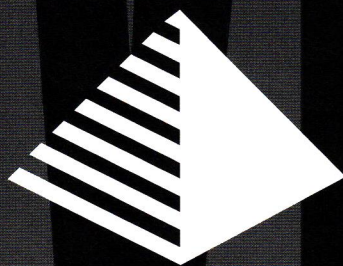


COLUMNS



The Historic Preservation Issue

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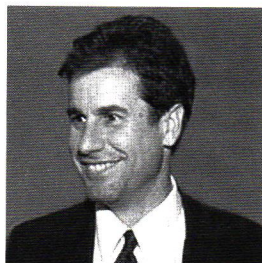


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THE AIA BRAND: Knowledge By Dan Rothschild, AIA, President of the Board



By being part of the AIA, you gain strength from our collective action and voice and you improve both your profession and your community.

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On the cover: The Honors College in the Cathedral of Learning, University of Pittsburgh. Renovation by Rothschild Doyno Architects PC. Photo by Ed Massery.

Since my term as President began,

my columns have focused on aspects of the AIA brand study. Last month, I introduced the theme "Architects Together," the overarching concept that promotes the collective strength of our organization through community, knowledge and advocacy. Last month I described our relationship with advocacy; this month will concentrate on knowledge.

The average architect spends five to six years in college studying architecture. This education continues in traditional practice during the internship period, which requires about three years of applied learning in specified areas before qualifying for the Architectural Registration Exam. With ten years of learning under our belt, conventional thinking used to be that architects continued to "learn on the job" through their daily activities for their remaining thirty plus years of practice. In 1995, the AIA revolutionized how architects acquire knowledge when it instituted mandatory continuing education.

Discussion of continuing education began at the national AIA convention in 1992 and was debated for the next three years. Architects joined other professionals when they required continuing education in order to maintain their standing as members of the AIA. States began to follow suit, requiring continuing education in order to maintain professional registration. Today, approximately thirty states require this education and eight more have legislation pending. Soon, 80% of all states will require this education in order to maintain a license to practice. Even though Pennsylvania does not have this requirement, for many of us who practice nationally, it has become necessary.

At the AIA Build Pittsburgh educational conference in April, I spoke with Thom Lowther, AIA Director of Continuing Education. (For those who did not attend, Build Pittsburgh was our third annual educational conference, when over 100 architects attended 22 seminars over 2 days on regional design issues, professional practice and emerging technologies.) Thom's reflections on continuing education centered around the transition from focusing on meeting annual requirements to a behavioral change that now expects quality education in the workplace.

Thom stated that a majority of architects today want their professional practice to include focused learning that is

separate from their day-to-day activities. What was once mandated has become an elective, integral part of our profession. Thom cited statistics showing the explosion in the number of firms who have registered as providers of continuing education, and the expansion of opportunities to acquire knowledge. This growth, he postulated, is closely linked to a desire to learn, not to a fear of not meeting requirements. Quality learning is addictive.

I can relate his experiences to our firm where we meet every Wednesday at noon for an educational opportunity. Three years ago, at its inception, we were fixated on record-keeping and registration requirements. Today, our approach is more relaxed and focused on learning for learning's sake. I also think it is more effective. It reminds me of an adage I once read in a business manual: Managing a business for profit only is like playing tennis and keeping your eye on the scoreboard, instead of on the ball. Looking at the scoreboard, you are certain to keep swinging and missing, but if you focus on playing and enjoying the game, your score will naturally rise.

Continuing education can also be found outside the office as evidenced locally by the resounding success of our Build Pittsburgh conference (p.6). For those who have never attended an AIA national convention, this year's gathering in Chicago is June 10-12. Having attended several of these conventions, choosing from the available seminars is like being a "kid in a candy store." You can check out this year's seminars at www.aiaconvention.com. The AIA also provides educational opportunities through its Knowledge Communities, groups who share their passion for topics like design excellence, livable communities, and sustainable architecture on an ongoing basis. You can participate in these groups through meetings or online at www.aia.org/knowledgecommunities. The AIA website also offers distance learning opportunities through AIAclassroom and virtual conferences, effective ways to bring quality information into your practice.

Architects have a responsibility to provide safe and healthy environments, and continuing education enhances our ability to meet this duty. The expansion of your architectural mind in areas of your own choosing is a life-long endeavor that has tremendous individual benefits and makes the AIA more effective as a community.

AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and AIA Pennsylvania. 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.

AIA Pittsburgh
945 Liberty Avenue, Loft #3
Pittsburgh, PA 15222
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Historic Review Commission Of Pittsburgh

2004 Preservation Awards Winners

*AIA Pittsburgh congratulates
the following AIA members and
firms who won the annual
Preservation Awards*

3603, 3605 & 3607 California Avenue

OWNERS: Brighton Heights Citizens Federation
ARCHITECTURE FIRM: EDGE studio, Dutch MacDonald, AIA,
Matt Fineout, AIA and Jen Bee, Assoc. AIA
GENERAL CONTRACTOR: Clearview Project Services
Company

PROJECT: Renovation and conversion of three mansions
into condominiums

PROJECT INITIATED BY: Brighton Heights Citizens
Federation

FUNDED BY: Urban Redevelopment Authority Dollar Bank



3603, 3605 & 3607 California Avenue

33 Terminal Way – CORO Center for Civic Leadership

Listed on the National Register

OWNER: Pittsburgh Terminal Properties
ARCHITECTURE FIRM: Renaissance 3 Architects, PC
GENERAL CONTRACTOR: Jendoco Construction Corporation
SUB CONTRACTORS: Ferry Electric Company
Scalise Industries
Green Building Alliance

PROJECT INITIATED BY: Building Owner

PROJECT: Interior renovation – Adaptive reuse of former
warehouse space

1003 East Carson Street East Carson Street City Designated & National Register Historic Districts

OWNER: Marlene Musick

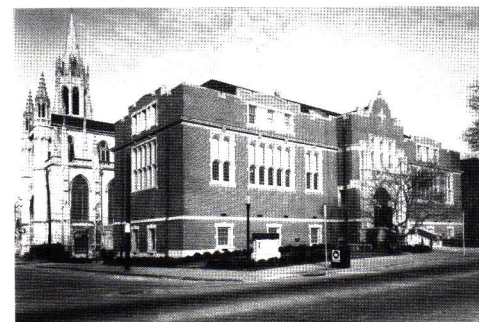
ARCHITECT: Val Zarro, Ph.D., AIA, Zarro & Associates
Historic & Ecological Architecture

GENERAL CONTRACTOR: Ellis Construction

SUB CONTRACTOR: Shook Roofing

PROJECT: Façade Restoration

FUNDED BY: The Urban Redevelopment Authority Streetface
Program



Carnegie Library of Pittsburgh Homewood Branch

7101 Hamilton Avenue – Carnegie Library of Pittsburgh Homewood Branch Nominated to be a City Designated Historic Structure

OWNERS: City of Pittsburgh

LESSEE: Carnegie Library of Pittsburgh; Herb Elish,
Director

ARCHITECTURE FIRM: Pfaffmann + Associates, PC

GENERAL CONTRACTOR: Massaro Company

PROJECT: Interior and exterior renovations



4200 Fifth Avenue – The Cathedral of Learning Honor's College
Oakland Civic Center City Designated Historic District and National Register Listed

OWNERS: University of Pittsburgh; Chancellor Mark Nordenberg and Dean Alec Stewart

ARCHITECT: Ken Doyno, AIA

ARCHITECTURE FIRM: Rothschild Doyno Architects PC

GENERAL CONTRACTOR: Burchick Construction Company, Inc.

