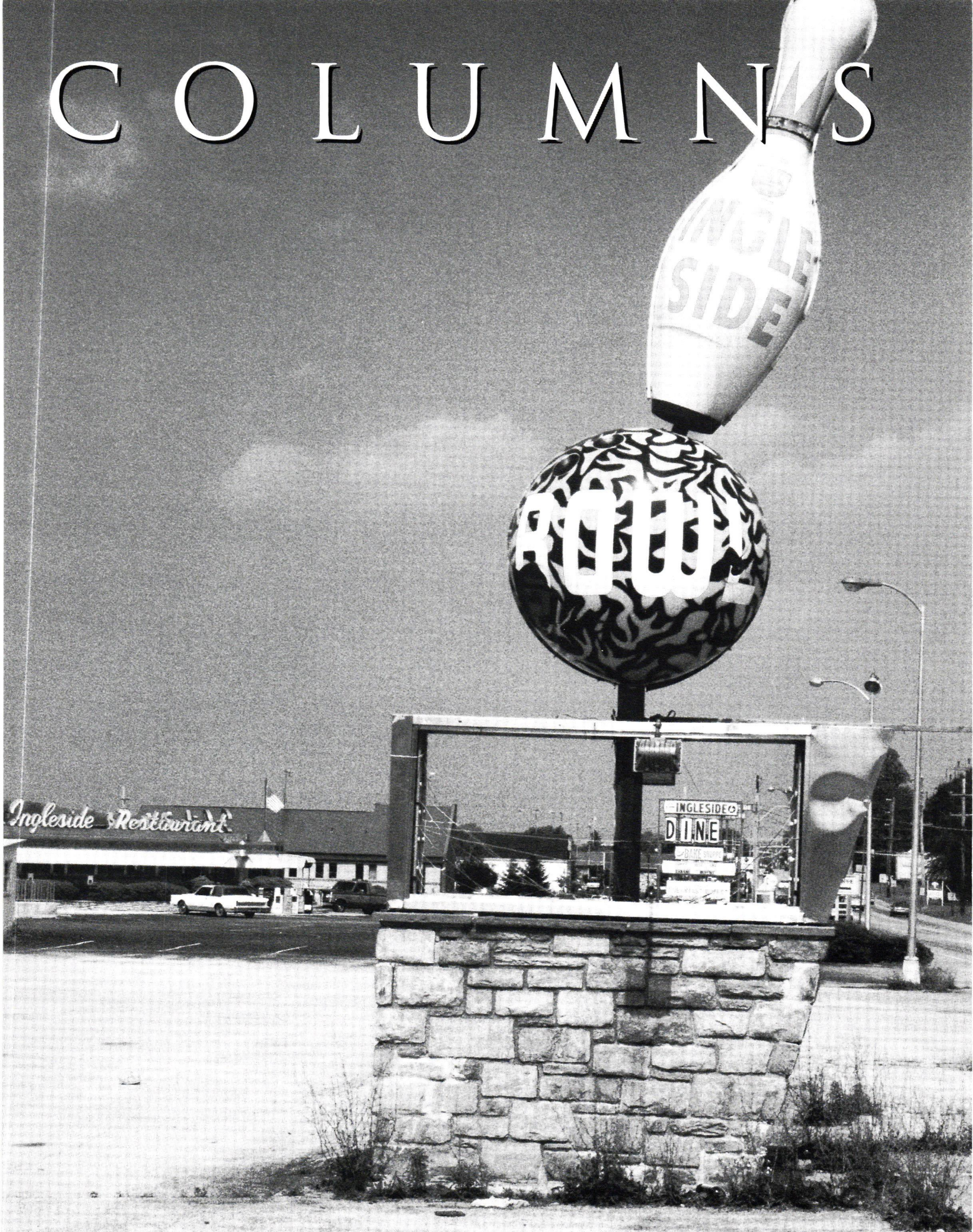
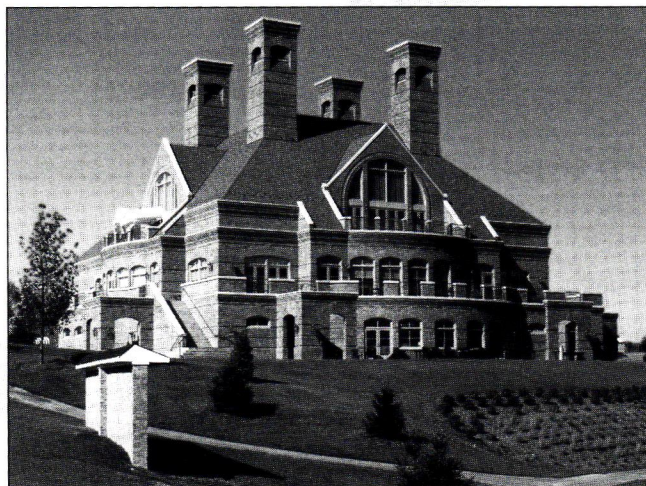


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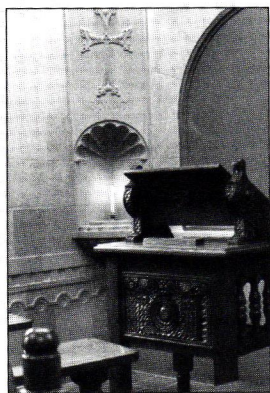
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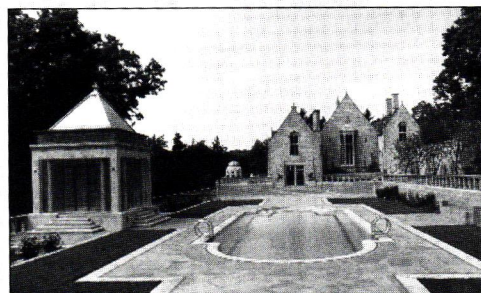


The Armenian room located on the third floor of the Cathedral of Learning at the University of Pittsburgh is the 22nd nationality room to be established at the university. The stone arched room copies the masonry techniques of church and monastery builders of the 11th century. This magnificent classroom was designed by Torkom Khrimiam who emigrated from Armenia in 1978.

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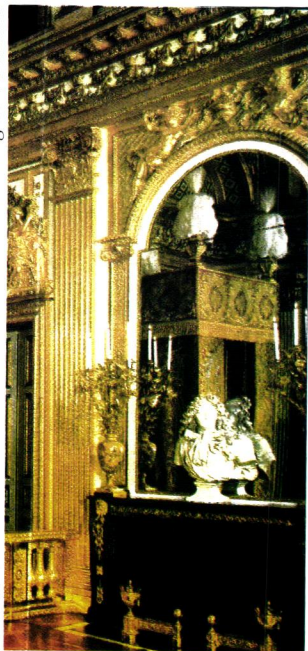
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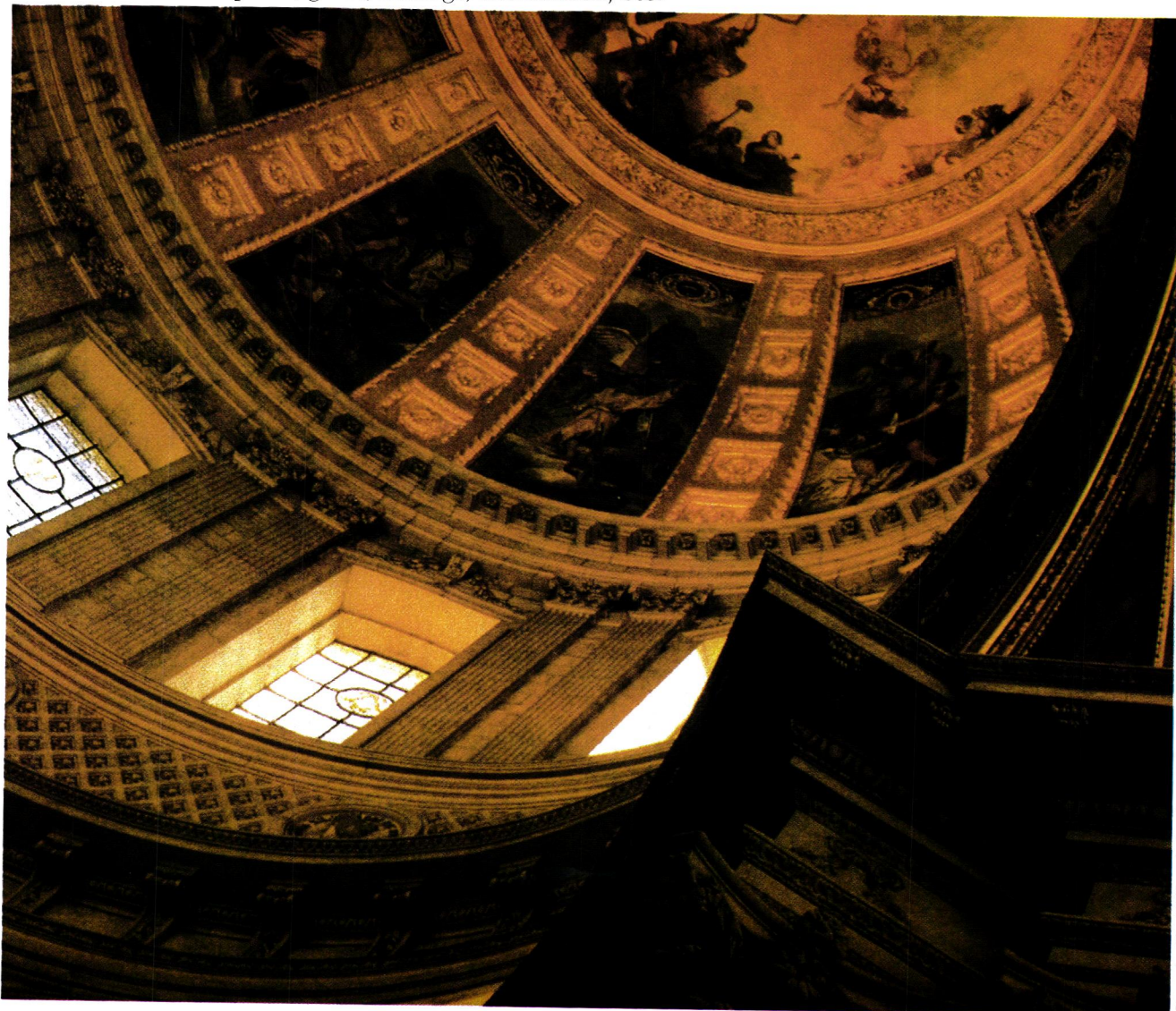
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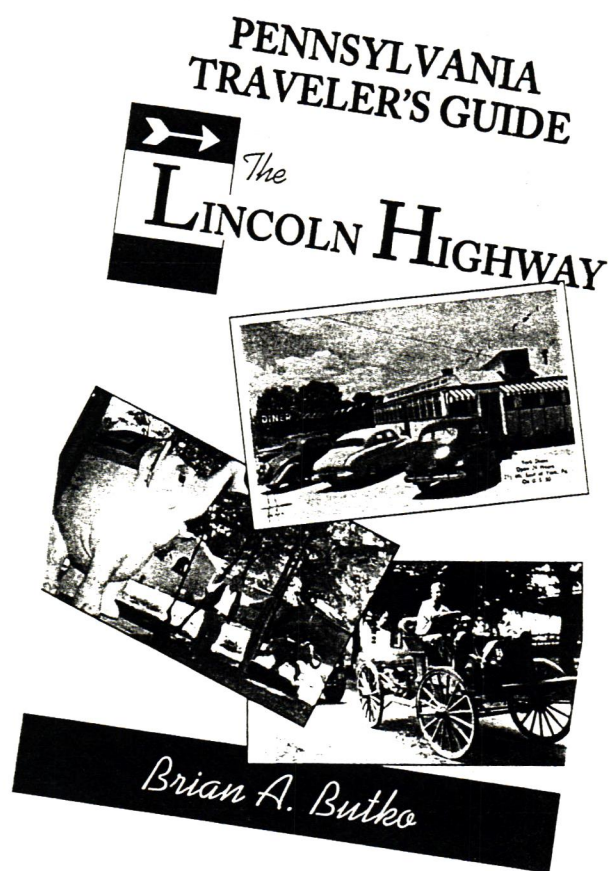
NOW MOSTLY BYPASSED BY ROUTE 30, the Lincoln Highway still holds surprises you won't find on the Interstates — a big blue swimming hole at Ligonier Beach, a weed-strewn stone bridge near downtown Philadelphia, not to mention a giant coffee pot, a shoe-shaped house, and a 10-foot praying mantis! With **Pennsylvania Traveler's Guide: The Lincoln Highway**, readers will visit stainless steel diners, art deco gas stations, and drive-in theaters, plus discover some of the route's more interesting restaurants, bookstores, and antique malls.

