

COLUMNS

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American Institute of Architects, Pittsburgh Chapter

May, 1988

First Women in Architecture Reception a Rousing Success



Karen Madigan, AIA, (left) welcomes Deborah Elliot, Assoc., Gunther Kaier Architects, and Louisa Grauel, MacLachan, Cornelius & Filoni.

Champagne was not the only thing bubbling in the elegant offices of Poli & Madigan when over 60 women architects and graduating students met last February for an informal evening of discussion. "You could feel the excitement," says Karen Madigan, AIA, Chapter Liaison to the National WIA Committee and host for the first official gathering of Pittsburgh women architects. "I think everyone was thrilled to see so many women colleagues in one place. We were literally wall to wall."

From a makeshift podium, Madigan welcomed her guests and urged those attending to become involved in Chapter activities and to work to raise the profile of women in the profession. Reporters from the Pittsburgh Press joined COLUMNS staff in reporting this exciting beginning.

Madigan feels that now is the right time for an increase in the level of professional activity among women architects in Pittsburgh. Philadelphia has an active WIA Committee

and has established several worthwhile programs and activities for the entire professional community in the area. As a result, the Philadelphia Chapter now has six or seven women on the Board of Directors where formerly there were none, and the first woman is now serving as president-elect of the Chapter.

Madigan is quick to dispel notions of separatism. "One woman called me yesterday and asked about having gripe sessions. To me that's not interesting. Keep those for your friends. The point of the meetings is to do worthwhile professional activities."

Madigan invited local women to share their opinions in a follow-up letter to the February meeting. She is also encouraging more women to join the Pittsburgh Chapter. Of the 77 practitioners, only 18 (23%) are full members and 12 (15%) are associates. The total, 30, represents only 7% of the Pittsburgh Chapter membership.

(Continued on page 4)

AIA Convention Marks a Century of Women's Achievements

A nationwide celebration of 100 years of women in architecture will kick off this month at the 1988 National Convention of the American Institute of Architects. "That Exceptional One: Women in Architecture, 1888-1988" will open May 15-18 at the Jacob Javits Convention Center in New York City and will travel to 14 major cities during the next three years.*

The exhibition highlights a century of women's achievements in architectural design, practice, and theory beginning with the first woman elected to the AIA: Louise Blanchard Bethune, FAIA (1856-1913). Bethune entered the field in the late 1870's as an apprentice to a Buffalo architect and received her degree from Cornell in 1880, the first female educated in a recognized architectural program. During her career, she built a variety of schools, churches, factories, stables and baseball fields.

The exhibition takes its name from a 1955 article for young students written by AIA Gold Medalist Pietri Belluschi, FAIA, who wrote he

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**[Pittsburgh may be one of them! Marsha Berger, AIA, Regional Liaison to National WIA, is talking with curators now. We'll keep you posted!]*

Livonia Osborne Stevenson: A Pittsburgh Pioneer



Livonia Stevenson: "I love the old Beaux Arts Buildings. The architecture today seems so temporary. They don't use real materials, just tin and plastic. Buildings seem disposable. Perhaps the architects plan to keep themselves busy rebuilding them when they fall apart."

Livonia Osborn Stevenson is 82 going on 25. Her blue eyes sparkle as she recalls her student days at Carnegie Tech. "Lee Osborn was my name back then. Livonia was too long for those men in the Architecture Department. They were really wonderful guys—I still hear from several of them."

Mrs. Stevenson, Class of '26, was the first woman to graduate from the Department of Architecture. Her uncle, an engineer, had arranged a scholarship from Rensselaer but her mother didn't want her so far from home. She stayed in Pittsburgh attending Tech, and worked for her degree in architecture instead of engineering, as her uncle had hoped. She has fond memories of the studio. "The frieze was painted white and was decorated with profiles of past graduates. We used to play guessing games, identifying the famous faces."

Was it different in the twenties? Not really. "My problems as a girl student were similar to the ones the students tell me about today. The faculty seemed to pay more attention to the men students and they usually got better grades. I guess women have to be stubborn and work harder to succeed. I did, and it was a challenge."

Mrs. Stevenson recalls Henry Hornbostel with a laugh. 'He was so volatile, expressive,

(Continued on page 12)

BREAKING GROUND

Kudos



IKM Incorporated took first prize for their "Downtown Pittsburgh Skyline" costume at the Palladian Ball, the March fundraiser for the Community Design Center of Pittsburgh. Pictured above are John Schrott (PPG Place), Tom Hartley (State Office Building) and Tim McManus (Fifth Avenue Place). Not shown: Jeff Brown (Gulf Building) and David Roth (CNG Building). Mr. Roth also designed and built the headpieces. CDCP Director Lynn Manion was pleased with the Ball's success: over 300 people raised close to \$10,000 for the Design Fund. "We've started a tradition that's sure to become a gala annual event."

Transitions

Design Alliance has moved its offices from Gateway 3 to PPG Five. During the week-end of April 22-23, the firm completed its transfer, upping office space from 4500 to 6500 square feet and consolidating design libraries. Design Alliance has a history of participatory management; over half the firm's architects are either partners or officers. According to Bill Kerr, AIA, this style of practice will continue, enhanced by the open design of workstations in the new location. Please drop by for a visit and tour.

Design Alliance will donate drafting tables and other office equipment to a non-profit client, Abraxas, which is constructing a residential treatment and educational center for people with chemical dependency problems.



Here and There

Williams Trebilcock Whitehead is designing a new Adult Outpatient Facility for The Rehabilitation Institute of Pittsburgh. Project architect is John P. Pekruhn.

IKM Incorporated has recently been selected by Pennsylvania State University to design a \$4.5 million classroom and laboratory building for the University Park Campus. Construction is expected to begin in late 1988 with occupancy scheduled for early 1990.

The Architectural Woodwork Institute requests volunteers from the Pittsburgh Chapter AIA to serve on their Board in an advisory capacity. Call Gary Martin, Fort Pitt Fixtures, for more information: 531-4010.

The Pittsburgh Chapter AIA has contributed to **The March of Dimes Walkathon**. Chairman this year is Westinghouse CEO, John Marous.

The Department of Architecture at **Miami University** in Oxford, Ohio, is planning an Architecture Alumni Reunion, June 10-12, 1988, in conjunction with Alumni Weekend at the University. Call Beth Dochinger, 513/529-6010 for details.

