Design As Identity: Corporate Branding and Web Sites
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Without You We are Nothing  By Tracy Certo

A few years ago the major paper in town ran an obituary feature of our beloved school crossing guard. The reporter called me about the story and I told her a few anecdotes about this wonderful man. Once when I was having a bad day, I told her, Ed said he wasn’t used to me not smiling and would I please cheer up? That’s the kind of guy he was. But please, I requested the reporter, leave my name out of it. I gave her other names to call and we ended the conversation. So when the obit appeared in print the next day I was mortified to read the very first line: Tracy Certo was having a bad day.

I almost fell off my chair. With a first line like that, the second line should have read: In fact, she died. Whose obit was it, anyway?

Meanwhile, that very day I went to Ed’s funeral where I met his wife. She asked me my name so I spoke my first name clearly and mumbled my last one. Pressed to repeat it, I cringed when she instantly recognized it. (Oh, the girl having a bad day!)

As it turns out, she was grateful for the article which, after the first goofy story about me, was a nice tribute to a special guy. Even so, after that incident, I vowed never again to talk to the media.

Sound strange coming from a reporter? It’s not the first mishap I had. Once in Los Angeles I appeared on CNN with my then-year-old son in a backpack. The subject was pesticides and my presence with my toddler was requested by the political group I was working with. Sure enough, the camera zoomed in on us when the talk turned to children and just then my son looked right at the cameraman and uttered loud and clear, “Daddy!” The cameraman thought that was hilarious and yes, they aired it. Nationwide.

Another time I was interviewed, major paper, along with my husband, about couples paying for their own weddings. I was quoted as saying, “because we paid for our own wedding, we felt obligated to talk to our guests.” I kid you not. Turns out the stringer had a bit of a drinking problem and there we were talking to her over a few beers in a North Side bar. Who knew?

All this leads to the following: Normally I don’t ask people to do something I wouldn’t do but I’m about to. Because even though I am wary of reporters and the media, one upshot has been the extra care I take when writing about others. If someone doesn’t want his or her name used, I don’t use it. If someone says something they regret and asks me not to print it, I don’t. I’m not perfect but I am careful. This is a trade magazine, after all, and it’s about you and your profession. And quite simply, we’d like to hear more from you. So I’m dusting off the welcome mat.

Case in point: We can thank Kelly Baker of Mizrahi Design Associates for this month’s article on corporate identity and Web sites. She contacted us a few months ago and asked if we would be interested in the topic as it relates to architectural firms. I liked the idea and as it turns out, so did the communications committee. We added a few names to the list of graphic design firms to talk to, and another article was off and running (rather, the editor was off and running with another article).

We appreciate your ideas and we act on many of them. And we publicize upcoming features in Columns so you have the chance to contribute and you’re not surprised when the article appears.

IN THIS ISSUE

Design As Identity .......................... 6
Corporate Branding and Web Sites

Developing Corporate Identity .......... 10
An interview with Bernard Uly of Wall-to-Wall Studios, Inc.

Association for Community Design .... 12
Community Design Center of Pittsburgh to host 2002 Conference

Architectural Elegance ....................... 14
A Review of The Henry Clay Frick Houses

On the cover: Web site images designed by Mizrahi Design Associates; The Blue Rider Design Group; Terri Wolfe; and Wall-to-Wall Studios, Inc.
Do To You or For You?  
by Anne Swager, Hon. AIA

I've been doing a lot of thinking about politics, politicians and public policy of late. Some of this is due to my annual trip to Washington DC to lobby Congress about issues near and dear to architects' hearts. Some of this is because I went to AIA Pennsylvania's Annual Architect's Day to do the same. But mostly, it is because for the first time a government action, passage of Governor Schweiker's proposed budget, could drastically affect the quality of my family's life.

At ten days of age, my youngest child Ellen had a life threatening viral infection. She lived due to the miraculous efforts of Children's Hospital. Our health insurance policy covered the whole bill for the three-week stay, which exceeded my gross yearly salary. We knew she had sustained some brain damage, but it is difficult to measure such things in an instant and so we waited. By nine months of age, it was clear Ellen needed more intervention and we quickly put her into physical therapy, speech therapy and occupational therapy. She is now six years old. She has made incredible progress but still has a long way to go before she can ever be measured head-to-head with a typically developing child. Her therapists love her because they see a child for whom therapy makes a tremendous difference. They expect that because of her intelligence, tenacity and determination, she might completely overcome the brain damage that resulted from her illness.

No one can be sure, but you can bet that Bill and I, as her parents, want nothing less for her. To achieve this, Bill takes Ellen to the Children's Institute for five therapy sessions a week. She also takes therapeutic horse back riding which substitutes for a physical therapy session, and a therapeutic dance class. Our health insurance covers 36 therapy sessions a year. By the end of each February, we have no more coverage for therapy.

