

C O L U M N S



VOLUME 6, NO. 3

THE PITTSBURGH CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

MARCH 1992

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COLUMNS is published ten times a year by the Pittsburgh Chapter AIA in association with the Cantor Group. Telephone: 412/661-3734; FAX: 412/661-6287.

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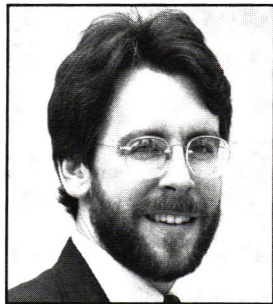
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View Point: Can Architects Save the Economy?

Rob Pfaffmann, AIA, President



"There is one profession and one only, namely architecture, in which progress is not considered necessary, where laziness is enthroned, and which the reference is always to yesterday."

LeCorbusier

As I write this View Point I'm about 37,000 feet over the North Atlantic, returning home from an unusual business trip to Germany and Switzerland. As we architects are prone to do, any opportunity to squeeze in some intensive architectural sight-seeing along the way is an important consideration. One usually expects the primary highlights of any architectural touring in Europe to be related to the great monuments of the past. But since the design of a sophisticated glass curtain wall for CMU's Center for Building Performance was the object of this trip, I found myself focusing instead on modern architecture and construction quality throughout my tour. Classical or early modernist ideology of the first half of this century advertised many things that were not achieved: better buildings, a better quality of life, and most importantly, a relentless optimism about the future.

For me, the post-Cold War issues facing the architectural profession are not so tied to political ideology, but to the non-ideological issues of environment and the material quality of our work. As I head back home on the last great symbol of American technological supremacy, an aircraft, we are debating whether we're getting a fair deal from the Japanese and whether we have lost our will and/or ability to complete in the global marketplace. The talk is about autos; it ought to be about the largest economic engine, the construction industry! We all know the icons of modern German auto engineering innovation: BMW, Porsche, Mercedes. But what about the construction business?

After visiting the amazing curtain wall factory of Dr. Fritz Gartner in the little town of Dinglefingen an hour or so east of Stuttgart, I came away with the distinct impression our construction industry may go

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On the Cover

Western PA Biotechnology Manufacturing Center, one of many facilities currently under construction in the area. Architect: Bohlin Cywinski Jackson. Contractor: TEDCO Construction. Story on page 6.

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the way of the U.S.' steel or auto industry. The high, consistent level of commitment to quality in all aspects of Gartner's business was a clear reminder. As we toured the factory, we could see that there are commitments everywhere: to the environment, to R&D, to workers, to the art of making things for the sheer joy of it. And, oh yes, making a profit, too! These days the issue of corporate and employee commitments to quality is a hot topic, when we aren't childishly bashing a Honda (why don't we bash our Sony's?).

Where does our profession fit into all of this? Are we as a profession becoming more like the American auto industry, looking for others to blame, or are we like Fritz Gartner's curtain wall company, setting the standards that others will follow? Maybe it's my relentless ideal-

ism showing, but we are positioned to make a difference in the direction of our building industry. If we keep telling ourselves that we have no control ("it's the client, it's the contractor, it's the banks, it's the government..."), it is likely that someone else will determine our profession's fate. So what can architects do to contribute to the dialogue about our country's economic competitiveness? At the local level we need to communicate with and support our allies in the construction industry. We need to talk about the way projects are realized. We need to listen to what clients and builders are telling us about the quality of our work.

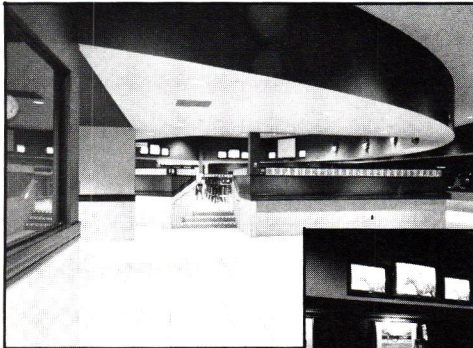
Our Program Chair, Kevin Silson, AIA, is providing a way for that dialogue to occur at our March meeting on quality in construction

documents. Maybe Corb's caustic comment above is much like the extreme generalization of a Japanese executive referring to American workers, but we must nonetheless look hard at the way we achieve quality in all its many forms. And of course, when we're all done agreeing how we are going to improve the quality of our business, we can remember that we haven't even had a chance to blame the lawyers! ■■■

COLUMNS welcomes your input!
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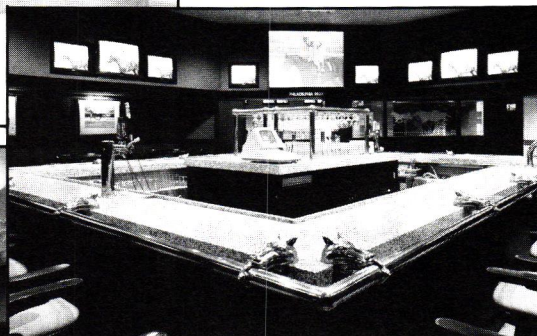
Deadline for submissions is the 25th of the month prior to publication.



Above: Ladbroke's third Offtrack Betting Facility in Harmarville.

Arch.: Burt Hill Kosar Rittelmann Assoc.

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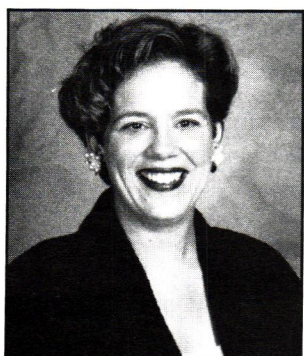
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This Year's "Hot" Issue

Anne Swager, Executive Director



Anne Swager

"I think women are too smart to miss the real opportunity that WIA offers."

I t probably wouldn't surprise any of you to find out that as a kid I was a diehard tomboy with a large streak of daredevil. My mother used to cringe as I left in the morning, wondering what havoc I would wreak on the neighborhood or schoolyard that day. She never knew when my teacher would be calling to report on my misdeeds or, worse yet, she would find me in pieces after yet another misjudged physical act of bravado. My favorite source of entertainment was riding my bike wherever it shouldn't be ridden at breakneck speed. I've never forgotten my ride down the neighbor's basement cement steps and neither has my older brother who was stupid enough to follow me. Being the shortest and scrawniest in all of my grade school classes seemed to fill me with an overwhelming need to pound the air out of anyone who looked at me sideways. Unfortunately, I was lousy at it. My brother was forever attempting to extricate me from these fisticuffs but his credibility for physical prowess ran dangerously low when everyone found out he'd read every volume of the encyclopedia cover to cover. He might as well have tattooed *nerd* onto his forehead. More often than not, my life was saved by the school principal who forcibly separated the melee I had begun.

I wasn't much better in the classroom where I exerted most of my energy on the finer points of teacher torture. I spent many hours in the hall where I quickly became friends with other classroom agitators. The only difference between us was that they were without exception all male. By the time I was in high school, my father worried constantly about me and boys—but not in the traditional sense. He wanted me to have female friends, too. His solution was to send me to an all women's college.

