

# COLUMNS

VOLUME 19, NUMBER 1 • PITTSBURGH, A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS • JUNE 2005

## *Architects' Sketches*



3 mm  
Referring to Tower Old Ben  
London

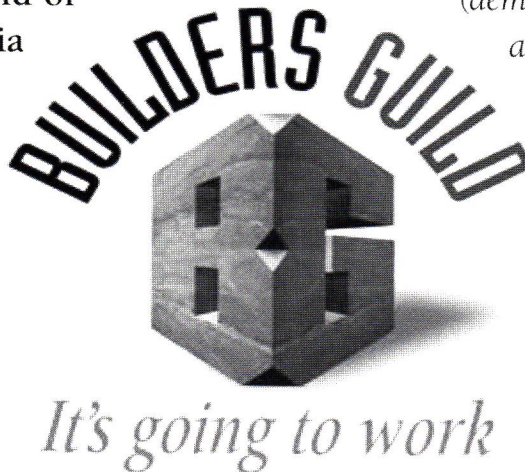


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# The Magic of Marketing

By Tracy Certo



*The encouraging news is, when you do your marketing well, you truly stand out.*

## Marketing is everything,

my friend Maureen said to me recently. You can have the best product in town but if you don't have good marketing, what's it worth? Conversely, you can have a not-so-great product with an outstanding marketing effort that makes the product successful. My friend is not in marketing; she's just smart with enough experience to know what a difference it makes. And in the organization where she now works, she pushed for a marketing pro who was finally hired and has made a big difference.

As editor of this magazine for architects and related professions, I'm in the position to notice marketing efforts—good and bad—by local architect firms. And I've been on the other side of the fence as well, working in an advertising/marketing agency for several years and then in sales. So while reading the book, *Communication by Design* which I review and highly recommend here, I considered numerous examples of marketing done well, or not so well.

Author Joan Capelin outlines 29 marketing principles, such as *It's not the problem itself but how you handle the problem that will be remembered*. In *Get the right picture*, she insists on the importance of quality photos that effectively showcase your work. A photo really can speak a thousand words, good or bad, and how you can put a good marketing presentation—or a Design Awards board—together without great photos is a mystery. And yet. Time and again in *Columns* we request photos only to be disappointed by the quality or low resolution. More times than I can count we wanted to feature a project on the cover but the firm didn't have a photo that was up to snuff. Large firm? Small firm? Shouldn't matter. We loved the photos of True Café and Bartini, photographed by Ed Massery, that Peter Margittai, AIA gave us and one made the cover.

In another example of good marketing, I know a very savvy marketing director who invited me to lunch when I was new on the job and then gave me a tour of the firm while introducing me to everyone—who knows we prefer vertical to horizontal shots for the cover and knows the minimum requirements of size and dpi, etc. When I call her for a photo, I know I don't have to call back again. Another

example: recently, I called a project manager for information on a major project in Pittsburgh. He gave me a wealth of information and presented it so well I quoted him at length. As project manager obviously you have to know your stuff—but not everyone is able to communicate it so effectively.

The encouraging news is, when you do your marketing well, you truly stand out. Sadly, expectations are low out there and I count myself in that crowd. Once, for a cover story I featured one architectural firm prominently and then was treated to a phone call thanking me for the coverage. "We were thrilled!" said the marketing director. Journalists never count on praise but we do expect to hear when things go wrong and you learn to take it like a pro. Eventually. It makes sense, really, since you learn from your mistakes and get the chance to correct them in print. But notes of thanks are rare in this business which is why they're appreciated all the more. And they're not forgotten.

In an interesting example of effective marketing, Michael Singer of Joan Capelin's public relations firm initially contacted me by email to review this book. He did a good job presenting the pitch with quotes and testimony and, knowing the value of this material, I was already hooked. Within days the book arrived and then an exceptionally polite letter was emailed as a follow-up. Did I receive the book and have a chance to start reading it yet? Was there anything else he could do? As a result, I wanted to read the book more since I knew he had followed the principles within. That's good marketing.

###

Although this issue was supposed to feature a roundtable on starting your own firm, we held off until July due to late scheduling of the event. The good news is, we have more space to feature architects' sketches, a wonderful addition to *Columns* that we will now offer on a semi-regular basis. So if you haven't submitted your sketches, we welcome you to do so. Think of it as a good way to market your talents—and your firm. And thanks in advance.

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**On the cover:** Dahlen Ritchey sketch from his Europe trip, 1934.



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.

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## Architecture Camp at CMA (with CMU!)

Carnegie Museum of Art will conduct a variety of camps this summer for children ages four to 13 and a series of workshops for high school-aged kids. New this summer are Architectural Explorations, a series of camps introducing architecture and presented in collaboration with Carnegie Mellon University School of Architecture. Each camp has a special age-appropriate theme that involves kids in exploring the museum's collections and exhibitions.

Most camps are half-day and run one week, Monday through Friday. Kids may select morning or afternoon sessions, or combine two half-day sessions to create a full-day schedule. A few camps are full day only; Urban Revolution, one of seven architecture themes, is two weeks long. Camp season begins June 20 and ends August 19, 2005.

AGES 6-7

#### Patterns Here, There, and Everywhere

*(presented with Carnegie Mellon School of Architecture)*  
Children embark on a "streetscape" scavenger hunt in and around the museum. They identify geometric patterns, such as rows of rectangles, stacked up squares, and meandering lines, as a way to create their own architectural forms.

AGES 8-10, 11-13

#### Architecture Time Warp

*(presented with Carnegie Mellon School of Architecture)*  
Aspiring architects discover architectural details from the ancient world and the Middle Ages. They sketch in the museum's galleries and Hall of Architecture and, while visiting the Intelligent Work Place at Carnegie Mellon University, they uncover designs from the past in buildings from today.

#### Bridges

*(presented with Carnegie Mellon School of Architecture)*  
Students study, sketch, and model designs of bridges found in artworks and the surrounding neighborhood. They also explore the methods and material of bridge building and experiment with their own designs.

#### From Art to Architecture

*(presented with Carnegie Mellon School of Architecture)*  
Through initial inspiration from a work of art in the museum's collection, students learn how architects progress through the process of making a series of drawings and models, considering various design solutions to arrive at a finished project.

#### Houses and Habitats

*(presented with Carnegie Mellon School of Architecture)*  
By examining a variety of houses and habitats constructed by people and animals all over the world, students consider requirements for function, location, and materials, and then let their imagination take over as they design their own ideal living space.

#### Urban Revolution Two-Week Architecture Camp

*(presented Carnegie Mellon School of Architecture)*  
Tours with Pittsburgh History and Landmarks and The River Life Task Force and discussions with the museum's Heinz Architectural Center curators help the student discover the evolution of Pittsburgh's urban systems. Students make sketches of the city and then create models and site plans to formulate a city of their own design. (two-week camp, full day)

#### REGISTRATION

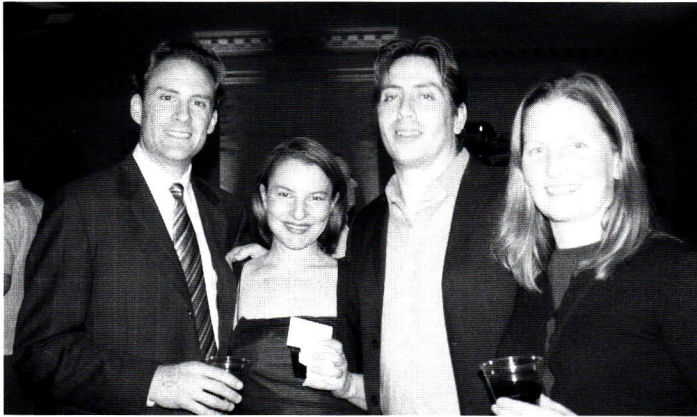
For more information on summer camps or to request a brochure, call 412-622-3288, Mon.-Fri., 9:00 a.m.-4:30 p.m. or check the web site at [www.cmoa.org](http://www.cmoa.org). Registration forms can be downloaded. You can e-mail the registration office at [ProgramRegistration@carnegiemuseums.org](mailto:ProgramRegistration@carnegiemuseums.org).





