

C O L U M N S

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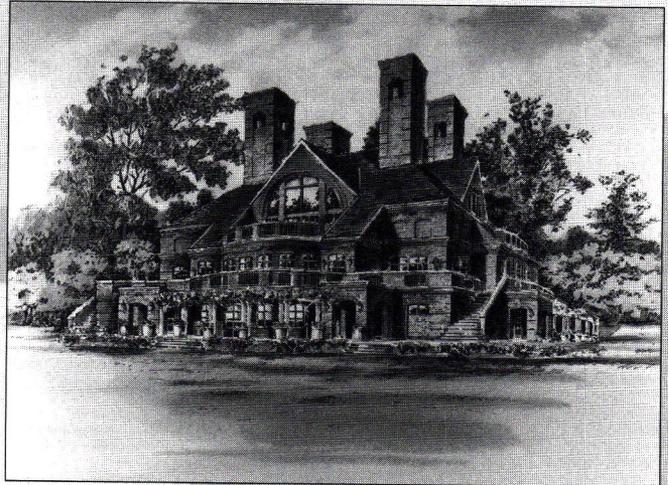
a portfolio

Doodles

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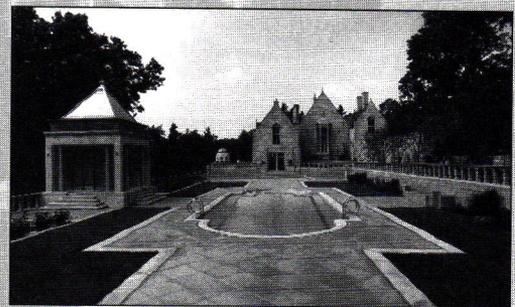


The Armenian room located on the third floor of the Cathedral of Learning at the University of Pittsburgh is the 22nd nationality room to be established at the university. The stone arched room copies the masonry techniques of church and monastery builders of the 11th century. This magnificent classroom was designed by Torkom Khrimiam who emigrated from Armenia in 1978.

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"Elm Court", a 9-acre private estate located north of Pittsburgh, involves unique additions and renovations. For example, the pool above is heated and has an ozone purification system. The deep blue water is surrounded by a granite surface edged in limestone. The pool is lined with hand made ceramic tile. On the left is a pool house sitting area. To the right is the "Fish Slide" built to hold two antique Indian carved marble panels giving the appearance of two carved fish swimming in the current of the fountain.

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Smart Buys on Big Britches

by Anne Swager, Executive Director

My friends are always surprised

when they meet my parents for the first time. Knowing they are from the state of Maine still does not prepare them for the cover couple from the L.L. Bean Catalogue. My mom can be quite stylish when the situation warrants it but my dad resists all efforts to update his wardrobe or even put together pieces well. Worse yet, on occasion he has been known to accent his ensemble with the latest in plastic pocket protectors, a funky sun fedora and plastic google-eyed sunglasses. My sister and I constantly marvel at his creative efforts to make himself look like a dupe, which he only gets away with when my mother is in a different state. Usually mom dresses him and while his tie might be a mite too wide, at least his appearance is not totally incongruent with his staid, conservative, New England self. His tendency towards occasional outlandishness is hardly on purpose but instead directly related to that part of him that is *Maine thrifty*. Mainers worship frugality like Los Angeles' rock stars revel in conspicuous consumption. My dad is proud of his sunglasses and sunhat because he got them for a ridiculously low price and they aren't worn out. Visits from my grandmother, also from Maine and firmly entrenched in thrift, always meant numerous bars of unwrapped soap (it was supposed to last longer?) and coffee cups with tablespoons of leftover vegetables, lending credence to the theory that she invented succotash. When we visited her house she rationed the toilet paper.

I have done my bit to resist this tendency of making every penny count all my life and have been rather successful. My father was appalled when I purchased the family wagon on steroids, a Volvo turbo station wagon, precisely because it went faster. I can claim any number of not necessary purchases and I even throw away the soap once it breaks into two pieces. However, despite my best efforts, with two college educations looming in the not too distant future and my stark realization that any employee including myself is expendable, I find myself much more aware of how to use all the leftovers. How and where I spend my money has become a major preoccupation of mine, especially because it often feels like there is not enough. I suspect many of you feel the same and so, I thought it might be a good time to explain the financial philosophy of the Chapter.

We are definitely a Chapter constantly aspiring to be too big for our britches. We act like the big guys in Los Angeles, New York, Boston, etc. and not like our counterparts in the smaller cities. We publish a magazine, unheard of in Cleveland, Cincinnati, Kansas City or any other Chapter remotely close to our size. Monthly membership meetings are also an increasingly unheard of commodity in many Chapters. To be able to do them, we combine corporate underwriting, a portion of your dues, and often charge a fee. Fees for meetings and seminars

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Our quest for more for less is never ending, but so is everyone else's.

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A look at this year's National convention and what Pittsburgh could do differently.

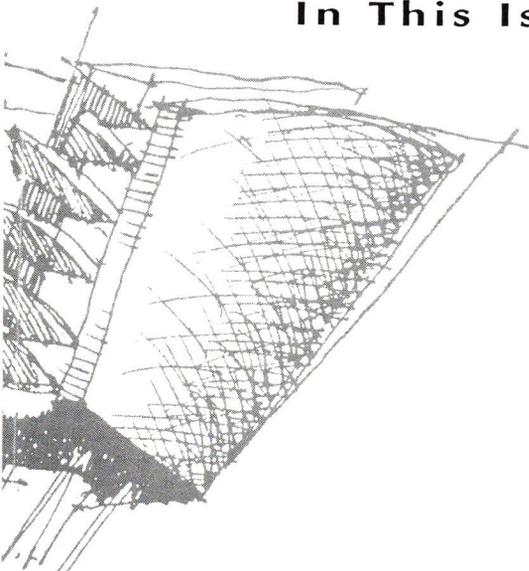
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A CMU exhibit reflects the grace of discovery, the flash of inspiration.

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Thinking about the renovation of a student union...
Steve Casey, AIA, UDA Architects.

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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.

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COLUMNS is published by, and primarily for, the members of the Pittsburgh Chapter of the American Institute of Architects. Preference may be given to the selection of works, articles, opinions, letters, etc. of members for publication. However, in the interest of furthering the goals of the Chapter, as stated monthly at the top of the masthead and in the membership directory, COLUMNS will publish the names of and properly credit non-members, whether as participants in the design of works submitted by a member, or as designers of their own work, or as authors of articles, opinions or letters.

Opinions expressed by editors and contributors are not necessarily those of the Pittsburgh Chapter, AIA. The Chapter has made every reasonable effort to provide accurate and authoritative information, but assumes no liability for the contents.

Drawing: Dead or Alive?

by Michelle Fanzo, Editor

In his recent *Landscape Architecture*

cover story, James Wines, president of New York's SITE, Inc., cuts to the heart of the drawing question evolving in architectural offices across the country. "There is still a classically based group that regards all computerization as anathema and clings to the sanctity of eye and hand as the only means of describing the spirit of flux and change in nature," he says. But "at the opposite pole, there are the CAD cadets who have never touched paper with pencil and look on manual rendering as hopelessly out of touch with a cybernetic future."

In a time of rapidly expanding computerization, there is speculation that the art of drawing for architects will go the same way as the art of building pyramids for Egyptian engineers. Whether the manual skill is really replaced by something better or not, it's the way the river is flowing.

Poppycock, say other architects. The skill needed to put lead to tracing paper is at the root of design, and it always will be. You can't be a masterful artist if you aren't able to grasp the lines of the image you're trying to create.

The debate rages, but maybe there's a mid-ground here. A tool is only as good as the hand that uses it. Keep in mind painters swore art was dead when the camera worked it's way into the hands of the average citizen, and radio was supposed to have kicked decades ago once everyone got Milton Berle and Ed Sullivan into their living rooms. Video hasn't killed the cinema (though I haven't quite figured out why) and that new-fangled and utterly unnecessary bread machine, wrestling for counter space alongside the espresso maker, doesn't seem to be putting bakers out of business either.

Like any tool, computer aided design can usually do something faster, possibly better, maybe with more options than the more traditional route to the same end. Most everyone would concede such technology is advantageous. The problem occurs when it's used simply because it's there, inhibiting creativity in the idea stage by offering standard solutions to singular questions. When cityscapes and neighborhoods start looking like life-size CAD models instead of an integrated quiltwork of parks, roads and buildings, you get a hankering for rough, sweeping, impressionistic images to bring some life back into the picture. The early design stage is where loose sketches and experimental doodles are most effective; when an architect is thinking on paper. The hand of the designer, regardless what writing implement it is holding, will always have a place, as this month's portfolio attests.

The preliminary drawings highlighted in this issue offer a look at the side of architecture that too often ends up in the circular file, or at best, a dusty drawer along with a half eaten roll of Turns and some unbent paper clips. You answered our call for sketches with everything from inspirational doodles of a technology center to stylish roughs of an intimate residence. One firm sent us booklets they create for each of their projects, which they say allows the client more hands-on input in the creative process and is faster than CAD technology when offering variations on a theme. As there was not room to publish everything this time around, we are considering making this doodles issue an annual event.