SUB CONTRACTORS: Glenn Greene Glass Technique Manufacturing

PROJECT: Interior renovation and new construction of the Honor's College located on the 35th & 36th floors of the Cathedral of Learning

PROJECT INITIATED BY: Dean Alec Stewart and Chancellor Mark Nordenberg



CORO Center for Civic Leadership

623 Smithfield Street – The Gimbels Landmark Building
Pittsburgh Central Downtown National Register Historic District

OWNER: 623 Smithfield Street Associates; William Rudolph

ARCHITECTS: Jonathan W. Shimm, AIA

Frank G. McCurdy, AIA

Robert H. McClintic, AIA

ARCHITECTURE FIRM: Burt Hill Kosar Rittelmann Associates

GENERAL CONTRACTOR: John Deklewa & Sons, Inc.

SUB CONTRACTORS:

Wiss, Janney, Elstner Associates, Inc.

The Kachele Group

PROJECT: Adaptive reuse of a former department store into multi-tenant office building

PROJECT INITIATED BY: Mr. John Markey, The Huntley Group

5001 Margaret Morrison Street
Margaret Morrison Carnegie Hall
Carnegie Institute National Register Eligible Historic District

OWNER: Carnegie Mellon University; Paul Tellers, AIA, University Architect

ARCHITECTURE FIRM: Landmarks Design Associates; Thomas Stevenson

CONTRACTOR: Cost Construction Company

PROJECT: Restoration of the brick and granite and reconstruction of ADA ramps to the entrance in the portico

PROJECT INITIATED BY: Carnegie Mellon University

Highland Park – Babbling Brook
Highland Park National Register Eligible Historic District

OWNERS: City of Pittsburgh

ARCHITECTURE FIRM: LaQuatra Bonci Associates

GENERAL CONTRACTOR: John Zottola Landscaping, Inc.

PROJECT: Creation of a babbling brook on deteriorating park steps, which flows from the Microfiltration Plant to Lake Carnegie

PROJECT INITIATOR: Pittsburgh Parks Conservancy

FUNDED BY: The Eden Hall Foundation

945-951 Penn Avenue – Courtyard Marriott
Penn-Liberty City Designated and National Register Historic Districts

OWNERS: Penn Avenue Hotel Limited Partnership

ARCHITECTURE FIRM: Perfidio Weiskopf Architects

GENERAL CONTRACTOR: Massaro Company

SUB CONTRACTORS: The Kachele Group

Jackie Arena Interiors

Breckenridge Kitchen Equipment and Design Sauer, Inc.

Grunau Company, Inc.

Wood Electrical Construction

Otis Elevator Company

Empire Environmental Contracting

PROJECT: Major interior and exterior renovation of buildings to create a 182-room hotel

PROJECT INITIATED BY: P. Kevin Silson, AIA, Director of Development Oxford Development Company

2203 Centre Avenue – The Victory Centre

OWNER: Central New Development Corporation

ARCHITECTURE FIRM: Perkins Eastman Architects


GENERAL CONTRACTOR: Waller Corporation

PROJECT: Renovation project to serve as a centerpiece for revitalization of the Hill District's commercial corridor

PROJECT INITIATED BY: Central Baptist Church



The Cathedral of Learning Honor's College



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BUILD

pittsburgh APRIL 23—24 2004

Sharing Knowledge, Shaping Community

Under the stained glass dome of the beautiful Union Trust Building, AIA members gathered for Build Pittsburgh, two days of "Sharing Knowledge, Shaping Community" held on April 23rd and 24th. Keynote speaker John Craig opened with an address on The Challenges Facing Architects in the Region, followed by three tracks of seminars including Building the Region, Methods of Practice and Emerging Technologies. Speakers included Dennis Astorino, AIA, Vivian Loftness, FAIA, Mary Navarro from the Heinz Endowments and Lisa Schroeder from Riverlife Task Force. It was a great success overall according to the many who attended—a wonderful opportunity to earn learning units and network.

Columns will feature more about Build Pittsburgh in future issues. For now, here are photos of Build Pittsburgh 2004.



The northeast atrium of the Union Trust Building was the setting for the Build Pittsburgh Happy Hour on Friday evening.



Jeffrey Anderson of Mistick Construction and Karen Loysen, AIA of Loysen + Kreuthmeier Associates



Stephen Quick, AIA of Perkins Eastman and Mary Navarro of The Heinz Endowments



Christopher Haupt, AIA of L. Robert Kimball & Associates and Tom Briney, AIA of Astorino

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The Howe - Childs Gatehouse Adaptive Re-use Project
Owner - Chatham College • Architect - Landmarks Design Associates

This 6,000 s.f. historic structure had been open to the weather for many years and had suffered extreme damage. The structure was re-used as a welcome and guest center for this private higher learning institution. The restoration was true to the original while installing state-of-the-art energy conserving measures, life/safety and mechanical/ electrical systems. Extensive structural work was required along with a high level of interior finish work. Exterior restoration included recreation of damaged and missing woodwork and careful and complete removal of all previous paint at wood siding and trim and repainting. Recycled rubber "slate" was used with copper flat lock roofing, gutters and downspouts. Windows were fabricated to match the original but with insulated low e glazings to conserve energy.



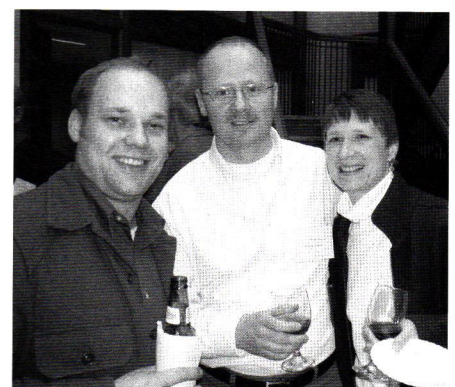
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Arthur Sheffield, Assoc. AIA, Iris Stehle and Ken Stehle, Assoc. AIA all of WTW Architects



Stephen Quick, AIA, Anne J. Swager, Hon. AIA and Thom Lowther, Director of Continuing Education for AIA National



Matt Diersen of Celento Henn Architects + Designers, Joe Ruesch of Columns Magazine and Rebecca Henn, AIA



George Ehringer, AIA of UPMC and Dennis Astorino, AIA of Astorino



Photographer Ed Massery



Dutch MacDonald, AIA of EDGE studio and Paul Rosenblatt, AIA of SPRINGBOARD

Historic Preservation

In recognition of Historic Preservation Month, AIA member firms present recent historical projects



FELICIAN PHOTOS BY DENMARSH PHOTOGRAPHY

Felician Sisters

ARCHITECTS: Perkins Eastman Architects, J. David Hoglund, FAIA, Stefani Danes, AIA, Laura Nettleton, Scott Fitzgerald, Rita Edelman, Kris Kennedy, Lisa Granger, Victor Curti, AIA, Joe Nagy, AIA, Dana Ceraso, Sean Beasley, Assoc. AIA, Bill Brocious, AIA, Dorothy Moyta, AIA, Matt Hansen, Lisa Doerfler, Arch Pelley, AIA

GENERAL CONTRACTOR: Sota Construction Services, Inc.

OTHER CONSULTANTS:

Elwood S. Tower Corporation
Gateway Engineers
Kachele Group
Rolf Sauer and Partners

The Felician Sisters convent is located at the top of a hill overlooking Montour Run, a traditional site for a convent building of this era. The community was living in two buildings, St. Joseph Hall, a 1960's infirmary building, and the 1930's motherhouse, which also housed the Our Lady of the Sacred Heart High School.

