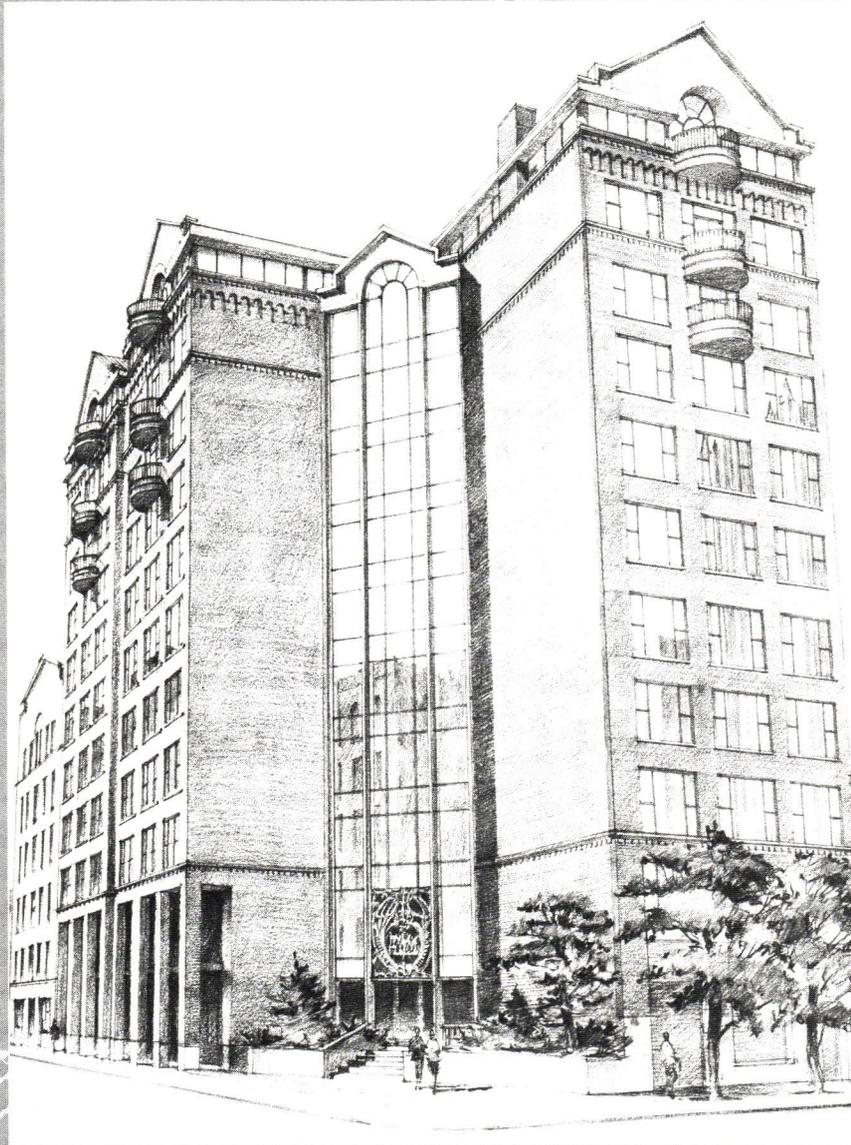


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## ON THE COVER

The old Shields Building on First Avenue sets the stage for COLUMNS to examine the special collaboration between architects and engineers. Story begins on page 10.

THE PITTSBURGH CHAPTER AIA serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. Membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields. Chapter Headquarters: Suite 1207, Bank Tower, 307 4th Ave., Pittsburgh, Pa. 15222. 412-471-9548.

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## VIEW POINT

KENT EDWARDS, AIA, CHAPTER PRESIDENT



There is a certain sameness to AIA conventions, both good and bad. The downside is mostly minor, like the annoying repetitiveness from the podium of names followed by "aaa—eye—aaa" or "eff—aaa—eye—aaa." The upside is a certain level of reinvigoration, due in no small part to the comrad-erie gained from convening with fellow architects.

But the St. Louis convention, and the host city, distinguished themselves in a most appropriate way. It wasn't the collection of very fine examples of architectural history, although St. Louis certainly has them in abundance. It wasn't even the jazz/blues, prominent locally but more difficult to find than you might expect. What struck me most of all was the arch—the stupendous, awe-inspiring, omnipresent architectural icon whose image and spirit dominated the place and the assembly.

I'll confess some prejudice toward Saarinen's work, but that aside, the arch is a singular achievement as architecture, as urban symbol, as national symbol, as engineering, as good design. It is even more impressive at night than during the day; it shimmers and sends shards of lights and dark in unexpected directions. It is magnificent.

As an adopted Pittsburgher, I envy few other cities, but I envy St. Louis its arch. Only an architectural genius could have created it; only a visionary client could have commissioned it. Having experienced it twice, I concur with its admirers. Its frequent praise is well deserved. Δ