Whatever the future for drawing in architecture, a look at the fluidity and individual style exhibited in area architects' sketches is enough of an argument to keep it around for awhile. ■

Michelle C. Fanzo



The preliminary drawings highlighted in this issue offer a look at the side of architecture that too often ends up in the circular file.

The national Society of Architectural Historians announces its 1993 study tour:

A Look at Pittsburgh

This year's study tour of the U.S. returns to the key features that the national Society of Architectural Historians (SAH) pioneered in its earliest tours in the 1940s. The Pittsburgh outing will be high in excitement, low in expense for four packaged days of touring and discussion. (In recognition of the scholarly focus, the University of Pittsburgh will assign one unit of academic credit to this traveling seminar for student participants who apply for it.)

Pittsburgh: The Shaping of the Vernacular Landscape, will be led by new SAH president, Frank Toker and associate tour leader Peirce Lewis, eminent cultural geographer, from Wednesday, October 27 through Sunday, October 31, 1993.

The discerning traveler knows how distinguished the architecture of the city is, but Pittsburgh fascinates even more when studied in terms of total physical environment. Why, for example, did its population decline so much even after the heroic cleanup of its environment, and what explains how a shrinking Pittsburgh manages to improve its quality of life every year? If only to answer these questions, Pittsburgh merits closer study.

The itinerary begins October 27 with an optional guided bus tour of Frank Lloyd Wright in Western Pennsylvania. The four day tour is as follows:

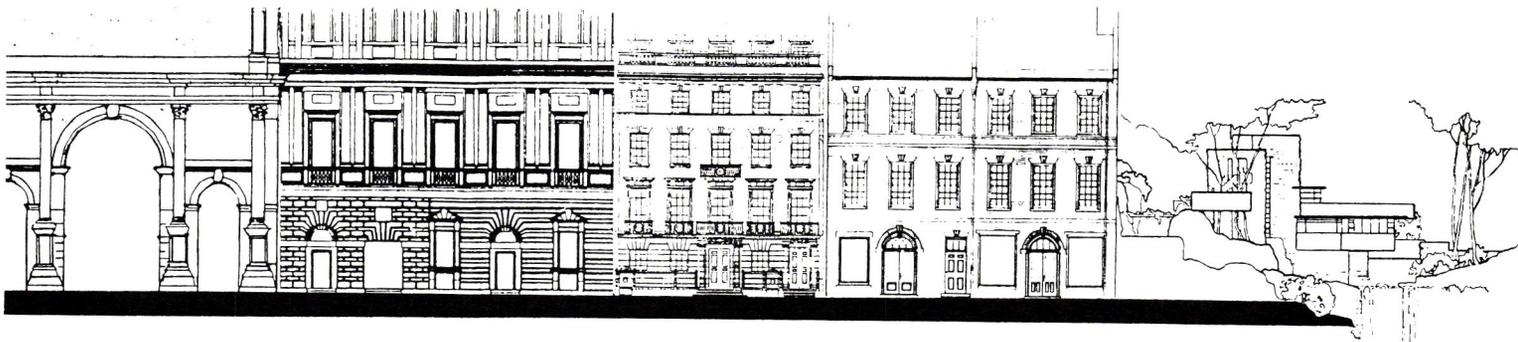
October 28: Industrial Pittsburgh

October 29: Corporate Pittsburgh

October 30: A City of Neighborhoods

October 31: Suburbia, Then and Now

Tour costs is \$375, \$100 for students. The optional excursion to two Frank Lloyd Wright homes is \$75. Membership in the SAH (\$60; \$25 for students) is required of all participants. Special hotel and transportation fares are available. For more information call the SAH headquarters in Philadelphia: (215) 735-0224; or register by sending payment to David Bahlman, Executive Director, SAH, 1232 Pine Street, Philadelphia, PA 19107.



Smart Buys

continued from page 3

are charged on a break-even basis to the Chapter. Recently, we brought the 1993 Gold Medal winner, Kevin Roche, to town. Expenses for the evening included speaker honorarium, airfare, hotel, taxis, hall rental, sound and slide equipment, postage, printing, and mailing prep fees for the flyer, and last but not at all the least a caterer's expense for food and beverages. When we went to set the price for the evening, we were facing a \$49 per person cost. Generous underwriting by Duquesne Light and the Mechanical Contractors Association cut the final cost to the member in half. Similarly, a recent seminar on construction management documents broke even due in large part to underwriting by McDonough Caperton. While

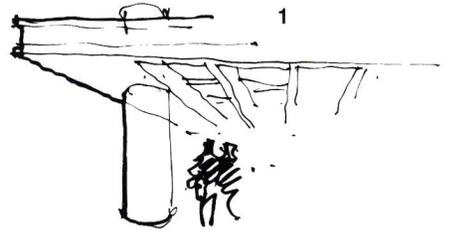
what we charge is up to us, our fee was half what National recommended we charge. Dues and document sales cover the expenses of running the office, mailing and mailing prep fees for *Columns*, three membership meetings a year, and staff costs. Our quest for more for less is never ending but so is everyone else's. Competition for corporate underwriting is stiff and everyone charges to use their auditorium space. To be able to offer seminars and programs like the Gold Medal Winner and this year's lecture by James Freed, we have to charge. Our goal is a variety of programming at a variety of prices, so everyone can afford some of the extras.

After all, being a nonprofit corporation does not mean we are supposed to lose money. Just like your practice or corporation, as the case might be, we would soon be out of business if we were to spend ourselves into a hole. Instead, our goal is to build some reserves for rainy days and also to provide some flexibility for the future. My dad's thriftiness paid off. He retired at 60 with a couple of sunhats to spare. He'll always wear clothes from L.L. Bean because they last forever and he doesn't like to buy anything new—but who can quibble with a man who sees the sunset over the Atlantic Ocean every night of his life? ☛

by Michelle Fanzo

THE POWER OF THE PENCIL

The earliest drawings in the design process are found everywhere from bound sketchbooks to wastebaskets. *Columns* brings these initial musings out of the dark for a look at our built environment in its most inchoate stage.



In the age of computer aided everything, it has almost become a novelty to see more traditional endeavors like drawing on display. In an effort to look behind the polished photographs of finished projects, we asked member architects to send us examples of early design ideas—images scribbled on napkins, post-it notes, and scraps of tracing paper. The following collection of doodles, drawings and diagrams range from unadorned elevations exuding spatial harmonies in the simplest of lines, to palazzo-esque varia-

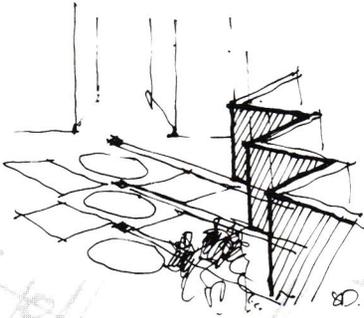


tions on upright supports for an Italian restaurant, to a few swipes of carbon that

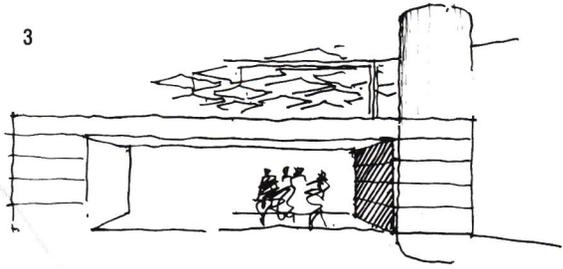
later became the fluted observation platforms on Mt. Washington. Never underestimate the power of the pencil.



