

# COLUMNS

Vol. 1, No. 3

American Institute of Architects, Pittsburgh Chapter

November, 1987

## PERSPECTIVE

### INNOVATION, RENOVATION AT CMU

CMU adds two new buildings to its campus this fall, one old and one new. The old, Henry Hornbostel's 1918 Bureau of Mines building, is being renovated by L. P. Perfidio Associates. The new, Software Engineering Institute, was designed by Bohlin Powell Larkin Cywinsky in association with Burt Hill Kosar Rittelmann Associates.

Architect Alan Weiskopf has worked closely with CMU officials on the Forbes Avenue, Hornbostel building, now known as Hamburg Hall. "We were trying to pay our respects to the architecture and at the same time integrate the technology to make it a servicable building." The technology, of course, is computers. The architects agreed to preserve the high ceilings (up to 14 feet) and the grand floor-to-ceiling windows while providing classrooms, offices and workrooms for a variety of users averaging more than 1.5 computers per room.

The design of the HVAC systems proved to be the greatest challenge. While the windows, computers and users generate large quantities of heat, only 5 to 6 inches were available above the windows to integrate all the electro-mechanical systems, piping and wiring. With such limited space, the architects used a rigorous approach to the placement of all mechanical and electrical elements.

The conversion from large laboratories to smaller classrooms and offices included transforming a double height space into two stories in the west wing. Interior offices required an ingenious borrowing of light with complicated blind systems for the several users of one window.

Meanwhile, the entry rotunda, wide brick corridors, elegant doors and some original hallway chandeliers were restored or faithfully reconstructed.

The architects are undoing some previous additions to the building. They have pulled makeshift

mechanical rooms and washrooms to re-open windowed stairwells in the "knuckles" which connect the main building with its two wings. They have back-lighted those "knuckles" and the rotunda to simulate the long-gone skylights in Hornbostel's original building.

Totally modern features include the installation of the campus-wide IBM cabling system which includes computers and telephones in one cable, and the high-output fluorescent fixtures used for indirect lighting throughout the work areas.

The auditorium, like the whole project, integrates a sympathetic approach to the old with a respect for emerging technology. New desk-type seating has replaced the auditorium style of the original. The worn stage and tiered floor were removed but replaced to retain the original flavor, while wood wainscoting was merely restored and refinished.

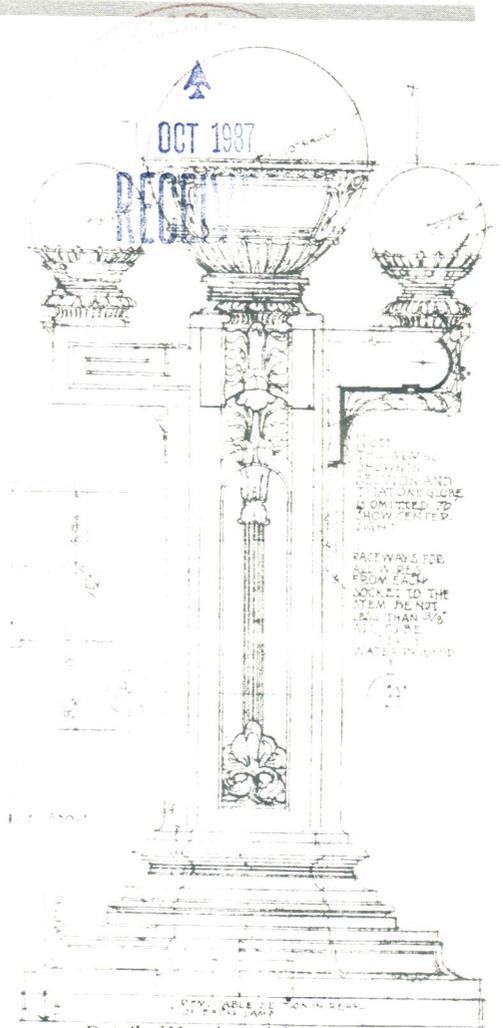
As the faculty of the School of Urban and Public Affairs (principal user) moves into the facility, they should find a space which blends past and present, architectural history and modern technology.

• • •

The Software Engineering Institute, designed through a joint venture of two leading architectural firms, is entirely new construction. Like the Hornbostel building, SEI presented the architects, Bohlin Powell Larkin Cywinsky and Burt Hill Kosar Rittelmann Associates, with a problem of integration. While Hamburg Hall integrates past with present, designers of SEI were expected to integrate present with future.

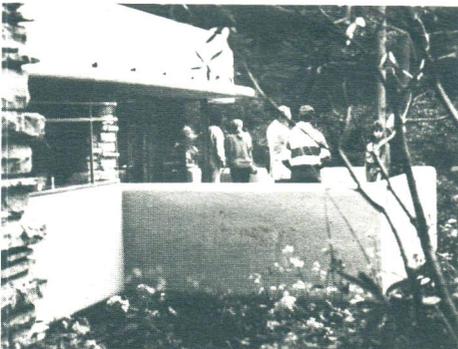
Funded by the U.S. Department of Defense and operated by CMU, SEI will foster the development of software to keep pace with the rapid evolution in

(Continued on page 8)



Detail of Hornbostel drawing from Bureau of Mines Building

### FALL FROLIC AT FALLINGWATER



Chapter members and friends tour Fallingwater with Mr. Lyman Shepherd (arms folded, right photo), well-known Frank Lloyd Wright impersonator, who presented a dramatic account of Wright's life from his early childhood to his later years at the forefront of the architectural profession.

