

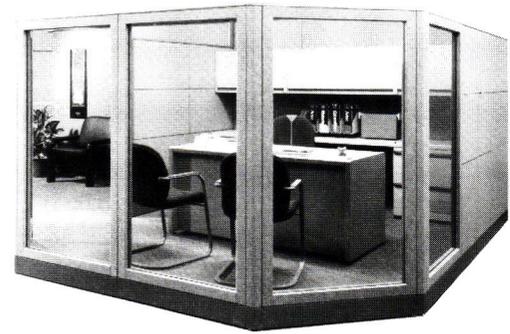
COLUMNS



Volume 5, No. 1

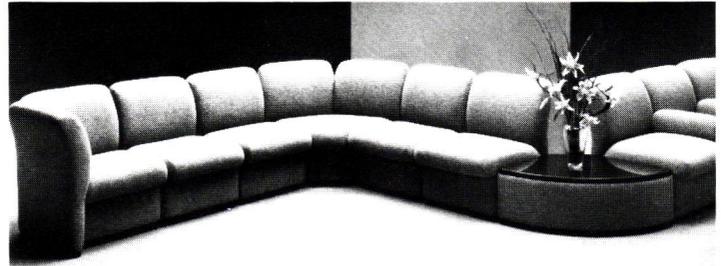
The Pittsburgh Chapter, American Institute of Architects

January 1991



C H O I C E S

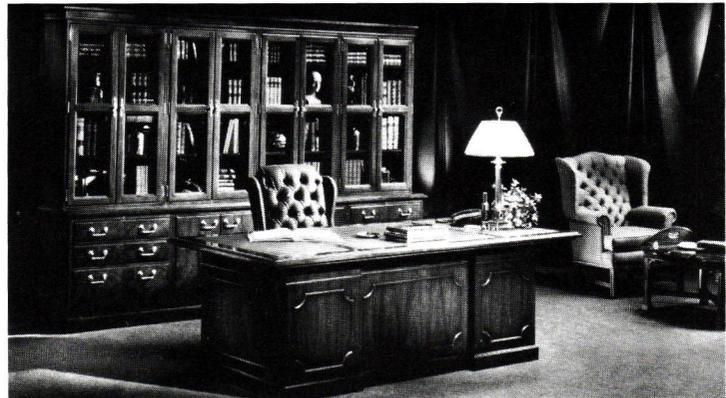
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The Pittsburgh Chapter AIA serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. The objective of the Chapter is to improve, for society, the quality of the built environment by further raising the standards of architectural education, training and practice; fostering design excellence; and promoting the value of architectural services to the public. AIA membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields. Chapter Headquarters: CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222 Telephone: 412/471-9548.

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View Point: The Care (and Feeding) of Staff

Douglas C. Berryman, AIA, President

Those of us who have experienced first-hand the active and positive attitude emanating from our new office can't help but be impressed. The speed and good humor with which our needs and questions are met may even be starting to spoil us. So, I'd like to mention a few thoughts relative to the best utilization of our "staff" (*Executus directus, genus helpa yulata*) and the tools placed at her disposal.

Gearing up to provide increased service to an ever-increasing membership, the chapter now has an office space of which we can be proud: a computer, multiple phone lines, designs on a fax machine, regular meeting accommodations, and a hard-working, energetic staff with too few hours to do all that is now expected of them. The idea was to "streamline" and organize so that we, as Chapter members, could avail ourselves of the many benefits of AIA membership. We've gone from being a chapter that relied heavily upon voluntary contributions of time, expertise and money to one that leans more and more on the abilities of those whom we hired. As we use those talents, we should be careful not to expect the staff to be the panacea for *all* of our questions, problems, needs and complaints.

Anne Swager and her aides are people who will seldom say no—which can lead some of us to expect too much. For them to function best, and thereby provide the most service to the whole membership, we as individuals must learn how to efficiently pose questions and identify the issues we want addressed. In effect, we can't dump our own agendas completely in the lap of the staff without realizing that the constraints on time could affect the new-found efficiency with which the Chapter seems to be running.

It's not perfect—the learning process is ongoing; phone lines can still be busy when you call, and you may not get the answers you need as immediately as you have come to expect. But the important point is that we know that the answers are forthcoming—that the office is functioning for the benefit of the membership, and that the service is there, provided by dedicated personnel.

Use the personnel, use the new office, and use it wisely. A member of the National AIA Board told some of us recently that our chapter is one of the best they'd seen in providing service to the membership in terms of programs, activities, and staff. The proper care and feeding of our new-found operation will only ensure that the quality will get better. 🏠

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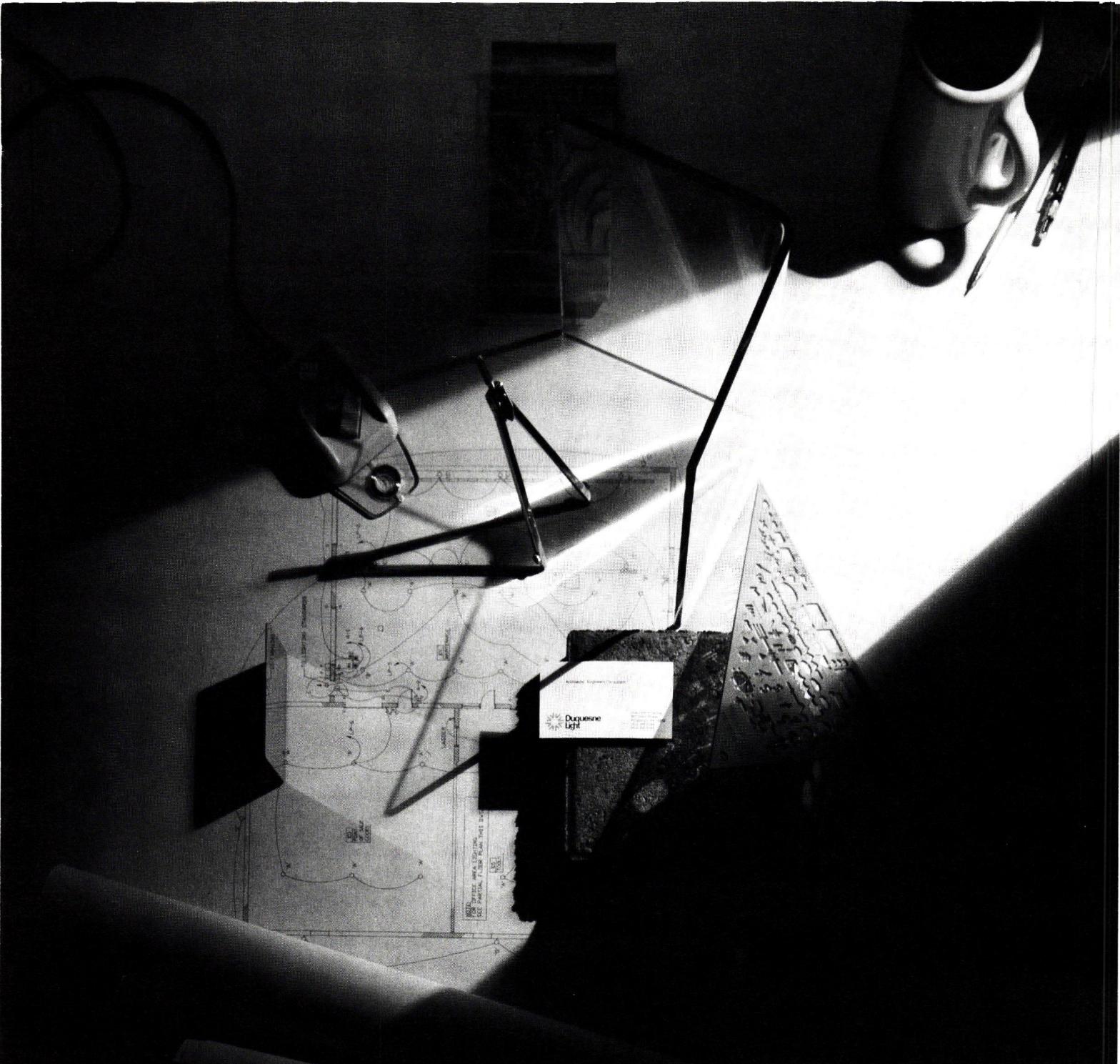
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On the Cover

New year, new logo — see "The Eagle has Landed" on page 15 for details on Agnew Moyer Smith's slick new look for the AIA.