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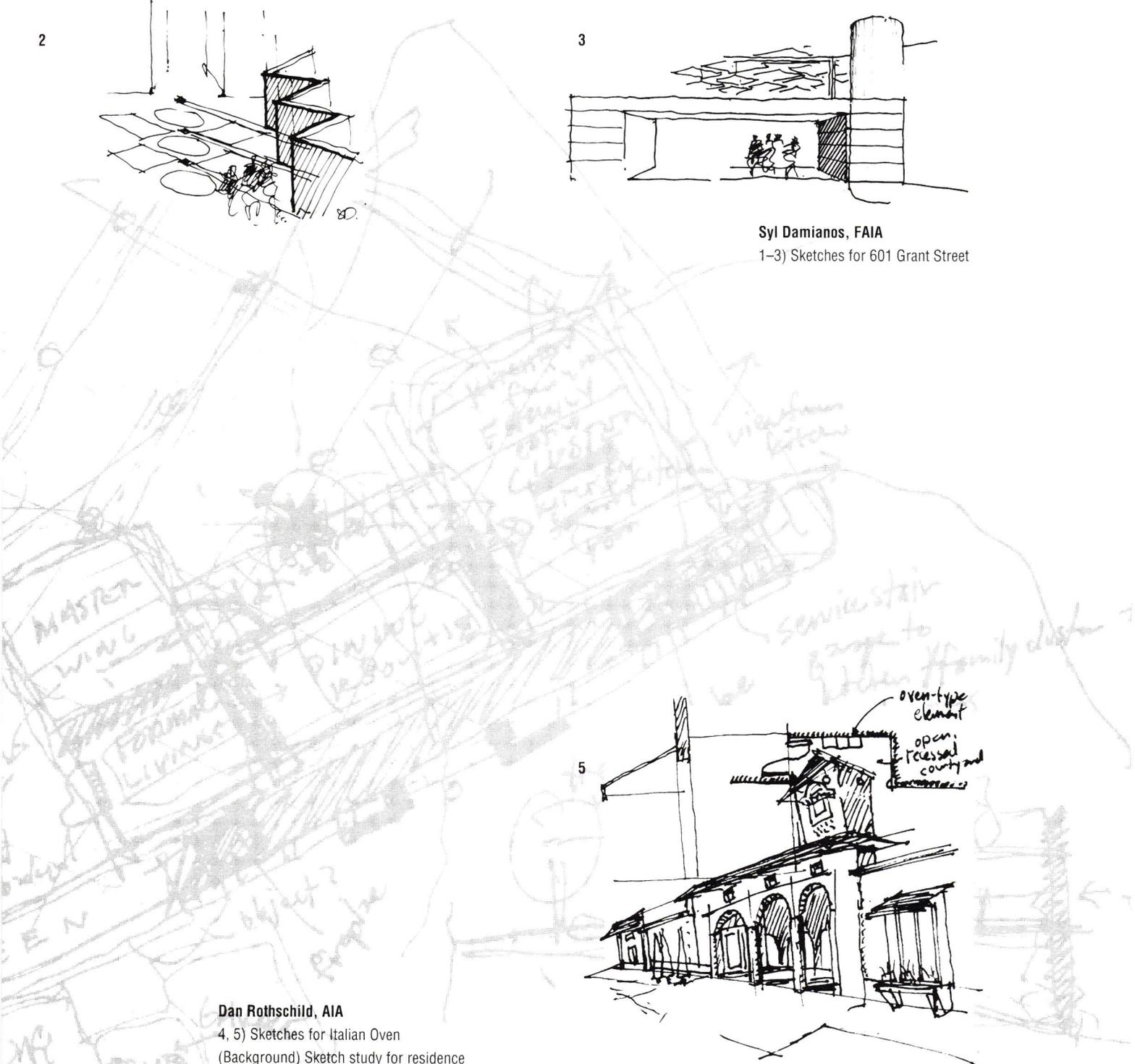


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Syl Damianos, FAIA

1-3) Sketches for 601 Grant Street



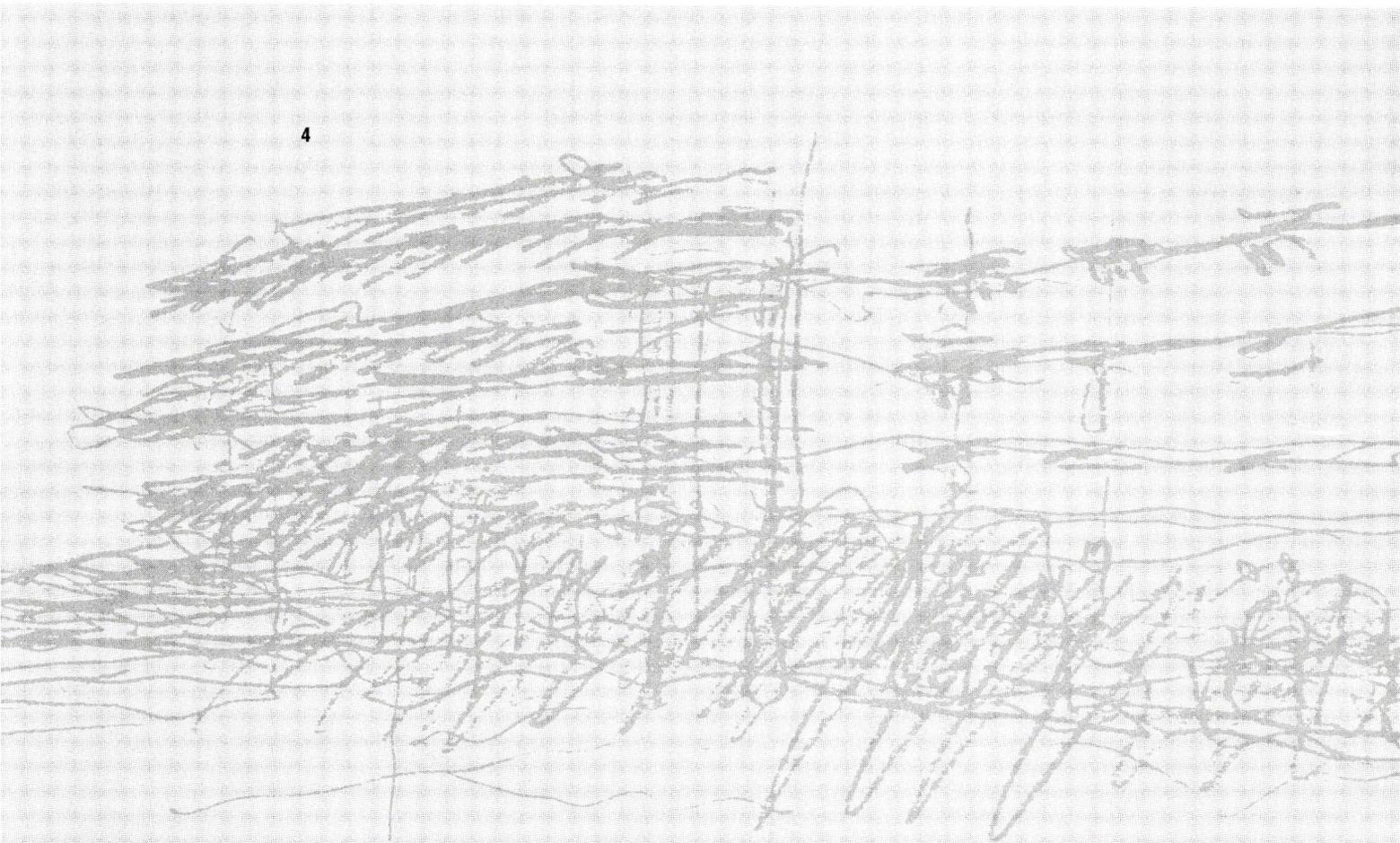
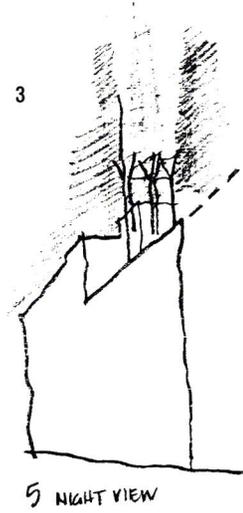
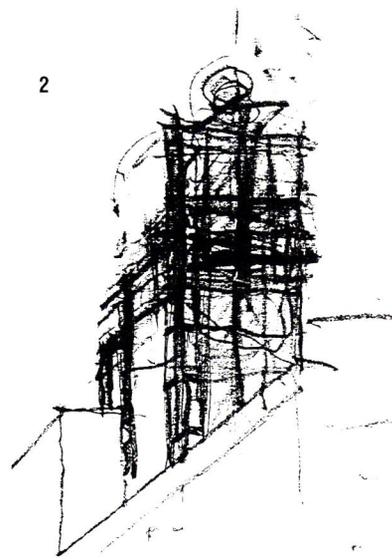
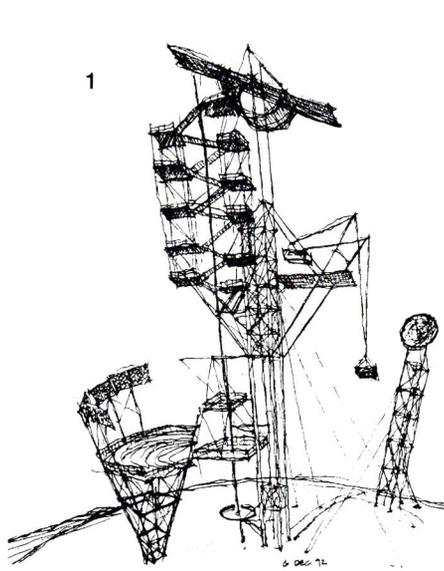
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Dan Rothschild, AIA

4, 5) Sketches for Italian Oven

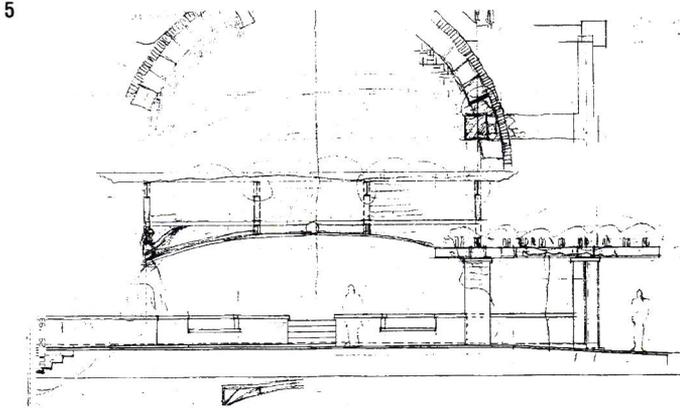
(Background) Sketch study for residence



Bohlin Cywinski Jackson

- 1) The Hush Puppie Accelerator Tower— Gregory Mattola
- 2) History Center — Peter Bohlin, AIA

