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**ON THE COVER**

The richly polished foyer of the 1856 *Breezewood House* on the IUP Campus introduces this month's theme on Home Design. The PSA award winning restoration was done by *MacLachlan, Cornelius & Filoni, Architects*. Story, page 17.

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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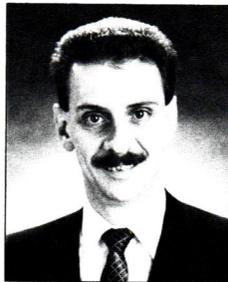
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**VIEW POINT****AN OPEN LETTER TO ARCHITECTURAL STUDENTS**

KENT EDWARDS, AIA, CHAPTER PRESIDENT

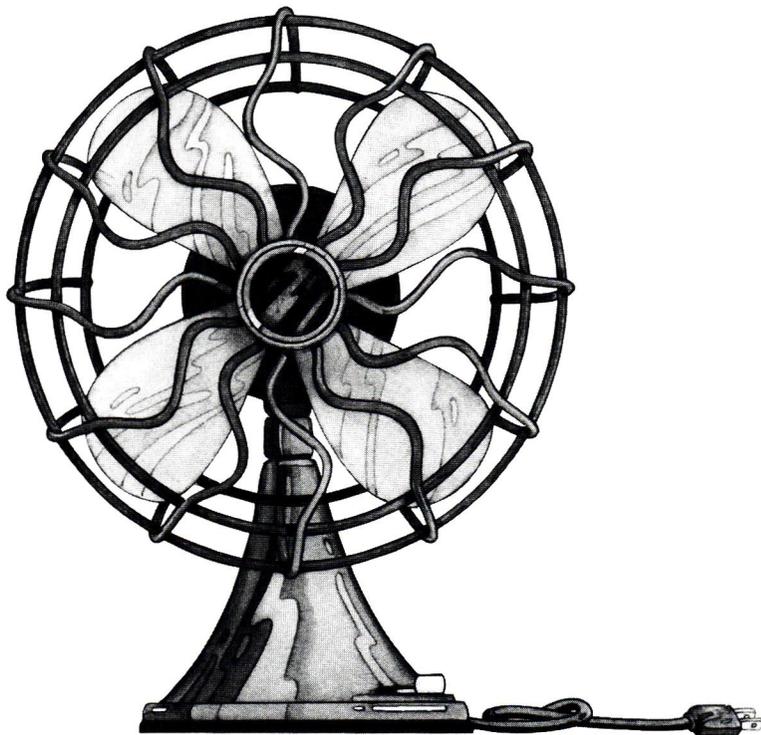


This letter is intended to confirm what you may already have heard rumored—that you will shortly join the ranks of the under-employed. Your hard work and long hours in studio will be rewarded with a starting salary that is an embarrassment to the profession. Your talent and design skills will not be valued by your future employers; they will prove it by not paying you much. Your starting salary will be less than that earned by an experienced secretary. If you are fortunate enough to graduate at the top of your class, you can expect to earn about one-third the salary of

the top graduate in marketing.

This depressing news is brought to you to illustrate a serious deficiency in the system. Architectural education has failed the profession, its practitioners, and most of all, its students. We are only taught a few of the skills we truly need to provide services of value. We continue to pay lip service to those limited skills after graduation, even though it is perfectly clear that those skills are not what the purchasers of architectural services value most. When a realtor earns the same percentage of a building's value for selling it as the architect does for designing it, and the effort, ability and risk are compared, the inequity borders on the absurd. Design (with a capital D) is the most important criteria for very few clients. They assume a handsome building as a given. Their priorities are time and money, schedules and budgets, the materialistic issues above which architectural students are taught to rise. That is our downfall.

It's not too late. The students of my generation attempted a revolution, but of a very different sort. We had a few successes; mostly failures. You can reverse the ratio. Rebel against the curriculum and the faculty that imposes it. Demand that you be taught by those in practice, not those seeking refuge from it. Architecture is among the noblest of professions. We provide services of enormous value. Our talent is worth something. We should stop giving it away. Δ



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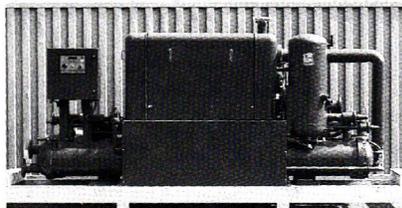
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## HOME IS WHERE HIS "ART" IS

DOUGLAS C. BERRYMAN &amp; ASSOCIATES

"I started in the residential business when I first went out on my own in 1974," says Doug Berryman, AIA, Douglas C. Berryman & Associates. "The scale of work made sense for a new practice. I designed mostly small additions and renovations to single family homes." The practice grew by referral, and now about 60% of its volume is residential work, the rest is small commercial.

"I feel that residential practice is my strong suit," says Berryman, whose practice is located in the heart of Point Breeze. "In addition, when the economy suffers a downturn, the residential side stays reasonably constant. If people do not build new homes, there is a tendency for them to remodel and upgrade their existing homes."

Berryman builds four or five new homes each year, but continues to specialize in renovations, from a small \$50,000 addition, to major projects with budgets up to \$400,000. "I have a very strong feeling about the need for revitalizing existing structures whether they are commercial or residential, so there is not this need for the 'rape of the land' where we constantly need new suburban houses. It's not that I'm recently aware of the defoliation of the earth. And it's not that I'm a hair-shirt environmentalist. I'm very cognizant of the need to develop new things. But at times it really bothers me that the only solution for people is to go farther away from where everybody else is living and bulldoze more land, cut down more trees. It seems to me that there will always be places that can be recycled. Anything has the potential for becoming better."

With a strong belief in the value of rebuilding, Berryman also enjoys the challenges. In addition and renovation work he tries to take an existing piece of architecture and make it look like the original architect had designed it. To succeed on such proj-

*"It bothers me that the only solution is to go farther away from everybody else and bulldoze more land, cut down more trees. It seems to me that there will always be places that can be recycled. Anything has the potential for becoming better."*



*Doug Berryman offers residential clients sketch perspectives of his additions or renovation designs complete with caricatures of the family members using the space.*

ects, the architect must develop familiarity with a wide variety of residential styles so he can "marry" the addition to the current structure.

According to Berryman, "Residential work is interesting because we're dealing with the ultimate user of a piece of architecture. People have a tendency to be very particular about what goes into their home. Residential clients have a higher acceptance level and more sophisticated knowledge of materials. They also know how they live in their house and how they want it to work, so we have (in one sense) educated clients. I like knowing how people operate; I've always been people-oriented. With residential architecture, you find out how people live and what they value. I also like taking something that was mediocre or even inadequate and turning it into something that just changes their lives."

Flexibility is a key to residential design,

whether it is a renovation or a ground-up project. Not only do clients differ from one another in their preferences for traditional or contemporary architecture and furnishings, sometimes a single client will want one look (perhaps traditional) on the exterior and another more open, contemporary look for the interior.

