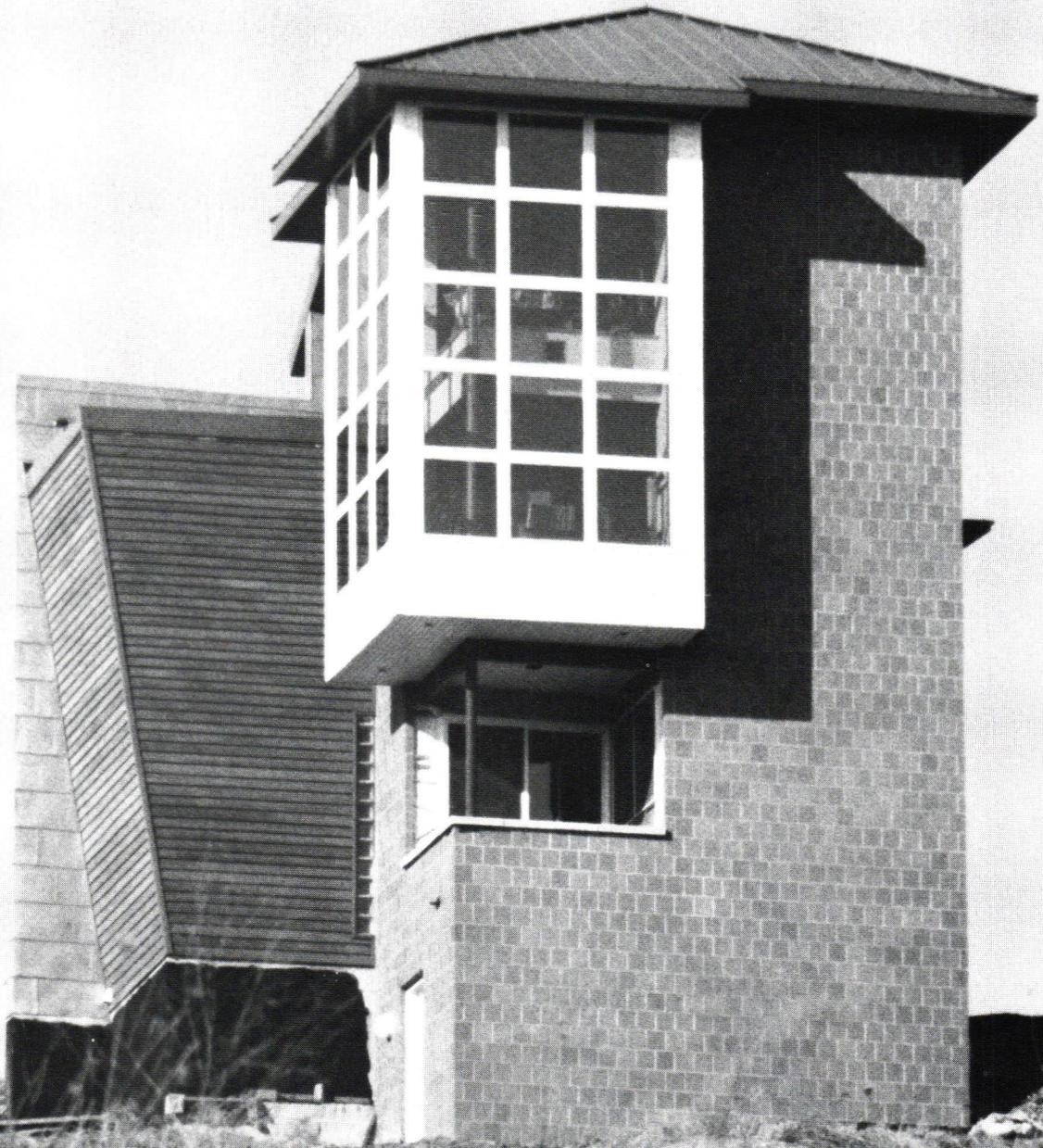
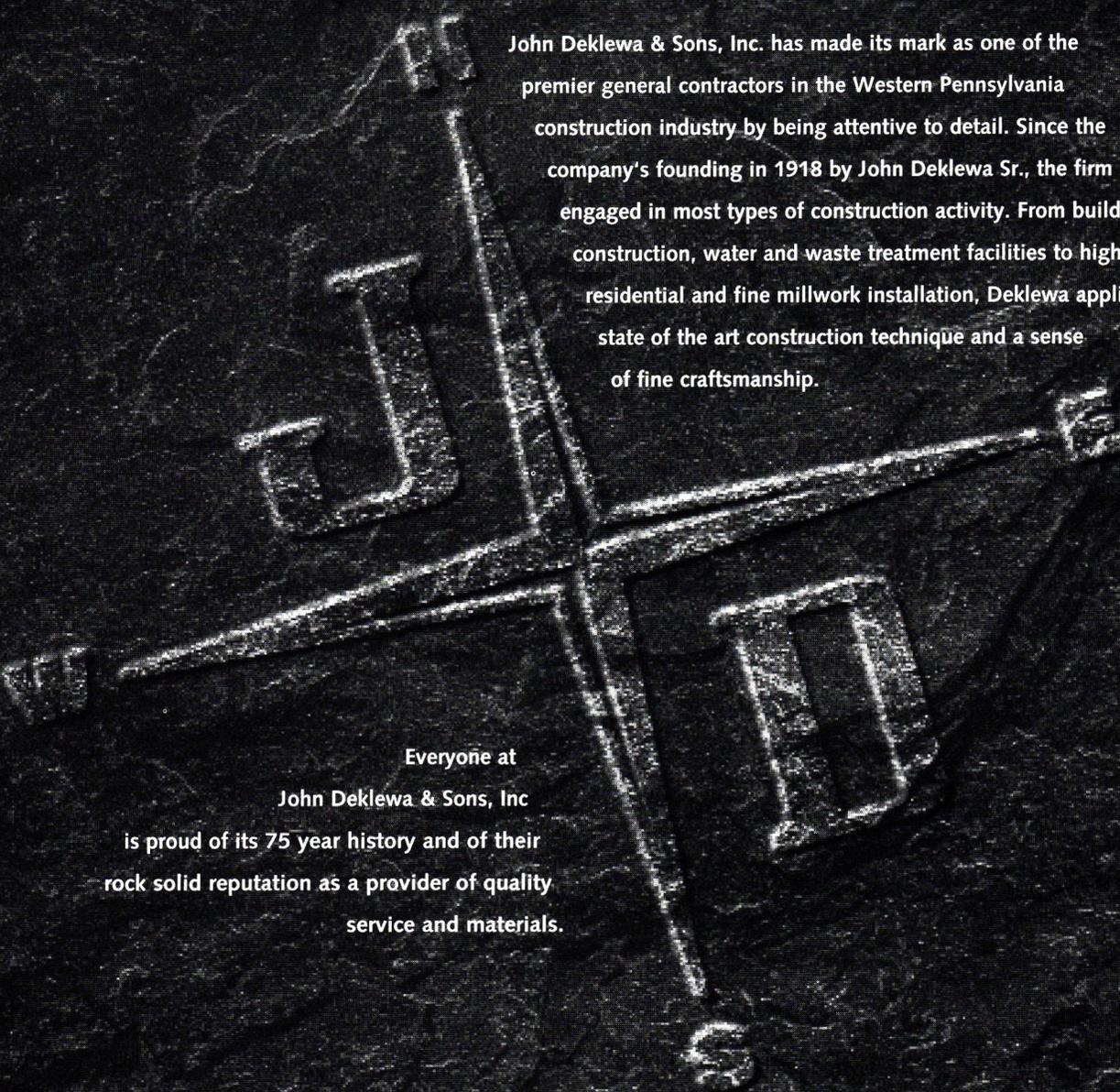


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GENERAL CONTRACTORS BUILDING SUCCESS

Viva La Différence!

by Michelle Fanzo, Editor

Not too long ago I urged my sputtering,

little, white Nissan on a nine hour drive to New England to attend a college reunion in the picturesque hills of western Massachusetts. I was thinking all those things people think on such long stretches—what have I done since these folks saw me last? Who will be there? Is there anyone I really want to see? Should I have stayed home? Having attended one of those progressive liberal arts institutions that churn out dysfunctional geniuses and wildly successful oddballs, I thought it worth the effort just to see what kind of people my collegial peers had turned out to be.