This is due to an action the state took some time back which limited the liability of insurance companies and thus, the cost to employers who provide health insurance. The state agreed to allow the health insurance companies to sign a contract with you for a specific level of service. Of course, this implies that you have the choice to opt for (in my case) more therapy coverage if you so choose. You don't. The health insurance companies cover "get well" care, not long-term rehabilitative care. The state does cover children like Ellen under Medical Assistance as a back up to our primary insurance. This is fortunate because Ellen's monthly therapy bill, excluding dance and horseback riding (which we pay for out of pocket), is $3,400. With the economic downturn, the state is reconsidering the Medical Assistance Program. As I sit writing this, the proposal on the table is to have parents pay their own bills if their income exceeds $100,000 a year. At this juncture, we don't have a problem. Our income level is significantly below $100,000 because my husband does not work so he can get Ellen into therapy. But if the measure passes, what he can and cannot do will be largely affected by the income limit. Even at $100,000 a year, we can't afford $3,400 a month.

I wrote two checks in the past month, one to national AIA's ArchiPAC and one to AIA PA's PAC. In the political arena, you can either have the government do to you or for you. Money helps make a difference. When an uncontested congressional race can cost $1.5 million, it is not hard to see why politicians need money to keep their jobs and why those who provide it have access. Another option is to be compelling in some way: Funding for children with disabilities they didn't create compared to funding for a crockety old man who developed lung cancer by choosing to smoke. If you are standing for reelection which one would you rather kiss?

While I find design and the practice of architecture to be of utmost importance, I think a lot of politicians could easily be swayed towards other priorities. It is even more important that you think about writing a check to one or both of these political action committees. Giving only when a really hot issue (like sales tax on professional services) is in the face of a politician is akin to not supporting your fire department during their annual fund drive. If you don't, it is unlikely they will be there when you need them. As crass as it may feel, your name is much more easily remembered when it has been seen as a signature on a check.
Peddle (sic) Pittsburgh

Volkswagen Pedal Pittsburgh — City on a Roll will be held Sunday, May 19. Designed for all ages and riding abilities, the event offers a fun, educational bicycle tour through Pittsburgh neighborhoods. No matter which course you select, you'll enjoy a great ride, gain a new perspective on Pittsburgh neighborhoods and see that Pittsburgh is truly a City on a Roll.

The ride will showcase design highlights from Pittsburgh's recent renaissance. PNC Park, the convention center, an expanding network of riverfront trails, redevelopment of former industrial sites and innovative neighborhood initiatives are contributing to a renewed sense of excitement and enhancing Pittsburgh as a world-class city. These highlights and others, will be featured along course options of 15-, 25-, 35-, 50- and 60-miles to accommodate everyone from the weekend cyclist and families to the hard-core fitness enthusiast.

The event, which has attracted more than 12,000 participants since it's creation in 1994, has grown to be one of the region's premier cycling events.

For those registering by May 1, the entry fees are $20 for individuals, and $45 for families (parents riding with children under the age of 18). On-line registration is available by visiting www.pedalpittsburgh.org. For additional information, call the event hotline at (412) 232-3545 or e-mail info@pedalpittsburgh.org.

Volkswagen Pedal Pittsburgh benefits the Community Design Center of Pittsburgh (CDCP), a non-profit organization that helps to strengthen Pittsburgh and its neighborhoods through investments in planning and design. The CDCP provides grants, technical assistance and educational programs that help homeowners and communities understand and effectively use professional architecture and planning services.

To ride or volunteer, call the Event Hotline at (412) 232-3545 or visit www.pedalpittsburgh.org.

Fallingwater: Work Continues

The $11 million restoration of Fallingwater is well underway: the strengthening of the main level of Fallingwater is now complete, with no broken glass to report. As expected, the main level lifted about 1/2 inch and the temporary shoring is no longer supporting the building. In addition, the historic cracks on the master terrace are now gone. Looking pleased with the progress is John Matteo (from Silman's office), Jason Hughes (from VSL) and Bob Silman, and Mario Suarez (post-tensioning expert).

Fallingwater opened as planned in March with work continuing. VSL was scheduled to complete some crack repair and install carbon fiber rods over the historic cracks to prevent any further pulling up. Then work will begin running mechanicals through the living room and reinstalling the subfloor and stone floor, and the built-in furnishings. For more information or to schedule tours, call 724-329-8501.
Design as Identity:  By Tracy Certo
Corporate Branding and Web Sites

STRADA: Design from Scratch
Instead of using principals' names or initials, the new architectural firm of STRADA opted to get more creative in designating a name for the company. It ended up taking six months. "It was a very involved process," says principal Ed Shriver, AIA. There was a series of brainstorming sessions with the firm's principals and the staff from Mizrahi Design Associates, which included consulting with English dictionaries, Italian dictionaries and even encyclopedias. "Typical designers," says Shriver with a laugh. "We had pages and pages of names." They circulated the long list of names throughout the firm for a reaction. If someone wanted to delete a name that was fine—but they had to give a reason.