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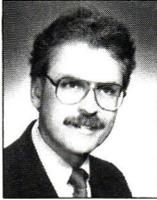


New Year's Resolutions

Anne Swager



Anne Swager is the Executive Director of the Pittsburgh Chapter AIA.



Chapter officers for 1991 are (from top):

Douglas C. Berryman, AIA, President;

Robert S. Pfaffmann, AIA, 1st VP;

James Johnson, AIA, 2nd VP;

Douglas L. Shuck, AIA, Secretary;

Stephen Quick, AIA, Treasurer.

The order of succession to the presidency of the Chapter is most often 2nd VP to 1st VP to President. For personal reasons, James Johnson has declined the Board's offer to assume the 1st VP's seat. Instead he has chosen to serve another term as 2nd VP in 1991. As a valued member of the Board, he will continue to focus on special projects vital to the Chapter.

It's that time of year again—the New Year. The print media cannot resist reviewing what has been accomplished (or not) over the past year, decade, or millennium. Worse yet, you can't go to a New Year's Eve party or even wish a friend a Happy New Year without that inevitable question, "So, what are *your* New Year's resolutions?"

I hate New Year's resolutions. I never worry about keeping them because I don't make them. I don't think this is due to a lack of self-discipline or even a lack of desire to improve myself. But sweeping changes and do-or-die tasks are against my nature. Take the phenomenon of spring cleaning as an example. I have friends who set time each spring to wash all the walls in their houses, organize each closet, and even clean out the stuff under their beds. I truly admire their fortitude. Much as my house could stand a complete overhaul once a year, I relegate this project to a time-sharing basis. That is, I dedicate a certain small portion of my time every third day to some cleaning project. By about the time I've finished the last closet, I'm ready to start all over again. In the end, somehow or another whatever truly needs to get done does get done.

Realistically, household chores and whether I get them done or not has little to no bearing on my feelings of satisfaction. I do take a much less cavalier attitude towards what most of you might consider the "important stuff." In fact, I spend lots of time planning where I want to go and how I'm going to get there but my day-to-day way of doing things changes very little. I make plenty of adjustments as the situation merits but not dramatic changes.

Characteristically, I have no list of high brow resolutions for the Chapter office in 1991. Op-

erations will undoubtedly continue much as they have over the past six months. This isn't due to lack of planning. On the contrary, the Long Range Planning Committee and the Board have spent a tremendous amount of time considering what our Chapter should strive to accomplish over the next year. We didn't come up with a list of sweeping changes to the organization. Rather, we resolved that we wanted to continue to provide services to our members, advance design excellence throughout the community, and continue to promote the value of architectural services. We listed specific services we already provide and prioritized them against our resources. We evaluated different approaches for having our communal voice encouraging quality design be heard. We want to continue to listen to you, our members and the architecture community as a whole. We hope to encourage your suggestions and incorporate them whenever possible. In summation, we compared our goals to what we do and made some adjustments.

We plan on publishing the results of the Long Range Planning Committee's efforts in the February issue of COLUMNS. Specific tasks and goals have been set. But, instead of dramatic resolutions to deal with the continued challenges facing the Chapter and the profession, the essence of the plan remains shared commitment. Staff will continue to carry the responsibility for operating the Chapter and improving the efficiency of its operations. You, the members remain responsible for providing the focus necessary to direct the programs and activities. The burden of securing a future for the architecture profession belongs to all of us. Building on the foundation we have already put in place is the most logical resolution. 

When Architects and Artists Meet

S

tepping into the studio of painter Robert Qualters is like walking into an architect's vision of hell. Mess. Clutter. Dribbles of paint, ink and charcoal wind around the floor, over furniture and up walls. No need for note pads here — phone numbers and messages are recorded directly on the wall by the telephone.

This room is the very antithesis of the architect's studio. And the artist, it follows, must be the opposite of architect. Qualters' child-like scrawl covers whatever surface is handy, a far cry from the architect's neatly-

crafted lettering. Preliminary sketches, with all manner of media slapped together, lack the sparse elegance of even the loosest architectural rendering. Random notes and sudden ideas fill the margins.

It's a wonder this man can work with architects at all. But he does, frequently and well.

"I like spaces and cities, therefore I like architecture," Qualters offers by way of explaining his

happy pairing with architects. "They have definite ideas of what art is consistent with the design, and we think on common ground." In fact, had he followed his father's advice, he would have been an architect. But his love of art was greater, and won out in the end.

Mural, mural on the wall ...

It's not everyday that a painting is commissioned for a blind audience; Qualters jumped at the chance when it was offered in 1989.

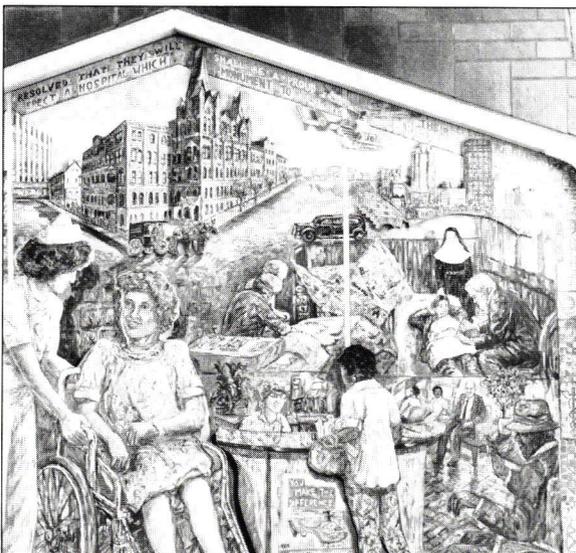
Damianos and Associates (now Damianos

Brown Andrews) was designing the renovation of the Western PA School for Blind Children, and asked Qualters to embellish the space with several pieces. His guidelines were simple and direct: Sylvester Damianos, FAIA, wanted something tactile with strong contrast; Dr. Janet Simon, the school's executive director, wanted the piece to relate to the school's multiple-handicapped students. The rest was up to him.

On his first visit to the school, Qualters noticed a little boy feeling his way along the wall as he walked down a ramp. This incident became the springboard for Qualters' multi-dimensional work that stretches across a hallway. Whimsical touches of reality are central to the piece; in one section, a little boy, wearing real blue jeans and leather belt, plays with a 2-D friend in a 3-D wheelchair under a real tree branch. Down the ramp, cut-out animals (drawn and textured by the students) dance atop the handrail. Children interact with the murals by touch and, perhaps, appreciate them more fully than a sighted audience.