The goals of the project were to retain the original character of the building, to support aging in place for the Sisters, to provide a fully handicapped accessible building, to be environmentally responsible, to reduce operating costs, and to lower maintenance costs. In addition, many of the Sisters suffer from respiratory ailments and were interested in good air quality and members of the high school wanted lighter, brighter classrooms, and individual

thermal controls. The project also required an eye to the future when the Sisters might not utilize the entire building themselves.

The architect assembled a team of professionals interested in sustainable design and introduced the idea of a green building. The team optimized the spatial and building program needs of the Sisters with their own environmental goals. Saving money on utilities and maintenance was a priority of the client, as was durability of materials, and independent control of systems. The team decided to apply for a LEED rating, and agreed no point would be pursued if unnecessarily costly or difficult.

Working through the project and environmental goals, the team soon realized the value in the resources that the build-

ing contained. Many of today's environmental strategies were standard practice when the building was originally designed. This is most evident in the narrow footprint, large operable windows and transoms above doors that promote daylight and natural ventilation. There were many materials that had been installed in 1930 that were in excellent condition and if the Sisters wanted low maintenance and durable materials, they could not buy new materials that would perform as well as the old materials.

Due to involvement of the entire team including the architects, consulting engineers, contractor, subcontractor and client, the team was able to accomplish unique innovations and deliver the project well within the \$22 million budget.

After completing a planning study, which investigated building new or relocating and selling the site, the decision was made to renovate the motherhouse and consolidate the community under one roof. The motherhouse with its noted chapel, hardwood floors, clear fir moldings and solid wood doors and transoms, was the symbol of the community for many Sisters.

Currently seeking a gold LEED rating, the project boasts seven acres of lawn converted to meadow using indigenous seeds, reduced paving and parking, drainage of parking over vegetated strips, native plants, and a cistern that collects water from the roof and serves the evaporative water cooler needs. The project has new highly efficient windows, spectrally selective glazing, increased insulation on the roof and perimeter, and a white TPO roof. A water source heat pump loop serves to heat and cool the

facility and afford individual controls. Heat recovery wheels return preheated fresh air and in larger assembly spaces, fresh air is supplied on demand monitored by CO2 sensors and managed by a digital direct control system. Ceiling fans provide an alternative to air conditioning in the resident rooms and many classrooms employ daylight harvesting and energy efficient fixtures. A DDC system helps to monitor the entire facility and energy savings of 30% are projected according to an energy model compared against an ASHRAE 90.1 prototype.

The original building, completed in 1932, had many outstanding architectural features; over an acre of hardwood flooring was reused as well as several hundred doors and transoms and several miles of trim. Even the ballast for the roof was stockpiled and reused as underlayment for paving. Construction waste was recycled and all new finishes were made from low emitting materials to preserve indoor air quality. In addition, formaldehyde free composite woods, rapidly renewable materials and materials with high-recycled content and FSC wood were specified.

The Sisters currently employ sustainable practices to maintain and operate the building including, green cleaning, vermicomposting and chemical free maintenance of all the grounds.

The greatest surprise of the building was that a structure from the 1930's responded better to the site and solar orientation than many of today's buildings. The existing building was thin, allowing for light penetration and cross ventilation. We modified the building to take advantage of the courtyards and indoor and outdoor relationships. With the full participation of the community, the 150,000-square-foot convent house was re-arranged into ten households, comprised of clusters of individual rooms with private baths arrayed around a living room, kitchen, and dining room. The building was also modified to give the 70 sisters greater access to the outdoors. In addition, the building includes a chapel, dining room, offices and conference room, library, auditorium and kitchen.

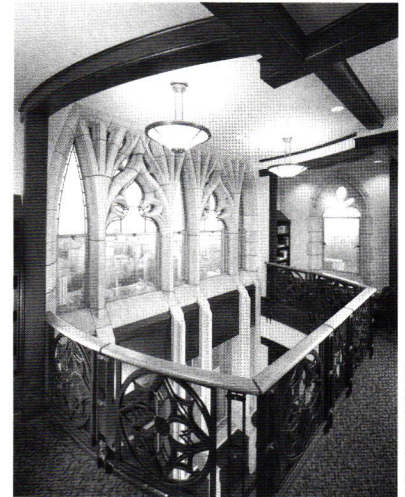


PHOTO BY ED MASSERY

The Honors College

University of Pittsburgh

ARCHITECTS: Rothschild Doyno Architects PC,
Ken Doyno, AIA

GENERAL CONTRACTOR: Burchick Construction
Company, Inc.

OTHER CONSULTANTS:
Glenn Greene Glass
Technique Manufacturing

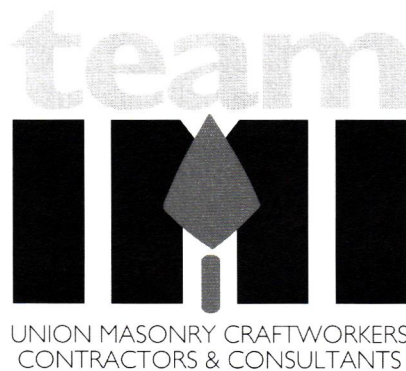
The Honors College, located on the 35th and 36th floors of the Cathedral of Learning, was designed in 1926 by Charles Klauder.

The University's goal was to relate these spaces to the Commons Room at the base of the Cathedral. The two separate floors are now joined by a central staircase and overlook, while a reading room encompasses the top of the central Gothic arch facing Forbes Avenue. The architects studied original Cathedral drawings, finding inspiration in the Commons Room wrought iron, as well as in the exterior stonework. Relating to Samuel Yellin's original wrought iron work, Technique Manufacturing fabricated layered panels of laser cut steel for the railings, while Glenn Greene Glass designed the leaded glass and stained glass panels throughout.

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The Success of Chatham Village

By Susan Gordon, Assoc. AIA, Renaissance 3 Architects P.C.

At Chatham Village, historic preservation is used as a vehicle for change, and its residents are to be credited for its success as a strategy.

The success of Chatham Village as the ideal planned community has historically been attributed to a combination of many factors including good timing, sound economics, and thorough preliminary studies. But what of its continued success? After seventy-one years, Chatham Village still thrives, and the major reason for its survival has been consistently overlooked: the residents. Those who live there are the direct beneficiaries of the outstanding architecture and planning found at Chatham Village. The residents' shared views have manifested into a code of preservation practices through self-governance and a high degree of social cohesiveness in the community. This internal culture enables Chatham Village to accommodate change with remarkable stability over time.

Chatham Village opened its doors in 1932 as a limited-dividend, affordable housing project sponsored by the Buhl Foundation of Pittsburgh. Its goal was to demonstrate that a large-scale, moderate-income housing development, carefully studied and soundly designed, could provide both a good place to live and an excellent long-term investment.¹ Located across the Monongahela River, southwest of downtown Pittsburgh, the hilltop community is in Mount Washington. Sets of Neo-Georgian brick row houses are set into simple staggered lines around common interior courtyards.

Clarence Stein and Henry Wright, in addition to a team of architects and landscape architects, are credited with the planning and design of Chatham Village. The community is surrounded by a woodland greenbelt that incorporates athletic fields, hiking trails, and picnic grounds. Roads are relegated to the outside of the courtyards, between the rear of the row houses and the greenbelt. An existing building, the Bigham Mansion, was kept on site to be used as a community center. These adaptations of Garden City ideals and New Town planning theory sought to contribute to the housing reform movement in Pittsburgh.