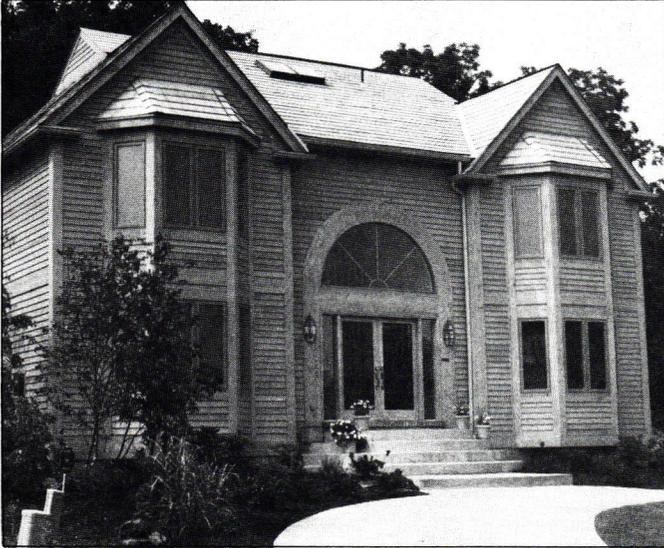
When the client purchases a house and plans to remodel it before moving in, Berry-

man suggests that the family familiarize themselves with the home first. He has even had people camp out in an empty house before finalizing design plans. And the design process goes on throughout the project. As the addition goes up, the client may wish to make changes. Berryman is responsive to those wishes because he recognizes that the residential client isn't going to renovate again soon, as a commercial or office client will. He also understands that many homeowners are not skilled at reading or understanding plans and blueprints. "We teach them how to

read drawings if we can. Short of making models, which are usually too expensive for a residential job, we do interior perspective sketches of key spaces. Even with those, the client often says, 'I never dreamed it would look like this.'"

Berryman's personal approach certainly goes a long way to smooth the process for his clients. But he doesn't pretend the process is easy. "Remodeling is a hassle," he admits. "The family lives with dust and dirt. The contractor has a daily punch list and isn't wild about having them around. Sometimes we get to the point where we have working drawings and bids in and I tell the client, 'This is your last chance to say no. You know exactly what you have in the house, what the work will cost. Give it one more try. Look for a house that will duplicate what you've got before we start. This project has to work for you because you don't want to go through it again!'" Δ

## “THEY DON’T BUILD CHEAP NEW HOUSES ANY MORE”



A customized-from-the-model, 2800 sq. ft. house (left) located in Upper St. Clair was completed in the spring of 1989. In contrast, the



6,000 sq. ft. house (right) was entirely custom designed by Ewing and Rubin for a client and completed in the fall of 1987.

“Single family houses are the big thing these days,” says David Ewing, AIA, of Ewing Rubin Architects. “Since the tax laws have changed, the multi-family is less profitable to developers so everybody is building single family houses. And people want to move up. That’s the market now, the expensive market. They don’t build new cheap houses any more.”

Ewing and his partner Ira Rubin, AIA, have developed an unusual specialty. Unusual in Pittsburgh, that is. Half their firm’s work is commercial, half residential.

They build 70 single-family homes each year. Working with 11 South Hills builders, they design a spec house/model home for a builder, then customize these designs for individual home buyers. Roughly one-third of their homes are spec, two-thirds are customized. In addition, each year they design three or four completely custom homes.

How did this practice begin? Ewing worked briefly for Ryan Homes 25 years ago. So did many of the builders who are now his clients, so the professional connections were made a long time ago. Ryan was

something of an incubator for Pittsburgh home builders. Firmly ensconced members of this fraternity, Ewing and Rubin discuss their practice:

**Ewing:** We design within the parameters of how a particular builder builds his house. We include interesting details when we customize, but we know how that particular builder works. One builder may build with 2 X 6 studs, another with 2 X 4 and we design for that.

**Rubin:** There aren’t many architects willing to touch the builders’ homes. Unfortunately they don’t understand the market, they don’t know how to work with residential developers.

**Ewing:** Builders watch every penny. They don’t want to waste a single foot of lumber, even in a \$400,000 house. I design so they can use standard-sized materials. Plywood comes in 4 X 8 foot sheets. I would never design a house 29 feet deep, for instance. The lumber would work out to 30 feet and you’d waste a whole foot. I’d make it 28 or 30 feet. That does not compromise design at all, actually it adds to the chal-

*continued on next page*



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lenge, when you have these parameters to work with. Not only do we give the builders a good design, but our drawings are technically well done.

**Rubin:** Pittsburgh has been a do-it-yourself place. People thought they could pick up a bucket, a pick and shovel, and a truck and build a house. That's what has happened. That's why so many of the houses in the suburbs look so ugly—they didn't get the architect treatment. Now different types of people are moving into town, technical types, so more of the builders' houses will be well-designed.

**Ewing:** Most architects don't know how to deal with home builders. It's not what they teach you in school. In school, it has to be a perfect design, you take your time, months to do this. The builders work with very competitive rates. So to make money, we have to be very good at it and very efficient. When I first started in this business, people probably looked down on me. Traditional architects *don't do* houses, that's beneath them, unless it's a one-of-a-kind, super-wonderful thing.

**Rubin:** They think we're selling plans, that we don't know what we're doing. **Untrue.** I have my masters in Urban Planning and we use that expertise in our work. Other architects may look down on us, but we go to the bank.

**Ewing:** That's right. The trouble with architecture, if you do all commercial work, is that the practice goes up and down. You have to gear up for big projects and then you're over-staffed. A mixture of residential and commercial work really helps us level out our practice. We also enjoy talking to all the people, that lets us know what is happening in the market. Sometimes the builders do things a certain way just because they've always done it.

**Rubin:** This is not a good area for young architects to go into. They'd get clobbered. You need lots of experience with commercial builders and construction workers. It's not a good start-up career. But for us it's great. We're in there, providing good, quality architecture. It's preferable to having builders take over that function.

**Ewing:** We really enjoy doing the houses. The commercial work helps our

*"Builders watch every penny. . . I design so they can use standard-sized materials. I would never design a house 29 feet deep, for instance. The lumber would work out to 30 feet and you'd waste a whole foot."*

cash flow, so we can enjoy designing houses.

**Rubin:** Sometimes I can actually make more money designing houses. In commercial work, the clients are nice people, but you go to so many meetings, it's bureaucracy and red tape. They don't often want an unusual design. In houses, it's an instant, one-on-one relationship. And we can be much more inventive.

A firm which has made houses such a significant part of it's practice develops a certain expertise about the current trends in residential design. What are the houses like? According to Ewing and Rubin, most are large, \$200,000-400,000 homes built on small lots for two-income families. Exterior treatment is still quite conservative in Pittsburgh, but the interior gets more interesting, and includes balconies and lofted spaces.