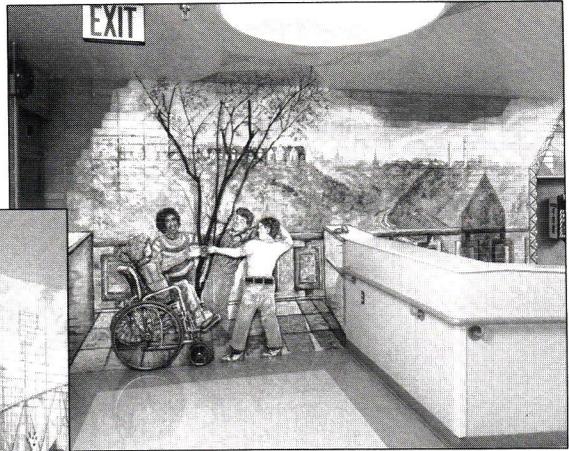
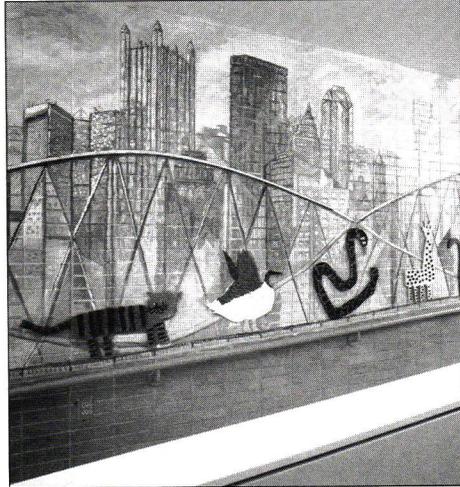
An altogether different project evolved for his installation at Mercy Tower, a new structure at Mercy Hospital designed by MacLachlan, Cornelius & Filoni in 1988. Ideas for the 7' x 10' mural came about through talks between Qualters, architects Al Filoni, AIA and Dick Schmitz, AIA, and Sister Joanne Marie Andiorio, CEO of Mercy. They tackled the shape first, and settled on a rectangle topped with a gothic arch, a motif echoed throughout the building.

Choosing the actual subjects of the mural was more of a challenge. Sister Joanne Marie



History-at-a-Glance: Robert Qualters' mural for Mercy Hospital is a centerpiece of the addition designed by MacLachlan, Cornelius & Filoni.

wanted historical references to the mission (during the Civil War, President Lincoln gave money to the Sisters of Mercy to treat wounded soldiers). Hence, the piece gives a near-complete history lesson on the hospital. Here, a viewer sees everything from turn-of-the-century Pasteur treatments to state-of-the-art microsurgery. A horse-and-buggy ambulance plods along underneath 'Angel 1,' Mercy's helicopter. Through it all, smiling patients are tended to by helpful nurses, while a serene nun stands vigil in the background. And of course, what history lesson would be complete without dates?

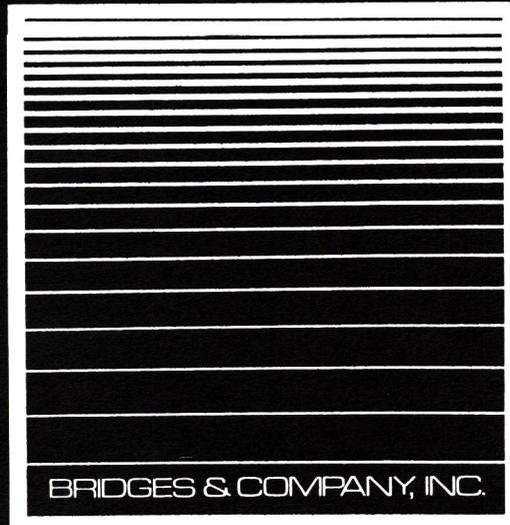


Cut out animals wriggle down the walkway at the Western PA School for Blind Children, while across the hall, children frolic under a real tree branch. This Qualters' work reaches across a corridor renovated by Damianos Brown Andrews.

For all the successful installations, there are others that don't get built. Qualters' commissions for Divine Providence Hospital and Bellefield Tower (a project by David Lewis, FAIA), were stalled in the drawing stage, the victims of financial limitations.

But this doesn't discourage him. He's a firm believer in working closely with architects. "Artists doing [public] pieces should talk to the people designing the spaces—and the people paying for them," he notes. The architects he has worked with have given him basic ideas and guidelines but never dictated; he has creative control over each piece.

After 10 years in Squirrel Hill, Qualters is in the midst of a move to Homestead. His new studio, on Eighth Avenue, will offer him four times more space than his present location, not to mention a radically different view. "I think it would be nice of them to leave the mills up for me to look at," he says with a smile. 🏠



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Art Goes to Work: The Corporate Collection

W

hen architects from The Design Alliance drew up plans to renovate the corporate headquarters of a local steel company last year, they knew one thing: art would play a central role in the overall design.

Cyclops Corporation, a producer of specialty steel products, wanted to display art using its products at the company's Washington Road, Mt. Lebanon building. Project architect David Ross, AIA and Cyclops executives had general ideas about the types of art they wanted. Steel, especially stainless, would be the unifying theme of two- and three-dimensional works. Active, challenging pieces would be displayed in reception and conference areas where visitors and employees would have time to study the works intently; more passive art would enhance hallways and other not-so-contemplative areas. But specific pieces had yet to be found.

Enter Marcia Rosenthal. An art consultant and AIA professional affiliate, she has worked alongside architects for more than 10 years and is a familiar face in the local architectural community. To her, architects are a primary link between art and public enjoyment.

From Mills to Museums: The Art of Steel

Working with Ross, Rosenthal assembled an engaging collection of works that explore steel in its finished form and throughout the production process. She attributes their success to good rapport and a close working relationship; "I was a part of David's team, helping the architects realize their clients' goals."

To offset the gleaming steel, the architects chose a palette of warm cherry wood with black

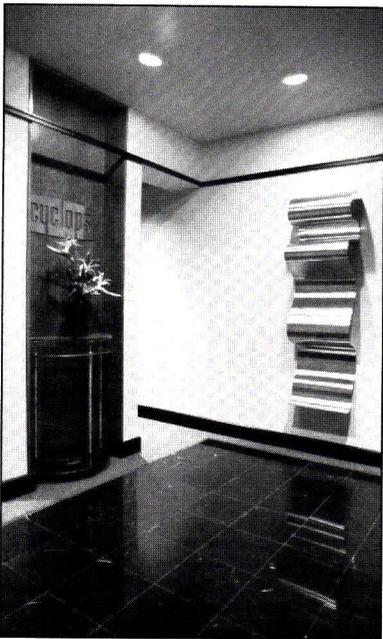
and grey accents for the interior. Ross designed several pieces of furniture in this palette, and even created matching picture frames used throughout the job.

Before the art was selected, architects were already preparing for its arrival with strategically-placed spotlights to highlight individual pieces. Elegant niches were included in designs for the elevator lobby and main corridor to house sculptures. As an added touch, Cyclops' logo was reproduced in stainless steel and displayed prominently in the reception area.

Many pieces in the collection incorporate steel made by Cyclops. One work, for the executive conference room, features five separate panels of stainless, each sporting a different finish. In her explorations of the medium's potential, the artist has created a piece that challenges and delights the viewer. Natural light provided by two exterior glass walls is abundant and changes the look of the piece over the course of the day and the seasons. Movement around the conference table will also alter the viewer's perceptions, making this one of the most interactive pieces in the collection.