It was a free-for-all creative activity, Shriver explains but always, they kept the criteria in the forefront: the name had to reflect the company and the kind of work they do. They also spent time on the web researching what other firms did and seeing what URLs were available.

In the end, they whittled the long list to four or five names and sent them off to the lawyers. The attorneys then did a detailed search in Pennsylvania and a more general search elsewhere throughout the country. Finally, they approved of two. Shriver then presented the two names to the group only to have other suggestions raised, he said. "What if we combine them? What if we do this? Or do that? they suggested. I yelled, Time out! We're picking one of these two!"

STRADA, which means street in Italian, it was. The letter T in STRADA became the crossroads, representing the four partners in the firm: Ed Shriver, John Martine, AIA, Michael Stern, ASLA and Al Cuteri, AIA. Due to legalities, of course, the official name of the firm is STRADA Architects LLC since a) an architectural firm has to have the word architect or architecture in its name and b) the LLC is required in this case, too.

"The partners recognized the need to create more than a logo and a look—they looked to us to form the foundation of their brand...an integrated marketing strategy," says Laurie Mizrahi, principal and creative designer of MDA (www.mizrahidesign.com). "It was important to all to discuss and help to formulate the market's perception about the new firm through the creation of tangible communications tools.

"The Web is a strange medium. You can appear to be as large or small as you care to be," says Laurie Mizrahi of Mizrahi Design Associates.

![Welcome to Strada](image_url)
We produced a plan document (maybe the parallel to a blueprint for communications and visual identity) and outlined the necessary components to get there. This included the logo, key consistent messaging (in all the language that went out about the firm) stationery, proposal kit, website, mailers, first press releases, etc.

Once the name was in place, it was "further developed into a classic, sophisticated visual identity" with an Italian flavor and connotation that reflected the firm and the work they do, says Mizrahi, adding, "It was a very specific format for a very consistent layout."

Now, with the firm’s move scheduled for April, they are sending mailers that they hope will not only announce the move but will also generate traffic to the firm's Web site at the same time.

Meanwhile, they’ve had lots of comments on the Web site, all positive. “People do look there first to see if you’re real,” Shriver notes with amusement. "One of our biggest problems? You don't get that much traffic to your Web site."

As for the name, now that they’ve lived with it, they wonder what took so long to get it. "It's a perfect fit," Shriver notes with satisfaction.

Blue Rider Designs: Saving the World from Bad Design

Let’s face it: when you’re a graphic design firm offering cross media solutions and branding for clients, your own Web site and company design better be distinctive and outstanding. Take a look at the Blue Rider Design Web site, which scores on all counts: it's informative as well as hip, creative and humorous. The firm, which offers cross media solutions, logo designs and branding, is a good example of the very things they offer. (www.blueriderdesign.com) Named after an arts historical movement in the early 1900s, the company uses its Web site to explains the Legend of the Blue Rider, a "futuristic heroine saving the world from bad design. She’s our symbol of honesty and aesthetic integrity, a cross between George Washington and Wonder Woman."

You’ve seen their work. Co-founders Carolla Zap and Andi Rieber designed the logo for the TRI AIA, for instance, and a Web site a few years ago for JSA Architects. They’ve also worked for Graves Architects and the Master Builders Association. In addition, they design for a number of contracting firms who want to appeal to architects, says Zap.

"Architects are probably the most design-oriented clients we work with. That can be a challenge but makes it very fulfilling," Zap says. "It might not be the same design vocabulary but they have very definite ideas about what they want."

When the time came to design a Web site for JSA Architects, their corporate identity was firmly in place. Blue Rider Design worked with ten people from the firm to brainstorm
ideas. In the end, they chose to create a montage of JSA-designed buildings to showcase their work. The design features different elements of each structure, inviting viewers to click on a segment to see the entire building. If the firm needs to update the site, JSA has capabilities in house to do so which can save both time and money, adds Zap.

**Terri Wolfe, Wolfe Design**

Defining your company on your Web site is critical, says designer Terri Wolfe. "Who are we and what do we do? What types of services do we provide?" Wolfe asks. In charting an outline for the desired content of the site, it's a matter of organizing information and bringing the firm's graphic identity into play. Is the identity new or is it already well established? For a cohesive marketing approach, it's best if all materials have some unifying design element.