"Clients say they want their own individually designed home, with special features," says Ewing. "But actually, everybody wants the same things." The list includes a spacious, formal entry-way, preferably two stories high with an L-shaped or curved stairway and elegant finishes. Most people want both a family room and a living room, but the living room is tiny. It's like an old-fashioned parlor, a formal room with space for a loveseat and two chairs, Grandma's antiques. The family room, with obligatory fireplace, is usually the biggest

room in the house. That's where families spend most of their time. The dining room, also formal, must be long enough to hold a good-sized table for entertaining. Kitchens used to be U-shaped, but now are L-shaped with an island in the middle which makes it easier for several people to cook. In about half the houses, Ewing Rubin designs a separate den on the first floor which may be used as a home office. Upstairs everybody wants 4 bedrooms in spite of the fact that few families have more than 2 children. The master suite is the most elaborate. The bedroom often includes a seating area, vaulted ceiling, plenty of wall space for large furniture. Then the master bathroom... According to Ewing, "Even the simplest houses have a Jacuzzi and a separate stall shower, a double bowl vanity and a toilet in it's own room. We put windows over these Jacuzzis, fancy ceilings and ceramic tile. It gets wild. In one house, the bathroom was built on the diagonal between the bedroom and a sunroom. From one entrance to the other it was 24 feet. I guess they live in their bathroom!" Δ



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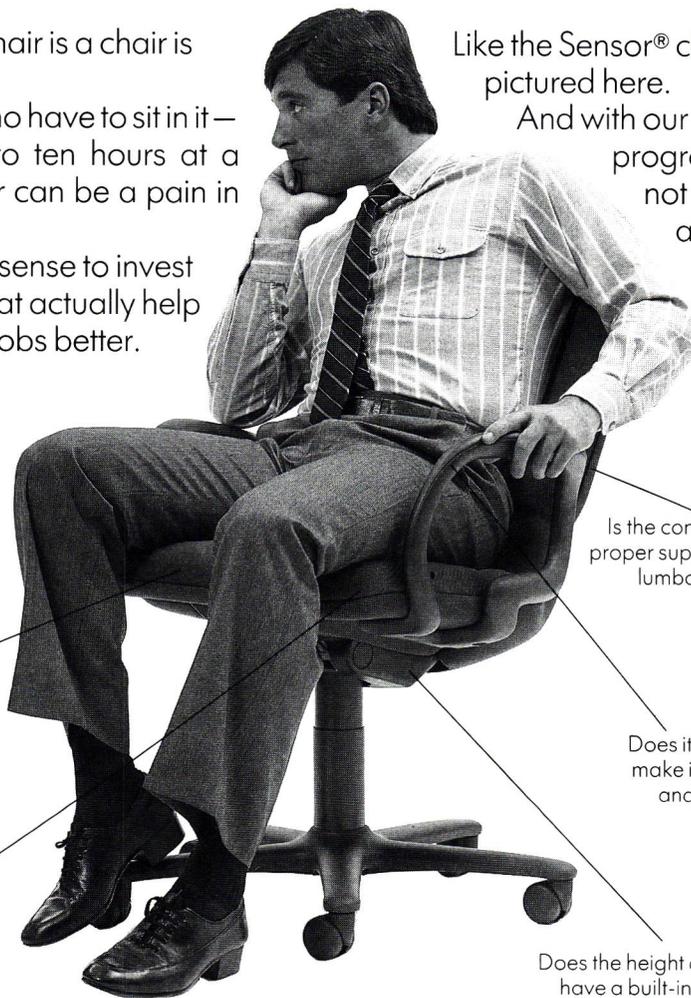
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## ALL IN THE FAMILY

Thirty-five years ago, Mario Celli, FAIA, designed a three-bedroom, split-level house for the Kahn family in Upper St. Clair. Last year his son, Tom Celli, AIA, designed a kitchen renovation for the house, still owned by the same family. It's a sign of the times that the 1988 renovation proved more costly than the construction of the entire house in 1954.

Then, as now, the client was interested in an up-to-date, modern style incorporating the most innovative technology and materials. The exterior includes a flat and a butterfly roof. The facade is yellow- and blue-faced brick. The Kahn house was the first residence in the country to use the blue brick, produced exclusively for General Motors.

"It was something a little different when we built it," says owner Robert Kahn. "The people across the street thought there was a Sunoco gas station coming in. But we've loved it. We often say if we were to re-design it, we'd choose the same layout. The traffic pattern has really worked."

When the house was built, the owners entertained a great deal. They chose a large, open dining-living area and included a flagstone floor which they used for dancing. At the time, the pool and patio, which adjoins the house, was a novelty. During the past 15 years, the Kahn family has lived in condominiums and has grown accustomed to an open, less formal life style. Tom Celli's renovation accommodated this

change—he removed a pass-through wall and opened up the kitchen.

"In the old kitchen," explains Tom, "Bob couldn't sit down and read the paper while Lousie cooked. And the kitchen was 35 years old. The appliances were tired, the cabinets were tired, the floor was tired and they felt it was time to open it up."

The re-designed kitchen is hard-edged contemporary, with Italian formica cabinets, a granite floor and granite countertops,

new lighting and all new appliances top to bottom. It's all black and white, a strictly modernist room.

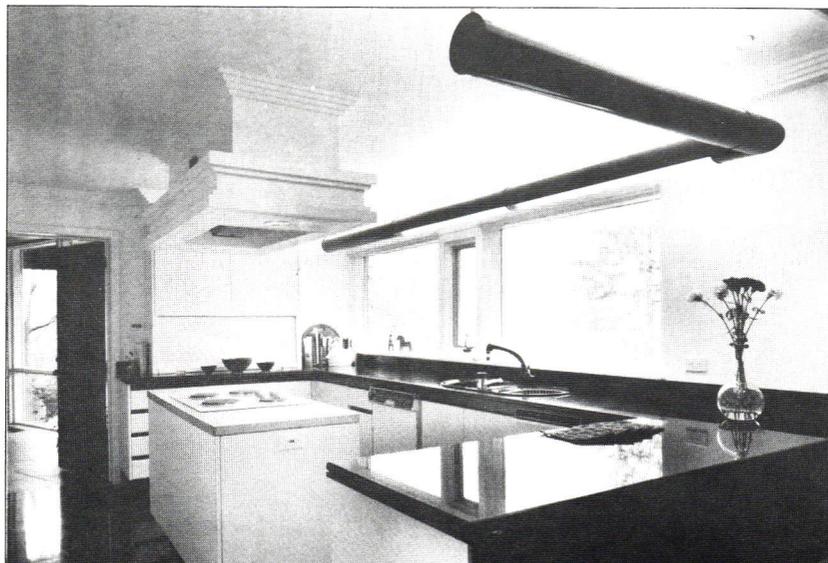
"We had a lot of faith in our architects," says Kahn. "They not only designed the house for us, they selected the lot. They also supervised the construction. We only visited it twice when it was first being built. During the renovation, they started work after Christmas when we left town, and had it finished by Easter when we returned. We never saw it until it was all done."

"That's part of being great clients," quips Tom Celli, "Having complete faith in your architects."

His father agrees. "We had a good client," says Mario Celli. "They could tell us all about their lifestyle. For instance, Mrs. Kahn was a painter, and loved color, so that made it very interesting. Plus, we had an excellent site and a first-rate contractor, too. You need those three things to build a good house." Δ



*The Kahn house (above) in Upper St. Clair was designed by Mario Celli in 1954. It's kitchen (below) was re-designed by Tom Celli in 1988. "The house is like a phoenix," says Celli, Sr. "The family has changed, their needs have changed and the house has been redesigned to respond to that change."*



## BREAKING GROUND

## FROM THE FIRMS

Lorenzi, Dodds & Gunnill, Inc. has just broken ground for its latest project: renovating the former Corpus Christi School on Lincoln Avenue in the East End into the Dorothy Day Apartments. As a community-based non-profit facility, the apartments will provide 17 units of affordable housing to economically disadvantaged single parents participating in job training.