ALONG THE WAY, readers will:

- meet the owner of the Lincoln Highway Garage in York, whose grandfather opened the station in 1921
- visit the Quaker Motel where there are no phones but you'll find wall lamps made from deer hooves
- find wacky souvenirs at Mr. Ed's Elephant Museum

AN INTRODUCTORY HISTORY takes readers from the days of Conestoga wagons on the Lancaster Pike to the arrival of the auto and Pennsylvania's mountaintop roadhouses. Photos of early businesses and stories behind some of the towns make it a fun trip for drivers and armchair travelers alike.

BRIAN BUTKO has written widely on roadside America. He served as Associate Producer of the award-winning WQED-13 documentaries *Pennsylvania Diners and Other Roadside Restaurants* and *Stuff That's Gone*. He's at work on a history of the Isaly/Klondike ice cream companies and a novel set along the Lincoln Highway.



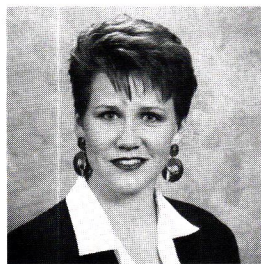
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Judgment Day

by Maura Guttman, AIA President



There is real value in stepping outside of ourselves and developing some insight into how others perceive us and our work.

IN THIS ISSUE

Out on Your Own. 6
A sizable portion of AIA members have, at one time or another, taken the leap and struck out into the business world as independent architects. *Columns* asks area professionals about the motivations, risks, and benefits of such a decision.

Looking at the Lincoln Highway. 10
Some of the roadside establishments we all whiz by hold the key to past architectural trends, not to mention national obsessions.

Going Solo 12
When taking the big leap to being your own boss, what form should your new practice take?

Social, Cultural and Ecological Sustainability. 17
One area architect, encouraged by AIA Pittsburgh's recent community forum, advocates for a more encompassing vision for the built environment.

Viewpoint 3
Mailbox 4
News 5
Breaking Ground 14
Bricks and Mortar, Calendar 17
Dossier 19

On the cover: Roadside buildings and signs hold clues to our national history, such as this bowling alley sign on Route 30. Photo courtesy of Brian Butko.

The featured article in this issue focuses on

a few architects who have elected to "go out on their own," "hang up a shingle," "set up shop," or more literally, "go for broke." Now that I'm a work-hungry member of this intrepid species, I am becoming more keenly aware of the importance attached to how you choose to present yourself. As a member of a large multifaceted firm, I had no trouble projecting the company's capacity to manage this task, or tackle that challenge. But as a firm of one, my facets are fewer, and I can't escape an increased paranoia that perhaps the color of my shoes has taken on a new significance in conveying my business abilities.

So lately I've been thinking a lot about the value inherent in appearances. I certainly don't fancy myself a philosopher, but the concept of perception vs. truth is worth some consideration by architects.

From the way we present ourselves to the way we present our work to the world, the criteria for success center around whether the presentation is well-perceived. In fact, what we believe to be the truth about ourselves may not at all be evident in our presentation, and therefore what is perceived as truth by others can be much different from the truth as we know it. Have I lost you yet?

To put my amateur metaphysics into practice, let's consider the way in which presentation can enhance reality in the critical evaluation of architecture. Because of the logistics involved in getting a jury to actually visit the submitted projects, most design awards programs evaluate the merits of a project on little more than photographic representation. So, while we convince ourselves that design awards are given on the merits of the actual building, the truth is that the award-winners are selected largely on the quality of the images of those buildings.

I bring you these Deep Thoughts as a public service. Our annual Design Awards program is in full swing, by which I mean that firms large and small all over Pittsburgh are busily putting together their submissions for review by jurors Eugene Kohn, FAIA, et al. While I'm sure that the character and disposition of every jury is unique, I bet there is no jury anywhere who has read the hundreds of thousands of words we use to describe our projects, when the photos and graphic depiction could be assumed to convey the whole story. The point I'm trying to make is that we should remember that those jurors have no idea what your project is about when they open that black binder. In order to create a positive perception of your project for the jury, you might assume you have no more than 60 seconds of the reviewer's time to make that first impression, in which you must convey the nature of the project (problem and solution), and present the most alluring, intriguing, captivating images of the project that you have.

Am I suggesting that lousy projects can win awards with snazzy graphics and exceptional photography? No, that probably doesn't happen, given the expertise and professionalism of architectural jurors. But I do suggest that plenty of extremely worthy projects are not given even a second glance because the quality of the representation does not match the quality of the original object.

Certainly this theory is not offered to advocate deception (not that an AIA architect would even know how to practice such activities!). But there is real value in stepping outside of ourselves and developing some insight into how others perceive us and our work. After all, despite my confidence in my many abilities, I should probably consider whether those potential clients will be able to overlook the green shoes with the yellow and orange suit to see the professional, conservative architect that I know myself to be. ■

AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. The objective of AIA Pittsburgh is to improve, for society, the quality of the built environment by further raising the standards of architectural education, training and practice; fostering design excellence; and promoting the value of architectural services to the public. AIA membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields.

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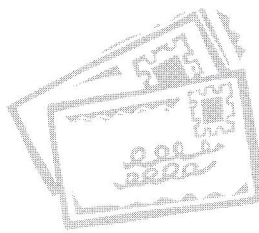
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Columns is printed on recycled paper.



Responding to "The Great Divide"

I was involved with the field of architecture for over 35 years—20 of those as a teacher of the subject. I am no longer occupied by the field, or subject. I present that fact for the convenience of those who wish to disregard my remarks, and as a credential for my distance from the outcome of the debate between education and practice discussed in the May issue of *Columns*.

Sometime between standing up to get our degrees and sitting back down, everything we learned of architecture went out of date or out of style. Indeed, we had learned how buildings are put together, and other technical matters. But shortly we discovered that buildings were being made in unimagined ways and contained unheard of materials and devices. Eventually, buildings were even drawn using a machine (the computer) which had formerly been little more than a gleam in the Pentagon's eye. If students of architecture were to wake tomorrow, knowing everything they wished to know about architecture, what would everyone do next week?

Modern life is nothing if not ephemeral. Convenience, immediacy, and general short-sightedness are not the antidotes. Fortunately, we learned more *about* architecture than we learned of architecture. For some of us, that was the only thing which sustained our interest. We, also, learned to learn. For most of us, that was the only thing which sustained our careers.

