



COLUMNS

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Design Pittsburgh 2008 Jurors | AIA Pittsburgh, a chapter of the American Institute of Architects

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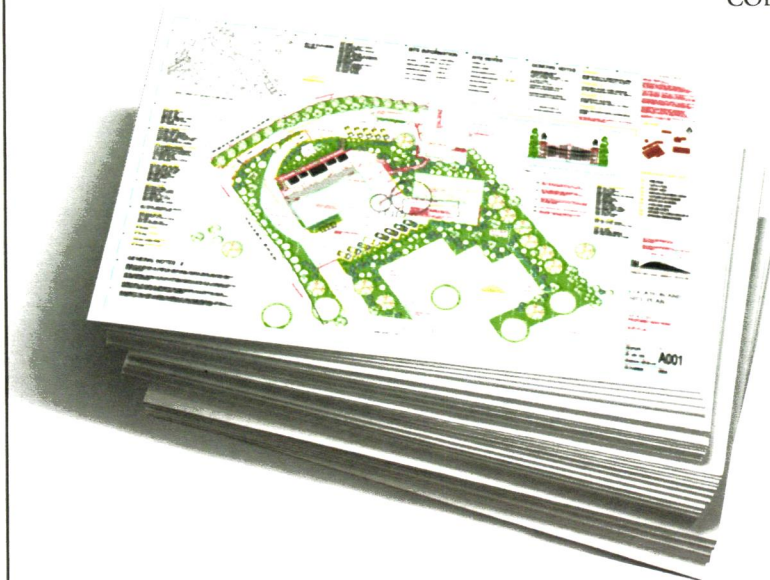
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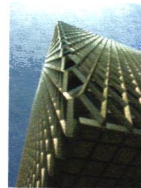
BY BECKY SPEVACK



I love words. I love how they break down, their origins, and how meanings have morphed over the years. I am a self-proclaimed geek, with no shame. The walls of my house are lined with bookshelves, and they are practically filled to the brim. For the most part, I love books indiscriminately. They provide entertainment, education, and escape. But the genre that is near and dear to my heart is reference. I love the idea of compiling knowledge between two covers as a tool. Even more specifically, I love a good dictionary. I love what the choice of words omitted says about the publisher of a given dictionary. I own many dictionaries, from as wide a range of periods and publishers as possible. I have medical dictionaries, textile dictionaries, glass dictionaries, a children's primer dictionary, and – my most prized of all books – the Oxford English Dictionary. This beast of a collection is one of the oldest and most inclusive, and provides more information on each word than any four dictionaries combined!

As someone who loves words, I am always looking for new ones. When I hear a word that I don't know, I'll look it up as soon as possible, lest I forget. (I used to keep a notepad with me at all times just to write down new words, or words that were unclear to me.) And recently, at a *Columns* editorial board meeting, a new word was mentioned, one that peaked my interest – “millenials”. The topic was the work place, and the changes that have occurred within such spaces over the years, questioning the driving forces behind such changes. The answer that we came back to again and again was the generational shift – from Baby Boomers to Generation X, and now with Generation Y (or millenials) entering the workforce, expectations have changed a great deal in the past 50 years. At the end of the meeting, we had agreed that the topic was of interest, one worth pursuing as an article, and

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On the cover: Meadowcroft Rock Shelter by Pfaffmann + Associates PC, photo by Ed Massery

you'll find that exploration here, on page 25. Directly there after, I looked up this new word, and ended up doing a fair bit of reading, not only on the millennial generation, which is defined as those born between 1982 – 1994, but also on Generation X (those born between 1965 – 1981) and the differences of each generation's mindset. A productive meeting, a new word, expanded knowledge and understanding – it was a good day!

Just as I have my words and books, the men in our main feature have their cameras. These four local photographers have made a name for themselves through their hard work and good eye. You may already know one or all of them; you may have worked with them as they documented your work. Here at *Columns* we thought it was about time to introduce them to you on a more personal level, to briefly tell their story and what led them to pick up a camera. While they come from different backgrounds, they all have a love of the built environment in common, and the manner in which they continually capture 3-dimensional structures in a 2-dimensional realm is a beauty to behold.

Finally, it's that time of year again – time for Design Pittsburgh. Not only is it a time to celebrate your hard work and great achievements, it is also a time for architectural photographers to shine. Be sure to keep their stories in mind as you view the Design Pittsburgh exhibit this year!

Within these pages we give you a look at our Design Awards jury, made up of three stellar architects out of Seattle – Dan Huberty, FAIA, Rick Zieve, FAIA, and Amanda Sturgeon, AIA. Each year our executive director, Anne Swager, and our 1st vice president (this year Chip Desmone, AIA) take the Design Pittsburgh submissions and make the trek to some far-off city for a full day with the handpicked jury. It is always exciting here in the office throughout the months of September and October, first as the submissions come in and we get a peak at what everybody has been working on, and then throughout the process of celebrating the architecture community through our events – being a stop on the Cultural District's Gallery Crawl, the Gala, and finally, the Awards Ceremony. This year we are adding another couple events to the season, Pecha Kucha Night, which is an opportunity for members of the art and design communities to present their work and ideas to a broader local audience, and the [X]posed Studio Tour, a chance to look at some local design firms. Both of these events are presented in partnership with the AIGA (American Institute of Graphic Arts), and are a step towards a more inclusive design community. For more information about our busy Design Pittsburgh schedule, please go to www.aiapgh.org. We hope to see you at one (or two, or three....) of these events! 



CITIZEN ARCHITECT

BY PAULA R. MAYNES, AIA

Election season is here, reminding me of the responsibility I exercised last spring on behalf of AIA Pittsburgh. I had the great honor of serving as the delegate for our local chapter, casting our votes for the leadership of AIA National during the 2008 AIA National Convention.

Direct involvement in AIA National's elections provided a glimpse into the type of democratic process I speculate is carried out in our country's national elections. It is a somewhat idiosyncratic, although orderly affair, inextricably linked to the personalities involved in the process. Months before the convention, the component chapters were presented with an impressive slate of talented and dedicated individuals willing to work hard to advance the AIA mission to be "the voice of the architecture profession and the resource for our members in service to society." I believe that AIA's elected representatives were successful due to both the content and the delivery of their platforms. Ultimately, our members will benefit from the wealth of strong leadership embodied in a group of individuals who will actively debate how the AIA will serve as a relevant and significant voice for the profession and who will act appropriately to fulfill their obligation to a divergent membership. I personally hope that those architects who were not elected in 2008 will continue to look for opportunities to serve, for every one of the 2008 candidates was tremendous!


You may or may not be aware that the American Institute of Architects is not a large organization, roughly 80,000 strong. I've been told, but have not substantiated, that our ranks compete nationally with the likes of florists and chicken farmers in terms of the membership

count of their national organizations. Yet, our voice is knowledgeable and can make a significant impact in the governance of our communities. AIA National encourages us to become citizen architects, to run and hold office, or to serve on advisory boards, commissions, and governmental agencies such as planning boards, water and sewer authorities, or school boards, to name a few. No doubt, this is a scary proposition as we observe partisan attack ads. Yet, there are a few brave

souls who hear the call to serve. As I learned, resources prepared by the AIA can serve as the foundation of a civic platform that promotes strong communities. For example, a Salt Lake City architect was elected to City Council by advocating the principles for "Livable Communities" developed

by AIA's Communities By Design knowledge community.

