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The Voice(s) of the AIA

By Jonathan Shimm, AIA, President, AIA Pittsburgh



Should the AIA take a position on issues of design quality, particularly for public projects?

Since coming to Pittsburgh more than

11 years ago, it has been exciting for me to see the evolution of this chapter and the role it has taken on bringing advocacy for design and the profession to the public eye. In reflecting on this, I think it is important that we as members understand the mission of AIA Pittsburgh as we move forward, for the role is changing and doors that have been closed to us are now being opened.

AIA Pittsburgh is a poster child for how a chapter successfully advocates for the profession and works to bring awareness of quality design to the forefront. The AIA's motto—'good design is good business'—finally seems to be getting through, although not as quickly as we architects would like, but certainly much more clearly than it has in the past. The AIA has been asked to the table as a part of the River Life Task Force, not only representing the design community, but also to help assure that the selection process is qualifications-based. Similarly, we have been asked to give guidance in the writing of RFPs and have had the opportunity to advertise them to the profession on our web site increasing the opportunities for all firms to participate.

AIA Pittsburgh has taken a leadership role in the design of the new barriers for the Fort Pitt Bridge to preserve the views of the river. We have worked to facilitate conferences on the re-development of downtown and Oakland and to forestall the roadblocks that investors and the institutions face as they try to redefine the economy of the region. We have worked long and hard to develop good relationships with both the city and county governments and they, too, are beginning to appreciate the value that we architects can bring to the region as it continues to evolve.

The question in my mind, as it was recently put to me, is this: Should the AIA take a position on issues of design quality, particularly for public projects? While it might seem that the answer to this question is 'yes', as professionals, I think we would be missing the boat and abdicating our responsibilities by allowing the chapter to do so. We as individuals and architects need to stand up and be counted on design issues that we feel are being overlooked or which will have a detrimental impact on the city or region. However I don't think the chapter should attempt to speak for us as a group when it comes to evaluating the quality of a project. If it were to take such a stand, it would risk its reputation on two critical fronts. It would alienate not only those members who disagree with its position but also the groups and decision makers who now value our input on the process and who seek our counsel regarding a variety of issues.

Has the chapter sold out by not taking a stand? I don't think so. I think the role the chapter should take is to make us aware of the issues as well as the opportunities to express our opinions in whatever venues are made available such as the recent Sustainable Pittsburgh forum on the Mon Fayette Expressway. We cannot merely pay our dues and sit back, expecting AIA Pittsburgh to speak for us on issues of design. We all have opinions that should be heard and by speaking individually, rather than as one, we will speak with a much louder voice on the issues that really matter to each of us.

IN THIS ISSUE

<i>Bon Voyage</i>	6
The Pleasures and Perils of Designing Overseas	
<i>Remembering Dahlen Ritchey</i>	13
<i>The Business of Architecture</i>	23
The first in a series on marketing	
From the top	4
News	5
Dossier	14, 15
Breaking Ground	17-18
Calendar	21

On the cover: In collaboration with E.R.A.S.M.E./Études Urbaines, UDA prepared a MasterPlan and Architectural Concept for Génitoy Est, a 2500-unit neighborhood which will complete the ambitious New Town of Bussy St. Georges, France.

AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and AIA Pennsylvania. 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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A Sense of Place, Redefined

by Tracy Certo

We were like hundreds of others

that day, standing near the leveled site of the World Trade Center, viewing the memorial photos and messages taped to the makeshift fences that surround it. *Our Dad. My husband. My sister and best friend.* The people in the tribute photos were smiling and cheerful for the most part, in stark contrast to those of us who stood in a collective and reverent silence viewing the photos. Beyond the collage of memorials lies Ground Zero. There is little to see of the debris, true, and yet the very absence of anything is startling. It's a gaping wound, kind of like the way you feel looking at it. I thought being there would bring it home; instead it seemed even more impossible to comprehend.



Here in the midst of an outpouring of heartfelt messages from around the world, it's possible to sense a whiff of hope and renewal among the ashes.

My family, five of us, were leaving the area, feeling unbearably sad, when we passed St. Paul's Chapel where people signed a hanging tarp outside. A tour guide announced that one more group would be let in that day. We waited a few minutes and were ushered inside, not even sure why we felt grateful to be there.

St. Paul's, as we discovered, is an historic chapel and an architectural gem best known as the place where George Washington prayed the day of his inauguration. Although the chapel is next door to Ground Zero, amazingly the building suffered only two incidents of damage during the World Trade Center attack: one single crack in an original window pane, and an organ silenced by the clouds of dust and debris that choked its pipes. It is clear this is akin to a miracle in the chapel community, something to cling to in the midst of the calamity.

Here in this cheery church with its soaring white columns, they serve 2000 meals daily—breakfast, lunch and dinner—to the many workers who drop in for respite. ("It's like pick-up sticks out there," our guide tells us. "One false move and it can be trouble.")

On the frosty afternoon when we visited, one worker snoozed in a back pew while others chatted at the food table or sat alone quietly, coffee cup in hand. Beds, some adorned with teddy bears, lined one wall.

The chapel walls and pews and columns were covered with notes, cards and banners filled with earnest messages to rescue workers. Hanging over the balcony railing was a huge banner from Oklahoma. Taped to church pews were hundreds of cards from children. In front of me was a sketch of a crooked blue heart and this message from a six-year-old: "I'm really sorry if you lost a family member."

The cards, still pouring in from all over the world, are changed weekly. The hanging tarp outside the chapel is taken down when filled with messages and stacked, along with heaps of others, on a table visible in the loft.

Since late November, the chapel has welcomed the public in small groups of a dozen or less, for a tour. Here in the midst of an outpouring of heartfelt messages from around the world, it's possible to sense a whiff of hope and renewal among the ashes. If outside you are absorbed by the overwhelming sadness, inside you can sense the peace and the healing that is taking place. Here you can witness the humble faces of rescue workers—these men who look like our dads, our brothers, our husbands—and understand better their sense of duty and compassion. It is a place of comfort and serenity and we felt better—and grateful—just being there.

As if to drive home the point, as we were leaving the chapel, a young rescue worker passed us in hardhat and full gear. He caught my eye and for just a moment we connected. He nodded politely, smiling. I wanted to say something, if even to mouth a silent, *thank you* but I couldn't; I was suddenly speechless, overwhelmed. Something was conveyed, I know, because just as my eyes filled with gratitude at the sight of this worker, they also filled with tears.

History defines places in ways one can never predict. If this peaceful chapel was once known for George Washington's visit, it will now also be known as the site of Mayor Rudy Giuliani's parting speech. And it will be forever known as a haven for rescue workers—not to mention visitors—at Ground Zero, as a place of comfort and peace, redefined by tragedy.



Master Builders' Association Winners

The Master Builders' Association (MBA) recently honored the following for winning projects in the 2001 Building Excellence Awards Competition:

■ BEST PROJECT OVER \$7 MILLION

PNC Firstside Center

Architect: L.D. – L.D.A. Astorino Companies

Contractor: Dick Corporation

■ BEST PROJECT UNDER \$7 MILLION

Carnegie Mellon University – Baker Hall

Architect: Burt Hill Kosar Rittelmann

Contractor: Jendoco Construction Corporation

■ EXCELLENCE IN CRAFTSMANSHIP

Howard J. Burnett Center

Architect: MacLachlan Cornelius & Filoni

Contractor: Jendoco Construction Corporation

■ DESIGN – BUILD

Adaptive Reuse of the Allegheny County Jail

Architect: IKM, Inc.

Contractor: Mascaro Construction Co., L.P.

Call for Volunteer Architects

To the Editor:

I was thinking of offering a Spring '02 after school club on art and architecture at my son's school in Squirrel Hill- Colfax School. Your article in Columns "Give a little bit" mentions your involvement with the program at Lincoln Elementary School a few years back. Do you have any more info on this you could hand along to me or any contacts? Also, if there are any architects or designers interested in volunteering an hour and a half once a week, please contact me.

Thank you.