It was certainly a great drive, as the hills were beautiful with their end of summer exhaustion offering a glimpse of the fiery change that takes over the Pioneer Valley each autumn. Beyond that, there was some good food at the school (albeit too healthy), lots of kids with “different”

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Are you an artistic white male who liked both math and art in school, found yourself drawing houses at a young age, can't let other people do things for you, and owns a blue Ford Explorer? Then you must be an architect!

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While exploring the uniqueness of architects and their craft, we asked members to share with us one of the most distinctive projects they could design: their own homes. These houses reveal how individual architects think about place, form and life. There could be no better window into the essence of an architect than a peek at his or her self-made castle.

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On the cover:

The self-designed home of architect Andrew Dunmire, AIA and Anne Dunmire.

names, like Shenandoah Keats and Skylark Marsh (sounds like a paint color), and the wonder of finding out what my acquaintances had done with their lives so far. At a college where becoming a hydrotherapist with a specialty in Rolwing is common, who do you think made the most indelible impression at the reunion? That's right, The Architect. Why? Because at a gathering full of filmmakers, microbiologists, social activists and entrepreneurs he was the only one trading snapshots of friends' children with professional prints of his house.

After we exchanged pleasantries (significant because we had dated briefly—briefly because he had a seemingly incurable case of Howard Roarke Syndrome), he reached for his wallet, like so many folks excited to show their new loved ones and little ones to old friends. Arthur was a pretty decent guy, so I figured I was about to be presented with The Family; Cocker Spaniel and all ensconced in some Westchester enclave. He fished the 2 x 3 photo from its protective plastic sleeve and handed me a picture of “her” (*he* called it *her*, not me)—his castle, his queen, his partially solar-powered, deconstructivist, cinnamon and patina green bungalow in Arizona. “Built it myself,” he grinned. No kidding, I thought. You can't buy stuff like that, not even in the J. Peterson catalog. We chatted about the viability of adobe, and the viability of being a writer, and parted soon after. I should have kept the picture, but at the time I did not imagine I would need an illustration for an article exploring why architects are “different.”

As a journalist, I have been told repeatedly that to draw assumptions from one or even two like examples is spurious and unprofessional. So just because there's an architect named Arthur running around with Sears-style snapshots of his three-bedroom “baby” doesn't mean all architects are that different from the next guy. That said, let me

give you two more examples of why I think architects are different. No stranger of any other profession has ever turned to me in an elevator and said, “Don't you just hate how we're so misunderstood?” (I was wearing my nifty AIA shirt at the time.) Granted this occurred in New York, but still. No one of any other profession has ever said to me, when I wear my long, pleated skirt, that I look like an Ionic column. (Help me out, is that good?) Small things I know, but they make an impression.

It was just that kind of impression that led *Columns* to explore, in this issue, the very opened-ended and intentionally vague question: Are Architects Different? At first there seemed to be much uncertainty by architects if there were actual habits, traits or tendencies that could be prescribed to the profession. (However, it was pointed out by a number of members that there is a largely disproportionate number of left-handed architects compared to the percent of lefties in the general population.) But when profes-

sionals who deal with architects regularly were asked the same question, few had trouble finding an answer. Our main feature also explores a variety of “authorities” on the topic that provide additional food for thought. Finally, we offer readers a portfolio of homes architects have created for themselves, suggesting that if it were up to architects to design most residential dwellings, there wouldn't be a boxy, suburban split-level to be seen. Hallelujah for architects and their differences. 🏠



No stranger of any other profession has ever turned to me in an elevator and said, “Don't you just hate how we're so misunderstood?”

AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. The objective of AIA Pittsburgh 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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Taking the Scenic Route

by Anne Swager, Executive Director

I know that if my children would only listen

closely and heed my advice they could become the perfect people that I did not become. Henry, at 12, still listens to *some* of what I say, but more and more his replies are littered with the same smart retorts I hear him dishing out to his friends. Betsy, 16, is beyond help. She rolls her eyes, crosses her arms over her chest and disdainfully chalks up anything I say to the generational deficiency of too-old-to-know-anything. I have expended major brain power to impart to her in just the right way one of my many pearls of wisdom. Her favorite new saying is "generalizing is not intellectual." Translated this means you can not draw any conclusions from previous experiences or categorize people by their behavior, looks, socioeconomic class or any other delinquent characteristic.

This much pronounced phrase came racing back to me at a recent *Columns* committee meeting. We were all busily discussing the subject of the March issue. Everyone was thrilled with the idea of exploring how architects think and how they are, or are not, different from others and wouldn't this be a great subject for Anne since she deals with architects most of everyday. No one considered that I also owe my livelihood to this group, which sent immediate shivers down my spine as I contemplated the ying and the yang of the architectural mind. Two weeks of concentrated thinking did nothing to relieve my angst. I was faced with an impossible task! Betsy's young wisdom kept flooding back as I searched in vain for an escape route. Intellectualism would be great but for better or worse, I am capable of giving only my impressions.

So...at the risk of describing someone that resembles no one you know, here's what I think...are architects different? From my vantage point, yes! Let's start with the way you problem solve. As an administrator, I tend to go from point A, the problem, to point X, the solution, on a direct linear path. Architects go from point A to point X on a corkscrew path. Sometimes our Xs are the same but more often than

not yours include gradations as well. It's as if you look down on the problem and see the miles on each side of it while I only see several hundred feet. While expediency is not always your first name, in the end, your solution is generally a more holistic approach, one that often suits more people. If my premise on how you problem solve is true, it explains your approach to other areas of your life as well.

Let's take driving. Many of you are "blue line, scenic route" drivers. Why take the direct path, the interstate, when there might be a more interesting scenic way to get there? You might miss something! This propensity probably relates to your visual nature as well. I've never met an architect who isn't busily grabbing a pen and paper scrap no more than five minutes into a conversation to illustrate to me their point. This is all well and good, except that you often can only relate to information in a visual way. For example, I struggle with the ongoing problem of a Board of extraordinarily bright people who look blankly at me every month when I present them with financial statements. I follow CPA guidelines to prepare the numbers but nevertheless, the Board wants me to redesign them. They have every right and a great need to understand what is happening but I have, to date, been unable to provide them with much more than a brief nanosecond of understanding. Once I figure out how to translate this information into pictures we'll all be on the same page, but at the moment I'm stumped.

Back to the point A to point X scenario. I think the indirect, more scenic approach might also explain your procrastinating nature. I don't mean to imply that you don't work hard. Nothing could be further from the truth. It's more that you are very busy doing what must get done that minute with nary a thought for tomorrow. If we send out a meeting notice via *Columns* four weeks ahead of the date, a handful of you will sign up. The rest of you sign up a day before the event if we're lucky but more often it is on the day of the event. This is not because you are contrary. Rather, it seems to relate to your corkscrew approach to getting there. Something might happen on the way that will change your mind. Something more important or more interesting may



Once I figure out how to translate this information into pictures we'll all be on the same page, but at the moment I'm stumped.



A Century of Women Landscape Architects

The Heinz Architectural Center opened their latest exhibit, *A Century of Women Landscape Architects and Gardeners*, on February 20. The show, guest curated by Judith Hull, highlights a variety of women landscape designers who worked in the Pittsburgh region. The city's 19th century estates occupy an important place in the history of landscape design in the U.S. Historically, women contributed to landscape architecture as amateur designers, writers and clients. Around the turn-of-the-century, they began to turn this experience into professional careers.



The exhibition begins with two landscape gardeners: the Englishwoman Gertrude Jekyll and the American Beatrix Farrand. Jekyll's influence was felt here through her many books and articles and Farrand's designs were included in the first exhibition of the Pittsburgh Chapter of the American Institute of Architects held in 1898 at Carnegie Institute. An important sequence of contributions, beginning with the turn-of-the-century work of Ellen Biddle Shipman, will trace the landscape tradition from its sources to contemporary designs. The show closes on June 2, 1996.

1996 Pittsburgh Architects Softball League

It's not just for dysfunctional, retentive, narcissistic, obsessive-compulsive architects!

We're looking for a few good architects, architectural staff or architectural significant others to have some fun.