## Cool Spaces Located...and Awarded

Cool Space Locator celebrated its first ever Cool Space Awards at a party April 1 in the Catalyst Building in Lawrenceville. AIA architects were well-represented in the awards which were sponsored by PNC Bank and others. The awards highlight cool and adaptive reuse spaces in urban locations. Three AIA firms' office spaces—SPRINGBOARD with its space in the Terminal Buildings, Astorino at Ft. Pitt Blvd, and Desmone & Associates Architects at One Doughboy Square—won awards as well as numerous others including Red Room Café (one of five awards won by EDGE studio), the Greater Pittsburgh Community Food Bank (Davis Gardner Gannon Pope), Carnegie Library of Downtown Pittsburgh (Burt Hill Kosar Rittelmann) and Hillel Jewish University Center (Rothschild Doyno Architects). For a complete listing log onto: [www.coolspacelocator.com](http://www.coolspacelocator.com)



**Kyra Straussman, president of Cool Space Locator at center with Dan Holland, left, and Dutch MacDonald, AIA and his wife, Becky Mingo.**



**Catherine and Deepak Wadhvani, AIA with Peter Margittai, AIA and Paul Rosenblatt, AIA.**

## McGraw-Hill Construction Reports

McGraw-Hill Construction reported on March contracts for future construction in the metropolitan statistical area of Pittsburgh, consisting of Allegheny, Beaver, Butler, Fayette, Washington, and Westmoreland counties in Pennsylvania.

An authority on the construction market, the firm produces Dodge Reports and Sweets Catalog Files. According to the Dodge Analytics unit of McGraw-Hill Construction, the latest month's construction activity followed this pattern:

	2005	2004	% Change
Nonresidential	\$74,410,000	\$135,259,000	-45
Residential	\$84,027,000	\$136,013,000	-38
TOTAL BUILDING	\$158,437,000	\$271,272,000	-42

**For the year-to-date on a cumulative basis, the totals are:**

	2005	2004	% Change
Nonresidential	\$160,508,000	\$266,948,000	-40
Residential	\$188,694,000	\$261,596,000	-28
TOTAL BUILDING	\$349,202,000	\$528,544,000	-34

Nonresidential buildings include commercial, manufacturing, educational, religious, administrative, recreational, hotel, dormitory and other buildings. -Residential buildings include one and two family houses and apartments.  
8 April 28, 2005

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## Humanistic Design of Assisted Living

A new book on innovative and practical design strategies for assisted living facilities has just been published, written by John P. Marsden, Ph.D., director of the Interior Architecture program at Chatham College. It addresses six themes of design, from familiar housing cures to human scale, based on consumer research.

"Older people who occupy assisted living buildings and family members who visit should have a say about the design of the environment," says the author. When research-based consumer input is used to inform the design, it results in more human buildings that support well-being, he adds. The book, published by Johns Hopkins University Press is for sale for \$49.95 and available at [amazon.com](http://amazon.com) and Barnes and Noble.



# design, community quality of life

## PITTSBURGH CIVIC DESIGN COALITION SPONSORS MAYORAL FORUM

As part of the newly-formed Pittsburgh Civic Design Coalition, AIA Pittsburgh was one of six organizations in the seven-member coalition that sponsored the Mayoral Candidates Forum, the first ever to focus on issues of design, community and quality of life. Five candidates attended the event held April 20 at the David L. Lawrence Convention Center. After an introduction by Carol Brown, moderator Bill Bates, AIA handled the 90-minute debate that featured questions such as this opening one given in advance:

"The planning and design of the built environment shapes the public and private places in which we work and live. Civic design reflects our communities' deep concerns that our homes, neighborhoods, and communities will be safe, healthy, and sustainable. We would like to ask each of you: What are your priorities with respect to issues in this campaign involving the environment, transportation, housing and growth? And what actions will you take in these areas that will enhance the quality of life for the people in our city?"

Questions ranged from keeping Pittsburgh in the forefront of green design to halting the exodus of young people from the area.

The Pittsburgh Civic Design Coalition, formed a year ago, includes AIA Pittsburgh, City of Pittsburgh Dept. of City Planning, Community Design Center, Green Building Alliance, Riverlife Task Force, Sustainable Pittsburgh and the Urban Laboratory of Carnegie Mellon University.

The coalition is based on the idea that design is central to the revitalization and development of Pittsburgh as a world class, distinctive, vibrant and compelling place. This was the first event sponsored by the group which is funded by the Heinz Endowments. — *Text and photos by Tracy Certo*





*Carol Brown*



*Moderator Bill Bates, AIA and candidate Michael Lamb*



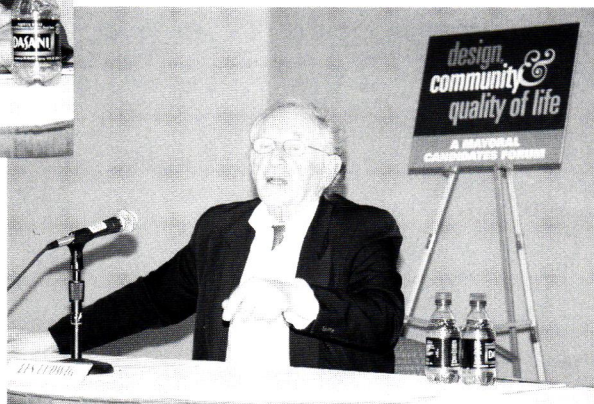
*Candidate Bob O'Connor*



*Candidate Bill Peduto*



*Candidate Dan Repovz*



*Candidate Les Ludwig*



# PRESERVATION AWARDS 2005

*The Historic Review Commission of Pittsburgh recently announced the Preservation Award winners for 2005. COLUMNS recognizes the following projects, designed by AIA architects.*

## **901 Allegheny Avenue – The Pittsburgh Presbytery**

PROJECT: *The \$2.1 million dollar interior and exterior renovation of 100+ year old former Northern Lights Building included adding a large amount of structural steel to shore up the foundation and the building for the addition of a skylight, two staircases and an elevator. Existing brick from the inside of the building was salvaged and reused to repair exposed brick walls and to build a wall for the new chapel area.*

OWNER: The Rev. Dr. James Mead,  
The Pittsburgh Presbytery

ARCHITECTURE FIRM: MacLachlan, Cornelius and Filoni Architects, Inc.

CONTRACTOR: Massaro Corporation

PROJECT INITIATED BY: Dr. John Powell  
Mount Lebanon United Presbyterian Church

## **900 East Carson Street – George C. Cupples Stadium East Carson Street City Designated & National Register Historic Districts**

PROJECT: *The George C. Cupples Stadium on East Carson Street is the home football field for all the City High Schools. The renovation of the primary facade included the addition of brick and clad stone as well as the installation of brightly colored banners that represent each High School. The pressbox renovation included the addition of a second story to the press box, signage and a new elevator tower. The stadium has been completely transformed into a well-lit and welcoming facility.*

OWNER: Pittsburgh Board of Public Education

ARCHITECTS: John A. Martine, AIA, Alan J. Cuteri, AIA and Sean Beasley, Assoc. AIA, Strada

GENERAL CONTRACTORS: Emmicon Corporation, Moletz Electric, Tomko Plumbing, East West Manufacturing & Supply

SUB CONTRACTORS: The Kachele Group, Claitman Engineers Associates, Inc., Hammer Design Associates Brysco Food Service

PROJECT INITIATED BY: Keith Romanowski, Pittsburgh Board of Public Education Facilities Department

## **Mifflin School A City Designated Historic Landmark**

PROJECT: *The interior and exterior renovations included a 13,000 square-foot addition in the original elegant 1930's Art Deco style of the structure. Custom bricks, each hand stamped with a chevron pattern, were fabricated to match the existing brickwork.*

OWNER: Pittsburgh Board of Public Education

ARCHITECTS: John A. Martine, AIA, Alan J. Cuteri, AIA and Cas Pelligrini, AIA, Strada

GENERAL CONTRACTORS: Yarborough Development, Inc., Clista Electric, Inc., Vrabel Plumbing Company, R.A. Finnegan, Inc., Keystone

SUB CONTRACTORS: Easley and Rivers, Inc., Harris Masonry, Inc., GSP Environmental

PROJECT INITIATED BY: Pittsburgh Board of Public Education Facilities Department

## **1609-13 East Carson Street – Former Lorch's Department Store East Carson Street City Designated & National Register Historic Districts**

PROJECT: *This building had undergone several years of un-sympathetic renovations including bricking up the majority of the original openings on the first floor and the removal of the corner element. The renovation consisted of opening the first floor storefront and installing wood and glass storefronts with transoms. The corner entrance was restored and all the upper windows were replaced with new wood double hung windows and the three story glass block panel was replaced with a glass and steel window.*