A full busload of architects and spouses traveled to Fallingwater September 19. The 42 participants were given small group tours of the famous Kaufmann House, followed by free time for informal browsing. Dinner was served in the living room and then, the highlight of the evening, Mr. Lyman Shepard presented "A Unique Tribute to the Life of Frank Lloyd Wright." Mr. Shepard held full attention of his audience as he combined slide and narrative, in a first person journey through the life and work of Frank Lloyd Wright.

The presentation, videotaped by the Western Pennsylvania Conservancy, was the first of its kind at Fallingwater and the evening allowed Chapter Members to view this outstanding building at night.

Sponsors included the Pittsburgh Chapter, AIA and Rixson-Firemark, the door control specialists. The Chapter would be interested in repeating this excellent program in the future.

## BREAKING GROUND

### Prince Charles to Address AIA Conference In Pittsburgh

His Royal Highness the Prince of Wales will address international leaders in government, business and education on March 5, 1988 at a conference sponsored by the American Institute of Architects and the Royal Institute of British Architects.

"Remaking Cities," held at the Vista Hotel March 3-5, will focus on the plight of the post-industrial city in both the United States and Great Britain. Forty years ago, Pittsburgh became the first U.S. city to use private funds to rebuild its downtown area; thus, it is appropriate that Pittsburgh be the site of this international debate on the future of cities.

The conference will address the impact of economic and technological change on cities, their neighborhoods, urban centers and workplaces, with emphasis on citizen involvement in planning and needs assessment. It will also focus on the problems created by the rapid urbanization of rural areas and its impact on the natural environment, the ozone layer, energy and other elements affecting urban settlement.

Prince Charles expressed his concern for cities in transition when he addressed the first conference on community architecture in London in November, 1986. "I would make a plea that we look for the opportunities that exist, not just highlight the problems that may appear to be insurmountable." His concern for urban form is shared by architects here and abroad as they strive to upgrade the quality of

life for all the emerging cities of the 21st century. More on this conference in future *COLUMNS*.

### College Art Center Dedicated

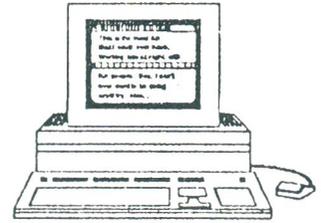


David Lewis, FAIA (left) chats with Earnest U. Buckman, chair of La Roche College's Board of Trustees. Lewis participated in the dedication of the college's art center designed by UDA Architects. The center is the first of several new buildings planned for the campus.



Entrance to the new LaRoche College Art Center, UDA Architects.

### Macintosh Users to Form Local Network



The first national A/E Macintosh users group was formed at the AEC SYSTEMS '87 in June. The main purpose of the group is to exchange ideas and information among Architects and Engineers using the Macintosh Computer for any or all aspects of their practice. With the release of true CAD software, a great deal of interest in starting a users group was evident. Architects and Engineers in the Pittsburgh area interested in establishing a local group can contact Rob Pfaffmann at Bohlin Powell Larkin Cywinski (765-3890).

### Members on the Move

Chapter member Alan Jesse Cuteri, AIA, reports the following change of address: 400 Hastings St. Pgh. Pa. 15206. 412/363-9032.

Ross & Schonder announces its growth and new name, Ross Schonder Sterzinger Cupcheck, 8400 Perry St. Pgh. Pa. 15237. 412/367-3733.

Please mark your directories accordingly.

### Making the Grade

The Pittsburgh Chapter AIA has met the 29 standards of service for local, staffed components in full compliance with AIA Charter guidelines.

### Call For Entries: Scholarships Announced

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(Continued on page 11)

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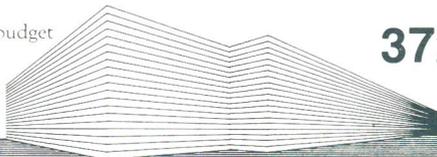
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# POINT OF VIEW *William Bates, Chapter President*

## *The Architect's Apprentice*



Once upon a time there was an architect with a magic CADD unit, with which he created beau-

tiful buildings in every style. The architect's work became well known throughout the land and his workload increased so much that he had to hire an apprentice.

The new understudy was fresh out of architectural school and most eager to learn. They worked together happily, the architect performing his magic on the machine while the apprentice looked on, cleaned the plotter pens and dusted the screen.

One day in the middle of a design, the master was called out of the office for a bid opening. Left to tend the studio in the architect's absence, the apprentice decided to try his hand at the controls of the enchanted architecture machine with the thought of finishing the drawings to impress his employer. While timid at first, his ideas quickly mushroomed. The machine began to spew forth

reams of digitized details; each new one wilder than the last! Before he realized it, the room had begun to fill with the output. By this time, he had forgotten the STOP command. When the architect returned, the door was wedged shut by the volumes of paper; his original work now hopelessly lost!