"Learning to learn" is given much lip-service in contemporary education. But it is a subject given little substance. Some schools are so driven by pedagogical contrivances, that only when students are left to their own devices does anyone realize that they have no devices of their own. You can be sure that revelation is not allowed to happen too often. If you have not been taught to learn, you will be, forever, dependent upon someone else for your reeducation. Perhaps...a university. How convenient for you. How transparent a motive for universities.

When I was a teacher, architects would ask me why I was not teaching students the right things. When I asked them what the "right things" were, they would describe something particular to their practice or to themselves. (Interestingly, the bigger the hack they were, the more particular and peculiar they could be.) When I reminded them that they did not know such things when *they* graduated, they would change the subject. Some architects have very short memories. They get great ideas about education the minute they start writing paychecks instead of cashing them.

It is always considered unbecoming to be in any way mercenary when discussing the Noble Art of Architecture. But as someone said, you get what you pay for. There are still architects

who, with a straight face and not a glimmer of conscience, offer a non-paying position to someone who has just paid as much for their education as some doctors pay for theirs.

"Intern" sounds so much nicer than "junior draftsman" (besides being gender neutral). And it sounds so much less like a job for which compensation should be expected. Those of us who started working in the 1960s sat down on the very first day of our jobs as junior draftsmen for the equivalent of \$44,000 today. For some of us, that was close to our best day in architecture. And you wonder why we often regard the entire matter as a joke.

It is reassuring to know that some people still learn that architecture might embody grand motives. It is equally reassuring to see that they are not holding their breath. Clearly, they learned more than we did. That is progress.

— **Richard C. Cordts**

Another view on architecture education and practice

The "Great Divide" has a sturdily built bridge up in New England that crosses the gap in style. The Boston Architectural Center School of Architecture is firmly rooted in both design and practice. The BAC offers a six year BArch program, and is the only school in the country that is exclusively a "night school." Classes are held Monday through Thursday evenings, with a few courses offered on Saturday.

The BAC is accredited by both NCARB and the New England Association of Secondary Colleges. The school has been able to accomplish this feat by requiring all of its degree program students to work for three years, full time (6,000 hours) in an architectural firm while enrolled at the BAC. (Working in a related field is approved on a case to case basis and the student must be under the supervision of a licensed architect). The BAC has an active job placement office with two full-time staff members to assist with portfolios, and to give quarterly job progress evaluations.

Most students work for an architectural firm the entire time they are enrolled, and at graduation they have six years under their belts to go with their fresh and crispy sheepskins. An added bonus is that with six years of documented work experience, BAC students are allowed to sit for the registration exam one year after graduation. As an unbiased alumnus of the BAC, I thoroughly enjoyed my "apprenticeship" style education. The divide is conquered in Massachusetts.

— **Joel R. Bernard, AIA**

Revolutionary Marketing Seminar

Companies must rely on a firm-wide marketing processes, rather than on the selling skills of a few individuals, in order to successfully market a firm and its services. This is one conclusion of Mark Zweig's "Revolutionary Marketing" seminar, a one-day program launched last year that continues this summer.

The program helps design and environmental professionals plan and implement a marketing process that will provide them with a steady amount of work. This innovative marketing seminar is designed for principals/partners, marketing directors, or any other A/E/P professional who wants to implement new marketing ideas. The seminar offered nearest to Pittsburgh is on July 24 in Bethesda, MD. The program fee is \$295, with additional attendees from the same firm \$195. For more information, contact: Jon Gatti, Media Relations Manager, Zweig White & Associates at (508)651-1559.

Small Firms Can Shop for Liability Insurance on the Net

Small architectural and engineering firms can now pre-qualify themselves on the Internet for DPIC Companies' new Fast Application/Smart Technology (FA/ST) professional liability program. By visiting DPIC's website (<http://www.dpic.com>) and completing a seven-point checklist, firms can find out whether or not they qualify for the FA/ST program. The new program offers all the benefits of the firm's standard professional liability program, including loss prevention education programs to reduce insurance premiums, proactive dispute handling and expert services from specialist agents. For more information, using a more conventional method of communication, call (800) 227-4284.

FabStruct Makes a Return Appearance

Fabrics & Architecture magazine announced the return of FabStruct: The 1997 International Membrane Structure Student Design Challenge. The biennial competition challenges students of architecture, engineering and landscape architecture to use their education and skills to provide solutions for proposed problems. The 1997 design problem is a hypothetical FabStruct Exposition. Student entrants are required to produce a three-dimensional representation of their solution and provide photographs of the model along with other information. Projects must be received by December 6, 1996. For more information, call Randy Klarr at *Fabrics & Architecture*, (800)225-4324.

NCARB Announces Changes to Registration Exams

The National Council of Architectural Registration Boards (NCARB) has announced changes to the Architect Registration Exam based on the results of a field test of its new computer-administered exam given earlier this year.

Beginning in February 1997 all divisions of the A.R.E. will be offered year-round, six days a week at a network of test centers across North America. The current 12-hour Division C: Building Design exam will be broken into two parts. The two new test divisions are Building Planning (5.5 hours) and Building Technology (4.5 hours). NCARB has also approved a simpler title for each division of the A.R.E.

Architectural Design Profiles

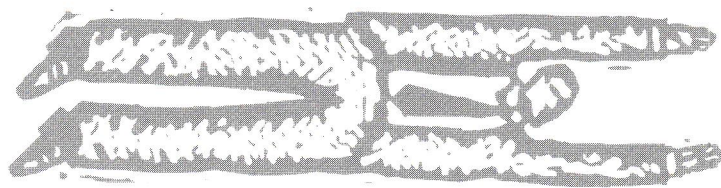
AD recently published two comprehensive volumes. *Beyond the Revolution* (Profile #119) takes an in-depth look at design in the historic, yet emerging, area of Eastern Europe in the post-revolution years. The work of many renowned architects is featured, particularly Frank Gehry.

Colour in Architecture (Profile #120) looks at the vital importance of color to design. The volume presents architects who have taken a decidedly colorful stance against certain design styles that stress shades and moods and the abolition of color. For more information or to order, call (800) 462-6420.

Construction Activity in Pittsburgh

F.W. Dodge Division of The McGraw-Hill Companies reports the following construction activity for the six county region that comprises the Pittsburgh area.

THE LATEST MONTH'S CONSTRUCTION ACTIVITY FOLLOWED THIS PATTERN:			
	1996	1995	% Change
Nonresidential	\$40,727,000	\$52,755,000	-23
Residential	\$76,155,000	\$531,010,000	+44
TOTAL BUILDING	\$116,882,000	\$105,765,000	+11
FOR THE YEAR-TO-DATE ON A CUMULATIVE BASIS, THE TOTALS ARE:			
	1996	1995	% Change
Nonresidential	\$170,643,000	\$140,502,000	+21
Residential	\$189,359,000	\$183,133,000	+ 3
TOTAL BUILDING	\$360,002,000	\$323,635,000	+11



Out on Your Own

by Michelle Fanzo

A sizable portion of AIA members have taken the leap and struck out into the business world as independent architects. Columns asks area professionals about the motivations, risks, and benefits of such a decision.

Making the leap to self-employment can be a nerve-racking and treacherous road. Yet according to AIA National, 15 percent of AIA firms nationwide have five or less employees and 28 percent of firms are registered as sole proprietorships. In the month of May alone, at least three Pittsburgh chapter members chose to make the break and establish their own businesses. It is hard to say if this is part of a larger trend or just an aberration, but members have suggested the economic climate and availability of work are two reasons why a number of architects are presently choosing to go it alone.

The responses reported here are those of twelve architects who chose to answer a questionnaire about independent practice, and not those of all chapter members who have started their own businesses. Responses came from professionals who have worked for themselves between 17 years and one month.

So, kid, why'd ya do it?

The issues surrounding the group versus the individual surfaced more than any other reason for Pittsburgh architects to make the decision to go it alone. More control and autonomy were clearly the primary concerns given for going solo. "Ultimately, I think each of us has a vision of how architecture should be practiced," says Maura Guttman, AIA. "As we grow in the profession, and that ideal comes

into focus, we find ourselves either satisfied or frustrated with the ability of our employment situation to meet our expectations. Eventually, the frustrated among us will say, 'Hey, I can do this!', and we're off."

Acquiring clients takes the route of referrals, reputation and existing networks for the majority of respondents. Other avenues mentioned include yellow pages ads, the AIA directory and resource center, and community service activities. Handling marketing offered a wider range of responses, from "I follow up on referrals" to a realization that "almost everything one does is marketing—you just never know where the work might come from." Others say if you don't like marketing, or absolutely have no time for it, hire someone who does. Most respondents acknowledged they did not have a strategic marketing approach but rather more of a response to a lead method. "The most important thing," says David Roth, AIA, "is a satisfied client. This will always lead (or at least point) to the next commission. It's important to not over-sell your capabilities to get the job. At the same time, take a risk; grow your practice with a challenge, but make sure you are committed to delivering at all costs."

While a large majority of respondents did not have a business plan, many were planning to get a plan. One architect's business plan—"to stay in business and continue working"—though minimal, has kept him in practice since 1979. Among those without plans, approximately half knew how to get one, half did not.

Juggling administrative responsibilities with design work has proven a stumbling block for most respondents, though a few architects have hired individuals to specifically handle this end of the business. One architect structures his week where one day is set aside continually to handle administrative tasks. Another says wearing many hats can be stressful, but feels it is good to be familiar with all the areas of his business so when he can afford to delegate it to some-

"Don't limit your vision about what an architectural practice can be. Our profession and our work environments are truly changing in radical ways that are sometimes not at all clear."