Architects can bring broad-based training to the process of shaping our cities and towns and developing strategies for the future. Who better understands the relationship between resource management and healthy environments? As architects, we understand that green design is smart business. After all, reducing the energy consumed by our buildings helps reduce operating expenses while being kind to the environment. Who better can apply these principles to governing policies? Who better than architects to help educate the public and our leaders on this type of shared benefit?

I have great faith in my fellow architects to be able to offer a balanced and informed perspective in solving society's current challenges. As professionals we aim to stay above the fray, but our voices should inform the debates that shape our communities. 



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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COLUMNS is published six times a year by, and primarily for, members of AIA Pittsburgh. A Chapter of the American Institute of Architects. Preference may be given to the selection of works, articles, opinions, letters, etc. of members for publication. However, in the interest of furthering the goals of the Chapter, as stated monthly at the top of the masthead and in the membership directory, COLUMNS will publish the names of and properly credit non-members, whether as participants in the design of works submitted by a member, or as designers of their own work, or as authors of articles, opinions or letters.

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Volume 22, No. 5



A.R.E. 4.0 LIBRARY IS UP AND RUNNING!




AIA Pittsburgh has established a free lending library of study materials for the Architectural Registration Exam version 4.0. The library includes Kaplan's comprehensive system, which includes study guides, flashcards, and practice vignettes for all seven exam divisions. In addition, we have multiple copies of the Professional Publications A.R.E. study guide for your use. The library is free to Associate AIA members and materials may be checked out for two weeks at a time. Please stop by the AIA office for more information.

FALL LECTURE SERIES

Each semester Carnegie Mellon University's School of Architecture presents a Lecture Series, bringing both internationally regarded architects as well as rising stars from around the globe to present their work and ideas. Check their website for this fall's line-up at www.arc.cmu.edu/lectureseries/index.html 

L MODERN OPENS AT THE PDC


The Pittsburgh Design Center, located in the Strip District, welcomes a new member – L Modern. L Modern offers contemporary furniture, lighting, art, area rugs, and accessories. The showroom is “trade-only” and will be sure to compliment your clients' desire for a modern look. Stop by at 3011 Smallman Street, Pittsburgh, or see their ad on page 20. 

FIVE NEW AIA CONTRACT DOCUMENTS

Available for public sale beginning on October 15th 2008, the AIA Contract Documents team has announced the release of five new paper documents.

Of the five, there are two new IPD (Integrated Project Delivery) Agreements to round out the IPD Single Purpose Entity (SPE) family of documents. They are the **C196™–2008, Standard Form of Agreement Between Single Purpose Entity and Owner Member for Integrated Project Delivery** and the **C197™–2008, Standard Form of Agreement Between Single Purpose Entity and Non-Owner Member for Integrated Project Delivery**.

There are also two additional Design-Build Agreements to complete the AIA's Design-Build family of documents. These two are the **A441™–2008, Standard Form of Agreement Between Contractor and Subcontractor for a Design-Build Project** and the **C441™–2008, Standard Form of Agreement Between Architect and Consultant for a Design-Build Project**.


An on-site project representation document that adds to the over 30 existing documents available in the AIA Contract Document's B-Series is the **B207™–2008, Owner-Architect Scope of Services Document**. 

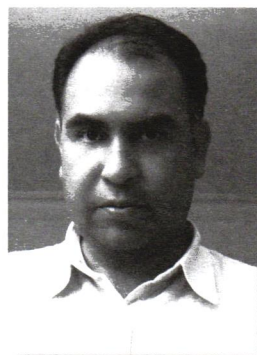
THE DAVID LEWIS DIRECTORSHIP OF URBAN DESIGN AND REGIONAL ENGAGEMENT NAMED

Luis Rico-Gutierrez, director of Carnegie Mellon University's Remaking Cities Institute™ (RCI) in the School of Architecture, has been appointed to The David Lewis Directorship of Urban Design and Regional Engagement. The directorship was made possible by a gift from The Heinz Endowments, named after David Lewis, FAIA distinguished professor emeritus of urban design at Carnegie Mellon.

The directorship will lead the RCI, which was created to augment the impact of the legendary Urban Laboratory™ and the Master in Urban Design, the flagship urban design programs in Carnegie Mellon's School of Architecture.

Rico-Gutierrez will lead both faculty and administrative responsibilities in the Urban Laboratory, Master of Urban Design, and RCI. The establishment of this endowed position creates a permanent tribute to Lewis and his work while providing a lasting university model that enables individuals to conduct research, participate in teaching, and engage in community service.

In June 2007, Rico-Gutierrez was appointed Director of the Remaking Cities Institute in order to ensure and expand Carnegie Mellon's leadership in education, community visioning, and research in the field of urban design. Since 1996, Rico-Gutierrez has been with Carnegie Mellon's School of Architecture becoming a key player in the urban design programs. He has served as associate dean of the College of Fine Arts since 2001 and was associate head of the School of Architecture from 2001 to 2004. In these two roles, he advocates and supports new and existing educational opportunities in pedagogy, research, and practice that enhance the academic experience of students and faculty and contribute to the quality of life in the region. 



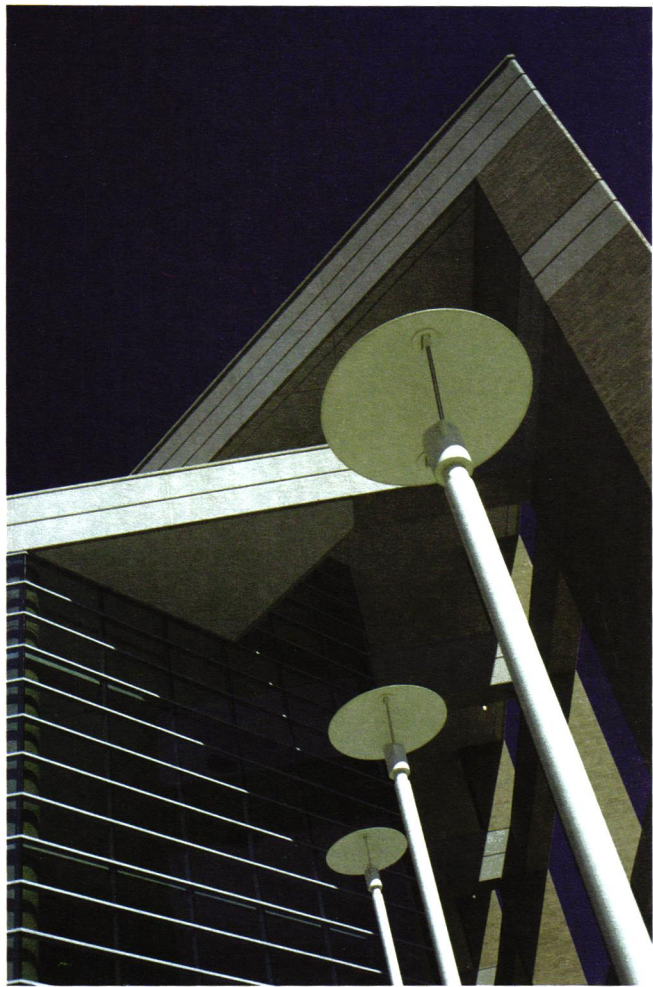
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hit me with your best shot

Four local photographers with an eye for architecture

BY JOHN ALTDORFER

Each brings a different vision to their craft. Rob Strovers uses his camera to reveal the small details in a building that many might overlook. Michael Haritan seeks to reveal the extraordinary in the ordinary. Alexander Denmarsh looks to “sell” his customers’ projects to their potential clients. And Ed Massery creates stunning masterpieces of commercial photography to promote his clients’ work. Through their unique approaches, each reveals the region’s buildings, bridges, homes, and structures in a new light.