Carol Skinger, Sr. Interior Designer

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Architecture + Water at Carnegie Museum of Art's Heinz Architectural Center

An exhibition of five recent international architectural projects that integrate water with design is now on view at Carnegie Museum of Art's Heinz Architectural Center through May 12, 2002. Architecture + Water explores the challenges encountered when designing buildings on or near water—a critical issue in Pittsburgh and other cities where waterfront architecture and development are increasingly linked with economic progress and quality-of-life concerns. The projects showcased in the exhibition (all of them built or under construction) demonstrate that incorporating water, which is by nature kinetic and invasive, is not only possible with architectural design but also desirable. Furthermore, Architecture + Water shows that in some cases, the successful marriage of water with architecture yields more than exceptional building designs; it can produce innovative types of buildings as well.

Meet the Curators and Designers

On March 23, at 1:00 p.m., Paul Lewis and David J. Lewis, curators and designers of Architecture + Water, will discuss the process of organizing and designing this exhibition and how the projects they selected reflect innovative thinking about the integration of water as a key element in architectural design. Co-sponsored by Pittsburgh's River Life Task Force, the presentation is part of the ongoing process of considering the potential of Pittsburgh's riverfront. Paul Lewis and David J. Lewis are principals in Lewis Tsurumaki. Lewis, an architectural design and research partnership located in New York City. The event is free with museum admission and takes place in the CMA Theater. For information, 412-622-3131.

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Bon Voyage

THE PLEASURES AND PERILS OF DESIGNING OVERSEAS • BY TRACY CERTO

There's jet lag, for one. Language, for another. Then there are the different codes, different customs, and different time zones. Designing overseas presents all the challenges of home, and then some, but the rewards are great. Columns takes a look at local architectural firms engaged in design all over the world, from Nicaragua to India.



Sun City Takatsuki represents the unique challenge of creating a retirement living option in a country with no tradition of senior living. The exterior cladding combines aluminum paneling, Chinese granite, and glazed ceramic tile. Rigid linear bands on the southern side evolve into curved ends, softening the building edges. In the evening, the structure's transparency and lighting are reminiscent of a glowing Japanese lantern. Perkins Eastman Architects.



Senior Care in Tokyo

Japan is at a crossroads, reinventing their whole approach to senior care," says architect David Hance of Perkins Eastman Architects. The younger generation is more independent these days, heading for the big cities. That includes young women who are now in the workforce, no longer taking on the role of the traditional daughter-in-law caring for the aging matriarch. The cultural changes are having a serious impact on the care of the aging population.

Until recently, government-sponsored nursing was the only senior care available. In studying other countries to see how they deal with the aging, the company Half Century More eyed the United States and eventually, Perkins Eastman with its specialty in building for seniors.

Consequently, Perkins Eastman has been awarded a total of five projects in Japan. (David Hoglund, FAIA principal, was out of town during the interview for this article.) David Hance, project manager who has teamed up with Hoglund, has flown to Japan 21 times in the past few years averaging a weeklong visit every two months. (Quick math calculation: 22 hours x 2 x 21= 924 hours in the air.)

"Despite living in an electronic age where we can email drawings and take advantage of the time difference, the project has a 24/7 pace," says Hance. When Perkins Eastman staff leaves at the end of the day, those in Japan are just starting their workday, receiving the faxes and emails from Pittsburgh. Likewise, when the Perkins Eastman architects start their day, they are on the receiving end of a round of faxes and email from Japan. "That's one of the really neat things, that kind of turnaround," Hance says.

Even with the wonder of electronic communication, there's a call for a more personal touch. "There really is a need to sit down with the people you're working with, to maintain relationships, calm concerns, and re-establish that we're all on the same page. The project is a success only if all of us look good at the end," adds Hance.



A main lobby area offers a concierge desk, hospitality styling, and a dramatic stairway that forms a four-story elliptical opening. Custom-designed by the Perkins Eastman team, this wood and wrought iron stairway and complementary wrought iron chandelier incorporate a Japanese bushclover motif.

To that end, he says it's essential to look for signs that things aren't going as they should. "We need to have a mental picture of what's happening in Japan this week," he explains. "Making sure in those two month intervals between trips we really are advancing together and going in the same direction."

Bridging the great distance is one thing, language is yet another. The language issues are significant, he admits. "There's opportunity for confusion at all interactions," he says with a knowing laugh, "but we work through it pretty

SENIOR CARE IN TOKYO continued on page 12



Health Clinics in Nicaragua

Now that he's designed and built one health clinic in Nicaragua, Alan Fishman, AIA of IKM, Inc. is finding the second project is a much smoother process. Back in 1997, the team had to deal with the Ministry of Health, where no one spoke English, and it took a full year to find a contractor. The original Roberto Clemente Health Clinic located north of Jinotega is remote, its dirt roads difficult to access. Furthermore, the area lacks power and water which made construction especially tricky. Despite the many challenges, the clinic has been operational (using solar power) since its completion in 1998 and now provides much needed healthcare to 5,000 people—some of whom walk two to three hours to get there.

Same country, different story for the design and building of the Roberto Clemente Health Clinic #2. With a location in southwest Nicaragua close to Costa Rica, the clinic site is not only far more accessible but it's next to a major development under construction which means power and water are plentiful. Plus everyone, including the local architect and contractor, speaks English. Fishman, who has volunteered as architect and project manager for both projects, is still in the design phase of this one. The Rotary Club of Pittsburgh, a funder for both clinics (partnering with TechnoServe, an international aid company for the first) is reimbursing the young architect who is helping Fishman with the design. No doubt, things are less challenging for the second Nicaraguan project although Fishman says that they still must deal in "Nico time"—in other words, the much slower pace in the country. "Nobody is in a hurry," he says emphatically.

Named for Roberto Clemente, who died in a plane crash enroute to Nicaragua in 1973, both clinics are serving a dire need in the impoverished Central American country. In the poor, agricultural-based town of Limon Uno, population 2,000, there is no health clinic. The Rotary Club of Pittsburgh is partnering with the development company

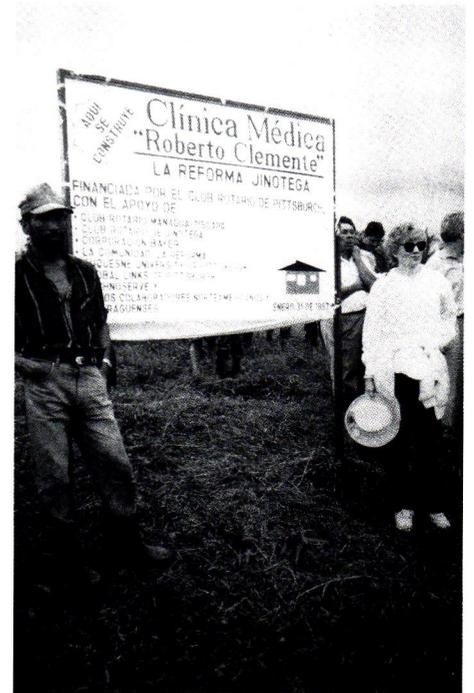


Agora, which in turn is donating land outside a large development they're building and funding the operation of the clinic.

As for construction, the system is unique to the area, says Fishman, who explains that the 1500 sf clinic will be made of reinforced concrete frame for earthquake proofing, along with concrete block infill, a steel-framed and metal deck roof clad with plywood terra cotta and hurricane-proof jalousie windows.

Fishman, who has trekked to Nicaragua five times now, knows Italian but only a little Spanish. "If I lived in Nicaragua a month I guarantee I'd be fluent," Fishman says, adding that he's trying to learn more of the language.

He has an obvious affection for the country, one of the poorest in all of Latin America (second only to Haiti). With its tragic history of dictators, Sandinista overthrows and Contra wars, Nicaragua lost a good deal of its middle class population through flight (many to Texas and Florida) or through killings. Although there's a democratic government in place, Fishman still sees Contras sporting fatigues and carrying rifles in some places.



The Roberto Clemente health clinics are being built in Nicaragua through the efforts of the Rotary Club of Pittsburgh with design by Alan Fishman, AIA of IKM, Inc.



UPMC Transplant Center in Sicily

For architect Ron Dellaria, corporate vice president of construction services at L.D.-L.D.A. Astorino, flying has become second nature. Dellaria has logged more than 900,000 miles flying to Italy every three weeks, a schedule that may prove punishing in normal times, made worse after post-9/11 security measures. A flight last November took 26 hours, for instance, when he missed his flight to Pittsburgh due to standing in an excessively slow customs line for two and a half hours in Philly.