The nearly \$1.4 million development is the product of a far-reaching public/private/neighborhood partnership, financed, in part, by a \$1 million grant from the URA. Additional supporting organizations include Pennsylvania Housing Finance Agency, Pennsylvania Department of Community Affairs, Pittsburgh Housing Authority, Union National Bank, the Catholic Diocese of Pittsburgh, Pittsburgh Partnership and Corpus Christi Church.

Burt Hill Kosar Rittelmann Associates reports the firm just designed a new head-



Ralph Burt, AIA, Chairman of BHKR, (at right) and Richard M. Ryan, President of Corporate Jets, Inc., survey expanded and remodeled headquarters facilities at Pittsburgh's Allegheny County Airport.

quarters for Corporate Jets, Inc., an aircraft charter and related services company. The \$1.3 million expansion included renovating part of a former aircraft hanger into a new

reception area featuring a monumental staircase enclosed by an atrium with a curved skylight. The facility also includes a

new pilot flight planning area, an on-line worldwide weather terminal, conference rooms, private tenant lounge areas, and pilot rest and training areas. Remodeled administrative areas include executive offices, marketing and sales operations, accounting, and dispatch.

As part of a \$1.2 million renovation project for PPG, BHKR has created the

concept of an "art wall" in the newly renovated section of the PPG Food Court. Pittsburgh artist Janet Darby has been commissioned to create a three-part painting totaling 12 x 60 feet, which will portray people of all ages in various situations in a light, whimsical style. The art wall is part of a redesigned area which includes an atrium with natural-effect lighting, granite flooring and artistic metal pan walls.

Finally, BHKR is renovating the interior of Pittsburgh's Koppers Building, called by the Pittsburgh History and Landmarks Foundation "a rich and unusually splendid document of its period." Included in the restoration of this 60-year old landmark is a three-story lobby, elevator corridors, restrooms, Paragon Restaurant, barber shop and tenant spaces. Improvements will be aimed primarily at restoring rather than redesigning existing marble and bronze structures.

"The Koppers Building has perhaps the best designed lobby of all the historic structures in the city," says BHKR Vice President Peter Moriarity. "However, its current appearance is dark and rather drab, resulting in a diminution of its elegant detail." Lighting and coloring modifications will brighten the distinctive late '20's architecture that gives the building character.

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## BREAKING GROUND

The Pittsburgh High Technology Council, the Pittsburgh Bio-Medical Development Corporation and the CEO Venture Fund have contracted with **Williams Trebilcock Whitehead** to design their new combined offices. All three organizations will be relocated to the top floor of the RIDC University Technology Development Center at 4516 Henry Street in Oakland.

WTW project architect **Harold Colker, AIA**, said the three organizations will share a common reception area and a number of services. New executive and open offices and conference rooms will be created.

WTW is also preparing a feasibility study for the renovation of California University of Pennsylvania's Student Union in California, PA. The \$4 million project, according to **Paul F. Knell, AIA**, will include student and staff administrative centers, expanded meeting rooms and dining areas, and a performance and conference center with commercial space for a post office, bakery, gift shop and other facilities.

One of **Larsen and Ludwig, Inc.**'s summer projects this year included construction of Signal Finance Corporation's new retail center at the Robinson Towne Centre in Robinson Township. The facility is nearly 1600 square feet.

"A once-blighted and ugly structure will become a handsome addition to the neighborhood," says **Sandra Phillips**, Executive Director of the Pittsburgh Partnership, which has hired **L.P. Perfidio Associates** to renovate an old Hill District firehouse into five family apartments. Thanks to a \$75,000 Community Development Investment Fund equity grant, the turn-of-the-century firehouse at 2854 Webster Avenue will be cleaned and renovated into two and three-bedroom units which will be leased with Section 8 subsidies. Completion of the \$320,000 project is expected in early spring of 1990.

### WORKSHOPS

Two NEA Design Arts Program Grant Workshops will be held in the mid-Atlantic

region. All professionals involved in architecture, landscape architecture, urban design, historic preservation, planning, interior, industrial, graphic and fashion design are invited to attend the day-long meetings where the grant process will be reviewed. Afternoons will be devoted to one-on-one appointments to review participants' specific grant ideas.

The first workshop will be held October 25 at the Columbus Music Hall in Columbus, Ohio; another will be held November 13 in Philadelphia, PA. Advanced registration and \$5 workshop fee is required. For more information, call Thomas Walton at 202-635-5188.

### HERE AND THERE

Here's news for all CAD and would-be CAD architects! A Consumers-Report-type **CAD Rating Guide** is now available. Authored by CAD comparison specialist **W. Bradley Holtz** and published by DSR, this 354 page book reviews 103 different CAD software products and systems.

Targeted for both new and veteran users, the **CAD Rating Guide** evaluates features, lists user comments about the packages, and cross references features by price, platform, compatibility, programmability and dozens of other comparisons.

You can order the **CAD Rating Guide** at your local bookstore or by calling 1-800-CAD-NEWS. The cost is \$49 plus \$3.50 shipping.

**Arts in the Parks** is pleased to offer films on the themes of landscape painting and landscape design in Europe and America. Presented October 2 to November 21, the films will reveal parallels between trends in landscape painting and design during the 18th, 19th and 20th centuries.

Screenings are on Monday evenings at 7:30 at the King Estate, 1251 North Negley Avenue in Highland Park, and Tuesday mornings at 10:10 in the Green Classroom in the basement of the Carnegie at 4400 Forbes Avenue in Oakland. Admission is free and open to the public. See Calendar for full details or call 622-6912.

### TRANSITIONS

**Hayes Large Suckling Fruth & Wedge Architects** announce that **Eduardo Galindo, AIA**, has joined the firm's Pittsburgh office. Mr. Galindo was previously a senior associate with the Los Angeles architectural firm **Bobrow/Thomas and Associates**. His new responsibilities include management of major hospital and educational assignments.

Congratulations, good luck, and farewell to **Dave Tegeler, AIA**, former chair of the legislative committee, who accepted a position at the **Bull & Mize** law firm in Orlando, Florida. Dave will specialize in legal counsel of architects. His new address is: Suite 1200, 111 North Dryer Avenue, Orlando, FL 32801; (407-843-5291).

We welcome and congratulate **Paul Rona, AIA**, of **Celli Flynn**, who succeeds Dave as legislative committee chair.



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## CONTRACTOR INSIGHTS

(The View from the Other Side)

By Ivan Santa-Cruz, AIA

### INSIGHT No. 1:

#### GIVE ESTIMATORS A BREAK: REMEMBER TO INCLUDE A PROJECT SUMMARY IN YOUR PROJECT MANUAL.

A one or two page description of the work you want done can save estimators hours or even days of wading through documents until they understand their intent and how the building, the site and the general conditions fit together.

The project summary can be particularly helpful in understanding projects that involve renovations, additions and phasing; buildings with unusual functions and environments; work in or around occupied spaces, and general conditions, the misunderstanding of which could lead to serious problems.