"The firm's graphic identity should reflect the core of what the firm is, their philosophy," says Wolfe. Charged with the responsibility to visually represent the ideas, she says "the identity should not only reflect the work, but the firm's personality and character as well."

Wolfe, who designed the Design Pittsburgh materials, has a number of impressive Web sites to her credit, including Urban Design Associates (in progress), the Congress for New Urbanism in San Francisco, and the Roy A. Hunt Foundation. Wolfe Design has also created graphic identity design for McCormick Architects and Designers, The Seaside Institute, and the newly-formed Seaside Pienza Institute in Pienza, Italy.

For UDA, Wolfe created a Web site that highlights the following components: firm profile; services; projects; and "on the road." The "on the road" section, which is currently being designed, will be an on-going process of UDA's work while on charrette. A consistent color palette that Wolfe
developed as part of the UDA graphic identity was also used as an integral part of the Web site design.

Ultimately the Web site “captured who they are and the types of projects they do and it is very user friendly,” says Wolfe. “There’s even a section for employment opportunities.”

As a medium, the Web site is never really finished but rather ever changing, says Wolfe.

The Nuts and Bolts

How long should it take to develop a good Web site? “Six to nine months is a realistic schedule,” according to Wolfe. One tip she offers: “The information design component needs to be really well thought out. It makes the process much easier. It’s hard to make changes once the structure of the site is built. You have to identify what those parts need to be. There’s a tendency to want to jump into the visual part of the site’s design. Sometimes it’s best to slow down the pace.”

As for cost, it’s hard to say since the size and scope of Web sites varies greatly. The Congress of New Urbanism Web site that Wolfe designed is complex with a member log-in component and an image library—the site is driven by a series of databases.

Although no designer interviewed here wanted to be quoted for price, several mentioned a minimum of $10,000 for a simple Web site. From there, it can cost upwards of several hundred thousand dollars, depending on the size.

Regardless of the cost, Wolfe believes that Web sites are a “good component for the entire industry. It’s a way to refer clients to your work and it’s a nice complement to a firm’s identity design system, she adds.
Developing Corporate Identity
An Interview with Bernard Uy of Wall-to-Wall Studios, Inc.

Companies should really think about investing in their own corporate identity whether they invest in the money to hire someone to develop it, or invest in the time it takes to develop it themselves.

As the co-owner of a firm that does primarily “identity development” for other firms, we’re very familiar with the various ways in which companies think of and view themselves. However, often times, that view does not match the view or impression that the general public has about the company. A consistent and appropriate visual identity can help to clarify that view. A creative and memorable identity can help to get the company recognized and noticed in the first place.

We hold firmly to that belief ourselves. It’s fairly common that a first meeting with a potential client is made in person (formally or informally), and often, that first impression of our company is accomplished with the simple act of exchanging business cards. Our own business cards are meant to stand out, among the many business cards one receives in their professional career. That single card can send a message that our company is “different”, “creative”, “fun”, and hopefully, “good at what we do.”

Nowadays, another initial impression is made without the benefit of meeting face-to-face. (Fortunately, or unfortunately, as the case may be.) Obviously, clients are becoming much more technically aware, Web-savvy and conduct more research online. A company is expected to have a Web site today, and beyond that, have a great one. More clients are looking for your Web site than you think, and when they find it, you better hope that there is something there that will impress them, and make them want to meet with you and work with you.

What impression does your site convey about your company or organization? Does it match the impression they have based on any print collateral they have seen? Does it help or hurt your image? Most clients that approach our firm already know that they could use some help. Perhaps they have already gone through the exercise of trying to develop their visual identity in-house. A company may be ready to graduate from their first or second-generation web site into something that can help them to compete in an ever-growing and sophisticated market.

So what’s the best approach? A design firm can be a huge partner in unraveling the complexities of a corporate “make-
over.” But how do you find the right one? Ask around. Search online. Get references. (Much like architects would hope to have their clients find them.) More importantly, try to meet with the firm in person. Nice portfolio, but does the company “feel right” to you? Find a firm that is able to help you to define your strategy for developing an identity, as opposed to one that can simply give you “a look.” (Look closely at the portfolio. Did the firm help to solve a problem, or merely make things look nice?)

It’s good to come to the table having already thought about your needs and the needs of your organization. A good design firm will ask a lot of questions and having some answers for them will save some time. BUT a successful project is collaboration, so expect that the design firm will be able to bring a lot of creativity and appropriate thinking to the table too. If you already know exactly what you want and need, then don’t bother with a design firm; hire a freelancer or student.”