OWNER: 17<sup>th</sup> Street Partners, LP

ARCHITECT: David Morgan, AIA,  
Morgan Associates Architects

GENERAL CONTRACTOR: Bob Gomes,  
Three Rivers Restoration

FUNDED BY: The Urban Redevelopment Authority  
Streetface Program

## **4720 Fifth Avenue – Central Catholic High School**

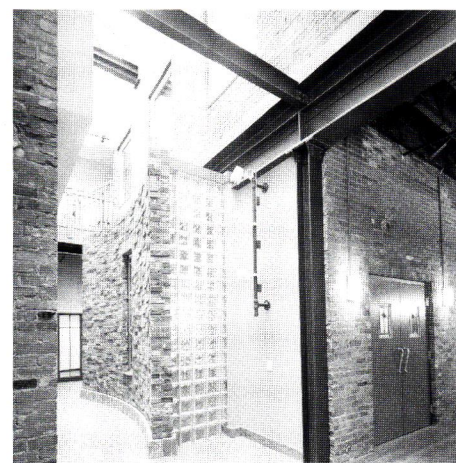
PROJECT: *In May of 2002, Central Catholic was made aware that the original 1927 cast iron spire was in dire condition when a 2 foot by 2 foot, 400 pound cast iron piece of the 40-foot spire broke off and crashed through the roof, embedding itself into the floor.*

*The cost of the restoration of the cast iron spire was in excess of 1 million dollars, so after extensive research, the architects used cost effective modern materials such as high temperature epoxy, fiberglass and graphite reinforcement and alloy stainless steel to match the same appearance as the original spire. The restoration has been successful using modern materials which hopefully will serve Central Catholic High School for another 75 years.*

OWNERS: Catholic Institute of Pittsburgh / Diocese of Pittsburgh James L. Zielinski, Director of the Office for Property Planning and Development

ARCHITECTS: David Brenenberg, AIA and Charles Brown, AIA, Brenenberg Brown Group  
GENERAL CONTRACTOR: John Nagoda, Ralph J. Meyers Company

PROJECT INITIATED BY: Brother Richard Grezeskiewicz,  
Principal



**The Pittsburgh Presbytery, MacLachlan, Cornelius and Filoni**



**The Parish House at Calvary Episcopal Church, The Design Alliance Architects**





PHOTO BY JONATHAN GREENE

**The Luna Lofts, EDGE studio**

### 315 Shady Avenue – The Parish House at Calvary Episcopal Church

**PROJECT:** This renovation project included moving the entrance of the Parish House to the side of the building to accommodate the addition of a new ADA entry way.

The interior renovations included creating a new two-story entrance lobby, which had to be carved out of the basement ceiling, strategically locating the newly installed elevator in a position to access six of the nine levels of the Parish House, and replicating hand carved wood doors, wrought iron light sconces and cast steel newel posts to match the existing that were installed in the Parish House in 1906. The detailing of the renovation was inspired by the original architecture and was designed to look as though it had always been there.

**OWNERS:** Calvary Episcopal Church

**ARCHITECTS:** Kent Edwards, AIA and David L. Ross, AIA  
The Design Alliance Architects

**CONTRACTOR:** Jendoco Construction Corporation  
Sub Contractors: Whitney, Bailey, Cox & Magnani, LLC  
Ferry Electric

**PROJECT INITIATED BY:** The Rev. Dr. Harold T. Lewis,  
Rector, Calvary Episcopal Church

### 4905 Fifth Avenue – Rodef Shalom Temple Listed on the National Register

**PROJECT:** This renovation project at Rodef Shalom Temple included the addition of new ADA compliant entrance at the rear of the building. The architects were careful to match the architectural grandeur of this historic structure built in 1906.

The interior renovations were designed with care to preserve the historic fabric of the building which is listed on the National Register of Historic Places.

**OWNERS:** Rodef Shalom Congregation

**ARCHITECTS:** David L. Ross, AIA and Bradley Smith,  
The Design Alliance Architects

**CONTRACTOR:** Jendoco Construction Corporation

**SUB CONTRACTORS:** Jacobson & Associates, Dodson  
Engineering, The Kachele Group, Carl J. Long  
Engineering, Kolano Design, Hammer Design

**PROJECT INITIATED BY:** Rodef Shalom Congregation

### 410-16 North Craig Street – The Luna Lofts

**PROJECT:** This adaptive reuse project transformed a former 1920's car dealership building into 14 loft-style apartments – 4 of which are entirely internal, with light coming only from the skylights.

The basic principals of preservation were used in the renovation project, which guided the design and creative architectural style.

**OWNER:** 410-416 North Craig Street, L.P.

**ARCHITECT:** Dutch MacDonald, AIA, EDGE studio

**GENERAL CONTRACTOR:** TEDCO Construction  
Corporation

**PROJECT INITIATED BY:** Eve Picker,  
no wall productions, Inc.

### 6101 Penn Avenue – The Former Liberty Bank Building

**PROJECT:** The former Liberty Bank Building was designed by Architect Frederick Osterling. It sat vacant for 15 years until no wall productions and the URA saved it through restoration efforts that took over 3 years to complete. This building has created 13 loft-like "work/live" spaces and revived two storefronts in the East Liberty Business District.

**OWNER:** Liberty Bank Building, L.P.

**ARCHITECT:** Dutch MacDonald, AIA, EDGE studio  
**General Contractor:** TEDCO Construction Corporation  
**Project Initiated By:** Eve Picker, no wall productions, Inc.

**FUNDED BY:** The Urban Redevelopment Authority  
City of Pittsburgh, Councilwoman Twanda Carlisle,  
PA Department of Community and Economic  
Development, ELDI / East Liberty Growth Fund, Local  
Initiatives Support Corporation, Dollar Bank, Federal  
Historic Tax Credits

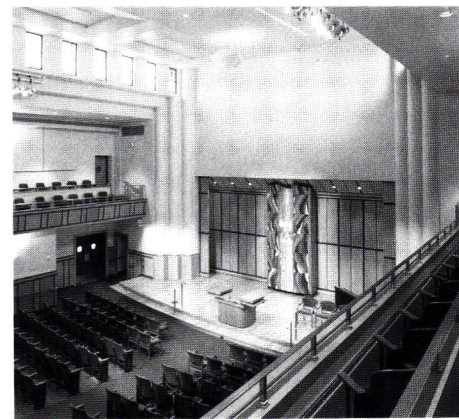


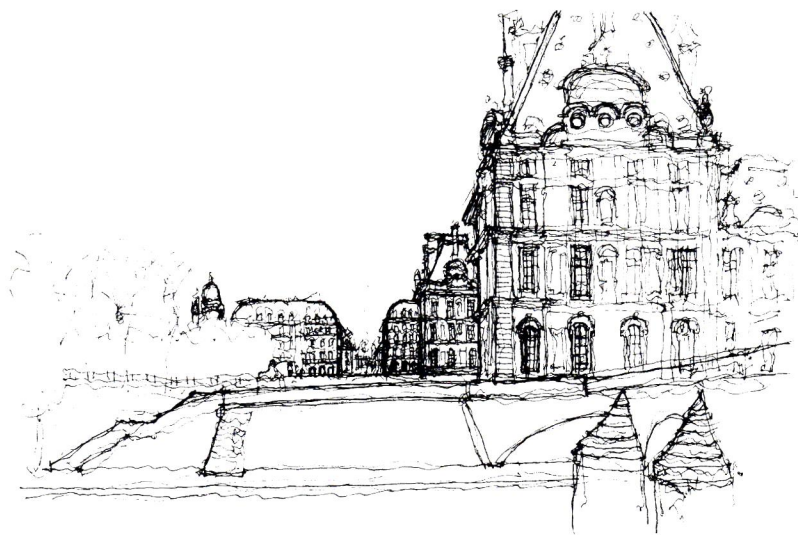
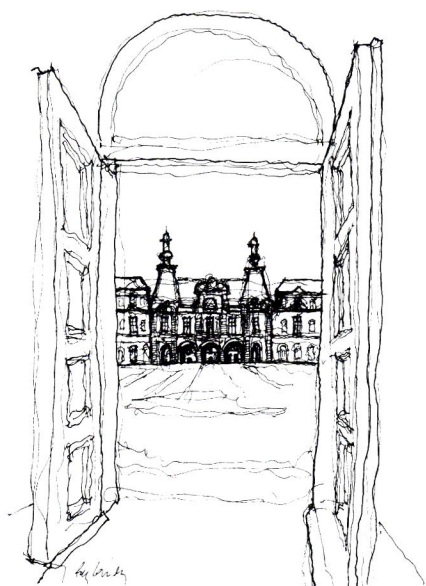
PHOTO BY MASSERY PHOTOGRAPHY

**Rodef Shalom Temple, The Design Alliance  
Architects****Former Lorch's Department Store, Morgan  
Associates Architects****The Former Liberty Bank Building, EDGE studio**