Architecture is a very complicated profession which takes time to master. Many practitioners expect too much of the architectural schools, which perform fairly well with the limited amount of time and the guidelines set by the National Architectural Accreditation Board. However, once the student graduates and becomes an intern in the architect's office, there are no guidelines for his or her development. Recognizing this, NCARB established the Intern Development Program to bring some uniformity to the training of our future professionals. Now that Pennsylvania has adopted the same, the law will require employer and employee to share in this great responsibility.

This program will allow the architect to methodically assess the full range of talents possessed by the intern. The intern is given the opportunity to learn more without getting in over his or her head.

Our November membership meeting will host a national organizer of IDP and provide a better understanding of everyone's obligations. The next time you leave the office—think IDP!

## INSITES

### *Letters to the Editor:*

To the Editor:

The spirit which, to me, was embodied in our recent Chapter Meeting on September 15th was invigorating and one which I have always delighted in finding among the citizens of Pittsburgh. It is one which helps make the city such a great place to live and work. My congratulations to Paul Farmer, John Rahaim, and Mike Eversmeyer for the fine presentation they made on the city's restoration plan for its historic Penn/Liberty section and the continuing development of its vibrant cultural center. The way it was presented, encouraging the active participation by the American Institute of Architects and its members, was well received by the architects and graciously acknowledged by Mr. Farmer and his colleagues.

With the cooperative spirit we have between government, private industry, and the architects, I think Pittsburgh has a wonderful future in store. Our meeting in September with Pittsburgh's planners and the long and lively question and comment period after the formalities is indeed a fine bellwether.

Sincerely,

Robert Dale Lynch/AIA

To the Editor:

The Plumbing Advisory Board of the Allegheny County Health Department met Sept. 30th, and is in the process of revising the ACHD Plumbing Code for submission to the Department and Commissioners for approval.

As the Architect Representative on the Board, I submitted an amendment in the name of the AIA that will give women recognition of their uniqueness and add to their comfort.

To avoid the long lines of waiting that occur at women's rest rooms, this amendment [Table 802.1 Chap. 8 "Minimum number of Plumbing Fixtures" - I] will more than double the number of water closets in public places.

The participation of the Building Industry Liaison Committee and the Legislative Committee is noted and commended.

Nathan S. Levenson/AIA Emeritus

*(Continued on page 6)*

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## BRICKS AND MORTAR

### MEMBERSHIP COMMITTEE

Chair: Kent Edwards, AIA, Apostolou Architects, 381-1400

The Membership Committee urges all members to remind interns in your offices to attend the Membership Meeting, November 17, which features the Intern Development Program. Beginning in 1991, the IDP will be a requirement for registration, so this meeting is critical for all interns. For more information, please call Kent Edwards (above).

The Pittsburgh Chapter will serve principals and interns by providing:

- Seminars on topics which are not usually a part of the intern's training, such as spec writing and cost estimating.
- A clearinghouse to match interns with potential sponsors (in house) and advisors (out of house) as required by the program.
- A liaison between firms to exchange seminars between a number of firms and their interns.
- A source of information on the IDP.

The chapter regrets to announce that Donald H. O'Neal, Partner in the former Martsolf/Gross/O'Neal firm of New Brighton and past AIA member, died recently in Tulsa, Oklahoma. He had been a design chief for a large studio there.

### PUBLIC AWARENESS COMMITTEE

Chair: Ivan Santa-Cruz, AIA, Williams Trebilcock Whitehead, 321-0550

Watch for the new Directory of Architectural Firms which should be arriving this month.

The Public Awareness Committee has appointed an editorial board to act as a liaison with the Cantor Group in producing *COLUMNS*. The editorial board will meet with *COLUMNS* staff to review format and suggest news stories and features. Members include: Marsha Berger, Tony Poli and Doug Shuck.

A special "Thank You" to WQED Pittsburgh and WTTW Chicago for lending our committee two sets of tapes of "America By Design." The programs are reviewed by local architects in this month's *COLUMNS*.

The committee welcomes a new member, Jan Cook Reicher, Repal Construction Company, Inc. Jan will serve as our new recording secretary.



### LEGISLATIVE COMMITTEE

Chair: Robert Dale Lynch, AIA, 262-3555

The AIA/MBA Joint Committee is nearing completion of the 1987 Edition of the Yellow Book, a compendium of construction practices mutually agreed upon by representatives of the architectural and building contractor sectors of the construction industry. The last edition was published in 1976.

The Committee is exploring the problem of delays in approving plans by the Pa. Department of Labor and Industry. So far, no solution has been found.

Architects may now have formal voting influence on the BOCA Code. Due to a recent change in by-laws, local BOCA Chapters may be formed by groups of architects who can then introduce, advocate for and vote for needed changes in the code.