But please, leave the adjectives behind. Call John Cullen, AIA, 441-4448..



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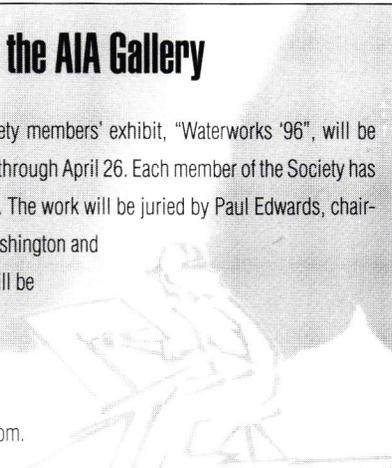
come up. And sometimes, because of your very focused nature, you just plain forget and then you read us the riot act when two days before the event we send you a reminder notice and you are sure this is the first time you have ever heard of such a thing. Recognize that I, also, am a procrastinator. I, like you, work best under a deadline. However, in an organization, procrastination only works if you meet the deadline. After you pass it, generally there are extra costs none of which are included in the original budget or, in the case of signing up for meetings, we run out of food

and you get cranky. Further, constantly responding to last minute needs and requests results in an increasingly frenetic pace which is difficult for any staff or organization to maintain. Fortunately, the ying of your yang personality means you are eminently aware of the chaos you sometimes cause. Generally you are ever apologetic and striving to be more timely. Sincerity is a terrific balm for the most stressful of days.

I used to think I could always pick the architect out of the crowd. However, after several embarrassing episodes (I'll

Watercolors '96 in the AIA Gallery

The Pittsburgh Watercolor Society members' exhibit, "Waterworks '96", will be held at the AIA Gallery March 29 through April 26. Each member of the Society has been invited to submit one entry. The work will be juried by Paul Edwards, chairman of the Art Department at Washington and Jefferson College, and awards will be presented during the exhibit reception on Friday, March 29. The event starts at 5:30 pm; awards will be presented at 7:00 pm.



Oops!

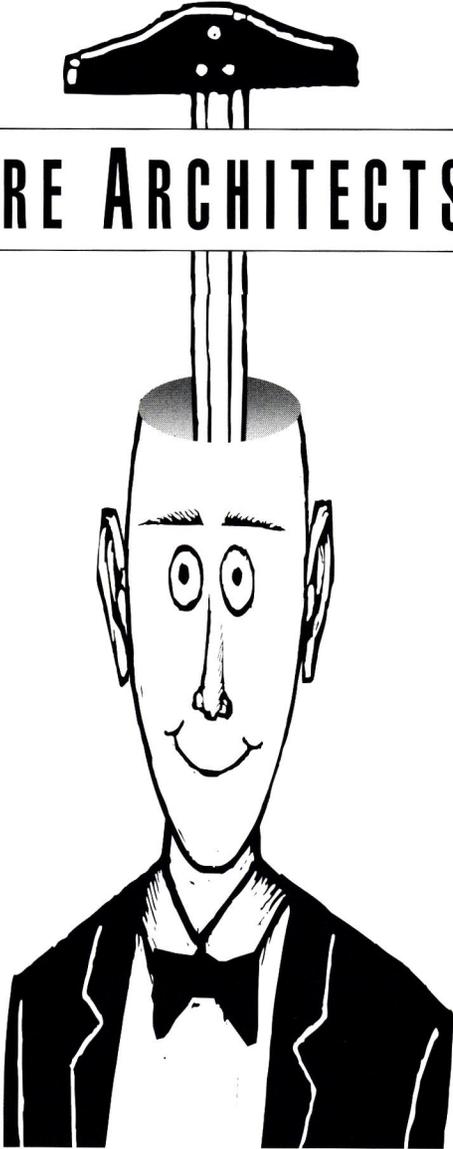
just for the record...

■ When we highlighted AIA Pittsburgh Committees last issue we missed the **AIA/MBA Joint Committee**. The group promotes communication between architects, contractors and owners in an effort for each to gain a better understanding of the construction process; encourages the industry to inform the AIA of problems that may be discussed and resolved in the group; establishes guidelines for improving the construction process; and disseminates and encourages industry use of the Yellow Book of Recommended Construction Practices. The committee also hosts on-site visits for students twice a year, so they may have a better understanding of the construction process. If you are interested in the AIA/MBA Committee or wish more information, call chairperson Jim Kling, AIA, 391-4850.

■ Note: A hunting lodge designed by **KSBH Architects** was published in the January issue of *Columns*. In addition to Roger Kingsland, AIA, partner-in-charge of that project, we would like to mention Tom Pierce, AIA, project manager, also made a substantial contribution to the project.

■ **UDA Architects**, Jones & Jones, and Clarion Associates were the consulting team for the Three Rivers Parkway Project, highlighted as a sidebar to Cheryl Towers' zoning article in our December issue.

save those for another article), I recognized the folly of my presumption which only bolsters Betsy's case. However, conclusions and generalizations are a necessary part of life and so, I'll indulge in one more. The best part of your corkscrew approach is that you come out the other end more thoughtful, compassionate people. Very few of you are knee jerk reactionaries. On my worst days, I'd still pick you over the U.S. Senate, the American Bar Association, City Council, the Mt. Lebanon Parking Authority, anyone in Brentwood... 🏠



ARE ARCHITECTS Different?

by Michelle Fanzo

Are you an artistic white male who liked both math and art in school, found yourself drawing houses at a young age, can't let other people do things for you, and owns a blue Ford Explorer? Then you must be an architect!

What is it? Were you given blocks at a young age? Felt compelled to draw houses as a child, and then never stopped? Did you find yourself more aware of the built environment than others? Did you want to be an artist but knew you had to pay the bills? Are you obsessed with movie and stage sets? Are there some common traits that make someone want to be an architect? More than one Chapter member has said yes to each of these questions. A handful of positive responses cannot draw definitive conclusions, but it does start a dialogue on what may separate architects from the general pack of professionals.

"Architects are much more inwardly focused and intense than other designers, and they seem to keep that intensity much more bottled up," says Susan Faigen, who marketed architectural services for five years and has worked in a variety of design environments. "I was so struck by how quiet it is in architectural studios. For architects, the design process is a very internal thing. It's different than other design processes where I've witnessed more spontaneous interaction and clamor when someone is looking for a solution to a design problem."

"I think the biggest difference between architects and other people is their awareness of the built environment and its effect on people, the community and the neighborhood. When approaching a problem, contractors are more analytical while architects consider a broader picture—how the solution will effect the people involved, the surroundings, the project's cost," observes Dominic Dozzi, Vice President, JENDOCO Construction Corporation. "I've also noticed architects wear bowties more often than most people."

At least one empirical study has tried to identify some of the traits and skills specific to the profession. Psychologist D. W. MacKinnon, conducting extensive trials and tests with over 125 architects in 1962, found that architects show a strong propensity for being both thinking and feeling personality types, with significant leanings towards introversion as opposed to extroversion. Architects revealed less desire than any other group MacKinnon has studied (which are numerable) to be included in group activities. "Yet...when they have to interact with each other they tend to do so in a dominant manner, with marked social presence, and often with consummate skills," he wrote. Architects scored higher than any other group on desire to exert and exercise control over others, while also being extremely open to the richness and complexity of experience and highly perceptive.

In looking at the environments in which the participants came to be architects, the study found that in almost all cases one or both of the architects' parents were "of artistic temperament and considerable skill," and almost always manifested interest and ability in drawing and painting. Several study participants either had been or concurrently were sculptors and painters in the professional, as opposed to hobby, sense. While many architects revealed that they knew they wanted to be architects at a young age, others did not decide on a profession until a number of years after college. MacKinnon found correlations between the latter and the fact that many of these people found making a professional choice very difficult because they possessed multiple skills and many strong interests, providing them with the option of many viable careers.

"[Architects have a] juggler-like ability to combine, reconcile and exercise the diverse skills of businessman, lawyer, artist, engineer, and advertising man, to say nothing of the author-journalist, psychiatrist, educator and psychologist."