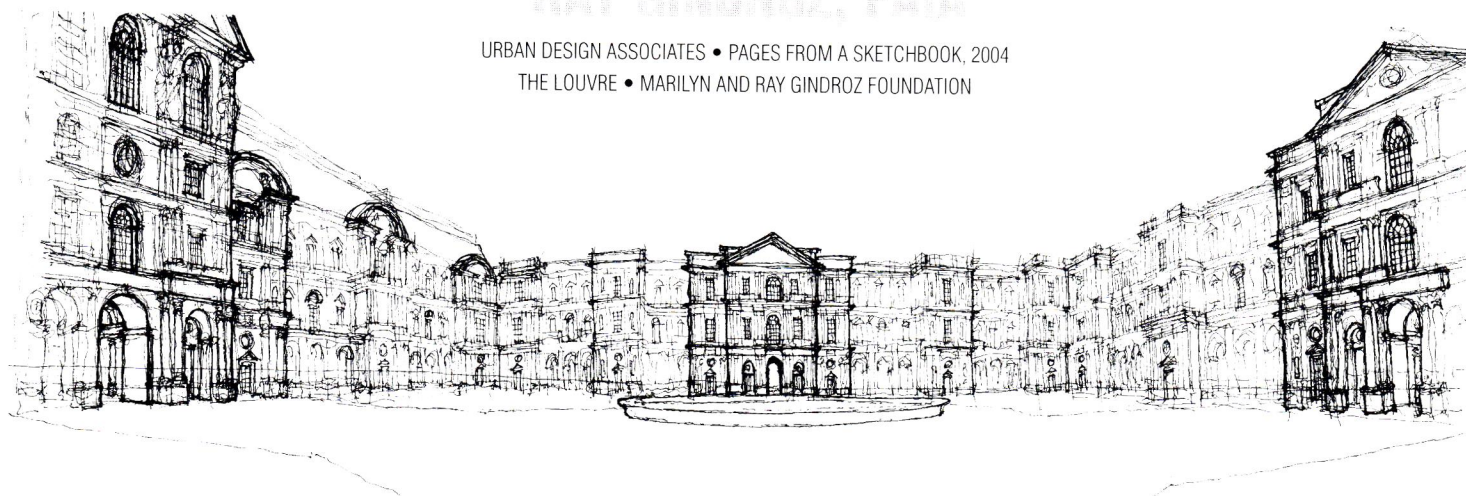
# Architects' Sketches

*Columns* is proud to present the following architects' sketches. In the variety we showcase here, some are architectural, others are not but they all demonstrate talent and we like what we see. We like them so much, in fact, that we'll be including them as an occasional feature in upcoming issues. So please, continue to send them to us. And enjoy.

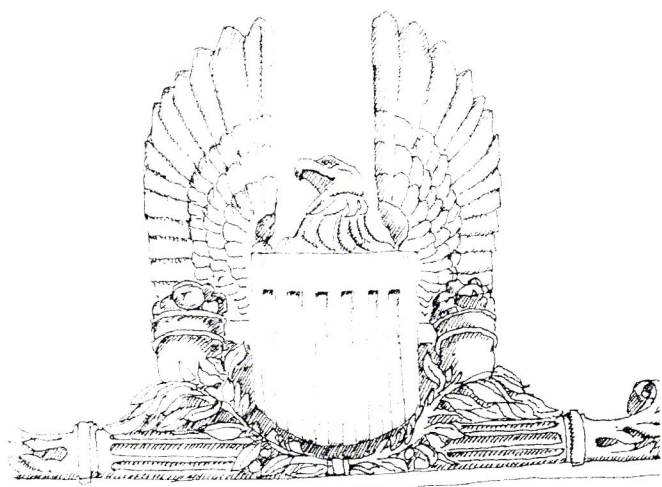


RAY GINDROZ, FAIA

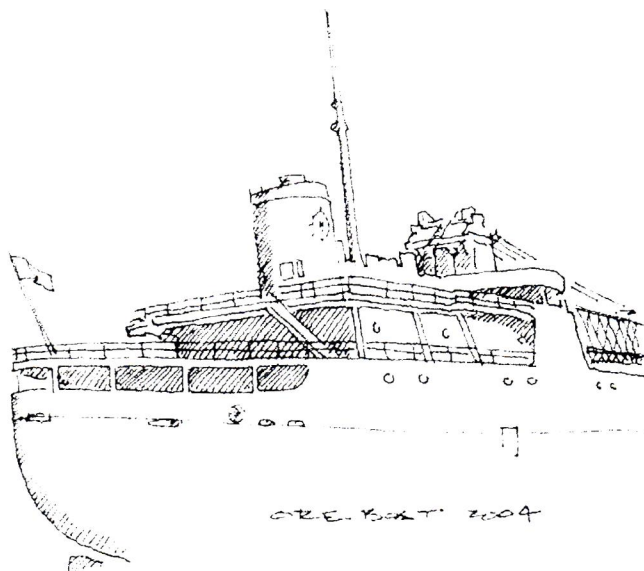
URBAN DESIGN ASSOCIATES • PAGES FROM A SKETCHBOOK, 2004  
THE LOUVRE • MARILYN AND RAY GINDROZ FOUNDATION