Another work, with a more literal subject, will depict workers making the ribs Cyclops produced for the Statue of Liberty's renovation. The steel ribs will be contrasted by a different metal, perhaps bronze.

Other pieces are inspired by steel production. A series of photo collages will overprint workers and the tools of the trade, from blast fur-



A ribbon of steel fashioned by Lila Katzen undulates along a wall at Cyclops Corporation's Mt. Lebanon headquarters, one of several pieces gracing the walls of The Design Alliance's renovation.

naces to rolling mills, capturing the totality of the manufacturing process.

Not all of the artwork came from outside the company, however. Research in Cyclops' archives yielded striking photographs from annual reports, several of which were enlarged and mounted. Hung in one of the smaller conference rooms, they show the company's products in differing end forms; a muffler, a chair, a piece of cutlery.

Cyclops took great care to assure that the photographs chosen would reflect their commitment to quality and safety. One stunning shot was rejected because the worker, shown in front of a glowing furnace, didn't have his safety jacket buttoned up.

In the midst of all the steel-imagery, Rosenthal left room for employees' personal tastes and expressions. Bold, brightly colored quilt squares in box frames were selected by the executive secretaries and hang above their desks. The contrast is at once both unusual and wonderful.

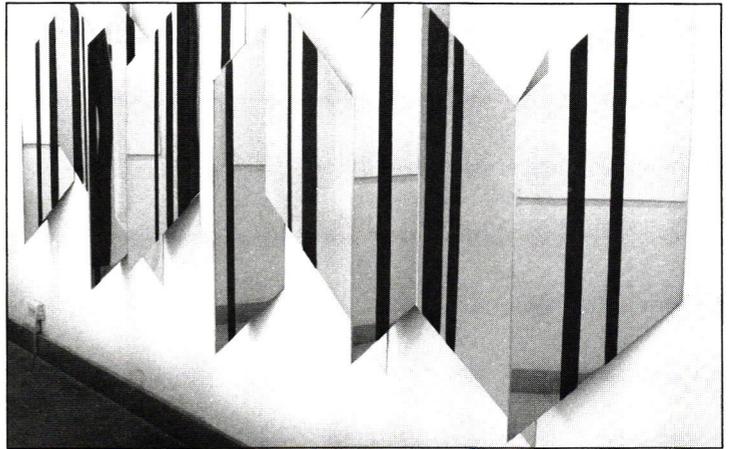
Although the Cyclops collection is not yet complete, Rosenthal is thrilled with the project and how well the team has worked together. Cyclops CEO Jim Will was personally involved in the selection process and made the final decisions, rejecting pieces that didn't relate to the employees. Ross adds that it was "fun to have a client who wanted the interior architecture designed specifically to display artwork incorporating its products."

Art: Who Needs It?

Throughout her career, Rosenthal has had little difficulty convincing clients of the need for art. By designing spaces for art displays and emphasizing the benefits of art early in the project, architects pave the way for her services. "My projects work more smoothly when architects are involved," she contends.

When it comes to buildings, "art is a very important finishing touch," she explains, "just as landscape architecture and lighting design are important."

11 →



Josefa Filkosky's five-panel exploration of steel commands attention in the elegantly understated conference room. It is one of several pieces in the collection to incorporate steel manufactured by Cyclops.

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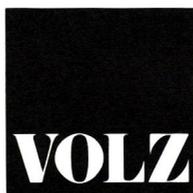
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A message from the
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Although architects and clients often have a general idea of what type of art they want, few have the time or resources to locate specific pieces. In such instances an art consultant becomes the necessary link between client and artist.

Her advice to art-minded architects and clients: "Bring the art consultant in on the project as early as possible, preferably before construction, to prepare both the site and the client." Careful planning well in advance is crucial to budget-conscious clients. It costs much less to reinforce a wall and reposition light fixtures *before* construction is completed.

Alice Snyder, another well-known Pittsburgh art advisor, concurs. With more than half of her business through architects, she relishes projects in which the space has been designed

for commissioned artwork.

But such jobs are few, and nothing disturbs Snyder more than to hear 'we're not ready to think about art yet.' In fact, it's almost never too soon to start thinking about art. "The art advisor must be a part of the [architectural] team," brought in on the initial planning stages to avoid costly after-the-fact renovations. She suggests that an art advisor be included in project meetings right from the start.

Local Trends

Locally, the response to art in the workplace is growing. Despite the economic troubles of the past decade, Rosenthal has seen a steady increase in the desire for art at work. The biggest trend has been towards photography, a move she attributes to greater acceptance of the medium among younger employees. Pho-

tography is also more moderately priced than other artforms, and is well within the budget of most firms.

On the topic of subjects and media, says Rosenthal, "Pittsburgh is still a manufacturing town, and many of my clients like to see their products used as artforms." Works that uncover the production process are well-received. Even in highly abstract forms, metals and glass have a gut-level appeal to those whose companies manufactured the materials.

She adds that many corporate leaders are very supportive of local arts because it's good business. Support for regional art has always been there, and the demand for its inclusion in corporate collections continues because, in her words, "Pittsburgh is very high on Pittsburgh right now." 🏛️



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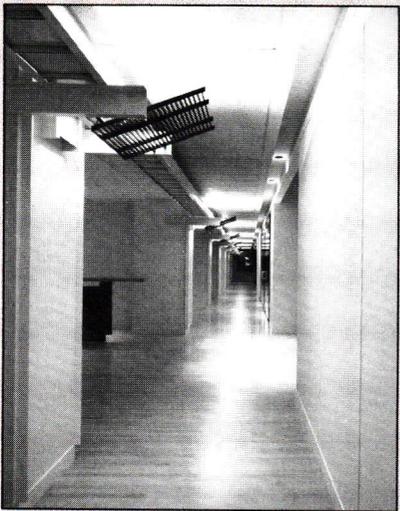
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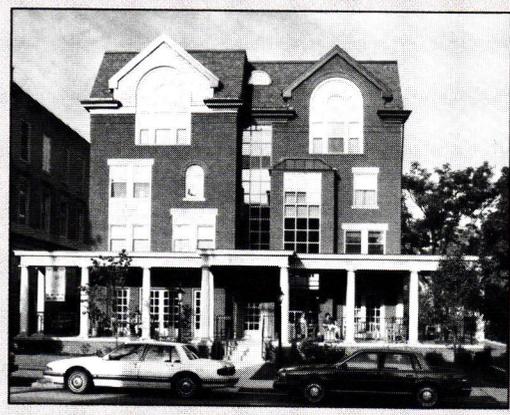
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1990 Chap



Bohlin Powell Larkin Cywinski was the big winner with their design of NeXT Inc.'s office in the Union Trust Building. Principal in Charge was **Jon C. Jackson, AIA.**

Lorenzi, Dodds & Gunnill, Inc. received a citation for the Family House, which provides living quarters for out-of-town families of patients at area hospitals. Principal in Charge was **William P. Durkee, AIA.**



Restoration of Common Pleas Courtroom No. 321 in the Allegheny County Courthouse netted a citation for **UDA Architects.** Principal in Charge was **David Lewis, FAIA,** and project architect was **Karen A. Loysen, AIA.**

More than 200 Chapter members and friends gathered to hear Hugh Newell Jacobsen, guest speaker of the evening. **Douglas Shuck, AIA, Communications Committee Chair,** filed these comments.