For six years now, Dellaria has flown the Philly-Rome route on his way to Palermo, Sicily where the 155,000 sf transplant center, designed to serve all of the Mediterranean, is under construction. He expects the project to last another year and yes, he expects to hit the million-mile bonus mark in that time. In the meantime, it's one week in Italy, three weeks back home and then — ciao — he's off again.

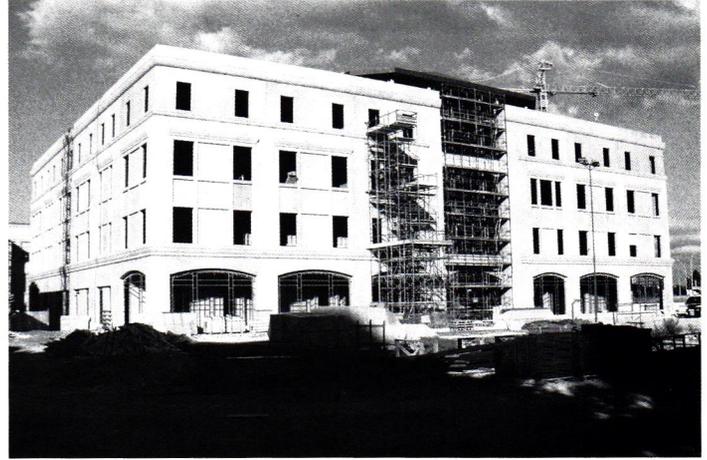
The challenges? Language, for one, "a huge handicap" even though Dellaria was born in Rome and is very fluent in Italian. The problem has been fluency in *technical* jargon. For that, he's relied on kind Italian engineers who have patiently instructed him and have given him a large dictionary. "As sophisticated as this project is," says Dellaria, "It's tough enough to run specs in English let alone Italian." Things get lost in translation, even when you're speaking the same language. And in Italy, the culture is different in many ways. The pace is slower, the process is lengthier and then there's those pesky anti-Mafia regulations. You jump through hoops to convince officials you are not involved in any way with any Mafia companies. The irony, points out Dellaria, is that those in the Mafia avoid all that altogether of course.

"As sophisticated as this project is," says Dellaria, "It's tough enough to run specs in English let alone Italian."

What's more, there's always a second reason for anything in Italy, Dellaria says, amused, and there's never a sense of urgency in getting things done. Sometimes though, Italians can demand urgency and when they do it's typically in a dramatic manner.

Minutes later, they calm down and decide to go out for coffee. Time passes and by then it's no longer a big deal. It's yet another cultural difference. Once, Dellaria emailed some important drawings to Italy so they could view them immediately. He then followed up with a phone call to see what they thought. They hadn't even looked at them, they said. Since he was due for a visit in three days, they said they would just wait until he got there. On that same day, Dellaria got a call from someone at PNC Park which was under construction at the time, saying if he didn't deliver drawings within 30 minutes, he would be sued. It's that kind of cultural difference.

Most of the Astorino office was involved in the design process and two to three of them flew back and forth during that period. Since the construction, it's been Dellaria and an Italian architect he hired to help with the day to day matters. The architect spends time in Pittsburgh as well as in the field in Sicily. In a year, the project should be completed and Dellaria will have not only met but also exceeded a million bonus miles. The question is, will he get back on a plane to use them?



IsMeTT (Istituto Mediterraneo per i Trapianti e Terapie ad Alta Specializzazione) is a 58-bed, \$70,000,000 project under construction in Palermo, Sicily. Designed to serve all of the Mediterranean, the UPMC transplant center is scheduled for completion by summer, 2003. LDA has been involved since June, 1996. Pictured here: the building exterior and the interior atrium.



A New Town in France

Sometimes a cultural difference can be an advantage, not an obstacle. "The French are looking for new solutions and new ways of thinking," says Ray Gindroz, FAIA of Urban Design Associates. In their fifth project in France, the firm delivered a new approach, designing a master plan for Genitoy EST, a 2500-unit mixed income neighborhood in the new town of Bussy St. Georges. In the process, they held a four-day charrette, involving a lot of players. "That has had a profound impact on the success of the project," Gindroz says. "All the players not only understand it but feel emotionally involved with it."

That also helped with the challenge they faced in how to get everyone in an agency working together, Gindroz explains. In other words, the most important product of the plan was the process itself, which enabled the E.P.A. team, the public development corporation, to resolve conflicting points of view and move forward with a clear concept for the development.

Another challenge? Showing the team how to develop design images that communicate to a larger audience, particularly a builder community.

The goal was to establish a marketable image for upper-market single-family houses in a mixed-income New Town with a high percentage of multifamily and attached houses, some government subsidized. Prior New Towns have not been successful with upper market sales with the exception of one that lured high-income residents with a golf course.

UDA's design solution was to create a linear park which extends the proposed Génitoy Park to the open agricultural landscape at the edge of town. These will be lined with villas which, although they are attached houses, have the image of the large villas most often found on the edges of towns in this region.

UDA collaborated with Guy Moreau and his firm, E.R.A.S.M.E./Études Urbaines. The concepts were developed in a series of workshops with the interdisciplinary team within E.P.A. Marne, the public development corporation responsible for the town.



An English developer who was familiar with UDA's work recommended the firm, thinking their approach would be effective in France. Gindroz, as it turns out, speaks French so language is not a problem. Once he conducted a meeting in English but with little success. Although the French might have understood the words, there wasn't a connection, he said, so he reverted to French. The firm has developed the master plan and is now working on a detailed master plan and design guidelines, preparing a pattern book for individual buildings.

The French clients visit Pittsburgh occasionally while Gindroz averages three to four visits a year to Europe. (UDA staff go to Europe at least once a year for charrettes.) He looks at the travel aspect philosophically. "It is more taxing if you're unfamiliar with the culture because everything is different, all the little things," he says. "Yet, it's very stimulating and exciting and enables you to look at your own life and culture in a new way. It has its own rewards." As a member of the board of the Seaside Institute, more travel is in store for Gindroz. He's headed to Pienza, Italy this summer where this time he can put his Italian to good use.



In collaboration with E.R.A.S.M.E./Études Urbaines, UDA prepared a MasterPlan and Architectural Concept for Génitoy Est, the 2500-unit neighborhood which will complete the ambitious New Town of Bussy St. Georges. The challenge was to establish a marketable image for upper-market single-family houses in a mixed-income New Town with a high percentage of multifamily and attached houses.



Call Centers in India

If you enter "call center marketing" on a web search engine, chances are KSBA's website will pop up. The firm has networked with consultants who staff and train centers and Roger Kingsland, AIA has published numerous articles on call center design for call trade magazines. Through the Internet, they got the lead for Global Telesystems Ltd.'s call center that they recently designed in India. Their work in that part of the world didn't end there. Once that call center was completed, the same company awarded KSBA with a similar project in another Indian city.

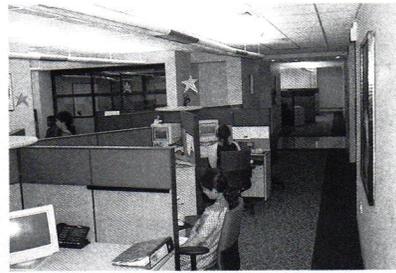
Although English is the official business language in India, especially in the software and tech side, workers don't speak it. Therefore, an Indian guide was with them most of the time they spent there, says Gary Moshier, AIA of KSBA who teamed with Roger Kingsland on both projects. It was essential, Moshier says, since "the cultural differences are striking." For example, the one time they ventured out alone to a nearby city to see the sights, they were dropped off by a driver and instantly surrounded by beggars, says Moshier. It was so disruptive they left, returning to the hotel. Moshier noted the sharp class distinctions, too: the squalor of one neighborhood next to the luxury of another. He described big shantytowns with dirt-floor houses cobbled together out of plastic and cardboard where the residents dressed in nice suits or colorful saris as they left to go to work.

Another quite dramatic cultural difference was on the jobsite. When the architects were coming through, the untouchables, the lowest class in India, would quickly scatter. "I was kind of shocked," says Moshier who explains that in India, that's acceptable.

Kingsland and Moshier spent a week on site in India getting their bearings, the same as they do domestically, says Moshier who calls it a Swat team approach. Working on the schematic design, they faxed and emailed sketches back to their office in Pittsburgh. (With 9.5 hours time difference, quitting time in India is equivalent to starting time here.)