Ivan Santa-Cruz recently joined REPAL as Vice President of Marketing. His 35 years of experience as an architect have already provided our company with valuable insights and understanding of architects and architecture. In turn, Ivan is getting some ideas that he feels could help other architects create clearer documents, obtain lower bids and smoothen the building process. He will be sharing these ideas from this column.

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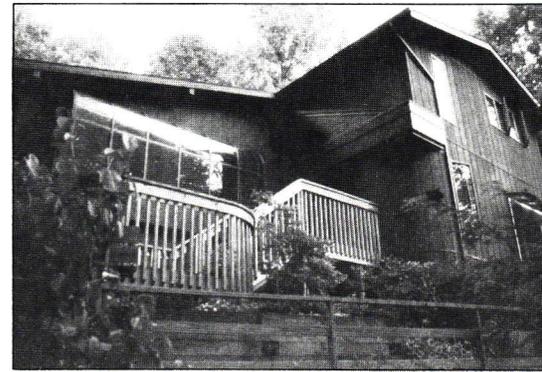
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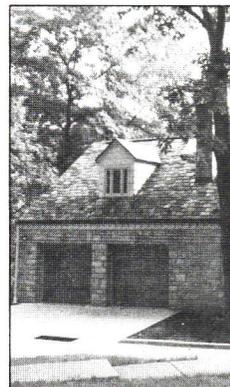
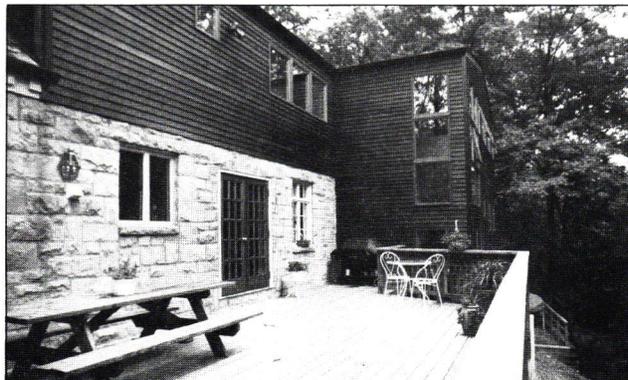
### Anthony G. Poli, AIA, Architect

Originally these clients wished to build a new house, but after an extensive search, they found the perfect site in the right area. The only problem—there was already a house on the site and it was not a house they wanted. A previous addition had added a fourth bedroom to the 2-story, cedar-sided home. The current project included renovation of the living room and master bedroom suite, and new construction which added a bedroom, bathroom, study, entry and powder room, expanding the family's living space by more than 30%. Poli found the project an interesting challenge. "They came to me with what they thought was an impossible list of needs and proposed improvements. The addition solved all their space problems and I was able to take advantage of some of the site's dramatic views both to and from the house which the original structure had virtually ignored." Poli is pleased with the client's response to their new home: "We love it here. We're going to stay here forever." He also enjoys hearing people say, "What addition?"



### Richard Miller, AIA, Tai Lee Miller, Architects, P.C.

This Mt. Lebanon home was originally a two-bedroom "starter house," the smallest on the street. The new two car garage (at right) gives no hint of a larger rear addition providing a much needed kitchen/dining/family room, a new master suite, a small den, powder room and a deck (below). The design included raising the rear half of the roof to increase



headroom on the second floor addition is hardly noticeable," say moving the stone veneer and siding where the addition was located to reuse, thereby eliminating the need to match materials where old me

HOME-  
AN ARCHITECT

UNLIKE MANY CITIES, PITTSBURGH AND STURDY HOUSING STOCK EXISTING HOMES COUPLED WITH CONSTRUCTION TRANSLATES INTO THESE TWO PAGES, COLUMNS 1 AND 2—THREE RENOVATIONS AND A PITTSBURGH CHAPTER AIA MEM

## MAKING: SPECIALTY

BLESSED WITH AN ABUNDANT  
THE READY AVAILABILITY OF  
KYROCKETING COSTS OF NEW  
ONE THING: RENOVATION. ON  
ENTS FOUR RESIDENTIAL PROJ-  
ONE NEW HOME—DESIGNED BY  
RS.



### Peter Brown, AIA, Architect

Many Pittsburgh homes built before the days of clean air have tiny windows. This two story, 3 bedroom home was no exception. Skylights, clerestory windows, windowed doors and a generous bay opened this Mt. Lebanon house to daylight. The addition includes a large family room, an eating area which extends from the kitchen, and an outdoor terrace. The ceiling slopes gently up to the gutter line of the original house, creating a feeling of spaciousness for the family. At the completion of the project the owners were delighted. "It has changed our lifestyle...we don't come to the table angry and it is because we have room, we aren't crowded any more." Peter Brown smiles. "That satisfaction is one of the nicest rewards of the profession."

### Thomas R. Harley, AIA, Architect



The McNaughton Residence in Indiana, PA (above) was designed to accommodate a steeply sloping site, while taking best advantage of its dramatic view of Indiana County. The structure responds to its unique site with large glass areas framing the westerly view sheltered by extensive roof overhangs and masonry masses. The second floor guest room/office exits directly onto a private patio overlooking the rear yard. The owners, at retirement age, wished to have the main living area on one level for easy access.

om the front of the house, the ad-  
ler. "This was accomplished by re-  
shingles from the rear of the house  
and salvaging those materials for  
al renovation problem of trying to  
new."

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## BRICKS &amp; MORTAR: COMMITTEE NEWS

## IDP

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

The IDP Committee kicked off its fall activities with the first visit to a construction site. On September 16, interns visited the Mt. Lebanon Nursing Home, a ground-up project of The Design Alliance. They will continue to visit the site until the building is completed. Special thanks to committee member Cherie Moshier, AIA and to Project Architect Ed Pope, AIA, for their assistance with this project. The second construction site seminar will take place Saturday, October 21. Meanwhile, the committee has submitted a description of the construction seminars to NCARB so that these seminars will be approved for credit to an intern's IDP record.

The committee has also approached the Carpenter's Union which is considering

including architectural interns in some parts of their apprenticeship program, giving participants the opportunity to develop an in-depth understanding of the construction process.

## WIA

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

The committee is busy preparing for the visit of Frances Halsband, AIA, who will speak at the November 14 membership meeting. Mark your calendars now!

Also, a subcommittee has been appointed to organize the national traveling exhibition, *That Exceptional One* in January. Margaret Fisher, Associate Member, will chair the subcommittee.

must first assemble evidence.

**Chuck Desmone, AIA** was nominated as the architectural representative to the Pittsburgh Plumbing Board; the nomination awaits approval by the county commissioners. Also, the Code Review Board of the City of Pittsburgh requires a second architectural member; Alan Weiskopf, AIA was proposed for the post, and agrees to accept the position if approved.

**Bernie Liff, FAIA** will call a board meeting for the BOCA Professional Chapter. Bernie had previously attended the national BOCA Conference.

And lastly, it was noted by **Bob Lynch, AIA** that the Allegheny County Asbestos Abatement Unit is requiring that roofing felts which contain asbestos be treated as friable asbestos. This adds substantial costs to a project.

The next legislative meeting will be held October 16 at 4 PM at the Cell-Flynn Offices, 931 Penn Avenue.