ALEXANDER DENMARSH

You could say that a love of architecture is part of Alexander Denmarsh’s DNA, especially when you consider that his father owned a design firm and his brother is an architect in Seattle. Following in their footsteps as a commercial architectural photographer was an obvious career path.

“I’ve been surrounded by art and architecture all my life,” says Denmarsh. “My exposure to that certainly influenced my decision to become a photographer. What also influenced that decision was the fact that I didn’t have the same set of skills as my dad and brother. But I knew that I could interpret my vision of architecture with my photography.”

Opposite page, clockwise from top left:

Top of the Hub Restaurant, Boston, MA
by Ed Massery
www.edmassery.com

Petersen Events Center, University of Pittsburgh
by Michael Haritan
www.haritanphotography.com

Eastern Michigan Student Center
by Alexander Denmarsh (Architect: Burt Hill)
www.denmarsh.com

Fire escape and PPG silhouette
by Rob Strovers
www.artisticpursuits.net



Top: Franciscan University Student Center
(Architect: MacLachlan, Cornelius & Filoni)
Bottom: Private residence, Pittsburgh, PA (Architect: evolve e::a)
Photos by Alexander Denmark

My clients want their clients to see the overall effect of a project. Consumers of architecture can have a hard time conceptualizing what the entire project looks like based on a detail. ALEXANDER DENMARSH

Still, photography remained a hobby of sorts for Denmark until he spent a couple of years after college traveling and taking photos of the places he visited. Satisfied with the results, he decided to earn a living with his camera. As a commercial photographer, his goal is to satisfy his clients.

"I consider myself a service provider, and I know that my customers are always right," says Denmark. "I'm not in business to sell photographs to anyone but the people I work with. I'm in business to make a profit, not to be a starving artist."

However, there is an artistry to his work that may not be obvious to the untrained eye. From lighting an interior or exterior space to processing a digital image on his computer, Denmark exposes an all-encompassing vision that helps viewers understand the purpose of a building or space – with an emphasis on humanizing those places.

"While my brother was in school, he talked about how a structure or setting needs to be in harmony with its environment and the people who will use it. With my photos, I try to help people see how they will fit into the picture."

To achieve that human touch in a photo, Denmark often manipulates a setting to achieve the desired effect.

"I'll touch and move everything in an environment to get to get the photo I want," he says. "I'll move flower pots and furniture into a photo and take other things out of the photo's frame. I make decisions about which doors will be open and which will be closed. I'll even clean windows. You won't find many photos of mine where something wasn't moved by me."



Although he pays attention to the small stuff during a shot's setup, Denmarsh doesn't believe in emphasizing a single detail in the actual photo at the expense of the overall setting.

"For architectural clients, what is most important is an attractive representation of their complete design," he says. "A photographer might want to deliver an intimate, atmospheric, detailed shot. But that's hard to sell to a potential client. My clients want their clients to see the overall effect of a project. Consumers of architecture can have a hard time conceptualizing what the entire project looks like based on a detail."

MICHAEL HARITAN

Everything changed for Michael Haritan on the day a guest lecturer gave a presentation on photography at Duquesne University. A music major at the time, Haritan sat in on the talk, thanks to a tip from his brother. As someone who already considered himself a talented photographer, Haritan didn't expect to learn much from the lecturer, the head photographer at PPG Industries.



Top: From Washington's Landing, Bottom: Carnegie Science Center, photos by Michael Haritan

"I thought I was a real hotshot photographer at the time because I could take a good picture or two," recalls Haritan, who started his camera career in 1975. "So I wasn't looking to find out anything new. After all, here was this older guy talking about Pittsburgh architecture, especially those that used PPG glass and other products. But he overwhelmed me with his work. That was a humbling experience."

After the presentation, Haritan showed several of his photos to the lecturer. Complimenting

Haritan on his “good eye,” the speaker told him that his printing skills needed some improvement. He also suggested that Haritan could learn more by working as an intern in PPG’s photography department. Following up on the advice, Haritan did indeed apply for the position and eventually received an internship.

“I worked at PPG for about a year, mostly taking photos of buildings that used PPG products,” he says. “That taught me a lot about how to photograph architecture.”

The experience also sparked Haritan’s philosophy about architectural photography – an approach that seeks to transform the “utilitarian into the monumental.”

“My style is abstract and conceptual,” he says. “I focus on an element of a building, whether it’s a shape, pattern, form, or texture, and make that something extraordinary. It can be the play of light or color contrasts, anything that I can selectively see through my camera.”

A full-time commercial photographer since 1984 and part-time photography instructor at the Pittsburgh Public School’s CAPA High School (Creative And Performing Arts), Haritan’s work has appeared in many publications and earned several local and national awards. His experience and reputation give him the freedom to work with clients in a way that other photographers might not enjoy.

“I can satisfy the classic traditions of architectural photography for my clients,” he says. “Once I do that, they can turn me loose, so that I can get a more abstract look of a project and give them views of that work that they never thought of. The ultimate experience for me is when a client tells me to photograph a project without any preconceived notion of what they want.”

Haritan credits his musical background for providing the base of photographic style that could be described as “structured improvisation.”

“I was trained in classical music in college,” he says. “But I was also schooled in jazz orchestration. With my photography, I can get the required shots that show an entire interior or exterior shot, something that helps convey the overall picture. After that, I’m free to focus on the details and show them in a different way. I’m able to give the client something more than they asked for. That’s a personal challenge I enjoy.”



ED MASSERY

Ed Massery only needs one sentence to describe the goal of every assignment he accepts from his high-end clientele.

“It’s all about selling the space,” says Massery. “My job is to compel my clients’ clients to look at the photos longer. The more time they spend viewing the photos, the more likely they are to develop an interest to contract my clients’ services.”

For Massery, the visual sales pitch starts long before he pushes the shutter release button. In the early stages of a project he meets with clients to discuss their vision for a project.

“I plan a project with a client and discuss it with them as much as possible,” he says. “I want and need to understand how they define the project in words. Then I translate that definition into a visual context. Throughout the entire process, I keep the end user and how to keep them engaged in the photos in my mind’s eye.”

During the planning stages, Massery also develops an artistic vision of how to figuratively and literally portray a setting in the best light.

“We see things in three dimensions,” he explains. “But in a photo you only see two dimensions. The goal is to preserve as much of the 3-D quality as possible in a photo. Lighting creates a sense of depth and creates layers that recapture a three-dimensional look in a two-dimensional format.”

While he often sets up 30 to 40 lights to illuminate interior and exterior sites, Massery many times will rely on existing light – both during the day and night – to add depth and a dramatic touch to his photos. Either way, creating the perfect lighting effect is a time-consuming challenge.

“We can work for hours to set up lighting,” says Massery. “Exteriors of buildings can take some extra time. You have to scout the best locations and angles to shoot a structure. You have to plan and hope for the weather to cooperate. And the time of day is important, too, depending on if it’s a sunrise or sunset shoot.”