Wall-to-Wall Studios is working on the new Web site for AIA Pittsburgh. (www.wall-to-wall.com)

(http://www.designspacepittsburgh.com) W/W designed this virtual gallery for a custom furniture designer in the Strip District. The client wanted to showcase their work in a clean, uncluttered manner, allowing users to navigate the site intuitively with minimal direction.

(http://onlyin oakland.org) Talk about branding: W/W Studios is in the process of branding the neighborhood of Oakland. No mean feat, given its perception, but the clients are happy with the results, which includes billboards, the marketing tagline (“Only in Oakland”) and printed collateral for area merchants and restaurants. Browse all Oakland business here — and find parking too.
Association for Community Design

Community Design Center of Pittsburgh to host 2002 Conference

By Jason Vrabel and Sandra Heard, Community Design Center of Pittsburgh

The Association for Community Design, Inc. (ACD) was formally created in 1975 as a national network of planners and architects committed to making their services accessible to community-based organizations in underserved neighborhoods. ACD is a membership organization composed of people who are dedicated to finding an alternate form of community planning and architectural practice that combats racism and policies that contribute to the persistence of poverty.

While addressing the American Institute of Architects (AIA) at its 100th Convention more than three decades ago, Whitney M. Young, Jr., Executive Director of the Urban League, condemned the AIA for its ineffectual role in promoting social and civic responsibility with regards to the design and planning of American cities. This criticism prefaced his challenge to the architecture profession to engage in the struggle to resolve complex social, economic and physical problems typical of distressed urban and rural environments. From this challenge the idea of the Community Design Center was born as an alternative to the traditional practice of architecture and planning.

Young’s remarks changed the purpose of architecture for many in the audience. And while this event was largely responsible for the creation of the Community Design Center (CDC) concept, existing centers adhere to different missions and philosophies. The number of active centers has fluctuated wildly over the last 20 years, with as many as 80 in 1978, and as few as 16 in 1987. The Community Design Center of Pittsburgh (CDCP) became one of only a handful of design centers led by a licensed architect when Anne-Marie Lubernau, AIA became the Executive Director in 2001. Most CDCs are non-profit organizations, and while many centers are managed by local chapters of the AIA, others are tied to universities or are independent organizations like the CDCP. By leveraging funds from private foundations with public funds (such as Community Development Block Grants), CDCs are able to support neighborhood projects with either in-house design services or through the provision of grants and technical assistance.

Though the political and social climates have changed dramatically since Young issued the challenge, many urban and rural environments have not witnessed the manifestations of this change. Concentrated levels of blight and disinvestment still persist in many regions across the landscape, and the mission of ACD is as vital as ever. However, there are numerous architecture firms in the Pittsburgh region and elsewhere that have worked with increasingly sophisticated community-based organizations to dilute the potency of physical decay.
The designers of New Pennley Place, Perkins Eastman Architects PC, produced more than 175 units of low- to moderate-income housing in East Liberty that replaced dilapidated high-density housing created during urban renewal efforts of the 1960's. New Pennley was developed under the stewardship of The Community Builders, Inc. and East Liberty Development Corporation, who actively involved the residents of the previously existing high-rise in the design process. The less salient but equally important benefit to such projects is the catalytic effect community-based development has on adjacent communities. Only a few blocks up the road from Pennley, the Penn Avenue Arts Initiative (PAAI) is unfolding along the borders of Garfield, Friendship and Bloomfield. Based on the belief that the arts can serve as a revitalization tool, community groups from all three neighborhoods have collaborated with the CDCP and local architects like EDGE studio, Hammermann Designwerks and others in the rehabilitation of vacant buildings into artist's live/work spaces.

Projects such as these are illustrative of the values and ideals central to CDCs. In part, the ACD 2002 conference scheduled for Pittsburgh will celebrate this extraordinary work and numerous other projects in the region. Additionally, it will serve to encourage dialogue and information sharing for the network of professionals – including those associated with CDCs, practicing architects, public agencies, community development professionals, and others in allied fields who help to revitalize communities through neighborhood planning and design. Recent ACD Conferences include: San Francisco (1997); Denver (1998); New Orleans (1999); Portland (2000); and Indianapolis (2001).

For more information on CDCP, visit www.cdcp.org

ACD2002@Pittsburgh!

The CDCP is proud to be hosting the ACD 2002 conference in Pittsburgh. For five days, from June 19-23, design and community planning professionals from across the United States and abroad will exchange information with community leaders, tour our great city, and experience its neighborhoods and amenities.