## PROGRAM

Chair: Park Rankin, AIA  
Damianos & Associates, 471-4141

**Leadership positions available!** The Program Committee is seeking new members, ideas, and a new Chairperson. *Here's your chance to have a voice in the Chapter Programs for 1990.* Perhaps you have suggestions for speakers, a new format, or better ways to publicize meetings. Maybe all you care about is the menu choices—that's OK too! All you need is a little time each month and a desire to make things happen. Associate and Affiliate members are welcome! Call **Park Rankin, AIA**, 471-4141 for the time and date of the next Program Committee meeting.

Also, a quick reminder to mark your calendars for the last 3 programs this year: The Design Awards on October 20; the November 14 meeting hosted by the WIA Committee (see above); and the annual Holiday Bash at Metropol on December 12.

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## LEGISLATIVE

Chair: Paul Rona, AIA  
Celli-Flynn Associates, 281-9400

The Legislative Committee met during the summer to discuss several issues. Enforcement of the Architect's Law was one topic of interest. The May issue of *Builder/Architect Magazine* featured an article highlighting Mark Hoskins as *Builder of the Month*, and reported that Hoskins designs custom homes that he sells. The committee noted that this would be in violation of the licensing law and that other violations may include "Design/Builders" listed in phone directories. It was suggested that such instances be brought to the attention of PSA for investigation and possible action.

The Federal A/E selection process was also discussed, specifically, the issue of bias for procurement of services against strictly architectural firms vs. multidisciplinary AE or EA firms. The legislative committee

## CMU NAMES NEW HEAD OF ARCHITECTURE

Carnegie Mellon University is pleased to announce the appointment of **John Paul Eberhard, FAIA** as head of the Department of Architecture.

Mr. Eberhard comes to CMU from a distinguished career in government and academic research. Most recently, he was Director of the Building Research Board of the National Academy of Sciences in Washington, D.C., a position he held since 1982.

The new department head grew up in Louisville, Kentucky, and spent three years in the United States Marines (1945-47). He holds a B.S. in Architecture from the University of Illinois (1952) and an M.S. from the Sloan School of Management at M.I.T. (1959).

After graduating from the University of Illinois, he designed and built houses, and formed a design and manufacturing company, Creative Building, Inc., Following his year at MIT, he became the Director of Research for the Sheraton Hotel Corporation, helping develop an approach to computers and other high technology options. During this time he also was an adjunct professor in the Sloan School of Management at MIT, conducting a graduate course in literature for Sloan fellows. In 1963, he became a consultant to the Assistant Secretary of Commerce for Science and Technology, and eventually the director of the Institute for Applied Technology at the National Bureau of Standards. He left Washington in 1968 to become the first Dean of the new School of Architecture and Environmental Design at the State University of New York at Buffalo. Five years later, he returned to Washington to become the first president of the AIA Research Corporation, a subsidiary of the American Institute of Architects, gradually developing the research portfolio of the AIA to some \$10 million per year.

Eberhard is a Fellow of the American Institute of Architects and a member of the Cosmos Club in Washington. He has served as a consultant to a large number of private and public organizations both as a public service and as a paid professional. The author of more than 100 articles, he lec-

### NEW DEAN OF FINE ARTS ALSO TAKES OFFICE

tures around the world. His drawings and watercolors are available in print studios in several cities, and he has commissioned work at the Cosmos Club in Washington and recently completed a series of drawings of the Adams Historic Site for the National Park Service.

CMU also welcomes **David Lowry Burgess**, who has been appointed Dean of the College of Fine Arts, and whose artwork traveled aboard the March 1989 flight of the Space Shuttle *Discovery* as NASA's first non-scientific payload.

Mr. Burgess was formerly a professor at the Massachusetts College of Art in Boston. He is a fellow and senior consultant at

the Center for Advanced Visual Studies at the Massachusetts Institute of Technology.

Burgess' work is included in such collections as the Boston Museum of Fine Arts, the National Collection of Fine Arts in Washington, D.C., and the Smithsonian.

A Philadelphia native, Burgess is a graduate of the University of Pennsylvania and the Pennsylvania Academy of Fine Arts in Philadelphia. He holds a combined graduate degree in fine arts from both institutions. He has also received a number of awards, including a Guggenheim Grant, a National Endowment for the Arts Individual Artist Grant, and an Artist Grant from the Rockefeller Foundation.

"We're all planning a new and exciting future for the arts at CMU and in Pittsburgh," says Burgess. "It's our intention to make it one of the most creative spots on the face of the earth."

Burgess replaces Akram Midani, who was dean since 1972. Δ

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## PSA DESIGN AWARDS

**It was a double bill for two Pittsburgh Chapter AIA firms at the Pennsylvania Society of Architects annual Awards Presentation on September 14th. John Martine, AIA, of Integrated Architectural Services, and MacLachlan Cornelius & Filoni Architects were each honored twice with PSA Design Awards. Congratulations!**

### AN OLD FIREHOUSE GETS A HOT RENOVATION

Thanks to the creative mind of **John Martine, AIA**, a newly formed advertising firm now resides in the former No. 7 Fire Station, built in the 1880's, in Pittsburgh's redeveloping Strip District.

To expand this approximately 7,200 square foot building, the basement was gutted and reconfigured to provide a large multi-function work, meeting and lounge area with full kitchenette. Existing fieldstone foundation walls were found to be in excellent condition, and were left exposed throughout. Bathroom facilities with a separate shower and changing area for late night working sessions were also created on this lower level. On the first floor, the former equipment bays were converted into spaces for the two principals and a larger space for clerical support. The second floor, the former living quarters, now houses



*This turn of the century fire station in the Strip District is brought back to life with the help of John Martine, AIA. The building now houses an advertising agency.*

*photo by David Aschkenas*

graphic artists and other creative staff. This area is open plan, with architect-designed custom wood and movable glass dividers. The space retains its original high metal pan ceilings.

On the exterior, a new glazed facade, sympathetic to the original building design, was constructed.

**Jury Comments:** This is a charming building brought back to life. It's so refreshing and wonderful to see it again that we just had to give it an award. The architects didn't do too much, they did just the right thing. They took out brick infill and concrete block, studied the facade, and put it back.

### ELEGANCE IN GRANITE AND GLASS

The Hartwell project, also a product of **John Martine, AIA**, is a speculative shopping complex located in Shadyside at the former site of four separate structures. Two of the existing buildings were demolished and replaced with new construction. The new additions wrap around the remaining buildings, which were gutted and interconnected with the added areas to form a single complex consisting of approximately 25,000 total square feet.

On the upper two levels, the fenestration pattern of the original building has been retained. Original designs called for the retention and expansion of the original brick facade above the first level. However, during demolition, it was found that the 19th Century brickwork was inadequately tied to the building. It was therefore necessary to reconstruct these portions of the facades with a carefully selected iron spot brick and traditional narrow butter joints.

At street level, a series of punched windows in a new black granite base open the first level tenant spaces to the street. In contrast, the upper levels feature a vertical glass curtain wall.

**Jury Comments:** The punched window openings in the brick wall have a kind of comfort as a commercial building. There is a play between the glass curtain wall and the brick panel that is appreciated by the jury. There is a nice juxtaposition between masonry and glassy treatments.