On Monday, Sept. 28, The State Senate Labor and Industry Committee passed Pennsylvania Senate Bill 730/Handicapped Accessibility by unanimous vote. A much needed and effective bill for disabled persons, it has been endorsed by the Pittsburgh Chapter AIA and the AIA/MBA Joint Committee. The bill is expected to pass the Appropriations Committee and the full Senate in the next 30 days. Once past the Senate, even swifter and easier passage in the House is likely.

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### AIA/CMU LIAISON

Chair: Steve Quick, AIA, Quick Ledewitz Architects, 687-7070

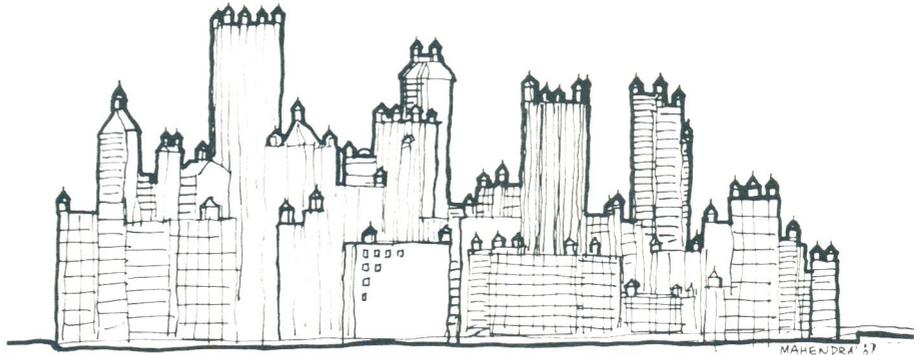
Clark Wallace, AIA, attended the meeting to discuss the Intern Development Program (IDP) in Pennsylvania. (More on the IDP in Membership Committee Report.) The student chapter will arrange for Mr. Wallace to address all architecture students about this important issue.

The student chapter has elected the following officers: Michael McDonnell, Anne-Marie Lubenau, Mark Aufdemberge, Cathy McColl and Peter Vonderleith.

*Important notice for Chapter Members:* For those who did not fill out the Member Survey at the September 15th dinner meeting, we are including one in this issue. Your response will help us plan for future programs. Please take a few moments to complete the survey; we will report our findings when they are compiled. Thank You!

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## PROFILE

### P. Richard Rittelmann, FAIA

FIRM: Burt Hill Kosar Rittelmann Associates.

TRAINING: Rensselaer Polytechnic Institute, U.S. Navy Engineering Schools.

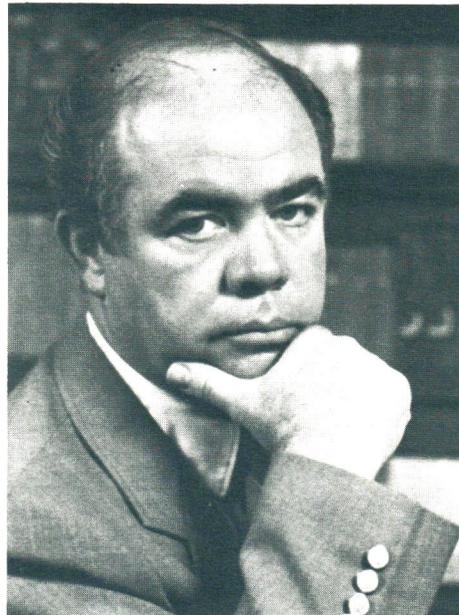
PERSONALS: Married, four children.

AWARDS: 1985 PSA Honor Award for Contribution to the Profession; 1987 Induction into AIA College of Fellows; Distinguished Graduate of Butler High School.

LEISURE TIME INTERESTS: I sing liturgical and light opera and have studied voice as a diversion. I do a lot of woodworking, cabinetmaking, designing contemporary furniture and then building it. Frankly, it's about the only chance I get to design anymore. I like sports, swimming and golf. I do some watercolor painting and am on the Board of Directors of the Butler County Symphony Association.

SPECIALTY: I suppose if I have any sort of specialty, it's because of the combined architectural and engineering background. I like to be an integrator of architecture and engineering systems, to design with the full palette, structures and systems.

WHEN AND WHY YOU CHOSE ARCHITECTURE AS A CAREER: I started college as an aeronautical engineer because I wanted to design airplanes. When I got to college, I found out that aeronautical engineers these days don't design airplanes. They spend three years working on a landing strut. RPI had a very good School of Architecture. I'd done a lot of painting as a youngster and had a science background. I knew I could



*"Education shouldn't end—ever."*

handle the art and decided that architecture would have more immediate satisfaction. Although 3 or 5 years in a building project may seem to be a long time to most people, you do get a chance to start, develop, design, complete, build and enjoy in a reasonably short time. It's short enough to provide a feedback loop, where you feel you can get better.

FAVORITE PROJECT: The one I'm working on now, the Medical and Health Care Division of the University of Pittsburgh, Presbyterian Hospital and

the Medical Research Facilities. It's the most innovative, the most challenging. It's been one of the most satisfying client-architect relationships. We really bat things back and forth, bounce ideas off each other and cause them to grow.

FAVORITE PITTSBURGH BUILDING: The County Jail. I think that's the most fascinating piece of architecture in the city.