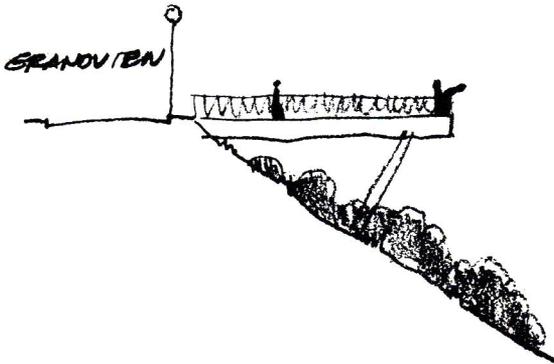
- 3) History Center (night view) — Rob Pfaffmann, AIA
- 4) Biotech Center — Peter Bohlin, AIA



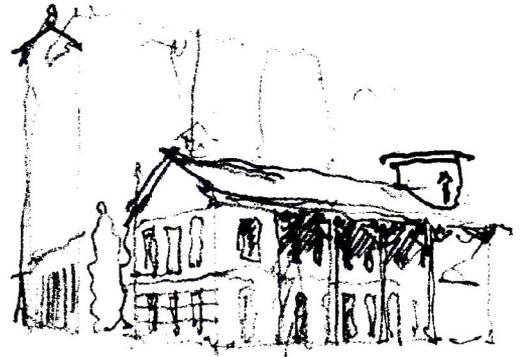
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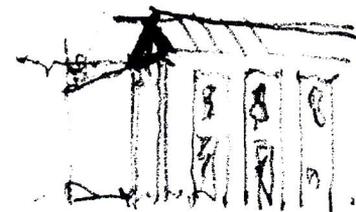
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9



Bohlin Cywinski Jackson

5) Ritter Park Rose Garden, Huntington W. VA – Roxanne Sherbeck, AIA

6) Man with beard outside our house – Annie Jackson, age 5 (note the deconstructivist natural lighting)

GWSM, Inc.

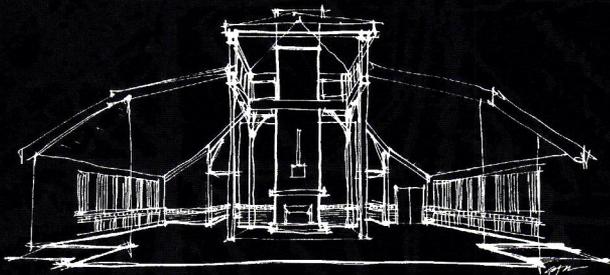
7) Mt. Washington overlook – Bill Swain, AIA

UDA Architects

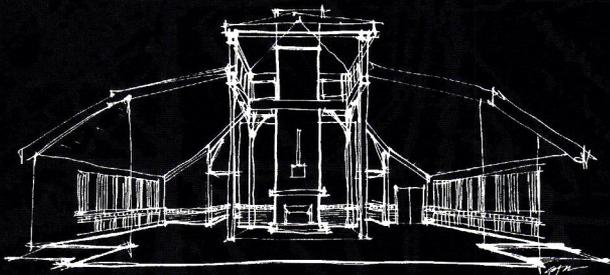
8) Clarksburg W. VA City Hall Building – Paul Ostergaard, AIA

9) Maui resort village: typical Hawaiian building form – Ray Gindroz, AIA

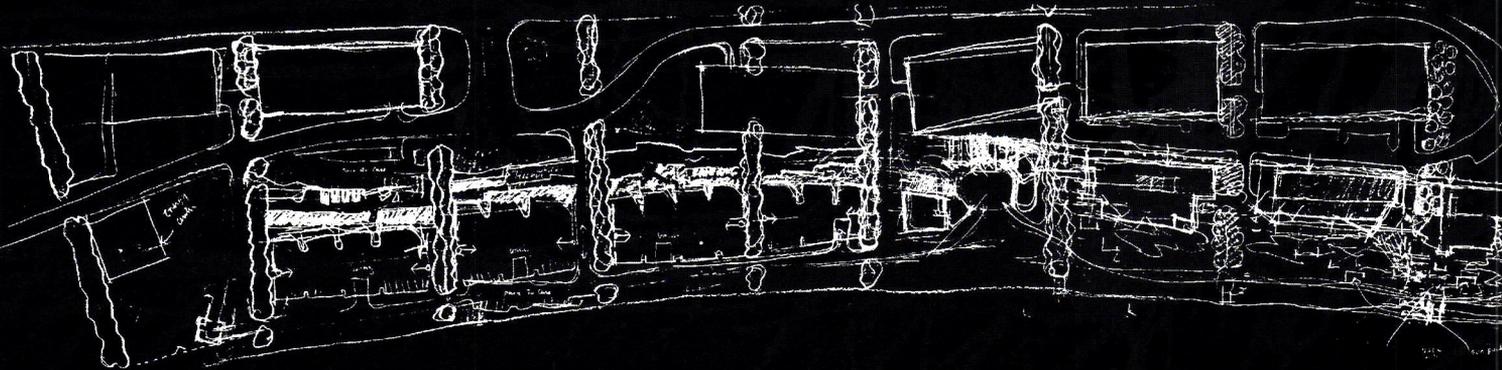
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McCormick Architects

1) Mt. Lebanon Public Library –
Mark McCormick, AIA

Design Alliance

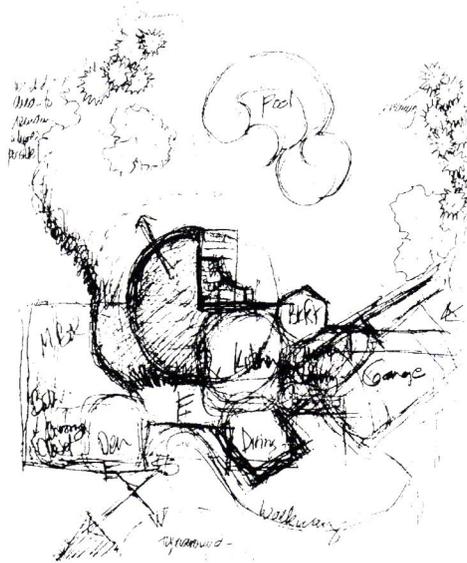
2) Abraxas I: dining hall, Marienville, PA –
Cherie Moshier, AIA

Multiple firms

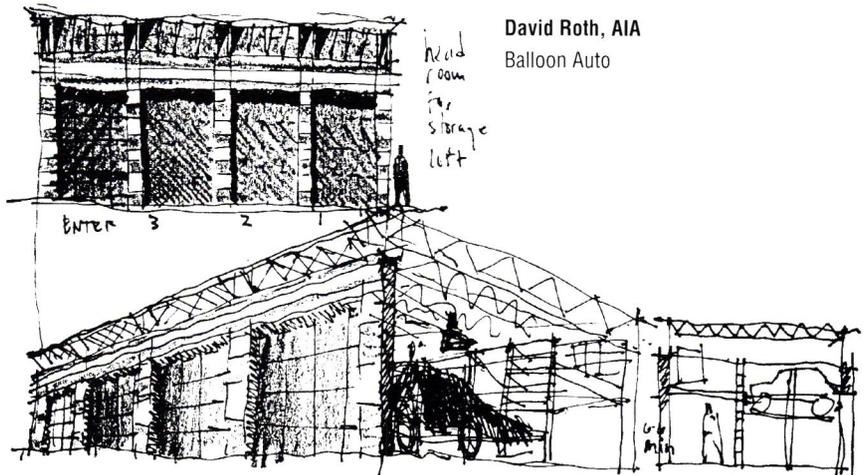
3) Pittsburgh Technology Center –
Peter Bohlin, AIA, BCJ; Rob Pfaffmann, AIA, BCJ;
Ray Gindroz, AIA, UDA; Bill Swain, AIA, GSWM;
Laurie Olin, landscape architect



John Martine, AIA
Brady Street Bridge dining room detail



STUDIO DeLisio
Residence floor plan – Deborah Elliott



David Roth, AIA
Balloon Auto

An UnCONVENTIONal Future?

A look at this year's convention and what Pittsburgh could do differently.

by Rob Pfaffmann, AIA

Satisfying the expectations of 6,000 architects from across the planet is a tall order as conventions go. This year's national convention, "At the Crossroads," in Chicago, was even more ambitious, with the added complexity of joint sessions with the Union of International Architects (UIA) on sustainable environments. Susan Maxman, FAIA, and the leadership of the AIA should be lauded for their efforts to shake up our profession on issues of the environment (although right now, if I hear the S word one more time...).

If the leadership of the AIA in coming years continues to exhibit a more socially responsible and politically active approach, the conventional wisdom of convention planning should be challenged to reflect better the ideals of the profession. As a veteran of a mere three conventions, I have already grown tired of the standard fare and look for ways to avoid getting trapped in the anonymous caverns that are modern convention centers.