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POINT OF VIEW

by Marsha Berger, AIA
Regional Liaison to Women in
Architecture

Female architects are no different from male architects. Right? Wrong! Women are bringing special skills and talents to the profession that are just beginning to be recognized.

Carol Gilligan wrote *In a Different Voice*: "Sensitivity to the needs of others and the assumption of responsibility for taking care, lead women to attend to voices other than their own and to include in their judgment other points of view." Women are better listeners, many believe, and therefore better problem solvers. We hear the message *behind* the words as well as what is actually being said. We also find it easy to make and nurture relationships, a decided advantage when dealing with clients, and a key factor in the teamwork required for large projects. But more importantly, our translational skills and our ability to sort out complex relationships help to find innovative answers based on need more than on pure design.

It can be said that women put their egos on the line less often: we are more concerned with client satisfaction than winning a point. However, our commitment to high levels of design quality often leads us to one of the traditional



"Women have unique talents to offer."

women's roles, namely that of teacher. We take the time to educate our clients and lead them through the intricate design process. This way, our clients better understand the solutions and feel that they have had significant input.

Women also exhibit intense attention to detail and craftsmanship. I've often been called myopic and those who know me can attest to

the thickness of my glasses. But the "big picture" isn't enough for women architects. We all know the difference an inch makes! It was Flaubert, author of a classic novel about a woman freeing herself from the conventions of the day, who had the insight to remark, "Le bon Dieu est dans le détail."

Today, I see more women in roles of leadership. Opportunities for women architects need not be limited to those of sole practitioners and heads of small community firms. As more women advance to leadership positions in commerce and government, they will select the architects. Since clients tend to hire people like themselves (having the same attitudes and concerns), the new corporate leaders will summon their own sex to top positions in the large architectural firms.

We have unique talents to offer, and we are in a position to affect a course of action in our profession. As the Remaking Cities Conference showed, new demands are being made of architects where the human factor becomes paramount. We will be asked to deal with additional issues of environmental impact, community advocacy, cultural commitment and social responsibility. Women are the care-givers of the world—architecture is just one way we express it.

INSITES

Letters to the Editor:

To the Editor:

The Pittsburgh Chapter of the AIA, and in particular the many dedicated volunteers who made the RUDAT and *Remaking Cities* a forum for public discussion, should be commended for their efforts. In order to be effective in communicating the conclusions of RUDAT, the AIA must follow through and take an active role in the public debate over many other local and regional development issues. Although the Mon Valley RUDAT demands the first priority, the Pittsburgh Chapter must recognize that there are other local and regional issues affecting the quality of life in Pittsburgh and its environs. Many important and sometimes controversial local development issues go without notice or are poorly understood by the local media.

I will always remember naively attending a meeting of the Public Awareness Committee a few years ago, thinking I would hear vibrant discussion on improving public awareness about architecture and planning, especially at the grass roots level. Instead, I heard chat about "cocktail parties at The Carnegie" for those who already supported the architectural establishment. In essence, the Public Awareness Committee appeared to be an extension of the marketing arms of major architectural

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Reception (Continued from page 1)



Ana Guzman, AIA (left) chats with prospective member, Susan Tusick, Burt Hill Kosar Rittelmann Associates.



Over 60 women architects attended the meeting hosted by WIA Chapter Liaison, Karen Madigan, AIA. (Photos by Kathy Ayres.)

Possibilities for future activities include:

- Forming an official WIA Committee.
- Encouraging more women to serve on local chapter committees.
- Sponsoring events such as lectures, discussions, films, exhibits.
- Organizing regular meetings for the exchange of ideas.
- Establishing a speakers bureau for women architects.
- Developing relationships with other local women's organizations.
- Writing a series of articles, building or book reviews.

Madigan sees the potential benefits of both Chapter and WIA Committee membership for herself and others. "People often say to me, 'Oh you're an architect. There aren't many women architects. You must be one of the only ones.' That's because women are hidden. Before I hosted the meeting I only knew five or six women architects. I was flabbergasted when I found all the women."

"I think the timing is perfect to do something," says Madigan. Women are the fastest growing group of architects at present; in some schools enrollment is 50/50. The Women in Architecture movement is a response to this

change in the makeup of the profession. It is a mechanism which will involve women fully in the AIA and in the decision-making aspects of the profession.

[If you missed the WIA reception and would like to be included in future activities or mailings, please call Karen Madigan, 471-8008.]

Five years ago, Pamela Waters Studio, a New York graphics design firm, employed 16 women on a staff of 17. Waters described her firm as a soft-hat enterprise. The lone male was receptionist/secretary for the firm. We wonder how he does with the coffee machine!

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FROM THE EDITOR'S DESK

If you've read this far, or simply skimmed our front page headlines, you have noticed the focus of this issue is on women—specifically of course, Women in Architecture. Our theme coincides with a national initiative celebrating 100 years of female membership in the AIA (see story, page 1).

Pittsburgh is home to more than 75 practicing women architects. At CMU, women account for 45% of architecture students at the undergraduate and graduate levels. The admissions office reports a steady increase in the number and *quality* of female architecture applicants. "Overall, the women tend to be better prepared than the men," says one

admissions representative. "They come with stronger backgrounds and a more focused sense of architecture as a career." Last spring, *over half* of CMU's architecture graduates were women, the largest percentage ever for the department.

But numbers are not the only story. Also on the rise is women's participation in professional activities, particularly in the Pittsburgh Chapter AIA. Currently, two out of five Board officers are women: Marsha Berger, AIA, 2nd Vice President, is also the Regional Liaison to the Women in Architecture Liaison Network; Ana Guzman, AIA, Chapter Secretary, is Chairperson of the Professional Development

Committee, responsible for Lunchtime Seminars, ARE Refresher Courses and full day workshops. Others actively involved are Karen Madigan, AIA, Chapter Liaison to the National Women in Architecture Committee (see cover story); Claire Bassett, AIA, Chairperson of the Charitable Scholarship Fund; Karen Brean, AIA, AIA/CMU Liaison Committee advisor to the Student Chapter (AIAS), and Susan Warner, AIA, Chairperson of the Mon Valley R/UDAT.