I had a blast and, don't worry Dad, I learned a lot, too. I made lots of friends, mostly female as Dad had hoped and when I graduated, I had a much deeper respect for all people including my own gender. It was a fortuitous time for women; companies were under the gun to hire women. Half of my management trainee class was female. There was no women's group within my industry and thus I never gave it much thought.

When I came to the AIA, I was surprised to find that the "hot" issue was the Women in Architecture committee. By "hot" I mean it was the one committee that *everybody* had an opinion about, some positive and some negative. At the most recent Grassroots conference, we discussed a report by the service and delivery task force suggesting the value of "developing specific programs for each member segment." Everyone in my discussion group thought this was a valid approach for Young Architect's forums and Minority Resources committees but not for WIA. The prevailing view was negative. WIA committees were divisive. That has not been my experience. I think women are too smart to miss the real opportunity that WIA offers. AIA committees provide the clout of a collective voice and the camaraderie of working with others with the same interests. Working together is the best way to secure opportunities and recognition for women architects. Working together as women does not mean working against men. This organization works everyday to promote the importance of architects, male and female. We need to hear lots of loud voices asserting the invaluable contributions that you bring to our community. I welcome any group among us who is willing to help. ■■■

The Document Debate

Quality Documents Strengthen the Architect-Contractor Relationship

I

inside the many pages of a project document lie not only the architect's creative vision but the technical scaffolding upon which that vision will be built. Clear, concise documents (drawings and specifications) are the fundamental link between concept and creation—what the architect designs and what the contractor puts together in bricks and steel.

"It's a matter of communications," says specifications writer Robert Tench, AIA, CSI, of Burt Hill Kosar Rittelmann, who readily admits that architects and contractors have different viewpoints. "Drawing is the architects' method of visualizing things. We spend all of our time making decisions that affect the drawings, (but material decisions) are made in the last few seconds, in haste, and that can heavily change the cost."

"As architects, we need to make sure we cover everything, to minimize changes and make sure all disciplines are coordinated."

*Christopher Haupt, intern member
Integrated Architectural Services*

listed in the specs, items listed are not drawn, liability is unclear, costs change—but while architects and contractors often find themselves in uncomfortable, even adversarial positions, they agree that comprehensive drawings and specifications lay the best groundwork for successful projects.

The Quest for Accuracy

"As architects, we need to make sure we cover everything, to minimize changes, and make sure all disciplines are coordinated," says Christopher Haupt, intern member, project manager and designer with Integrated Architectural Services.

Details are key, but to include all is a draining impossibility, especially in a business where time is money. "That's where we end up with problems. You have to make an educated choice as to how much detail you need to show," he says. At IAS, documents are prepared using a team approach with Haupt overseeing construction administration as a field person "heavily involved to make the project run smoother."

At Burt Hill Kosar Rittelmann and at Poli & Cuteri Architects, project architects handle specifications. "Project architects need to be aware of how drawings and specifications impact each other," says Al Cuteri, AIA. Everyone, adds Tony Poli, AIA, is responsible for some phase of documentation. Partners review all documents.

Most would agree with independent spec writer Roger Mallory, CSI, that architects are trained to be designers, not managers. "The primary emphasis is on design, as it should be. There's a corresponding lack of interest in

It's the responsibility of the project architect, he says, to put the project into language the owner and contractor can understand.

How that language translates to paper is the difference between a contract's success or failure. Communication problems are many—items drawn are not



Mosites Construction was design-build contractor of the short-term parking structure at Greater Pittsburgh International Airport's new Midfield Terminal. Above, the precast concrete and steel roof canopy of the moving walkway that connects the parking areas with the landside building.

other aspects," he says. Mallory, who's been on his own for the past year and a half, is brought in to take the specification-writing burden off of the in-house architects.

"No one knows a project as well as a project architect. All job specific issues are understood by him or her. However, because most architects don't regularly write specs, they have limited expertise with things that are general, not job specific," says Mallory. "The best solution is a specialist who interacts with the project architect, who knows about specifications without necessarily doing it regularly."

Computers: A Growing Role

At Burt Hill and IAS, CAD plays a growing part in documentation, particularly in automatic dimensioning and where different disciplines can be immediately coordinated. Powerful programs can link spread sheets, databases and drawings, allowing a firm to tally up all elements of a project and get an accurate cost. In effect, the computer is freeing architects from tedious tabulations and expanding the scope of integration.

But Poli issues a note of caution: "CAD in and of itself does not make for a better set of documents. It's a powerful tool but it doesn't make up for architectural skills. We find as we make the transition to CAD that there are still tasks that are more efficiently done by hand. And, though one of CAD's most significant contributions to working drawings is the clarity and precision of the documents, we do not want that to substitute in any way for competent architectural drawings."

Contractors: Be Specific, Give Us Time

"Our ability to produce efficiently is related to an uninterrupted flow of information from the plans and specifications to the 'hands-on' people," says Dean Mosites of Mosites Construction Co. "The problem we see is that everyone suffers from time poverty. Given a bid deadline, an architect may say '95 percent of documents are complete enough.' The draw-

ings do show everything, but the balance of details and checking must take place in the shop drawing review process.

"For us, a job goes well if we're working from a plan or the technical portion of the specs. When we hear the architect referencing 'intent' or 'interpretation' from the general conditions, we know we're going to have difficulty."

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Drawing Up the Documents

Carefully-worded contracts are an important part of communications between architect and contractor and owner. AIA documents provide a base for many of those contracts, but in other situations, one party or the other will go another route, using modified AIA documents or ones drawn up by their own team of experts.

Poli & Cuteri uses AIA documents because of "their uniformity of intent." For smaller contracts, however, the firm has a separate set of contracts that are "less intimidating, more of an expanded letter format."