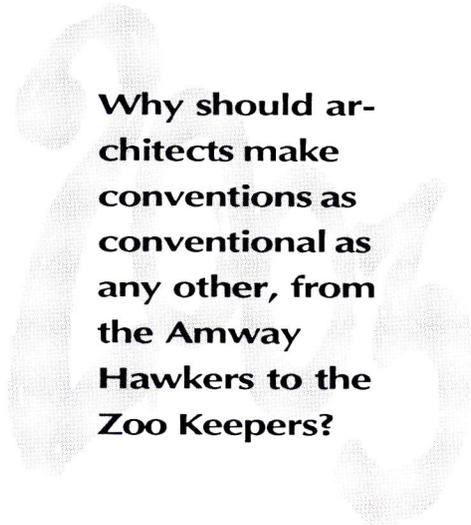
Why should architects make conventions as conventional as any other, from the Amway Hawkers to the Zoo Keepers? This year's convention planners asked architects to envision a sustainable future for our communities by looking back at our circumstances from the future. So, in the spirit of the 1993 convention, here are the highlights looking back from the future, for the 2003 AIA "Unconvention" in Pittsburgh.

- **Planning for conventions** changed forever after the AIA's 1994 Convention entitled "On the Edge" during which the continuing social unrest in Los Angeles has awakened the profession and inspired major changes in convention(al) thinking about conventions.

- **Smaller is better:** It was recognized that having conventions in only the largest cities conflicted with the public policies on sustainable city size (Pittsburgh being the prime example). The conventions of the early twenty-first century have been scheduled as a group for

sustainable cities starting with Pittsburgh and continuing to Cleveland (yes, Cleveland), Charlotte, Milwaukee, and even smaller cities, such as Portland, Maine, and Richmond, Virginia.

De-emphasizing the convention center: Instead of the traditional convention center approach, which isolates the convention goers from the real city, neighborhood institutions, churches, and university dorms were used for small, intimate gatherings. A general session was held at the beginning and end of the convention at



Why should architects make conventions as conventional as any other, from the Amway Hawkers to the Zoo Keepers?

the Benedum Center. (A keynote speech on Pittsburgh's world renowned river front development was given by current HUD director and ex-mayor, Tom Murphy.)

Neighborhood Design Charettes: Design issues were debated with national experts to discuss and test new concepts in design and planning. Many of the charettes became the social centers of the convention lasting into the early hours of the morning.

Professional Development seminars: Held at Carnegie Mellon University, these seminars featured construction management, software, and design research.

Hands on seminars were conducted at CMU's state-of-the-art Intelligent Workplace, which has grown into a series of projects leading to a proposal for intelligent neighborhoods and cities that are not only smart but environmentally sustainable.

Hands on seminars were sponsored by building trade organizations and vendors for Habitat for Humanity. The convention left a lasting legacy in the form of new housing.

Tours: Numerous award winning building and communities were on the agenda. In particular, everyone wanted to see the towns of the Monongahela that have become a tourist Mecca while still retaining integrated working town economies. Unlike previous conventions, tours were an integrated part of the professional development seminars, not entertainment for a spouse. In fact, this was the first convention that realized that a spouse of an architect often brings many insights into the profession's strengths and weakness.

The convention party was held at the new sound stages in Homestead. The admission was affordable and featured CMU developed multi-media robotics systems allowing virtual reality tours of the National Design Awards and Gold Medal winners projects.

The success of the "Unconvention" of 2003 in Pittsburgh was particularly satisfying to those who had championed it back in 1993 despite much resistance from conventional planners.

Do you have a favorite event from the AIA Unconvention of 2003? Fax the Chapter office or Michelle at Columns with your "memories"!

Quick Studies

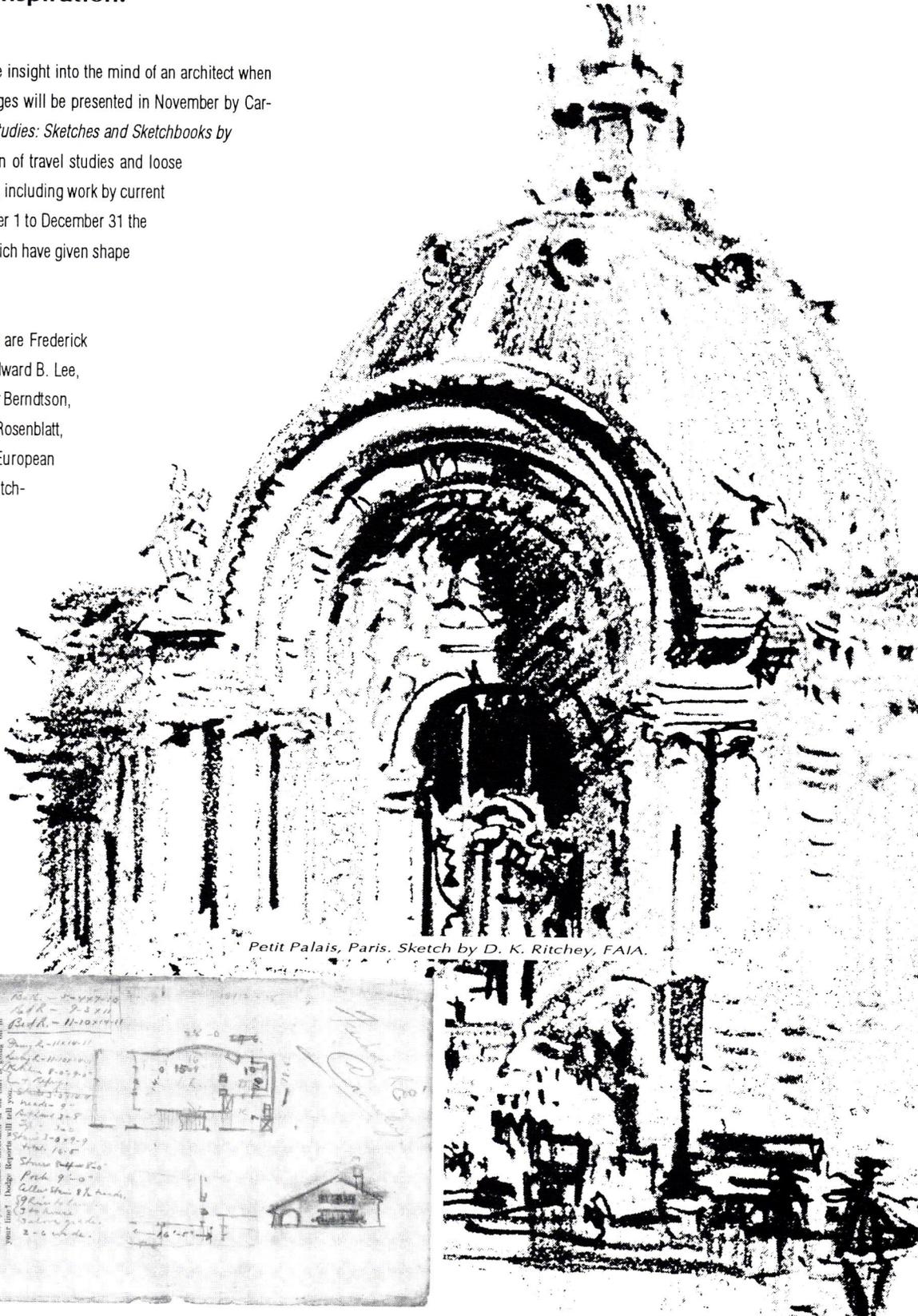
Sketches by past and present Pittsburgh architects exhibit the grace of discovery, the flash of inspiration.

Loose lines on paper, often discarded, provide insight into the mind of an architect when preserved. An exhibit of just such telling images will be presented in November by Carnegie Mellon's Architecture Archives. *Quick Studies: Sketches and Sketchbooks by Pittsburgh Architects* is an inspiring collection of travel studies and loose drawings dating from the 1880s to the present, including work by current University faculty and students. From November 1 to December 31 the Hunt Library will display the artful sketches which have given shape to many complex architectural projects.

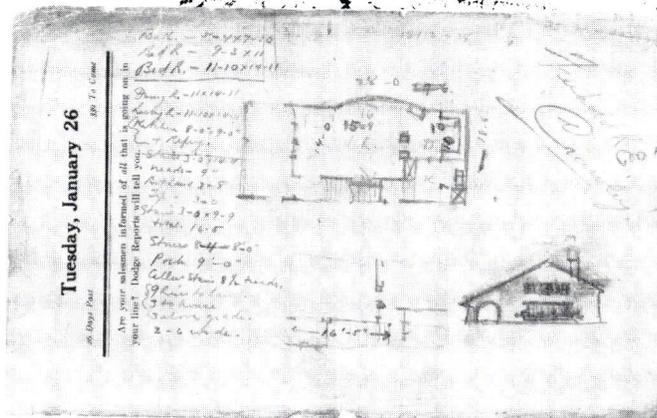
Among those whose work will be represented are Frederick Osterling, Henry Hornbostel, William Boyd, Edward B. Lee, Frederick G. Scheibler, Jr., Benno Janssen, Peter Berndtson, Dahlen K. Ritchey, FAIA, Bruce Lindsey and Paul Rosenblatt, AIA. Highlights include Hornbostel's 1893 European sketchbook and diary, Boyd's exquisite travel sketchbooks of 1907-1909, Janssen's early renderings of real and potential projects, and Berndtson's exploratory sketch plans.

Shown along with the exhibit will be a selection of doodles and thumbnail sketches submitted by Chapter members for inclusion in this special issue of *Columns*. A catalog will accompany the exhibit and admission is free. For more information, call Martin Aurand at 268-8165.