A rich history in planning has not gone unnoticed by Chatham Village residents. In fact, it is quite the opposite. Residents recognize the uniqueness of their community and from the



Aerial view of 197 homes in Chatham Village, The Buhl Foundation's large-scale investment housing project in Mount Washington. Photo by S. J. Link

beginning they have made attempts to retain the integrity of the social values created by the built environment, as well as the landscape and buildings themselves. Through the generations, these intentions were written into law, and the changing times were responded to with such sensitivity that to the eye the community seems unaffected.

Although the Buhl Foundation did not consciously plan Chatham Village with historic preservation in mind, it certainly was faced with challenges when it decided to build Chatham Village at the Bigham Estate on Mount Washington. The Buhl Foundation chose to honor the past by selecting a historic name for the community. The name Chatham Village was chosen in honor of Sir William Pitt, the first Earl of Chatham and England's Prime Minister from 1756-1761. A promotional brochure by the Buhl Founda-

tion celebrates this history, "Through his brilliance and determination, Sir William secured British domination of North America with the winning of the French and Indian War. That victory triggered the birth of Pittsburgh around the little settlement of Fort Pitt in 1758."² Various heroes, such as Pitt, are further honored by stone-carved coats of arms placed above the front doors of "Old Village" units. The Bighams built their homestead from 1844-49 in the Greek Revival Style and the family maintained ownership until selling to the Buhl Foundation in 1930. The mansion was the only existing building constructed on the Bigham Estate site when the foundation purchased it. The rest of the land was thickly wooded. Instead of coming in with the wrecking ball, the foundation opened the Bigham mansion as a community center, called "Chatham Hall" or the "Clubhouse" by residents.

Since 1932, preservation practices at Chatham Village have been dictated by the mode of governance under which it was operating, and the economic policies of those governing boards. Under the Buhl Foundation from 1932-1960, a system of strict rules regarding the built environment were in place which would influence the by-laws of Chatham Village for years to come. Although historic preservation was never an intentional goal, meticulous maintenance of the landscape and adaptive reuse of the Bigham Mansion were enough to instill a preservation ethic into Chatham Village residents.

Since the Buhl Foundation sold Chatham Village to its residents in 1960, both under the par-value and market-value cooperatives, members have played an enormous role in the preservation of their community. The residents essentially control the degree of integrity to which Chatham Village owes its success, and are to be applauded for their efforts. They are the people who serve on volunteer boards and committees that make the decisions to protect the built environment. Their common internal culture fosters the sensitive accommodation of the changing times. This has not gone unnoticed. The Chatham Village Historic District was nominated to the National Register of Historic Places in 1982, with a pending nomination of Chatham Village as a National Historic Landmark.

What accounts for the preservation practices in place at Chatham Village? Although the Buhl Foundation did not realize it at the time, through its respect for local history in combination with management decisions, it set the stage for one of the most successful preservation case studies of planned communities. Director Charles Lewis had a strict managerial policy of meticulous maintenance of buildings and grounds. In essence, this put Chatham Village into a time capsule, where problems were fixed with like materials, according to the original plans.

A hired staff of groundskeepers and a maintenance crew were responsible for any "problems" with both the interiors and exteriors of Chatham Village. The Buhl Foundation maintained strict control and did not allow residents to make interior changes. Although unintentional, many historic features of this community have been retained that

otherwise would have been demolished long ago. Examples of features still found in some units are milk-boxes, speaking tubes, and original range hoods. For the same reasons, room configurations have remained intact, with living and dining spaces on the first floor, and bedrooms on the second floor.

To help preserve the architectural features mentioned above, Chatham Village keeps a salvage room of architectural elements that members have removed from their units. The salvage room currently stores wood doors, decorative moldings, fireplace mantles, handrails and spindles from stairs, toilets, sinks, tubs, radiators, and original lighting fixtures. These items are used when interior repairs are needed, or when members are "restoring" their interiors.

Of utmost importance to the Buhl Foundation was the landscape. Believed to be the selling point of the community, it remained manicured at all times. An underground water system for the sprinkling of the lawns was built into the landscape plan, as watering was the most time-consuming and important process for the Village to remain green, and for the trees (both newly planted and existing) to grow. The idea of stowing systems underground was not only used for landscaping. Garbage cans were hidden underground. The Foundation even went to the length of creating

an underground wiring system for radio and telephone to avoid marring the landscape with poles and wires.

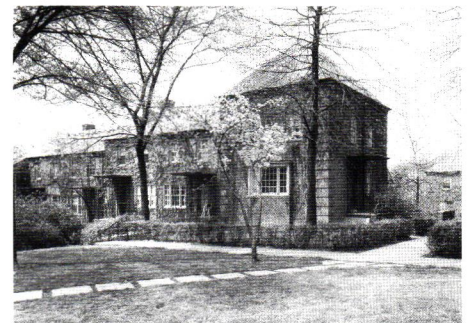
In the community's newsletter, the *Chatham Village News*, the Buhl Foundation printed articles that briefly touched upon the management's efforts to maintain the built environment. For example, in the September 1953 edition, the front-page article was entitled, "\$100,000 Improvement Program Launched."³ In the fine print it becomes clear that the "improvements" were actually reconstruction and restoration. Still, in the 1950s, "preservation" had not yet popularly

been coined as such. It would be another fifteen years until the National Historic Preservation Act, and by that time, Chatham Village Homes, Inc. managed the Village.

Although the 1960 cooperative change appeared relatively smooth to residents, a fair amount of work went on behind the scenes. Most important were the revisions and cre-



A garden court in Chatham Village. Photo by Beaudry Studio of Pittsburgh, taken May 6, 1936.



An undated photo courtesy of Chatham Village Homes, Inc.

ation of new by-laws, rules, and regulations to govern and preserve Chatham Village. Villagers value the history of their community. This is most obvious by their agreement to abide by the legislation regarding what they can and cannot do with their homes. As a result of these clauses, Chatham Village is probably one of the few communities that appear nearly identical in photos taken in 1936 and 2002. But Chatham Village is hardly a time capsule. It has acknowledged and responded to change with a degree of sensitivity to the built environment that has allowed the retention of original intentions and values of the community.

Susan Gordon, Assoc. AIA is a project architect/historic preservation specialist with Renaissance 3 Architects, P.C. This article was taken from her 2003 Masters Thesis at Cornell University where she studied in the Historic Preservation Planning program.

¹ "Chatham Village Revisited," *Architectural Forum*. Vol 112, May 1960, 119.

² The Buhl Foundation, "Chatham Village: Apartments, Garages, Work Rooms," 15 April 1955, d.;

³ "\$100,000 Improvement Program Launched," *Chatham Village News*, September 5, 1953.

Although the Buhl Foundation did not realize it at the time, through its respect for local history in combination with management decisions, it set the stage for one of the most successful preservation case studies of planned communities.

An Architect's Response

on the Collaborative Process

By Val Zarro, PhD, AIA

With interest I have read "A Roundtable Conversation Engineers on Collaborating with Architects" (*Columns*, April 2004). In particular I was pleased to read John Schneider's point on making the "project" central to the collaborative process. Focusing on what is best for the project would most likely minimize if not eliminate personal conflicts that arise out of ego-centered suggestions.