ROB PFAFFMANN, AIA

one else, he will know what he is delegating. A few respondents felt this dilemma was the most difficult aspect of having their own firms. Self-doubt, discipline, time management, contract negotiations, cash flow, getting paid, construction observation, and balancing work and family were other areas identified as difficult aspects of having your own practice.

Surprising Stuff

Respondents wished they had known the following facts before entering practice: the level of unethical activity at which some firms practice, that many clients pay very slowly, the knowledge that the next project *will* come along, information on taxes, insurance and overhead costs, more computer skills, the importance of contact with other people, and that there are only 24 hours in a day.

The most surprising factor for many architects has been the supportive environment they encountered once they announced their independence. Maureen Guttman, AIA, Karen Loysen, AIA and Rob Pfaffmann, AIA, recently formed GuLP as a support network for their efforts. There is no competition among the three, says Guttman, but rather a sense of encouragement and enthusiasm for each other's success. Plus, there is flexibility as a group to pursue projects too large for any one of them. "I think that the trend towards cooperation and collaboration is much greater today than it was 20 years ago, when it seemed more 'each man for himself,'" says Loysen. "I think GuLP is a result of that difference. There is a great deal more to be gained from working together than there is from competing against each other."

Others enjoy the exhilaration felt when accomplishing a task on their own that they took for granted while working in a large firm, such as having a proposal accepted. Client appreciation, that the size of a firm can limit the size of the projects handled, and that work *does* continue, are other unexpected factors. "It's been surprising to realize how many people work for themselves," says Roth. "You find these people exist on a different plane than the rest of society. You start to run into them at suppliers and coffee shops, at their own pace, on their terms. It's great to be alone (together)."

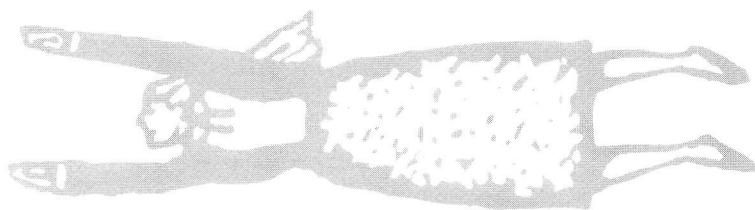
Individual Advantages

Most architects feel their competitive advantage is their flexibility, low overhead and fees, and creativity. "Personal service and being a good listener," are also important advantages, says Peter Brown, AIA. However, few architects have liability insurance. Some feel the scale or type of work they do makes this a minor issue, while others rely on "prayer" and hope to afford insurance premiums in the near future. One respondent bought his insurance through PSA while another purchases insurance on a project to project basis.

While most respondents did not identify separate reasons for women and men choosing to start their own firms, a "glass ceiling" for women was mentioned as a possible impetus for independent practice. Though it is a small sample from which to draw conclusions, it appears that younger architects feel there are different reasons for men and women's decisions for independence much more than longer established architects. David Celento, AIA, felt "there are too many [different reasons] to list them all." Some

"I think that the trend towards cooperation and collaboration is much greater today than it was 20 years ago, when it seemed more 'each man for himself.'"

KAREN LOYSEN, AIA



women, says Guttman, start their own practices so they can have more flexibility in terms of spending time with their families. "I would hope, however, that some men start their own firms for the same reasons. My suspicion is that architects of either gender start their own business because we like control, and we want to feel in control of our own destiny, and anything else we can get our hands on."

"With a growing family, the flexibility of being my own boss has been very valuable," says Steve Hawkins, AIA. "I was told by an interior designer with his own firm that, once on his own, no matter how difficult it was, he would find it very hard, even impossible, to work for someone else again. I've found that to be true for myself as well." ■

"It's been surprising to realize how many people work for themselves. You find these people exist on a different plane than the rest of society."

DAVID ROTH, AIA



Where To Start

Here are some of the resources available to architects interested in establishing their own practice. Many of the publications mentioned are available through the AIA Bookstore. To order, please call 800-365-ARCH.

Family, friends and colleagues are always a good place to begin collecting information and tips. The Small Business Administration, AIA seminars and library, and other business seminars were also identified as extremely helpful by a number of independent practices. To the right is a selected bibliography of publications members have found useful.

The Architect's Handbook of Professional Practice, 12th edition

A must-have for start-up firms. The 12th edition covers everything from the regulatory environment to interprofessional relationships to contracts. 1994, Order #M107-94; \$200/\$140 AIA members. Binders (four required for complete handbook), Order #M107B-94/\$6.95/\$4.95 AIA members.

Current Practices in Small Firm Management: An Architect's Notebook, James R. Franklin, FAIA.

This timely, hands-on book, based on the successful "Optimizing the Small Firm" workshops, explains how to improve competitive position by spending less time on management and more time providing clients with quality architecture. It is a valuable reference filled with management tips and ideas that have worked for other architects. 190 pages, Order #R942; \$50; \$35 AIA members.

How to Start Your Own Firm Kit, James R. Franklin, FAIA. This kit version addresses issues vital to setting up a firm and includes the complete text of Current Practices in Small Firm Management. 1990, 230 pages, Order #R942-CS; \$65/\$45.50 AIA members.

Small Project Documents

A105/A205, Standard Form of Agreement Between Owner and Contractor for a Small Project and General Conditions of the Contract for Construction of a Small Project, with instruction sheet. 1993, Two-document set, Order #A105/A205, \$4/\$2.80 AIA members. #B155, *Standard Form of Agreement Between Owner and Architect for a Small Project*, with instruction sheet. 1993, Order #B155; \$2/\$1.40 AIA members.

Cash Management for the Design Firm

Frank A. Stasiowski; New York: J. Wiley & Sons, 1993.

Compensation Management: a guideline for small firms, Peter A. Piven; Washington, D.C.: American Institute of Architects, 1982.

Running an Office for Fun and Profit: business techniques for small design firms, Rosslynn F. Foote; McGraw-Hill, NY: 1978.

Small Architectural Practice: statistics and profiles, problems and solutions. Orinda, CA: Guidelines, 1992.

How to Start and Operate Your Own Design Firm, Albert W. Rubeling, Jr; New York, NY: McGraw-Hill, 1993.

Starting a New Design Firm, or Risking It All, Frank A. Stasiowski with Julia Willard; New York, N.Y.: Wiley, 1994.

Project Management for Small Design Firms, Howard G. Birnberg. New York: McGraw-Hill, 1992.

The McGraw-Hill Guide to Starting Your Own Business, Stephen Harper.

It introduces the importance of a business plan and objectives, "dreams with deadlines."

Selling Your Services, Robert Bly

It outlines everything from proven etiquette to innovative publicity techniques.

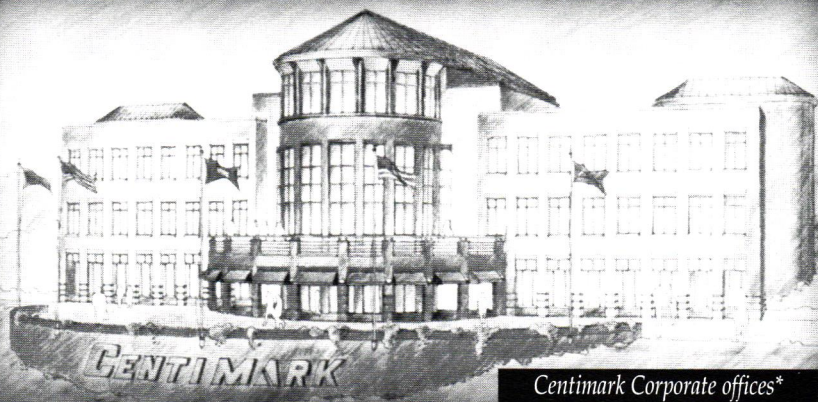
Designing Your Practice

Norman Kaderlan; McGraw-Hill: NY

It suggests you "plan to plan," in other words, determine how you are going to determine your mission and goals in the design of your business.



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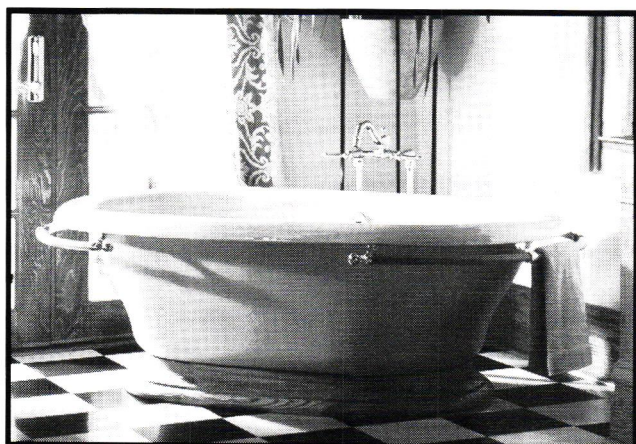
* Project Architect: Johnson/Schmidt and Associates

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Looking at the Lincoln Highway *By Brian Butko*

Some of those roadside establishments we all whiz by hold the key to past architectural trends, not to mention national obsessions.

A few drive-in stations were opened by large oil companies early in the century, but the first architect-designed drive-in station was built by Gulf for Pittsburgh's "automobile row," Baum Boulevard.

Part of the fun of driving roads like the Lincoln Highway is spotting old businesses—diners, gas stations, tiny tourist cabins, and such. Sometimes we don't think of these places as historic but like any buildings, roadside businesses can be dated by their architectural styles. They hold clues to the road and its history as any building would.