FAVORITE BUILDING IN THE WORLD: I certainly like Fallingwater, most people do. I think it's a significant piece of architecture. I also like the types of work that Saarinen did in his lifetime such as the John Deere Building and Dulles Airport.

MOST ENJOYABLE ASPECT OF ARCHITECTURE: Without a doubt, it's the joy you get with a satisfied client. You might think it's the materialistic thing of doing a building, but when you're able to see a client use a building well, there's no doubt that it's the most satisfying. In fact, it's probably more fun for me to do some renovation work than new buildings. I think it's because there's a reference, there's a given you start with that both you and the client are aware of. He's probably lived with it and suffered with it. You, as an architect, will do more with that building than the client ever imagined and he's usually quite elated.

LEAST ENJOYABLE: The pressures that take away from the most enjoyable aspect. Those usually involve schedules and budgets, the business aspects of running a project.

WORLD'S GREATEST ARCHITECT: The most creative would be Kenzo Tange, from Japan.

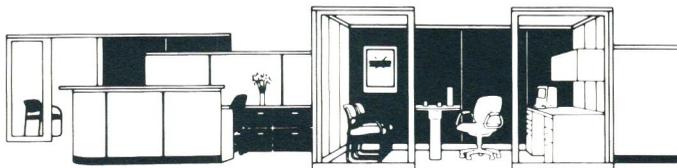
MOST AESTHETICALLY PLEASING CITY: It's a tossup between Paris and Budapest. Paris has a certain fabric of scale that is just very comfortable. It has variety and uniformity, both important aspects of design. With some notable exceptions, Parisians maintain a fairly tight consensus on what should and shouldn't be built. They've paid attention to planning and design for a long enough period of time for it to make a difference. Budapest is two cities, Buda and Pest, on opposite sides of the Danube with a different character to each, but again, the same sort of control. In Budapest, people seem to be concerned about their visual environment. Here, we seem to have gotten on the bandwagon about water pollution, air pollution and even noise pollution, but you rarely hear anybody talk about visual pollution. And Lord knows, we have copious quantities of that. Some of the better cities have recognized visual pollution and have done something to control it. Paris and Budapest come to mind as cities that have exercised that kind of discipline over the years.

ADVICE TO A STUDENT OF ARCHITECTURE: First, be sure you can extract satisfaction from the work in other than monetary ways. Then, I would regard the education not as an event, but as a process. College should be the start. Education shouldn't end—ever.



## Franklin Interiors

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## INSITES

### Letters to the Editor

(Continued from page 3)

To the Editor:

Congratulations on *COLUMNS* . . . Architects have been needing such an adhesive to get stuck with Architectural information!

HUZZA HUZZA

Have enjoyed the past issues of *COLUMNS* . . . Excellent . . . Thanks.

Sincerely,

John T. Regney/Architect

## FORUM

### Architects Review "America By Design"

In his recently aired PBS series, "America By Design," architectural historian Spiro Kostof examines the history and culture which gave rise to our unique American environment. From housing, cities and monuments, to workplaces, streets and public transportation, Kostof's focus is wide-ranging; his task monumental. Does he succeed? Here five Chapter members share their opinions.

Pierre-Simon Fournier, an 18th century prelate, is reputed to have remarked that "There are three fine arts: painting, sculpture, and ornamental pastry making—of which architecture is a branch."

Taking this to heart, PBS has now given us two series conducted by those great American architectural chefs, Robert Stern and Spiro Kostof, Stern on buildings, and Kostof on urbanism.

Chef Kostof sees himself as a clone of Jacob Bronowski. He ambles up and down in front of the camera like Bronowski, he utters his platitudes with the infinite wisdom of Bronowski, and from Bronowski he has learned to put together his recipes in scrapbook fashion, a little bit of that and a little bit of this, garnished and simmered gently in historical time.

Unfortunately, there is a big difference between Bronowski and Kostof. Bronowski was a holistic scholar. Deeply steeped in the culture of man, he was able to relate the thoughts of our greatest artists, writers, physicists and mathematicians to a governing natural order.

As in nature, there is a governing order to our cities. Cities are not composed of a bit of architectural this and a bit of urban design that. Above all, cities are not the product of the whims of architects. American cities have powerful cultural traditions that are different from European cities and are the products of our history, cultural heritage, contemporary reality and aspirations. All relevant architecture and urban design are held immutably within a governing cultural system.

Chefs Stern and Kostof have wasted wonderful opportunities to provide the culturally committed audiences of PBS with an understanding of the deeper principles of our cities and our profession. I have watched three of Kostof's programs with mounting frustration, the latest on public open spaces and monuments, and I could weep. As any pastry chef knows, the basis of culinary art is a series of ingredients the order of which, with minor mutations, is invariable. Great cooks know the order and behavior of the elements of their craft. Our cities are not composed of random intellectual ornaments. Perhaps PBS can be persuaded to do something better; but there must be a limit to their frustration too.