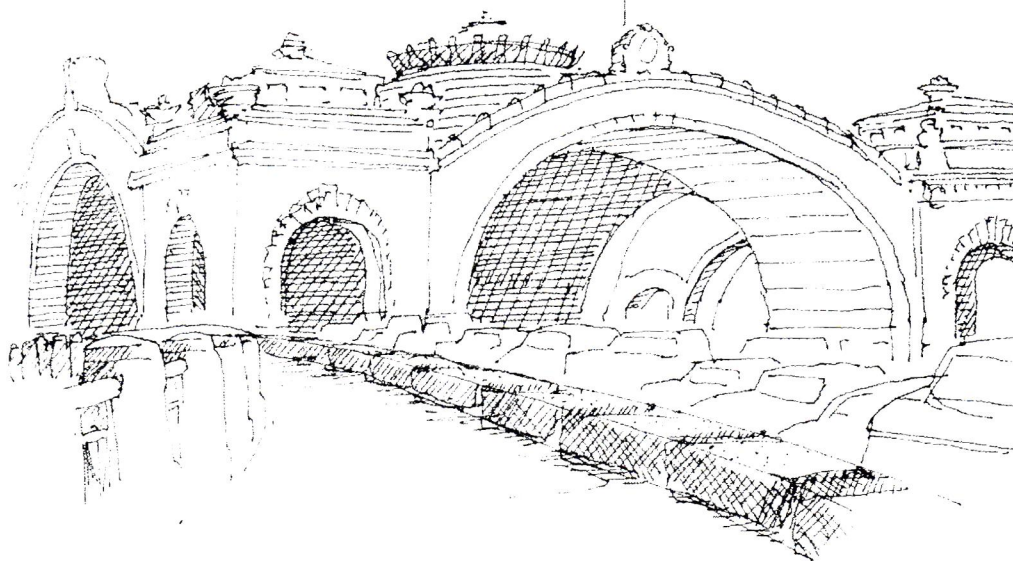
U.S. COURTHOUSE  
BUFFALO NY



ORE BOAT 2004

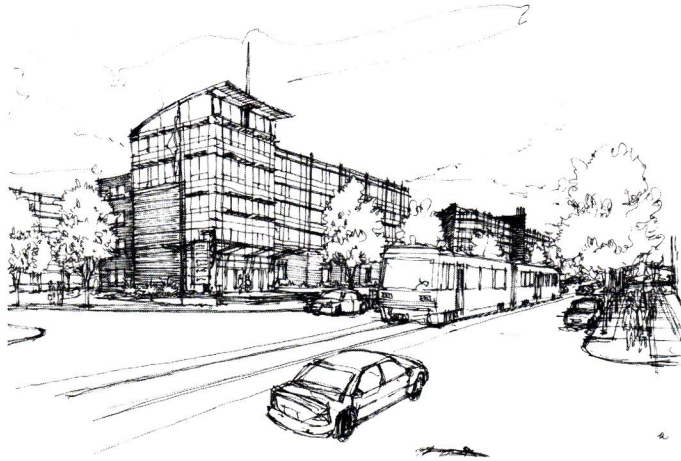
## RICHARD NORTHWAY, AIA

PERKINS EASTMAN • TOP LEFT: COURTHOUSE, BUFFALO NEW YORK  
ABOVE: ORE BOAT • BELOW LEFT: THE PENNSYLVANIAN, PITTSBURGH



PITTSBURGH



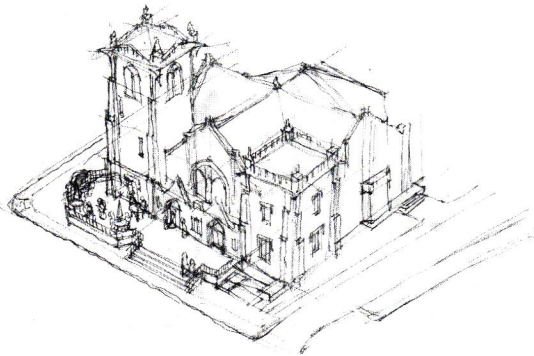
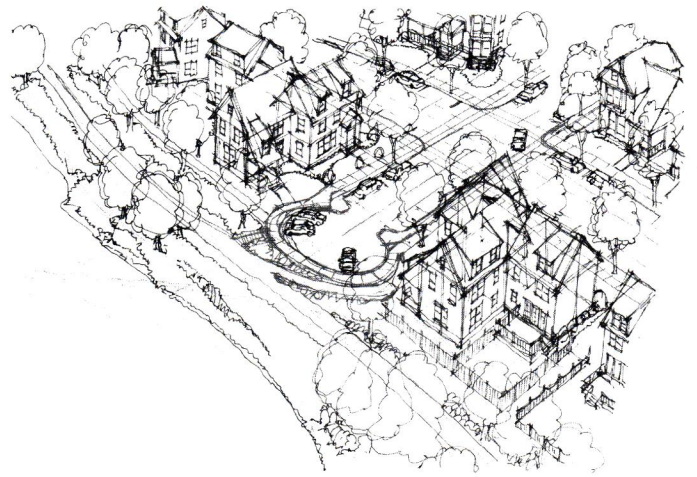


JACK WILLIAMS

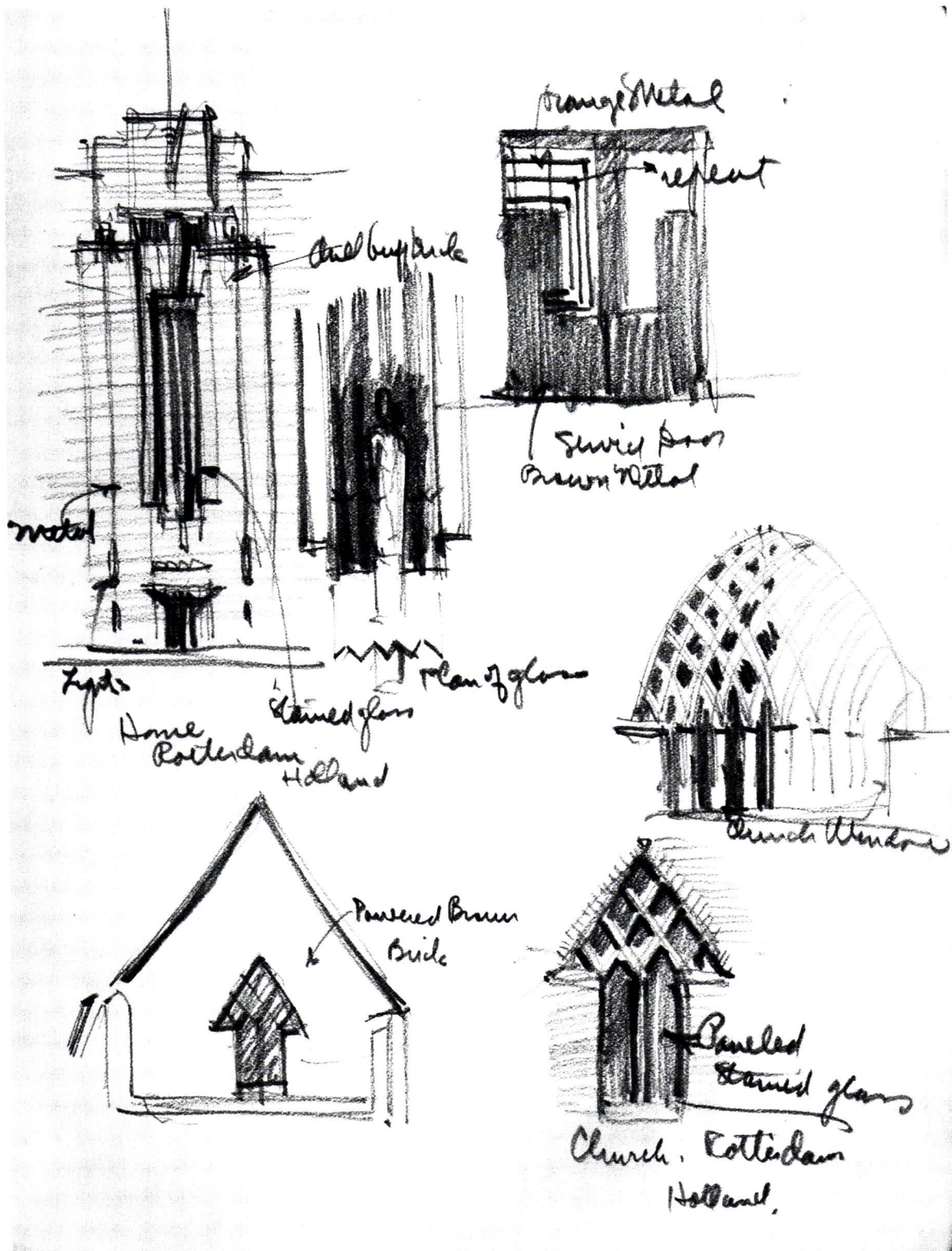
PERKINS EASTMAN

TOP TWO SKETCHES: POTENTIAL DEVELOPMENT CONCEPT FOR  
MON VALLEY ECONOMIC DEVELOPMENT

BOTTOM TWO SKETCHES: THE UNION PROJECT, EAST LIBERTY







DANLEN RITCHEY, FAIA, 1910 - 2001

ONE PAGE FROM HIS SKETCHBOOK • TRIP TO EUROPE, 1934



# HABITAT

Sylvester Damianos, FAIA / 328 Locust / Edgewood



*Syl and Lu with one of their two Yorkshire Terriers in their seating pit which faces a fireplace in the living/studio area. Sierra, who was a Christmas gift from their daughter, arrived in a Sierra Pale Ale beer box, hence the name.*





photos & text by tracy certo



# A Glimpse of Architects at Home



The towering birch tree that soars above the roof was a mere twig when Sylvester Damianos, FAIA, planted it after moving into the house 41 years ago. And now, on this serene and sunny mid-April morning, Syl is in his front yard watering another newly-planted twig.

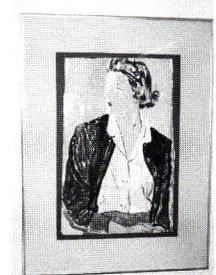
In the backyard of the large Edgewood home, a huge and sculptural magnolia tree, thick with glorious blooms, arcs dramatically over an expansive deck. Water gently rushes from a waterfall, breaking over rocks as it flows at more leisurely pace downhill to the pond below where koi reside. The deck provides the perfect spot to watch, and listen.

Inside, the spacious three-story house, where the three grown children have long departed but the two tiny dogs remain, is filled with art. Some of it is by friends or collected along the way but much is either Syl's or that of his artist wife, Lu Damianos, who creates colorful weavings and paintings. The two met as students at a ceramics class at Carnegie Mellon University.

In the soaring spaces of the living area/studio, an addition Syl built 25 years ago, pink bougainvillea spills year-round over the high ledge on the far wall, adjacent to the window-less side and front walls that showcase wall-size art by Syl. Above, a glass roof floods the space with light for the numerous plants—a dracaena Syl's mom gave him in 1967 that is now 13 feet tall—as well as sculpture and art grouped along the back wall.

Lu's studio overlooks the double-story living area while Syl's workshop space, with its vast collection of tools, is housed in the basement.

"There's always a project," says Syl matter-of-factly. The day before it was fixing a leak that sprung in the pipes that collect the water that flows from the waterfall outside. Today it's planting a twig of a tree out front with its promise, some fine spring day in the future, to bloom in magnificent splendor. And so the cycle continues.



*Syl's workshop contains nearly every tool imaginable, from a table saw, 12" bandsaw, an 18" sander and belt sander to a planer and chop saw. Eventually he would like to lead workshops in this room for youth.*





# COMMUNICATION BY DESIGN

## 29 PRINCIPLES FOR MANAGEMENT AND MARKETING COMMUNICATIONS

BOOK REVIEW BY TRACY CERTO

**P**icture this New Yorker cartoon: a pack of wolves, standing on a bluff, howling at the full moon. At the rear of the pack, one wolf turns to another and says, "Are we making an impact?"