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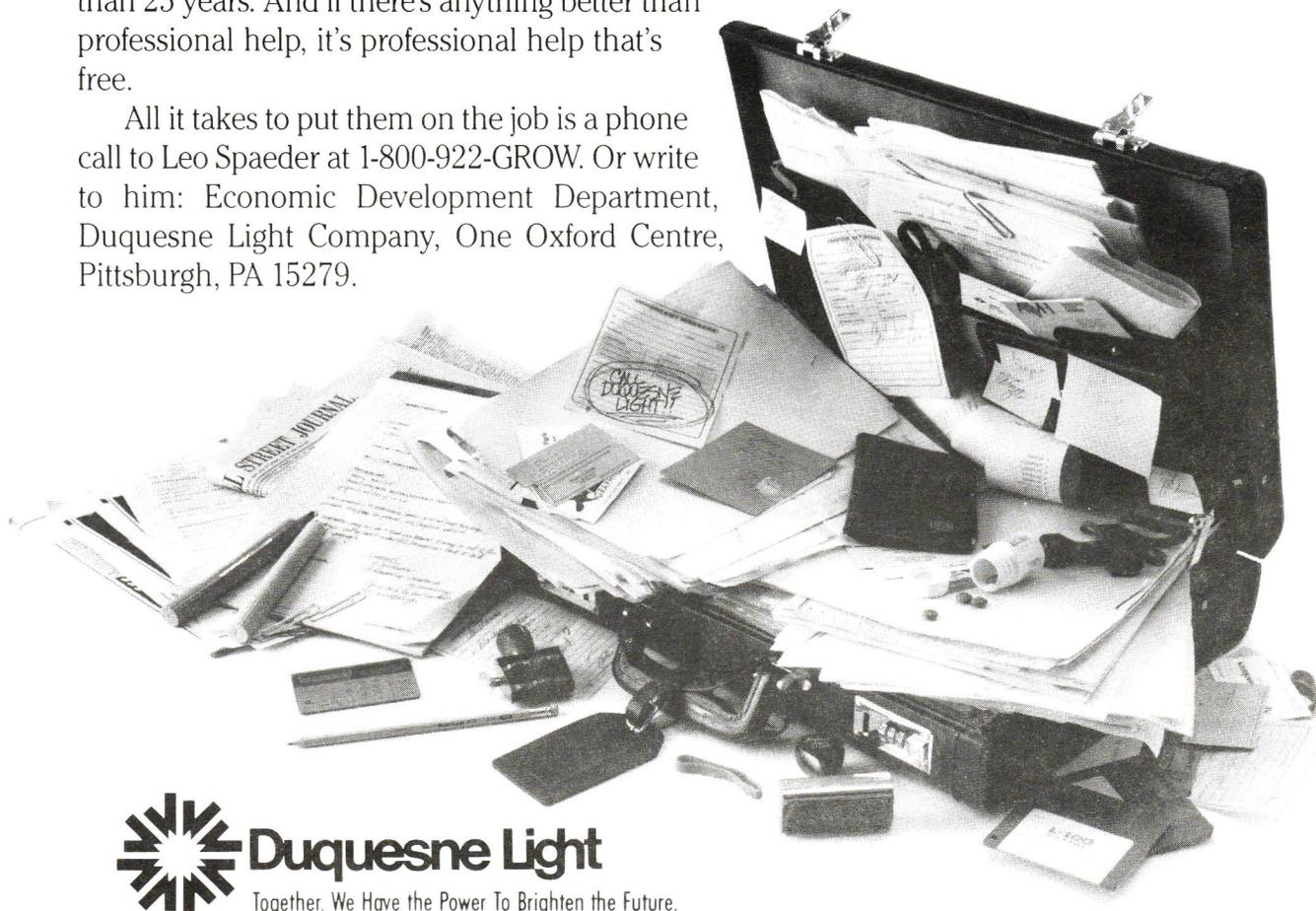
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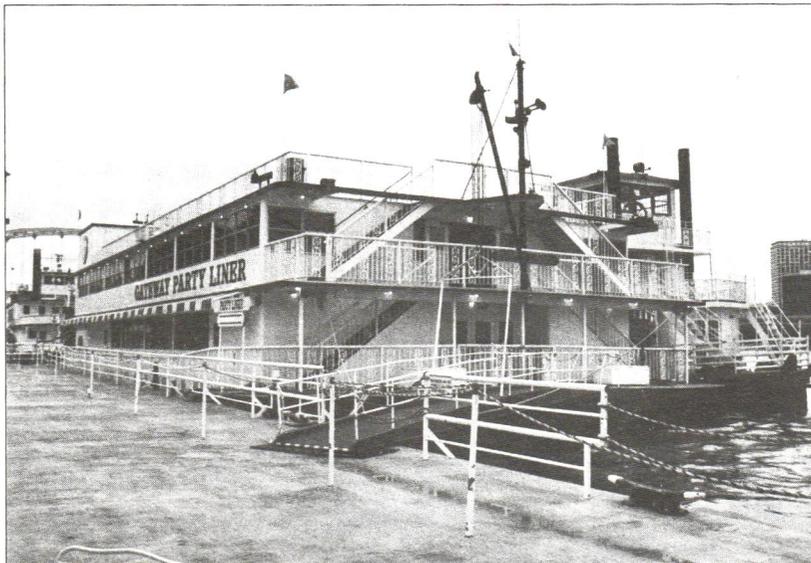
Together, We Have the Power To Brighten the Future.



## ROLLING ON THE RIVER

Cast away your cares and join the festivities at the AIA June Dinner Meeting aboard the Gateway Clipper Fleet's River Belle on Tuesday, June 20 from 7:30-10:30 PM.

Clarke Thomas, Senior Associate Editor of *The Pittsburgh Post-Gazette*, will be tour guide and guest speaker for this delightful evening on the waterways. Thomas, winner of the Keystone Award in Pennsylvania journalism and the Golden Quill Award in Pittsburgh journalism, is eager to share his love for the history of Pittsburgh's three rivers. His topic will explore the "Empires of the Three Rivers," from the collision of the French and English empires in the 1700's, to the industrial empire in the 1800 and 1900's, to the future high-tech empire of the 21st century, now taking root on the banks of the Monongahela at the old J & L Steel site. An inveterate traveler and active member of the United Nations Association of Pittsburgh, Thomas has visited and written about more than 30 countries. In 1980, he led the Na-



*Back—by popular demand—the June AIA Dinner Cruise! Architects will hit the deck and set sail for an evening of entertainment—dinner, dancing, and a slow cruise up the river. Make plans now to attend—June 20th!*

*[photo by Kathy Ayres]*

promptly at 7:00 PM at the Station Square Dock. This popular annual AIA event is open to the public and it's a great way to introduce prospective new members to the Chapter. So round up you colleagues and spouses and get your reservations in **by June 12**. (Members: \$20; Guests and Non-members: \$25) RSVP with the form on the back page flap. *Sea you there!* Δ

tional Conference of Editorial Writers on their first foreign tour, a visit to the People's Republic of China.

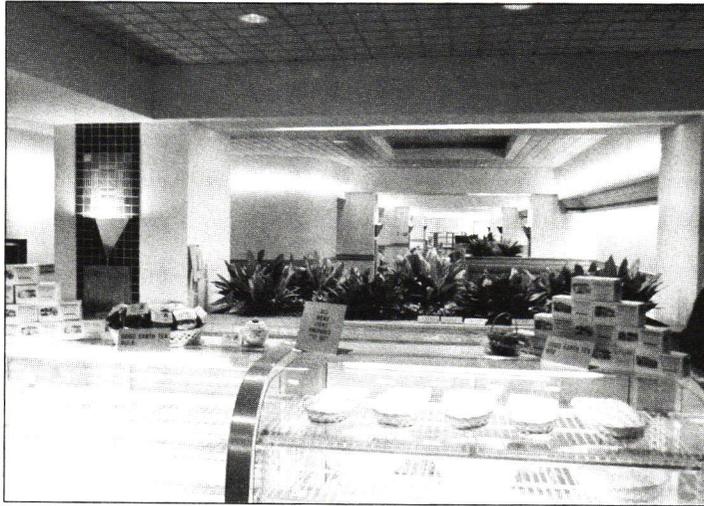
Following Thomas' historical river tour, guests will enjoy cocktails and a hearty buffet dinner of Pierre breast of chicken and honey-glazed ham. A live band will entertain and maybe even get a few folks onto the dance floor. (Watch it—our COLUMN's photographer will be on the loose!) As always, there will be plenty of time to socialize with colleagues, and meet new members.

Don't miss the boat! The River Belle boards

## A RETAIL VENTURE

## CHAPTER MEMBERS DESIGN FOR THE GALLERIA AT SOUTHPOINTE

Will the Galleria at Southpointe take off? Is Pittsburgh ready for an elegant suburban retailing center? These questions have been posed repeatedly by the local press as the former Mount Lebanon Kaufmans store reopens as an elegant mall. However, scant attention has been paid to the local architects who have designed some of the settings. In the world of shopping malls, individual store or restaurant design is often a headquarters decision. A single architect may be licensed in numerous states and may merely stamp copies of the design for each new franchise. While the Galleria breaks the mold for suburban Pittsburgh shopping centers, several of the businesses have also broken tradition and hired local architects to design their facilities. On these two pages, COLUMNS



*If you visit The Good Earth, pay close attention to the menu. A Santa-Cruz Omlette is listed. Is this a coincidence? Which came first, the architect or the omlette?*

brings you a sampling...