Many of these old places remain along the Lincoln Highway, established in 1913 to cross America when other roads radiated from cities but led nowhere. The leaders of the automobile industry proposed and supported the Lincoln as a way to get America out of the mud (and of course, encourage more cars and parts sales). The rise of similarly-named highways led to a federal numbering system—in Western Pennsylvania and much of the country, the Lincoln became Route 30. The old route is often bypassed with modern 4-lane highways, letting the original route fade to a slower pace and letting many of the old attractions survive, open or rotting.

Following is a general introduction to identifying roadside architecture. The styles are applicable to any road, but examples are from the Lincoln Highway in Pennsylvania.

1910s – 1920s

A few drive-in stations were opened by large oil companies early in the century, but the first architect-designed drive-in station was built by Gulf for Pittsburgh's "automobile row," Baum Boulevard. Sunoco opened its first station seven years later in Ardmore on the Lincoln and adjacent to the Pennsylvania Railroad's "Main Line" out of Philadelphia. It was an early example of the "cottage style,"

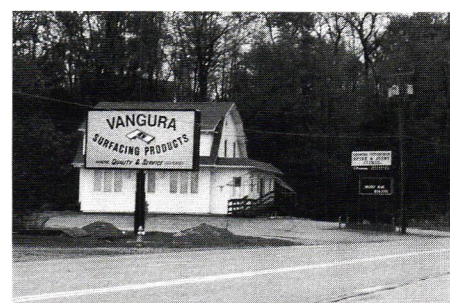
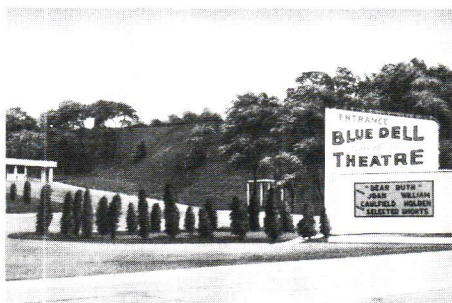
an attempt to make stations more appealing to motorists and civic planners who were already tiring of roadside clutter. This trend also led to a number of stations in the City Beautiful tradition (Atlantic especially adopted this style), while more standard designs became available as prefabricated models.

Factory-built diners evolved from horse-drawn lunch wagons, but by this time resembled actual train cars. They were often transported by rail and needed to conform to dimensional standards, though their look is borne more from their designers' hope of capitalizing on the romance of railroad dining cars. They were typically wood framed with arched roofs, marble countertops, and floors of small tiles.

Motorists quickly discovered the joys of "gypsying," camping at the side of the road in any available clearing. As it became a national obsession, though, landowners complained of the debris and damage left behind by the "tin can tourists." Municipal camps were established, such as one at Pittsburgh's Schenley Park. An amazing relic of the privately-run type is Jenner Pines Camping Park in Jennerstown; though cabins were later built, the entrance pillars divulge its origins.

1930s – 1940s

Most stations had gravity-fed pumps (where the gas was visible in a cylinder on top), and technology would rapidly lead to pumps with numerical readouts similar to today's. The functions of filling and service were being combined into one building, and early examples such as Gulf's famous station which survives in Bedford carried the deco



LEFT TO RIGHT: Signs are one way of dating a place. Here, the sign at the Blue Dell Drive-In Theater in North Versailles evolves from the International Style look when it opened in 1949, to an early 1960s Sputnik-like form outlined in neon, to its brand new form for the site's current owner.

and streamline cues of the day: glass block, rounded corners, and neon graphics. The most famous box was designed by Walter Dorwin Teague for Texaco—a white porcelain-enameled metal clad box with red lettering and three green streamlines along the top.

Restaurants followed similar trends, especially evident in diners of the period which incorporated glass block, large windows, and streamlined styling. Facades were porcelain enamel, and stainless steel gained popularity. Charlie's on Penn Avenue (part of the Lincoln) is a trendsetting model from 1940.

Lodging also changed greatly. Tourist cabins began appearing in some of the camps in the 1920s, and flourished in the 1930s. These cabin camps, or motor courts, evolved from unheated shacks to miniature houses, some built as log cabins or quaint cottages. Many survive as apartments, though Park's Motel in North Versailles continues in operation.

Most of all, this era saw the peak of fanciful roadside architecture, the giant coffee pot cafes and shoe houses and teepee motels. Pennsylvania's Lincoln Highway was filled with such attractions, but none are as well remembered as the Ship Hotel near Bedford. It was the ultimate example of "building as sign," an attempt to catch the attention of tourists already blasé to standard signs and billboards.

1950s – 1960s

Gas stations remained in box form but followed popular outer space trends by incorporating overhanging eaves and V-shaped canopies lit by fluorescent tubes. As tastes

changed in the 1960s, colonial themes incorporating brick, cedar shakes, and columns took precedence.

Diners embraced new technologies, especially formica for countertops and ceilings. Stainless steel became the standard exterior, often contrasted with bands of tinted mirrors or reflectors. Like gas stations, the 1960s diners increasingly saw brick and stone exteriors, while interiors incorporated rustic or colonial themes using wood and muted colors. Beginning in the late 1940s, drive-in restaurants followed similar trends.

Postwar motor courts followed a trend of building all rooms under one roof, costing less to construct. More significant was the rise of motel chains, particularly Holiday Inn, founded in 1952. The franchises offered a consistency unavailable in the mom and pop places, no matter how large. The structures were mostly of center-core construction, facing doors and windows outward while grouping utilities, especially bathrooms, at intersecting corners. Most of all, exterior details became less important than the chain's image, usually embodied by signage such as Holiday Inn's "great sign."

A newcomer to the scene was the drive-in theater. Though the first opened in 1933, only a few dozen were operating until after the war. Early screen towers incorporated elaborate lettering and illustrations on the road-facing sides. Mid-'50s screens, widened to accommodate Cinemascope and other wide-picture techniques, were simply steel lattices, such as at the Greater Pittsburgh Drive-In, opened in 1954. Reaching a peak of some 4,000 in 1958, the few drive-ins built afterwards were mostly utilitarian.

The years since the mid-1960s have seen mostly ornamental variations on the basic forms. Materials and colors of the 1970s reflected a trend towards environmental awareness. Greens and browns predominated, while stone and brick took precedence—a good example is the Norwin Diner, a 1976 factory-built diner incorporating Mediterranean themes. The 1980s tended towards a high-tech look, with black, monochromatic themes dominating diners and gas stations (and even Holiday Inn's small sign). The '90s have seen the rise of peaks and triangles (Art Techo, as I like to call it) on everything from strip malls to car dealerships to self-serve gas stations. The basic forms have remained unchanged since the 1950s, but like earlier decades, the styles and design cues reveal the building's age, or at least its last remodelling. 🏠

Brian Butko is author of Pennsylvania Traveler's Guide: The Lincoln Highway. He is a board member of the Society for Commercial Archeology, and served as Associate Producer of the WQED-13 documentaries "Pennsylvania Diners and Other Roadside Restaurants" and "Stuff That's Gone." Butko is completing a history of the Isaly Dairy Company.

Going Solo

by John Sieminski

When taking the big leap to being your own boss, what form should your new practice take?

Your dream is almost reality. After years of toiling in someone else's firm, you are about to make a big move: opening your own practice. Your office space is leased, the announcements have been printed, and you believe you have enough projects to keep you busy for the foreseeable future. You are ready to start work, right?

There is one last question you should answer: what form will your new business take? Why, you ask, should I worry about that now? If you are going solo, your form of business has important ramifications for potential liability. If you are entering into a business relationship with others, you will also need some arrangement for sharing the profit that will hopefully be generated by your new endeavor. Either way, there are important tax ramifications that will have a direct impact on your personal income.

The Pennsylvania Architects Licensure Law permits a wide variety of organizational forms for the practice of architecture by an individual or firm, and these include sole proprietorships, partnerships, professional corporations, or business corporations. Before discussing the relative advantages and disadvantages, we should initially examine the key characteristics and differences between them, beginning with the simplest business entity of all: the proprietorship.

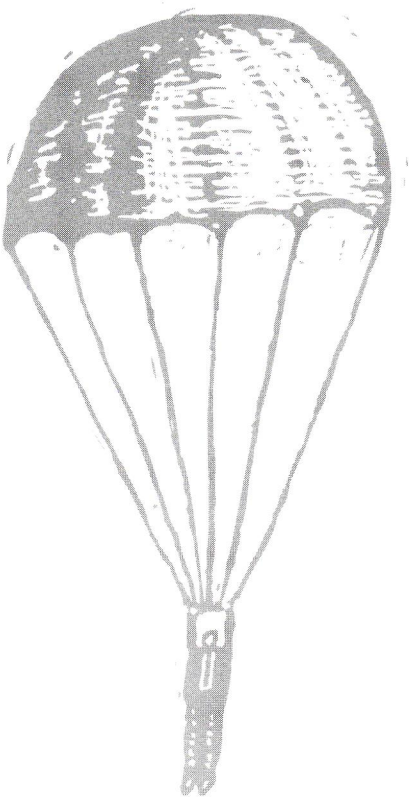
The ownership of a business entity by an individual is called a proprietorship, with the individual sometimes being referred to as a "sole proprietor." In a legal sense, the proprietorship and the individual are the same entity. Therefore, the proprietorship is taxed at the individual level. All income, losses and deductions are reflected on the owner's individual return.

A proprietorship is the easiest type of business to set up and operate, as there are no organizational fees and the proprietorship requires the least sophisticated method of bookkeeping. One key feature of a proprietorship, however, is unlimited liability of the owner for the debts and liabilities of the enterprise.