—PSYCHOLOGIST D. W. MACKINNON

In school, architects in the study were generally B students, receiving As in courses they liked and doing as little work as possible in ones they did not. "In general, their attitude in college appears to have been one of profound skepticism. They were unwilling to accept anything on the mere say-so of their instructors." Over all, MacKinnon found architects to possess a high level of effective intelligence, openness to experience, freedom from petty restraints and impoverished inhibitions, esthetic sensitivity, and cognitive flexibility, independence in thought and action, a high level of energy, an unquestioning commitment to creative endeavor and an unceasing striving for creative solutions to the "ever more difficult architectural problems which he constantly sets for himself."

The top twelve most common adjectives used to describe architects in the MacKinnon study are: alert, artistic, intelligent, responsible, ambitious, capable, cooperative, civilized, dependable, friendly, pleasant, and resourceful. As this data is 34 years old, it does not reflect many observations of women or minority architects. While women are just now gaining significant representation in the field, African-Americans and other minorities remain significantly underrepresented in architectural practice.

Part of the reason for this, says Ömer Akin, Professor of Architecture at Carnegie Mellon University, may be that it takes a long time to become an architect. "We know from cognitive literature that it takes at least ten years to be an expert at anything. Given that, it takes a very long time to become an accomplished architect. Architects need to be an expert in visualizing, construction, social and technical worlds. That's why it's often called an old man's profession in the trade journals." So many years of study and preparation can be daunting to students coming from disadvantaged backgrounds or who have no exposure to architecture before looking at the course requirements for graduation.

As for differences, Akin notes architects redirect and restructure their problems more often than non-architects.

"Even if they find a good solution, they'll go back and change a few assumptions and re-solve the problem. There is something that intrigues architects in the problem-solving process that makes hitting one target among many not good enough." Akin also feels architects show a distinct ability for going outside the parameters of a problem when looking for a solution. Using Wright's Fallingwater as an example, he notes the conventional solution would be to site the building across the brook, looking at the waterfall. "But an architect thinks, 'what if the building composition jumps out of the landscape instead of looks at it?'"

"I think many of us got into this field because we like to draw houses. I hear many people say they liked art but were also good in math. Architecture is a way to combine the two," says Cherie Moshier, AIA. Curiosity, she says, is another professional trait. "Architects are incredibly curious. We can get away with some of the most outrageous questions because we need to understand our clients and what their goals are—so you have to know things about how they like to use their bathrooms and kitchens."

Moshier does not sense architects have common leisure activities, though a number of members mentioned a strong penchant for movies. "I think this is reflective of architects' interest in trying different things. We're generally very open to new experiences." She feels architects' interest in learning is a necessary part of the job. "We are asked to create a one-shot design, a custom created thing. To do that we have to know how to learn, and learn quickly, as well as design something. Beyond that? Many architects reclaim old houses and coax them back into this decade. And we all drive cheap cars."

In 1993 the consulting firm, Mark Zweig & Associates, completed a *Principal's Survey* looking at many facets, traits and trends of over 500 principals in the design profession. (Information in this article and the adjacent chart is representative of the architectural principals' responses only, unless otherwise noted.) According

continued on page 21

Is This (or could this be) You?

Selected survey information on architecture principals...

| | |
|--|-----------|
| Median age | 48 |
| Median salary for all design principals | \$84,000 |
| Median salary for architects | \$75,000 |
| Minimum salary for architects | \$12,000 |
| Maximum salary for architects | \$252,440 |
| Percentage of women principals | 2.7% |
| Race: White | 97.1% |
| Second most represented race: Asian | 1% |
| Percentage who have a company car | 51.2% |
| Median hours work per week | 50 |
| Median chargeability on hours worked | 50% |
| Percentage with at least one college degree | 98.3% |
| Percentage with college business degree | 12.6% |
| Median workspace (square feet) | 150 |

From Mark Zweig & Associates 1993 Principal's Survey

"I view architects as people who are able to see the forest and the trees."

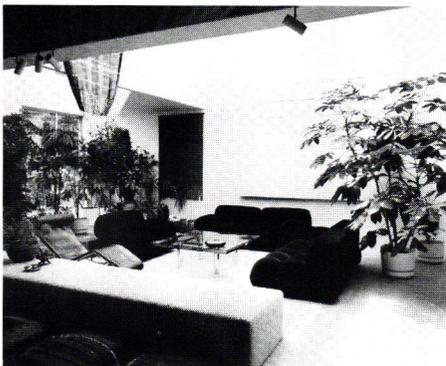
— GEORGE EHRINGER, SR.

V.P. AND PRINCIPAL

WITH BAKER AND ASSOCIATES

Architects in Residence

While exploring the uniqueness of architects and their craft this issue, we asked members to share with us one of the most distinctive projects they could design: their own homes. These houses reveal how individual architects think about place, form and life. There could be no better window into the essence of an architect than a peek at his or her self-made castle.



Sylvester Damianos, FAIA

Over two decades ago, my wife Lu and I faced many questions and a major decision regarding our 130 year old house. With three daughters, a few pets, two art studios, a wood shop, a love for plants and gardening and the need for *more space*, what do we do? Tear down and start over? Find a great barn and move to the country? Stay and add on?

No decision was fast coming since I had been personally renovating the place since 1964—and the end was simply not in sight. The structure was so-so Victorian, in fair shape and in a great neighborhood. With a purchase price of \$26,500, we had an excellent start. But the need for space and *more light* continued to frustrate us. We finally resolved that a new living area, additional studio space and a greenhouse would be our program. We opted to include space for an extensive plant collection within the living space as well.

The plan proceeded with a concern for a general improvement of environmental conditions. The addition would abut our uninsulated west wall, which accounted for most of our heat loss. Committing the roof to a 24 x 24 skylight allowed us to gain significant wall space for artwork. The natural light flooded the entire space, eliminating the need for daytime artificial lighting. A studio balcony hovering over a portion of the 24 foot cubed space connects the master bedroom and shares all the amenities of the living areas.

Eighteen years later, Lu and I agree that most of our decisions were on target. However, two years ago we knew that we had a bit more to go, so we added to and redesigned our kitchen and bathrooms. While the original purchase price has been exceeded many times over with our renovations, *it has been worth it!*

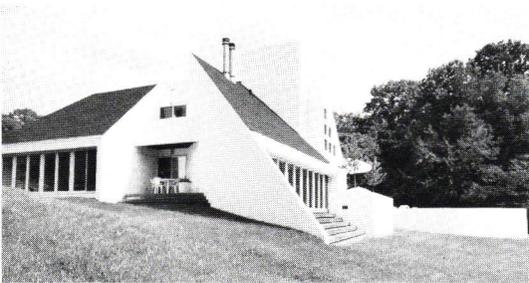
N. Lee Ligo, AIA and Brett W. Ligo

The goal of this father-and-son collaboration on the banks of a large creek was to develop a house that would be ageless, and in fact, could appear to have been built many years ago without slavishly reproducing a period house. The exterior borrows heavily from the mock Tudor period of the 1920s, which was so popular in the upscale, suburban areas developed early in the century in Pittsburgh. I am, and always have been, a packrat. I have a barn full of shutters, railings, spindles, woodwork, etc. It was not really necessary for me to buy much of the recycled materials to build this house. The roof utilizes over 100 squares of salvaged slate which were already in my barn and which were installed over wood slats by an Amish crew, which is the traditional method of installing slate.

The entire bedroom area is finished with heavy walnut trim and a seven foot walnut paneled door, all of which I already had. The hewn log walls were in a pile on a client's field awaiting his use to build a log house. When his plans changed I was able to purchase enough to build three walls. The spindles in the stairway came from the Stambaugh house in Youngstown while other railings and trim were gleaned from other demolition sites and flea markets. The kitchen cabinets and other trim were fabricated to accommodate leaded glass doors I found on Loraine Street in Cleveland, a good source of architectural antiques. The installation of interior finishes took over a year and was fabricated and installed by a team of four Amish craftsmen working from a workshop that had been set up in our dining room. The floor material, what is now termed dark maple, used to be discarded when maple was sorted for use in gym floors.

The house was designed to provide a background for our collection of western Pennsylvania, Federal-era furniture. The house truly reflects our lifestyle and is indicative of the type of residential work that we design.





S. Philip Hundley, AIA

In 1985 we had the opportunity to design our own residence. Since my wife and I are both architects, we wanted to design a house with a completely different architectural style and character than our past residences. We had lived in a Tudor-style residence before purchasing a Usonian-style house designed by a student of Frank Lloyd Wright.