The Good Earth Restaurant, "a healthy but not health-food restaurant" was launched in Los Angeles in 1975. It has since evolved into a chain, spreading across Arizona, New

Mexico and eastward. With the opening of the Pittsburgh franchise (farthest east at present) Good Earth Restaurants now total 20. The menu emphasizes fresh ingredients and a low fat, low sodium, low cholesterol cuisine

The Galleria Good Earth, designed by **Ivan Santa-Cruz, AIA**, seats 286 and incorporates a solarium and an outdoor patio. "It has a huge kitchen," says Santa-Cruz, "and the bakery is right on the premises. Because we were redesigning existing space, we ended up with a long narrow dining room. Archways break up the space visually, while lighting and a soft color palette unify the

space." Interior design firm Margaret Ringel Associates worked as consultant on the project.

Hotlicks, a well-known Pittsburgh ribs, chicken and fish restaurant featuring hardwood grilled and barbecued meats will open its second location at the Galleria in early summer. The Pittsburgh-based owners plan to expand nationally at the rate of 12 to 15 restaurants per year. Designed by **Chip Desmone, Associate Member**, Charles L. Desmone and Associates, the project includes 1700 sq. ft. of interior space and a 1200 sq. ft. outdoor terrace with a total seating capacity of more than 100.

Like the other Galleria projects, the renovated building presented certain challenges for Desmone. "The space had an odd, stepped shape making it difficult for us to fit all the required kitchen facilities with the seating. The kitchen is a visual element in the design—the hardwood grill is located in the center of the restaurant and the seating wraps around it."

Across the mall and nearing completion are six movie theaters designed by **William Brocious, AIA**, of WTW/Martin Chetlin. The facility, operated by the Pittsburgh Theatre Company, opens June 1 with a total of 1300 seats. According to Brocious, both the number of screens and the seating limits in each theater were determined by the "tight envelope" of a former one-story addition to



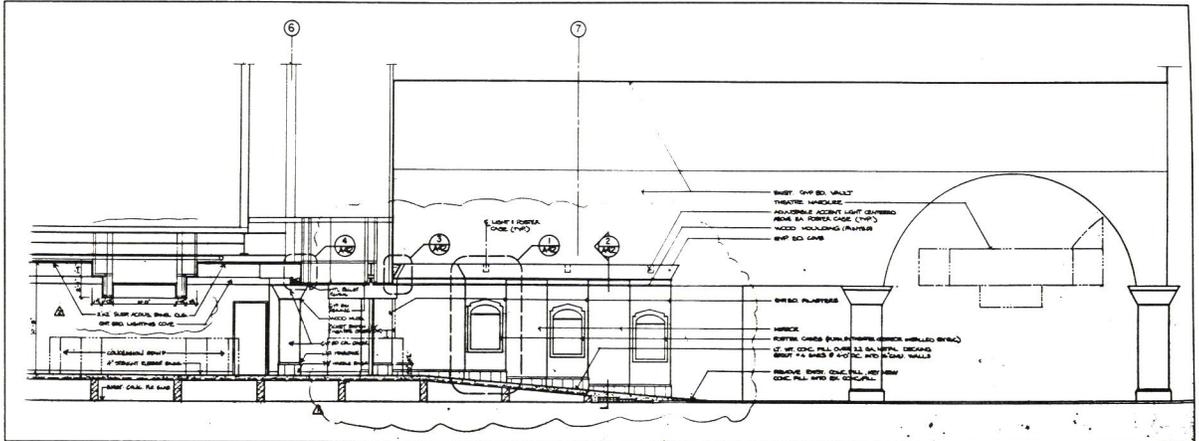
## Franklin Interiors

### Creative Office Environments



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the Kaufmans store. The roof was raised and a second story added during the renovation. The interiors are designed to recreate the mood of classic theaters of the 1930's with marble flooring, floral print carpets and a mirrored entryway. The architect's most challenging job, however, was less a visual problem than an acoustical one. "The two center theaters use the THX sound system developed by Lucas Films," Brocious explains. "It was a difficult design because they have stringent requirements for sound isolation from the theaters around them. They also required a specific layout of seats for the audience to accommodate both sound and viewing purposes."



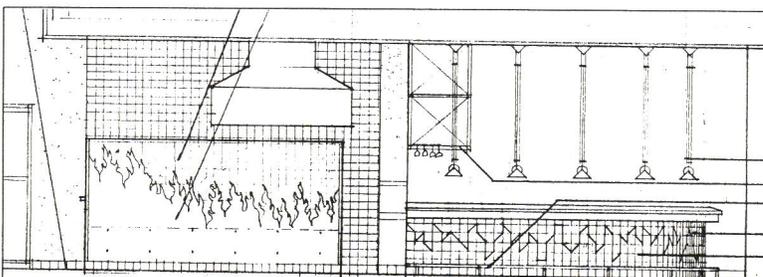
A section of the lobby and concessions at the new theatre complex operated by The Pittsburgh Theater Company and designed by William Brocious, AIA, WTW/Martin Chetlin.



Stylegate, designed by Stephen Casey, AIA, UDA Architects

that uses built-up steel sections, and two grid-like glass and metal gates fabricated to Casey's design by Gene Zottola. Steel gray fixtures and carpet provide a subtle backdrop for the colorful clothing. "The project was small but intriguing," says Casey. "The corner location was a real advantage for the retailer, offering him an extensive perimeter. Because it was a one-

of-a-kind design, the owners wished to achieve a striking image compatible with their market. They were willing to consider a range of design options. In turn, I learned all sorts of things about the retailing business—the risks and the potential for reward are both very high." Δ



Kitchen area of the Hotlicks Restaurant designed by Chip Desmone, Associate, Charles L. Desmone and Associates

[all photos by Kathy Ayres]

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## BREAKING GROUND

## KUDOS

The Pittsburgh BOCA Professional Chapter was approved by the National BOCA Board, making Pittsburgh the 5th Chapter to achieve recognition. According to **Bernard Liff, FAIA**, the AIA National was the prime mover involved in persuading BOCA to permit architects and engineers to vote on annual BOCA code change cycles. The Pittsburgh Professional Chapter invites all interested architects and engineers to become members. Leading the 35 Charter Members are: James P. Goldman, AIA, President; Tom. P. Renfro, SFPE, Vice President; Peter Mark Viola, AIA, Secretary; and Robert T. Stevens, AIA, Treasurer.

Bernard Liff, who has lobbied actively for several years in this cause will represent the local chapter at the National BOCA meetings. Serving on the newly established Board of Directors are: Claire Bassett, AIA; Charles L. Desmone, AIA; and Edward Shriver Jr., AIA.

Architect, **John E. Kosar, AIA, President**

of **Burt Hill Kosar Rittelmann Associates**, has been listed in *Who's Who in U.S. Executives in 1989*. The firm and two of its members, **Marilyn J. Lupo, AIA** and **Farah Rosenburg** have also been recognized for their proposed designs of a memorial to honor Pennsylvania veterans of all wars at Indian Gap National Cemetery. The architects and the firm (the only winners from Western Pennsylvania) each received honorable mentions and \$500 cash.