I followed a similar idea in my doctoral thesis: "Towards Achieving a Sense of Place" (Stockholm, Sweden) in which I explore the integration and architectural expression of what I refer to as the "socio-cultural and natural reality of site"—the historical, humanistic and ecological characteristics unique to the project site. My research of architectural development during the last forty years—the start of the disillusionment with Modernism—shows three mutually exclusive architectural directions, or foci. The social experiments of the late 1960's and 1970's in citizen participatory architecture in vain tried to negate the architect as the "form-giver" attempting to create architecture 'inductively', believing that thorough analysis and programmatic consideration would result in good architecture.

Experiments show the inadvertent tendency by the architect to "loan" values to the client group as they reveal that architecture, like art, is a much more complex process in which, to use Louis Kahn's term, "form" as "universal idea" generates from intuition and is presented to the project as imposed or "deductive" idea. Great architecture occurs when the "un-measurable" idea resolves the "measurable" constraints of the project as a whole. This architecture then returns, as Kahn would have it, to the qualities of the un-measurable—an architecture that I propose integrates poetic and narrative characteristics—that is, the abstract quality of universal or poetic impulses with the narrative or descriptive consideration of the particular or unique characteristics of site.

The subsequent experiments in Historicism generally referred to as Post-Modernism show the architect's shift in focus on the autonomous value of form independent of function. While this focus attempted to elevate architecture's artistic value, the lack of consideration of what I consider the 'totality' that comprises the architectural problem re-

sulted most often in self-indulgent and narcissistic architecture. The climatic architecture of the 1970's, on the other hand, propelled by the energy crisis of the time, showed similar narrow focus as the other two directions. Issue of aesthetics and the lessons from participatory architecture were submerged by technological concerns with energy savings. Given this mutually exclusive tendency, I posed as central "sense of place" and explored the manner in which architecture can contribute to the creation of places that reflect not only the architect's intuitive capacity as "form-giver" but the unique socio-cultural and ecological characteristics of the site. The focus of architecture with a task larger than any of its components then becomes the unifying "vision" to coalesce the contribution of involved parties.

As architecture moves towards a sustainable or integrative discipline, as Anne J. Swager, Hon. AIA suggests, requiring more specialists in regenerative techniques as well as in the exploration of new materials and the need to address the growing presence of client and community involvement, collaboration becomes even more critical at the initial phases of the project. Research and personal experiences suggest that the vision be defined by the architect and client or client group first. During the Conceptual Design phase as the vision is refined and developed, other consultants should be brought on board (including contractors that in my experience have been invaluable) in order to share and understand the basic premise. During this phase the architect plays a more central role that becomes even greater during the subsequent Schematic Design Phase, at which time engineers and other consultant begin to influence the project—in essence putting it through the "measurable" process alluded to earlier. It is at this time that the architect/client team has to have the capacity and strength to change, reconsider and possibly reject the initial vision should it prove unfit to resolve all of the forces in consideration.

Great architecture occurs when the "un-measurable" idea resolves the "measurable" constraints of the project as a whole.

Val Zarro specializes in historical and ecological architecture with special focus on rehabilitation, renovation and restoration of urban structures. He is currently working on a design theory for post-modern culture.



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"If I remember, I will remember yours."

A Local Architect Remembers Louis Kahn

By Injoon John Chung, AIA, Architect/Planner I J Chung Associates

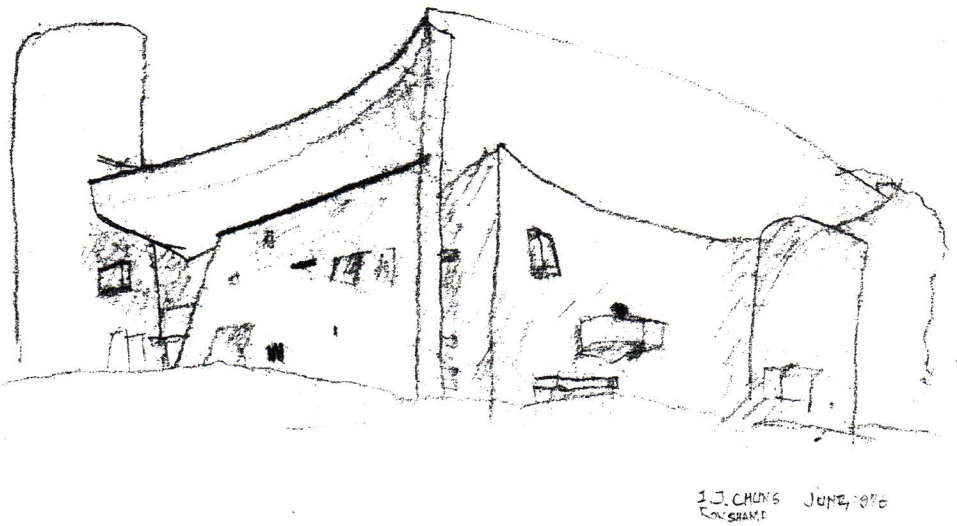
The writer, who was Kahn's only Ph.D. student and met every other week with the architect, is currently preparing, along with Gary Hack of Dean School of Design and Eugene Kohn of KPF, Kahn's 30-year memorial convocation to be presented at the University of Pennsylvania. Chung wrote this in response to the article about My Architect, a movie about the life of Louis Kahn, in the April, 2004 issue of Columns.

I was one of 20 in Louis Kahn's last studio. At his Memorial Convocation on April 2, 1974, I stood as the student representative among many architects and architecture school deans at the studio, and spoke of Kahn's wonderful architectural spirit and his teaching.

Our studio classmates included many foreign students such as French, British, German, Italian, Greek, Polish, Japanese, Chinese and Korean (as myself). Half of my classmates spoke fluent French in class with Lou. There were four other supporting studio professors—Norman Rice, a LeCorbusier student; Robert LeRicorais, a Beaux Arts School professor; G. Holmes Perkins, dean and professor; and Dr. Komendant, a structural engineer.

Our program, a Master's of Architecture in the Studio Program of Louis I. Kahn, was the only second professional degree program in the country, for students who already





had Masters of Architecture degrees from Ivy League Schools as their first professional degree. Kahn taught for 17 years. Although he was offered a Deanship at Harvard Graduate School of Design and UPenn's Graduate School of Fine Arts, he refused in order to concentrate on his own architectural practice. Throughout his career, he lectured at 50 universities in the United States and overseas.

He never missed studio classes and often stayed late, sharing sandwiches that students brought while juroring our projects. In our last class studio project, Urban Design of North Philadelphia, I presented several sketches of design solutions. In my project jury, Lou was quoted as saying, "If I remember, I will remember yours." He never came back to the studio after his jury. Lou gave me his sketch book, which was published in 1970, signed "InJoon, good feelings toward Architect 1973, November, Louis Kahn."

Of the many stories about Louis Kahn, a famous one is when Jacqueline Kennedy visited Kahn's office in 1970 for the Kennedy Center interviews. She was not impressed with his office elevator, so she gave I.M. Pei the project.

Another story is told by a contractor when, during construction of the Richard Medical Building at University of

Pennsylvania, Kahn rejected eight precast beams because their color was not quite right. Due to this, the contractor faced bankruptcy but he got an idea that saved him: Rather than remake the beams, he steamed them and brought them back a week later. Kahn was pleased. He said, "Now they are the color that I was looking for."

Lou Kahn's sketching, exact as freehand and measuring 20" in scale, was renowned, as was his visualizing and his design. For a Kansas City office building, he produced all the designs with freehand sketches in one week-end for client's meetings the following Monday. He claimed he could sketch a whole drawing on his one thumbnail.