We selected a secluded five acre sloping site, allowing a totally private setting for a contemporary multi-level design. The design concept is based on clustering the living spaces around a central stairtower on five levels. The exterior experience is somewhat international in style with both shed and flat roofs and large areas of continuous glass. Angles and curves incorporated in the design generate soaring interior spaces with clerestory windows. The geometry of the living spaces provides open views to the pool, and to the stream and woods which surround the residence. To create a uniform appearance inside and out, the exterior stucco and the interior plaster match in color and texture. White is the predominate color of the residence with natural hardwood floors and gray carpeting. There are multi-level decks which extend the living space outside on three sides of the residence.



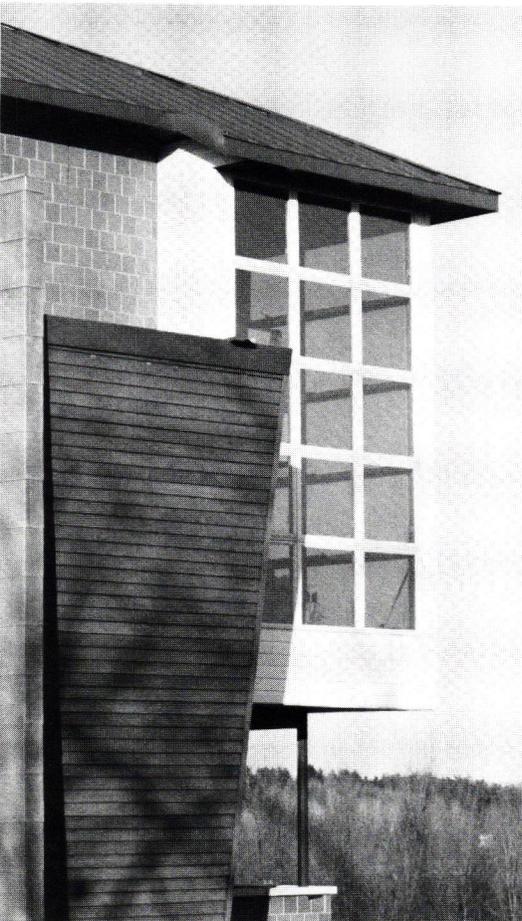
Robert Murray, AIA

The house answers our needs with a simple rectangular form reminiscent of a Pennsylvania farm building. A pergola identifies the front door and connects to the garage "outbuilding." The budget dictated limited square footage, and an approach that stacked living space into the roof form. My wife wanted the kitchen as the centerpoint of the house. I wanted the volume of the house to open to the kitchen living areas, sitting room, and loft space above. We both wanted the interplay of space and window placement embracing sunlight and pastoral views of a horse barn below. Deep overhangs control the sun and anchor the house to the landscape.

(This being the second house Bob Murray has designed for his family, he shared a few words about the differences of the two homes.) The setting for the first home I designed for my family over 20 years ago was a corner lot in Mt. Lebanon with many trees gently sloping along the 150-foot property length. The suburban home had a division of space conducive to raising a family, used curved forms, and brick and terne metal to relate to the English Tudor neighborhood architecture. In contrast, the country home has a studio/loft bedroom, master bedroom, sitting room/bedroom, and a guest bedroom for visiting adult family. Views of the countryside open out in all directions, and privacy is not a problem. Structural integrity, attention to detail in the joining of materials, and cause, purpose and pattern are constant throughout the two designs, as well as a concern for solar gain and energy efficiency. It is invigorating to be one's own client. We look forward to doing it again sometime in the next decade. As the cliché goes, the third time is a charm.

Bob Murray's new residence has recently garnered two awards from Pittsburgh Magazine's Superior Interiors competition: First Prize in the Interior Design category and Honorable Mention for the Architectural category.





**Andrew Dunmire, AIA
and Anne Dunmire (ABOVE & LEFT)**

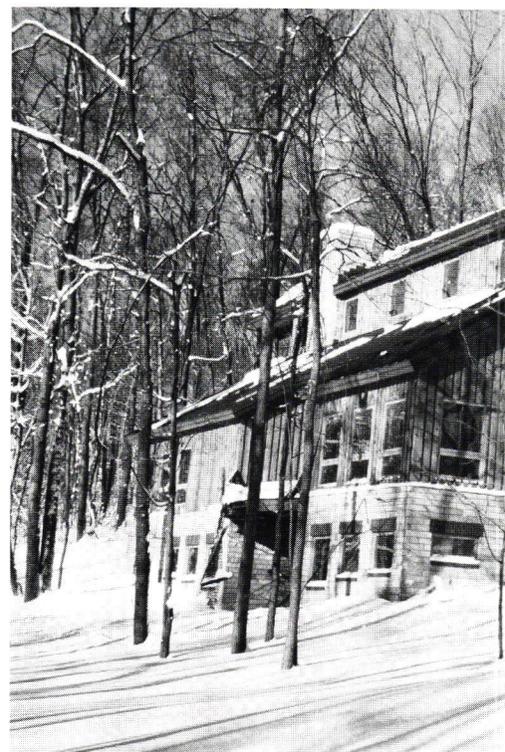
We had dreamed of designing our own house since we made the first rent payment on our two bedroom apartment. After endless weekends looking for that perfect burned out barn or chunk of land that we could make our own, we found the property we had to have. The real selling point to us was the incredible views seen from the top of the hill—to the south were rolling hills, to the north was Lake Arthur at Moraine State Park, and to the west was an abandoned junkyard (nothing's perfect).

The hard part done, we began the task of designing the house. The site and views were so strong that we had no trouble placing the house on the land. We situated it on top of the hill and to further capture the views, we built up and not out. The large bay of windows faces south to capture the best view. The views really set up the placement of the interior function of the house as well. The kitchen and foyer are on the first floor, the second floor contains the bedrooms, bathroom and walk-in closet. The third floor is the livingroom with access to two decks. We knew early on that to have the house we wanted with the budget we had that it would need to be small with additional square feet being added later. We also ended up building most of the house ourselves with help from a couple of friends, another architect and a landscape architect. Our working drawings were sorely lacking and so if you could look beneath the drywall, you would see a lot of details sketched with dull pencils on the side of 2 x 6s. And if you are wondering—yes, we would do it all again. You see, we just had twins in September so it's time to start on the addition.

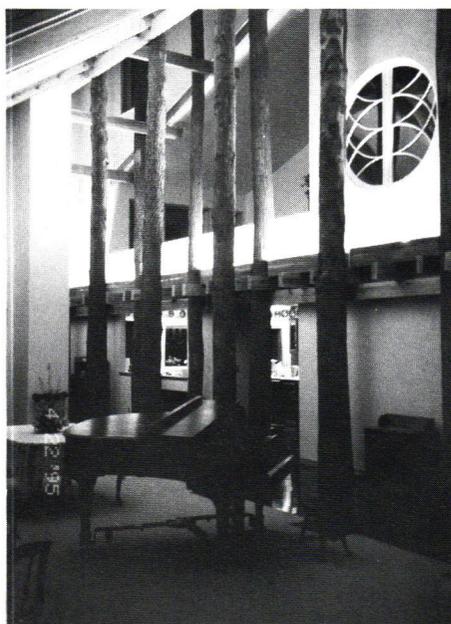
Thomas Harley, AIA (BELOW & RIGHT)

I can explain this building in strictly architectural terms of axis, of vertical lines thrust into the forest canopy, of path continuum, and of functional relationships. I can explain it in terms of site, budget, constraints of wind and water. I can explain it as the last in a long series of experiments. But that is not what this structure is about. It is about my family; my wife and our children. It is our home and it is our friend.

