairo (1970), Kennedy Memorial Fellowship lecturer at four New Zealand universities (1971), recipient of an honorary degree of humane letters at Gettysburg College (1974), and recipient of the Tau Sigma Delta Silver Medal for Distinction in Design at Clemson University (1981). In 1988, he was elected associate to the National Academy of Design.

Jacobsen is a frequent lecturer and writer on design, preservation and other architectural topics. His book *A Guide to the Architecture of Washington, DC*, set the standard for excellence in its field.



The Chapter thanks **Dodge Reports**, a division of McGraw Hill/F.W. Dodge, for sponsoring the open bar at the September 18 Town Meeting. Δ



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**FOUR GREAT  
REASONS ON  
PAGE 12!**

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