A partnership is an association of two or more persons to conduct a business for profit. Partnership structures vary widely depending upon the number of partners and the type of business. Partnerships are generally established by agreement, although a partnership may be implied by the law in the absence of an express agreement.

There are many statutory provisions which govern the operation of a partnership, but most of these can be altered by agreement of the partners. Partners are individually liable for the debts and liabilities of the partnership which exceeds its assets. Thus, a partner can be personally liable for the negligence of another partner. Partnerships, like proprietorships, are taxed at one level, in that income and losses are attributed to the individual partners for tax purposes.

A corporation is a legal entity formed for the purpose of achieving a profit for its shareholders. The corporation is a creature of statute, and, unlike a proprietorship or partnership, it is a legal entity separate and distinct from its shareholders. By law, the business and affairs of every corporation must be managed by a board of directors. However, the board of "directors" may be one person, who may also be the sole shareholder and officer.



Perhaps the most well-known feature of the corporate form is limitation of liability. By statute, a shareholder cannot be liable to the corporation or anyone else beyond the dollar amount represented by the shares, even if the shareholder takes part in the management of the business. Doing business in the corporate form makes the participants subject to double taxation. For tax purposes, since the corporation is a separate legal entity, its income is subject to taxation in addition to the taxes paid on the income of the officers and the shareholders. However, a corporation which has less than thirty-five shareholders and meets other restrictions may elect to be taxed under a Subchapter "S" designation, which allows for corporate income to be taxed similar to a partnership.

So what form is most appropriate for your new business? To some extent the answer is determined by the number of principals involved and the nature of your practice. If your business will consist of just you, or you and a small number of other architects, there are certain disadvantages of the corporate form that will probably outweigh its utility, even if you select subchapter "S" status for taxation purposes and therefore get around the double taxation problem.

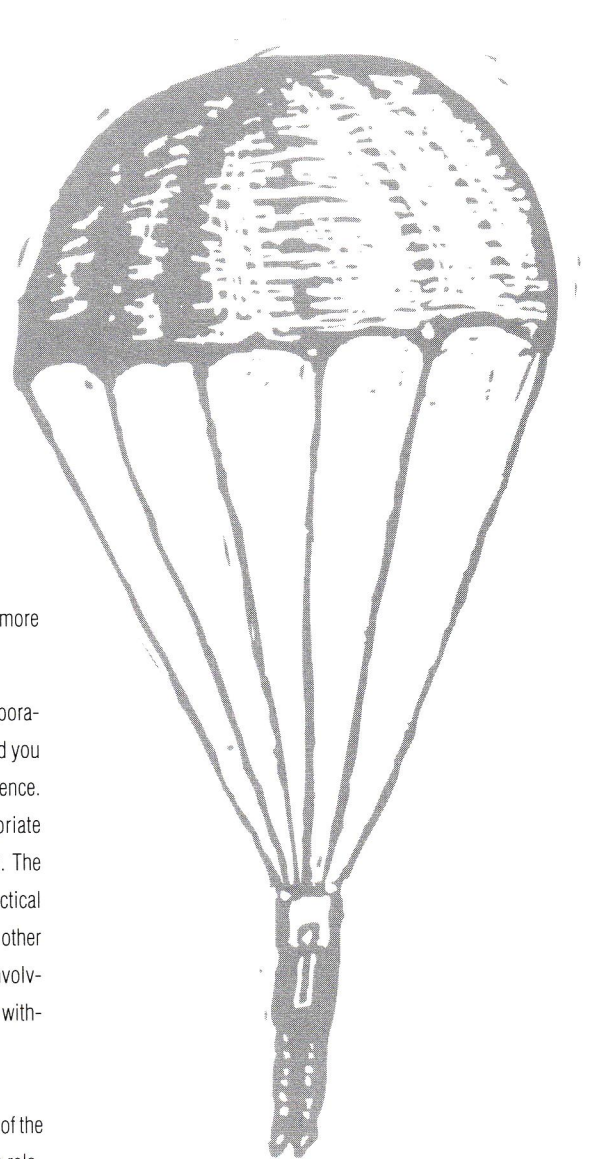
The corporate form imposes structure, financial burdens, and formalities which must be complied with from the day the corporation is formed to the day it is dissolved. Some of these burdens of corporate existence include regular meetings and maintenance of corporate records. There are also start-up and maintenance costs associated with incorporation. This may not be attractive to a new venture, especially when you are concentrating on attracting and completing enough projects to keep the business in the black. In addition, a business can always incorporate at a

later time if the benefits of additional structure look more appealing as you grow.

Another argument against doing business as a corporation is the unlikelihood that corporate form will shield you from the principle risk you face: professional negligence. Therefore, whatever form you choose, an appropriate amount of professional liability coverage is a must. The corporate limitation on liability may also, as a practical matter, be of little utility in regard to financing and other non-professional risks, since in many situations involving business start-ups, lenders will not exceed credit without the personal guarantee of the principal.

In conclusion, for sole practitioners, the benefits of the corporate form are probably outweighed by the relative ease of doing business as a proprietorship. If you will be forming a practice with a small number of architects, partnership, with its moderate start-up costs and a precise agreement as to how the profits will be shared, is probably the best option. If your practice continues to grow and you desire more structure and more flexibility in the way of fringe benefits and deferred compensation options, the corporate form may be the most appropriate. At any stage, consultation with legal counsel, and an accountant, since the tax ramifications often involve expertise of multiple disciplines, is always advisable. One final note: with minor exceptions, if you decide to practice in any form other than a proprietorship, prior approval from the Architects Licensure Board is required. ■

John Sieminski is a partner in the Pittsburgh firm of Wayman, Irvin & McAuley. The firm represents architects, engineers, and other design professionals in litigation and other matters in various forums. Sieminski is a graduate of Pennsylvania State University and the Duquesne University School of Law.



Whatever form you choose for your business, an appropriate amount of professional liability coverage is a must.

Kudos

► **MacLachlan Cornelius & Filoni Inc. Architects/Marsha Berger Architect** has been selected to receive an award from the Pittsburgh Historic Review Commission, recognizing its 1995 renovation of the Byham Theater for the Pittsburgh Cultural Trust. The \$3 million renovation was funded through Pennsylvania's Strategy 21 Program.

Glance & Associates, Architecture + Planning received a Commendation for Outstanding Achievement in Historic Preservation from the Pennsylvania Historical and Museum Commission at the Commission's annual Historic Preservation Conference. The award was presented for the firm's work on the John Henry House in Washington, PA, a stone structure dating to 1817.

Bohlin Cywinski Jackson's recently completed rustic log cabin house in western Maryland was featured in the May issue of *Architecture*.

Transitions

► **Karen Loysen, AIA**, formerly a senior associate at **UDA Architects**, made an amicable departure from UDA in June to form the new firm, **Loysen + Associates Architects**. Karen will continue to focus on adaptive reuse of urban buildings and the design of cultural/commercial buildings. She also intends to continue the "architecture as city-building" approach of UDA. Loysen + Associates is located at 226 Hastings Street in Point Breeze; phone and fax: 441-4432.

Donald Kaliszewski, AIA, a graduate of Ohio State and Washington universities, was recently named an Associate and shareholder at **UDA Architects**. Kaliszewski, who joined the firm in 1993, previously worked in New York for eight years.

Haydar K. Hassan, AIA of **Burt Hill Kosar Rittelmann Associates** has been promoted to Associate. Hassan joined the firm in 1988 and worked as an architect for three years in Syria before coming to the U.S.

L.P. Perfido Associates is pleased to announce the change of its firm name to **Perfido Weiskopf Architects**. **Leonard Perfido, AIA** and **Alan Weiskopf, AIA**, who have been partners since 1987, indicated that this change more clearly represents the firm to its clients and public.

From the Firms

► **Raymond L. Gindroz, AIA** was recently a featured speaker at the Public Housing Summit in Washington, DC. Gindroz, of **UDA Architects**, spoke

on "Let's Build Neighborhoods," which highlighted UDA designed housing projects in Pittsburgh, Norfolk, Richmond and Cleveland.

Burt Hill Kosar Rittelmann Associates recently added four new people to its staff: Architect Maya S. Chesakova joined the firm's Educational Design Division, Walter S. Krasneski was hired as a Business Development Representative, architect Richard Avon is now a member of the firm's K-12 Design Team, and architect Jane O'Neill joins the firm in the High-Tech/Laboratory Design Division.

Mt. Lebanon School District has selected **Burt Hill** to master plan and renovate two middle schools. The plan not only addresses educational needs, but also provides flexibility for future building development. South Butler County School District has selected Burt Hill to provide services for two elementary schools in its area. The firm also announces that Adams Township Elementary School in Mars was featured in "Design '96: A Lesson in Excellence." The article was published in the March issue of *Learning By Design* magazine.

Hayes Large Architects was awarded a new elementary school to design in Ohio. **John Missell, AIA** will lead the design of the new 60,000 square foot structure for Strongsville City Schools.

Business Briefs

► **Baker Buildings** has received a three-year, \$500,000 a year contract from the Allegheny Housing Authority to provide architectural and other professional services.

Structural Engineering Corporation adds a number of recent projects to its project roster: the Senator John Heinz Pittsburgh Regional History Center, Alcoa Corporate Headquarters, Aristech Corporate Headquarters, Allegheny County Jail Adaptive reuse, the new Lazarus Department Store and Parking Garage, and Penn Avenue Place.