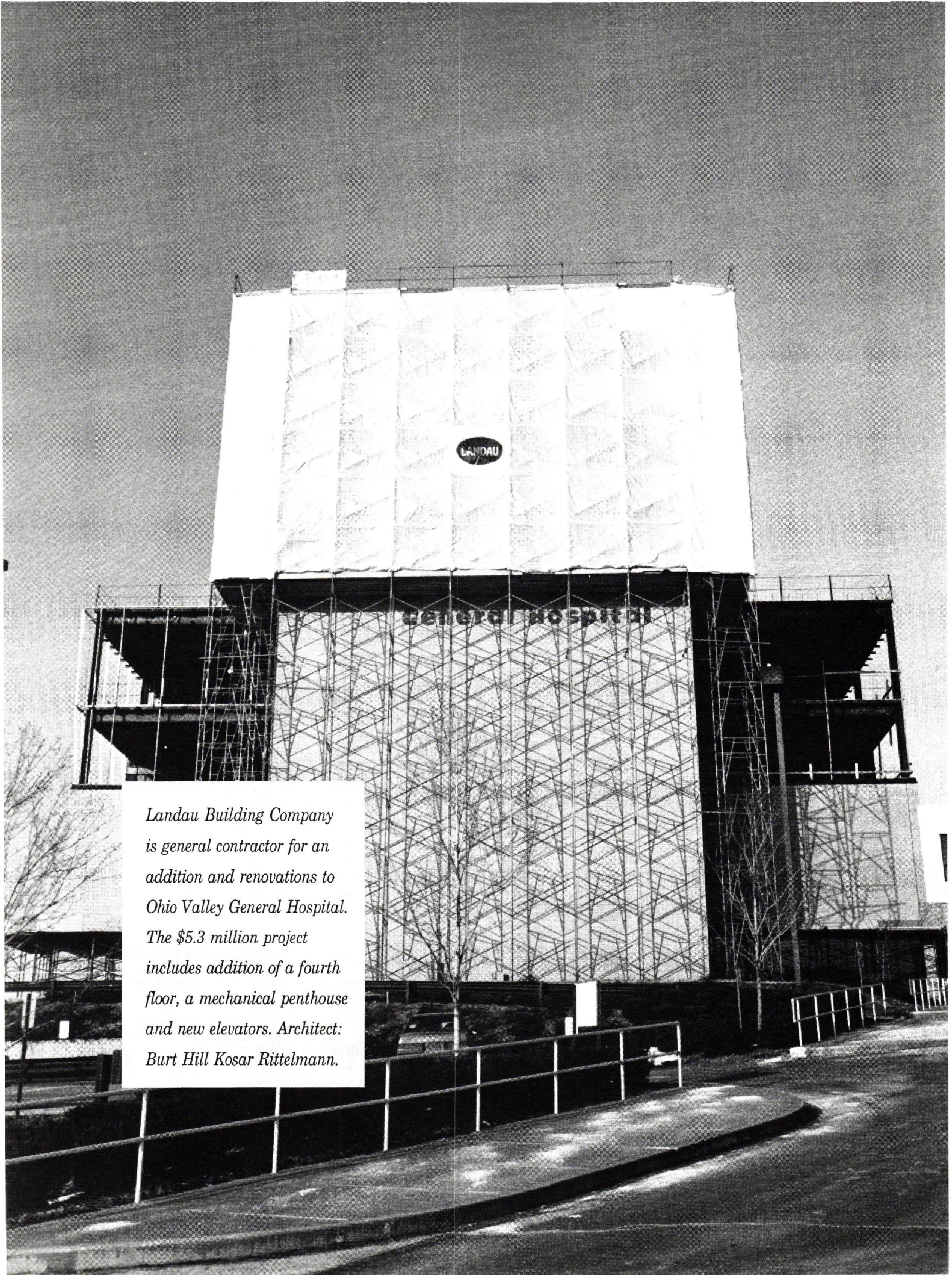
"AIA contracts are a good model," says Al Cuteri, AIA. "We always recommend them. Some owners refuse, so our firm has others that are drawn up by our lawyers. We're pretty flexible."

"AIA forms are excellent," says Burt Hill's Robert Tench, AIA, CSI. "We use them almost exclusively. They're like the hub of a wheel. If we modify them, we know which spoke we're going out on."

IAS also utilizes AIA contracts. "Once signed, they create the rules of the game," says Christopher Haupt, intern member. The firm, in its contracts, applies a supplementary condition that a dispute will be settled by an arbitrator if the parties can't come to terms.

His firm attempts to review the documents with contractors before signing to answer any questions.

"The construction process is complicated enough," Haupt says. "We want to eliminate adversarial conflicts up front. The last thing we want to be involved in are interpretation disputes." ■



Landau Building Company is general contractor for an addition and renovations to Ohio Valley General Hospital. The \$5.3 million project includes addition of a fourth floor, a mechanical penthouse and new elevators. Architect: Burt Hill Kosar Rittelmann.

Documents, from page 7

Fast-tracked projects, those that begin construction from the architect's foundation drawings, pose difficulties as well. "Key information is still missing; we only get it as drawings develop."

While architects often say they spend a majority of their time detailing documents, contractors counter that the finished products are not as specific as they should be, leaving questions to be sorted out later.

"Consequences are noted at bid time," says Ted Frantz, president, TEDCO Construction Corp. "There are generic specifications, not specifically relating to the project. Incomplete drawings force bidders to determine the construction of particular building details.

"There are too many addenda, and some are very late without a bid date extension."

Tom Landau of Landau Building Co. agrees. "Receiving addenda a day or two before the bid is due is a problem, particularly if it has to go to subcontractors. Someone's bound to be hurt." He suggests a seven day grace period between submission of final addenda and bid due date.

"Spec writing is the most difficult job an architect has, no matter how carefully each job is edited," says Landau. He gives architects "a lot of credit for the ability to put out detailed specs."

On the other hand, Alan Fishman, AIA, of IKM, Inc., states that contractors are partly to blame for creating addenda at the last minute because they delay putting their bids together until the bid due date. This results in questions arising late in the bidding period; thus addenda are required.

Partnering

As architect/contractor relations mature, the two parties see a growing benefit in a working partnership. "The typical adversarial position between architect and contractor is going by the wayside," says Chuck Pryor, vice president of business development of P.J. Dick, Incorporated. "Our general position is to try to get away from (placing blame) and to promote a meaningful and beneficial relationship."

For P.J. Dick, that means partnering, a concept that Pryor says is gaining momentum among contractors and is heavily endorsed by the Association of General Contractors.

Clifford Rowe, P.J. Dick president and CEO, explains: "When we start a project, P.J. Dick tries to initiate a partnering process, a working relationship. We get together early on with the owner, architect, key subcontractors, suppliers...to develop a program."

The benefits, he says, are reduced litigation and a dispute resolution process, cost-saving alternatives, and improved quality and safety.

Partnering works, say both, because it allows the parties involved to address problems



Two projects from Jeffco Construction Co.: (top) Longwood at Oakmont, a \$13 million retirement community in Plum Borough featuring a three-story apartment building, 20 country homes, 36 garden apartments and a nursing home; (below) Leader Nursing Home, a \$1.2 million 60-bed facility in Ross Township.

quickly and reach a rapid resolution, while at the same time, have a mechanism to deal with tougher issues. ■■■

Women on Architecture

Women Architects Discuss the Role of Pittsburgh's WIA Committee

W

ith more than 70 names on its mailing list and a dedicated core of a dozen members, the Women in Architecture (WIA) Committee is one of the most active groups in the Chapter. WIA offers professional support, networking opportunities and discussions of topical issues at its monthly meetings. WIA also encourages women to develop their leadership skills through speaking and presenting their work to others.

The Committee has sponsored presentations on rendering, landscape architecture, construction management and sexual harassment laws, as well as firm tours and exhibits of women's projects. A workshop on photography is planned for later this year.