Highlights of the conference include:

- Fallingwater tour, reception, and a night at PNC park
- Presentations of local and national community design projects
- Pittsburgh neighborhood tours: Downtown, Chatham Village, East End, Allegheny West, Manchester, Crawford Square and Southside Flats

As host to this year's conference, the entire Pittsburgh community is being recognized for its great strides in neighborhood revitalization. ACD members will join other design professionals from across the nation to learn from the unique nature of Pittsburgh neighborhoods and their respective histories, and to share strategies that have effectively ameliorated complex urban conditions common to other regions the country. ACD 2002@Pittsburgh! will not only be invaluable to the Community Design Center of Pittsburgh and to local architecture and planning professionals, but to Pittsburgh neighborhoods as well.

For more information about ACD2002@Pittsburgh! visit www.communitydesign.org.
Architectural Elegance:
A REVIEW OF The Henry Clay Frick Houses: Architecture, Interiors, Landscape in the Golden Era, by Martha Frick Symington Sanger Review by Larry Slater

Whether your interests lie in architecture, local history, art, family biography, landscape or interior design, The Henry Clay Frick Houses: Architecture, Interiors, Landscape in the Golden Era is a must-have addition to your library. Published late last year by the industrialist’s great granddaughter, Martha Frick Symington Sanger, the lavishly-illustrated coffee table book is filled with intimate descriptions of six houses and estates owned by Frick and his family. Included among the architectural designs and descriptions of each house are intriguing and often delightful vignettes of a powerful, cultured, yet close and loving family who made homes and sanctuaries of these grand estates.

For devotees of Pittsburgh architecture, Ms. Sanger includes photos and details not only of Clayton, the Frederick Osterling-enhanced Point Breeze mansion (now part of the Frick Art & Historical Center), but also of Mr. Frick’s Pittsburgh commercial real estate ventures. That includes the Frick Building, the Union Trust Building (one of the first enclosed shopping arcades) and the William Penn Hotel which still line Grant Street as Belle Époque Treasures of Pittsburgh’s urban landscape.

In addition to Clayton, other Frick houses showcased in the book are One East 70th Street in Manhattan (now the renowned art museum known as The Frick Collection), Eagle Rock, a Boston-area summer retreat, and the Long Island mansion (now the Nassau County Museum of Art) bought by Henry Clay Frick for his son Childs.

A series of top-drawer architects, interior designers and landscape architects worked with the Frick family over decades to develop these grand estates. At Clayton, Andrew Peebles and Frederick Osterling remodeled and added to the 23-room chateau. Osterling even designed key pieces of en suite furniture and chose patterns for allegorical stained glass windows. A 1903 redesign of Clayton incor-

Henry Clay Frick’s Office at One East 70th Street in Manhattan. The furniture and cabinets in this room were not period pieces. The paintings are among the finest in Frick’s collection.

Rendering by John Russell Pope for the conversion of East 70th Street from family home to public facility. The Frick Collection Garden Court is used for exhibitions and parties and a place for visitors to relax.
Samuel Yellin made "sketches in iron" instead of first making clay models. He was passionate about iron: "a dead metal...fun to bring...to life."

The Henry Clay Frick Houses: Architecture, Interiors, Landscape in the Golden Era is available at the gift shop of the Frick Art & Historical Center at 7227 Reynolds Street in Point Breeze. You can purchase the black and white book for $75 on site or contact the shop at (412) 371-0600 ext. 580 to order by phone.

280 pp
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Larry Slater is the research director for the Pittsburgh Business Times. Contact him at lslater@bizjournals.com

On the terrace at Eagle Rock, a Summer Retreat on Boston's North Shore. Henry Clay Frick with his children and grandchildren after World War I. From left to right are Frick; his granddaughter Adelaide; his daughter-in-law Frances holding her daughter Martha; his granddaughter Frances; and his son Childs.

The Grand Staircase at One East 70th Street in Manhattan. At the lower level are the organ console and the Berthoud long-case clock.
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From the Firms

STRADA has been selected by Continental Real Estate Companies to be the local architect to design the renovation to the Galleria in Mt. Lebanon. Continental bought the 265,000 sf building, expecting to invest approximately $10 million.

JSA Architecture Planning Engineering Interior Design has been selected by the May Department Stores Company to be the architect of record for a new Hecht's Department Store to be located at the Short Pump Mall in Richmond, Virginia.

JSA is nearing completion of construction documents for a remodel and expansion to an existing Filene's Department Store at the Solomon Pond Mall in Marlborough, Massachusetts. Project architect for both projects is Mark Lighthall, AIA.

TEDO Construction Corporation received contracts for the following:
- Interior build-out for McGowan Center for Regenerative Medicine
- IKM, Inc. architects
- Restoration of historic Romanesque building on Liberty Avenue to eight loft apartments
- EDGE studio, architects.