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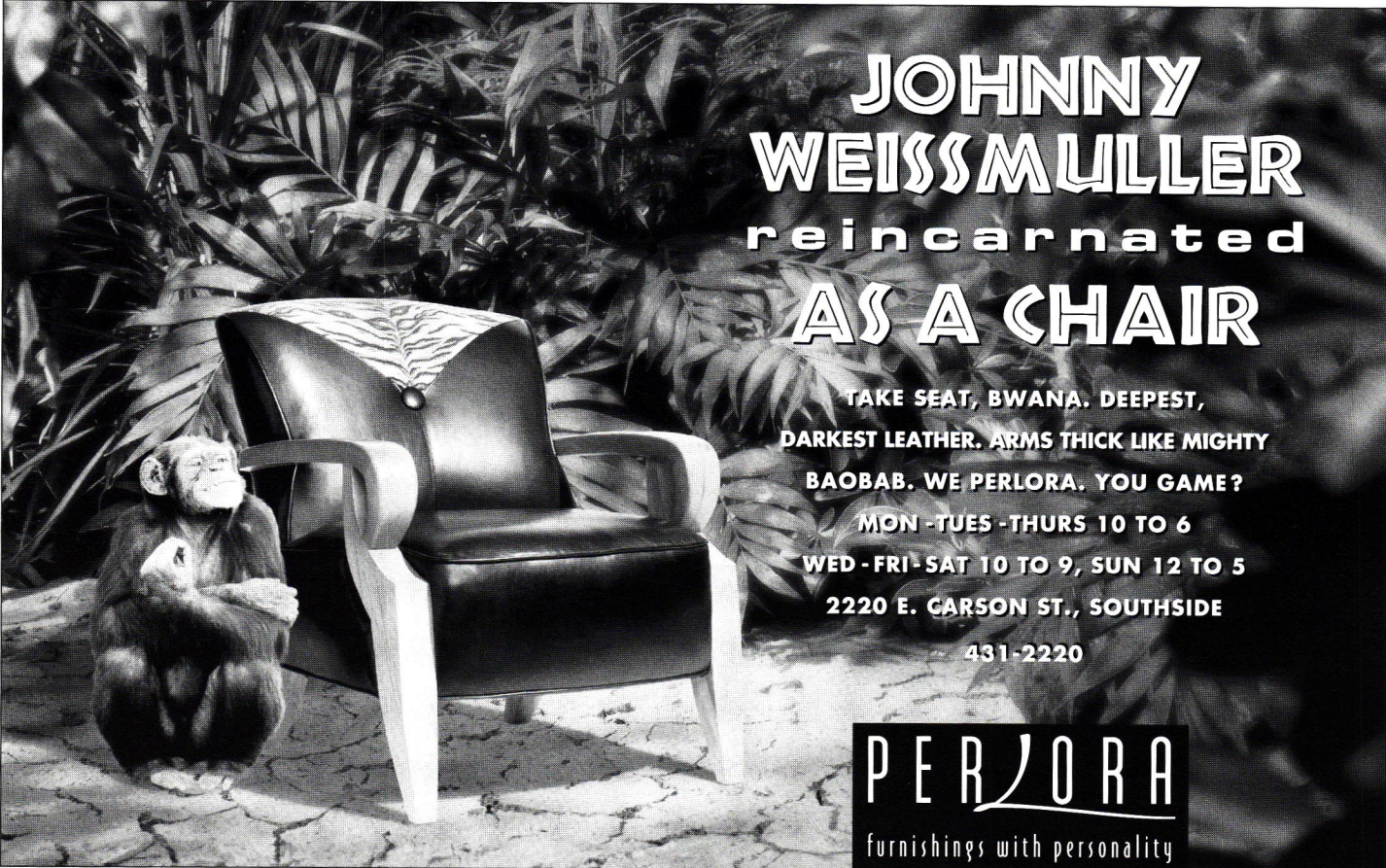
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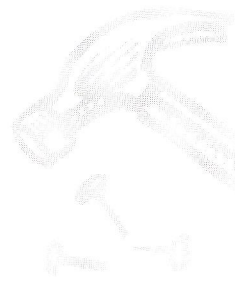
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Membership Committee

Frank McCurdy, AIA, 394-7000

AIA Pittsburgh welcomes three new members this month:

Robert Grubb, AIA Lami • Grubb • Architects

SCHOOL: Carnegie Mellon University

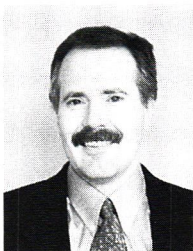
SPOUSE: Suzan

CHILDREN: Alex, 10; Gina, 8.

PAST PROJECTS: Union Switch
& Signal; Mine Safety
Appliances; 245 Fort Pitt Blvd.

INTERESTS: Renovation,
tennis, Penguins hockey,
computers.

COMMITTEE INTEREST: Legislative



Ashraf S. Shaker, Associate AIA Ross Bianco Architects, PC

SCHOOL: Cairo University, 1982

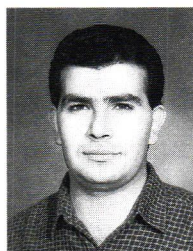
SPOUSE: Iman O. Shaker

CHILDREN: Sandra, 4

PAST PROJECTS: Hampton Inn
(Monroeville); single-family
houses (Egypt) and resorts.

INTERESTS: Computer
graphics, music, watercolor
painting.

COMMITTEE INTERESTS: Interiors, Membership,
Communications, Professional Development



Thomas L. Landau, Professional Affiliate Landau Building Co.

SCHOOL: Penn State—BSCEngr.

SPOUSE: Tracy

CHILDREN: Josh, 18; Luke, 16; Amy, 22.

PAST PROJECTS: Pittsburgh Children's Zoo

INTERESTS: Boating, skiing

AIA ACTIVITIES

July 3, Wednesday

Committee of Committees Meeting,
12 noon at the Chapter office, 471-9548.

July 10, Wednesday

Professional Development Committee Meeting, 12 noon at the Chapter office, Carl Freedman, AIA, 462-9300.

July 12, Friday

Communications Committee Meeting,
12 noon at the Chapter office, 471-9548. There
will not be an August meeting.

July 16, Tuesday

AIA Pittsburgh Board Meeting
5 p.m. at the Chapter office. All members are
welcome, 471-9548. There will not be an August
meeting.

July 17, Wednesday

Public Relations Committee Meeting,
12 noon at the Chapter office, Dewey Nichols,
AIA, 394-7000.

July 23, Tuesday

Legislative Committee Meeting, 4:30 p.m.
at the Chapter office, Jim Sheehan, AIA,
682-6008.

July 29, Monday

Architrave Board Meeting
5:15 p.m. at the Chapter office, John Martine,
AIA, 227-6100.

Please Note:

Committee on the Environment, will not
meet in July/August due to weekly Charrette
meetings. To participate call Gary Moshier, AIA,
231-1500.

1 C 9 A 9 L 6 E N D A R

August 14, Wednesday

Professional Development Committee Meeting, 12 noon at the Chapter office,
Carl Freedman, AIA, 462-9300.

August 20, Tuesday

Legislative Committee Meeting,
4:30 p.m. at the Chapter office, Jim
Sheehan, AIA, 682-6008.

August 21, Wednesday

Public Relations Committee Meeting,
12 noon at the Chapter office, Dewey
Nichols, AIA, 394-7000.

August 26, Monday

Architrave Board Meeting
5:15 p.m. at the Chapter office, John
Martine, AIA, 227-6100.

FARTHER AFIELD

July 24, Wednesday

Mark Zweig's "Revolutionary Marketing"
seminar, Hyatt, Bethesda, MD; 8:30 – 4:00.
\$295 for individuals; additional attendees;
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(508) 651-1559.

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Social, Cultural and Ecological Sustainability

by Val Zarro, AIA

One area architect, encouraged by AIA Pittsburgh's recent community forum, advocates for a more encompassing vision for the built environment.

People are active, resourceful beings who need to participate in the shaping of the environment in order to feel a sense of worth and belonging.

Self-determination turned architecture into a political process...This denied the architect his role as a form-giver.

After attending the AIA sponsored West Hills Community Workshop: Reshaping the Region—Planning for a Sustainable Future, I am encouraged to notice that "sustainability" is being defined as encompassing not only green architectural principles but also historical and participatorial concerns. Socio-cultural principles such as these ensure the preservation and enhancement of existing, or inherent, patterns and meanings. During Forum One of the Workshop, participants were asked to define the most important issues to be considered in future development. Participants said they want to see development that enhances existing historical patterns—such as rural, village and town patterns—that create economically self-sustaining communities and that reflect a true participatory process from the start.

In an editorial called "The Paradox of Green Architecture" (*Progressive Architecture*, April 1993), Thomas Fischer cautioned the architectural community not to elevate environmental considerations above social, cultural and aesthetic needs that together comprise the architectural problem. The response to the editorial showed that such cautions do not play well with those who already support the green movement. He explained to me in a letter that older architects who experienced, as he did, the myopic focus on saving BTUs in the late 1970s and 80s, responded well to the piece. On the other hand, many younger people, who see salvation in the environmental movement, wrote to him in anger. "To them," he said, "I am a traitor, which is worse than being the enemy."

At the cost of also being "misunderstood," I would like to reiterate the same caution. Too often architects jump on the bandwagon of the latest trend. This often creates polarized interests, products that show a misunderstanding of the very principles of the movement that created them, and a denial of previous interests that had likewise been born out of a need.

The last 25 years of architectural development are characterized by a series of mutually exclusive and fragmentary movements. User-participatory architecture of the late 1960s and 1970s sprang from a rejection of the large-scale visionary projects of the early 1960s that lacked consideration of the users. The self-determination of the citizen

participation movement, however, turned architecture into a political process. This denied the architect his role as a form-giver, as someone capable of bringing architectural values to the process. The architect had, in essence, negated his own role.