WIA was created by AIA National several years ago. Pittsburgh's WIA Committee was launched in 1988 with an inaugural event at the Duquesne Club sponsored by the principals of Burt Hill Kosar Rittelmann. Although the National WIA Committee supports the groups in Pittsburgh and across the country, each group sets its own agenda. "Chicago's group broke away from the AIA," says Susan Tusick, AIA, current chair of the WIA Committee, "and Philadelphia doesn't even have a WIA committee — they don't need one because they have more firms and women principals. Women architects are very visible there."

"The AIA's doors have always been open to women," says Tusick, an associate at Burt Hill Kosar Rittelmann. "However, for true integration to occur, we have to first raise awareness and visibility of women in the profession. WIA exists to welcome women to the Chapter and the architectural community."

"WIA exists to welcome women to the Chapter and the architectural community."

Susan Tusick, AIA

Burt Hill Kosar Rittelmann

"To offer 'special support' suggests that women are handicapped by their gender. This is not the message to project if we are trying to be accepted as equals professionally."

Karen Loysen, AIA

UDA Architects

"I'm a big supporter of WIA," says Ralph Burt, AIA, retired principal of Burt Hill Kosar Rittelmann, who was instrumental in launching the Committee. "I believe there are issues women face that men just aren't aware of."

"The camaraderie and excitement of WIA was exciting to me," he adds. "The Committee members really showed leadership. And, I respected their entrepreneurial spirit."

Despite such enthusiastic support, some in the architectural community question the group's role in AIA politics and in the community at large. To learn more, COLUMNS asked several women architects for their opinions of and suggestions for WIA.

Do Women Architects Need Their Own Group?

"Yes," says Stefani Ledewitz, AIA, a partner of Quick Ledewitz Architects and professor at Carnegie Mellon University. "We all need professional support." A former member of WIA, she applauds the Committee's broad approach in providing social and professional support. "Initially we had many discussions about whether we would speak *towards* women or *on behalf of* women. We chose the latter."

But Karen Loysen, AIA, of UDA Architects, objects to the implication that women architects need special support. "To offer 'special support' suggests that women are handicapped by their gender. This is not the message to project if we are trying to be accepted as equals professionally. I don't condone the idea of making gender an issue."

Marsha Berger, AIA, was the Chapter's liaison to the National WIA when the local group

was formed. She and other committee members gathered the names of all the women architects in Pittsburgh and invited them to the Committee's first event, a cocktail party at the firm of Poli & Madigan. Eighty people showed, and since then turnout at WIA gatherings has typically been strong. "People still show up to WIA events," says Berger. "If there weren't still a need for the group, it would have disbanded by now."

"Women seem to be well represented in the Chapter," notes Sue Breslow, intern member, of NJC Associates, adding that she finds it very easy to participate in Chapter activities. "I've been thoroughly supported as a woman architect. I don't see a distinction between genders at work." Breslow, currently active on the IDP Committee, is considering serving on a different committee each year, including possibly the WIA.

"I have mixed feelings about the WIA Committee," admits Roxanne Sherbeck, AIA, of Bohlin Cywinski Jackson. "There is a need to keep women in the architectural community as valuable professionals, but I find few issues WIA can take on that address my professional life."

"I've been very fortunate so far," she continues. "I've had several female role models in the workplace." Sherbeck is encouraged by the growing ranks of women in the field. "There are a surprising number of women principals out there."

Margaret Ringel Baker, AIA, principal of her own firm, supports WIA concepts. "WIA can address issues more effectively than individuals; their voice is a little louder."

For Maureen Guttman, AIA, an architect with MacLachlan Cornelius & Filoni and member of the Committee for two years, the WIA has been a divisive issue. She believes that WIA has provided valuable opportunities for social and educational growth, and would like to see these types of small, informal programs continue. But, she adds, "to maintain a committee that, because of its name, is perceived to be exclusionary is counterproductive to the goal of professional unity. In order to meet its stated mission of promoting and advancing the profession, the AIA must be united within its ranks."

The Benefits of Membership

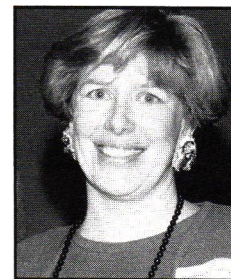
"Many women feel a sense of loneliness in the profession," says Tusick. "WIA offers them a chance to get together and share ideas and problems unique to women. For example, there aren't many women in construction, and virtually none in construction management. This can create problems for a woman architect who goes out to the construction site — she has to understand how relationships and respect develop on the construction site as well as in the office. We stress professionalism and positivism in challenging or uncomfortable situations."

Networking is one of the biggest benefits, report many Committee members. "I met women I might otherwise not have known, and I was sensitized to other women's experiences," says Ledewitz, noting that her professional life differs considerably from that of architects who work for downtown firms.



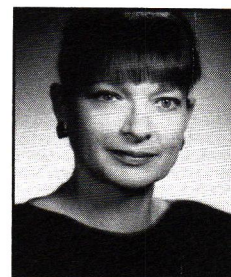
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Stefani Ledewitz, AIA
Quick Ledewitz Architects



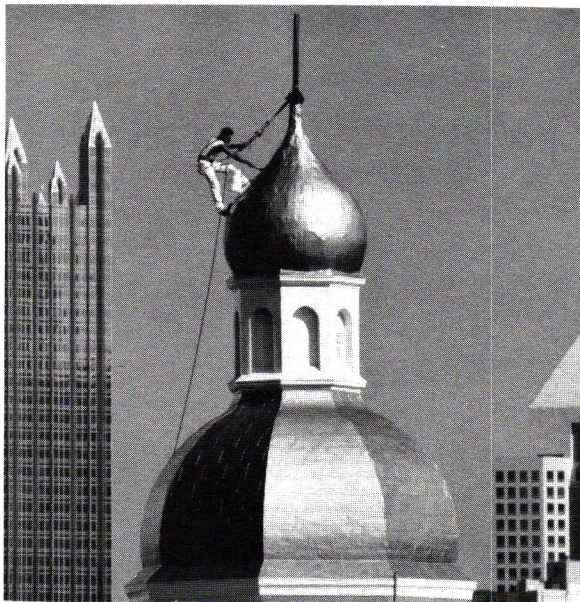
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Marsha Berger, AIA



Michael E. Haritan *photographer*

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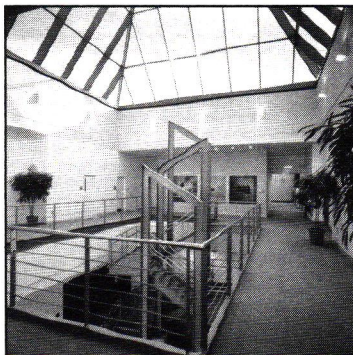
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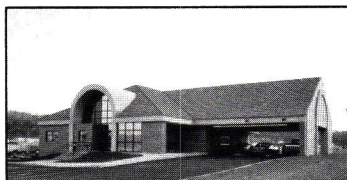


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WIA, from page 11

To some, the WIA Committee seems segregated from the rest of the AIA. "You need to be within the system in order to change it," says Loysen, who recommends that young women architects be mainstreamed right away.