Shadyside is a very old district that is predominantly residential. The commercial streets have taken on the smaller residential scale of the surrounding houses. Interiors are elegantly done.



*John Martine, AIA displays his mastery of materials in his Hartwell Project, Walnut Street in Shadyside.*

*photo by Jeff Goldberg*

## PSA DESIGN AWARDS

### ONE LUCKY HOUSE!

Less familiar to Pittsburghers is the MacLachlan Cornelius & Filoni Architects' restoration of the "Breezedale" house, the new home for the Alumni Office of Indiana University of Pennsylvania. Originally built in 1856, the Italianate Victorian was bought by the university in the 1940's and has been used as a dormitory, a classroom building and home to the Art Department. The renovation includes new heating and air conditioning, elevators, a fire stair and rest rooms. The interior was restored with an eclectic mix of Victorian interiors including the Anglo-Japanese, Eastlake and Revival periods.



*MacLachlan Cornelius & Filoni Architects' newly renovated "Breezedale" house is a knockout landmark on the IUP Campus in Indiana, PA.*

**Jury Comments:** This is wonderful. The building has an unusual sense of assuredness in a lush symphony of pattern and color. The materials are terrific. As a restoration job, this was done without any miscues. There is a sense in the patterns and textures that is probably better than in the original. It is skillfully done. There is a tremendous range of choices in a project of this type and the architects made the correct choices without any mistakes. Restoration at this level is a highly specialized skill and the client is to be commended for bringing this high level of ability to this project.

### THE BENEDUM TAKES ANOTHER BOW

MacLachlan Cornelius & Filoni Architects took yet another award for the extensive restoration of The Benedum Center for the Performing Arts. The former Stanley



*The Benedum's nine story support structure*

Theater, a 1928 movie palace, was renovated into a 2,800-seat home for the Pittsburgh Opera, Ballet, the Civic Light Opera, Pittsburgh's Dance Council and the traveling musical theater shows. The \$23.5 million project

included careful restoration of many of the ornate details of the original building and construction of a 9-story stage house.

**Jury Comments:** The restoration inside is grand. We really admire the skill of the support building. The finesse with which it is done complements the original. Δ

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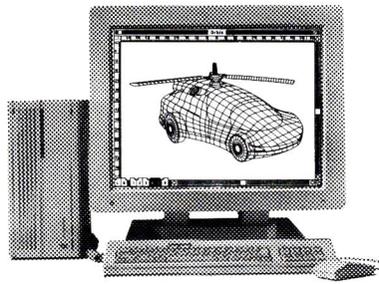
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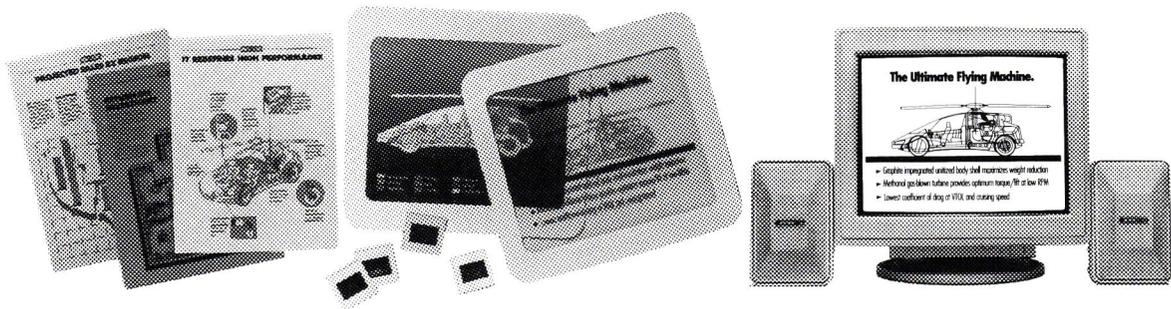
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## PROFILE

JEAN L. MISNER, AIA

**Firm:** DRS.

**Training:** B. Architecture, University of Michigan.

**Chapter and Community Activities:** Pittsburgh Chapter Past Secretary, Membership Committee.

**Leisure Time Interests:** I'm involved with my church, grow orchids and do needlepoint. I've loved choral music all my life—I sang with the Mendelssohn Choir for several years.

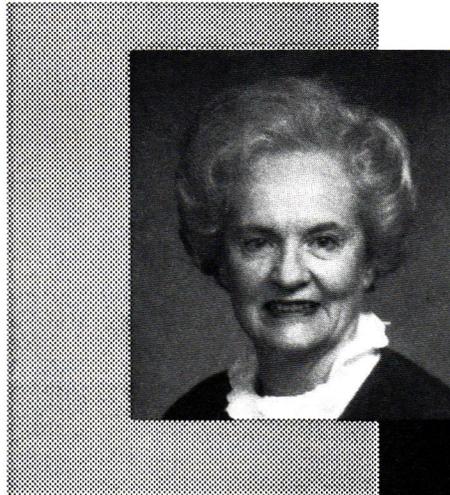
**Specialty:** I've worked on a number of hospitals, including Eye and Ear, South Hills, and St. Francis.

**When and Why You Chose Architecture as a Career:** It was a process of elimination when I was in high school. I was good at some things, like art, and not at others. And I had always been interested in buildings. It was never a conscious decision; it was just always there.

**Favorite Project:** If you're not near the one you love, you love the one you're near...I probably find St. Francis the most satisfying recent project. The client was good to work with and there was a lot of putting together to be done—meshing of people and activities, functions and needs.

**Favorite Pittsburgh Building:** One of the things I like best is the new addition to The Carnegie, the Scaife Gallery. It lends itself to its function and yet from the outside it doesn't disturb the rest of the building too much. With that nice pool in front, it has an urban look to it.

**Favorite Building in the World:** One of the most interesting things I've seen is one of the temples of Kyoto, because of the setting, the plantings and the use of water. Another would be the Alhambra with its inner courts and water. These buildings really know how to use water well. Not like at Heinz Hall, for example, where there's a torrent coming down. It's unnatural—so contrived, so artificial. Every time



**"The thing that really intrigues me is getting into the building and making it work, solving the problems. That interaction of people, problem and building is what interests me."**

at it I think it could be done in a softer, more natural manner.

**World's Greatest Architect:** Van der Rohe and Breuer are two of my favorites. They used materials well and I have the feeling that they knew how to mold space. Right now architecture is very gimmicky; I'm not a fan of post-modernism.

**Most Enjoyable Aspect of Architecture:** The thing that really intrigues me is getting into the building and making it work, solving the problems. That interaction of people, problem and building is what interests me.

**Least Enjoyable:** Deadlines are a pain in the neck. You never get the chance to make things as perfect as you can because of the constraints of time and money.

**Most Aesthetically Pleasing City:** I have three—San Francisco, Kyoto and Pitts-

burgh. They all have variations in topography, there's a lot of green, and the scale is a people scale, not like New York. In all three, there's a certain amount of urban sophisticated city and yet if you travel a few miles you're in the country.

**Advice to a Student of Architecture:** Try to find a small office where you get to do everything. Get some experience so you know how a building goes together. In school they don't teach you how things go, from the ground up. Even if you want to be a designer, or if you're computer oriented, you still need to know some of the basic things you can learn in a small office.