This issue acknowledges the contributions of these and other women architects, from the first female graduate of Carnegie Tech to the most recent work of our youngest women members. Thirty years ago, a woman architect was called "exceptional," not because of skill, but because she was outside the norm: a scarcity. Today, that same adjective applies, but now with a new meaning. Pittsburgh women architects are indeed "exceptional"—talented professionals making a lasting contribution to the built environment.

AIA Convention (Continued from page 1)

could not in "whole conscience recommend architecture as a profession for girls. I know that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing—that she could be **that exceptional one.**"

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Pioneer Architect, Louise Bethune, FAIA (1856-1913), first woman member of the AIA.
(Photo courtesy of the AIA Archive of Women in Architecture.)

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Today, when women are the fastest growing segment of AIA membership (their enrollment in architecture programs has more than doubled in the last decade), their contributions are only just beginning to be recognized. The American Architectural Foundation and the AIA Women in Architecture Committee have sponsored the exhibition to enhance public awareness of how women architects have enriched our lives and to depict the many opportunities available to future generations of gifted and committed women. For more information on this and other aspects of the 1988 National Convention, call the AIA Hotline: 202/626-7395.

BRICKS AND MORTAR /Committee News

Urban Design

The Urban Design Committee held its first meeting in early April. Attending were Chapter Members Don Carter, Len Perfido, Hugh Hackmeister, Bill Kerr, Ed Pope, Bill Bates, Rob Pfaffman, Marsha Berger, Stephanie Ledewitz, Steve Quick, and Park Rankin, who acted as informal chair. The committee will elect a permanent chair as they define their goals and mission.

The first meeting had a two-fold agenda. First, several members reported that they attended a meeting of the Mon Valley Commission where they expressed the Chapter's desire to cooperate with the Commission in its future work. Second, several community leaders and planners were invited to assist the committee in selecting strategies whereby the chapter can further the work begun by the R/UDAT.

Invited guests included: Ray Reeves, County Planning; Joe Hohman, County Development; Mike Eichler, Allegheny Conference; Richard Drnevich, AIA, County Redevelopment; Lynn Manion, Prof. Affil., Community Design Center; George DeBolt, Homestead Economic Revitalization Corp.; Janet Carr, New Heritage Inc., McKeesport; Brooks Robinson; Joe Harper, Mon Valley Development Team; Mark McKormick, City of Pgh. Engineering and Construction; John Rahaim, City Planning; and Jacek Ghosh, Bidwell Training Center.

All attendees agreed upon the need for further explanations and information about the R/UDAT. One community, for example, didn't realize that they held the power to control their own zoning process. The meeting ended with a discussion of the most effective ways of sharing information, through the county and/or working directly with the towns.

If you wish to participate in this exciting new committee, call the Chapter Office at 471-9548.

Membership

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

We are preparing to print the new edition of the **Chapter Membership Directory**. All changes and/or additions must be submitted in typewritten form to the Chapter office by **May 15**. Information will not be accepted over the telephone. **Please check your listing!** If we do not hear from you by May 15, we will assume your listing is correct. When submitting changes, please include your full name, membership status, name of firm, complete address and telephone number. Mail to the Pittsburgh Chapter AIA, 307 Fourth Avenue, Pgh. 15222.

The Chapter is also seeking the names and addresses of **Architecture Interns** throughout Western Pennsylvania. Important information

will be forthcoming about the **Intern Architect Development Program (IDP)** which the Chapter will sponsor. All Architect Interns working towards registration should call either the Chapter office (471-9548) or Kent Edwards, AIA (381-1400) to be placed on the mailing list for notification.

Please welcome the following new members:

Henry W. Hanson, AIA
Hanson Associates
120 South Whitfield Street
Pittsburgh, PA 15206

Ms. Nancy McNabb, AIA
Johnson Schmidt & Associates
Box 15508
Pittsburgh, PA 15208

Mr. James H. Pappas, AIA
16 The Knob
Pittsburgh, PA 15202

Mr. Charles H. Parker, III, AIA
2628 McCord Street
Pittsburgh, PA 15203

Mr. Alan B. Tisdale, AIA
N. John Cuzolo & Associates
4 North Shore Center
Pittsburgh, PA 15212

Mr. Timothy J. Cowan, Associate
Burt Hill Kosar Rittelmann
400 Morgan Center
Butler, PA 16001

AIA/CMU Liaison

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

The committee has been busy this month making plans for the fall. Students have expressed interest in community volunteer work; committee member Karen Brean, AIA, is researching possibilities for student involvement. Two faculty led workshops were proposed for presentation to Chapter members. The topics are computers and building performance. Also in the works are student-sponsored seminars and architectural tours. Congratulations to fifth year student, Jeffrey Wyant, winner of the Department T-shirt Design Contest!

Public Awareness

Chair: Ivan Santa-Cruz, AIA, Gzesh Santa-Cruz Schointuch, 281-1414.

Many thanks to Jan Reicher, Prof. Affiliate, for organizing the tours following the Remaking Cities Conference. Plans are underway for the 1989 Edition of the Directory of Architectural Firms, possibly with a new format. The committee continues to pursue avenues for media exposure. Tony Poli, AIA, is investigating architect participation on news and talk shows. Also in the works is a Workshop for Municipalities slated for the fall. Luke Desmone chairs the Taskforce.

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FORUM

Designing Women

The Question: *As you describe your practice, do you feel you have any particular issues as a woman or as an architect in the city of Pittsburgh? Would you recommend architecture to young women entering college?*

Karen Markison Brean, AIA, Pittsburgh Department of City Planning: I think I saw myself in the very beginning in a non-traditional role, either in an unusual firm, or in a practice that would include research or teaching. But I also wanted to be registered, to establish credibility, and experience all the regular aspects of the profession before moving on to non-traditional activity.

My background is in anthropology and the social sciences, so city planning was a natural way for me to combine my interests and skills. I always knew I would come back 'round to incorporate architecture with the social sciences. I don't know if this sort of career pattern is unique to women, but the colleagues I find most interesting—male or female—are those with diverse backgrounds and experience.

Right now there is discussion about the role of architects within the profession. The public also needs to learn about the broadening roles of architects—I'm not sure many people really understand the value of architects in solving problems. There's a parallel for women architects. We need to expand the public's awareness of us as well, particularly in a traditional setting like Pittsburgh.