In addition, BHKR has been recognized by the **Pennsylvania Historical and Museum Commission** for their work in renovating the historically significant Two Mellon Bank Center, formerly the Union Trust Building downtown. Congratulations to all!

Other news from BHKR...the firm has been awarded a major renovation of all offices and programming areas of **KDKA-TV**. The three-phase plan will consolidate operations on three levels and expand the station's facilities within approximately 68,000 square feet of space within One Gateway Center.

## TRANSITIONS

**Nathan S. Levenson, AIA Emeritus**, is resigning from nine years of service as the AIA Pittsburgh Chapter Representative on the Allegheny County Plumbing Board. We thank Nate for his substantial contribution to the health, safety and welfare of the citizens of Allegheny County and **Luke Desmone, AIA, Charles L. Desmone Associates** for filling Nate's position on the Board.

**Ivan Santa-Cruz, AIA**, has recently been appointed to the newly created position of Vice-President of Marketing at Repal Construction Company, Inc. Santa-Cruz, who helped initiate COLUMNS as former Chair of the Chapter's Public Awareness Committee, has operated his own architectural firm in Pittsburgh and Santiago, Chile, and has held executive positions with USX, Alcoa and Williams Trebilcock Whitehead.

**Margaret R. Fisher, AIA**, an active member of the Women in Architecture Committee, has joined Oliver Design Group as Project Architect. Fisher holds a B.A. degree in Economics from Georgetown University and a Masters in Architecture from Carnegie Mellon University.

Due to expansion of business and personnel, **Kingsland Scott Bauer Havekotte Architects** have moved their offices to North Shore Center, where they occupy the entire fourth floor. In addition, KSBH promoted three architects to Associate status—James Slomer, AIA, Gary Moshier, AIA, and Kevin Turkall, R.A.

The five year old, 24-personnel firm was recently awarded contracts for the Federal Correctional Institution; Headquarters for the Visiting Nurse Association, an Intermediate Care Facility for the Rehabilitation Center; and an R&D/manufacturing and headquarters facility for Medrad, Inc.

Newly installed as project architect for the Urban Redevelopment Authority of Pittsburgh is city native **Nicholas Unverferth, AIA**, who recently transferred his membership from the Baltimore Chapter. A 1978 graduate of the University of Cincinnati, Unverferth has been associated with Marks, Thomas Architects, Baltimore for the past five years.

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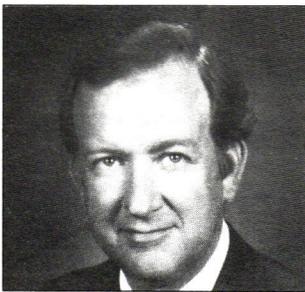
## BREAKING GROUND

## CALL FOR ENTRIES

A new awards program for outstanding home renovations by homeowners, architects, contractors and restorers was announced by the National Trust for Historic Preservation.

The grand prize for the competition is a ten day trip for two to England. Homes may be nominated in these categories: Exterior rehabilitation, Interior rehabilitation, Sympathetic additions, and Adaptive use. Awards will be presented in each category with first-prize winners receiving weekend accommodations for two at the bed and breakfast of their choice here in the U.S.

All entries must be for work completed after July, 1984. Deadline is July 30, 1988. For complete entry requirements, send a SAS business-sized envelope to: Home Renovation Awards, National Trust for Historic Preservation, 1785 Massachusetts Ave, N. W., Washington, D.C. 20036.



Alfred D. Reid, Jr., AIA,  
1934-1989

The Pittsburgh Chapter AIA extends its sympathy to the family and friends of its long time member, Alfred D. Reid, Jr., AIA, who passed away April 27. Mr. Reid, a 1961 graduate of Carnegie Institute of Technology, had been Chairman, Reid & Stuhldreher, P.C. since 1984. He joined the firm (then Alfred D. Reid Associates) as a draftsman in 1958, became principal in 1963, and President and Chief Executive Officer in 1974.

An active member of the Pittsburgh Chapter AIA, Mr. Reid served two terms as Chapter Director and was a founding member of the Pittsburgh Chapter AIA Charitable Association which provides scholarships to promising architectural students from the Pittsburgh area.

The Pittsburgh Chapter AIA has made a \$50 contribution in honor of Mr. Reid to the Stewart L. Brown Scholarship Fund. Δ

Architects and engineers are not solely concerned with producing the built environment; much of their interest lies in its preservation. This is why with the gradual aging of Frank Lloyd Wright's Fallingwater, Michael Baker of Baker Engineers has donated engineering, mapping and architectural services to assist the Western Pennsylvania Conservancy in its efforts to maintain the landmark home.

Fallingwater, voted by the AIA as the number one example of American Architectural Design, is toured by more than 120,000 visitors each year. The years and weather have taken their toll; the structural integrity of the building is now scarred with minor cracks, deflections and leaks. Baker Senior Architectural designer Charles Kovach, Associate, will head the restoration team which will review prior

structural studies, correspondence, engineering reports, inspections, tests and sightings, as well as the original Wright drawings at the Avery Architectural Library in New York.. Using meters and gauges, they will make a year long study of the shifts and

movements of the building and the geophysical effects of the rock strata below. Assisting Kovach will be Norman Weiss, a concrete expert from Columbia University, and Steven Gottlieb, a preservation architect

from New York.

"Baker's work will be a great boost to us," says Lynda S. Waggoner, Fallingwater Curator. "As a museum, a major portion of our mission is to gather information about Fallingwater. Documentation in the form of architectural and engineering reports, and accurate maps is vital to our work." Δ

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**COLUMNS:** What does it take to make a good relationship between an architect and an engineer?

**HARTLEP:** An architect has to maintain an open mind. It's easy to say I've hired my structural engineer to give me my structure and make all my problems go away. But that isn't the case. Once the engineer gets involved in a building, he starts discovering problems. That's when difficulties arise. I have to accept his ideas and then we have to work together to solve them.

**MANDELBLATT:** The architect gets the concept down first. Once he's done that, we figure out what must be designed to support it. Then we go back and forth. A little give here and a little give there. We have to cooperate a lot.

**HARTLEP:** Sherry and I have worked together for 22 years. It's the longest consultant relationship I've had in the profession. I think we understand each other.

**COLUMNS:** Your partnership has been successful but what about those consultant relationships that don't work out? What usually goes wrong?

**HARTLEP:** Lack of communication is the big thing. I find it's much better for me to argue with an engineer than not to talk to him at all.

**MANDELBLATT:** We both have to be flexible. The engineer has to understand what the architect is trying to do. Anybody can design a beam and column, but we have to configure it to fit his ideal.

**HARTLEP:** In the end, I must to decide what's best aesthetically and structurally. The architecture is the ringmaster—he maintains control of all the consultants and makes the final call after weighing the priorities.

**COLUMNS:** Does the architect carry the final liability burden as well?

**MANDELBLATT:** No. Project liability is set up so that the various consultants cover themselves and of course the architect has coverage as well.