The energy conscious architecture of the 1970s focused primarily on the energy savings aspects of architecture. In most cases this was derived from technological advances in "hard" energy efficient features, such as solar panels and improved mechanical systems. Like participatory architecture, climatic architecture failed to integrate into its designs the formal aspects of buildings. These neglected aspects not only include aesthetic needs, but also elements that bear historical values tied to people's desire for continuity, or more simply, a sense of history.

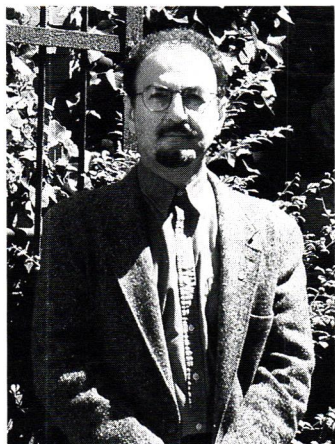
While the historicist architecture of the 1980s addressed the latter issue, its trendy development often produced self-indulgent pastiche. This melange showed ignorance of the principles of its historical precedents and certainly expressed disregard for the sensible energy saving lessons learned from climatic architecture.

It is wise to remember that architecture ultimately serves society by creating environments that address or reflect peoples' total needs. People are active, resourceful beings who need to participate in the shaping of the environment in order to feel a sense of worth and belonging. As a species we are tradition-bound. We evolve slowly and require a sense of history or continuity as we progress. We require a mutually beneficial relationship with the Earth, as reflected by green architectural principles. A sustainable architecture that projects a more encompassing vision, such as that developed in the AIA's West Hills experiment, must integrate and formally express the *total* social, cultural and natural reality of its context. Only then can architecture enrich the inherent character of place and contribute to social, cultural and ecological sustainability. ■

Val Zarro moved to Pittsburgh three years ago from New York City. His firm, Zarro & Associates: Architectural Design & Research, is located on the South Side and specializes in architecture for a sustainable environment.

Valeriano (Val) C. Zarro, AIA

Zarro & Associates Architecture Design & Research



“Keep in mind that our acts are part of a culture and not isolated events to suit our egos. Buildings take up space and their forms have social, cultural and ecological consequences that will either impoverish or enrich the affected environment.”

Family: wife: Donna L. Backman Zarro; daughter: Greta L. Angela Zarro, 3.

Years in practice: Three.

Education: BArch: Pratt Institute, NYC; Doctorate in Architecture: Royal Institute of Architecture, Stockholm, Sweden.

First job: Model maker: M. Paul Friedberg & Assoc. Urban Design, Landscape Architecture.

Project you're proudest of: 889 Realty Inc., 889 Broadway, NYC—rehabilitation of an industrial building into an artist/living loft cooperative.

Building you would like to tear down: Not any particular building, but a lot of additions made to existing buildings. It pains me to see the defacement of existing interior and exterior architecture, the resulting impoverishment of architectural meaning and, ethically speaking, the lack of respect of the culture that is handed to us.

If you hadn't been an architect, what would you have been? A doctor, following the same holistic principles that guide my approach to architecture.

If someone made a movie of your life, who would play you? Tom Cruise.

If you could live anywhere in the world, where would it be? I have lived in enough places—NYC, Venice, Stockholm, Seattle, Benvenuto, Italy, Pittsburgh—to realize that every place has its uniqueness. I try to find it and adjust my lifestyle to it.

What's the best part of your job? Coming up with creative solutions that do a little with a lot.

What would you change about your job? Higher fees to be comparable with other professions such as law and medicine.

What's the most annoying thing architects do? That some architects do? Superimpose preconceived ideas that are inappropriate to the unique character and meaning of the context. Another is bidding the job low to get it, and then hitting the client with a lot of extras.

Advice to young architects: Keep in mind that our acts are part of a culture and not isolated events to suit our egos. Furthermore, buildings take up space and their forms have social, cultural and ecological consequences that will either impoverish or enrich the affected environment. Buildings are not neutral.

What's the one thing you wish they'd teach in school? A greater awareness of the previous question; an integral or ecological approach to architecture.

Favorite interior: Hagia Sophia, Istanbul—you can literally feel yourself de-materialize into spirit.

Favorite building: The Campidoglio in Rome by Michaelangelo.

Favorite city: Stockholm, Sweden—very successful integration of urban culture and nature.

Favorite architect: Michaelangelo—very successful in exploring and extending the inherited Classical culture of which he was a part.

Favorite Pittsburgh neighborhood: The South Side as it could be—a clearly defined neighborhood, a well maintained urban fabric, a strong sense of community, proximity to downtown, but with less fear of change needed to achieve a more vital commercial integration.

Best gift to give an architect: A great set of color pencils.

Wish list for Pittsburgh: Life on the weekend. As Gertrude Stein said about Albany, NY: “There is no there, there, there.”

What's the next big architectural trend? Eco-sensitive architecture hopefully guided by a broader definition of ecology that encompasses social, cultural, and natural considerations.

You would like to be remembered: as a person that has made a contribution to the enhancement or enrichment of our inherited culture.

People would be surprised to know that: I don't dare tell you.

I belong to AIA because: I want to support an organization that is trying to enhance architecture.

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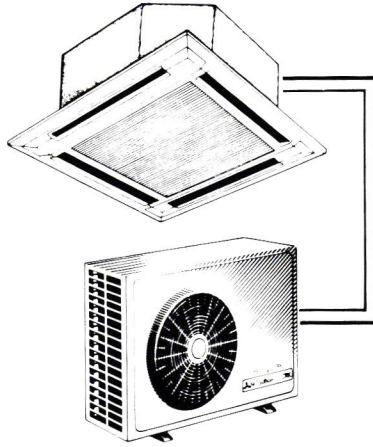
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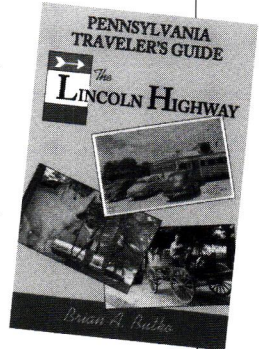
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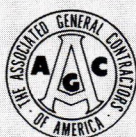
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Architects' Sunday '96 Wrap-Up

Architects' Sunday '96 realized a profit of \$790 for scholarships for each of the sponsoring groups: Architrave and the Pittsburgh Wellesley Club. Eight sparkling downtown architect's offices were toured on Sunday, April 14 by between two and three hundred people. A party followed at the AIA gallery. Many thanks to the participating offices, the volunteers, and special thanks to Joe Cooper-Silvis of Think Tank Studios for donating his graphic art services.

While the main purpose of the tour is to give the public a better idea of what architects do and where they do it, the tour is also the chapter's only fundraiser for scholarships. If there is to be another tour, it is to be hoped that more AIA members will attend, or at least, aid the scholarship fund by purchasing tickets. —*Betsy Martin, AIA*

SUBMIT YOUR NOMINATION — AIA Pittsburgh Chapter Awards

- To recognize exemplary contributions made to the profession of architecture in the built environment by both architects and non-architects. Last year's winners were: Bernie Liff, AIA; Carol Brown, Pittsburgh Cultural Trust; and Drue Heinz and Christopher Monkhouse of the Heinz Architectural Center.
- AIA Pittsburgh Chapter members may submit nominees by writing a brief essay describing your candidate's contribution to the profession. There is no registration fee.
- Recipients of the awards shall be selected by the Board of Directors based on nominations from Chapter members.
- Winners shall be announced at the Design Awards Ceremony on October 21, 1996.

The deadline for nominations seeking the Board's consideration is Friday, August 23, 1996.

Please mail them to: Frank McCurdy, AIA Pittsburgh, 211 Ninth Street, Pittsburgh, PA 15222

Upcoming Issues

The following is a preview of the feature articles in upcoming issues of *Columns*. We encourage all firms to submit projects for our portfolio issues, or call if you think you have something to contribute to a topic. We encourage members to write articles and call with story ideas. When submitting photographs please submit a self-addressed stamped envelope for their return, and write firm and project name on back of drawings or photographs. The deadline for submission is always five weeks prior to publication date.

September—Travel sketchbook. Submit your travel sketches, landscape drawings and other architectural scribbles from far away (or not so far away) places. **ALSO:** Follow-up on the Reshaping the Region Charrette.

October—TBA

November—Design Awards

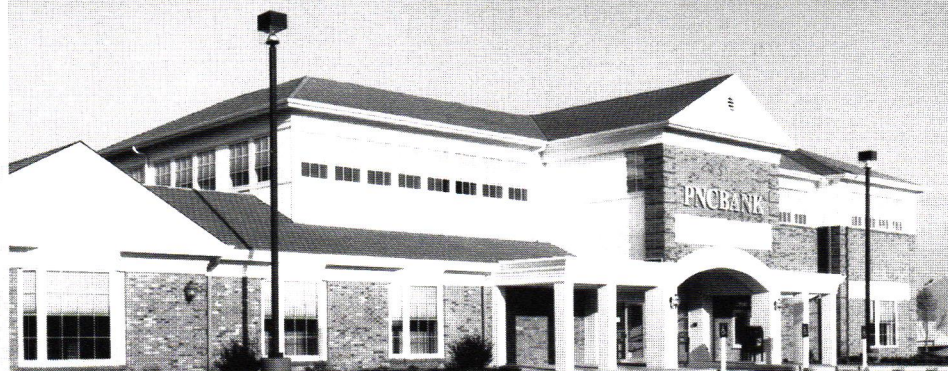
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