**David Lewis, AIA, UDA Architects**

Spiro Kostof's first program on *The House* is a collection of fascinating glimpses of the American home with some interesting insights into historical and present day examples. The program explores the ultimate "American Dream," and the forces that influenced its design.

The selection of houses shown are as surprising as the omission of others that I had expected would be included. When finally we have a chance to see a remarkable piece of design—Frank Lloyd Wright's house and studio in Oak Park—much of the footage is focused on Mr. Kostof and the fine details and spacial relationships become mere background. In fact, too much time is devoted to Mr.

Kostof speaking, and not enough to the subject of the hour. The presentation is very disjointed, and his halting, evenly paced delivery tends to tire the viewer.

I had a difficult time determining which audience level he was addressing. The excellent use of the models was understandably basic, but phrases such as the "brilliant manipulation of exterior dress" certainly deserved explanation.

Regardless of my criticism, the series is important. We have a long way to go in educating the public on architecture; hopefully this second television outreach series (Robert A.M. Stern's being the first) will be followed by other significant efforts.

**Sylvester Damianos, FAIA  
Damianos and Associates**

In the second program in this series, we witness the progression (or regression) of the American Work Place. As we move from the serene isolation of the rural farm and the coziness of the one man shop to the hustle and bustle of the commuter, one cannot help but realize that architects have no control over the economic forces leading to changes in the working process. We do have the responsibility to remain sensitive to and lobby for the basic human requirements of freedom of choice and independence.

The more complex the work place becomes, the less concern is shown for individual human needs. Provisions for shelter and subsistence alone do not overcome the need for privacy and freedom of choice.

It is and will continue to be the architect's responsibility to design humane, livable, working environments in order to maintain a meaningful quality of life—after all, what else is there?

**Mihai Marcu AIA, IKM Inc., Architects**

From alleyways to interstates—this is the logical historical development that Spiro Kostof presented in his well done PBS segment, *The Street*. Historical examples are built around an impressive chronology of transportation events. The simplicity of the presentation, however, could leave the viewer thinking that the evolution of transportation in America was not very complex.

Using historical photos, period music and video tapes of restored places, Kostof examines the evolution of the American street from waterways, river town development, canals, early roads, bridges, street grids, public places and greens. In an interesting blend of documentary cinematography, old photos of city congestion from horse and buggy days are presented with period music, which then dissolves into 1950's music with a video of a congested early freeway.

Kostof stresses the importance of railroads on town form and the role of land speculation on pioneer towns along the railway tracks in the early west. I particularly liked his comment that the traditional American "main street" is more than a physical presence; it is a state of mind and a set of values. He notes that the unifying "place" in Disneyworld is Main Street, USA.

Kostof is impressed with the "City Beautiful" movement in America. He spends much time in the segment on the relationship of the street pattern and its impact on the classical revival style in American architecture at the expense of later influences of transportation on urban form, such as the impact of commercial development at major transportation nodes.

(Continued on page 8)

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design, through this creative  
medium."*

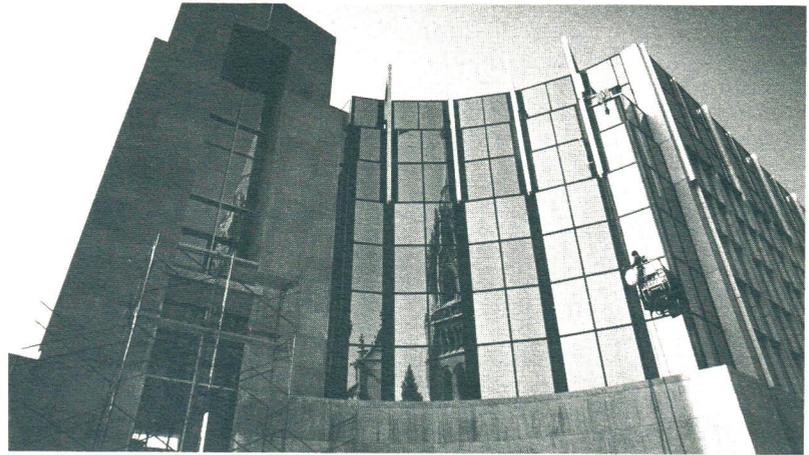
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## INNOVATION, RENOVATION *(Continued from page 1)*



*The Software Engineering Institute (SEI), designed by Bohlin Powell Larkin Cywinski in association with Burt Hill Kosar Rittelmann Associates, reflects the neo-gothic limestone of St. Paul's Cathedral directly opposite on Fifth Avenue in Oakland. The Institute—with five floors and 300,000 square feet of space—was designed to complement all of its neighbors including the adjacent Mellon Institute with its limestone columns, the 40-story Cathedral of Learning and St. Paul's Cathedral.*

computer hardware. SEI will develop, house and disseminate new knowledge for industry, making it a national software research center.

Software engineers need workspaces which combine features of a private office with a well equipped laboratory. Offices were designed as "personal laboratories" equipped with multiple computer systems and sound insulation to provide for solitude and concentration. The building's 150,000 square feet incorporates individual workspaces and conference/meeting areas on each of its 5 floors.