**What Gives You Itchy Fingers:** PPG Plaza. To me, it's a very unsatisfactory space, too cold with too much paving. Maybe it could use a little post-modernism, or even a little water. I'd like it to look less like a place where you line people up and shoot them. Δ

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## PRESERVING PITTSBURGH'S GLORY YEARS



Thousands of blueprints of early 20th century Pittsburgh buildings will be preserved through a joint effort by the Carnegie Mellon University Architecture Archives and Pittsburgh's Bureau of Building Inspection.

The Bureau is conducting a long-term program to record on microfilm blueprints submitted with city building permit applications since 1915. Many of them are fragile and rapidly deteriorating due to age and poor storage conditions. The CMU Archives proposed that the oldest blueprints, those dated between 1915 and 1928, be filmed in advance of more recent records in order to insure their survival.

The Bureau accepted the proposal, and permitted the Archives to review the historic blueprints and make a selection for acceptance into the Archives' permanent collections.

The prints selected for retention include major new additions to the Archives' collection representing the "glory years" of Pittsburgh architecture: works by Hornbostel, Benno Janssen, Edward B. Lee, Ingham & Boyd, Brandon Smith and William Arthur Thomas, and new collections of work by Alden and Harlow and Detroit architect Albert Kahn. Some blueprints provide insight into the design and construction of architectural novelties such as early gas stations.

As a result of this cooperative effort, many unique images of Pittsburgh architecture that might soon have been lost are now permanently recorded on microfilm, and a selection of the images is available at the Archives for study and examination.

The Carnegie Mellon Architecture Archives are open to the public. For more information, call 268-2451. Δ

### AIA Members:

Please make a note of PSA's **new address:**

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The delivery address remains: 1405 N. Front Street, Harrisburg, PA 17102.

**The search continues!** By this time next month, we hope to announce a new Executive Director for the Pittsburgh Chapter AIA. Chapter President, Kent Edwards, AIA, reports that there has been an excellent response from many highly qualified applicants.

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## "DESIGN WARS!" COMES TO WQED

Don't turn that dial! On October 17, NOVA, the weekly PBS science series will broadcast "Design Wars!," a fascinating journey into the center of the architectural design process.

Last year, five teams of top architects and developers competed for the prestige and challenge of building the largest public library in the United States — the new Harold Washington Library Center in Chicago. Their instructions: make it distinguished, make it work, make it on time and make it for \$140 million.

NOVA tells the story of the five startlingly different approaches and the one that was finally selected.

Designing a new library called for solutions to a host of problems—from how to handle technical library needs, to what to do about an adjacent elevated

# WQED

train track, to how to integrate the building into Chicago's distinguished architectural tradition.

From the outset, architects were required to collaborate with developers, so they could guarantee that they could construct what the architects designed at the price set and within the timetable.

"Design Wars!" also allowed NOVA an inside look at the intricate give-and-take of architects dealing with builders, striving for acceptable compromises on design, materials and cost.

The five entries showed that there was plenty room for diversity within the special demands of the project. Designs ranged from Canadian architect Arthur Erikson's curvilinear concrete facade—likened to "an alien spaceship" by some—to a neoclassical concept by Thomas Beeby, dean of the Yale University School of Architecture.

All in all, the competition was an architectural feast. But only one of the five designs will be built. And NOVA viewers will learn — as Chicagoans already know — which of the five now is under construction.

*The program is scheduled to air on October 17 at 8 PM on WQED. Check your local listings or call WQED at 622-1300 for possible broadcast changes. Δ*

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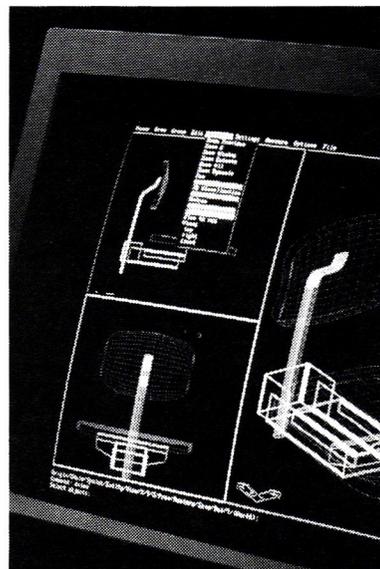
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# CALENDAR

October 1989

## AIA ACTIVITIES:

WEDNESDAY, OCTOBER 11

The Society of Architectural Administrators (SAA) monthly lunch meeting, 11:30 AM, Harvard Yale Princeton Club. For details, call Clarke Strohm at 288-2410.

FRIDAY, OCTOBER 20

*Celebration of Architecture: Pittsburgh Chapter AIA Design Awards Presentation.* Vista International Hotel. (See invitation at right.)

## AROUND TOWN:

OCTOBER 2-31

**Arts in the Parks Film Series** on landscape painting and design. Screenings are Mondays at 7:30 PM at the King Estate in Highland Park, and Tuesdays at 10:10 AM in the Green Classroom in the basement of The Carnegie in Oakland. Call 622-6912 for details.

OCTOBER 9-26

**Asbestos Abatement and Evaluation Training Courses** sponsored by Volz Environmental Services at Pitt's Applied Research Center in Harmarville. For complete schedule of five courses in October, call Gregory Ashman at 826-3150.

FRIDAY, OCTOBER 6

*Concepts Kitchen & Bath* presents a private showing of the latest in kitchen and bath products from 12 to 3, David Lawrence Convention Center. RSVP: 369-2900.

WEDNESDAY, OCTOBER 17

NOVA presents "Design Wars!" at 8 PM on WQED.

NOW THROUGH NOV. 25

**Exhibit: Inigo Jones: Complete Architectural Drawings** continues at the Frick Art Museum, Point Breeze.

## PLAN AHEAD:

TUESDAY, NOVEMBER 14

**November Dinner Meeting**, hosted by Women in Architecture Committee. **Guest speaker: Frances Halsband, FAIA**, past President of the Architectural League of New York. CMU Faculty Club.



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Cordially Invites You To  
The October Dinner Meeting



## "Celebration of Architecture" Chapter Design Awards

*Juror: Merrill Elam, AIA  
Scogin Elam and Bray Architects  
Atlanta, Georgia*



Friday, October 20

The Vista International Hotel  
Liberty Center

6 PM Cocktails and Music by Robert Riddle  
7:30 PM Dinner and Awards Ceremony



AIA Members: \$30    Guests: \$40

RSVP by Monday, October 16



## RSVP

"Celebration of Architecture"  
The Vista International Hotel  
Friday, October 20

\_\_\_\_\_  
Name

\_\_\_\_\_  
Firm

\_\_\_\_\_  
City/State

\_\_\_\_\_  
Zip

\_\_\_\_\_  
Phone

Please Reserve:

\_\_\_\_\_ Number of Members (\$30)

\_\_\_\_\_ Number of Guests (\$40)

\_\_\_\_\_ Roasted Boneless Cornish Game Hen

\_\_\_\_\_ Prime Rib of Beef

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**REMINDER:**

Next month's COLUMN& is a double issue! Remember to send your news and calendar items for November and December no later than October 10.

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