On the other hand, as Ledewitz points out, it is difficult for one organization to be all things to all people. "The AIA isn't necessarily geared towards mentorship; that's typically handled at a more personal level, and something WIA can take an active role in providing."

Ledewitz does take exception to the notion of WIA embracing certain 'women's issues.' "A lot of the difficulties women talk about, such as compensation and family leave, are difficulties faced by the profession as a whole. We do ourselves a disservice by holding on to them as women's issues." She feels examinations of topics like sexual harassment ought to be presented by the Chapter.

Loysen agrees; she recommends Chapter-organized task forces comprised of men and women to examine issues such as sexual harassment and family leave.

Breslow feels that sexual harassment should be addressed by both WIA and the Chapter, although she doesn't believe it is a "top ten issue. I see a huge need for discussions on family leave and child care... I support the work WIA has done in that area."

"Exhibits should be handled by the Exhibit Committee," says Sherbeck, referring to the shows WIA has put together. "There should be a woman on the Exhibit Committee to say 'We need representation.' I would like to see the WIA dissolve itself and provide stronger rep-

resentation of women in other committees. They could reconvene twice a year to track their progress." [Ed. note: Currently, three women serve on the Exhibit Committee: Tusick, Berger and Marcia Rosenthal, prof. affiliate.]

Loysen shares her sentiment. "If it were a purely social group, it would be different. But if they're looking to address the role of women in architecture, they should be doing it through the larger body of the profession."

The Future of WIA

"They're doing some very significant programming that benefits the whole chapter," says Berger of WIA's current agenda, mentioning such issues as family leave and sexual harassment. "I'd like to see that continue." Although she isn't as involved in the Committee as she was in its early days, Berger continues to support the group's mission. "I believe there is always room for others to grow and leave their mark."

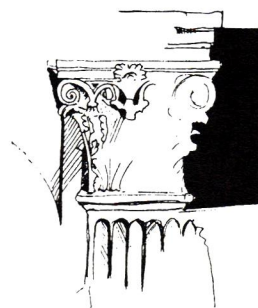
Ledewitz suggests a broad agenda for the committee. "I would like to see the committee move beyond merely showcasing women's work and show the difference women are making as architects. The Committee should enable women to take a leadership role in addressing serious issues that society faces, such as housing for special populations, community and building performance."

"I would like to see more community projects, more public education and more promotion of Pittsburgh women," offers Baker. "Women in Pittsburgh do a lot — quietly. We need greater awareness of our contributions."

Sherbeck suggests that the Committee broaden its admission policy to include women throughout the building industry, from such fields as construction, development, engineering and construction litigation. "That will include women who are even more isolated [than those in architecture]."

Whether WIA will restructure itself remains to be seen. But if the current dialogue is any indication, committee members will have many options to choose from. As Tusick explains, "The future of WIA is up to the women — this committee can be whatever they want it to be." ■

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Negotiated Construction

Why you should consider it for your next job

by Jessica Forsythe, AIA

F

W. Dodge, the construction industry reporting arm of McGraw-Hill Co., reports that less and less work is being bid competitively these days. Only 35% of last year's construction was competitively bid. The rest was negotiated.

What are the advantages to the negotiated approach over competitive bidding? We recently asked that question of Jessica Forsythe, senior associate architect with Burt Hill Kosar Rittelmann. Here's what she had to say:

"Using the negotiated approach means selecting a general contracting firm while the project is in the preliminary planning stages and making them a part of the project team. When I encounter a client fitting a certain profile, I'll suggest using the negotiated, team approach. I'll suggest this concept to owners with a limited budget or to first-time buyers of construction. I also find that owners who experienced difficulties on their previous bid project, or who have been frustrated with change orders also lean toward negotiating their construction work rather than using the competitive bid process. They have learned that the bottom line figure of the lowest bidder is not always what you end up paying."

Several other factors are involved in the profile. Forsythe learns whether the client will be using public or private funding and if they are a public corporation. Some public corporations tend to shy away from negotiating their building work, fearing stockholder reaction, she says. Many non-profit organizations, while they emulate public corporations with a board of directors and a constituency to whom they report, opt for the negotiated approach. Non-

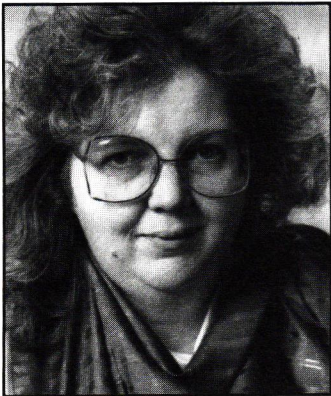
profit groups normally will have an architect or builder on their board and they will often recommend this approach. When an owner realizes that about 75-80% of the project is still competitively bid, they are more likely to buy into this approach.

Forsythe also determines the owner's timeframe for the project: "I want to know what the current situation is and when they want to occupy the new facility," she says. "Often an owner will have an unrealistic occupancy date in mind. I'll suggest negotiating the work to accommodate the construction schedule."

About half the projects Forsythe is currently working on will be built using the negotiated approach: "I firmly believe this approach allows you to control a project's budget and achieve its schedule while involving and satisfying the client's needs."

She sees these major advantages of negotiating construction work:

1. Frees the architect to pursue solutions to the project rather than spend large amounts of time tracking down component cost information;
2. Provides early estimates of component and system costs;
3. Creates early, accurate budgets for the project;
4. Gives cost reality to the project and stops the architect from carrying an unrealistic or non-budget-oriented design concept too far;



"I firmly believe this approach allows you to control a project's budget and achieve its schedule while involving and satisfying the client's needs."

Jessica Forsythe, AIA

Burt Hill Kosar Rittelmann

5. Establishes a real schedule for both project design and construction;
6. Identifies long lead items, potential problem areas and allows the owner and architect to focus on these areas; and
7. Enables the owner to buy into a solution and identifies the best possible solution for key components.

When should you use the competitive bid process? "If there is adequate time allowed to develop accurate specifications and documents and to build the project, then by all means use this approach. But, ample time is becoming a rare commodity these days. Typically, 50% of the projects I've been involved with that start out intending to be bid become bid/negotiated work, due to budget and time constraints. I think this change is responsible for bringing down the percentage of bid jobs that now finish over budget," she says.

Government work? "What a shame that government projects are always bid. This, coupled with many agencies requiring separate prime contracts puts an immediate 15-20% premium on a project and gives the general contractor absolutely no control over the subcontractors he must work with. Yet, typically, the general is still held responsible."

To derive benefits of the negotiated or team approach, many governmental bodies now opt to use the construction management approach: to designate an overall manager and supervisor on their projects. This allows the construction buyer to utilize the value engineering and professional management skills of the contrac-

tor near the project's inception, identify construction procedures, systems and materials that are the most cost- and time-effective for the project and still conform to mandated bidding procedures. Says Forsythe, "this system, to be successful, requires both an architect and

a construction manager who are team-oriented and not ego-driven." ■

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■ bricks and mortar: committee news

■ Intern Development

Chair: Rich Bamburak, AIA

Williams Trebilcock Whitehead, 321-0550

Please join us for our next meeting on Thursday, March 12 at 5:30 PM at WTW (please note new meeting location).