Listening to Hugh Newell Jacobsen reminded me of having just heard a presentation by a noted architect who would find ways to solve problems of society. As students of his, we are invited to be inspired and endure the test of time, and most importantly...

Buildings Fulfilling Their Promise: Reflections on Hugh Newell Jacobsen

Douglas Shuck, AIA

and endure the test of time, and most importantly...

On November 14, Hugh Newell Jacobsen in a humorous and energetic presentation. But not a consummate architect with a great enthusiasm are sited. The house in Kentucky with a series of arches on the bank of the Maumee River overlooks the landscape and adapts a similar arch detail, and the Bryans themselves with the adjoining stone church, all of which are quoted. He delivers to his residential clients the landscape and the interiors. He has continued to incorporate all of the elements of a fine residence, the University of Michigan alumni this consummate architect imparts his expertise into all of his architectural solutions of elegance of architecture."

Having witnessed his presentation, I believe with vigor and appreciation of the tremendous opportunity to be admired by those who succeed us. I wonder what center? 

The Design Awards Ceremony saw one of the largest crowds at a Chapter function this year. Enjoying themselves at the festivities were: (photo 1) Philip Elias and Ronnie Savion, principals of Elias/Savion Advertising; (photo 2) Ralph Burt, AIA, center, with architects from Burt Hill Kosar Rittelmann's Butler office; (photo 3) Roxanne Sherbeck and Jon C. Jackson, AIA, of Bohlin Powell Larkin Cywinski; (photo 4) William Durkee, AIA, second from left, with members of Lorenzi Dodds & Gunnill and Family House.



Design Awards

the William Pitt Student Union Ballroom to
 ter Design Awards Ceremony on November 14.
 air and COLUMNS' reporter for the occasion,

f several evenings at Kent State University,
 of the time who presented his philosophy, and
 olement his presentation with several carou-

mitecture, we left those presentations discuss-
 we all relished the thought of one day being
 similar presentation. We were always further
 r own design projects aspire to a greater height
 recognized by our peers.

Chapter's design awards meeting with a hu-
 beautiful slides, he presented himself as the
 sensitivity to the context in which his designs
 al at "the house on the hill," the Welles' house
 abandoned arch bridge from which the house
 th towering stone chimneys stately posturing
 ildings fulfilling their promises," as Jacobsen
 of spirit and of order symbiotic with the site,
 ll details and has "x-ray vision" when it comes
 esign. Although his focus has primarily been
 and Hotel Talleyrand in Paris illustrate that
 ense of order and sensitivity to the site and
 osen said, "putting materials together is the

return to our drawing boards with a renewed
 ll of us have to leave a piece of architecture to
 en has ever been called upon to design a strip



A citation went to **Burt Hill Kosar Rittelmann** for their design of Pitt's Biomedical Science Tower. Principal in Charge was **Richard Rittelmann, FAIA**, and project manager was **Paul Sokolak, AIA**.

An Open Plan citation went to **C. Roxanne Sherbeck** of Bohlin Powell Larkin Cywinski for her scenery and costume designs for the opera *The Magic Flute*.



Cooperation garnered a joint Open Plan citation for **Reid & Stuhldreher, Inc.** and **Elias/Savion Advertising, Inc.**, for the design of Elias/Savion's corporate offices. Principal in Charge was **Michael W. Stuhldreher, AIA** and interior designer was **Ann Sawyer**. Principals **Philip Elias** and **Ronnie Savion** selected furniture, furnishings and floorings.



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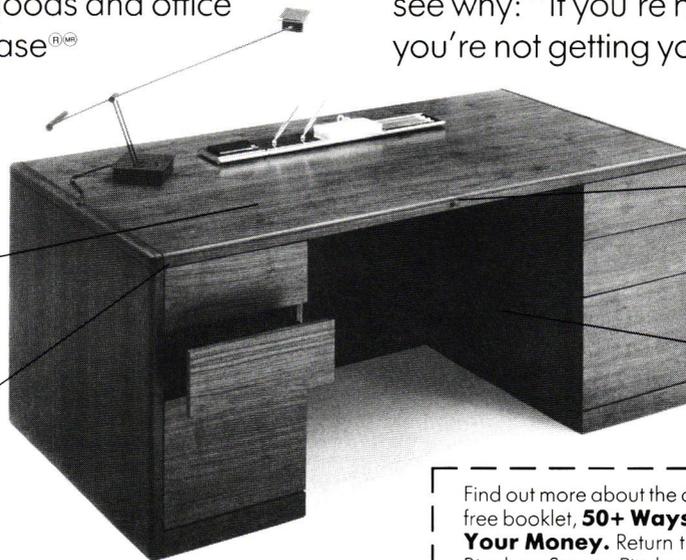
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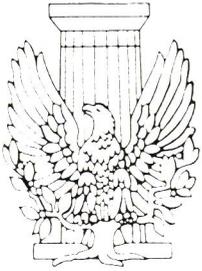
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Last year, the Pittsburgh design firm Agnew Moyer Smith was faced with a formidable task: develop an identity program for AIA National and its network of chapters and components. The result, according to principal and AIA professional affiliate Reed Agnew, is a comprehensive program that includes redesigned graphic elements and an extensive graphic standards manual that provides guidelines for the application of the elements at all levels of the organization.

The new version of the column and eagle symbol continues the tradition established with the original symbol in 1859, but makes it more adaptable to modern reproduction methods. The old symbol was difficult to reproduce, particularly at smaller sizes and when reversed out of dark backgrounds. Uniform line weights and solid and outline versions increase the symbol's flexibility and visual impact.

The designers selected a condensed Bodoni typeface for the logotype. Bodoni's slender strokes and tapered serifs evoke the look of letters chiseled in stone. Supporting typefaces are Helvetica and Times Roman. The program's standard colors are bright red, warm grey, black and white.

While a few publications have already begun to use the new graphic elements, the official nationwide introduction begins in January, 1991 when the graphic standards manual is released. 



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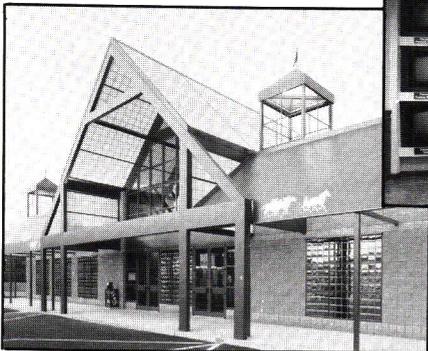
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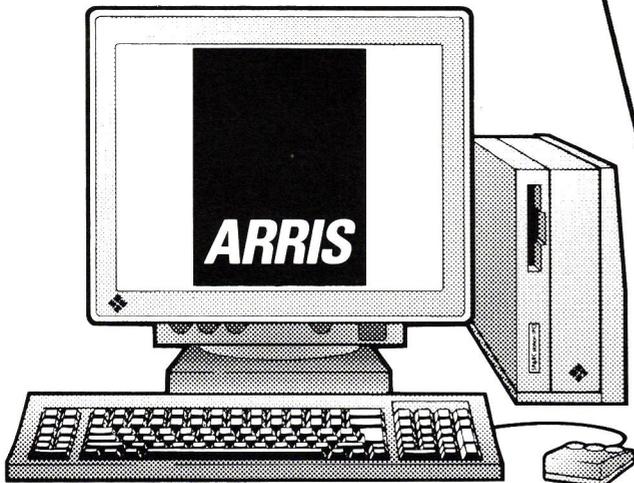
Above: Ladbroke's first Offtrack Betting Facility in New Castle.