TEDCO recently completed the following projects:
- Law school at Duquesne University, Gerard Nagar Architects
- New headquarters building renovation for Spang & Co., Burt Hill Kosar Rittelmann
- Branch bank in Leechburg for Citizens Bank, Apostolou Associates.

SAI Consulting Engineers, Inc. has been selected by Penn DOT to complete and alternatives analysis and provide preliminary engineering and final design for the Route 51 and 88 intersection improvements project in the South Hills.

Repal Construction Co., Inc. recently completed three projects for the Westmoreland County Community College including a 3200 sf classroom building at the Indiana County Campus and a 1200 sf fitness center on the Youngwood campus.

Repal has been awarded the contract for the interior renovations for the Panera Bread Store to be located at the Waterdam Plaza in McMurray, PA. Architect is Phillips/Sekanick Architects of Warren, Ohio.

CelliFlynnBrennan is working on a master plan for Lyons College and as architectural consultants at Westmoreland County Community College. The firm is also completing design for the Krispy Kreme store in the Miracle Mile Shopping Center and is doing renovation to Area 51 lounge as well as design for Jose's Border Cafe.

JSA Architecture Planning Engineering Interior Design is pleased to announce the following promotions: Jennifer L. Lindemuth to Senior Design Manager; Larry Kiecz, Assoc. AIA to Director of Business Development.

Nello Construction Co. has added a new director of business development to their staff, Walter S. Krasneski.


TEDCO Construction Corp. recently hired Elizabeth M. Quinn as safety director.

CelliFlynnBrennan Architects has announced a merger with Turkall Associates of Pittsburgh. Kevin Turkall, AIA, joins CFB as one of the managing principals. CFB also announced the hiring of Kathy Stoughton as Design Architect.

Kudos

Gina M. Vary, Assoc. AIA of Renaissance 3 Architects has passed the L.E.E.D. exam and is now a L.E.E.D. Accredited Professional.

The renovation of the Mother of Divine Providence Chapel in McCandless Township won an AIA/Interfaith Forum on Religion, Art and Architecture award for JDBA Architects and general contractor Church Restoration Group. In addition, the Chapel was a subject of a case study in a recent Traditional Building and it was also featured in April's Faith & Form. The Chapel is organized spatially so that principle functions follow a linear pattern and reflect the notion of a journey.

Quad Three Group’s Leo Karasinski, AIA, Director of Design, announced that the firm received a 2001 AIA Pennsylvania Citation Awards for excellence in architectural design for the Central Mountain High School in Lockhaven, PA. (pictured above).

Barbara J. Frantz, a principal of TEDCO, has been selected by the Construction Financial Management Association to receive the Debra Hahn Award at the national conference in May. Frantz was instrumental in establishing the Greater Pittsburgh Chapter of CFMA and served as president for several years.

TEDCO is pleased to announce that three employees have recently received their L.E.E.D. Accredited Professional Certification: David Leone, Brian Mathie, and Jim Majernik.

Business Briefs

Christy Lederer has joined Desmone & Associates as an interior designer. She is a graduate of LaRoche College. Nancy Policicchio has joined the firm as an intern architect. She is a graduate of The Universidad de Mendoza in Argentina.
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June 13, Thursday

The Secrets of Selling Your Services by Ava Abramowiz, Esq.

She is back by popular demand from the Tri AIA Conference. 8 a.m. to 4 p.m., Rivers Club, Oxford Centre. $185 for members, $225 for non-members. Limited seating, reservations only. 412-471-9548. 6 CES Credits

Please send your information to the attention of Joan Kubanek, AIA Pittsburgh, 211 Ninth Street, Pittsburgh, PA 15222, or fax it to Joan at 412/471-9501. The deadline for inclusion is normally six weeks prior to publication. If you would like information describing qualified continuing education programs, please call the AIA office at 412-471-9548.

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AIA Activities

May 3, Friday
Communications Committee Meeting, noon at the Chapter office, 412-471-9548.

May 14, Tuesday
Professional Development Committee Meeting noon at the Chapter office, 412-471-9548.

May 20, Monday
Urban Design Committee Meeting, 5:30 p.m. at the chapter office, contact Arch Pelley, AIA 412-456-0900.

May 16, Thursday
Legislative Committee Meeting, noon at the Chapter office, chuck Coltharp, AIA, 724-452-9690.

May 22, Wednesday
AIA Pittsburgh’s Foundation for Architecture 5 p.m. at the Chapter office. Contact Ed Shriver, AIA, 412-263-3800.