■ AIA/CMU Liaison

Chair: Steve Quick, AIA

Quick Ledewitz Architects, 687-7070

Our spring seminars are underway. Still to come are the March 11th Roundtable Discussion on a Project; April 1st IDP Workshop; and April 15th Rendering Workshop. To participate in these seminars, please contact Ken Kuligowski, AIA, at IKM, Inc., 281-1337.

The students are interested in forming a mentor program with Chapter members. Steve Quick will present this idea to the Board at its next meeting.

Mark your calendars for the 1992 Hornbostel Lecture on Tuesday, April 14. This year's speaker is Elizabeth Plater-Zyberk, AIA. Full details will appear in next month's COLUMNS.

■ Urban Design

Chair: Steven Hawkins, AIA

Steven G. Hawkins/Architects, 521-9399

We continued to discuss areas of interest at our January meeting, and the list grows. Two projects being pursued are working with Hill

Community Development Corporation on their development plan for the Hill District and producing a Chapter meeting program about planning and development in the Golden Triangle.

Also discussed were the status of the Syria Mosque site and Pitt's developing campus master plan. Through Chapter president Rob Pfaffmann, AIA, the possibility of Chapter dialogue with Pitt seems promising.

We also will pursue arrangements for permanent, regular meetings (informational and otherwise) between AIA and planning entities such as Pittsburgh's Department of City Planning and the Urban Redevelopment Authority. We think members should be better informed about the activities of these groups, and that we should have an avenue for our ideas and comments to reach the people responsible for planning and development.

Allegheny Center is another area in dire need of some creative thinking. How we can help remains to be seen. Come join us at our next meeting on February 18 (the third Tuesday of every month) at 5:30 PM at the Chapter office.

■ Professional Development

Chair: Dave Brenenburg, AIA

Brenenburg Brown Group, 683-0202

The Architects Registration Exam Refresher Course is underway — please alert any candidates in your office who may not be aware of it. For information and a schedule of classes, call the Chapter office at 471-9548.

Part two of the ADA Video Conference will be held on Wednesday, March 18 at CMU and WQED. Call 1-800-343-4146.



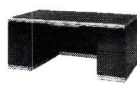
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■ bricks and mortar: committee news

We will meet again on Thursday, March 12 at 5:30 PM at Brenenberg Brown.

■ Women in Architecture

Chair: Susan Tusick, AIA
Burt Hill Kosar Rittelmann, 394-7069

We will hold a general meeting to plan for our upcoming photography competition on Wednesday, March 18 at 5:30 PM in the Chapter office.

■ Interiors

Chair: Charles DeLisio, AIA
STUDIO DeLisio, 488-0307

Join us for our next meeting on Monday, March 16 at 5:30 PM at the Chapter office.

■ Legislative

Chair: Al Cuteri, AIA
Poli & Cuteri Architects, 471-8008

We welcome Brad Allen, AIA, of Baker and Associates to the Committee. Brad has volunteered to work on the subcommittee which is exploring AE selection procedures.

The questionnaire regarding architect selection procedures of local government agencies was mailed in late December. No questionnaires have been returned to date.

We would like to hear from the membership regarding laws and regulations affecting the profession. Areas of question that we could consider for study or investigation should be sent to Al Cuteri. Two issues currently being considered are promoting enforcement of the State Licensure Law and information on the Federal Copyright Law protecting architectural design.

Our next meeting will be held Tuesday, March 17 at 4:30 PM in the Chapter office. All are welcome to attend.

■ Membership

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

The AIA has split the associate member category into two separate entities: "intern" and "associate." **Intern members** are those individuals without architectural licenses who are eligible by education or experience and are employed, enrolled or participating in circumstances recognized by licensing authorities as constituting credit toward architectural licensure. **Associate members** are individuals without architectural licenses who are ineligible for intern membership but meet any of the following criteria: are employed under the supervision of an architect in a professional or technical capacity directly related to the practice of architecture; have a professional degree in architecture; are faculty members in university programs in architecture; or have an architectural license from a non-U.S. licensing authority and demonstrate honorable standing in the locale in which they are licensed.

The Institute has also issued new membership applications. Please contact the Chapter office if you are interested in membership.

New members (the first two are reinstated — welcome back!):

Jacob J. Gzesh, AIA
JJGA, Inc., 6542 Darlington Rd., Pgh., PA 15217

Susan Lami, AIA
Design 3 Architecture, 431 Locust St., Pgh., PA 15218



Susan Breslow, intern member

Firm: NJC Associates, Inc.
Graduate of: Drexel University, CMU

Past projects include: Elizabeth Forward Senior High School renovations; new district office building for Belle

Vernon Area Schools; private offices for neurosurgeons.

Interests: Reading, dancing, biking, cooking.

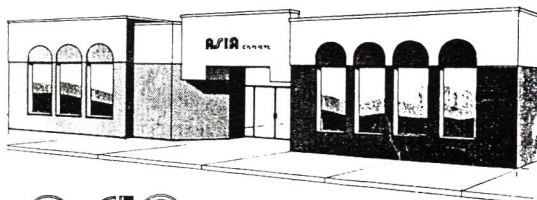
Karen L. Kingman, intern member

Firm: Burt Hill Kosar Rittelmann Associates
Graduate of: Russell Sage College, Rensselaer Polytechnic Institute

Past projects include: East Liverpool City Hospital; The Rehabilitation Institute of Pittsburgh.

Family: Two children, Benjamin (age 10) and Nissa (age 8).

Interests: Music, reading, skiing, remodeling my home, gardening.



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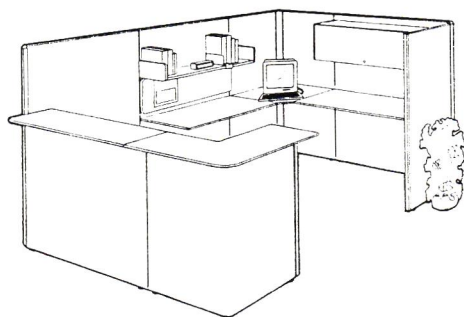
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▲ From the Firms

Williams Trebilcock Whitehead is designing an addition and renovation for Slippery Rock University's bookstore. The 10,000 sq. ft. addition and renovation will triple the facility's size, offering separate areas for book trades, new text books, apparel, gifts and sundries.

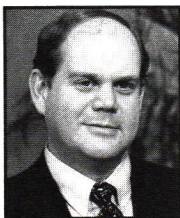
In West Virginia, the firm has completed a feasibility study for the West Virginia Agricultural Hall of Fame. WTW and Fairmont-based Omni Associates teamed up to propose additions to WVU's Jackson's Mill complex, a 1920's facility originally operated by the state's 4-H clubs. The proposed conference center would include a 600-seat auditorium, meeting rooms, kitchen/banquet facilities and restaurant, and a separate 150-room lodge. The Agricultural Show Complex would include 20,000 sq. ft. of enclosed open space for exhibitions, livestock shows and entertainment and recreational activities, with seating for up to 2000. Total project costs are estimated at \$7 million to \$8 million. Manager for both projects is **Paul F. Knell, AIA**.