Kahn's teaching was as impressive as his sketching. He covered subjects on city architecture and urban design in places such as La Cite Carcassonne in France, Al Hambra in Grenada Spain, Piazza San Marco in Venice and Nortre Dame du Haut Ronchamp in France. I traveled to all of these fabulous architectural settings which greatly influenced both my teaching at Carnegie Mellon University and my own practice. Romaldo Giurgola (MGT), who was my boss, wrote the book *Louis Kahn, Architect*. Later, I co-



worked with Romaldo Giurgola (MGT), William Bain (NBBJ), Eugene Kohn (KPF) and Tasso Katselas (TKA) on reputable urban design projects in Asia and America.

In his personal life, Kahn fathered one son and two daughters. Nathaniel Kahn, 41, is a film producer whose mother is Harriet Pattison, a Philadelphia landscape architect who worked with Kahn. Anne Tyng, a professor at UPenn, was the mother of Kahn's one daughter (whose hands resemble Kahn's). She also worked with Lou. His wife Ester Kahn, who since died, was the mother of Kahn's oldest daughter. Up until his death in 1974, Kahn lived in a row house in Philadelphia and used the train, subway and taxis for transportation.

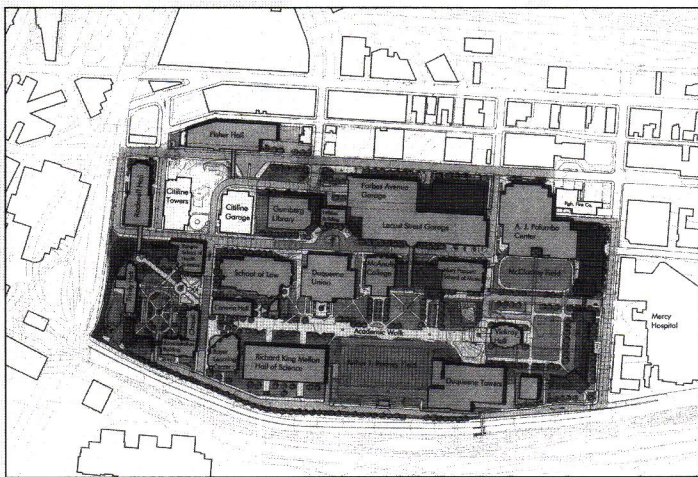
Louis Kahn died March 17, 1974, alone at Penn Station in New York, coming back from India after a business trip. He was traveling alone and was found a day after his death with a passport that was partially unreadable. At the Kahn Studio of UPenn, the sad news was delivered two days after his death.

When he died, Kahn had a debt of \$50,000, mostly to engineers. He was owed large amounts of money from client commissions, but there is no record of the money being collected.

From the Firms

→ **L. Robert Kimball & Associates, Architects and Engineers, Inc.** was awarded a contract with The Pennsylvania State University for architectural and engineering design services for the renovation and expansion of Rec Hall.

WTW Architects completed a new master plan for Duquesne University (below). Principal-in-charge is **Glenn A. Schultz, AIA**.



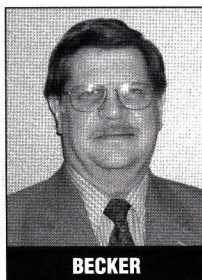
Thomas E. Hansz, AIA of **Facility, Planning & Resources, Inc.**, as part of a national design team working with NASA and the Jet Propulsion Lab, is planning the laboratories for research on soil and rock samples returning from the planet Mars.

Urban Design Associates was selected to lead the master plan design for the Gilroy Cannery Site, in Gilroy, California. The firm will lead the urban design team for designing and implementing high quality development that blends affordable housing and market rate housing as well as offices on a former brownfield site. The Gilroy Cannery Site will be the first major mixed-use, mixed-income development for downtown Gilroy.

Business Briefs

→ **L. Robert Kimball & Associates, Architects and Engineers, Inc.** hired **Peter F. Szymanski, AIA** as a project architect in the firm's downtown Pittsburgh office.

Harchuck Construction Co., Inc. hired Dennis Becker as project manager.



Kudos

→ **L. Robert Kimball & Associates, Architects and Engineers, Inc.** announced that Clearview Elementary School in Hanover, PA has achieved LEED Certification at the Gold Level. The school (pictured below) is the first LEED certified school building in Pennsylvania and one of only three K-12 school buildings nationwide to achieve certification at the gold level. The 43,000 sf school, with a construction cost of \$6.3 million, is located in the Hanover Public School District and was designed to accommodate 375 kindergarten through fourth graders. Design features that contributed to Gold Level certification include passive solar strategies, daylighting for 77% of spaces and views for 100% of spaces. The school was designed to achieve 59% energy savings and to consume 39% less potable water than a typical school building of this size.



HP Architects announced the LEED certification of the Juniata College Raystown Field Station Dining Hall Multi-Purpose Building.

Robert Schuster of **HP Architects** has become a registered architect.

Astorino was awarded the "2004 Brick Paving Design Award" by the Brick Industry Association for its design of the Early Childhood Center Garden project for the Western Pennsylvania School for Blind Children.

Daniel Rothschild, AIA and **Kenneth Doyno, AIA** of **Rothschild Doyno Architects PC** announced that the architectural design studio they taught at Carnegie Mellon University's Urban Lab won a 2004 Smart Growth Partnership of Westmoreland County award. The award recognizes outstanding projects that strengthen and direct development toward existing communities, encourage community and stakeholder collaboration in development decisions and foster distinctive communities with a sense of place. The project focused on integrating a proposed commuter rail line into a new community plan for New Kensington/Arnold, former industrial towns located on the Allegheny River.

CALENDAR

AIA ACTIVITIES

JUNE 1, TUESDAY

AIA Pittsburgh Board Meeting.

5 p.m. at the Chapter office. All members are welcome, 412-471-9548.

JUNE 3, THURSDAY

AIA Pittsburgh Membership Meeting.

6-8 p.m. at EDGE studio, 5411 Penn Avenue. Please RSVP to AIA Pittsburgh at 412-471-9548.

JUNE 4, FRIDAY

AIA Communications Committee Meeting.

Noon at the Chapter office. All members are welcome 412-471-9548.

AROUND TOWN

JUNE 8, TUESDAY

CSI Annual Awards Banquet. CSI will acknowledge the efforts of the members who helped make this past year a success. The banquet will be held at The Meadows Race Track Clubhouse, Meadowlands, PA, and starts at 6 p.m. Cost is \$25 for dinner. Contact Deborah Merges at dmerg@comcast.net or call 412-855-0928 by June 3 to RSVP.

JUNE 9, WEDNESDAY

SDA Walking Tour. SDA is hosting a walking tour of three downtown theaters in the Cultural District from 12 – 1:30 p.m. For more information, please contact Tara at Renaissance 3 Architects, 412-431-2480.

BUILDING BLOCKS

JUNE 24, MONDAY

AIA Contracts Seminar. This seminar about Contract documents will be held at the Holiday Inn, North Hills, 4859 McKnight Road, from 8:30 a.m. – 4:30 p.m. The cost is \$329 and includes lunch.

6.5 CES credits offered. For more information and to RSVP call 888-678-5565.

Correction

In the May issue in an article on The Renovation Information NetworkSM, the firm of Mary Cerrone, AIA should have been listed as Mary Cerrone Architecture and Interiors. *Columns* regrets the error.