**HARTLEP:** To tell you the truth, that's a very important part of how we pick our consultants. Some structural engineers might promise to do our job cheaper or faster, but I want to sleep at night. When Sherry does our buildings, I can go to bed and not worry about the thing falling down.

**COLUMNS:** Does that go both ways?

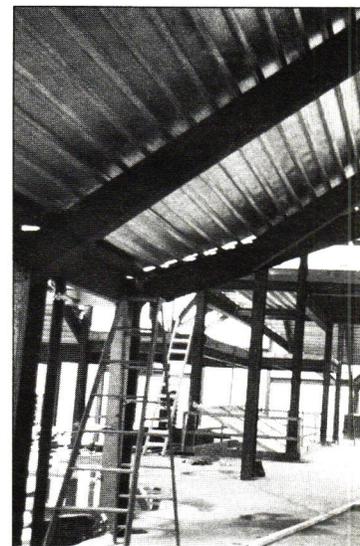
**MANDELBLATT:** Most of the time it does. We usually work with a certain group of architects. We don't go out and bid other jobs unless we're asked, then we'll give them a price.

**COLUMNS:** You've been working together on the Shields Building, what are some of the problems you've had to solve?

**MANDELBLATT:** When we work with existing buildings there are a lot of surprises—things about the building that the architect and engineer don't know about. When we get into the building we open things up and find out how the thing is supported. We can't do that in the preliminary design phase.

**HARTLEP:** That's the point in the job when the fantasy becomes reality—when someone says "now we have to hold it up" and that someone is Sherry. There were even more sur-

*Flaking paint peels from walls as workers move into the final stages of the Shields Building, formerly a plumbing building, at the western end of the Firstside Loop. The building is being christened First & Market, and including a 30,000 sq. ft. addition. Sherry and Associates have worked closely with George M. Levinson, Inc. to design the new building and to connect it structurally to the new addition. This project was investigated by COLUMNS to investigate the relationship between a consulting engineer. Peter Sherry, Vice President at L.D. Astoria, and George M. Levinson, President of Levinson, share their views in a lively dialogue.*



*The 11th floor of the First and Market Building is being renovated and a new roof is being added. Sherry and Associates. [Photo by Fred Kendra]*



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nd ceilings as construction of renovation on the Shields ly warehouse. Anchoring the , the structure, soon to be re- dergone extensive renovation Architects from L.D. Astorino ith structural engineers from itate this turn of the century lly and aesthetically with the ted an ideal opportunity for nwork between an architect rchitect Will Hartlep, AIA, ! Sherry Mandelblatt, P.E., iews about working together



ilding (above) was built atop the uction designed by L.D. Astorino



Joining new steel to old was a challenge for engineers at George M. Levinson, as they designed the structural support for the First & Market renovations.

prises than usual in this project. We didn't find typical steel sections because the building was so old. The columns themselves were made up of combinations of plates and angles that I had never seen before. We had to refigure the connections between old steel and new steel (see below).

**MANDELBLATT:** With an old building, we have to find out how that building was used in the past. We do research and discover the original intent of the building and from that information we get an idea of the load the building was designed to carry.

**HARTLEP:** Then there are the foundations. We found a whole history of downtown once we started digging. We went through parts of 3 or 4 old foundations. We dug through a burnt-out layer from a fire in the 1800's, found old abandoned utility tunnels and a few bottles.

**MANDELBLATT:** Foundations can be a problem all right—none of the sites in downtown Pittsburgh are ideal. Water from the rivers seeps into the land and there's also soft silt fill-in from old river channels. When we match an old building to a new building we have to be sure we don't get differential settlement. Our foundations must be stiff so that in ten years we don't get a step down into the new building.

**HARTLEP:** Floor heights were also a problem. The beams on the old structure were little more than 8 feet off the floor which precluded hanging a new ceiling. Not only did we have the architectural problem of treating a ceiling that's only 8 feet off the floor, but we had to make sure that we'd end up with a strong structural system in the new building that matched the old dimensions. Because the floors are so open, we worked hard to maintain (in the addition) the aesthetic feeling of the old building.

**COLUMNS:** What was the single most difficult problem you had to solve in the renovation?

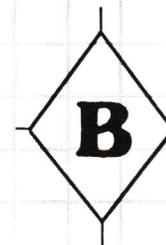
**MANDELBLATT:** The biggest challenge was trying to match the aesthetics of the existing brick on the outside with the brick veneer we used on the new section. I've been very impressed with the brick contractor. They've done the kind of detail work that we thought was a lost art.

**HARTLEP:** Speaking of contractors, there's something else that we do. When the contractor has a problem, we're both available to them. I have no problem with the superintendent going to Sherry's office, discussing a problem with him and coming up with a solution. Then they run it by me and say "we'd like to do it this way." Many architects won't do that. Many contractors won't either.

**MANDELBLATT:** Our office doesn't like holding the contractor back. If there's a problem in the structure, it helps if he gets in touch with us and we go right down to the job site. Usually we can resolve the problem right there. If a rig has to stop or if they have to move off the site, we're talking dollars.

**HARTLEP:** I need to trust my consultants implicitly. They must be able to make a decision on the spot. Therefore, I can't go shopping for a K-Mart consultant. When Sherry is on the site, I know he's making the same decision I would make if I had his specialized knowledge. We have different priorities, of course. Mine are aesthetics and function; Sherry's are structure and safety. Together we can build a great building. Δ

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## BRICKS &amp; MORTAR: COMMITTEE NEWS

## LEGISLATIVE

Chair: David Tegler, Esq., AIA,  
Thomson, Rhodes & Cowie, 232-3400

Addressing recent PA building code concerns, the legislative committee has been notified of the PSA's continual commitment to the enactment of a state building code, despite the fact that the committee studying this issue was dropped.

Further reports note that the committee questions the need for PA House Bill 265 (separate prime rates on contracts over \$50,000 for the Pittsburgh area) and recognizes that no progress may be expected in the Pittsburgh Architect Selection Process prior to the mayoral elections.

Congratulations to Bob Lynch, AIA, on his appointment to the Handicapped Advisory Board for the State Architectural Accessibility Law and to Nathan Levenson, AIA (E), for nine years of service on the Allegheny County Plumbing Board. Luke Desmore, AIA, will fill the open position. See *Transitions*, page 8 for details.

## CHARITABLE ASSOCIATION

Chair: Claire Bassett, AIA,  
Architectural Services, 733-7616

As we move into the summer season, the Charitable Association reminds you that their mission is year-round. The need to develop funding for scholarships doesn't take a vacation. **If you were not able to attend the May fundraiser, it's not too late to pull out your checkbook and make a contribution.** You may donate as individuals

or as a firm. Remember too, to include matching fund information if your employer participates in such a program. All contributions are tax deductible and should be sent to the Chapter Office, c/o The Charitable Association.