Although I haven't had any sinister experiences of discrimination, I have seen ignorance and an innocent lack of understanding. For example, as I drove to the WIA reception at Karen Madigan's office, the parking attendant asked, "Are you going to a baby shower or something?" I thought about it, weighing whether to answer or just let it pass. Then I asked him why he thought there was a shower. He said, "Well, a lot of women have parked here in the last ten minutes, so I figured it must be a shower or something." I told him there was no shower. "We're all women architects going to a professional meeting."

I also think age makes a real difference in how architects are treated. We have an old model of long, long apprenticeship. Young architects grow frustrated, they need more responsibility, compensation and exposure. If I had my own practice, I'd be extra sensitive to the needs of younger architects. Any minority (and I include women) has a charge to overcompensate and make sure they don't contribute to the exploitation of others.

I think any professional woman has a conflict, whether an architect, lawyer, or doctor. Most of us were raised with traditional expectations concerning career and family. Some friends of mine have taken time off for children. No matter how supportive society may be with issues such as day care, each individual makes that choice based on their own inter-

nal values. It's a very personal decision. None of us know how we'll relate to these issues until we're in that position.

Overall, architecture provides tremendous job and career satisfaction. Students often ask, "What can I expect?" Too often the question of money comes up and that's a tough one. I read somewhere that 80% of architects feel underpaid, but that 80% would also not change careers. There are lots and lots of satisfactions for me in this profession.

"Ultimately it won't be that you're a woman architect, it will be that you're an architect."

Karen Brean, AIA

Susan P. Warner, AIA, Private Practice: I feel that women are well integrated into the profession. I haven't had any trouble, though I think it's a lot easier for women now than when I first started in 1974. A woman going into a bank or a corporation with an MBA is common now. I think the same is true with architects.

Promotion depends on the woman, as it does with the man. I know so many men that will be stuck in a drafting room for the rest of their lives because they're somewhat shy. I think a lot of people that are drawn to architecture are quiet, sensitive types, who aren't aggressive and therefore may not be promoted.

I worked in a corporation for several years so I've seen that whole way of doing things politically, how you get ahead, how you move. You have to be really pushy or you'll be stuck forever in low level management. Architecture is the same way. It requires a certain aggressiveness for either sex. You have to be willing to move around, to go from firm to firm.

I don't really think of the issues as women-oriented. I think pay is terrible for architects in general, but it's getting better. One complaint I've heard is that often the larger, better projects are not delegated to a woman as project architect. The big ones go to a male and the smaller ones to women. I'm not sure if that's changing.

I think contractors are somewhat overwhelmed in the beginning by a woman architect. They always act shy and a bit reserved. But as soon as you have an opportunity to contribute, there's no problem. I've had a great rapport with contractors, especially at Westinghouse. They have their own in-house staff of carpenters, electricians and painters. I worked with them day to day, as part of my job. It was great.

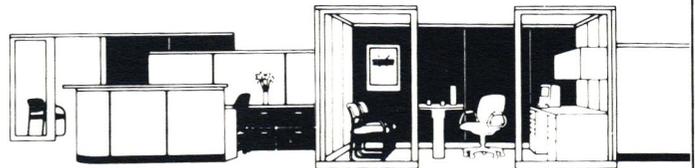
I must say, a lot of this comes with maturity too. When you're 24, 25, you're newly registered and you think you know what you're doing. But you are taken very differently. You come off too talkative, too pushy—you really don't know what you're doing. For me, the

(Continued on page 11)



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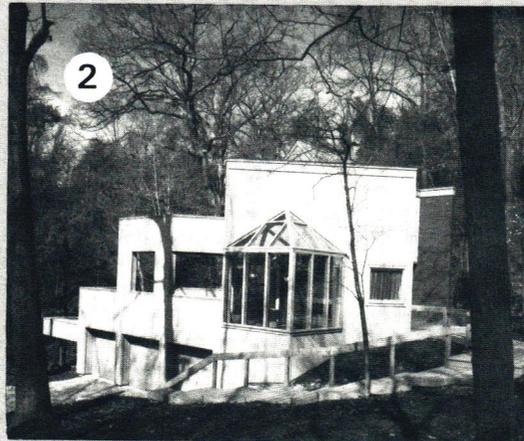
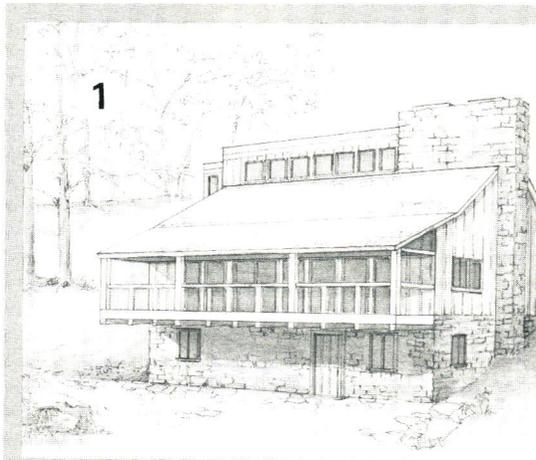
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1
CLAIRE BASSETT, AIA • B. Arch., Carnegie Mellon University • **Firm:** Architectural Services, Moonsville • **Project:** Mr. and Mrs. Robert E. Wepfer Residence, Export, Pa., 1985. Amish-built 2 1/2 story passive solar, open cathedral residence, 2500 sq. ft.; Hemlock siding, foundation stone and exposed beams recycled from dismantled double barn. All cabinetry, book shelves, doors, stairs and stair railing handcrafted; no plywood or milled lumber was used.

2
MARSHA BERGER, AIA • M. Arch., Carnegie Mellon University, 1977 • **Firm:** Private Practice, Pittsburgh • **Project:** Lewis Levick House, Greensburg, 1981. Passive solar, three story residence on 3 1/2 acres sloping woodland, 3400 sq. ft. Cedar plank siding, double brick cavity wall, designed on rotational geometric system with various images suggested by client's interests and experience. *Photo: Clyde Hare*

3
ANA MARIE GUZMAN, AIA • M. Arch. (U.S. equivalent), The National University of Cordoba, Argentina, 1965 • **Firm:** Private Practice; also Executive Assistant to the Associate Director of Planning and Engineering, University of Pittsburgh Office of Physical Plant • **Project:** Sally B. Johnson Hall, Indiana University of Pennsylvania, (joint venture with Derek Martin, FAIA) 1986. 2 Story, 27,000 sq. ft.; brick over steel structure; interior concrete masonry units.