The cartoon is a favorite of public relations and marketing professional Joan Capelin, who mentions it in her new book, *Communication by Design*. At the heart of this worthwhile tome, it's all about making an impact, from the small

stuff—the FUBB principle or following up beyond belief—to the big stuff, like having your client evaluate the performance of your firm. The book covers 29 principles on topics ranging from "If you don't ask, you don't get" to "The journey is as important as the arrival."

Some of the advice is based on common sense while other advice could

Service is one reason internal marketing is so critical—explaining to your staff what the project entails and what's at stake. Your professional and administrative employees need to understand and champion the firm's business strategies and business development, Capelin writes. A well-briefed project team becomes an excellent public relations force for the firm.

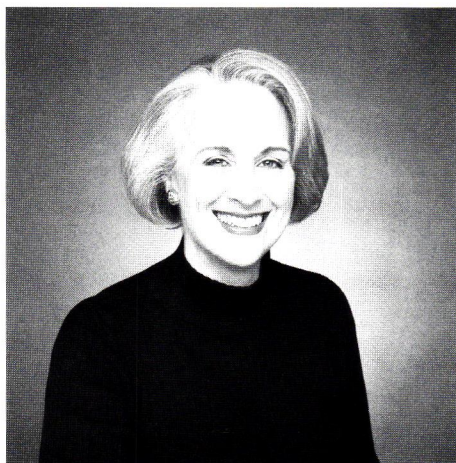
The list of what employees need to know includes everything from the mission of the project from your firm's perspective to the promises your firm has made and why. And there's more: the client's definition of success, why the firm won the job and why another lost, what the client fears the most and how your firm plans to find out whether the client is really satisfied throughout the process.

As David Helpert, FAIA wrote in a weekly online publication of the AIA, "Gather everyone who will be involved in the project to discuss the client's culture, level of experience, personalities, and expectations; goals for the client, your firm and the team; priorities; and details down to how to dress when you are together with the client. This will set forth responsibility, authority and accountability right from the outset."

One advantage of this clarity, writes the author, is that when it comes to evaluating the team, you will have established real benchmarks for performance. Then you can afford to be intolerant.

Another critical area of marketing that is often overlooked is investing in the project manager since he or she is the one constantly speaking for the firm. They should be receiving the same kind of attention in this area as the principals.

In a section called *Think Before You Write*, Capelin poses 20 questions to consider before putting pen to paper to create marketing materials: "How will this story fit into the marketing goals of the firm? What messages about the



Author Joan Capelin

only be gleaned from the school of hard knocks. In one chapter profiling four case studies of things gone wrong, Capelin tells of a well-orchestrated public relations campaign she was running for a design firm that fell apart for one unforeseen reason: the firm had no money for the campaign, having failed to budget for it. Ever since she has asked if the client has budgeted the appropriate amount to finance the campaign.

Other more obvious gaffes are brought to light, like phone etiquette or lack thereof. "It surprises me that some professional service firms greet calls electronically, obliging outside callers to go through a menu and leave a message without once talking to a human being. This is a service industry," she pleads.



firm's effectiveness does the story support? For instance: are we a design trendsetter? Technological innovator? Manager of complex projects? Can we summarize the project in a sentence that will interest someone who is not directly involved in the project? (This sentence might become your headline, she suggests.) Who is the right spokesperson for the firm?

If answers to the 20 questions signal a go, you'll find ways to use the story in a variety of marketing situations. If they don't, save yourself the time and money and shelve the story until it will work for you. Most brochures, web sites and marketing communication pieces are static, she says, offering data. "They say where you've been, not where you are going, and are focused on the writer or speaker, not the reader or listener." It's a common mistake.

Instead, the author recommends skipping the ho-hum boilerplate definition of your firm—"We are a multi-disciplinary firm of thirty-five professional staff, including five partners, that has been in the same location for fifteen years." Yawn.

What is often missing from marketing materials is the word "therefore." What the potential client is thinking as he/she reads this is, so what? What's in it for me? What can you do for my company? What does this mean for me? The simple and powerful "therefore" takes your marketing material to another, more effective level. "Therefore" will bridge your information and your actions, the problem and your solution, your promise and your follow-through," writes Capelin.

AT EDAW where Capelin once worked, she gives an example of a brochure that developed from a tough question/answer session. The advisers wanted to know things like: How would the job be done? Could they count on the firm to be there at nine in the morning and to accompany them to community review meetings at night? Who would really work on the job? What if they wanted pink flamingos instead of high design? Was EDAW expensive, with significant overhead because of its size?

The resulting brochure addressed their concerns and included the flamingos: "...we're not in the business of giving the client a flat 'no' though we've been known to give a flat 'yes'. It's our responsibility to ...explore ways to meet

your objectives. If pink flamingos are the answer, you'll get the best pink flamingos we can deliver."

This exceptional mission statement she says, took time, clear heads and commitment, and it was effective because it announced: Here's what we are and here's how that prepares us to work with and for you. Are we a good match?

Several years ago AIA hired the Roper Organization to determine how clients select architects, reports Capelin. What they found was clients look first for professionals who listen and respond well to their needs and goals. Research indicates that the average listener after a few hours of listening to a brief presentation, hears, understands and retains only about half of what was said. Within 48 hours, retention drops to a quarter.

We are, Capelin says, very skilled at half-listening while we do others things. How to listen well? A pro once gave her this advice:

"Your client only wants to look good. Ask questions. Let him talk himself out. Say to him, That's quite a story. Otherwise don't even respond. When he says there's a problem, don't say that you've dealt with it before. Find out what he's really thinking about, what he wants from you. Ask him to develop his thought a little more fully. Save anything you have to say until the end. He'll be convinced you're the smartest consultant he's ever known."

In the section *Dealing with Bad News*, Capelin outlines a direct approach that includes the 4 R's: regret, rectification, restitution, reform. (True reform, she says. "Everyone makes mistakes. The trick is not getting known for it.") And when this approach is handled well, it sometimes results in a greater respect for the design firm.

Bob Hiller of the Hillier Group counsels that you can save client relationships by the simple acknowledgment that you did not do something correctly and that you are prepared to fix it. No job is perfect, he admits, yet he has seen architects go into a "defensive, hard-to-pindown mode that angers all clients."

Another approach to improving client relations that Capelin recommends is one she learned from a colleague dubbed FUBB—follow up beyond belief. One very diligent engineering firm followed up with a daily phone call



to find out if: Is there anything you need from us? Is everything going on schedule? Are our people performing? The recipient of the calls reported that having "an interested and vigilant consultant gave him enormous confidence in the project and design team."

Or consider the exit interview approach, finding out how your firm fared and asking what you should be doing differently next time. You can FUBB with that one by issuing a progress report with suggestions that are implemented. Can you imagine how a client would react?

In a brief but instructive chapter on photographing your work, Capelin states why it's so important to maximize the photo shoot by thinking through your objectives before the photographer even begins. Ask questions such as how is this project going to help me get more work? What messages do I want to convey? How many more people heal in, say, a patient-centered health care space? How office production has soared? etc. In another comment, Capelin states the importance of the art form of captions, something many firms never even bother with. Why let someone else summarize your photos and your projects? Seize the opportunity and position your work in the best possible manner.

And here's a useful tip for getting yourself in the spotlight: "People in the design world often try to look artistic or blasé in indoor shots but then end up looking distant and bored. All, however look vibrant when captured on film around construction they have caused to happen." Moreover, she contends that shooting your buildings with people in them gives them interest and appeal.

In a chapter on public relations, the author warns the reader of situations they may not be aware of. One client requested they get a story about them into the Wall St. Journal. To prepare the client, Capelin's firm vetted a recent story in the WSJ about an architectural firm, listing the questions the reporter must have asked. When she gave the client this list, the client was horrified, stating they would never disclose that kind of information.

Sometimes, Capelin warns, the press screws up—royally—and there's not much you can do about it. Here's an eye-opening blunder: once the *New York Times* architecture critic ran a whole feature on a project and neglected to mention the architect. Ouch. The frustration from the cli-

ent was thoroughly understandable but the blistering letter he sent the critic did little good, laments Capelin.

And sometimes you fail to focus on what's really happening with your client. In one of many illustrative examples throughout the book, Capelin tells of her frustration with a new engineering client. She was anxious to get to work on a marketing plan but was stalled week after week as the seven partners met with her without formulating any kind of business plan. They seemed to be adrift, so Capelin met with a partner over breakfast and told him she didn't seem to be getting things done and perhaps they'd be better off parting company.

"He was genuinely stunned at my declaration, and I was in turn surprised by his response: "This is the first time in the history of the practice that all the partners have come into one room at one time to discuss the future of the firm. We really appreciate how you are bringing us into focus."