I plan a project with a client and discuss it with them as much as possible. I want and need to understand how they define the project in words. Then I translate that definition into a visual context. ED MASSERY

Opposite: EastSide Development
(Architect: The Design Alliance Architects)
Above: Private residence, Murrysville, PA
(Architect: Desmone & Associates Architects)
Photos by Ed Massery



Considering his family background, Massery's analytical approach comes as no surprise. Both his parents worked for Westinghouse, and his brother is an electrical engineer. In fact, he holds a degree in mechanical engineering, a career he pursued for a few years. After tiring of what he calls three years of "pushing around paper," Massery turned to photography, where he's been blending his engineering background with an artistic approach for the past 18 years.

a niche in the telecommunications industry – a profession that served him well until a layoff that came when the I.T. bubble burst around the start of the 21st century. After a considerable amount of job- and soul- searching, he found the inspiration to pick up a camera from an unexpected source.

"My son came up with the idea," Strovers recalls. "He said, 'Dad, you take great photos. Why don't you try making some money by selling them?' That turned out to be pretty good advice."

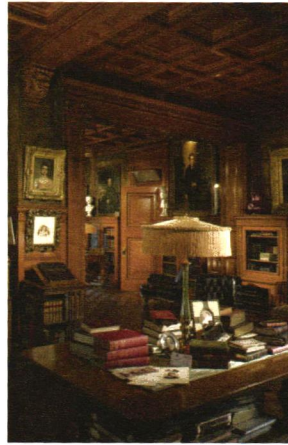
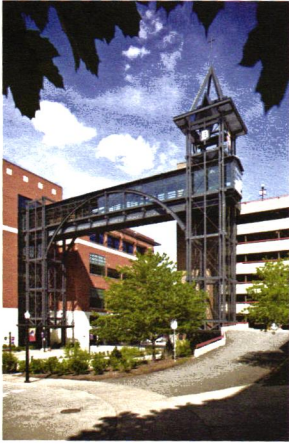
"Every project starts with an imaginary lump of clay," he says. "From the start you know how it should look in the end, but you have to shape it along the way to get the desired result. That's how I approach each job. They're all lumps of clay that I see the potential in. When I take that lump of clay back to my clients, I want to knock their clients' socks off."

ROB STROVERS

Rob Strovers knows architecture from the inside out. As a teenager he earned a few dollars as a structural steelworker, a blue-collar occupation that provided a framework upon which he would eventually hang his career as a photographer.

"That job helped me learn the skeletal aspect of architecture," says Strovers. "Understanding what goes into the construction of the unseen part of the structure gave me a greater appreciation of the external surface and the lines, patterns, and layers that you see when a building is completed."

Architectural photography, however, wasn't Strovers' first career choice. After serving in the U.S. Navy, he eventually carved



Left to right: Duquesne University, Sklar sky bridge (Architect: WTW Architects) photo by Alexander Denmark; Detail, Fourth Avenue, Pittsburgh by Michael Haritan; Frick Art and Historical Center by Ed Massery; Cathedral of Learning by Rob Strovers

Regular readers of this publication know that Strovers is a frequent contributor. However, his work appears in other magazines, corporate and professional offices, and on the streets of the city's Strip District, where he sells photos nearly every Saturday. From early morning to late afternoon, passersby stop at his Penn Avenue and 20th Street stand to purchase photographs that capture the many intricate and often unnoticed details of Pittsburgh's office buildings, bridges, and homes. His urban abstracts offer a visual sampler of the city's varied and distinctive architectural styles that reflect nearly all of Pittsburgh's 250-year history.


"I've always admired the artistry you see in so many buildings in and around the city," he says. "Especially in the older buildings that were built by master craftsmen who learned their trade as apprentices in Europe and traveled here to practice it and pass it along to the generations that followed them. I use my photos to create a lasting testament to a type of artistry they created with their hands."

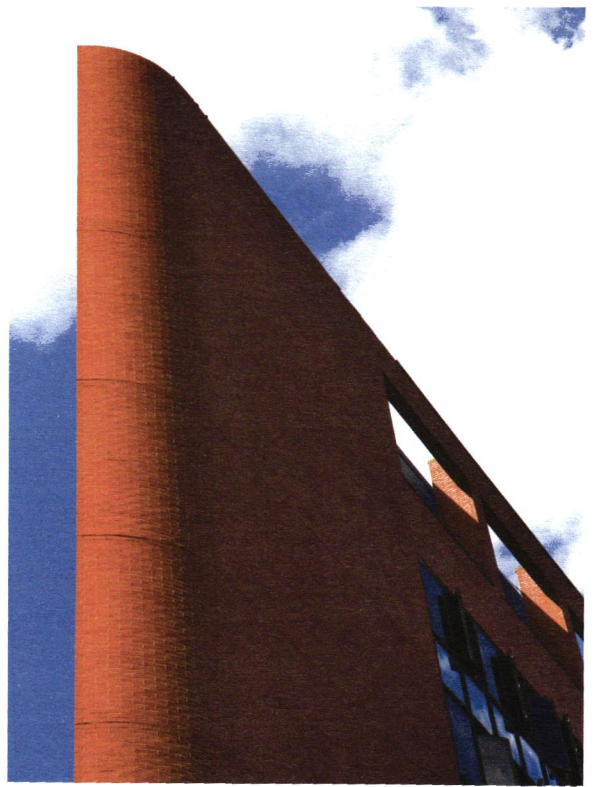
By focusing on the tiniest of elements in a structure, Strovers aims to show viewers aspects that might go unseen. That trait is a natural development of being what he calls a "details person."

"I isolate a component and get rid of everything around it that could distract people from

that particular point of view," he says. "My approach to architectural photography reflects my feeling that people often look without seeing."

By focusing a viewer's vision on a specific part of a structure, Strovers feels he's also opening the door for people to look at how the pieces make up the whole – and each of the individuals who literally had a hand in the project.

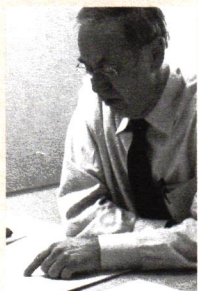
"The architect starts with a vision of what he wants to build," Strovers says. "Then he invests that vision in the people who will work on the structure. All those people leave their mark on a building. I enjoy capturing every detail each person added to the overall structure." 



Opposite: PPG Place by Rob Strovers
Right: Building detail, Bloomfield by Rob Strovers

design awards 2008

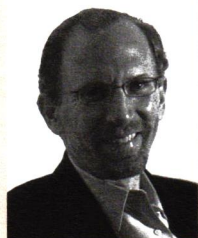
Meet our jurors from Seattle, Washington.



DAN HUBERTY, FAIA has over 40 years of professional experience in the area of project administration with emphasis on quality control, construction document production, engineering and design coordination, and construction supervision. Since joining Zimmer Gunsul Frasca Architects LLP in 1972, he has been frequently recognized for his combination of management acumen and technical design ability, most notably on significant public and civic projects.

Mr. Huberty has managed award winning projects across the country including the Bellevue Regional Library, in Bellevue, WA; the Fred Hutchinson Cancer Research Center, in Seattle, WA; the Oregon Convention Center in Portland, OR; and the University of Alaska, Westridge Natural Science Facility in Anchorage, Alaska. He is currently working on a major hospital expansion, a corporate office building for Nintendo, and a biorenewables research building.