4
MARGARET ROSE FISHER, Associate • M. Arch., Carnegie Mellon University, 1984 • **Firm:** Ruprecht/Schroeder/Hoffman Architects, Pittsburgh • **Project:** Parkvale Savings Association Whitehall Center Branch, Brownsville Road, Pittsburgh, 1987. 2500 sq. ft., single story; painted aluminum window wall system and glazed ceramic tile. *Photo: Clyde Hare*

5
CHERIE H. MOSHIER, AIA • B. Arch., Carnegie Mellon University, 1984 • **Firm:** The Design Alliance, Pittsburgh • **Project:** Arlene Lissner High School at Abraxas, Marienville, Pa., 1987. 13,000 sq. ft. classroom building, part of an overall master plan for a residential drug and alcohol treatment



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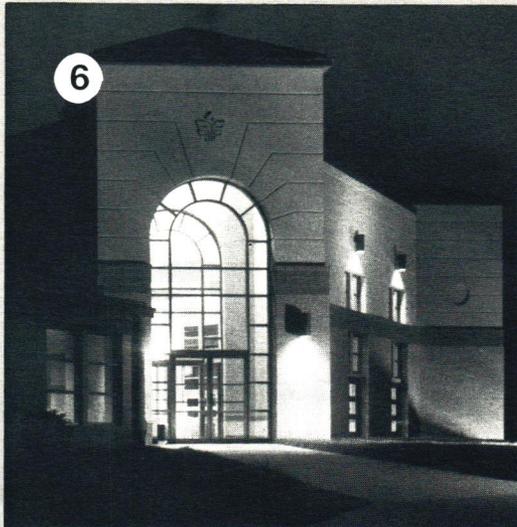
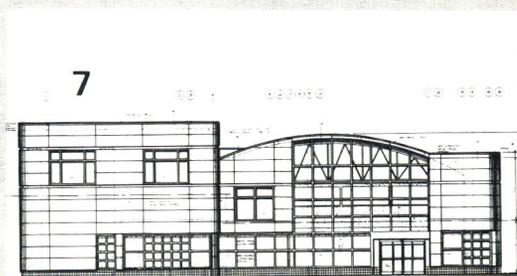
Program for 90 males, aged 14-20. Wood frame construction with redwood siding and open spaces; houses 8 classrooms, art studio, greenhouse and staff offices. *Photo: Lockwood Hoehl*

REN A. LOYSEN, AIA • B. Arch., Carnegie Mellon University, 1979 • **Firm:** UDA Architects, Pittsburgh • **Project:** LaRoche College Center, 9000 Hancock Blvd., Pittsburgh, 1987. Multi-purpose student center housing dining hall, private dining rooms, student lounge, career development center, faculty offices and various student activities. 100,000 sq. ft. Brick clad, synthetic stucco and green roof recall dramatic elements of adjacent campus buildings.

FRAN TUSICK, R.A. • B. Arch., Carnegie Mellon University, 1977 • **NAOMI YORAN, R.A.** • M. Arch. and Town Planning, Technion, Israel Institute of Technology; M. Arch., Carnegie Mellon University, 1977 • **Firm:** Burt Hill Kosar Rittelmann Associates, Pittsburgh • **Joint Project:** Corporate Hangars, Allegheny County Airport, West Mifflin, Pa., 1975. 750,000 sq. ft. renovation and expansion of existing hangars and two-story brick office building. New second floor added to hangar to accommodate space needs for terminal/technical and office/administration. (Tusick: Project Architect; Yoran: Conceptual Design and Project Manager). Groundbreaking Fall, 1988.

ANTHIA S. MACSHANE, R.A. • M. Arch., Carnegie Mellon University, 1985 • **Firm:** Reid and Muhldreher, Architects, Pittsburgh • **Project:** Oil and Gas Hospital satellite doctor's office, Tionesta, Pa., 1986. 1 story, metal frame construction with stained pine lap siding and shingled roof.

SSICA M. FORSYTH, R.A. • B. of Arch., University of Cincinnati, 1975 • **Firm:** Senior Associate, Burt Hill Kosar Rittelmann Associates, Butler, Pa. • **Project:** Beecham Products USA, Robinson Township, 1986. 90,000 sq. ft. corporate headquarters, precast concrete; accommodates executive, sales, marketing, engineering, purchasing, customer service, computer facilities, laboratories and employee cafeteria.



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PROFILE

Ana Maria Guzman, AIA

Firm: University of Pittsburgh, Office of the Physical Plant.

Training: National University of Cordoba, School of Architecture and Urban Planning, Cordoba, Argentina.

Personals: Married, two children.

Awards, Honors: Appointed by the Mayor to the Board of Standards and Appeals, 1985-present; one of first two women appointed as a member of the Association of University Architects, 1986; secretary of the Pittsburgh Chapter AIA, 1988.

Leisure Time Interests: I like to read and I've been taking some fiction writing courses. I've also taken some French courses; I like the structure of languages. We play tennis. Mostly we like to travel; when we're not traveling we're planning trips.

Specialty: My specialty is university buildings. At this point I am not involved in design. I am a liaison between the state and the architects. I take the position of a client with other architects, sitting on the other side of the table, which allows me to look at the profession from a different angle. I think architects should do that at least once in a lifetime so that they can understand the concerns of clients.

When and Why You Chose Architecture as a Career: Originally, I wanted to be a doctor, but my family talked me out of it real fast. Then I wanted to be an engineer, but there were not very many women in engineering. My father suggested architecture. There were a lot more women studying architecture at the time, about 30% in schools in Argentina. I went to architecture school and got hooked right away.

Favorite Building or Project: The period of design I enjoyed the most was when I was the manager of the regional campuses for the University. We were short of funds, so not only did I design, I worked with the local people to get the jobs done. Sometimes I even ordered the materials. There was a very close rapport with builders and clients, and that's what I enjoy the most.