Arch.: Burt Hill Kosar Rittelmann Assoc.

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Sculptors find their niche at CMU

After a 75 years of sitting empty, the niches decorating the facade of Carnegie Mellon University's College of Fine Arts will finally be filled. Stone carving, halted in 1913, has resumed with a gift from alumnus Verner S. Purnell.

Henry Hornbostel, architect and first dean of the college, designed the niches to depict various periods of architecture and the arts. Following plans by local firm Rosenblatt Lindsey Associates, New York's Cathedral Stoneworks will complete the Renaissance, Medieval, Greek and non-Western niches and inscribe *creare* (Latin for "to create") above the Roman entryway alcove. The project is expected to take two years and cost an estimated \$1 million.

Cathedral Stoneworks is based at St. John the Divine Cathedral in upper Manhattan and offers an apprentice program in the ancient art of stoneworking. Stoneworks' income from projects such as Carnegie Mellon's goes towards the completion of the ongoing construction of St. John's cathedral, which was initiated in 1892.

Purnell, who graduated in 1926 from the Department of Art, was a trustee of The Carnegie and a prominent Pittsburgh designer who supervised the interior decoration of Heinz Hall. The unfinished niches provided him with the perfect opportunity to do something special for his beloved alma mater. From 1986 until his death in 1990, he worked closely with college officials on plans for completing the niches. 

Insites: Members Only?

I want to indicate my disagreement with the current COLUMNS policy of publishing only the names of members and member firms. While this policy is understandable on the narrow grounds of benefits of membership, it doesn't seem desirable in light of informing the membership on the widest basis.

This policy is exclusive rather than inclusive. It starts down the undesirable road of categorizing what is reported on the basis of who did it rather than content or quality. The mission statements of both the Pittsburgh Chapter and National AIA are not so exclusive. In several ways, those statements refer to the promotion of the profession and architectural services in general, not just as provided by members. Marsha Berger's response to Don Lightner's letter [*Insites*, October, 1990] seems to indicate that the most important benefit of having material appear in COLUMNS is publicity and that such publicity should be reserved for members only. It seems to me that the primary benefit lies in informing members of the work of others and that members benefit regardless of whether the architect is a member.

The narrowness of this policy only serves to emphasize a parochialism which, in turn, discourages consideration of membership by some not now involved. Ms. Berger's comment on

opening membership on the WIA Committee in order to promote the value of the AIA is most ironic. Perhaps if we sought to remove barriers rather than construct them — encourage participation in many activities by non-members, name non-members in COLUMNS, become more inclusive than exclusive — our membership would grow and a general perception of the Chapter as parochial would disappear.

John T. Radelet, AIA
President, IKM

COLUMNS welcomes letters from readers on topics of interest to the architectural community. Send your comments to:
✉ COLUMNS, c/o The Cantor Group,
1225 Farragut Street, Pgh., PA 15206
☎ 412/661-3734, fax 412/661-6287.

1991 Editorial Calendar

March — Retail Architecture

May — Preservation

July/August — Women in Architecture

September — Schools & Universities

November/December — Interiors

☛ All members and member firms are invited to submit projects to theme issues. Projects must be designed by a member or member firm and be no more than one year old. To include your project, call or write to COLUMNS c/o The Cantor Group at the address above.

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▲ Kudos

Roger L. Kingsland, AIA, managing partner of **Kingsland Scott Bauer Havekotte** has been named to the board of directors of the Pittsburgh Public Theater.

Robert P. Murray, AIA, corporate director of **Williams Trebilcock Whitehead** has been named to the board of directors of the Animal Rescue League of Western Pennsylvania.

▲ From the Firms

Indovina Associates has been selected to develop a feasibility study for renovation of art education facilities at the Carnegie Museum of Art.

Construction is underway at the Riverside Commons Innovation Center, a renovation of the former May Stern Warehouse by **Design 3 Architects**. The two buildings of the 62,000

sq. ft. Center will be linked by a four-story bridge. Located on the city's North Side, it will be one of the state's first business incubators to focus on women and minorities. Completion is scheduled for December 1991.

Greenfield's largest commercial retail development in 50 years is going up on Beechwood Boulevard near the Greenfield Bridge. Cambridge Center, a 12,000 sq. ft. retail complex in Greenfield designed by **Larsen and Ludwig, Inc.** will house eight shops; occupancy is slated for later this spring.

Baker and Associates has been chosen to design the renovation of the US Department of the Interior, Bureau of Mines Bruceton facility, located south of Pittsburgh. Renovation of the 14,400 sq. ft. two-story facility will create a home for the Mining Automation Research Laboratory, including chemical, dust, gas, environmental, computer systems and automated guidance labs, as well as administrative offices. **DRS/Hundley, Kling and Gmitter** will serve as research laboratory consultant on the project. Architectural manager is **Kent Edwards, AIA**.

Burt Hill Kosar Rittelmann has been hired as the district architect for the Mars Area School District. The firm will provide the district with plans for additional space at the senior high school and help the district develop a direction for elementary facilities. Burt Hill principals **Brent D. Hilton, AIA**, and **Stephen M. Pozar, AIA** will work with the district on these projects.

Construction has begun on a series of projects designed by Burt Hill and **Hayes Large Suckling Fruth & Wedge** that will modernize the surgical suite, dietary and medical records departments of Butler Memorial Hospital. Work will continue through 1993.

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▲ breaking ground

Architects at **Williams Trebilcock Whitehead** are thinking ahead to summer as they design the renovation and expansion of the clubhouse at Sewickley Heights Golf Course. The proposed 12,000 sq. ft. addition will double the existing structure's space and will include a 200-seat formal dining room, cocktail lounge, expanded kitchen, pro shop and locker rooms. Project architect is **Harold Colker, AIA**.

WTW is serving as architectural consultant for the PA Turnpike's expansion of its Allegheny Valley Interchange. Eight exit lanes and a new toll plaza and service building are planned. The firm will prepare the site plan and design documentation for the toll plaza and service building. Construction of the new plaza is scheduled to begin in 1992. Project director is **Douglas Shuck, AIA**.

▲ Transitions

Park Rankin, AIA, has been appointed architectural project manager with **Baker and Associates**. Rankin, a past president of the Chapter, is formerly with **Damianos Brown Andrews**.

Burt Hill Kosar Rittelmann has named **John E. Brock, AIA**, as a new principal in the firm. Since joining Burt Hill in 1977, Brock has been involved in many of the firm's major projects including the Liberty Center/Vista Hotel Complex and renovations at Three Mellon Bank Center. In 1984 he became Project Manager for the Medical and Health Care Division of the University of Pittsburgh. Brock joined Burt Hill after graduating from Penn State.

Burt Hill also welcomes to its ranks **Jonathan W. Shimm, AIA**, a graduate of Hampshire College and Columbia and a former associate with Irv Weiner Associates in Atlanta; **Kenneth Priches**, an electrical designer from

Kirby Electric Service, Inc.; and **Susan Faigen**, interior design business development manager, formerly of Burson-Marsteller and Allegro Graphics.

Philip L. Evans has joined NJC/PWS Associates as educational planner. Formerly superintendent of the Central Cambria School District in Ebensburg, PA, Evans will coordinate design services and procedures with the firm's clients in secondary and higher education.