He is a board member and current chair of the AIA Trust and has served on the Iowa State University College of Architecture Advisory Committee for the last three years.



RICK ZIEVE, FAIA is a principal with SRG Partnership, a multi-disciplinary architecture firm based in Seattle, Portland, and San Francisco. Mr. Zieve is an award-winning designer with 30 years of experience and is a recognized leader in the northwest architectural community. Valued for his open and inclusive approach, he brings a modernist perspective to his work, mixing urban contexts, cultural and historic material with new construction, structural innovation, and civic imagination. Mr. Zieve has led the design of many of the most prominent buildings in the Pacific Northwest including the South Terminal Expansion at Sea Tac International Airport, Safeco Field, and the Seattle Justice Center. His recent work includes AIA award winners Bellevue City Hall and the Museum of Flight Pedestrian Bridge in Seattle. Mr. Zieve was elected into the American Institute of Architect's College of Fellows in 2003.



AMANDA STURGEON, AIA is an architect and Senior Associate with Perkins + Will, Seattle, where she leads innovative sustainable projects. She co-directs Perkins + Will's national Sustainable Design Initiative, which examines internal operations and develops strategic planning across the 1,500 person firm.

Ms. Sturgeon has won numerous awards for her projects including the Living Building Challenge competition and AIA Washington Civic Design Awards. As a founding board member of the Cascadia Region Green Building Council and a current AIA Seattle board member Ms. Sturgeon is a key part of the sustainable design market transformation in Seattle. She is currently leading numerous sustainable projects in the Seattle office for clients including the University of Washington, Seattle Pacific University, and King County. She is a frequent speaker and panelist on sustainable design at regional and national conferences. 



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Zimmer Gunsul Frasca
Architects LLP

The Iowa State University Biorenewables Complex showcases the State and University's commitment to cutting-edge energy research and serves as a model for sustainability. The three building complex will provide interdisciplinary research and teaching facilities for the school's Biorenewables and Engineering programs; foster integrated systems oriented research and scientific discovery; and establish a community for the related academic disciplines.



Rick Zieve
SRG Partnership

The Museum of Flight Pedestrian Bridge in Seattle, WA is a 340-foot long pedestrian bridge designed to provide visitors traveling between the museum's two sites with a safe link across a busy traffic arterial. The unusual tube truss design is made of crossing circular steel pipe sections surrounding an inner glass enclosure. The structural form swells slightly in the center, narrowing at its ends which adds to the dynamic nature of the bridge.



Amanda Sturgeon
Perkins + Will

Perkins+Will is the architect and master planner for the Husky Union Building at the center of the University of Washington campus in Seattle. The project involves a thorough evaluation and design and action plan for the existing facilities and operations in the 200,000 sf Husky Union facility, built incrementally from 1949 through the next five decades. The current program indicates a need for 300,000 sf for student union programs in the existing facility. The accommodation of this growth is planned as a renovation and/or an addition.

BREAKING

FROM THE FIRMS

Desmone & Associates Architects was recently selected as the local architect for the Holy Trinity Greek Orthodox Church. The new campus will be located in McCandless Township. Desmone & Associates will work with renowned national design firm, CJK Design. The project will include a worship facility, education building, administrative offices, and social/banquet hall. The firm is also working with Sampson Morris Group on plans to redevelop Wholey's cold storage building located at 1501 Penn Avenue in Pittsburgh's Strip District. The 330,000 sf, 7-story property will feature up to 140 condos ranging in size from 800 to 1,200 sf, indoor parking, and possible retail space. Desmone & Associates is also working on a new 55,000 sf office building to be located in EverGreene Technology Park, as well as a renovation of the Kresge Theater, located inside the original College of Fine Arts at Carnegie Mellon University.

JSA Architecture Planning Engineering Interior Design has been selected by Lord & Taylor to provide design services for the exterior renovation of their existing two level department store located in Bridgewater, Connecticut. JSA project team includes **Richard Oziemblosky, AIA**, design principal and **Mark Lighthall, AIA**, production principal/team leader.

L. Robert Kimball & Associates has been commissioned to design a new elementary school addition for the existing Saltsburg Middle School/High School. As part of the

project, the existing Saltsburg Middle School/High School will be renovated. The resulting Saltsburg K-12 facility will feature a new full-size gymnasium, a new music suite, a new multi-purpose cafeteria, technologically-integrated classrooms for all grades, and state-of-the-art security and communications systems. Planned capacity for the facility is approximately 800 students. The firm has also been chosen to design two new elementary schools for the McKeesport Area School District. In line with recommendations proposed by Kimball in a district-wide masterplan study, completed in November 2007, the District will vacate their three existing elementary schools and consolidate two new Pre-Kindergarten through Grade 3 facilities.

SPRINGBOARD has been selected by the National Aviary to provide architectural services for their first major expansion in more than ten years. The scope of the project includes new construction and major renovations that include a more prominent entrance, new classrooms and offices, expanded exhibitions, and an Aviary Café and Giftshop. Construction of the \$6.1 million project is scheduled to begin

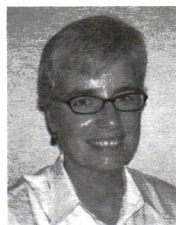
next year and be completed in Spring, 2010. The project is being planned for Silver LEED certification. **SPRINGBOARD** recently completed a Master Plan for the National Aviary as well. Project architect for the expansion project is **SPRINGBOARD's Bill Szustak, AIA**. The firm also announced the completion of renovations to the Rafael Moneo-designed Davis Art Museum and Cultural Center on the Wellesley College campus. The scope of work includes the architectural design and environmental graphics for two new galleries: a Prints and Drawings Gallery and Electronic Media Gallery.

WTW Architects is designing its fourth office building at Cranberry Business Park in Cranberry Township, PA. Since acquiring the 180-acre site from Penn Power in 1999, Cranberry Business Park Associates with the assistance of WTW has completed over 200,000 sf of Class A flex/office space. About 75% of building space is built-out as offices with the remaining typically used for R&D, light storage, or assembly. The building now under construction is over 48,000 sf with a brick and cast-stone exterior, and accentuates each entrance with canopies.

BUSINESS BRIEFS

Desmone & Associates is pleased to welcome **Beth McGregor, AIA** as a project manager. Beth received her B.S. in Architecture from the University of Virginia, and a M.Arch. degree from Princeton University. As project architect with her previous firm, Beth acted as one of the interior architecture leads on the new 1.5 million sf Children's Hospital of Pittsburgh of UPMC Replacement Facility in Pittsburgh, PA.

Florida Consulting LLC, an architectural firm specializing in roofing, waterproofing and exterior wall assemblies, is pleased to announce that its president, **Kristin C. Kennedy, AIA** has earned the title of Registered Roof Consultant (RRC) from RCI, Inc.



Kennedy



Cranberry Business Park

JSA Architecture Planning Engineering Interior Design has announced that Natalie M. Buches has achieved the status of LEED Accredited Professional. Natalie is a March, 2007 graduate of the Art Institute of Pittsburgh with a Bachelors Of Interior Design degree and has been with JSA since April 2007. JSA has welcomed back to the firm **Kyle P. Sawchuk, Assoc. AIA**, who returns to JSA as an intern architect.