-M.F.



Petit Palais, Paris. Sketch by D. K. Ritchey, FAIA.



Thumbnail sketches from Frederick C. Scheibler Jr.'s 1915 sketchbook.

Kudos

• **Celli-Flynn and Associates** named J. Edward Barnett as Vice-President in charge of production. Mr. Barnett has 30 years of experience in the architectural, engineering and construction related fields. He will be responsible for the firm's quality control efforts and production scheduling.

The Board of Directors of **Burt Hill Kosar Rittelmann Associates** has named two new associates: **Robert Fenk, AIA**, and **John G. Gryzbek, AIA**. Both are being recognized for their commitment to the firm and the success of their project work.

Transitions

• **Robert H. McClintic, II, AIA**, has joined **Celli-Flynn and Associates** as project architect in charge of commercial and institutional clients.

David J. Celento, AIA, has joined **Celli-Flynn and Associates** as a design architect, responsible for imaging and design.

McCormick Architects, Designers & Planners has hired Quintin Kittle as the firm's quality control manager and specifications writer. Mr. Kittle is a member of the Construction Specifiers Institute and the editor of the Pittsburgh chapter's newsletter, *Specigram*.

From the Firms

• **Louis D. Astorino, FAIA** of **Astorino and Associates** has been hired for design and consulting work on the construction of a hotel in Rome, built for clergy, bishops, cardinals and other high church officials. Pittsburgh developer John E. Connelly, owner of the Sheraton Hotel and the Gateway Clipper Fleet, is backing the Pittsburgh-Vatican connection.

Construction is underway on the 27th and 28th floors at Oxford Center on new offices for Ernst & Young. The international professional services firm contracted **Burt Hill Kosar Rittelmann Associates** to design their offices.

Burt Hill has joined Health Synergy International, a subsidiary of Hospital Shared Services and Administrative Resources, Inc. Through the PRECEPT program offered by Health Synergy International, Burt Hill will provide architecture, engineering, and interior design services to international health care providers.

Two **Burt Hill** projects are nearing completion at West Virginia University: the renovations of historic Martin Hall, built in the 1870s, and Stalnaker Hall, the school's original Women's Dormitory.

Integrated Architectural Services (IAS) recently joined with its client, the Oberlin Consumers Cooperative, to help celebrate the opening of the new Oberlin Co-Op Bookstore in Oberlin, Ohio. The new store is two stories with a basement complex of 20,000 square feet and serves as an important "bridge" between the community at large and Oberlin College.

The Design Alliance has been chosen to do the interior architecture and design of new office space for the Pittsburgh Foundation in One PPG Place. Relocation from the foundation's current offices in the CNG Tower will occur by late summer 1993.

WTW/Martin Chetlin provided the architectural design services for the new 2,800 square foot Dollar Bank office in the Oak Spring Shopping Center in Washington, PA. In three months the firm took the shell of a never used building and created a state of the art banking facility which includes a new 12 foot by 24 foot glass and aluminum framed skylight over the lobby and two more skylights over each drive-through lane.

Construction is underway on a new food service area on the lower level of the University of Pittsburgh's William Pitt Union on the Oakland campus. **Williams Trebilcock Whitehead** is designing a fast-track renovation of the former Schenley Cafe.

Poli's, the number one ranked seafood restaurant in Pittsburgh, is undergoing a complete interior and exterior renovation. **Charles L. Desmone and Associates** will be doing the work on the 70 year old eatery, which is expanding its dining areas.

Exhibit

• 1993 Interior Architecture Awards will be on display in the Chapter office through the month of September. These nationally recognized projects were displayed thanks to the Interior Committee's efforts.

Design Competition

• Architectural design projects of all building types in Massachusetts are the subject of the Boston Society of Architects/AIA 1993 design honor awards competition. This program is open to any architect who has designed a project in the Bay State. The submission deadline is September 27. Complete guidelines can be obtained by calling BSA at (617) 951-1433 ext. 221.

Call for Information

• An architectural historian is seeking information about Joseph Hoover and his role in the design of the terminal and other buildings at Greater Pittsburgh Airport in the late 1940s and early 1950s. If you know anything about the architect please contact David Brodherson at (212) 942-0988, collect if need be, or write him at: 50 Park Terrace East Apt. 8B, New York, NY 10034.

Urban Design Committee

• Steven G. Hawkins, AIA, 521-9399

The last two committee meetings, though sparsely attended, garnered four new interested members. The fact that our members are in and out and back in from month to month is causing us to consider a new approach to participating with the committee. Because we feel there is a great deal of interest around urban issues, we welcome you to contribute to our meetings when you can, whether or not you feel you can make a large time commitment. Then if one of our activities is of particular interest, you can take the lead on it and be supported by other committee members.

The report from Karen Brean, local coordinator for the Pittsburgh Zoning Study, is that participation by architects in the caucus group process is very good, particularly on the Urban Design caucus group. It is not too late to become involved. Watch for further information or call Steve Hawkins.

We are following the design process for the Wabash Bridge and may have further opportunity to impact the design. We also discussed the need for a concise summary presentation of the January charette materials for publication and distribution, maybe by having a one-day work session.

Discussed further was Strip District and Hill District work.

New AIA Officers Elected

At its 125th national convention, AIA National elected Chester "Chet" Widom, FAIA, Santa Monica, as its 1994 first vice president/president elect.

He will assume his new office in December 1993 and become the AIA's president one year later. The Institute's 1993 first vice president, L. William Chapin II, FAIA, Rochester will succeed Susan Maxman, FAIA, Philadelphia as president this December.

Also at the 1993 convention, delegates elected three national vice presidents for 1994: Raj Barr-Kumar, FAIA, RIBA, Washington D.C.; Walter Scott Blackburn, FAIA, Indianapolis; and Michael J. Stransky, FAIA, Salt Lake City. Elected to a two-year term as treasurer was Lawrence P. Segrue, FAIA, Visalaj, CA. Betsey Olenick Dougherty, FAIA, Newport Beach, CA, continues her two-year terms as AIA secretary.

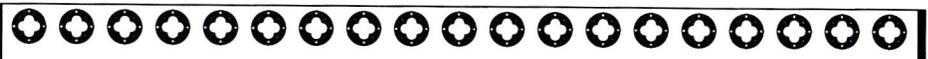
Historic Resources Committee

• John Martine, AIA 227-6100

Members of the Historic Resources Committee gave guided tours, primarily of the downtown area, to 32 foreign visitors, all members of the Charles Rennie Mackintosh Society, headquartered in Glasgow, Scotland. The guests, on an architectural tour of the U.S., were in Pittsburgh only for an overnight stay on their way to see Fallingwater and then on to Washington D.C. Somehow we have to get the message out that Pittsburgh deserves more than an overnight stop.

The Committee, with Board approval, spoke before City Council in favor of the nomination of the East Carson Street Commercial District as a City of Pittsburgh Historic District. The area has had National Register Historic designation since 1983. The South Side Planning Forum, an umbrella organization which includes as members all of the various community residential and business groups, has worked very hard over the past year to bring this nomination before Council.

Endangered Structures List: we are still seeking, on an ongoing basis, input from AIA members as well as any interested readers of *Columns*, to submit to us the names, addresses, any information relating to buildings, engineering works, public sculptures, etc. that are endangered. Forward any information to the AIA Pittsburgh office.



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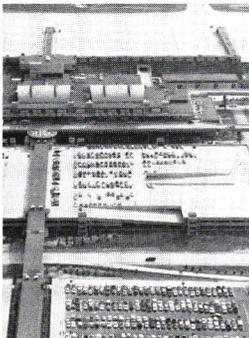
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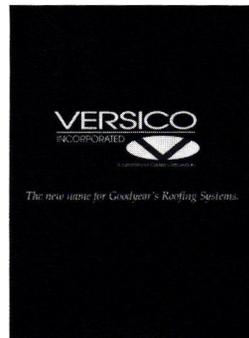
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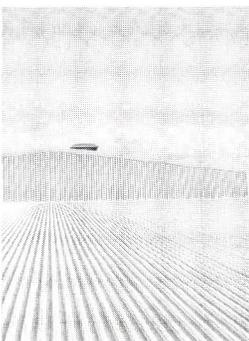


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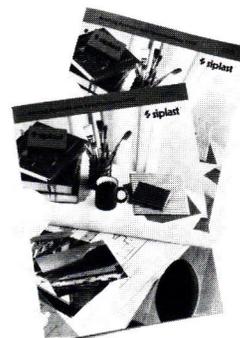
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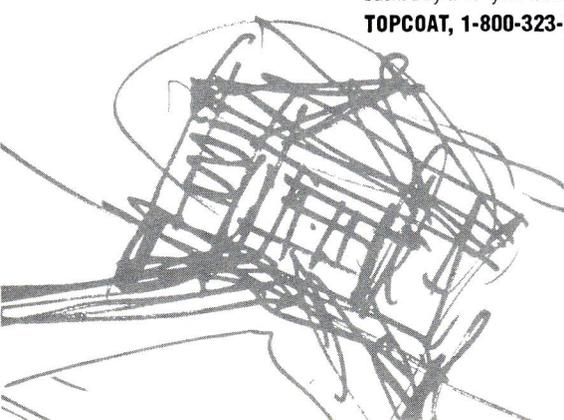
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CALENDAR

AIA ACTIVITIES

MONDAY, September 6

Architrave Board Meeting, 5:15 PM at the Chapter office, Anne Swager, 471-9548.