▲ Transitions

STUDIO DeLisio welcomes **Deborah Lynn Elliot, assoc. member**, as an associate. A graduate of Carnegie Mellon and a member of the Chapter's WIA Committee, she is currently involved in the design of a private residence to be constructed on a seven acre wooded site three miles north of Pittsburgh.

STUDIO DeLisio has moved to 128 Wyoming Street, Pittsburgh, PA 15211 (Mt. Washington).

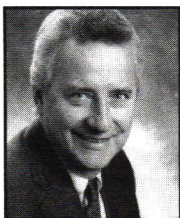
David Pecharka, AIA, formerly with MacLaughlin, Cornelius & Filoni, is now a Senior Project Architect at Image Associates.



Edwin Pope, AIA, has joined Gardner Architects as partner, forming Gardner + Pope Architects. The new firm is located on East Carson

Street on the South Side, in the Barsotti Building, a restored structure for which they were the architects.

OMNI/WTW is the name given to a formal affiliation between **Williams Trebilcock Whitehead** and Fairmont, West Virginia's Omni Associates.



Raymond Volpatt is the new president of the Master Builders' Association. Volpatt is president of the Pleasant Hills-based construction firm Volpatt Construction, Inc.


▲ Here and There

CMU's Civil Engineering Department will

present a lecture by **Dr. Mario Salvadori**, Chair of the Board of Weidinger Associates Consulting Engineers, NY, entitled "**Why Buildings Fall Down (Sometimes)**" on Wednesday, March 11, at 5:30 PM in 2315 Doherty Hall on the CMU campus. Salvadori is James Renwick Professor of Civil Engineering and Professor of Architecture at Columbia University. For information, call 268-2940.

Roberta Washington, AIA, is the next speaker in CMU's Department of Architecture lecture series. Washington will deliver her lecture, entitled "Lessons I Earned: Women in Practice" on Wednesday, March 18, at 7 PM in 7500 Wean Hall. The lecture is free and open to the public. For more information, contact the Architecture Department at 268-2354.

▲ Business Briefs

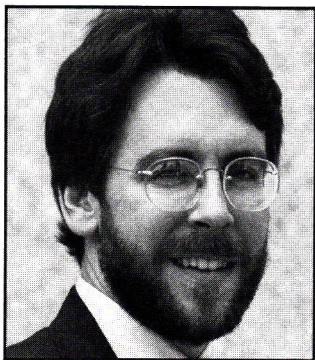
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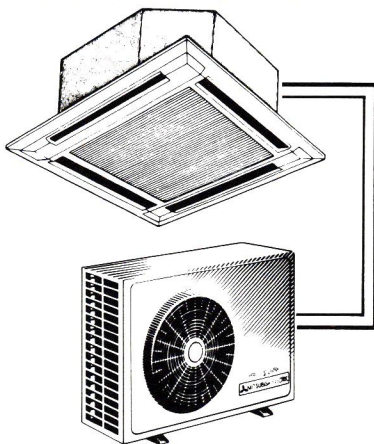
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"I had no intention of settling down here in 1983."

Robert Shaw Pfaffmann, AIA
President, Pittsburgh Chapter AIA

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Hometown: Cohasset, Massachusetts (famous for its classic New England town common which was the set for the film "The Witches of Eastwick").

Family: Married to Lisa Haabestad, a native of Point Breeze, who showed this dyed-in-the-wool New Englander there is life past the Alleghenies. One of six architects on my father's (the only engineer!) side of the family, starting with "Uncle Dan" Burnham of Chicago (Make no little plans...). Both of my brothers-in-law are architects as well; our family gatherings resemble Chapter meetings!

Professional background: Graduated from Syracuse in '79; ended up working for the University facilities planning office where I met Peter Bohlin, who had been hired to design the law school. Apprenticed there until '83 when I moved on to Pittsburgh and Bohlin Cywinski Jackson.

Political persuasion: "Radical Moderate"

Mentors As a child: My grandmother, an interior designer with no formal training; her ability to communicate with her clients was legendary. My first job was hanging drapes for her.

In college: Franz Oswald, a Swiss architect and design critic who made it all "click." **In apprenticeship:** Virginia Denton, Director of Facilities at Syracuse, an industrial designer by training, gave me a chance to cut my teeth and weaned me of architecture school precociousness.

If you hadn't been an architect what would you have been? A sailing bum.

If you could live anywhere in the world, where? A Maine island.

What's the best part of your job? The variety in our work. **The worst?** The unnecessary stress.

What would you change about your job? More time for just a fat pencil and bumwad.

What is the most annoying thing architects

do? Not making the most of their commissions or in some cases actually making too much of their opportunities — sometimes buildings need to just recede into the stage set of life.

Advice to young architects: Recognize the learning process is only starting, don't give up your ideals, get involved in your community.

Influential architects: Jose Luis Sert; Leon Krier; Bernard Maybeck; Carlo Scarpa.

Influential non-architect: Steven Jobs.

Influential books: *Poetics of Space*; *Delirious New York*; *Collage City*; any architectural guide book.

Favorite buildings: Flatiron Building, NYC; Niagara Mohawk, Syracuse, NY; Christian Science Church, Berkeley, CA.

Favorite places: Portofino, Italy; Uffizi gallery, Florence; Squirrel Island, Maine.

Favorite interiors: Any 19th century summer cottage.

Favorite Pittsburgh neighborhood: All of them.

Favorite diner: Moody's

Buildings you'd like to fire bomb: Anything by that local architect who works for the County.

Wish list for Downtown: More, not less street vendors; restoration of Fifth Avenue facades (and those wonderful hunky, decapitated light poles). Do the walks later!

Next big architectural trend: Lawyer Colonial.

People would be surprised to know that: I had no intention of settling down here in 1983.

Someday I'd like to: Finish renovating our house (Lisa made me say this!).

I belong to the AIA because: I like those little gold pins!

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MARCH CALENDAR

■ AIA ACTIVITIES

TUESDAY, MARCH 10

Pittsburgh Chapter AIA Board Meeting, 5 PM at the Chapter office. All members are welcome. Anne Swager, 471-9548.

WEDNESDAY, MARCH 11

Historic Resources Committee Meeting, 4:30 PM at the Chapter office. John Martine, AIA, 227-6100.

THURSDAY, MARCH 12

IDP Committee Meeting, 5:30 PM at Williams Trebilcock Whitehead. Rich Bamburak, AIA, 321-0550.

THURSDAY, MARCH 12

Professional Development Committee Meeting, 5:30 PM at Brenenborg Brown. Dave Brenenborg, AIA, 683-0202.