Buches

Perkins Eastman has announced a number of new hires. Ryan Bostic, Janelle Kemmerer, and Ronald Lombardo have all joined the firm as intern architects. Also hired are Jacqueline Kaiser as an interior designer, Valerie Pearson as a contract administrator, and Yolanda Sotelo-Rodriguez, who has seven years of project experience in hospitality and restaurant design. The firm has also announced a number of promotions. Kirk Anderson, Laurie Butler, and **Quintin Kittle, AIA** have all been promoted to senior associate. Promoted to the position of associate are Jason Brody, James Kraus, and James O'Shaughnessy.

After working together on several regional projects, **Weber Murphy Fox** has recently acquired the former owner and founder of Farris Structural, LLC, Stephen Farris. Mr. Farris joined Weber Murphy Fox in May 2008 as a senior associate and

director of structural engineering and leads the structural engineering practice at WMF. Additionally, Robert Lingenfelter has earned his licensure from the Pennsylvania State Board of Landscape Architects. In 2004, Robert joined WMF to enhance the company's site planning, landscape design and graphic communication services.

KUDOS

The Ebensburg Tennis Center, designed by **L. Robert Kimball & Associates**, has been selected to receive a 2008 United States Tennis Association (USTA) Outstanding Facility Award in the Private Facilities category. The award was presented in New York on September 1, 2008. The facility awards are based on the following criteria: overall layout and site adaptation, excellence of court surface and lights, ease of maintenance, accommodations for players, spectators, and press, aesthetics, amenities, and programs that support the USTA and growth of the game.

Perkins Eastman had announced the recipients of the firm's second annual Shanghai Scholarship Program. Jared Friedman, of Carnegie Mellon University, and William Viglakis, of Washington University of St. Louis, will both spend eight weeks working at the firm's Shanghai office on projects located mainly in China.

Paul Rosenblatt, AIA has completed construction of a significant addition to his own Pittsburgh home. The scope of the three story,

2,700 sf loft-style addition includes a new living and dining room, a quilting studio, and a new master bedroom suite. The prismatic addition features bamboo floors inside and corrugated metal walls outside as well as floor-to-ceiling windows on each floor that help to connect interior spaces with the garden beyond.

Dennis Wilkins, AIA, of **Weber Murphy Fox, Inc.**, has been selected as a presenter at the ERAPPA 2008 Annual Conference. ERAPPA is the eastern region of chapters of the APPA (Association of Physical Plant Administrators), which serves educational facilities professionals. This year's conference was held

in Baltimore, Maryland from September 28th through October 1st. The purpose of the conference is to be an educational, networking, and marketing opportunity for educational facilities professionals.



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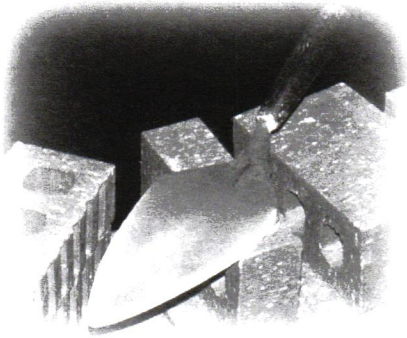
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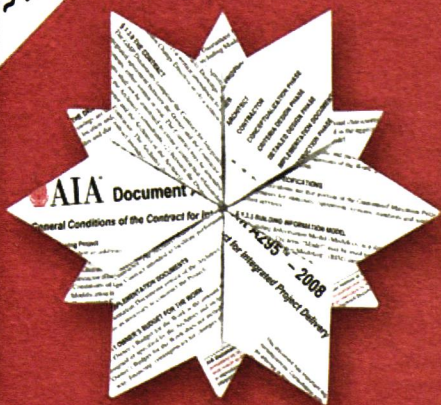
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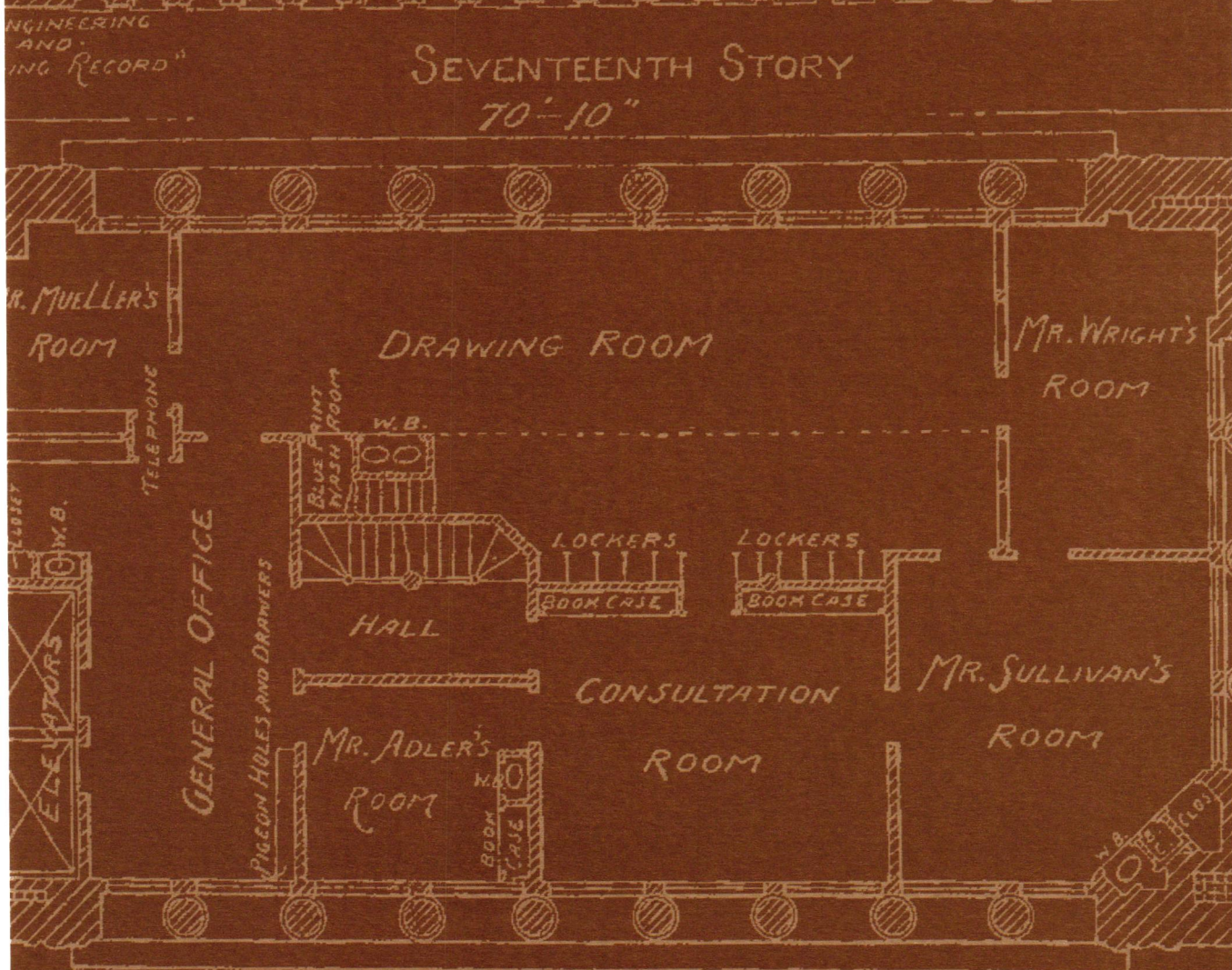
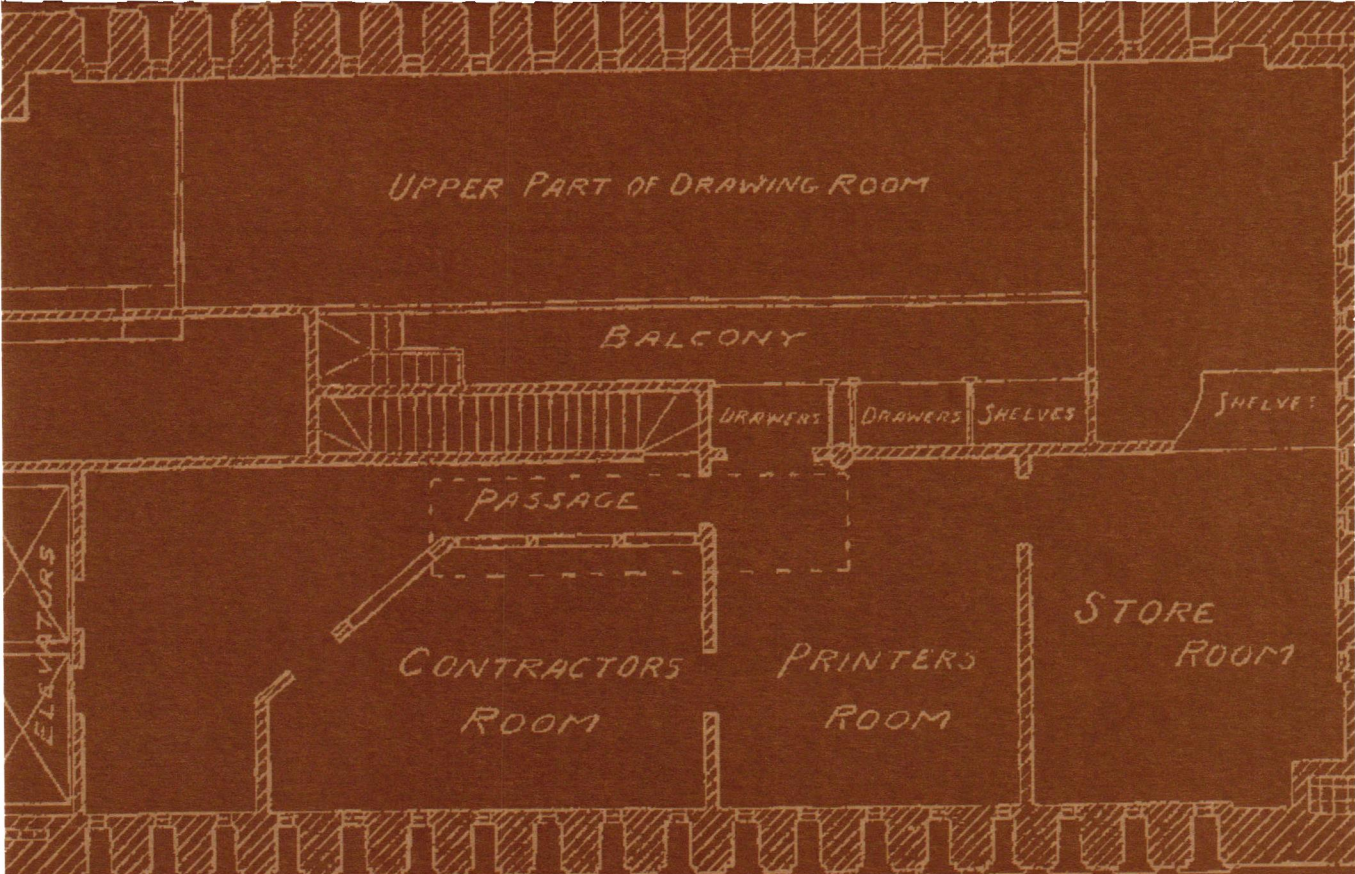
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the changing office environment