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Around Town

Through May 12
Architecture + Water explores the challenges of designing buildings on or near water—a critical issue in Pittsburgh and other cities where waterfront architecture and development are increasingly linked with economic progress and quality-of-life concerns. The five international projects showcased in the exhibition (all of them built or under construction) demonstrate that incorporating water is not only possible, but can produce exceptional building designs. Heinz Architectural Center Carnegie Museum of Art www.cmoa.org

May 8, Wednesday
Society of Design Administrators, Diana Rudoy, SMPS, will speak on “Creating a Marketing Culture at Your Firm—How do you Start?” Engineer’s Club, 11:30 a.m. to 1:30 p.m. Lunch $17 members $19.50 non-members. Reservations call Cheryl Marlatt at 412-291-1337

May 10, Friday
Architects Invited To Design Build Competition/Open House. Gain a first-hand appreciation of the carpentry craft, the importance of good design, and the critical role of planning. Meet at the Carpenters Training Center. Neville Island 7:30 p.m. – 3:30 p.m. Young architects are matched with a young carpenter and top apprentice to design, estimate, schedule and build a small wood project to be donated to a local community group. Directions and Questions 412-262-1830

May 14, Tuesday
CSI Meeting. A panel discussion on risk: Do the recommendations of product representatives affect the liability of contractors and design professionals? Holiday Inn Greentree 6 p.m. Social 6:30 p.m. Dinner Contact Deborah Merges at 412-955-9226 or dmerges@AITB1.com by May 10th for reservations. $25.00

May 29, Wednesday
ASLA Membership Meeting, 5:30 p.m. at KMA and Associates, 3501 Butler Street. 412-732-0200 to RSVP

May 31, Friday
The Wood Design Awards entries are due. The Wood Design Awards invites entries to the 2002 Program, the only combined Program for U.S. and Canadian architects honoring design excellence in all types of buildings and interiors in which wood has significant use. For information www.wooddesignawards.com or 1-800-520-6281 (x304)

June 26, Wednesday
AIA/ASLA Social Hour, Bossa Nova, Seventh Street, Downtown 5:30 to 7:30 p.m.
Amy Poettering, Assoc. AIA

FIRM: MacLachlan Cornelius & Filoni

WHAT WOULD YOU LIKE OUR READERS TO KNOW ABOUT YOU?: I design, build and paint sets for the theater. I also started running recently and I ran in the great race for the first time last summer.

YEARS IN PRACTICE: Almost 3

EDUCATION: Bachelor of Architecture from Carnegie Mellon University with a drama minor (included a six (6) month enrollment at Universidad Politecnica De Valencia in Valencia, Spain)

PROJECT THAT YOU DESIGNED THAT HAS SPECIAL MEANING TO YOU: Second year of architecture school. A house for a philosopher and a post office. My final crit was awesome and I got an “A” from Art Lubetz. I’ll never forget it.

PROJECT YOU ARE PROUDEST OF AND WHY?: The Kara Alumni House at California University of Pennsylvania. It is still under construction. It is the first project that I have been involved with from the first computer drawing to the final punch list. My blood sweat and tears went into it.

BUILDING YOU WISH YOU HAD DESIGNED AND WHY?: Pick a theater. Any theater where every audience member can hear and see everything and forget that they are in a theater.

IF YOU HAD NOT BEEN ARCHITECT, YOU WOULD HAVE BEEN: A set designer and/or scenic artist – but you probably figured that out already.

IF YOU COULD LIVE ANYWHERE IN THE WORLD, WHERE?: Valencia, Spain – all the best of a Spanish City without the tourists. Not to mention the great beaches and Calatrava’s Bridge. If only it was closer to my family.

WHAT IS THE BEST PART OF YOUR JOB AND WHY?: Getting to use art supplies and getting paid for it.

THE THING I WOULD CHANGE ABOUT MY JOB AND WHY?: I need more hours in the day!

WHAT IS THE MOST ANNOYING THING ARCHITECTS DO AND WHY?: Assume that someone with an architectural education, but no license is wasting their time in “diverse” jobs.

FAVORITE BUILDING AND/OR INTERIOR AND WHY?: Wright’s Guggenheim in New York City. It is breathtaking.

FAVORITE CITY: To visit, New York City, NY and to live? Pittsburgh, PA.

FAVORITE ARCHITECT AND WHY?: Antoine Predock

FAVORITE ARCHITECTURE BOOK AND WHY?: “Film Architecture: Set Designs From Metropolis to Blade Runner”

BEST GIFT TO GIVE AN ARCHITECT AND WHY?: A gift certificate to an art store. Shopping is half the fun!

WHAT IS THE NEXT BIG ARCHITECTURAL TREND AND WHY?: I do not follow architectural trends. Good design is not a trend.

SOME DAY I’D LIKE TO: Buy an old house in Highland Park and renovate it.

I WANT TO BE REMEMBERED FOR: I just want to be remembered in happy thoughts.

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