Favorite Pittsburgh Building: I'm very partial to the Cathedral of Learning, Stephen Foster Memorial and Heinz Chapel. Those three buildings have been designed with respect for the space which surrounds them, and they have created a very nice outdoor space with the sense of campus even though they are in the middle of an urban area.

Favorite Building in the World: The Alhambra in Grenada. It's a building that appeals to all the senses—not only to the eyes. There is the scent of jasmine, you can feel the breeze on your skin as air moves through the building, and you hear the sounds of water running. It's the most poetic building.

Most Enjoyable Aspect of Architecture: To be able to design, you have to analyze the true meaning behind the building program. You have to learn what is going to happen in the buildings and then put that into the design.

Least Enjoyable: Paperwork.



"When I came to this country, I found myself in the position that my father never expected me to be, which is I was one of the few women in architecture. It was pretty shocking".

World's Greatest Architect: Alvar Aalto. I've always been fascinated by the richness of his vocabulary, the depth of his ideas. He was one of the few contemporary architects with a true sense of urban design.

Most Aesthetically Pleasing City: Definitely Venice. It is one of the few cities in the world that hasn't been impacted by the automobile. It's the only city which I really enjoy getting lost in, it's just one surprise after another. It's kept the character it had when it was built, it hasn't changed.

Advice to a Woman Student of Architecture: Now is a great time to be a woman and an architect. It is very important to set high goals for yourself and for the future. But you also have to be realistic about the way you go about reaching those goals. Right now there's a lot being said about "You can have it all." I think it's true, but you have to evaluate your capabilities and plan and organize your life rather than trying to have it all at one time.



"Pittsburgh is really one of the great architecture cities of this country . . . a city with a real sense of itself—it **looks** like Pittsburgh, it **feels** like Pittsburgh. In this age of homogenization, of McDonald's and Sheratons and freeways where every place looks the same . . . this is no small triumph."

Paul Goldberger
Architecture Critic
New York Times

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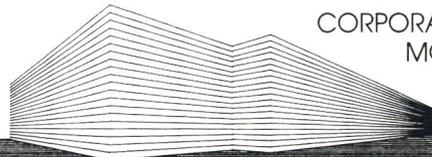
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Designing Women (Continued from page 7)

reactions with the contractors or with the boss were 180 degrees from where they are today.

I think architecture makes an excellent career because there are so many facets to the profession. You can adapt according to your position in life at any given moment. Whether you decide to be married or have children, architecture can adapt very easily to a career schedule. You can do the traditional route, you can work for a corporation, you can even do architectural photography, or rendering, the historical side, writing, whatever. There are lots of pieces you can choose from if you decide to take some time off with your family.

There's no 50/50 split in a family though. It doesn't happen. That's what I'm working on now. I try not to let it worry me—the fear of losing position. I've worked so hard on contacts, but I worry about slipping the longer I'm out of the day-to-day flow. It's hard to not work; it's scary.

On women's issues, I think things are pretty good. I've had good luck. I've been involved in some extracurricular activities because I am a woman and that's been good for me and for my career. Of course I've had frustrations, but a lot of men's careers are frustrating too.

Cherie H. Moshier, AIA, Design Alliance:

I think issues for women architects are the same as they would be for *young* architects: getting a diverse experience, some possibility of getting equity in a firm. Those kinds of issues are common to men and women. I'm young enough not to have experienced a whole lot of obvious discrimination. I think the bottom line for anybody, male or female, is being effective at what you do. I don't know if I'm treated differently, but I know I get done what I need to get done.

I think all of us are looking for different things. It's a matter of finding the right firm, the right situation, the right type of work, for what you want to do. This is a great firm if you want to be involved in management and equity fairly young. In my mind, sex discrimination is a non issue. I think the younger you are the more it's a non issue. It's that whole anti-feminist backlash that's been documented in the press: the younger people take for granted the struggles of an older generation and say the problems are over. They may not be over, but I guess from where I sit, I don't see a prob-

lem with being a woman in this profession. There's some thought that architecture may become a sort of pink collar ghetto—men may desert it because of the traditional low pay. That presents an interesting dynamic.

For me, architecture is tremendously fun, it's such a challenge. Every project and every day is completely different from another. It's good for someone who gets bored easily. But it's an overcrowded field. At the same time you might recommend it to people, you must also open their mind to non-traditional practice, where you use your talents in a larger context, government or corporate.

Some firms get a reputation for not being a good place for women to work. Women know it, and it becomes self-perpetuating. Also there are not many women in ownership positions in firms started by men. It seems to be when you want to call the shots, you go out and do it on your own.

"I think the bottom line for anybody, male or female, is being effective at what you do. I don't know if I'm being treated differently, but I know I get done what I need to get done."

Cherie Moshier, AIA

Then there's the role model issue. I never met an architect, period, until I went to college. I didn't meet a woman architect until my senior year. It was helpful having another woman in the firm when I started here, but I have to say that the guys I work with show a real willingness to help out younger practitioners in developing along the three main areas—marketing, administration and technical. It's important for women to get exposure in all three, especially technical.

With contractors you can tell when you get one that hasn't worked with a woman before. They want to treat you differently, but they don't know quite how. It usually doesn't take very long for them to discover that I don't require special treatment. The Abraxas project I'm working on now is located in a very remote part of the state. A lot of the contractors are not used to women professionals at all, let alone women architects. This past winter, we had put down the membrane for the roof and I thought, "Well, today would be a good