TUESDAY, September 7

Communications Committee Meeting, 12 PM at the Chapter office, Rob Pfaffmann, AIA, 765-3890.

WEDNESDAY, September 8

Historic Resources Committee Meeting, 12 PM at the Chapter office, John Martine, AIA, 227-6100.

TUESDAY, September 14

Pittsburgh Chapter AIA Board Meeting, 5 PM at the Chapter office. All members are welcome, Anne Swager, 471-9548.

MONDAY, September 20

Exhibit Committee Meeting, 5:30 PM at the Rosebud Cafe, David Roth, AIA, 261-1663.

MONDAY, September 20

Interiors Committee Meeting, 5:30 PM at the Chapter office, Charles Delisio, AIA, 488-0307.

TUESDAY, September 21

Urban Design Committee Meeting, 5:45 PM at the Chapter office, Steven Hawkins, AIA, 521-9399.

WEDNESDAY, September 22

AIA/MBA Committee Meeting, 6 PM at the Building Industry Center, Conference Room #1, 2270 Noblestown Road, James Kling, AIA, 391-4850.

THURSDAY, September 23

Professional Development Committee Meeting, 12 PM in the Chapter office, Dave Brenborg, AIA, 683-0202.

MONDAY, September 27

1993 Design Awards, James Freed, FAIA, keynote speaker (See page 23).

AROUND TOWN

WEDNESDAY, September 1-3

The Society of American Military Engineers Ohio Valley Regional Meeting "Engineering the Future of the Ohio River Basin." Darlene Muntean, 495-4304.

TUESDAY, September 14

Society of Architectural Administrators Meeting, Leslie Fisher, 281-1337.

TUESDAY, September 14

Construction Specifications Institute (CSI) Monthly Meeting, *Finished Carpentry and Architectural Woodworking: How to get what you design.* 5:30 PM, Embassy Suites Hotel, Sheila Cartiff, 823-5063.

MONDAY, September 20

PSA Annual Meeting, to be held in Pittsburgh. 717-236-4055.



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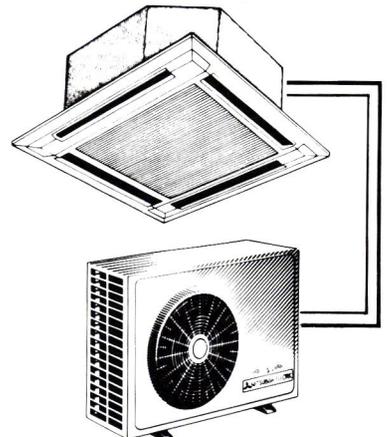
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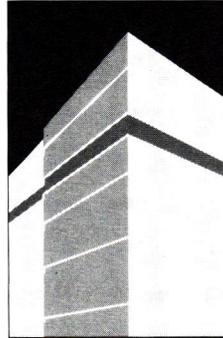
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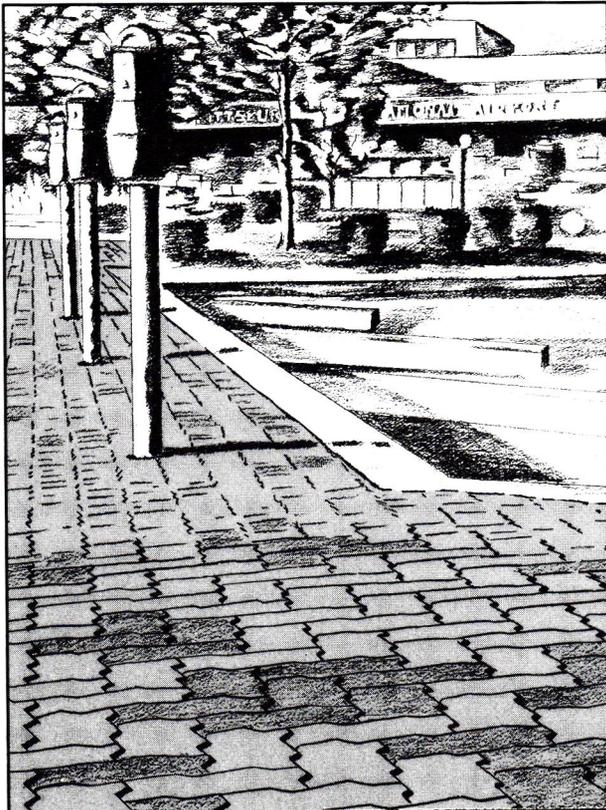
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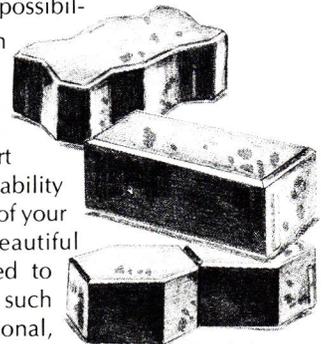
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David Julian Roth, AIA

Firm: The Downtown Design Company (Principal)

Teaching Position: Carnegie Mellon University Department of Architecture (Adjunct Professor)

Family info: Married to Judith Koegler Roth (interior designer)

Education: Carnegie Mellon University (B. Architecture, 1984)

How would you characterize your practice? We are a design firm offering diversity in an age of specialization. We provide a variety of services in the whole field of design: from graphics to newsletters, products to exhibition design and from furniture and fabrics to interiors and architecture.

Is this a reflection on the current state of the architectural profession? It's more about the view that our work in one area strengthens and supports our work in others. All this is made possible by today's computer technology. CAD is the tool but it still comes down to the strength of an idea. It's important to have a vision before you sit down to work.

How did you become interested in these other forms of design? All I do is keep my eyes open to the exciting things that go on in design. One thing I learned in college is an excitement about learning. I consider it my responsibility, as a designer, to stay current on the work being produced by my mentors and colleagues.

Who are some of the designers you study? A good model of a renaissance firm is Vignelli Design in New York. Over the last generation they have been involved in all aspects of design from architecture to graphics. The importance of their work doesn't rely solely on innovation, but rather on tradition and precedent.

How about architects you admire? Once again, it's important to look back at the same time as looking forward. Not that I advocate the kind of historical reference found in the work of post-modern classicists, but there is something of a balance in the work of Japanese architect Arata Isosaki. His work always seems fresh to me. His approach is a good marriage of formal composition along with a spirit of experimentation. The design is obvious but unexpected.

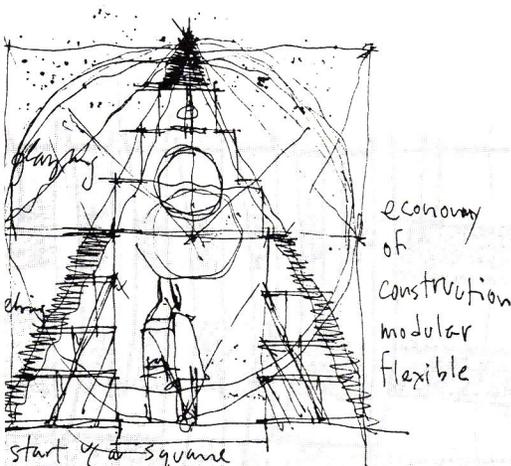
Do you have a favorite Isosaki project? Team Disney (in Orlando) is a good example. The building is a balance of both fun and function. The form is rational yet the spirit of the place benefits from the rich color of its materials. I also admire his silk-screened prints which can be seen from time to time in art galleries like Max Protech in New York. The images are reproduced on CAD then printed in vivid color. They are art in addition to communicating project information.

What about the role of CAD in the profession? My ten year career has seen CAD go from a curiosity to a necessity. It also plays a significant role in the education of future architects. College students have a natural ability thanks to their experience in high school. The computer is integrated into our design studio curriculum starting in freshman year. By graduation, students are in a position to use the expert systems found in today's office. The profession should welcome these apprentices with open arms. Intern architects are a firm's link to emerging technology and its creative application. I've always found that established practitioners are excited by CAD and can't wait to learn more from the graduates.

Columns encourages dossier subjects to add their own questions to our standard roster, as David Roth did above.