The house springs to life through the laughter of our children, the rain on the roof, and the warmth of the sun. It is intended to be an axis and a pivot for our lives. In a time when familiar havens are vanishing into wisps of electronic dust, this home is intended to be a beacon to bring our family and friends together. The rural location is simply the way in which I wish to live my life, surrounded by natural beauty in an ever-chang-

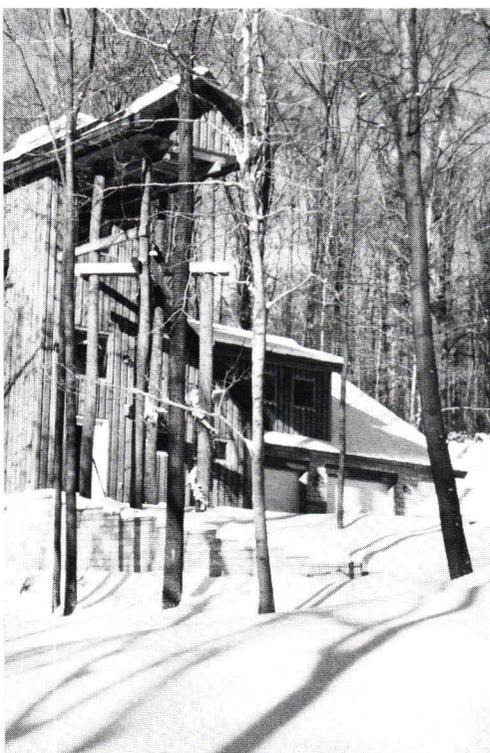


ing cascade of seasons marking the passage of time. My children's exploration of their world is marked by a rare and wonderful freedom both inside and outside this delightful structure. Their finger prints on this home mark it as their own: the silly windows of their bedrooms; the lack of closets to discourage monsters' hiding places (a fact that my daughter may live to regret); and the endless improvements to their environs. I hope that their children answer the invitation to explore the woods, swim the lake, or sit and visit. I hope that their children's children reach out and touch these same walls and leave their mark on this home and on their world. The house is filled with hope. Other houses I have lived in have had this quality, but here, we are feeling Home for the first time.



Joe Indovina, AIA

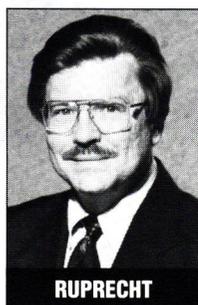
As a student and for a period of time after graduation, I supported myself working in my father's construction business designing and building "builder" houses. From that experience I developed an appreciation for the traditional vernacular forms from which many builder homes evolved (some would say devolved). Exploring the possible ways in which the prosaic language of a vernacular model might be expanded and elaborated upon was the intent for the design of my own house. As an armature around which to develop the idea, the ubiquitous "colonial" house was selected for its clarity of detail. The strategy by which the problem was then approached was to first assemble a kit of parts: off-the-shelf materials and components that were both appropriate for the model and readily available. But rather than applying the same rote, essentially unconscious process one finds in a typical builder house, an attempt was made to explore alternate possibilities imbued in those parts and components by assembling them in a manner that both relates the house to the site and manipulates the architectural language of the prototype. The house is a reaction to, and is transformed by, the steeply sloping site, prevailing winds, and the path of the sun. By the purposeful rotation, displacement and figurative disassembly of its components to conform to the site topography, to avoid mature trees and to track and admit the sun, the house massing becomes articulated in unexpected ways. On the interior, the same process is applied. An incremental stepping of floors down the slope creates a succession of spaces which ends with the high, transparent volume of the living room. With the rotation of the front stoop to meet the grade, the entry hall becomes a procession of radial wall layers rather than the obligatory two-story space.



Kudos

→ **Sylvester Damianos, FAIA**, former chairman and current vice chairman of the American Architectural Foundation's Board of Regents and principal of **Damianos + Anthony**, has been selected as the 1996 recipient of the prestigious AIA Edward C. Kemper Award. Named in honor of the AIA's first executive director, the Kemper Award recognizes significant contributions to the Institute and the profession of architecture. Said Robert Ivy, AIA Gulf States Regional Director in his nomination statement, "As architecture combines art and science, Sylvester Damianos' professional career and life have merged into a whole, a passionate statement of all that is best in architecture."

Arthur R. Ruprecht, AIA, principal of **Ruprecht Shroeder Hoffman Architects** of Scott Township, has been honored for Excellence in Design by the Association of University Interior Designers. He won top honors for his design of Warnock Commons at Penn State University's Park Campus. The student dining and activity center was designed embodying the theme of railroad passenger service, a historic central Pennsylvania industry.



Local architect **Ernest Zuschlag, Associate AIA**, of **Baker and Associates** has his photograph of McDonald's in Heidelberg, Germany published in the AIA 1996 "A Universe Calendar." This award-winning entry in the National AIA Architectural Photography contest appears the week of March 4. Ernest is the only architect from Pennsylvania to be chosen for the calendar.

Burt Hill Kosar Rittelmann Associates has won a citation from the National American Institute of Architects Advanced Technologies Facilities Design Award for the Biomedical Science Tower, a new 440,000 square foot research facility at the University for Pittsburgh Medical Center. Additionally, Burt Hill's National Public Radio Headquarters was selected for inclusion in the Advanced Technologies Review.

Stephen J. Taylor, vice president computer operations of Structural Engineering Corporation has been awarded the Pittsburgh Technical Institute's highest alumni achievement award: The Distinguished Alumni Award.

Transitions

→ **Aker Erwin Thompson Gasparella** has merged with **Fanning/Howey Associates, Inc.** **Jim Thompson, AIA** is the principal-in-charge.

The Eckles Company Architects announces the retirement of principal **Vincent P. Lamorella, AIA**. Vince joined the firm in 1961. In addition, **Daniel Christian Engen, Jr., AIA** has recently been designated an Associate in the firm.

Burt Hill Kosar Rittelmann Associates wishes to announce the advancement of the following people to the Associate level: Leslie M. Fitchwell, currently Office Administrator; Michael G. Pesta, Technical Services Representative; **Thomas F. Pierce, AIA**, graduate of the University of Oregon; Robert M. Pillar, graduate of Kent State University, and William D. Rittelmann, PE, a member of the Butler engineering department.

From the firms

→ **Steven G. Hawkins/Architects**, in association with Chambers Vukich Associates, Site Design Consultants and Landscape Architects, has been chosen by Adams Ridge Inc. to prepare the master plan and design the buildings for 525 units of multi-family rental housing in Phase V of the Adams Ridge development in Butler County. The firm is also designing an eight-unit townhouse building in Robinson Township and a laundromat facility in Shaler Plaza shopping center.

STUDIO DeLisio Architecture & Design is leaving Mt. Washington for larger studio space on Pittsburgh's historic South Side. STUDIO DeLisio partners Deborah Elliot and **Charles DeLisio, AIA** plan extensive renovations to a nineteenth century, two-story, brick building, originally built as a horse stable. The new location is: 55 South 17th Street, Pittsburgh, PA 15203. Phone: 488-0307; fax: 488-6466.

Karen Kingman-Mortland of **Burt Hill Kosar Rittelmann Associates**, recently made a presentation at the 1995 Clinical Laboratory Managers Association Annual Conference and Exhibition in Minneapolis. Her topic was "Facility Redesign for Your Future Laboratory Requirements."

News

→ *Progressive Architecture*, the 76-year old magazine that has played a leading role in American architecture, has been purchased by BPI, owners of *Architecture* magazine. P/A was sold because it was not able to turn a profit. The magazine's December issue was its last.

Announcements

→ Alpha Rho Chi, the National Professional Fraternity for Architecture and the Allied Arts is trying to update its data base information. If you are an initiated member and have not received correspondence from the National Fraternity in the last six months, *you are "lost"!* Please send your name, mailing address and Alpha Rho Chi Chapter affiliation to: Ronald L. Grogan, WGAA, 7508 Richland Road, Richland Hills, Texas 76118.

Despite a year end slowdown, total construction contracts for 1995 (\$298.8 billion) were up one percent over 1994, reports the F.W. Dodge, McGraw-Hill Companies. The modest gain follows three years in which the dollar volume of construction activity climbed 8 to 9 percent per year.

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Indiana Mall – 463-9036 • Westmoreland Mall – 830-9900 • Robinson Town Centre – 787-4220

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competitions, seminars, conferences & workshops

MBA CONTRACTORS HONORED FOR BUILDING EXCELLENCE

The Master Builders Association of Western PA recently named the following projects as the 1995 winners of its Building Excellence Awards:

Best Project Over \$5 Million:

SMS Headquarters, North Side
Contractor: JENDOCO Construction Company
Architect: UDA Architects

Best Project Under \$5 Million:

Mt. Lebanon Parking Garage
Contractor: PJ Dick Inc.
Architect: WTW Architects

Excellence in Craftsmanship:

Heinz Family Trust Offices, CNG Tower
Contractor: Mascaro, Inc.
Architect: William McDonough & Partners

AIA SEMINAR: Architecture and the Internet

How can the Internet be used by architectural offices for marketing, client contact, e-mail, inter-office communications, and receiving file and detail libraries from manufacturers? This seminar will show a range of possibilities and will discuss how you can create your own Internet presence. By attending, participants can earn Learning Units towards their Continuing Education requirements. Tentatively scheduled for April.