## AIA/CMU LIAISON CHAIR:

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



Congratulations to the winners of the 1989 Chapter and Department of Architecture honors. Awarded to graduate and undergraduate students who will enter their final year of study next fall, the prizes and scholarships were determined by overall academic excellence and by continuing excellence in design. Winners include (above, seated l. to r.) Christopher Shanley, John Knox Shear Traveling Scholarship; Lori Kupfer, Pittsburgh Plate Glass Scholarship; David Andreini, Pella Window Award; and James Virgona (standing), the Stewart L. Brown Scholarship, sponsored by the Pitts-

burgh Chapter. Other recipients not pictured include, James Shaw, Robert Burdett Assistantship and Gregory Mottola, Charity Randall Trust.

## EDUCATION/PROFESSIONAL DEVELOPMENT

Chair: David C. Brenborg, AIA  
Brenborg Brown Group, 683-0202

Almost three years ago, the AIA took responsibility for organizing the ARE Refresher Course Series. Designed to prepare graduate architects for the registration exam, the series has been overwhelmingly successful. It has also served as an effective introductory avenue for young architects to become involved in the AIA.

This month the committee would like to take time out to commend Deepak Wadhvani, AIA, and Chuck Delisio, AIA, for their excellent efforts in planning and administering the seminars. Many thanks also to Ed Goytia, AIA, who assisted in monitoring the sessions, and to all participating committee members and volunteer instructors who donated their time to make the series work.

## IDP

Chair: Ed Shriver, AIA  
Johnson Schmidt & Associates, 923-1566

The committee has selected a Damianos & Associate's interior remodeling project to serve as a training exercise for program interns. The interior of the Margaret Morrison building at CMU will be redesigned by project architect, John Krusienski. Participating interns will study process as they follow the remodeling plan from its conception to its completion. Look for your white IDP reminders in the mail to confirm.

## WOMEN IN ARCHITECTURE

Chair: Marilyn Lupo, Associate,  
Burt Hill Kosar Rittelmann, 394-7000

The committee is considering organizing a Temporary Employment Clearing-

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## BRICKS &amp; MORTAR: COMMITTEE NEWS

house for Architects. Such a clearinghouse would provide a useful resource for firms in need of short-term help and assist women as they re-enter the work force. Interested? Call Marilyn Lupo.

The committee meeting in July has been rescheduled to avoid conflicts with the Fourth of July. Join us instead on Tuesday, July 11 at 5:30 at the Pittsburgh offices of Burt Hill Kosar Rittelmann, 300 Sixth Avenue.

## URBAN DESIGN

Chair: Susan Warner, AIA, 247-7558

The committee announces that David Page of Oakland addressed billboard issues at the May committee meeting. Last month's report stands corrected.

The upcoming meeting will cover mini R/UDATs being planned for Charleroi and Monessen. Charles Zucker, a R/UDAT consultant, will assist the committee and community in structuring partial local R/UDATs for these areas.

## MEMBERSHIP

Chair: Gwen Williams, Associate  
Douglas C. Berryman Associates, 363-4622

We welcome 10 new members!

Eldred H. Robinson, III, AIA  
UDA Architects  
1133 Penn Ave.  
Pittsburgh, PA 15222

Scott O. Hazlett, AIA  
Burt Hill Kosar Rittelmann  
400 Morgan Center  
Butler, PA 16001

Joshua A. Beim, Assoc.  
Johnson/Schmidt Assoc.  
Parkway W. and Rt. 60  
Box 15508  
Pittsburgh, PA 15244

Frank A. Colletti, Assoc.  
1730 Wallace Road  
Library, PA 15129

Robert Hackel, Assoc.  
225 Worth St.  
Johnstown, PA 15005

Naomi Yoran, Assoc.  
Burt Hill Kosar Rittelmann  
300 Sixth Ave.  
Pittsburgh, PA 15222

Ruth Orstein, Prof. Affiliate  
Le Tapisseur  
5001 Baum Blvd.  
Pittsburgh, PA 15213

Reinstated:  
Ronald K. Herceg, AIA  
710 Filbert St./rear  
Pittsburgh, PA 15232

## Transfers:

Ronald V. Gates, AIA  
IDC  
Penn Center West #4  
Campbells Run Road  
Pittsburgh, PA 15276

Nicholas Unverferth, AIA  
Urban Redevelopment Authority

## Recent Upgrades:

Margaret Fisher, AIA, former Assoc.  
Francis O. Church, AIA, to Emeritus  
George C. Commandaros, AIA, to Emeritus

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## PROFILE

LEONARD F. PERFIDO, AIA

**Firm:** L.P. Perfido Associates

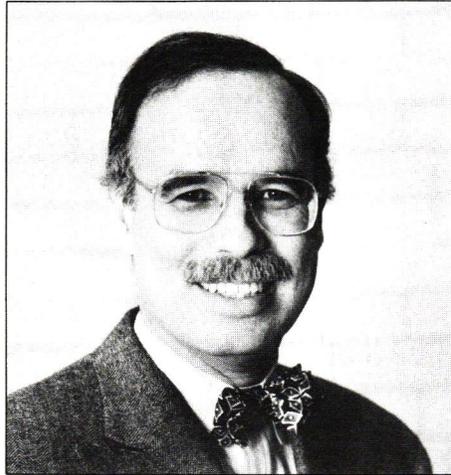
**Training:** B. Arch., Yale, M. Arch. Yale.

**Personals:** Married, five children.

**Awards/Honors:** PSA Design Awards, 1979, 84, 86; Pittsburgh Chapter Design Awards, 1983, 85; Masonry Institute of Pennsylvania, 1981; William C. Bellamy Award, 1982; *Architectural Record* Houses, 1971, 76.

**Chapter and Community Activities:** Pittsburgh Chapter Membership Committee Chair, Design Committee Chair, late 1970's; AIA National Design Committee, current; City Theater Company Board, Planning Committee Chair, Facilities Chair, current; The Yale Club of Pittsburgh, Board of Governors, current; Three Rivers Art Festival, Board of Directors and Staging Committee Chair, 1977-79; *Downtown at CMU*, Exhibition Committee Chair, 1979.

**Leisure Time Interests:** I enjoy gardening in my small courtyard filled with pots and pots



*"Architecture is a craft and an art. In order to practice architecture as an art, you must master the pragmatics of the craft. Otherwise you're fighting the client and the design, by trying to superimpose a concept on the project."*  
Leonard Perfido, AIA.

of flowers. I also read extensively and eclectically. My wife and I do a lot of traveling—I love to research trips starting with the area's history and finishing with the guidebooks.

**Specialty:** Our practice ranges all over the lot. We find it exciting to work on a project type we've never done before. If we have a specialty, it's the thoroughness and rigorously with which we pursue our projects.

**When and Why You Chose Architecture as a Career:** I don't think I ever chose—it developed. All I can remember is being very involved in putting things together and working three dimensionally when I was young. I played with an incredible collection of wooden blocks, all different shapes and colors. Next I made models of buildings and built a model railroad. I was much less interested in operating trains than I was in constructing the mountains and the buildings. Architecture seemed natural—I didn't make a conscious choice.

**Favorite Project:** It's always hard to pick a favorite. I have a lot of favorite buildings. Actually the most satisfying buildings that I design are those that the owners have somehow claimed. I think of a Record house from 1976. It's not necessarily my best design, not a *significant building*, but there is great satisfaction in knowing that twelve

years later, the people enjoy it; they take care of it as though it was a piece of architecture that they own.