Software development demands frequent reconfiguration of equipment and rerouting of cables. Thus architects were faced with the problem of accommodating changes which could not be precisely anticipated. The key was flexibility. Designers developed a self-serve overhead grid of open cable trays and accessible channels. These aluminum channels are visible and intrinsic to the interior design of the facility. To accommodate changes in hardware, floors were designed to support a com-

plex network of computers in a variety of configurations.

Because computer loads are difficult to anticipate and may vary tremendously, each workspace has the potential to draw up to 2000 watts. Likewise, each workspace has individual temperature and ventilation control with cooling capacity of 2 to 3 times a normal office space.

According to project architect Rob Pfaffman (Bohlin Powell . . .), "SEI didn't really exist at the time we started. There was constant change at the beginning, different people with different ideas. We visited software facilities in California (IBM, Apple, Xerox) and found common threads: software engineers are monk-like in their work, a bit like architecture students. They put in long hours and require quiet."

The most difficult challenge overall? Pfaffman: "First we designed a very complex building, then had to fit it into a very tight urban site. But most difficult of all, we were planning for the unknown."

## FORUM *(Continued from page 7)*

Kostof's expression of emotion and human relationships is influenced by Louis Mumford, whose works romanticized the urbanization of America. I can't help feeling that his fascination with American design is rooted in his foreign culture. Does he feel that something is missing from his life by not being born in America? I recommend this series as a part of any urban design curriculum. It does an excellent job of describing the evolution of the form of cities, and makes the point that cities are "a story without end."

**Glen Schultz, AIA,  
Williams Trebilcock Whitehead**

Eloquently argued and elegantly photographed, "America by Design" reminds us of what television might have been. In *The Shape of the Land*, Kostof tackles his largest subject, man's impact on the American landscape. The issues can only be skimmed in a one hour program, especially since Kostof defines impact broadly, including, for example, the clearing and surveying of the continent in the nineteenth century, as well as the more obvious consciously architectural structures of the

Tennessee Valley Authority.

Design is not the exclusive province of architects, of course, and "America by Design" is not simply a celebration of architecture. *The Shape of the Land* is largely concerned with civil engineering, the damming and spanning of rivers, the building of highways and, in more recent years, the building of airports—all those monumental projects of man in which he seeks to impose his order on nature's landscape. These feats are presented as acts of problem-solving, not as triumphs of aesthetic beauty. For the most part, Kostof takes a balanced view of controversial environmental issues, making his points, but gracefully skirting the conservationist's soapbox.

Except for an occasional generality of breathtaking and suspect simplicity, Kostof sticks to reporting his subject. The hour contains the outlines of a dozen equally fascinating potential investigations. Television being what it is, we may never see them. But we do have "America by Design." Don't miss it.

**David L. Henderson, AIA,  
Burt Hill Kosar Rittelmann Assoc.**

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# CALENDAR

**WEDNESDAY, NOVEMBER 4, Seminar: "Marketing, Public Relations and Sales Strategies for Professional Service Companies,"** co-sponsored by the Pittsburgh Chapter AIA in cooperation with Duquesne University Small Business Development Center. 9 AM to 4:30 PM. Fee: \$75 includes lunch, breaks and handouts. To register, call Deborah Ujhazy, 434-6233.

**THURSDAY, NOVEMBER 5, T. David Fitz-Gibbon Lecture Series** sponsored by CMU Department of Architecture presents Susana Torre, architect and educator, Associate Professor of Architecture, Columbia University Grad. School of Architecture, Planning and Preservation. Wean Hall, 8:30 PM. Call 268-2355 for more information.

**FRIDAY, NOVEMBER 6, Annual Pittsburgh Chapter AIA Long Range Planning Commission Meeting,** Cherrington Country Club, Coraopolis.

**TUESDAY, NOVEMBER 17, Chapter Membership Meeting.** CMU Faculty Dining Room, 5:30 cocktails, 6:30 dinner. Speaker: Robert Rosenfeld, Director of Internship Programs, National Council of Architectural Registration Boards will discuss the Intern Development Program. Cost: \$15 members, \$18 guests. RSVP by November 9 with registration form on next page.

**NOVEMBER 18-19, Build Boston '87,** sponsored by the Boston Society of Architects, World Trade Center/Boston. Over 75 workshops and seminars on design, marketing, money and management, computer technology, liability and legislative issues. Registration: 617/965-0055.

**THURSDAY, NOVEMBER 19, Equipment Show** sponsored by the SW Regional Chapter, Pa. Society of Land Surveyors. Holiday Inn, Greentree, 11 AM to 7 PM. Showcase for surveying and reprographic equipment, computer hardware and software and aerial photography firms. Door prizes, free parking. Contact: Robert Garlitz 741-5424.

## PLAN AHEAD!

**WEDNESDAY, DECEMBER 9, "Specifying Windows and Doors—A Technical Seminar."** Sponsored by the American Architectural Manufacturers Association (AAMA) in association with the Pittsburgh AIA and CSI Chapters. Greentree Marriott, 8:30 AM to 4:30 PM. Robert Oliver Hirsch, Director of Training for the AAMA and independent consultant, will explain the new, state-of-the-art ANSI/AAMA 101-85 Specification Standard for Aluminum Prime Windows and Sliding Glass Doors which replaces the former two Standards (ANSI/AMMA 302.9 and 402.9) currently considered obsolete.