Women doing laundry: Gary Moshier captured this scene of Indian women doing laundry in the short drive from the hotel (Days Inn of Navi Mumbai) to the offices of KSBA's client, Global Telesystems Ltd.



Workroom: KSBA did the schematic design and finish selections for this call center in India. The employees have decorated the space to celebrate meeting a sales goal, hence the cellophane over the light fixtures and streamers.

After the initial visit the team traveled again to India—an eight hour flight to Frankfurt and then eight more to Bombay—to sit down with consultants and the construction team. There they presented the schematic designs, giving the client several options, then returned home to complete the design, selecting colors and furniture and lighting and layouts. "All in all it was a smooth process," says Moshier.

One cultural difference was in the materials. A typical Indian office is different than ours, Moshier says. What they consider standard—beautiful marble and granite

that is native and common, for instance—is cheaper than what we pay for laminate. Factor in cheap labor and plentiful wood and you have the makings for a quality office environment.

Likewise, the construction method is much different with plaster walls, tile, and lots of reinforced concrete. Anything that can be done with labor is cheap and plentiful, says Moshier so there are more site-built items and fewer manufactured items.

Finding other products posed a problem, however. Eventually Moshier located products with worldwide lines and, tapping into sources of local reps in Pittsburgh, was able to get the information needed. When Moshier suggested using suspended ceilings, he noticed some resistance but no one objected. After completion, when the KSBA team was visiting to work on the second call center, they noticed a strange clicking noise coming from the ceiling. Rats had invaded the space above and ultrasonic devices were planted to chase them out. That was one cultural problem Moshier couldn't have foreseen and no one had told him upfront. Consequently, they didn't use suspended ceilings in the next call center.

Rats notwithstanding, the project was successful. "The Internet and email made it amazingly easy to do," says Moshier.

In case you're wondering: why an American call center in India? It's because labor rates are 10% of those in the States while phone rates are less than double, explains Moshier, making it profitable for American companies to operate abroad. Interestingly, operators use fictional American names and backgrounds, are trained to speak in American accents and they listen to tapes of American shows like Friends to absorb the culture for conversation purposes.



SENIOR CARE IN TOKYO continued from page 7

well." One solution was to hire a Japanese architect from Tokyo. A key member of the team, he works from noon until 10 p.m. two days a week which allows him to phone the contractor and talk—in Japanese—about what's going on. "Having a native architect on your staff is invaluable," says Hance. "We went for a year and a half before hiring him and it's possible to do it. The Japanese know English but mostly written English. They don't get practice on the spoken end." Besides, he points out diplomatically, it's not the right cultural stance to rely on them to speak our language.

This way is more proactive. A second Japanese architect will join the firm in February when another Tokyo project gets underway. With two more designs in the works, one due for completion in 2006, there's no letup in sight anytime soon. And yes, all that travel does take a toll. "It's

hard to deal with jet lag and stay in touch with the office and your family and maintain my commitments in the community (Highland Park)," Hance says, qualifying that with the idea that he can indeed do it every two months. "It's enough time for the body to recover."

As for jet lag, "I certainly haven't mastered it," he admits. Typically for a one week visit, they leave Saturday morning, arriving 22 hours later which is Sunday evening in Japan. "What you do get used to is knowing what to expect," he says. For instance, dealing with the reality of arriving Sunday evening—bye bye weekend—and plunging right into a long meeting the next day. The meetings are translated by an architect translator (this too is key) which makes them longer by about half. At the same time, Hance thinks the quality of the meeting is improved since one can think while waiting for the translation and response.

Ofuro

Hance explains that if you look at the plans for senior care living in this country and those in Japan, they look quite similar. But one difference is the bathing area, or "Ofuro", the traditional Japanese bath. The Japanese are working hard to keep the traditional bath a part of a senior citizen's life, he says. In the United States assisted living depends on showers and assisting those in showers. In Japan, they work to keep a person climbing in and out of a tub of hot water. Part of the ofuro is the pre-wash area before entering the communal bath. There is a men's and a women's ofuro and they are used once a day. Also important is the small deep bathtub in the individual apartments. To maintain the custom of bathing, motorized chairs are used when possible to lift a person up and over the edge into the 105-degree water.

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Remembering Dahlen Ritchey, FAIA

AIA Pittsburgh and its members share their memories of Dahlen Ritchey.

Pittsburgh architects and AIA members note the loss of influential Pittsburgh architect Dahlen K. Ritchey, FAIA on January 12, 2002 of a heart attack at Allegheny General Hospital.

A Pittsburgh native, Mr. Ritchey graduated from Schenley High School and attended Carnegie Institute of Technology. He graduated in 1932 and went on to receive a scholarship to Harvard University, where he completed his master's degree. After touring Europe he returned to Pittsburgh to work for Edgar Kaufmann designing window displays. That relationship influenced his career and the face of Pittsburgh.

In 1945 Mr. Ritchey and Jim Mitchell, both teachers at Carnegie Mellon, founded Mitchell & Ritchey. Later the firm was called D.K. Ritchey Associates; Deeter & Ritchey; then Deeter Ritchey Sippel Associates and is now succeeded by DRS Architects, Inc.

During his extensive career, Mr. Ritchey worked with a variety of partners to develop such Pittsburgh landmarks at the Civic Arena, Mellon Square, Allegheny Center, Three Rivers Stadium and other significant buildings. He led the development of a Master plan for the University of Pittsburgh, the Tower Dormitories and Trees Hall and also developed Wean Hall at his alma mater, Carnegie Mellon University.

In October of 1998, Mr. Ritchey, already a Fellow of the American Institute of Architects, was honored for a lifetime of contributions to the profession and community by the AIA in gala celebration at the Carnegie. From his stunning design for the Civic Arena, featuring the world's largest movable roof, to his vision for Pittsburgh in Progress, Mr. Ritchey's career spanned five decades of important Pittsburgh architecture.

AIA Pittsburgh sends their thoughts and prayers to his wife, Beatrice and the many students, interns and architects who were influenced by Dahlen K. Ritchey.

■ *Thank you for the idea of collecting comments on Dahl Ritchey. It is a great idea for a terrific architect, employer, teacher and mentor. My close experiences with him and his firm date back to the 70's. I worked for him for several years and he and his firm taught me how to do things right.*

An experience that was typical of him was the reply I received when I gave notice that I was leaving to start my own office. He congratulated me and asked if there was anything he could do to help. Getting started was an experience in hunger for me but he kept in touch. At that time they were doing the Westinghouse Nuclear Facility at Waltz Mill. His workload was full and he asked me if I could do all the working drawings for him. At the time my "office" was a drawing board in a room in my basement. Needless to say, I was thrilled with the opportunity to have a nice job on my drawing board and food on the table. It did much to instill a degree of stability in my beginnings.

He kept in touch from time to time to see how it was going. It was so good to know that there was support and encouragement from the pro. Without the experience of working for him and his encouragement, my life and firm would have been several notches less than they are. Thanks, Dahl.