AIA SEMINAR: The Owner-Contractor Agreement

This seminar will review the architect's responsibilities described in this agreement and discuss issues around Owner/Contractor modifications to this agreement and the associated AIA documents. Tentatively scheduled for May.

Sustainable Building Technology Workshop

Meet green building practitioners from local governments, academic institutions, and the private sector through a series of workshops sponsored by Public Technologies, Inc., EPA, U.S. Green Building Council and others. The first workshop, March 18-20, for the Mid-Atlantic Region, is being hosted by the George Washington University, Green University Program in Washington, DC. Participants will spend one day discussing sustainable community development and two days on sustainable building design, practices and products. Fees: gov't/non-profit: \$120; private: \$150; student: \$45. To receive registration and exhibit information contact Rosaline Myers at (301)341-7340 or fax (301)322-3350.

The Engineers' Society of Western Pennsylvania

will host its second Industrial Site Recycling Conference April 16 and 17. The Pittsburgh conference will address business, environmental, financial and legal issues of "brownfield site" redevelopment. Former Pennsylvania Governor and United States Attorney General Richard Thornburgh will give an address at the conference, "Innovations and Incentives to Get Things Moving at Brownfield Sites." For more information or to register, contact ESWP at 261-0710.

Governors Island Competition

The 1996 Van Alen Institute: Projects in Public Architecture presents "Public Property," an ideas competition for Governors Island, New York Harbor. First prize is \$10,000—so put on those thinking caps! The competition addresses the future of Governors Island, a site that demands a critical design approach to how outmoded public properties can be rethought in terms of architecture and urbanism. For more information, call (212)924-7000, fax: (212)366-5836. Deadline for entries is April 17.

Felissimo Design Awards

A national design competition, the Felissimo Design Awards offers four \$5,000 cash prizes for innovative and artistic designs by artists currently residing in the United States. Applicants may submit prototypes for vases, planters, tableware, linens, silverware, lamps, votives and tea services inspired by the 1996 theme, "The Elements of the Home." In conjunction with the New York Foundation for the Arts, Felissimo Design Awards is looking to reinvent the classics for contemporary life. Deadline: March 29, 1996. For more information and an application, contact: New York Foundation for the Arts/Felissimo Design Awards, 155 Avenue of the Americas, New York, NY 10013; or call, (212)366-6900 ext. 215.



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AIA ACTIVITIES

March 1, Friday

Communications Committee Meeting.
12 noon at the Chapter office, Anne Swager,
471-9548.

March 6, Wednesday

Committee of Committees Meeting.
12 noon at the Chapter office, Anne Swager,
471-9548.

March 7, Thursday

Committee on the Environment.
5:30 p.m. at the ECO Center, South Side
Gary Moshier, AIA, 231-1500.

March 12, Tuesday

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

March 13, Wednesday

**Professional Development Committee
Meeting.** 12 noon at the Chapter office, Carl
Freedman, AIA, 281-6568.

March 19, Tuesday

Legislative Committee Meeting. 4:30 p.m.
at the Chapter office, Jim Sheehan, AIA,
682-6008

March 20, Wednesday

Public Relations Committee Meeting
12 noon at the Chapter office, Dewey Nichols,
AIA, 394-7000.

March 25, Monday

Architrave Board Meeting
5:15 p.m. at the Chapter office, John Martine,
AIA, 227-6100.

COMING UP

April 13, Saturday

Making Designs on our Riverfront, local
organizations' plans for the riverfront, 9 a.m. at
the Carnegie MOA Theater, free. Public welcome.
For information call 622-5553.

April 18, Thursday

**Forum Three of Reshaping the Region:
Planning for a Sustainable Future.** 7 p.m.
at the Sewall Center Robert Morris College Moon
Campus.

C O L U M N S

AROUND TOWN

Ongoing

*A Century of Women Landscape Architects and
Gardeners in Pittsburgh*, curated by Judith Hull,
at the Heinz Architectural Center, through June 2.

March 1 & 2, Friday/Saturday

Women in Landscape Professions lectures:
Friday: Judith Hull, 6 p.m.; **Saturday:** Leslie
Close and Diana Balmori, 10 a.m. Both in MOA
Theater at The Carnegie.

March 12, Tuesday

Construction Specifications Institute (CSI)
Tour of Senator John Heinz Pittsburgh Regional
History Center followed by dinner at Papa J's
Mercato in the Strip. Tour, 5 p.m.; dinner 7 p.m.
\$20 for admission and dinner with advanced
reservations; please call 823-5063.

March 13, Wednesday

The Society of Design Administrators.
Lunch meeting topic, "The Internet." Speaker:
Todd Sanders; place: the Engineers Club on
Fourth Avenue, time: 11:30 - 1:30. \$15 members,
\$17.50 non-members. Advanced reservation
required by noon March 8; call 781-1500;
fax: 781-5593.

March 13, Wednesday

**Society for Marketing Professional
Services**, special guest: Gary Crowell,
Department of General Services. Come meet the
new head of the DGS and learn about new
projects, selection methods, and trends. Lunch
program: Top of the Triangle, 11:30-1:30. Call
Paul Messineo for more information, 823-2020.

March 14, Thursday

Reshaping the Region: Planning for a
Sustainable Future, Forum Two. The second in a
trio of forums looking at the sustainability of
Pittsburgh looks at how projects get imple-
mented, 7 p.m. at the Sewall Center Robert
Morris College Moon Campus. Call the Chapter
office for more information, 471-9548.

March 20, Wednesday

Peter Calthorpe lecture, 6 p.m., MOA Theater.
Part of the Pittsburgh Architecture Lectures,
sponsored by AIA Pittsburgh, Architrave, CMU
Department of Architecture and the Heinz
Architectural Center.

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Sylvester Damianos, FAIA



If he had not been an architect, Syl Damianos would have been a full-time sculptor, industrial designer, graphic designer, contractor, or restaurateur.

This month's dossier profile, Syl Damianos, was recently awarded the AIA's prestigious Edward C. Kemper Award for his outstanding contributions to the profession of architecture.

Firm: Damianos + Anthony

Offices held: former President, American Institute of Architects; former Chairman, American Architectural Foundation; Vice Chairman, Research Committee, American Architectural Foundation.

Family: Artist wife, Lu, three great daughters, two wonderful sons (really in-laws), and a delightful, Christmas surprise named Sierra (female Yorkie).

Years in practice: A long, long time—registered in 1961.

Education: 1956 Carnegie Tech; 1957 Fulbright Scholarship at the Technical Institute of Delft, The Netherlands. As for the art side of me, I'm basically self-taught. But that's quite easy with such a great resource as my wife (we met in a ceramics elective class at Carnegie Tech, where she was in Painting & Design).

Your first job: Celli-Flynn.

Building you wish you had designed: Ronchamp

Building you'd like to tear down: Not enough room to mention all of them.

What else could you have been? Full-time sculptor, industrial designer, graphic designer, contractor, restaurateur.

Where else could you live? Barcelona! A recent visit convinced me that the art, the architecture, the urban environment, the history, the clothing and the people—especially the people and how they live—are very special. As I told Lu, ten years younger, I'd be heading there permanently.

Best part of your job? The freedom I now enjoy.

Advice to young architects: Don't give up on drawing. The computer is great, but it should be considered as a tool only. Your hand is your greatest tool and the ability to draw is a talent most people would like to have. If you want to reach a client, draw in front of them as you discuss their project. If you really want to impress them, draw upside down while sitting across from them.

Favorite Pittsburgh neighborhood: Craig Street area.

People would be surprised to know: I have always dreamed of being a musician. Unfortunately, my early years with a violin (still have it) didn't pan out. But I still think about it.

Wish list for downtown Pittsburgh: More housing; better traffic control.