MONDAY, MARCH 16

Interiors Committee Meeting, 5:30 PM at the Chapter office. Charles DeLisio, AIA, 488-0307.

TUESDAY, MARCH 17

Urban Design Committee Meeting, 5:30 PM at the Chapter office. Steven Hawkins, AIA, 521-9399.

WEDNESDAY, MARCH 18

WIA Committee Meeting, 5:30 PM at the Chapter office. Planning session for photography competition. Susan Tusick, AIA, 394-7069.

THURSDAY, MARCH 19

Pittsburgh Chapter Monthly Meeting, Roundtable Discussion Between Architects and Contractors on the Quality of Working Drawings, 5:30 PM at the Union Trust Auditorium. *Details and RSVP on page 23.*

■ AROUND TOWN

TUESDAY, MARCH 10

Society of Architectural Administrators monthly luncheon meeting at the Engineer's Club. Cost is \$12.50. Call Jeanette Smith, 281-6568.

WEDNESDAY, MARCH 18

CSI Product Show at the David L. Lawrence Convention Center.

WEDNESDAY, MARCH 18

Roberta Washington, AIA will give a lecture entitled "Lessons I Earned: Women in Practice" at Carnegie Mellon University, Wean Hall 7500, 7 PM. Lecture is free and open to the public. For more information call the Architecture Department, 268-2354.

TUESDAY, MARCH 10

CSI Monthly Meeting, color stylist Marilyn White will present "Colors of the Future: Trends in the Construction Industry." 5:30 PM, Greentree Marriott. Cost is \$15 for members and guests. Call 823-5063.

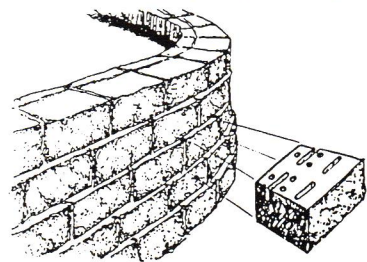
■ PLAN AHEAD

TUESDAY, APRIL 14

1992 Hornbostel Lecture, delivered by Elizabeth Plater-Zyberk, AIA. CMU.

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Hydro-Lazer	22
Jeffco Construction	4
Landau Building Co.	15
Management Engineering	20
Mosites Construction	12
P.J. Dick	2
Pittsburgh Glass Block	insert
Printline	15
Progressive Illustration	13
R.I. Lampus	21
R.I. Lampus	insert
Techline Studio	insert
TEDCO	19
Tri-State Blueprinting	insert
Wm. Thornton, P.E.	22

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Looking at Documents from Both Sides

Have working drawings kept up with the increasing technology of building? What's better in a working drawing, too much or too little detail? Do detailed working drawings save money during construction? Find out on March 19 as the Chapter presents an evening of open dialogue between architects and contractors on working documents. These and other issues will be addressed by a panel including Paul Apostolou, AIA, of Apostolou Associates; Lester Snyder of P.J. Dick, Incorporated; and Ray Volpatt of Volpatt Construction, current president of the Master Builders' Association. Program Chair Kevin Silson, AIA, will moderate. Plan to join your colleagues for an evening of productive, straightforward discussion and problem-solving. 

Editorial & Exhibit Calendar

April	Residential/Landscaping
May	Healthcare
June	Engineering
July/August	Environmental/Energy
September	Interiors
October	Schools

Here's your chance to showcase your work in COLUMNS! Projects must be designed by a member or member firm and may be in any stage of development, but no more than one year old.

Deadline is the 25th of the month prior to publication (deadline for May issue is *March 25*.)

Send your project to:

COLUMNS c/o The Cantor Group
1225 Farragut Street
Pittsburgh, PA 15206

or call 412/661-3734 fax: 412/661-6287

Themes and dates are subject to change. Artwork will not be returned unless a self-addressed stamped envelope is included.

The Exhibit Committee coordinates displays of members' work in the Chapter Office gallery, located in CNG Tower. Exhibits change monthly and are tied to COLUMNS' themes. For information on exhibiting your work, contact Karl Backus, AIA, at Bohlin Cywinski Jackson: 765-3890.

Advertising in COLUMNS

When you advertise your business, product or service in COLUMNS, your message is read by every registered and intern architect in Southwestern PA (over 1000) plus an equal number of consulting engineers, interior designers, landscape architects, facility managers, developers, and specialty and general contractors. COLUMNS offers a targeted audience, attractive rates and proven results.

Call COLUMNS Advertising Manager
Tom Lavelle at 412/882-3410.



The Pittsburgh Chapter AIA
Cordially Invites You
To The March Meeting

**A Roundtable Discussion
Between Architects and Contractors
on the Quality of Working Drawings**

Thursday, March 19
Union Trust Auditorium

5:30 PM Program
Reception to follow

This program is being generously underwritten
by P.J. Dick, Incorporated.

Held in conjunction with the Master Builders' Association.

AIA & Master Builders' Assoc. Members: \$15
Guests: \$25

RSVP by Friday, March 13



RSVP
Working Drawings
Union Trust Auditorium
Thursday, March 19

name _____

firm _____

address _____

city/state/zip _____

telephone _____

Names of members (\$15 each):

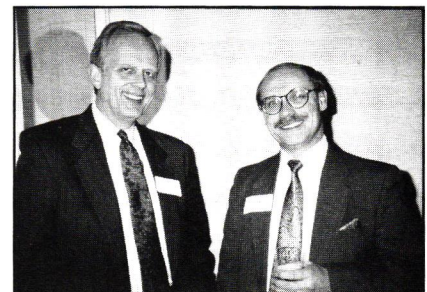
Names of guests (\$25 each):

Clip/copy this form and send with check (payable to "Pittsburgh Chapter AIA") to: **Pittsburgh Chapter AIA, CNG Tower, Suite 200, 625 Liberty Avenue, Pgh., PA 15222** or FAX to 412/471-9501 by Friday, March 13.

Public Art in Pittsburgh

Highlights from the AIA Chapter January Meeting

Blustery weather didn't stop the crowds from turning out for the Chapter's January meeting on public art, held at the Mattress Factory. Here, a few of the attendees (clockwise from top right): Program Chair Kevin Silson, AIA, of the City's Dept. of Architecture and Sue Breslow, intern member, of NJC Associates • Gallery G owner Carol Siegel and David Lewis, FAIA, of UDA Architects • Mistick & Sons' Charlie Uhl with UDA's Paul Ostergaard, AIA • John Rusnak of TEDCO Construction with Duquesne Light's Len Zapf, prof. affiliate • Meet the panelists: (left to right) Tom Celli, AIA, of Celli-Flynn Architects, William Lafe, head of the airport art project, and Vicky Clark, assistant curator of modern art at The Carnegie; (photo below, left to right) Carol Brown, president of the Pittsburgh Cultural Trust, and local artist Jane Haskell • Board member Roger Kingsland, AIA, below, is dressed appropriately for the snowy evening.



**Don't miss this month's meeting:
A roundtable between architects and contractors on working drawings.
Details on page 23!**