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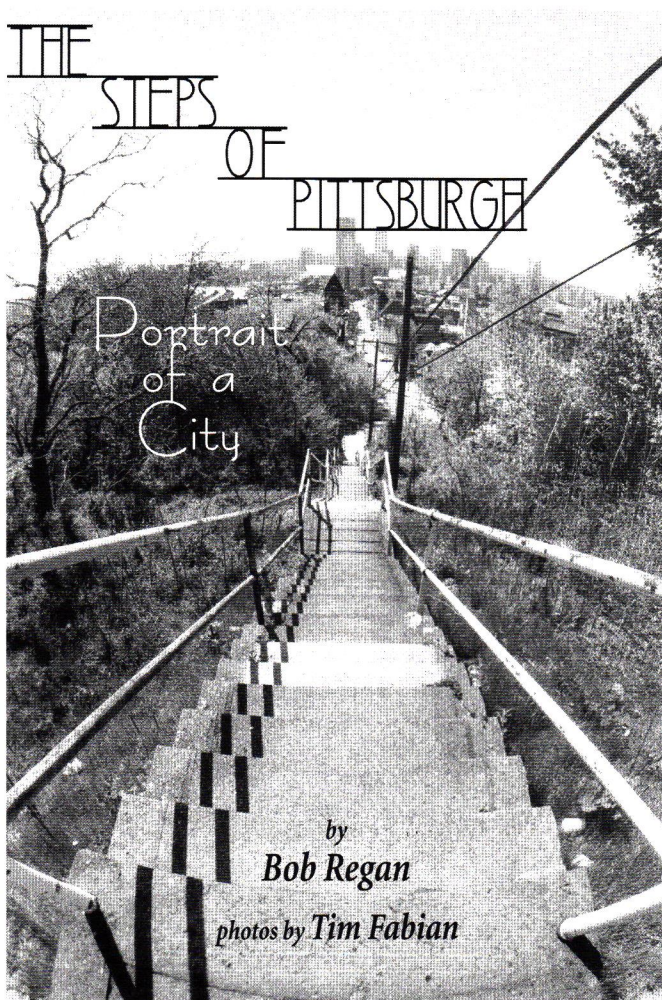
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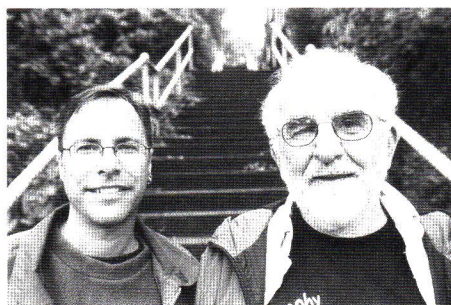
STEPPIN' AHT

*Only in Pittsburgh, a book dedicated to
a unique architectural feature of the city: steps*

by Tracy Certo



*Middle Street on the North Side graces the cover of *The Steps of Pittsburgh**



Photographer Tim Fabian and author Bob Regan

The Steps of Pittsburgh

By Bob Regan with photos by Tim Fabian

How do you go about documenting every single city step in Pittsburgh? For Bob Regan, author of *The Steps of Pittsburgh* it was literally step by step.

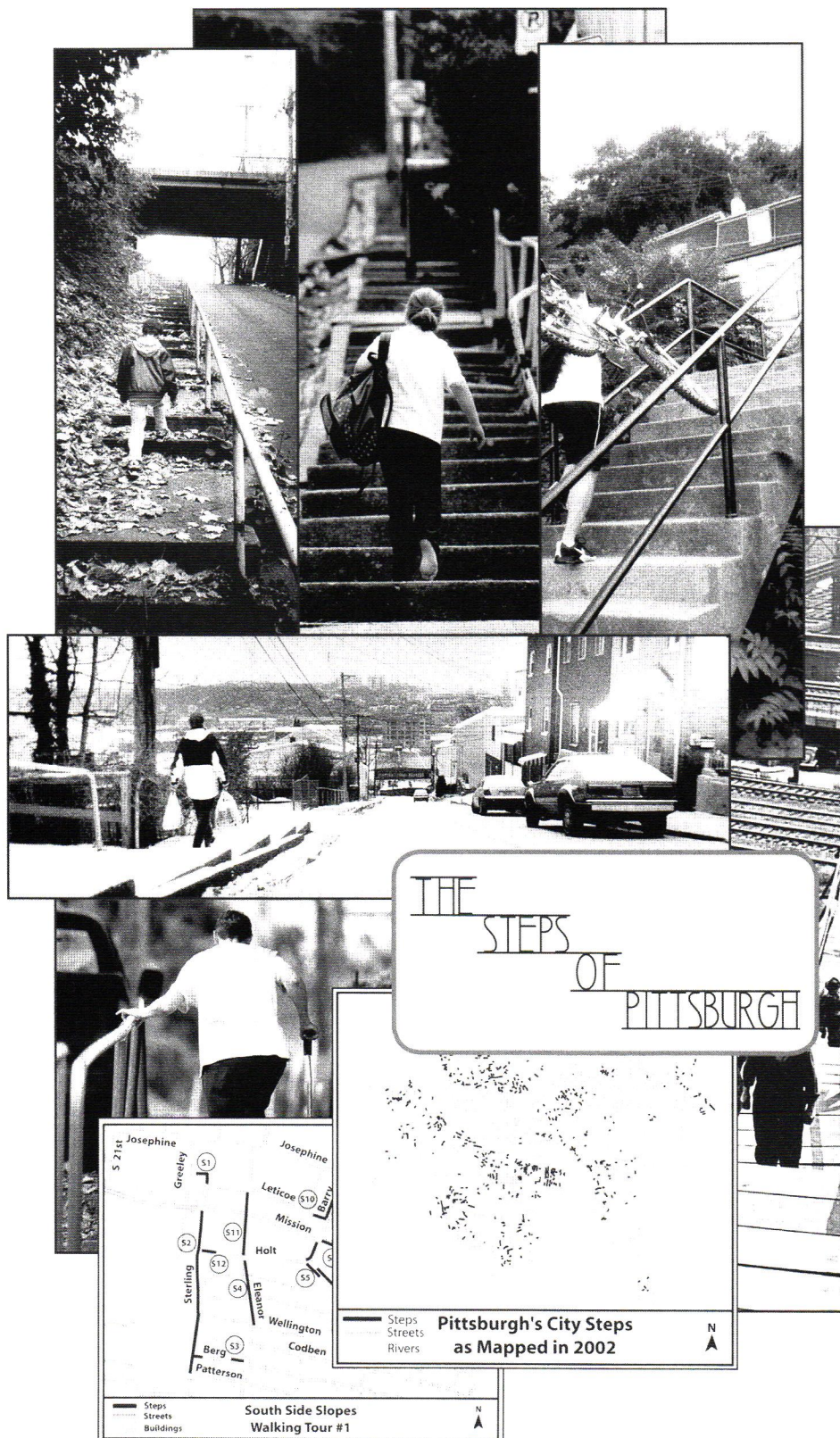
Arriving in town from step-free Boston at the time of a Pittsburgh marathon, he was less intrigued by the foot race than the city steps he kept coming across as he explored the area by bike. Marathons are commonplace, he thought, but these steps? A unique architectural feature in this hilly urban terrain where steps are present in 66 of the city's 90 neighborhoods. On a mission, Regan biked through every one of them, counting each and every step he eventually also mapped.

For the record, that's 44,645 steps.

His goal? To save them all. One way to do it was to write a book, to heighten interest and rally others to his cause. Another was to help organize the now annual Step Trek on the South Side which he helped start in 2000 and which will take place in October this year. Still another is an adopt-a-steps program which is currently underway (if you're interested contact him at regan@pitt.edu).