**Favorite Pittsburgh Building:** My favorite is usually my *current* favorite—the one that I've most recently discovered. My favorites right now—the Gulf Building and a little three story building on the corner of Penn and Seventh Avenue built in the thirties, a sophisticated but simple Art Moderne building. I'm sure than in another few weeks my favorites will change.

**Favorite Building in the World:** One of my *current* favorite buildings would be the Pantheon which I saw a couple of months ago after 30 years. Another is the Villa Poiana, a simplified, basic Palladian building with everything stripped down and stylized.

**Most Enjoyable Aspect of Architecture:** The earliest design process—almost the predesign process, where you're sorting out all the variables and trying to distill the building's program down to its very essence. If you spend the time to do a good job with this stage, the design can be very lasting.

**Least Enjoyable:** Nothing—I like it all.

**World's Greatest Architect:** There are so many...I go through phases. Right now, I'd say Palladio has had the greatest long-term effect on the world's architecture. His work has influenced design for hundreds of years and his ideas spread across the world from Italy to England to the United States.

**Most Aesthetically Pleasing City:** Again I don't have one favorite. I love New York for its sheer scale, but right now my favorite is Rome. There's something very human about it, especially compared to New York, where the grid is so insistent. Rome is irrational and complicated. Around each corner there's another incredible monument...

**Advice to a Student of Architecture:** My best advice would be to understand how complicated and rich the practice of architecture really is. To succeed, you must be interested in a number of different areas. In this age of specialization, it's difficult to fully understand how broad architecture is—we must focus on a much larger scale. Δ

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## "ARCHITECTURAL PRACTICE" by Robert Gutman

### A CRITICAL REVIEW BY CHARLES J. DELISIO, AIA



As visiting Professor of Architecture at Princeton, Robert Gutman teaches the history of the profession and the architecture of the workplace. With the support of the Design Arts Program of the National Endowment for the Arts, he has produced a study of current architectural practice grounded in thorough research of the profession. *Architectural Practice* (Princeton Architectural Press) brought him a Progressive Architecture Award for Applied Research.

The clearly stated intent of the author is to describe recent trends in construction, development, client organizations and culture which influence the practice of architecture. The response of the profession to these trends is also described and critiqued.

In the first two chapters, Gutman describes the growth in demand for architectural services and the nature of the demand. It is surprising to learn that between 1972 and 1982 the architects' "slice" of the construction "pie" increased by one-third, from \$2 per \$100 expended on building construction to \$2.70 per \$100.

In later chapters, Gutman offers a well-documented discussion on a number of other changes affecting architectural practice—the trend toward bigger and more complex buildings, the increasing competition from other professions, and the increasing sophistication of clients.

However, the heart of the book—its underlying theme—is clearly the exploration of the changing role of the architect. If architecture is defined as design, technology and business, Gutman sees the increasing emphasis on design alone as a threat to the profession. He and others (notably Bar-

bara Westergaard and Kenneth Frampton) see the possibility of architects becoming merely design subcontractors, excluded from the critical decisions that affect real estate development, building construction and design. This loss of responsibility is a result of competition from sectors of the construction industry (construction managers, design-build firms) and the willingness of some architects to accept the sole task of "...decorating the shed."

Gutman concludes the book with a discussion of critical challenges to the architectural profession. These challenges include:

- the need to develop a philosophy of practice consistent with the architect's aspirations and the realities of development and construction
- the need to become more competitive in the market for design services
- the need to develop firms or studios with high morale, capable of and motivated to create good work

Gutman does not attempt to prescribe methods to meet these challenges, but does critique the profession's (and the AIA's) current response to them. Specifically, Gutman notes the AIA's loss of its leadership role. He writes:

"It is evident that the number of issues that are critical to the fate of architecture on which the AIA can speak with one voice and take a stand, has been diminishing. The forced abandonment of its mandatory code of professional conduct for a period of almost a decade, is a telling sign of the decline of the AIA's influence on architects."

These criticisms may cause some members of the profession to discount this book, but I argue that it is of unquestionable value to practicing architects. Gutman challenges us to carefully consider our approach to professional practice and our role in design and construction. Δ

Charles J. Delisio, AIA, is associated with the firm DRS/Hundley Kling Gmitter as Project Architect. He received his Bachelors degree in Architectural Engineering from Penn State and a Masters of Environmental Design from the Yale School of Architecture.



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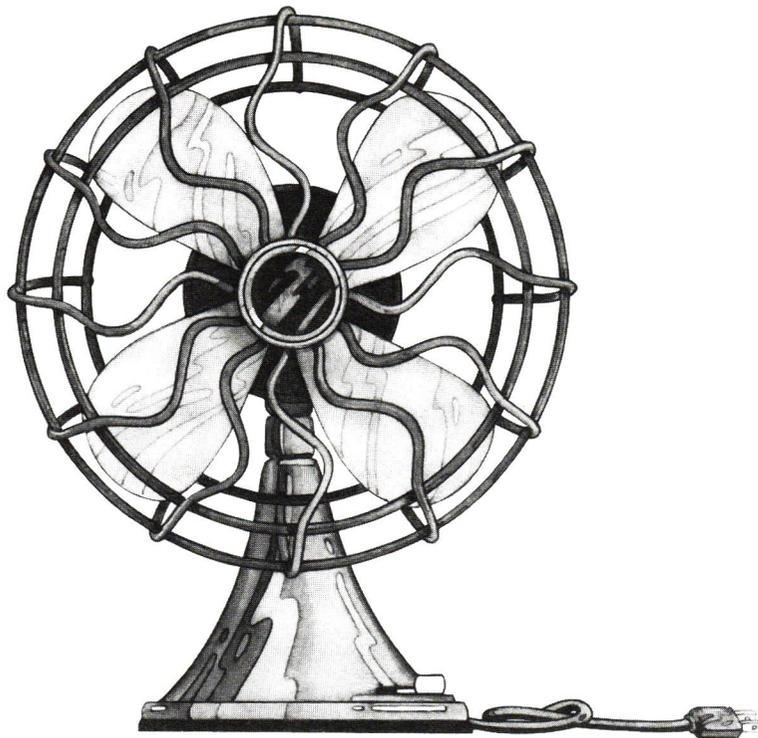
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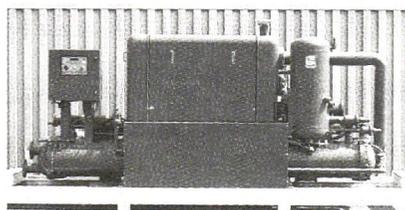
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## CALENDAR

JUNE, 1989

## AIA ACTIVITIES

## ARE REFRESHER COURSES FOR JUNE:

Design Exam, Solutions, Review & Critique, June 3 (contact AIA office to confirm location) Architect's Registration Exam, June 12-15. For more information call: Deepak Wadhvani, 321-0550.

## TUESDAY, JUNE 20:

AIA Chapter Dinner Meeting—Gateway Clipper River Cruise, Station Square Dock, 7:00 PM. Guest Speaker: Clarke Thomas. Cost—\$20 for members; \$25 for non-members. Open to the public. See page 5 for full details. RSVP with form on back page flap.