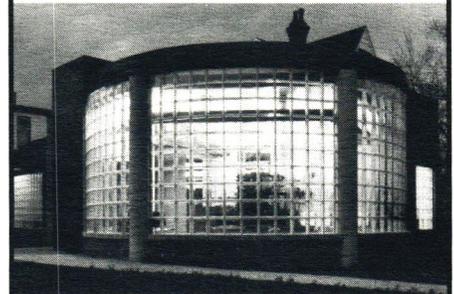
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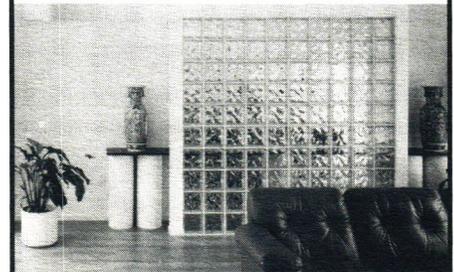
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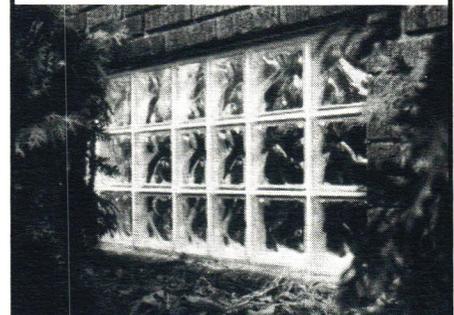
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Stevenson (Continued from page 1)

dynamic. My drafting room had all his drawings in the drawers. I had access to them, I could look at them and be inspired. Hornbostel would park his hat and tweed coat, his cane and gloves in the office. On my way to class one day, I saw his coat and hat there. Being young and crazy, I picked up the hat and put it on the way he wore it. I threw his coat over my shoulder and picked up his cane and gloves. I looked at the secretary and said 'Perrrfectly magnificent day! Why are we inside?' Her expression changed and I swirled around. There he was, clapping. 'Perrrfectly magnificent performance!' he exclaimed. I could have died."

"We had tea dances in the Fine Arts Building every Friday after the lecture. Mr. Hornbostel always came down and tapped me on the shoulder. I was embarrassed to death! I thought I was being singled out! But he was a beautiful dancer. And he would say 'I have to dance with my favorite girl student.'"

After receiving her degree in 1926, Mrs. Stevenson went to work for Sydney F. Heckert. "They wanted me to do a perspective for an addition to St. Francis Hospital. I was never good at perspectives—I liked plans—but they said if the perspective was good enough, I'd get to do the rest." It was good enough.

She then worked for Harold Heist on projects for McCormick Steel on the North Side. During World War II, Mrs. Stevenson collaborated with Danish architect, Henning Karlby, and Walt Simeon on a project for Hughes Aircraft. She designed the prototype for a ski used to enable aircraft to take off and land in the snow. Working in the cereal plant at H.J. Heinz, she also had to sign and correct drawings developed by "six-weeks" engineers, trained briefly at Carnegie Tech for the war effort. "I quit that though. I was making \$150 a month and these six weeks men were making \$500. My boss threatened to blacklist me with other companies, but I told him he



Designing Women (Continued from page 11)

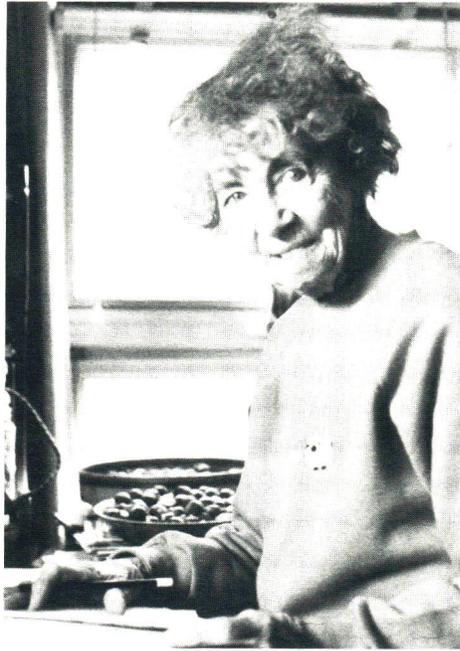
day to look at the membrane before they cover it up with gravel." I went up on the roof, about 30 feet above the ground. When I came back down, the equipment operator handling the gravel said that he'd never seen anything like that, a girl up on the roof." I said, "Well, that's where the roof is." And he said, "Yeah, but even *regular* architects don't go up on the roof." I don't really think about it. I just go about my business. It doesn't occur to me that I'm leaving a bunch of astonished people in my wake. They get used to it!

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couldn't. If they wouldn't pay me what I was worth, I was going to go home, take care of my family and wash dishes. And I did, too!"

Mrs. Stevenson's last firm was Forsyth and Blezard. She worked there on a free lance



Mrs. Stevenson first draws letters in pencil. Then, with a crow quill pen, she fills in the old English calligraphy. "The quills are exact, and it's a great way to keep my hands in practice." (photo by Kathy Ayres)

basis and drafted plans for several projects including renovations for the Pittsburgh Presbytery offices on the North Side.

Architects are often called "Renaissance People." Livonia Stevenson certainly qualifies. While a practicing architect, she also taught ballet, designed and constructed countless costumes and scenery panels for Beaux Arts Balls, raised a family (including a son who followed her into architecture) and completed extensive renovations on her Thornburg home.

In retirement, she continues to work with buildings, most notably her own 1790 log house. Mrs. Stevenson has rewired the entire house, replaced most of the kitchen, turned a stairway around, hand-built a fireplace and added a dining room. She doesn't draw plans anymore, but if friends or neighbors ask for help, she'll tell them how to proceed and, often as not, pitch right in with the work.

Buildings aren't the only things that keep her busy. She produces exquisite calligraphy, quilts, and with her son, plants 250 Christmas tree seedlings each spring. "And I'm a collecto-maniac." Her house is filled with birds, frogs, pictures, paintings, marbles, glass. The collection reflects her unquenchable curiosity and multi-faceted personality. "I never thought I'd live in a log house. I liked Spanish architecture and English architecture. Who would have thought I'd live here? But where your heart takes you, you must follow." Livonia Osborn Stevenson's heart has taken her on some extraordinary journeys.

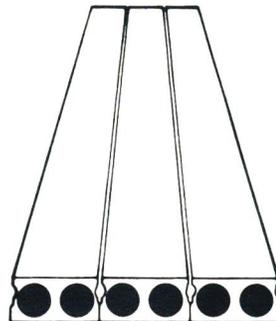
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75,000	97,400	104,400	103,010	101,850
98,000	125,660	132,190	130,390	128,810

Based on rates in effect on March 10, 1987.



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CALENDAR

WEDNESDAY, MAY 4, Lecture: "Viollet-Le-Duc and Pittsburgh," Henry Hope Reed, President, Classical America and author, *The Golden City*. Frick Art Museum, Point Breeze, 7 PM. Free. Lecture coincides with exhibition of watercolors and drawings of "Viollet-Le-Duc (1814-1879) Architect, Artist, Master of Historic Preservation" through June 19. Docent tours Saturday and Sunday at 2 PM. Call 371-0600 for more information.