*Jack Ross, AIA
RSSC Architects*

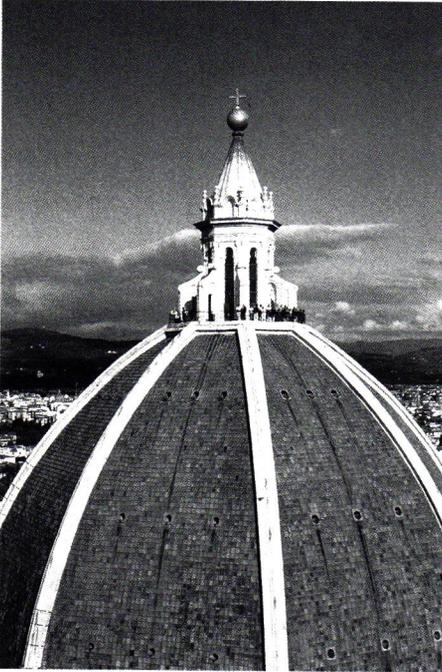
■ *I had the pleasure of meeting Dahlen Ritchey when he was a Carnegie Mellon University Trustee in the 1980s. I remember him telling me that he studied architecture at Carnegie Tech when the original campus architect, Henry Hornbostel, was head of the Architecture School. Years later Ritchey returned to his alma mater to design the first International Style building on campus, Donner Hall (1954). Ritchey's firm, Deeter Ritchey Sippel, later added Wean Hall (1971) and Cyert Hall, formerly the Computer Center (1983).*

*Paul Tellers, AIA
Carnegie Mellon University Architect*

■ *A few weeks after starting my career at WTW, during lunch at my board, I had just taken too large a bite of a hot dog when Tom Williams walked through the studio with Dahl Ritchey. Tom stopped to introduce me to Dahl; all I could do was mumble, "nishe to meah yo Misher Rishee." He gave no hint of noticing my food-induced speech impediment and extended his hand to shake mine at which time I successfully transferred a sizable quantity of yellow mustard from my hand to his. Tom Williams seemed a little anxious and quickly ushered Mr. Ritchey away, leaving me at my desk to finish my bite of hot dog and contemplate my career as an architect in Pittsburgh. I saw Mr. Ritchey a few years later and reminded him of the incident; true to form, he was gracious enough to pretend he didn't remember.*

*Roger Kingsland, AIA
KSBA Architects*

Filippo Brunelleschi (1377-1446)



NICKNAME:

"Pippo"

POSITION:

Capomaestro of Santa Maria del Fiore, Florence, Italy, 1420-1446.

FIRST JOB:

Apprentice to goldsmith Benincasa Lotti at age 15 (1392). I became a master goldsmith in 1398.

ARCHITECTURAL ACHIEVEMENT:

I devised a plan to build the dome of Santa Maria del Fiore, to this day the largest masonry dome in the world, *sanza alcuna armadura* (without scaffold-supported centering). Only the workers who built *il duomo* were in any way party to how it was actually done, as I never revealed means or methods to the other *capomaestri* so as to not cost myself a job. One key is in the diagonal bands of brick in herringbone pattern, another is in the series of continuous circular rings within both the inner and outer shells of *il duomo*.

ARTISTIC INNOVATION:

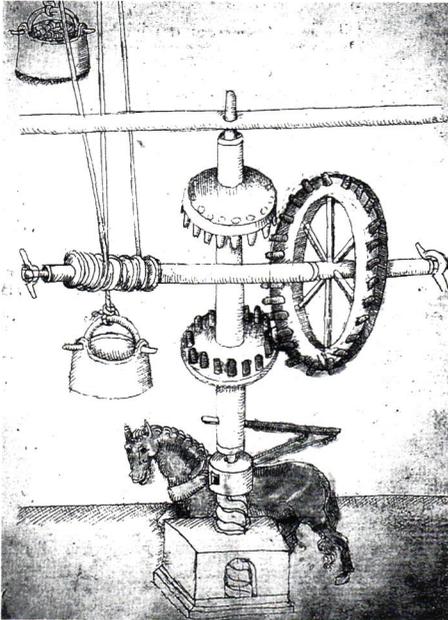
I rediscovered the mathematical laws of perspective, once known to the Greeks and Romans, and applied them to painting. From inside the middle portal of Santa Maria, I made a small painting (using a geometrically constructed perspective) of all that was visible through the doorway, including the Baptistery of San Giovanni some 40 yards away. I drilled a small hole into the vanishing point of the painting. For my experiment, I had someone stand in the portal (at the spot where I had done the little painting), hold the panel with the painted side away from himself, and look through the little hole in the panel. With his other hand I had him hold a mirror. The reflection in this mirror, when held at arm's length, showed (in reverse) the painting of the outdoor scene. The person could not tell whether what he was seeing through the little hole was the real scene or an image of that reality!

MECHANICAL INNOVATION:

The ox-hoist used to raise the heavy building materials (including sandstone beams weighing some 1,700 pounds each) used in the construction of *il duomo* several hundred feet above the ground and accurately place them into position. As Ross King, in [Brunelleschi's Dome](#), stated, my ox-hoist "was remarkable both for its sheer size and power and for the complexity of its design, especially its reversible gear, an important innovation for which there is no known precedent in the history of engineering". Historian Frank D. Prager noted that the ox-hoist was "centuries ahead of the technical understanding of the time".

BEST YEAR:

1419, an *annus mirabilis* in which I received four separate architectural commissions, the Ridolfi Chapel in San Jacopo sopr'Arno, the Barbadori Chapel in Santa Felicità, the sacristy in San Lorenzo, and the *Ospedale degli Innocenti* ("Hospital of the Innocents", a home for abandoned infants).



A drawing by Taccola of Brunelleschi's ox-boist, in this case being driven by a horse. At the bottom, the helical screw that raises and lowers the wheels is clearly depicted.

FROM THE BOOK *BRUNELLESCHI'S DOME*

BY ROSS KING.

PROGENY:

Although unmarried, I adopted in 1419 a seven-year-old orphan named Andrea Cavalcanti, who became a notable sculptor among whose works was the marble handbasin in the San Lorenzo sacristy and the sarcophagus of San Lorenzo patron Giovanni de' Medici.

NOTABLE FRIENDS:

Donatello, Florentine sculptor (1386-1466) and Paolo dal Pozzo Toscanelli, Florentine astronomer and mathematician (1397-1482).

HOBBY:

Practical jokes. My most notable prank became known as "The Tale of the Fat Carpenter". It was devised to teach a lesson to one Manetto di Jacopo, known around our town as *Il Grasso*, who had dared to snub me by missing a certain social gathering. I enlisted friends, among them Donatello, as well the inmates of Stinche prison, to join in the prank.

It began when I secretly slipped into Manetto's house before he came home from his shop. When he arrived I locked the door and addressed him (in a masterful impression of his own voice) as Matteo, a well-known Florentine. As he walked away from his house, dumbfounded, Donatello also addressed him as Matteo. Later, our town bailiff also addressed him as Matteo and promptly arrested him for the substantial debt which the real Matteo owed. He was taken to Stinche prison where the inmates, too, spoke to him as Matteo.

The next morning, I had Matteo's brothers come and bail him out of prison, the whole time claiming he was their brother. They took him to Matteo's home, chiding him for his profligate living. That evening, I had a sleeping potion administered to Manetto, then had him taken back to his real home and deposited in a reversed position in his bed, where he awoke the next day. We had additionally rearranged all the possessions in his home.

We further proceeded to compound his confusion by having Matteo's brothers come to his home and tell them about their brother having thought he was someone else. As the final straw, Matteo himself appeared and described a dream in which he had been a carpenter. Manetto was so perplexed and humiliated by this incident that he ultimately emigrated to Hungary!

BIOGRAPHERS:

Antonio di Tuccio Manetti (1423-1497), *Life of Filippo di Ser Brunelleschi*, c. 1480

Giorgio Vasari (1511-1574), *Lives of the Artists*, 1550 & 1568

POSTSCRIPT:

The *capomastro* died after the completion of *il duomo*, but before the great lantern of the dome was finished. He was buried in Santa Maria del Fiore, in a modest tomb that was only rediscovered during archeological work on the cathedral in 1972. The inscription reads, *Corpus Magni Ingeni Viri Philippe Brunelleschi Fiorentini* ("Here lies the body of the great ingenious man Filippo Brunelleschi of Florence").

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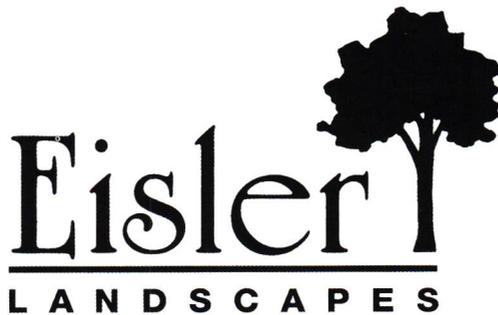
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In Memorium

AIA Pittsburgh was saddened upon learning of the recent passing of **Edwin M. "Ted" Wallover, Jr., AIA** on December 2 after a long illness. Mr. Wallover, a graduate of Carnegie Institute of Technology, 1950, was a member of the American Institute of Architects, The Pennsylvania Society of Architects, the Pittsburgh Architectural Club, and the Construction Specification Institute. He received his Pennsylvania Registration in 1954.