## SATURDAY, JUNE 24:

Intern Development Program (IDP) Seminar: Construction Project: Margaret Morrison, Breed Hall, CMU. 9 AM to 12 noon. For more information, call Ed Shriver: 923-1566.

## TUESDAY, JULY 11:

WIA Committee Meeting—rescheduled for the above date. 5:30 PM, offices of Burt Hill Kosar Rittelmann, 300 Sixth Ave, downtown.

## AROUND TOWN

## TUESDAY, JUNE 27:

IFMA Monthly Meeting: Guided Tour of Fifth Avenue Place and the new Blue Cross and First Federal offices, hosted by Burt Hill Kosar Rittelmann. 5:30: Cocktails; 6:30: Dinner; 7:30: Small group tours. Cost: \$20—IFMA Members; \$25—Guests. Reserve by June 22 with your check payable to Greater Pgh. Chapter/IFMA. Send to IFMA. c/o Robert Synowiek, Oliver Realty, 1 PPG Place, Pgh. PA 15222. Reservations must be pre-paid. For more information, call Frank Allison, Franklin Interiors, 381-2233.

## NATIONAL

## JUNE 13-16:

NEOCON 21—Merchandise Mart, Chicago, IL. While in town, don't miss the Andy Warhol Retrospective at the Art Institute of Chicago (runs through August 13), supported by a grant from Knoll International.

## PLAN AHEAD

## FRIDAY, OCTOBER 20:

A Celebration of Architecture: Annual Awards Ceremony, Pittsburgh Chapter AIA, Vista International Hotel.

COLUMNS next issue is combined for July/August. Send Calendar entries for both months to: The Cantor Group, 1225 Farragut Street, Pgh. PA 15206. Deadline is June 15!

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(from left) Dave Foreman, partner, Phillip Foreman, partner, and John Hummel, project architect.

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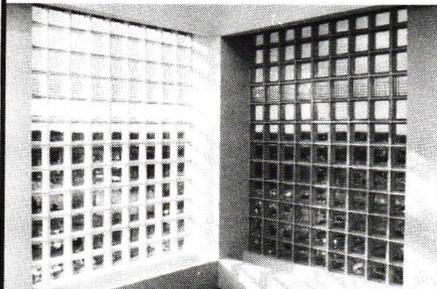
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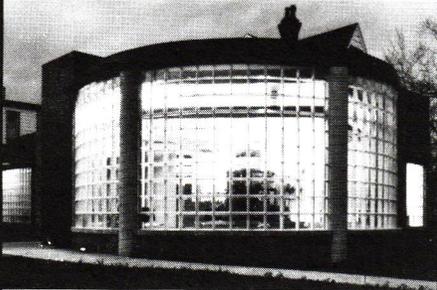


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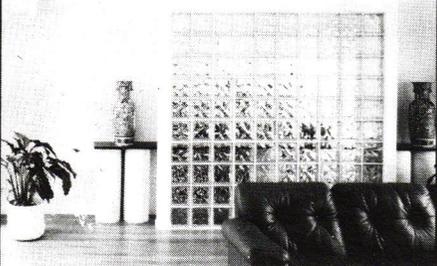
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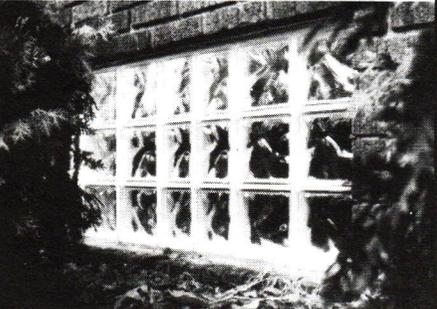
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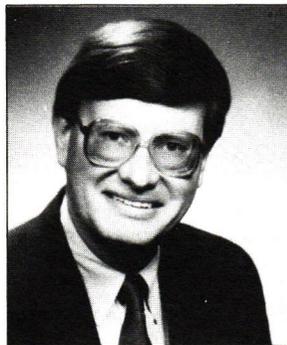
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## THE BIG STEP



*Architects' professional involvement goes beyond the office. Chapter member, Glen Schultz, demonstrates his commitment to the profession in his speech delivered to the fourth and fifth year architectural students at Kent State University, Department of Architecture and Environmental Design Honors Day Banquet...*

Thank you, Director, architectural faculty, guests, parents and FUTURE LEADERS of the architecture profession. Yes, I am addressing the future leaders of the profession, of offices and of communities. You have already excelled in your academic design work and in services performed at the University. Although you will probably hear it again and again in celebrations over the next few weeks before graduation, you are the LEADERS. You already possess the traits of leaders and WILL be leaders throughout your professional careers.

You have the intangibles! You have observed your professors and have begun molding your own personal style with their guidance. You carry this with you as you leave the University, but where will you go?...

The big, blank hole of INDECISION!

I predict that, in the end, you will make the right decision because you are LEADERS. You have acquired your architectural values, principles and standards of quality at the University, and these will guide you.

Well, you're probably thinking, "it's nice to hear that everyone has so much confidence in me, but I have a lot of big decisions to make, and they aren't easy: Should I go to graduate school? Do I want to work for a large or small firm? What if what I really want to do is work with someone doing a project similar to my thesis? What part of the country or the world do I want to live in? Will my romantic interest (significant other) accompany me?"

You are right. These are all big decisions and they usually have lasting implications. But realize that *this is the time* to prepare a list of professional goals for your continuing

*growth* as an architect. Think about them for a while and put them down on paper. Review and revise each of them, looking at how they relate to the questions we just posed.

Another point: demographics. You already have an advantage. There are fewer architecture students now than ever. This is not to

say you won't have competition, you certainly will. But nonetheless, be selective and thorough in the search for your first position.

Choose the right entry level for yourself. Remember, an interview is a two-way street. Bring a list of questions and ask them. Inquire if the firm has an IDP program. Is there opportunity for growth in the firm? Find out how the firm is structured and what kind of projects they do. If something about the interview bothers you, it is probably an indication that the firm is not right for you. In a sense, you are interviewing the firm to see if it meets *your* qualifications while they interview you.

My final point: maintain a positive attitude. Remember, although you are graduating, your education is just beginning. The learning process is continuous throughout your career. Remember the values, principles and standards you learned in school and *don't* compromise them. Maintain them! Every once in a while, pull out that list of goals and re-examine them. Then reaffirm that you will stick with them.

Finally, be proud. Be proud that you have graduated from Kent State and carry that pride with you throughout your professional career. Δ

*Glen Schultz, AIA, is the Director of the Planning Department at Williams Trebilcock Whitehead. He's been with the firm since 1976 in the capacities of architect, project planner, coordinator and administrator. Schultz graduated from Kent State University earning a B. Arch. with Honors in 1968 and in 1970, was awarded a Masters of Architecture in Urban Design and Planning. He is currently an active member of the AIA, PSA, APA, Institute for Urban Design and Society of College and University Planners (SCUP). Δ*



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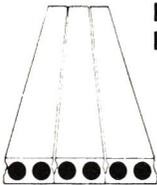


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