Christopher P. Fitting is the new director of marketing for **Hayes Large Suckling Fruth & Wedge**. The Allegheny College graduate brings more than 10 years of design practice marketing experience to the firm.

Larry Simpson, professional affiliate has joined **Johnson/Schmidt and Associates** as director of marketing. Simpson was formerly with Compass Marketing.

Michael Baker Corporation and **Gehrmann Consult GmbH**, a German architectural/engineering firm, are establishing a new company to provide engineering services in Germany and throughout Eastern Europe. The as-yet-unnamed company will provide environmental management and facilities planning and design services from its Wiesbaden headquarters.

Studio DeLisio has opened at 137 Grandview Avenue, Pittsburgh, PA 15211, telephone 412.488.0307. The new firm was created by **Charles DeLisio, AIA**, formerly of Deeter Ritchey Sippel.

▲ Business Briefs

William B. Marshall, professional affiliate, is new director of business development for **Dunn Corporation General Contractors**. 

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■ bricks and mortar: committee news

■ Membership

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

The Chapter welcomes a record 21 new members this month! They are:

Kent Richard Andersen, AIA
Ross Schonder Sterzinger Cupcheck
8400 Perry Highway
Pgh., PA 15237

Michael Augoustidis, AIA
Apostolou Assoc.
734 Robinwood Drive
Pgh., PA 15220

Robert J. Bailey, AIA
Williams Trebilcock Whitehead
Timber Court, Suite 301
Pgh., PA 15212

Richard T. Dybiec, AIA
W.G. Eckles Co.
301 N. Mercer Street
New Castle, PA 16101

Michael Eversmeyer, AIA
Dept. of City Planning
1600 W. Carson Street
Pgh., PA 15219

Felix G. Fukui, AIA
IAS Corp.
Suite 267 West
Pittsburgh Expo Mart
Monroeville, PA 15146

David William Hance, AIA
The Design Alliance
5 PPG Place
Pgh., PA 15222

Dean E. Hess, AIA
Ross Schonder Sterzinger Cupcheck
8400 Perry Highway
Pgh., PA 15237

John Francis Hummel, Jr., AIA
Foreman Bashford Architects
812 Deer Lane
Rochester, PA 15074

Don Petrucci, AIA
NJC Assoc.
2321 McMonagle Avenue
Pgh., PA 15246

James D. Roos, AIA
Ross Schonder Sterzinger Cupcheck
8400 Perry Highway
Pgh., PA 15237

Timothy Williams, AIA
University of Pgh. Medical Center
O'Hara and DeSoto Streets
Pgh., PA 15213

David B. Arai, assoc. member
Ross Schonder Sterzinger Cupcheck
8400 Perry Highway
Pgh., PA 15237

Timothy J. Hutcheson, assoc. member
W.G. Eckles Co.
80 Cayuse Trail
Mercer, PA 16137

Donna Sue Radock, assoc. member
Ross Schonder Sterzinger Cupcheck
8400 Perry Highway
Pgh., PA 15237

James C. Radock, assoc. member
Burt Hill Kosar Rittelmann Assoc.
300 Sixth Avenue
Pgh., PA 15222

Renee Taylor, assoc. member
Quick Ledewitz Architects
455 S. Atlantic Avenue
Pgh., PA 15224

Glenn J. Ament, Jr., prof. affiliate
Volz Environmental Services, Inc.
3010 William Pitt Way
Pgh., PA 15238

Stephen Myers, Jr., prof. affiliate
John R. Hess, Inc.
537 Rochester Road
Pgh., PA 15237

William C. Storrs, prof. affiliate
Architectural Specialties
530 Bell Avenue
Carnegie, PA 15106

Please welcome as a transfer
to the Pittsburgh Chapter:

Jonathan W. Shumm, AIA
Burt Hill Kosar Rittelmann Assoc.
300 Sixth Avenue
Pgh., PA 15222

Congratulations to members
advancing from associate to
full membership:

Frank Colletti, AIA
Celli-Flynn & Assoc.

Charles L. Desmone II, AIA
Charles L. Desmone & Assoc.

Frank R. Golba, AIA
Golba & Assoc./Design Inc.

■ Professional Development

Chair: Dave Brenenburg, AIA

Brenenburg Brown, 683-0202

The Committee is planning a seminar for the third or fourth week of February. Details on "Optimizing the Architectural Firm: Streamline Your Management to Refocus on Architecture" with speaker James Franklin, FAIA will appear in COLUMNS' February issue.

The Architects' Refresher Course begins the first week of March and continues for nine consecutive Saturdays, culminating with the mock exam in May. A schedule of ARE classes will be available in February.

The Professional Development Committee meets the last Thursday of each month at 5:30 PM in the Chapter office.

■ AIA/CMU Liaison

Chair: Steve Quick, AIA

Quick Ledewitz Architects, 687-7070

The 1991 Hornbostel Lecture will be held April 17. Thomas Mayne, of the firm Morphosis will speak. Look for more information on the Hornbostel in future issues of COLUMNS.

The Committee will hold its annual Career Day in mid-March. Local firms wanting to participate are encouraged to call Claire Gallagher at 268-2355 or Paul Tellers, AIA, at 268-8800.

The student chapter has scheduled a series of workshops for the spring semester. They are: January 24: *IDP workshop with the IDP Committee*; February 7: *resume workshop*; February 21: *portfolio workshop*; March 7: *roundtable on firm types*; March 21: *housing seminar*; April 11: *rendering and presentation workshop*. Members and firms interested in participating should call Ken Kuligowski, AIA,



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at 281-1337. At least five firms are sought for the March 7 roundtable.

The AIA/CMU Liaison Committee meets the second Thursday of each month at 5 PM in the CMU Department of Architecture office.

■ Historic Resources

Chair: John Martine, AIA
IAS Corp., 856-4744

Members of the Historic Resources Committee met with Michael Eversmeyer, AIA, of the City Planning Department to discuss a series of public meetings held throughout the city in early November examining the current review of and eventual changes to Pittsburgh's historic ordinance legislation. Members also discussed plans to co-host with the Legislative Committee the AIA Town Meeting in March, where the membership will have a chance to air questions relating to the revised historic ordinance.

■ Women in Architecture

Chair: Susan Tusick, AIA
Burt Hill Kosar Rittelmann, 394-7000

The WIA Committee welcomes new Chair Susan Tusick, AIA. Former Chair Marilyn Lupo, assoc. member, has moved on to become the Pennsylvania liaison to the National WIA Committee.

In December the Committee toasted Marsha Berger, AIA, to thank her for her service as Chapter President.

The WIA Committee meets the first Tuesday of each month at 5:15 PM at Burt Hill. 🏠

The Chapter mourns the passing of **Bertrand J. Marlier, AIA** and **William B. Kerr, AIA**.

In Memoriam: William B. Kerr, AIA



It isn't easy to accept the fact that he is no longer with us.

Bill Kerr and I shared quite a few common interests — and they date back to 1964 when I moved into his neighborhood. I didn't know him at the time, but eventually our paths crossed. We both chaired the Edgewood Planning Commission, served on the Borough Council—he was President—and played quite a bit of tennis together. Most

importantly, we were both committed to architecture and talked about it every opportunity we had.

Bill lived in the oldest house in Edgewood—a classical Victorian beauty that he treated with due respect. Well-liked by his neighbors, Bill was low-keyed and studious. In the early years, when many of us had more freedom of time and played hours of tennis on Sunday morning, Bill, without fail, would walk by the courts on his way to pick up his Sunday *New York Times*. His warm smile and friendly wave always were there, and each time we players wondered why Bill, who had been an excellent scholastic player, would no longer participate. Eventually, he was enticed back to the game and brought with him his gentlemanly demeanor and athletic form that were as even as his architectural skills and as humane as his professional personality.