What she deemed a failure was actually the start of something very important to the engineers. "I just hadn't focused on—you might say "heard"—what was really happening," she writes, admitting that everyone had a good laugh over it.

So say you do understand a client and his desires but you think they're wrong. What then? Again the author calls on a cohort who works on the principle, "Listen and you will be heard." His advice is "present back to him his perceived solution, to show how well you listened. Then, you show him the big picture and how the original solution limits opportunities. Finally, once you've convinced him that you care about his business, that it's not just another assignment, you can present your solution."

More sensible solutions and approaches are presented throughout this book that wraps up with a case for sabbaticals and advice on *How to Be Principled*. The author, who is married to architect David Helpen and whose father was a "pioneering management consultant" who gave his daughter her first public relations job, has written a savvy and useful book on marketing filled with examples and anecdotes. Do yourself a favor and read it. And then instead of howling at the moon wondering, you'll have a much better idea of whether your firm is making an impact.



# CALENDAR

## AIA ACTIVITIES

JUNE 3, FRIDAY

### **AIA Communications Committee Meeting**

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

JUNE 14, TUESDAY

**AIA Pittsburgh Board Meeting**, 5 p.m. at the Chapter office. All members are welcome. 412-471-9548

JUNE 23, THURSDAY

### **AIA Pittsburgh Membership Meeting**

Join us at 6 p.m. at Marcus Kitchens in East Liberty. 412-471-9548

## AROUND TOWN

MAY 11, WEDNESDAY

**SDA 'Convention 2005 Highlights'** at the Engineers Club from 12-1:30 p.m.

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## Upcoming Issues

### **JULY / AUGUST:**

- Roundtable: Starting Your Own Architecture Firm
- Vacations Architects Loved

### **SEPTEMBER:**

- Allegheny County Comprehensive Plan
- Impressions of the AIA National Convention in Las Vegas

Contact editor Tracy Certo at 412-563-7173  
or at [tcerto@adelphia.net](mailto:tcerto@adelphia.net)



**William R. Thornton, Ph.D., P.E.**

Consulting Engineers in Acoustics & Vibrations  
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RD1 Cheswick, PA 15024



## From the Firms

► **KSBA Architects** was hired by Express Scripts to design a third call center set to open in August. The project is 75,000 sf and located in Pueblo, CO. In the last year, KSBA also designed a call center in St. Louis, MO and one in St. Mary's, GA.

**KSBA Architects** is designing a 78,000 sf call center addition for Percepta in Melbourne, FL which will be completed in August 2005.

**The Hayes Design Group – Architects** has been contracted to design the renovation of The Church of Jesus Christ of Latter-Day Saints in Beckley, WV. Construction is scheduled to begin this summer.

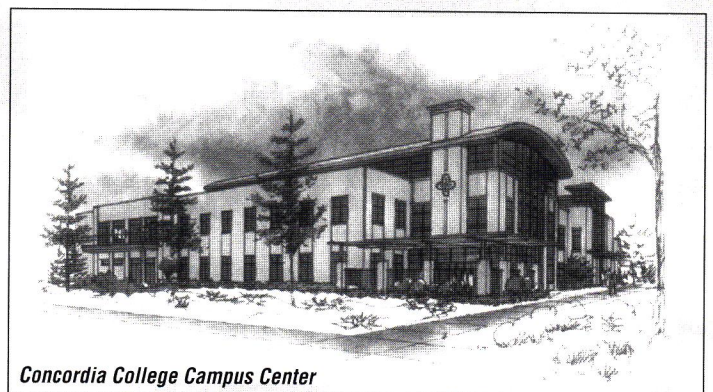
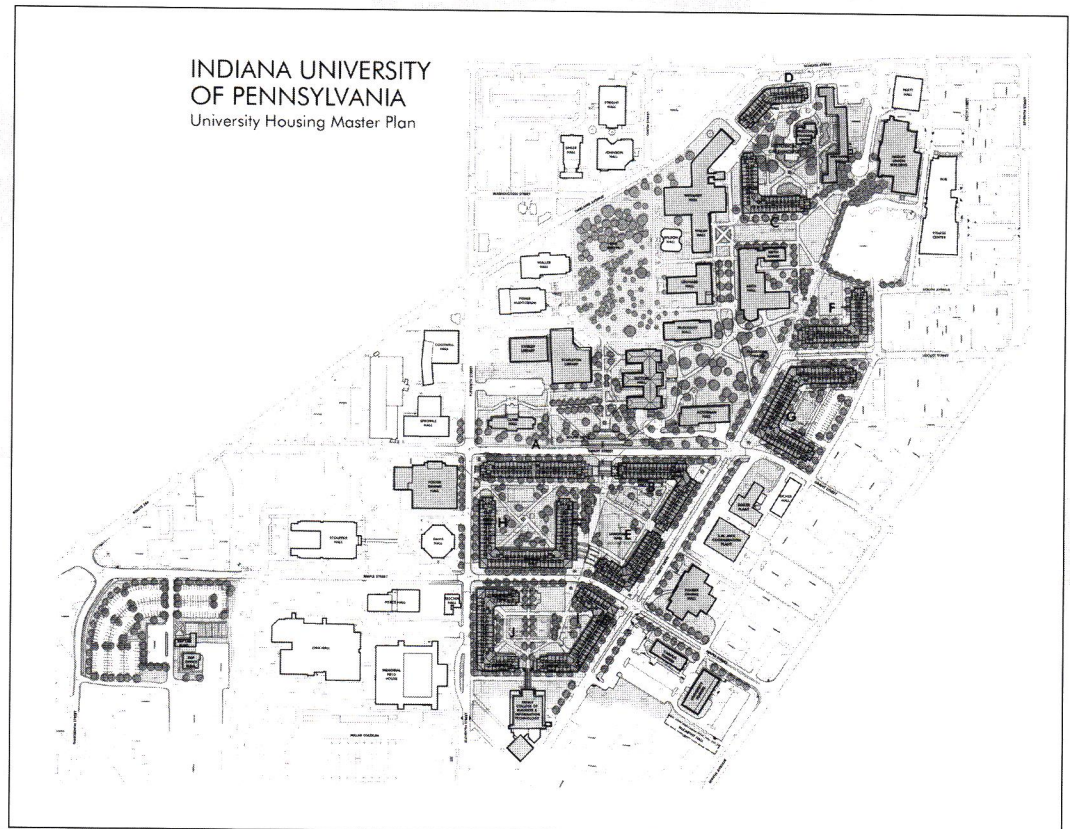
Construction has passed a midpoint in the Emergency Department multi-phased expansion project at Monongahela Valley Hospital. The project was designed by **Valentour English Bodnar & Howell** and will double the number of exam/treatment rooms by adding more than 11,000 sq. ft. of renovated space to the Department.

**WTW Architects**, in cooperation with Brailsford and Dunlavy of Washington, D.C., H.F. Lenz of Johnstown and LaQuatra Bonci Associates of Pittsburgh have completed a Campus Housing Master Plan for Indiana University of Pennsylvania (above).

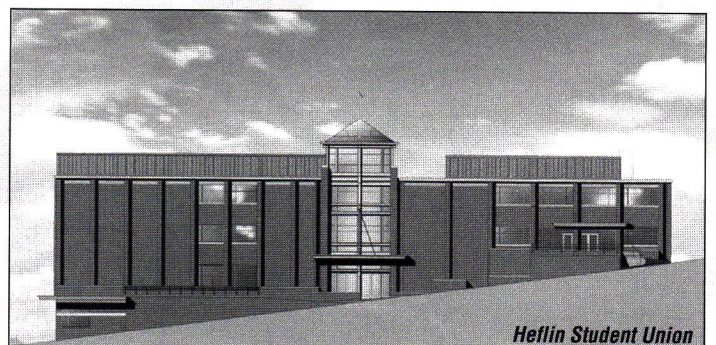
**WTW Architects** also has teamed with Triebwasser Helenske & Associates, Ltd., of Fargo, ND, to design a new addition and renovation for Concordia College's Campus Center of Moorhead, MN. The \$20 million phased development could begin this summer, pending funding approval, and be completed by December of 2008. A two-story, 69,000 sf addition is planned with 17,000 sf of renovations for the existing structures (right, center).

Massaro Corporation was awarded a contract to renovate Heflin Student Union at Glenville State College in Glenville, West Virginia. The project total is \$8 million. Architect is **WTW Architects** (right, bottom).

**JSA Architecture Planning Engineering and Interior Design** was selected as the Architect of Record for A.C. Moore of Moorestown, NJ, with six locations in the northeastern quadrant currently underway.