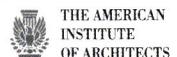
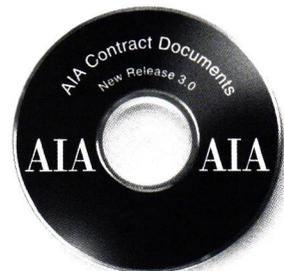
Mr. Wallover founded the architectural firm of Edwin M. Wallover in 1956 and conducted a successful practice until 1972 which culminated in the formation of the firm Wallover & Mitchell, Inc. He made his mark in architectural design in the sixties with notable buildings such as the Gateway Rehabilitation Center and the Beaver Area High School. He headed the design team at Wallover & Mitchell for many major projects such as the Aliquippa Hospital, Beaver Falls High School, Asbury Heights in Mt. Lebanon, and the Beaver County Domestic Relations Building among numerous others.

AIA Pittsburgh sends our thoughts and prayers to his wife, L. Georgia Gray Wallover, his son, **Edwin M. Wallover III, AIA** and his family and friends.

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From the Firms

→ **The Hayes Design Group Architects** is working on alterations and additions to Gill Hall Elementary for the West Jefferson Hills School District. This project includes renovation, additions and upgrades.

The Hayes Design Group is also working on renovations and additions to McClellan Elementary for the West Jefferson Hills School District.

Strada Architecture was recently awarded two projects from the Pittsburgh Public Schools: a \$7 million renovation and addition to Mifflin Elementary School, an historic landmark, and the new \$5 million Regional Training Center to be built in Carnegie, PA. In addition to education opportunities, the training center will also include safety training, sustainable building design, public outreach and training for the neighboring community.

Construction has begun on a new 48-room dormitory building designed by **Valentour English Bodnar & Howell** on the campus of the Pittsburgh Theological Seminary.

JSA Architecture Planning Engineering Interior Design is the architect for a new Regional Emergency Training Facility for the Westmoreland County Community College in South Huntingdon Township, PA. Phase one of the project will consist of two buildings totaling 14,000 sq. ft. Building One will house a fire truck bay, various equipment rooms and a classroom for debriefing firefighters and policeman. Building Two will be a multi-story fire/police training tower. Project architect is **Scott Womack, AIA**.

The Bridgewater Fire house in Bridgewater, PA was recently completed (pictured below). **Hancock Architecture** was the architect.



Landau Building Company announced the completion of the following projects:

- A 20,000 sf facility in Warrendale for Mitsubishi Electric Power Products, Inc. Architect: **Burt Hill Kosar Rittelmann Associates**;
- The newly renamed Cameron Stadium on the Washington & Jefferson College campus in Washington, PA. Architect: **L. Robert Kimball**;
- A 7,000 sf office building for the new headquarters for the Ellwood Group, Inc. in Ellwood City. Architect: Franus Architectural Services;
- The Congregation of the Holy Ghost & Immaculate Heart of Mary's Independent and Assisted Living facility. Architect: **Fanning Howey Associates, Inc**;

- The Immaculate Conception Church in Irwin, PA. Architect: **KSBA**;
- The McCandless Township Sanitary Authority project, the East Liverpool YMCA in Ohio and the Butler Area Public Library. Architect for the three projects: **Burt Hill Kosar Rittelmann Associates**;
- The expansion and renovation of Shenango on the Green. Architect: **Perkins Eastman Architects**;
- The Vilar Center for Technology on the Washington & Jefferson College campus. Architect: **MacLachlan, Cornelius & Filoni**;
- The new Weirton Medical Center. Architect: **Paul Slowik & Associates**.

WTW Architects has been awarded the \$11.5 million expansion and renovation of the school and worship facilities at Mother of Sorrows Parish in Murrysville.

Dynamic Building Corporation recently completed two retail stores for Gander Mountain: one at Robinson Town Center and another in West Mifflin. DBC began construction on a third store in Greensburg.

CelliFlynnBrennan has begun renovation on the historic Metropolitan Theatre in Morgantown, WV.

Central Catholic High School in Oakland, PA, held a ribbon cutting ceremony marking the completion of a 13,000 square foot renovation project to the existing facility. **LDA Architects** worked with Massaro Construction in renovating an old gymnasium into a new athletic and fine arts facility.

General Industries has begun construction for a 5600 sf engineering office building for McMillen Engineering in Fayette County.

Business Briefs

→ Paul J. Greb, Christine M. Kwolek and Gary Phillips are the newest staff additions at **WTW Architects** of Pittsburgh.

MacLachlan Cornelius & Filoni, Inc. announced that **Frederick Watts, AIA** joined the firm as project manager.

Robert Clarke Grove, AIA joined **CelliFlynnBrennan** as project architect.

Desmone & Associates hired three new staff members: **William Brocious, AIA** as project architect in the religious facilities group, Jocelyn Pittser, a Mercyhurst College grad, as interior designer; Tom Kelleher, a recent Carnegie Mellon University graduate, as intern.

The Hayes Design Group - Architects hired **Glenn Gilbert, Assoc. AIA** as an Associate. A native of Pittsburgh, Glenn is returning to the area from Telluride, Colorado. A graduate of The University of Cincinnati, he has a background in residential and commercial architecture.

The firm of Edward J. Hancock has changed its name to **Hancock Architecture**. Founded in 1994, the firm has grown over the years and now has a full-time professional staff of four.

Melanie DeVincintis was hired as the Marketing Coordinator for **Renaissance 3 Architects, P.C.** Melanie was formerly a marketing communications specialist for Marconi.

Derek McNeill joined The Kachele Group as a project manager/senior structural engineer.

Dodson Engineering announced the hiring of James T. Lofz to their staff.

Judith Nadeau, Professional Affiliate, was named Director of Business Development for Dynamic Building Corporation.

Washington Reprographics has formed a digital color division which will be known as the D.it Color Group. The group will provide a full range of digital color output services.

SAI Consulting Engineers hired Christian W. Sisco, RLA, in their Civil Design Group.

Landau Building Company announced the hiring of two project managers: architect Nick Nazak with 16 years experience in construction and design and John Morabito with more than 25 years experience in the construction industry.

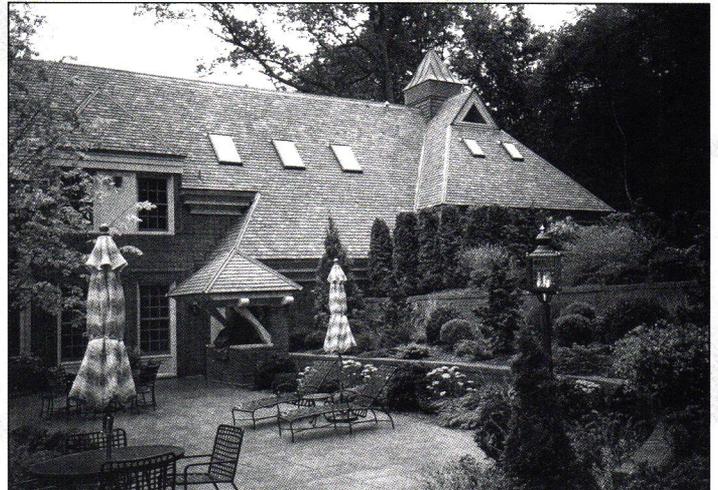
Paul Rosenblatt, AIA, principal, announces the formation of his new firm, **Springboard Architecture Communication Design LLC**, aka Springboard. Staff includes senior associate **Gretchen Kurzawa, AIA**, Dick Esterle, architect, and three interns: John Oduroe, George Rieke and Brent Buck. The office is located in Squirrel Hill and can be reached at (412) 422-7616. The firm's current projects include the Maridon Museum in Butler, Herman Miller office systems design, and office renovations and exhibitions design.



Springboard is, from left to right: Brent Buck (intern); Gretchen Kurzawa, AIA (Senior Associate); Paul Rosenblatt, AIA (Principal); Dick Esterle (Design Consultant). Not pictured are interns George Rieke and John Oduroe."

Kudos

→ The United Masons of Western Pennsylvania recently awarded **Ligo Architects** first place prize for a residence. **Brett W. Ligo, AIA** accepted the award at an awards dinner. The project, pictured below, included renovations and an addition to a turn of the century brick house. Bricks and terra cotta tiles were custom made to match the original.



Rebecca Flora, Executive Director of the Green Building Alliance, was elected to the U.S. Green Building Council Board.