But, there also was a time when Bill and I had a professional disagreement. His skill in handling this matter and his patience in allowing time to smooth over the issue made me respect him even more. Obviously, the matter was well behind us as our professional and personal relationship grew stronger and Bill joined Jim Brown, Phil Andrews and myself as a principal of our firm.

Back in September, I had the opportunity to visit a few past clients of Bill's in Indiana, PA and in Santa Fe, New Mexico. The respect for his work was obvious, and the resultant friendship from his relationship with the clients was quiet testimony to Bill's personality.

The family and friends who gathered to mourn his passing in one of his favorite environments of the MSA Headquarters had to acknowledge that the charm of the garden, the radiating warmth of friendship and the spectacular beauty of that Saturday were an exceptional and worthy tribute to a very special person. On that day, Bob Pease said "we miss you Bill," and indeed, he represented the feeling of all of us.

I will not forget Bill or his talent. All of us will forever remember, with great warmth and fondness, the position of his elbow and the unique grip of his hand and the broad smile on his face as Bill Kerr honored us with his special handshake.

— *Sylvester Damianos, FAIA*

Best Bets: Get Thee to a Gallery

When winter winds blow cold and mean, head for the warmth and shelter of an art gallery. January is an especially good time for gazing indoors, and these local exhibits will chase any architect's winter blues away.

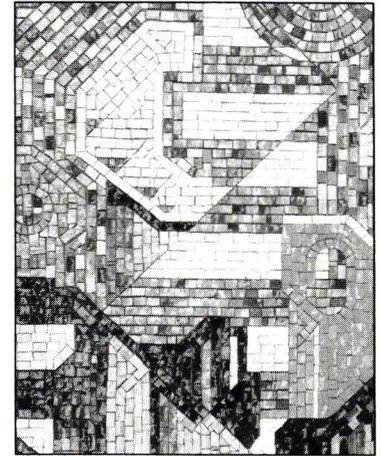
On Thursday January 24 the Chapter kicks off the new year with a special reception at the opening of an unusual show at the Society for Art in Crafts. "Architects + Artifacts" will investigate how ideas and artifacts of the architectural process have become art objects in their own right. Featured in the show are 15 national architects and firms, including Pittsburgh's Arthur Lubetz. Guest curators are Bruce Lindsey and Paul Rosenblatt, associate professors of architecture at CMU and principals of Rosenblatt Lindsey Associates.

A lecture series will be held in conjunction

with the exhibit, beginning with architect Ben Gianni on Wednesday, January 23 at 7:30 PM in CMU's Alumni Concert Hall (College of Fine Arts, first floor). Watch the COLUMNS calendar for other lectures.

Further north, the La Roche College Art Gallery will exhibit mosaics by Mt. Pleasant artist and architect Joseph Russo, AIA, until January 23. The show, entitled "Mosaic: Art and Fine Craft" highlights his wall hangings constructed of opaque "Smalti" glass imported from Italy, as well as his marble and stone compositions.

Russo's works examine structure and its effect on form. A self-taught mosaic artist, he points to Frank Lloyd Wright as a strong influence on his architectural and artistic endeavors. Russo has combined his talents in his profes-



Fantasia Moderno by Joseph Russo, AIA, currently on display at La Roche College.

sional life as well; his firm, the Studio of Contemporary Art and Architecture, offers commercial and residential architectural services and commissioned art for collections and residences.

"Architects + Artifacts" runs from January 25 until April 14 at the Society for Art in Crafts, 21st and Smallman Streets in the Strip District. Gallery hours are Monday through Saturday 10 AM to 5 PM and Sunday 1 to 4 PM. Call 261-7003 for more information.

"Mosaic: Art and Fine Craft" will be on display until January 23. The La Roche College Art Gallery, 9000 Babcock Blvd. in the North Hills, is open from 8:30 AM to 4:30 PM. Call 367-9300 for more information. 

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Benjamin Gianni/ Mark Robbins	Arthur Lubetz Associates	Tod Williams/ Billie Tsien Associates

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JANUARY CALENDAR

■ AIA ACTIVITIES

TUESDAY, JANUARY 8

Women In Architecture Committee Meeting, 5:15 PM at Burt Hill. Call Susan Tusick, AIA, 394-7000.

THURSDAY, JANUARY 10

AIA/CMU Liaison Committee Meeting 5 PM in the Dept. of Architecture office. Call Steve Quick, AIA, 687-7070.

THURSDAY, JANUARY 17

IDP Committee Meeting 6 PM at the Chapter office. Call Ed Shriver, AIA, 923-1566.

THURSDAY, JANUARY 24

Pittsburgh Chapter AIA Monthly Meeting Preview of the Society for Art in Crafts exhibit "Architects + Artifacts." *Invitation at right; see "Best Bets" on page 22 for details.*

THURSDAY, JANUARY 31

Professional Development Committee Meeting, 5:30 PM at the Chapter office. Call Dave Brenenburg, AIA, 683-0202.

■ AROUND TOWN

TUESDAY, JANUARY 8

Society of Architectural Administrators (SAA) monthly lunch meeting at the HYP Club. Cost is \$12.50. Call Clark Strohm, 281-6568.

UNTIL JANUARY 23

"Mosaic: Art and Fine Craft" Exhibit of works in glass and stone by Joseph Russo, AIA. La Roche College Art Gallery, 9000 Babcock Blvd, North Hills. Call 367-9300.

THROUGHOUT JANUARY

Industrial Hygiene Training Programs Offered by Volz Training and Meeting Center, 3010 William Pitt Way. Call Gregory S. Ashman, 826-3150.

■ PLAN AHEAD

FEBRUARY

"Optimizing the Architectural Firm: Streamline Your Management to Refocus on Architecture" A seminar presented by the Professional Development Committee with featured speaker James Franklin, FAIA. Date and location TBA. For details call Dave Brenenburg, AIA, 683-0202.

MARCH

Career Day AIA/CMU Liaison Committee seeks local firms to participate in its annual career day. Call Claire Gallagher, 268-2355 or Paul Tellers, AIA, 268-8800.



The Pittsburgh Chapter AIA
Cordially Invites You To
The January Meeting

A Reception and Preview of the Exhibit
"Architects + Artifacts"
at the Society for Art in Crafts

Thursday, January 24

6 - 8 PM

Society for Art in Crafts
2100 Smallman Street
in the Strip District

Members: \$15 Guests: \$20

RSVP by Friday, January 18



RSVP

"Architects + Artifacts" Preview
Society for Art in Crafts
Thursday, January 24

name _____

firm _____

address _____

city/state/zip _____

telephone _____

_____ No. of Members @ \$15

Name of Member(s): _____

_____ No. of Guests @ \$20 each

Name of Guest(s): _____

Clip/copy this form and send with your check (payable to "Pittsburgh Chapter AIA") to: **Pittsburgh Chapter AIA, CNG Tower, Suite 200, 625 Liberty Avenue, Pgh., PA 15222** by Friday, January 18.

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**The Chapter rings
in the new year
with a record-
breaking 21 new
members — meet
them on page 20!**

PITTSBURGH CHAPTER AIA
CNG Tower
625 Liberty Avenue
Pittsburgh, Pa. 15222

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