You might be wondering, as we did, how long this endeavor took. Regan is a very methodical guy and he kept track of that, too. Over the course of three and a half years he spent a total of 735 hours or an average of 40 minutes per step. Initially he tried photographing the steps on his own but, unhappy with the results, he turned to the pro photographer Tim Fabian. The result is a wonderfully illustrated black and white book complete with six walking tours that just might inspire you to get steppin'.

There's plenty to cover. Each step has a rise of .54 feet, resulting in a total rise of 24,090 vertical feet or 4.5 miles.



The number of steps in a particular set of steps ranges from none (we'll get to that in a minute) to 378.

Altogether Regan identifies 712 sets of steps, 334 of them are legal "paper" streets which exist as streets only on paper. Yet they are made entirely of steps, mostly complete with street signs. Four of these streets are paved paths classified as steps and yet they have no tread (official word for step). Go figure.

While all these steps are certainly useful in getting from Point A to B, it's the views that make it worth the trek up top. So we asked the author and the photographer which steps provide the best views in town, the better to see architecture of course.

Here's their list:

- Mission Street on the South Side slopes, between Barry and Letico St.
- St. Thomas Street (South Side slopes) above the monastery
- Kufner Way on Troy Hill
- Middle Street on the North Side (book cover view)
- Luella and Heim St., Spring Hill
- Lappe Lane at Yetta St., Spring Hill
- Lanark St. sidewalk steps at Catona Street, Fineview
- Middle St., East Allegheny
- Downing St., Polish Hill

There are five sets of steps with more than 300 steps (treads):

RAY AVENUE, BROOKLINE: **378**

JACOB STREET BROOKLINE: **364**

57TH STREET, LAWRENCEVILLE/STANTON HEIGHTS: **345**

RIISING MAIN WAY, FINEVIEW: **331**

YARD WAY, SOUTH SIDE SLOPES: **317**

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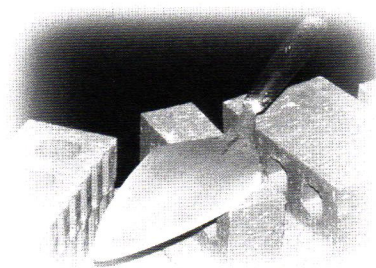
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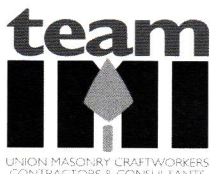
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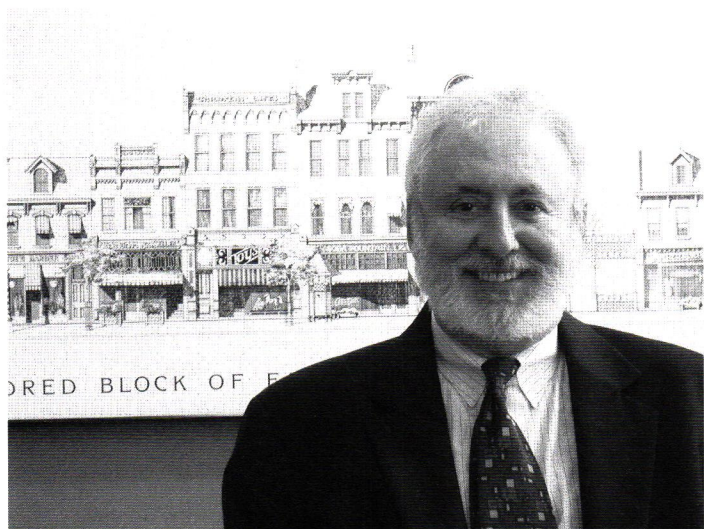
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STRADA



Dom "Pod Jedlami" (the House under the Firs) in Zakopane, Poland. Architect: Stanislaw Witkiewicz

PERSONAL: Happily single. I thought about using the term, "Confirmed Bachelor" but it seems so permanent. Life, as in architecture, brings surprises every day! Organizing architectural study tours abroad for the Victorian Society has afforded me lasting friendships and experiences in less traveled Eastern Europe particularly where so much of the architecture and the architects who produced it are less studied here.

YEARS IN PRACTICE: After a three year stint in the Army I started working in Los Angeles in 1966, so I believe that adds up to 38 years.

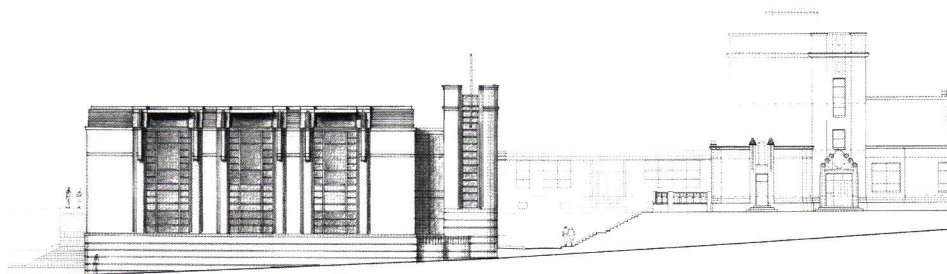
EDUCATION: Bachelor of Architecture, University of Notre Dame; Victorian Society London Program and most significantly, eight years of Saturday morning art classes at the Carnegie in my youth.

A PROJECT THAT HAS SPECIAL MEANING FOR YOU: Two projects come to mind. The first was The Brady Street Bridge Café, primarily an interior project, that allowed me (thanks to understanding and cooperative business partners) to produce an interior that, by combining recycled building materials with new (ala Julia Morgan on a modest scale!), I was able to explore lessons learned from my London experience. The second is a project currently under construction, The Mifflin Elementary School which is a perfect Strada project that includes urban planning, landscape design and contextual architectural design within an historic setting.

IF YOU HADN'T BEEN AN ARCHITECT, YOU WOULD HAVE BEEN: An historian, archaeologist, or landscape painter. The first two relate to an intense interest in the past and the later simply something I would like to explore.

FAVORITE ARCHITECT: This is a hard one but I particularly admire the work of Jozef Plecnik. He managed to combine historical references in his work in such a way that the end product is truly unique. He was also a skilled and brilliant urban planner.

SOME DAY, I'D LIKE TO: While working in Los Angeles, I had a one man show of non-architectural art work. I would like to pick up where I left off for the sheer joy and challenge of doing it!



Mifflin Elementary School

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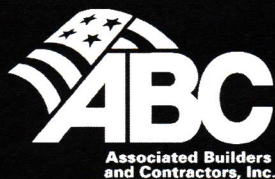
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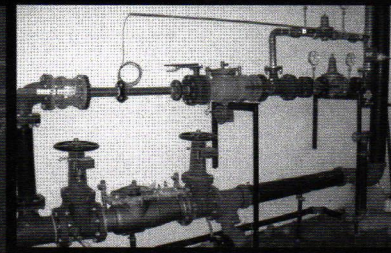


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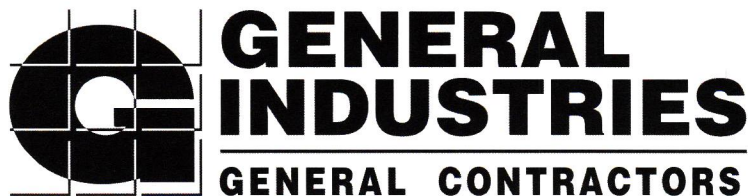
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