THURSDAY, MAY 5, Ninth Annual Building Products Show, presented by the Pittsburgh Chapter, Construction Specifications Institute. 2 to 10 PM, Expo Mart, Monroeville. Call 922-4750 for complimentary tickets.

SATURDAY, MAY 7 and 21, A.R.E. Refresher Courses. May 7: Div. H: Materials & Methods, Roger Mallory, WTW, Instructor; May 21: Div. I: Construction Documents and Services, Peter Greer, DRS, and Al Cuteri, Pgh. Board of Public Education, Instructors. Both courses are held 9 AM to 12 noon at CMU College of Fine Arts, Seminar Room 206. Fee: \$15/session. To register, call the Chapter Office: 471-9548.

MAY 15-18, National AIA Convention, "Art in Architecture," Jacob K. Javits Convention Center, New York City. For more information, call the Convention Hotline: 202/626-7395.

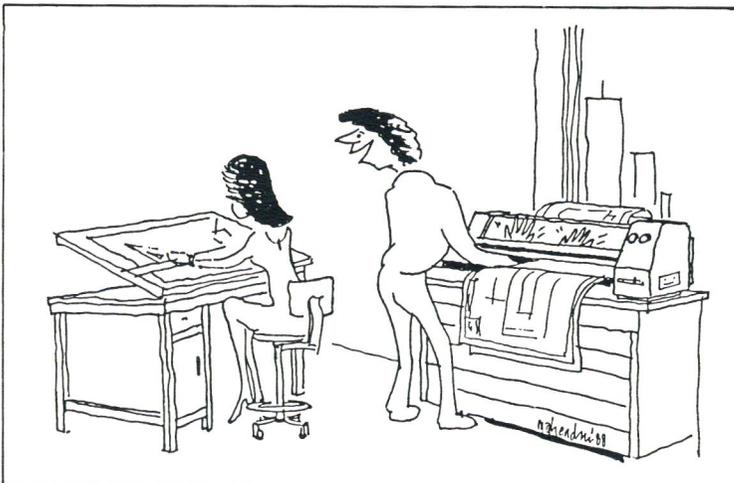
TUESDAY, MAY 17, Chapter Dinner Meeting. Derek Martin, FAIA, will discuss the Peer Review Process. James Street Restaurant, Northside, 5:30 Cocktails, 6:30 Dinner. Members: \$15; Guests: \$17. RSVP with form inserted in this issue.

WEDNESDAY, MAY 18, Carnegie Mellon Department of Architecture Alumni Breakfast at the AIA Convention, 7:30-9 AM, Suite 507, New York Hilton.

FRIDAY, MAY 20, Lunchtime Seminar: "The Corporate Identity Program" with Louis Filippo, principal, Adam, Filippo and Moran. First in a series of graphic design seminars organized by the Education and Professional Development Committee. Downtown YWCA, 12 Noon-1:30 PM. Members: \$20; Guests: \$25; students w/ID: \$15. RSVP with form inserted in this issue.

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

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Price: \$.70/member; \$1.00/non-member

G612 Owners Instruction for Bonds and Insurance—1987 edition. Replaces both G610 and G611.
Price: \$1.60/member; \$2.25/non-member

B141 Commentary: A Guide for Using the AIA Document B141—1987 edition only.
Price: \$22/member; \$25/non-member

G705 Revised Certificate of Insurance—Construction—1987 edition.
Price: (50 sheet package):
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Editor's Note: Just when you were getting used to finding the Dinner Meeting and Lunchtime Seminar notice on this page, we went ahead and moved them! We hope you agree that the *postcard format* is more visible and more convenient for making reservations. Let us know! If you haven't attended a Chapter event lately, why not consider doing so this month? Two timely topics are on tap for May: The Peer Review Process and The Corporate Identity Program. Guests are always welcome. **Join us!**

Letters (Continued from page 3)

firms. It is refreshing to see the establishment of the Urban Design Committee for the purpose of *Public Awareness* about RUDAT. I do wonder however, where we go with the committee beyond this. Other issues will not wait.

In the next few weeks, a new development project along the Fourth Avenue historic district will have become public. *If* it is a poor development proposal, is the AIA going to take a stand? This is only one of the many issues that could be addressed. Others are: Airport Development, Downtown Zoning, Neighborhood Commercial Zoning, Strip District Development, The Pittsburgh High Technology Center, Historic Preservation, the "Malling" of Downtown, Infrastructure and Neighborhood Revitalization.

In other cities around the country, the AIA is not afraid to speak out. Although in Pittsburgh we might not all agree about which issues are important, we must agree that a dialogue and heightened awareness is possible. The AIA should not hide and shrink away for fear of offending our clients. We must show the public that we do not only work with interests of corporations and government but also the average citizen.

Sincerely
Robert Pfaffmann, AIA

To the Editor:

Thank you for printing our notice of the BSA trip to Russia and Helsinki in April. I appreciate your willingness to inform your members of this opportunity to meet colleagues in the USSR and create friendships and alliances that can transcend political ideologies. We plan to return to Russia in 1990 (sounds far away? - think two years!) Members of the April tour group came from California, Mississippi, Maryland and New York as well as Massachusetts. We hope that this national interest grows and that we can include members of your chapter on our next trip.

Thanks
Richard Fitzgerald
Executive Director
Boston Society of Architects

COLUMNS is published ten times a year by the Pittsburgh Chapter of the American Institute of Architects in association with the Cantor Group.

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Sequoia Supply
Sherwin Williams
Triax Sales
Weyerhaeuser Co.
Wilsonart Laminates
Wood & Plastics Industries



Telephone Volunteers from the AIA/MBA (Master Builders Assoc.) Joint Committee helped raise funds for WQED in March. Pictured L. to R.: James Kling, AIA; Ann Billak, P.R. Director, Pgh. Builders Exchange; Dennis Astorino, AIA; Robert Salvatoro; John A. Coco; Don MacLachlan, AIA; and Mac Erwin, AIA. Also on hand were Bob Ferris, Nick Navarro, James Deklewa, Jerry Falso and Robert Lynch, AIA, photographer. The AIA/MBA Joint Committee meets monthly to update recommended construction guidelines for architects, contractors and owners.

COLUMNS

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