Gregory George, Assoc. AIA, an associate at **Pfaffmann + Associates**, recently received LEED accreditation from the U.S. Green Building Council.

Ann Billak, public relations director for the Master Builders' Association of Western Pennsylvania, received a Jefferson Award from the Pittsburgh Post-Gazette for her volunteer work as president of the Rebuilding Together with Christmas in April Pittsburgh. Billak has been involved in the program for nine years.

The Building Owners & Managers Association (BOMA) of Pittsburgh presented an award to the Mellon Client Service Center, designed by **Burt Hill Kosar Rittelmann Associates**, as one of four local projects recognized for "contributions to the continuing renaissance" of Pittsburgh. The Mellon project received one of two David L. Lawrence Office Building Awards for its significant economic impact and important support to Pittsburgh's central business district. Conceived to carry operations into the 21st century, the 754,000-square-foot Mellon Client Service Center provides state-of-the-art space for Mellon's high intensity processing functions, as well as an additional data center and other support groups. The project was noted for its resourceful use of land, its technologically intensive building infrastructure, and its reverence to the historic downtown context.

Washington Reprographics recently won a contract agreement from Crown Castle International to provide CAD detailing.

C O L U M N S

UPCOMING ISSUES

In this issue *Columns* launches a new series on *The Business of Architecture* (see page 23), what's working in local architecture firms and new ideas or technology that are impacting us. If you have an idea for an upcoming article or any of the following listed here, please contact the editor.

COLUMNS
welcomes
ideas, articles,
comments and
suggestions for all
our upcoming
articles.

In future issues we will feature the following topics:

- Human Resources
- Graphic Design: Corporate Identity and Websites
- Public Relations
- Financial Management (time records, project budgeting, etc.)
- Office Management
- Information Systems and CAD
- Internet
- Continuing Education

APRIL

COMMUNITY DEVELOPMENT: Oakland, Mt. Washington, Friendship, East Liberty. All over Pittsburgh community development groups are helping to get projects built. What's behind this movement and why is Pittsburgh such a hotbed?

MAY

SECURITY BY DESIGN: A look at the new issues in security as well as local buildings that incorporate security measures.

JUNE

HISTORICAL PRESERVATION ISSUE: The Buildings, the Firms, The People Who are Preserving History

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architectural designs

Presenting

architecture + water

Our latest exhibition has a certain flow to it. After all, it features five international architectural projects that integrate water with design, creating exceptionally innovative buildings and concepts. Come to *Architecture + Water*, on view through May 12, 2002, at The Heinz Architectural Center, Carnegie Museum of Art. It could be just what you've been thirsting for.

Curators and designers of *Architecture + Water*, Paul Lewis and David J. Lewis, will speak about organizing the exhibition and the integration of water in architectural design.

March 23, 1:00 pm, Carnegie Museum of Art Theater
Free with museum admission
Cosponsored by the River Life Task Force.

Architecture + Water is an exhibition of the Van Alen Institute, a nonprofit, New York-based organization committed to improving the design of the public realm.



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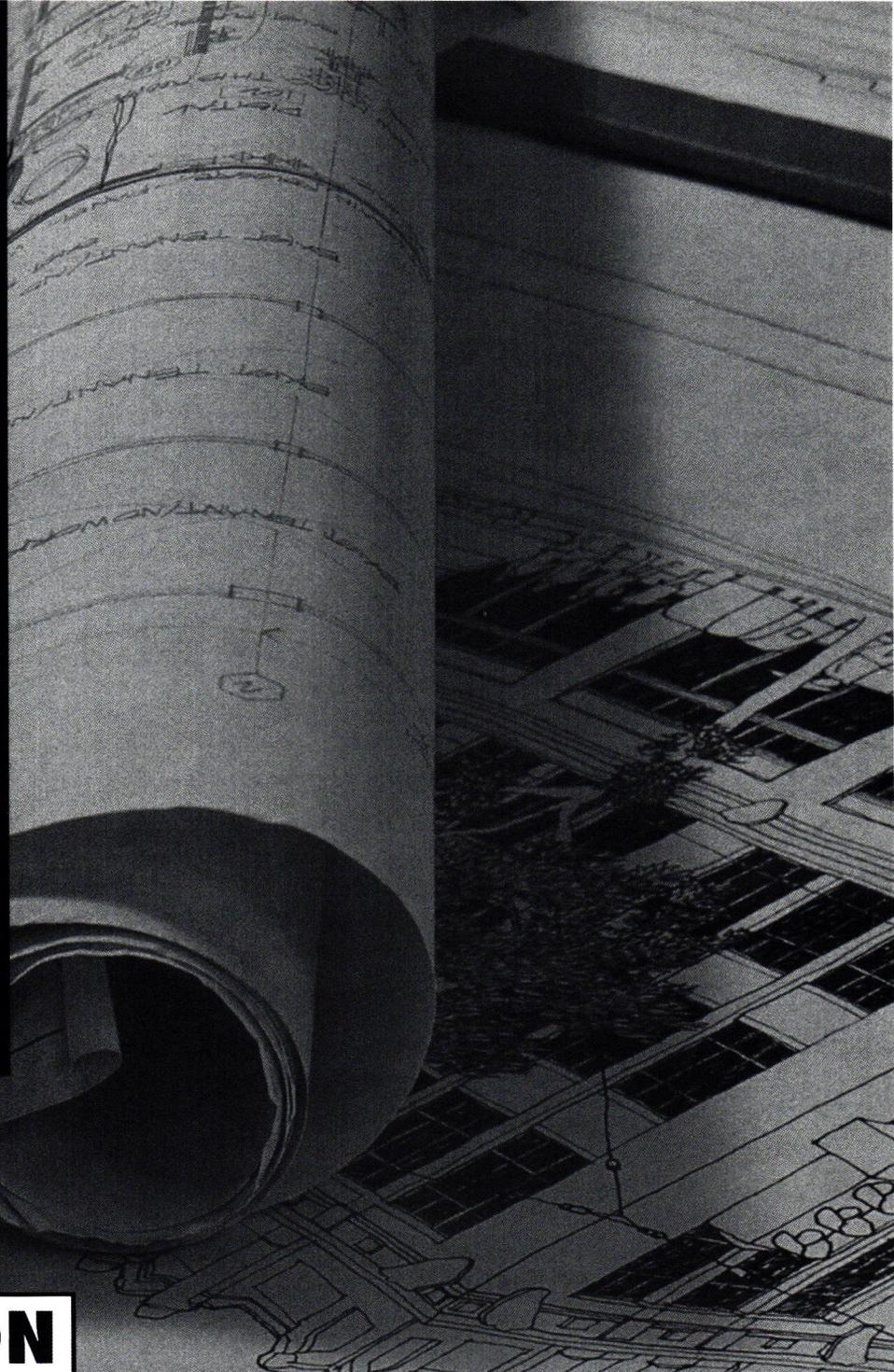
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March 27, Wednesday

Construction Specifications Institute Pittsburgh Chapter Technical Seminar on Concrete Fundamentals

Location: F.W.Dodge,
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Contact Robert Bailey 412-281-1337
RSVP by March 12, 2002

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Please send your information to the attention of Joan Kubancek, AIA Pittsburgh, 211 Ninth Street, Pittsburgh, PA 15222, or fax it to Joan at 412/471-9501. The deadline for inclusion is normally six weeks prior to publication. If you would like information describing qualified continuing education programs, please call the AIA office at 412-471-9548.

AIA Pittsburgh is using e-mail to keep our members informed of the chapter's activities. If you would like to be included and are a member, please send your address to aiapgh@sgi.net.

AIA ACTIVITIES

March 1, Friday

Communications Committee Meeting, noon at the Chapter office, 412-471-9548.

March 11, Monday

AIA Pittsburgh Board Meeting 5 p.m. at the Chapter office. All members are welcome, 412-471-9548.

March 12, Tuesday

Professional Development Committee Meeting noon at the Chapter office, 412-471-9548.

March 18, Monday

Urban Design Committee Meeting at the chapter office contact Arch Pelley, AIA 412-456-0900

March 21, Thursday

Legislative Committee Meeting, noon at the Chapter office, Chuck Coltharp, AIA, 724-452-9690.