Managing talent, technology, and amenities

BY MAYA HAPTAS

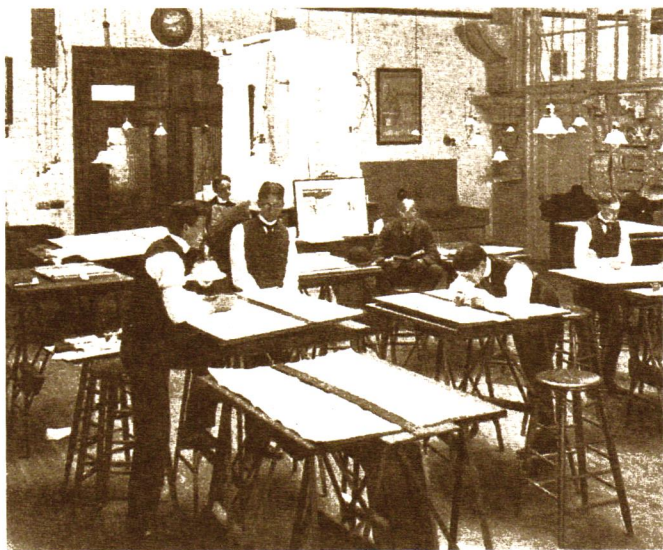
“Winter is the best season for studying the theory as summer is to attend to the practice of our profession, and as I shall spend most of my time for the next four months in the office, you will perhaps not find that period uselessly or unpleasantly spent with me.” – Benjamin Henry Latrobe, 1804¹

The professional practice of architecture has evolved dramatically since Benjamin Henry Latrobe became the first American practitioner. Young “draughtsmen” have given way to intern architects. The Intern Development Program was begun as a way to formalize the mentoring process but as an increasing number of interns shuffle between firms while searching for the right fit, the mentoring relationship has fallen by the wayside. As it has become increasingly acceptable for young Americans in the professional world to build up a long list of employers the same trend exists in architecture. Employers must work harder at providing incentives and amenities to employees in order to retain them. At the same time, the distinct generational shift between the Baby Boomer genera-

tion (those born between 1946-1964) and Generation X (1965-1981) has made it increasingly difficult for management to anticipate the desires of their employees.

Firms struggle to keep up with rapidly shifting and competing technologies that promise to take the place of AutoCAD. This coincides with larger trends in the workplace that have rapidly shifted since the introduction of the internet.

Over time, firms have evaluated and redesigned their own office spaces to reflect the way in which they believe they can best practice architecture. Here is a look at how two large Pittsburgh-based firms have dealt with these competing interests and challenges while staying true to their founder’s vision.



From left: Class in mechanical drawing, Tuskegee Institute; First-year students in drafting room, Havemeyer Hall, Columbia University, 1900

DESIGNING FOR COLLABORATION:

THE EVOLUTION OF URBAN DESIGN ASSOCIATES

Urban Design Associates (UDA) is located on the 31st floor of the Gulf Tower, the “last great Pittsburgh skyscraper to wear Classical dress.”² Erected between 1930-1932 for the Gulf Oil Company and designed by Trowbridge and Livingston of New York, the Gulf Building, as it was originally called, has a distinctive crest that is a pyramidal adaptation of the Greek Mausoleum at Halicarnassus – one of the seven wonders of the ancient world.³

Moving the UDA offices to the Gulf Tower in 1998 meant a move to a suite of offices designed in a different era of corporate lavishness that did not reflect the firm’s collaborative style of working. When working on the new floorplan, the designers emphasized employee comfort, as well as plenty of open studio space for interaction. This rose out of the realization that the staff often felt their best work was accomplished during the onsite charette process.