Best thing coming out of the AIA/AAF: *Architecture and the Human Dimension*. Hopefully everyone knows the AAF is the American Architectural Foundation. The program is my single area of concentration now at National.

I belong to the AIA because: It has become my life. The opportunity to network and collaborate with good people around the country and throughout the world is unbeatable. It also affords the most meaningful way to reach out and educate the community about the importance of the natural environment and how we impact the environment with what we design and build.

***"Syl Damianos has made an enormous contribution to Pittsburgh's architectural and cultural communities. His distinguished work with the American Institute of Architects has brought recognition and honor to Pittsburgh in the national and international design communities, and he in turn has brought their perspective to us."* — CAROL BROWN, PRESIDENT, THE PITTSBURGH CULTURAL TRUST**

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A LISTING OF AREA CONTRACTORS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call Tom Lavelle at 882-3410.

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CONTINUED FROM PAGE 7

to the survey, architects have a clear preference for blue and gray vehicles, largely sedans and coupes. The most common cars chosen were Buick Park Avenues and Ford Explorers. More than half of all architectural principals have cellular phones provided by their firm and their median vacation time is 18 days (maximum was 80 days; where does *that* guy work?). 39.4% of architects work on weekends and/or holidays. The majority of architectural principals' time is spent on firm management, followed by marketing and business development. Design or technical activities came in last at 17.8%. Most architects are married with two kids, with both spouses working. The attitude towards fellow principals was revealing. 46.7% said they count all the other principals in the firm as friends, while 3.8% considered none of the other principals as friends. 22.8% of architects thought one or more of their fellow principals were just coasting to retirement. Most conflict in the office is split equally between "different ideas of what the firm should do or be" and "communication problems." The biggest area of challenge is marketing/business development, followed by human resources.

"Most architects do not do best as minders, finders and grinders," comments Cecil Tranquill, Director of Human Resources at Burt Hill Kosar Rittelmann for the last 14 years. "However, they are intelligent, diligent, talented and creative people who probably scored higher in math on their college boards than in English and who probably did better in art than social studies." Tranquill, who feels architects are different from other professionals as well as being different from each other, sees architects as matrix-like thinkers, not verbal or word people. While he says they appreciate art and esthetics, he feels most do not like to write nor are they crazy about speaking to groups. "I am convinced that Procrastination 101 is a required course in architecture programs in which students get As and Time Management 101 is an elective that many ignore. They avoid accounting and probably skip creative writing and speech classes, but give them a project and a challenge and the concentration and energy level is unbelievable."

"Architects are visually-oriented people," says Karen Loysen, AIA, who notes that she can usually tell if some-

one is an artist or architect by their handwriting. "I don't mean architectural lettering but there are a few distinctive traits to the handwriting of artists and architects and after awhile you start to recognize them." Loysen also notes that architects suffer collectively from a general public misperception that they have a lot of money. "I think this is because architects choose to spend the money they have on nice objects—reasonably fashionable clothing, a decent car, decorative objects—so people assume they have the money to back it up. I'd say we're very discriminating folks." 🏠

MORE NEWS

Architects' Sunday Tour

Reserve April 14 for an encore of last year's successful Architects' Sunday! The event features a walking tour of downtown architects' offices; this year's tour will visit a new group of offices. Look for the flyer in April *Columns* for details.

AIA Gallery Space Available

For you or your group's art work. Rental includes three downstairs rooms, use of our front window for promotional pieces and an announcement in *Columns*. The standard rate is \$250 per week, the non-profit/members' rate is \$200 per week. For more information, or to reserve the gallery for your show, call the AIA at 471-9548.

Back by Popular Demand: ARCHITECTS' MARKET PACK

Coming your way in the May issue of *Columns*, the Market Pack features special prices for *Columns* inserts. It's the easiest and least expensive way to put your product information into the hands of every architect in western Pennsylvania! Space is limited, reserve your spot by calling Tom Lavelle at 882-3410.

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Upcoming Issues

The following is a preview of the feature articles in upcoming issues of Columns. We encourage all firms to submit projects for our portfolio issues, or call if you think you have something to contribute to a topic. We encourage members to write articles and call with story ideas. When submitting photographs please submit a self-addressed stamped envelope for their return, and write firm and project name on back of drawings or photographs. The deadline for submission is always five weeks prior to publication date.

April—Environmental Design Charrette; update on Pittsburgh's environmental initiative

May—Interviews with recent architecture graduates. Do they feel prepared for the profession? What is it like to be practicing in Pittsburgh? Have their expectations been met?

June—Interiors Portfolio

July/August—**Roadside (Architectural) Archaeology.** If you've ever driven to Florida you've seen it. Is it art? Is it kitsch? Has it influenced the architecture of today?

A near complete list of Columns themes for 1996 has been faxed to each member firm. Keep an eye out for it!

AIA Pittsburgh Cordially Invites you to:

The Pittsburgh Architecture Lectures

SPEAKER: Peter Calthorpe
The Architecture of Sustainability
Visions of a Shared Future for Cities, Older Towns and Suburbs

Wednesday, March 20

6:00 p.m.
Carnegie Museum of Art Theater
Admission is Free

The Pittsburgh Architecture Lectures are a project of AIA Pittsburgh; Architrave, the Pittsburgh Foundation for Architecture; the Department of Architecture, Carnegie Mellon University; and the Heinz Architectural Center

AIA Pittsburgh Cordially Invites you to:

Reshaping the Region: Planning for a Sustainable Future

FORUM TWO: An examination of how infrastructure and development projects are implemented.

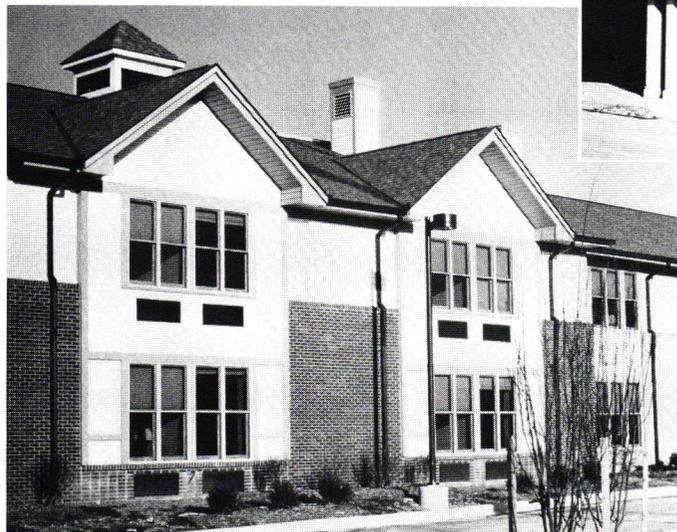
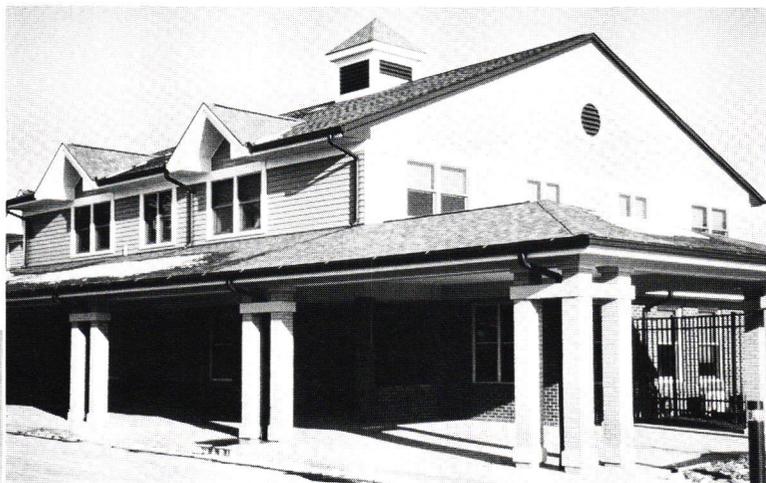
Thursday, March 14

Sewall Center
Robert Morris College, Moon Campus
7:00 p.m. – 9:00 p.m.
Admission is free

This is the second forum in a series of four public forums. We will examine the development and planning approval process in our region to illustrate how the decision making about infrastructure and development works. We will discuss both the positive and negative elements of the process.

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