*Concordia College Campus Center*



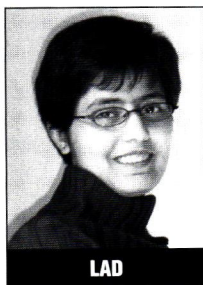
*Heflin Student Union*



## Business Briefs

➔ **Renaissance 3 Architects** welcomes the following recent additions to the firm: **Todd Peters, Assoc. AIA** as project manager, Kathy McMahon as office manager, Erica Jackson as marketing coordinator, Yuling Mei, a senior at Carnegie Mellon University, as an intern, and Allison Danis, from Duquesne University, as a marketing intern.

**KSBA Architects** hired **Shamal Subhash Lad** as an intern architect. Ms. Lad is a 2004 graduate of the University of Colorado at Denver with a Masters in Urban Design and a 1998 graduate of the Academy of Architecture in India.



LAD



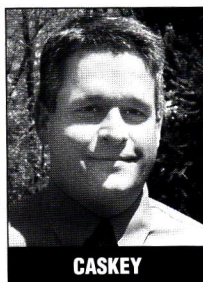
SCHWARTZ

**Desmone & Associates Architects** announced the hiring of Rebecca M. Schwartz as project architect. With over five years of architecture experience, Rebecca recently passed the exam and met the necessary requirements to become a Registered Architect in the state of Pennsylvania. Rebecca is also LEED certified and has an ardent interest in historic preservation. Ms. Schwartz earned a Bachelor's degree in Architecture from the Pennsylvania State University.

**JSA Architecture Planning Engineering and Interior Design** announced the addition of **Stephen Mesich, AIA** to the firm. Mr. Mesich is a classically trained architect and sculptor who will serve as a project architect and construction administrator. He comes to JSA from West Palm Beach, FL and has extensive architectural experience with financial/banking, retail, light industrial and hospitality facilities.

**The Hayes Design Group – Architects** hired **Mark P. Duane, AIA** as a senior associate. A graduate of Kent State University who has studied abroad in Florence, Italy, Mr. Duane brings extensive experience with religious, institutional and commercial building types.

Vale Vista Associates, a division of General Industries, has named Mark D. Caskey the Director of Real Estate Development. Mr. Caskey is also the director of marketing for General Industries, and leads all marketing activities, including advertising, media buying, print, internet, public relations and special event planning for both General Industries and Vale Vista Associates.



CASKEY

## Kudos

➔ **Desmone & Associates Architects** announces that project designer **Melissa Barnes Assoc. AIA**, has passed the series of nine exams and has completed all state requirements to become a licensed Registered Architect in the state of Pennsylvania.



BARNES

**Renaissance 3 Architects P.C.** was the recipient of several recent awards including a Cool Space Award for its own office space in a renovated former convent on the South Side; an MBA Design-Build project of the year award as part of Jendoco Construction's team for the renovation of offices for the Coro Center for Civic Leadership; a NAIOP Speculative Building of the year award as part of DiCicco Development's team for the interior fitout of space for Lanxess Corporation and an AIA Award of Excellence in the open plan category for the Martin Luther King Elementary School.

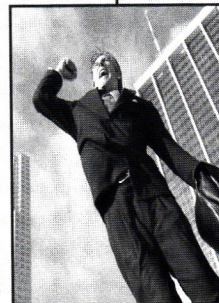
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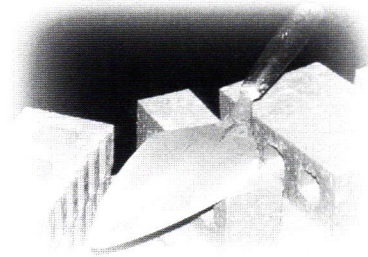
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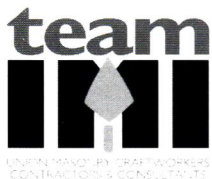
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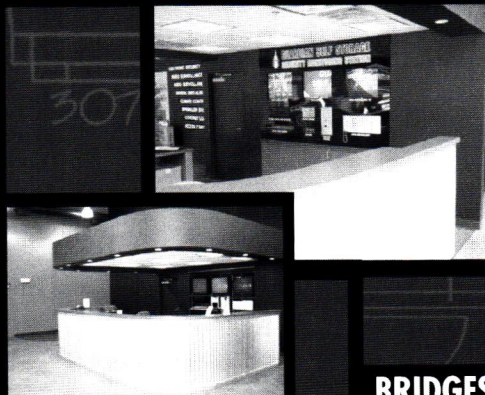


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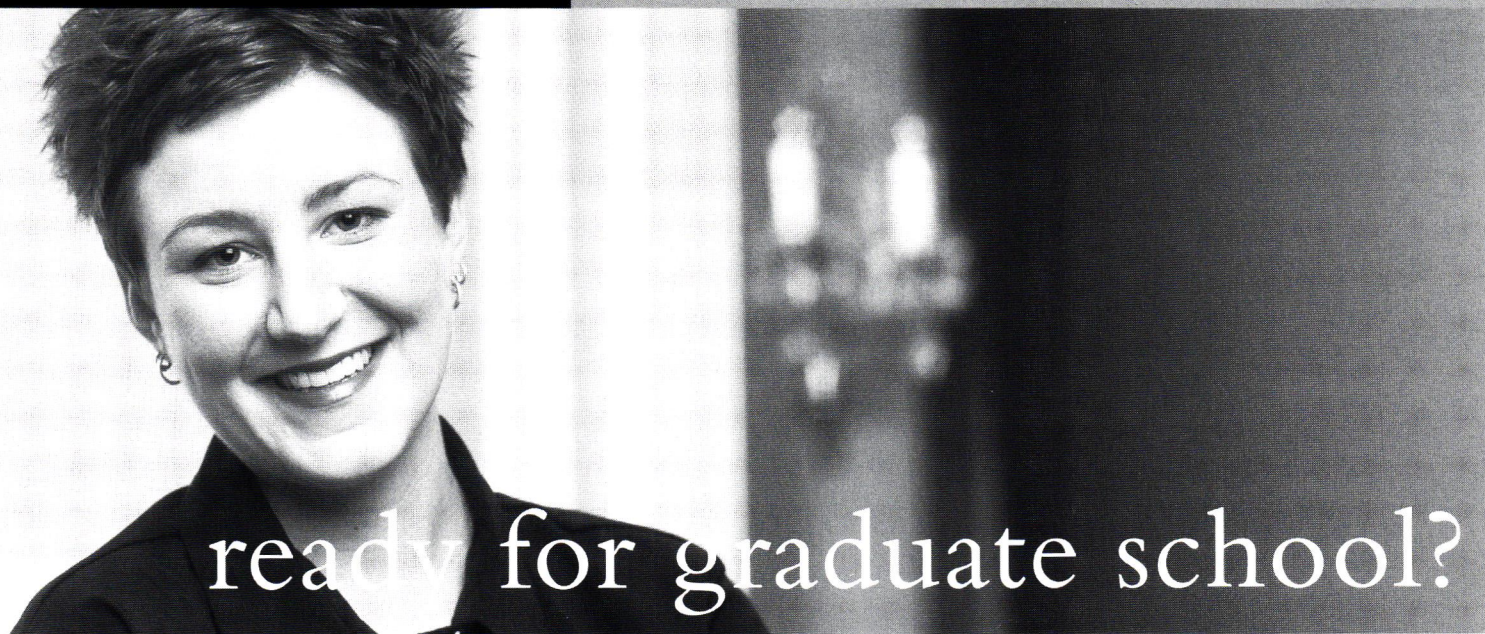
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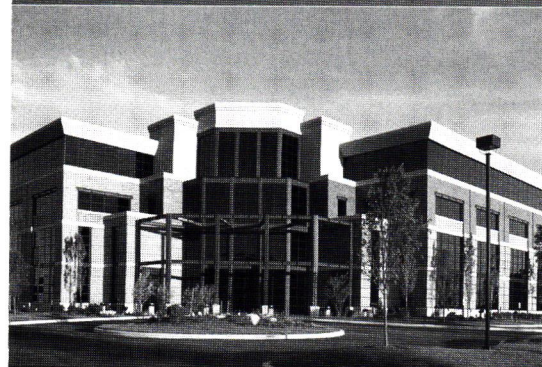
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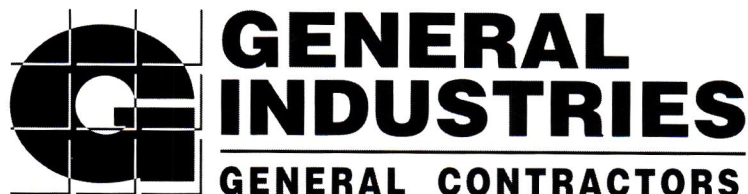
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