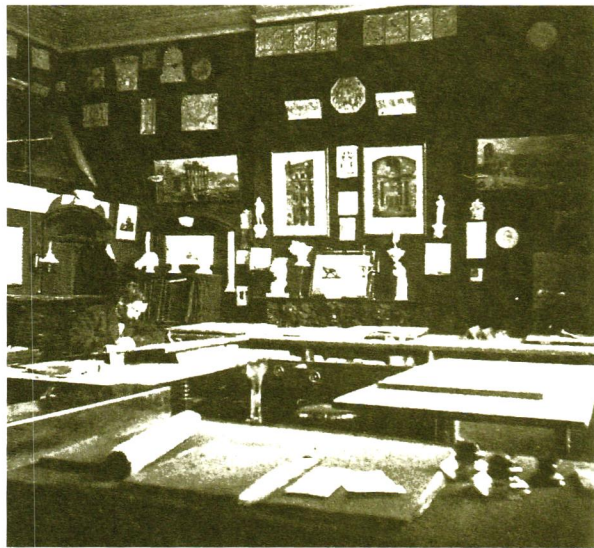


Two of the four corner offices that existed for upper level management in the original floor-plan, each with its own fireplace and a private marble-clad bathroom, were removed. The original materials are still visible, but two of the offices are now integrated into the larger work area

and one of the offices has been transformed into an intimate public lounge and library – open to all employees. The firm also left the ceiling’s hollow clay tile exposed, along with the ductwork to add to the informality of the office.

Also distinctive is the firm’s reworking of some older methods of practice. UDA is renowned for its effective reclamation of the architectural pattern book to link the traditional language of a historic area’s architecture to the architecture of a new development. The firm has an extensive collection of wooden models that allow the architects and urban designers to bring their work out into the field in three-dimensions. This helps the client visualize the project and creates easier communication of ideas.

Above and bottom, right: UDA offices



Richard M. Hunt's atelier in the Studio Building, ca. 1859

The atelier is a studio concept utilized at the Ecole des Beaux-Arts that emphasizes the connection between art and architecture. Richard Morris Hunt and H.H. Richardson were the first American architects to embrace the Parisian atelier concept in the United States in the 1850's. Architects and draftsmen working in Hunt's studio were surrounded by his collection of books, prints, drawings and art objects. At Richardson's studio, staff members often participated in late-night sessions with the architect, office concerts, dinners, and even tennis games.⁴

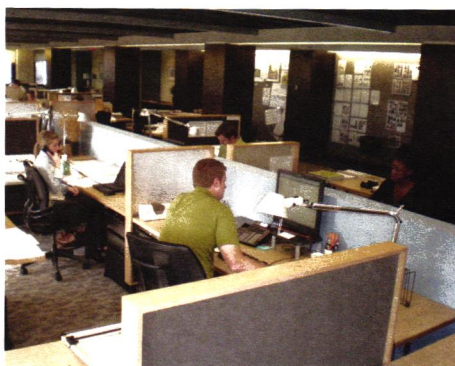
The UDA Atelier began informally around the firm's founding in 1964 as a reflection of principals David Lewis, FAIA, Ray Gindroz, FAIA, and Don Carter, FAIA's belief that exposure to a variety of interests would improve the quality of their own lives and ultimately the places they design. The UDA Atelier was formally begun in the 1980's with monthly parties as well as a live drawing class taught by Herb

Olds, a legendary Carnegie Mellon University professor. Later iterations of the Atelier included a book club, salons, and a summer event as well as the inception of the David Lewis Urban Design Lecture at Carnegie Mellon University in 2002. The current Atelier 3.0 is run by a committee of staff members and includes an intern, project manager, administrator, and studio director.⁵

A GLOBAL PERSPECTIVE ON DESIGN: BURT HILL'S INTERNATIONAL STUDIO

Burt Hill responded to the needs of its growing international client base by establishing the International Studio, currently under construction on the 13th floor of the Centre City Tower where the firm is headquartered. The new studio space melds cutting-edge technology, including advanced communications, with employee comfort. According to the Studio's designer, Jim Radock, AIA, "the International Studio provides a collaborative environment where our U.S.-based team is not only managing projects outside the U.S., but also becomes more integrated with our overseas counterparts." These new overseas offices exist most prominently in Dubai where the firm has 500 employees, but are also located in Abu Dhabi (also in the U.A.E.) as well as Ahmedabad, India.⁶

Architect Renz Weinmann, AIA says the work in Dubai provides a unique experience, especially for the firm's interns, because the U.A.E. country is essentially building entire groups of buildings and infrastructure, entire cities from the ground up, and there is simply not that kind of investment in the United States for this scale of development.



INTERNS AND THE WORKPLACE


For an intern architect, discovering a firm that is the right fit can sometimes be a challenge. Working as an intern is as much about learning to be a responsible professional as it is part of the registration process. For Karen Loysen, AIA and Sallyann Kluz it is about having a comfortable professional relationship. They met while working with Architecture for Children and through that experience got to know each other before working together in Loysen's firm, Loysen + Kreuthmeier Architects. Kluz had worked for several other women in the past, such as Eloise Hirsh at the Department of City Planning. Although Kluz did not seek out these women mentors she believes she was attracted to their management styles. Like all interns, it was important for her to find a place in the profession that was the right fit for her as an individual.

Some students have a chance to try out a variety of firms, or even a variety of professions from planning to nonprofit work to interior design before committing to entering the registration process. Interns can seek out specific mentors, or look for openings in firms that reflect the style of architecture they wish to practice. Urban Design Associates has the UDA Academy, which provides two weeks of training for the firm's summer interns and two-year fellows. The firm also holds monthly seminars that are aimed at helping with both completion of the Intern Development Program as well as encouraging LEED accreditation through the UDA Green Initiative. Interns and fellows participate in the Atelier and are encouraged to pursue volunteer opportunities outside of the office.

Interns and architects alike spend long hours in their offices, which is why the International Studio will have such employee amenities as showers and even a pool table. While interns are searching for a firm that will provide them with the right fit for part or all of their IDP, local firms are providing programs and amenities to retain their interns and attract new talent. And firms benefit from providing their interns with



Karen Loysen, AIA and Sallyann Kluz of Loysen + Kreuthmeier discuss the value of mentoring relationships.

these opportunities. As Loysen says "there is no other way to get the information you really need than to spend the time working on the projects, being in the field – just doing it until you get the body of knowledge. You have to always mentor your interns. That's the way everybody learns. I don't think there is really any other path." 

¹ Woods, 61.

² Ziegler/VanTrump, 56.

³ Ziegler/VanTrump, 56; Aurand, 48

⁴ Woods, 103, 107.

⁵ UDA Atelier brochure "UDA Atelier 3.0: Spirit, Commitment, Passion." From http://207.56.195.81/employment_opportunities.html

⁶ Lyons, Kim. "Burt Hill opening local studio to support international projects." *Pittsburgh Business Times*, November 23-29, 2007.



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