March 27, Wednesday

AIA Pittsburgh's Foundation for Architecture 5 p.m. at the Chapter office. Contact Ed Shriver, AIA, 412-263-3800.

AROUND TOWN

February 9 - May 12

Architecture + Water explores the challenges of designing buildings on or near water—a critical issue in Pittsburgh and other cities where waterfront architecture and development are increasingly linked with economic progress and quality-of-life concerns. The five international projects showcased in the exhibition (all of them built or under construction) demonstrate that incorporating water is not only possible, but can produce exceptional building designs. Heinz Architectural Center Carnegie Museum of Art www.cmoa.org

AROUND TOWN

March 12, Tuesday

CSI Meeting. 3E-Commerce in Construction: The Good, The Bad and The Ugly 2 presented by John P. Menniti, P.E., President of PELLEON. The focus will be on reverse auction bidding. Greentree Holiday Inn 6 p.m. Social; 6:30 Dinner \$25 Contact Deborah Merges at 412-855-0928 or dmerg@ATTBI.com by March 8 for reservations.

March 13, Wednesday

Society of Design Administrators. Monthly meeting at the Engineer's Club. 11:30 a.m. to 1:30 p.m. Lunch \$17 members \$19.50 non-members. Reservations call Cheryl Marlatt at 412-281-1337

March 15, Friday

Reunion of the Tam O'Shanters, the Saturday morning art classes at the Carnegie Museum 6:30 to 9:30 p.m. at the Carnegie. For information e-mail warrend@carnegiemuseums.org

March 19, Tuesday

ULI Pittsburgh. Real Estate Roundup at Omni William Penn 7:30 a.m. - 10:00 a.m. \$40 Members, \$50 Non-members

March 20, Wednesday

ASLA Membership Meeting at Fahringer McCarty and Grey, Inc. 1610 Golden Mile Highway (Route 286) Monroeville 724-327-0599 for directions, 412-732-0200 to RSVP.

April 6-7 Saturday & Sunday

SciTech Festival at the Carnegie Science Center. Landscape architecture for kids with hands on exhibits, drawings and site projects.

April 20-28

National Landscape Architecture Week

April 27, Saturday

Design Charrette for Flight 93 memorial, Somerset, PA. Sponsored by PA/DE ASLA Western Section

May 8, Wednesday

The Illuminating Engineering Society is chartering a bus to General Electric NELA Park in Cleveland to tour the facility and discuss lighting with some of the best lighting experts in the country. For more information call Chuck Hatt 412-788-9050 x222 or email Tom Farin at TFarin@aol.com

CONTRACTORS' DIRECTORY

A LISTING OF AREA CONTRACTORS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call AIA Pittsburgh at 412-471-9548.

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How Do You Market Architecture? By Eileen Kinney Mallin

How do you market architecture? Are there standard business development practices? What is the difference between marketing and sales? These are all questions commonly asked of the marketing professional. To begin, it must be realized that marketing is an integral part of a firm's management function. It is not an event or thing, it is a process. Part of the business development/marketing professional's responsibility is to create a marketing program for their firm that takes on the style of that firm and reflects its capabilities and personality. Therefore, no two marketing programs are exactly the same. Sure they have common elements and components, but their structure is unique and specific to that firm. So there is no simple answer to the question, "How do you market architecture?"

One aspect of the process that is often confused is the difference between sales and marketing. To some, they are the same, but they both have a separate function. Marketing deals with strategic planning and the creation of an identity for the firm. Essentially, it's establishing how a firm wants to be regarded by the public. Sales, on the other hand, is the function of utilizing the plan and actually contacting prospective clients to secure projects. Joining the two as one function is an easy mistake to make because the roles are linked so closely in the professional service industry that it's hard to distinguish between the two. To be a successful marketing professional, you need to be able to distinguish between these two roles.

To start your marketing program you need a plan. There are seven questions that marketing professionals should ask themselves as they start the planning process:

1. Who are the firm's clients?
2. What are the firm's strengths and weaknesses?
3. What markets have been successful (profitable)?
4. Who is our competition?
5. What promotional/proposal materials are available?
6. Is there a marketing budget?
7. What reputation does the firm have in the industry?

After asking each of these questions and researching the answers and verifying them, a thorough plan can be created. The objective is to provide a summary analysis of current market position, a description of target market segments, and to establish objectives or goals that are subsequently supported by tasks and action plans. By defining each of these elements, the marketing professional creates a foundation for their program.

From a management or administrative standpoint, marketing programs vary widely. Marketing is an overhead cost. How much overhead a firm can support dictates the structure of the marketing department. Some firms can support an entire marketing staff equipped with a director, coordinator(s), market research specialists, communication managers, graphic artists, assistants, and data entry clerks. Some firms have some combination of these roles while others have only a director or coordinator to complete all tasks. Marketing staff size typically falls in line with the size of the firm. Larger firms tend to have a full marketing staff with most if not all of the above defined roles as well as a sufficient sales staff. Mid-size and smaller firms usually do not have sales professionals but rather, marketing specialists that serve both marketing and sales functions. In regard to corporate sales goals, it must be realized that the larger the marketing department, the higher the sales goals are for the fiscal year.

Marketing is an integral part of a firm's management team. The marketing department is responsible for communication with the public, client maintenance, the preparation of proposals, the creation of graphic materials for promotions, the strategic development of presentations, the assembly of award portfolios, and more. It is essential that the business development/marketing professional understand each of these roles and be in a position to wear many hats and perform each of these tasks as needed.

The interest in establishing marketing programs among companies has increased due to the changing economy, fierce competition and the desire to flourish and grow. As



Part of the business development/marketing professional's responsibility is to create a marketing program for their firm that takes on the style of that firm and reflects its capabilities and personality.

a marketing professional with more than 10 years of experience, I have worked for a large firm of over 500, a medium size firm of 200 and a small firm under 50. While the philosophy of marketing is the same, the approach is different. The key for every firm is to identify their niche and to position themselves in a manner that allows them to utilize their strengths.

Eileen Kinney Mallin is marketing director of MacLachlan Cornelius & Filoni.

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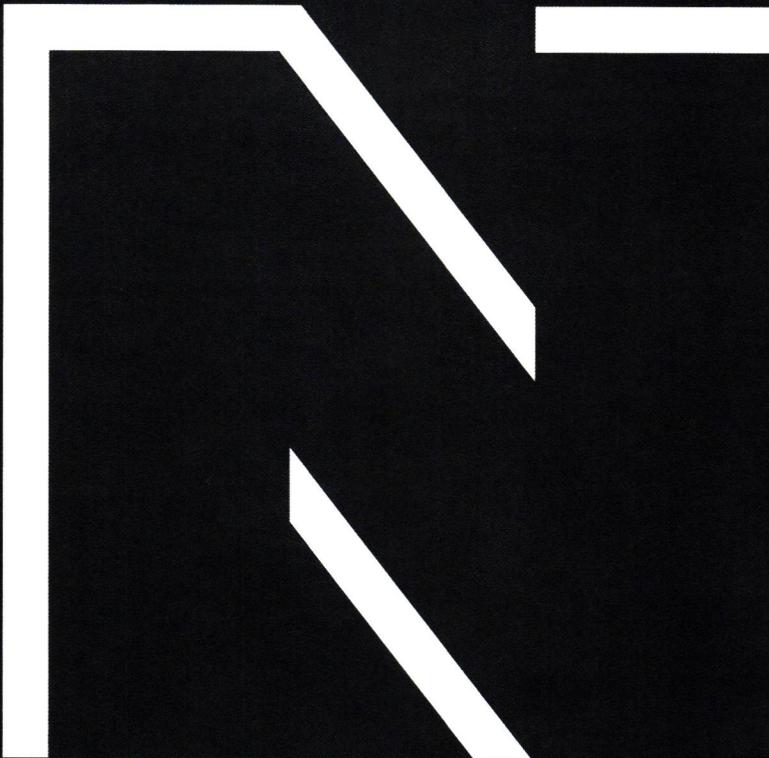
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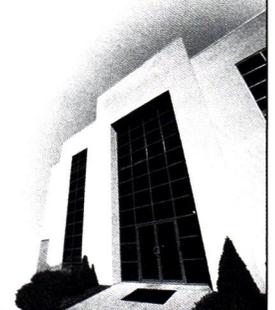
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