The seminar discusses the window design needs of an architect, the availability of products, the performance standard by which windows are tested, the ability to develop one's own optional performance standard, and the process by which windows and doors are certified.

Cost: \$150 (reflects a special Pittsburgh discount from the standard \$195 fee). Includes lunch, morning and afternoon breaks, all handouts and processing .6 hours CEU credit with either the AIA or CSI. For more information, contact the Pgh. Chapter AIA (471-9548) or the AAMA National Headquarters, 312/699-7310.

## EXHIBITIONS

### Townscapes of Europe

The history and development of European town squares, marketplaces and "piazzas" from antiquity to the present are traced in "Townscapes of Europe," at the American Institute of Architects Headquarters, 1735 New York Avenue, N.W., Washington, D.C. The exhibit portrays the cultural, social and political importance of the town square from the Greek, Roman and medieval traditions through the Gothic, Renaissance and Baroque periods; in Neo-classical and 19th century painting, and in 20th century urban design. The exhibition of photographs and watercolor plans will be on view weekdays 8:30 AM to 5 PM, November 5 to December 30.

### Robert Adam's Drawings of Kedleston Hall

More than 80 drawings by British architect Robert Adam (1728-1792) will be on view in "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece" at the Octagon in Washington, D.C. from November 13 to January 5. Completed in 1770 by Adam, Kedleston Hall in Derbyshire is considered the world's finest surviving example of the Adam style of architecture and design. The drawings, many of which are designs for ceilings, wall elevations, and garden buildings in full watercolor, show the architect at the height of his powers, fresh from his discovery of the classical world during his trip to Italy. **The exhibition will circulate to six American cities including Pittsburgh, where it will open at the Frick Art Museum one year from now on November 1, 1988.**



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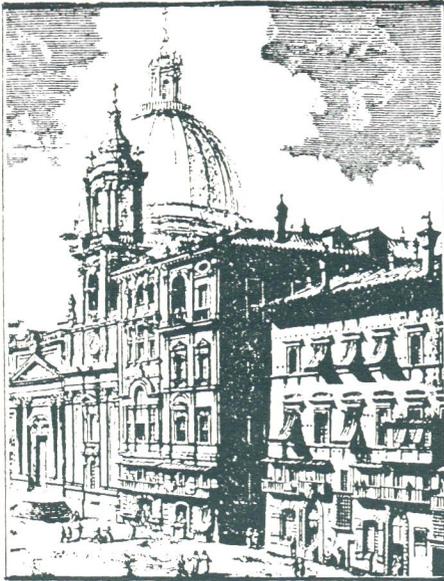
COLUMNS will announce upcoming events/activities relevant to its readers. Send **type-written** copy to: CALENDAR, AIA Pittsburgh Chapter, 307 Fourth Avenue, Pgh., Pa. 15222. Deadline is 10th of month prior to month of publication.

# BREAKING GROUND

## Call For Entries

(Continued from page 2)

- The Steedman Fellowship in Architecture



Washington University, in cooperation with the American Academy in Rome, invites young architects aged 21 to 33 to enter the prestigious Steedman Traveling Fellowship Competition conducted by the Washington University School of Architecture. Entrants are asked to solve a designated problem in architectural design and to complete the assignment between January 1st-25th, 1988. The winner becomes a fellow of the American Academy in Rome and receives an \$11,000 award for a year's travel and study abroad.

Registration forms are sent upon written request; entry materials must be returned with a \$50 application fee no later than December 15. Address all correspondence to: Steedman Governing Committee, School of Architecture, Washington University, Campus Box 1079, St. Louis, Missouri 63130.

# NOVEMBER MEMBERSHIP MEETING

DATE: *Tuesday, November 17*  
 TIME: *5:30 Cocktails*  
       *6:30 Dinner*  
 LOCATION: *CMU Faculty Dining Room*  
 ENTREE: *Veal Piccata*  
 COST: *AIA Members \$15*  
       *Guests \$18*

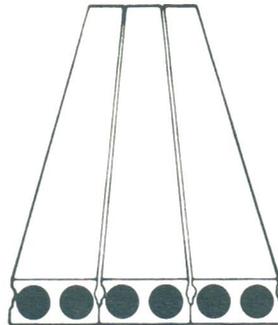


SPEAKER: *Robert A. Rosenfeld,*  
*Director of Internship Programs*  
*National Council of Architectural*  
*Registration Boards*  
*with*  
*Lois Thiebault, Director of*  
*Education Programs for the AIA,*  
*Washington, D.C.*  
 SUBJECT: *Intern Development Program*

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*November 17*  
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**Connie Cantor/Managing Editor  
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### IT'S OFFICIAL!

Architects Week was proclaimed by Allegheny County Commissioners on September 17, 1987. Accepting the official decree from Tom Foerster was William Bates, AIA Chapter President, flanked by fellow officers in the Gold Room of the County Courthouse.

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