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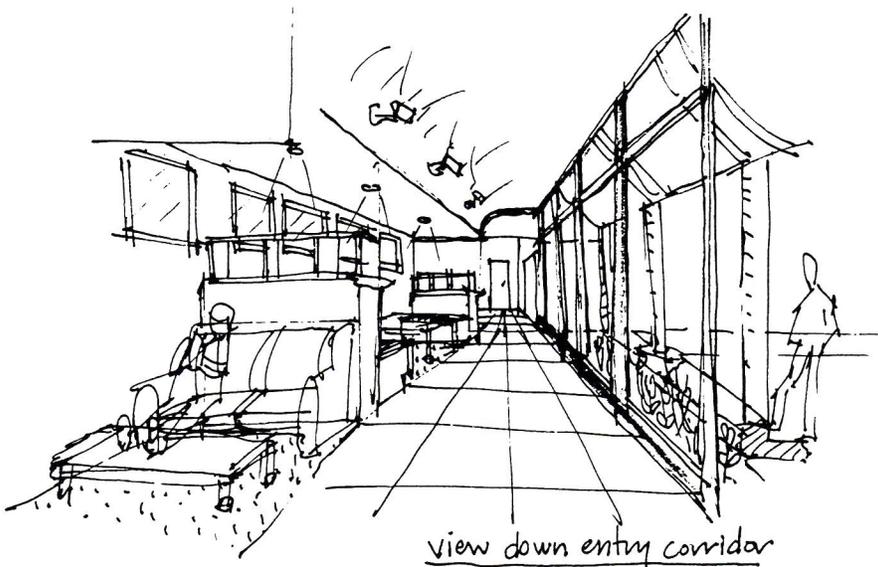


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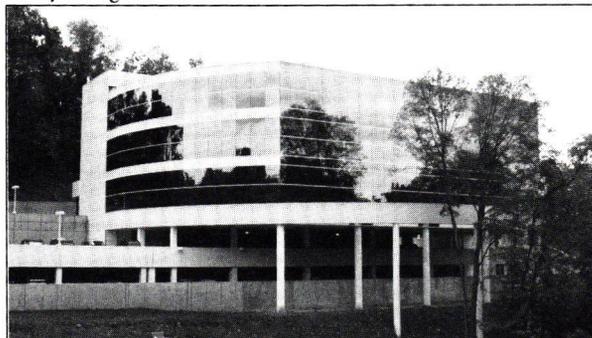
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James Freed to Lecture at Design Awards

One of the most published names in architecture in recent months is the keynote speaker and jury chairman of AIA Pittsburgh's 1993 Design Awards. James Ingo Freed, FAIA, architect of the Holocaust Memorial Museum in Washington D.C. among his many notable projects, will speak about his design philosophy and work at a lecture open to the public at the Fulton Theater on September 27.

As one of three design partners at Pei Cobb Freed & Partners, Freed has contributed significantly to the firm's work since joining the office in 1956. This unusually fruitful practice was recognized—under the name I. M. Pei & Partners—by the AIA with the prestigious *Architectural Firm Award* in 1968. The firm was again honored by the *Chicago Architectural Award* in 1985 and most recently received the 1992 *Lifetime Achievement Award* from the New York Society of Architects.

In addition to the more than one hundred major awards received by the firm and its buildings, Freed has personally garnered wide acclaim, with over 25 awards and exhibitions and a long list of teaching experience at esteemed institutions to his name. Executed works by the architect include the Jacob Javits Convention Center and Plaza in New York City; the National Bank of Commerce in Lincoln, Nebraska; West Loop Plaza in Houston; and Potomac Tower, overlooking the river in Rosslyn, Virginia. Among his projects presently under construction are the Federal Triangle in Washington D.C.—a 3.1 million square foot mixed-use complex on the last remaining Pennsylvania Avenue site; San Francisco Main Public Library; the expansion and modernization of the Los Angeles Convention Center; and the Alumni Center at Ball State University.

Prior to joining Pei Cobb Freed & Partners, Freed worked in both Chicago and New York, notably in the office of Mies Van der Rohe. He received his architectural degree from Illinois Institute of Technology in 1953 and returned to his alma mater two decades later as Dean of the School of Architecture. Freed is widely published, active in numerous professional organizations, and was elected to membership in the American Academy of Design in 1988. It is a special honor for AIA Pittsburgh to host such an accomplished professional at our design awards—surely an evening not to be missed.

Upcoming Issues

October - **Design Awards**

November - **Heinz Architectural Center**

Here's your chance to showcase your work in COLUMNS! Projects must be designed by a member or member firm and may be in any stage of development, but no more than one year old. **The deadline for November information is Sept. 25th.** Artwork will not be returned unless a self-addressed stamped envelope is included.

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AIA Pittsburgh Cordially Invites You To The September Meeting

1993 Design Awards

featuring James Freed, FAIA

Monday, September 27, 1993

The Fulton Theater
Sixth Street, Downtown Pittsburgh

6:00 pm Member reception at the Wood Street Gallery (open to AIA Pittsburgh members and their guests) Wood Street, Downtown Pittsburgh, **free**

7:30 pm Program at the Fulton Theater (open to the public) Sixth Street, Downtown Pittsburgh, **\$12**

All seating is reserved. Order tickets early by calling 456-6666. Tickets available at the Tix Booth at Sixth and Grant streets, or any Choice Seat outlet. Do not use the form below to order tickets.

RSVP for the reception by Thursday, September 23.

RSVP form

1993 Design Awards Reception at Wood Street Gallery

Monday, September 27, 6:00 p.m.

name _____

firm _____

address _____

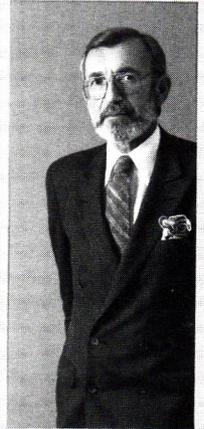
city/state/zip _____

telephone _____

Names of Members: _____

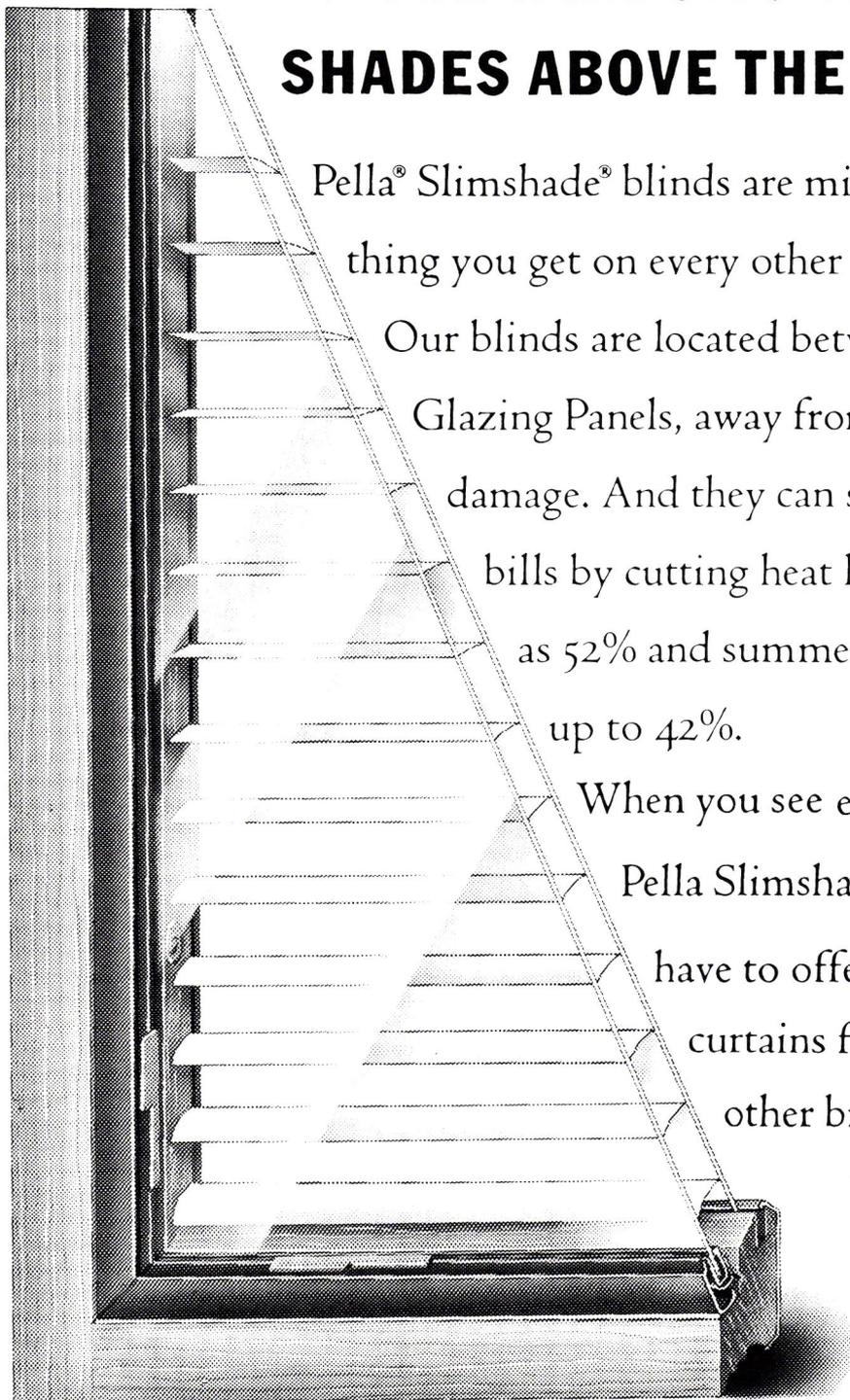
Names of guests: _____

For reception reservations, clip/copy this form and send to: AIA Pittsburgh, CNG Tower, Suite 200, 625 Liberty Avenue, Pittsburgh, PA 15222 or FAX to (412) 471-9501 by **Thursday, September 23**, or call (412) 471-9548.



James Freed, FAIA

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