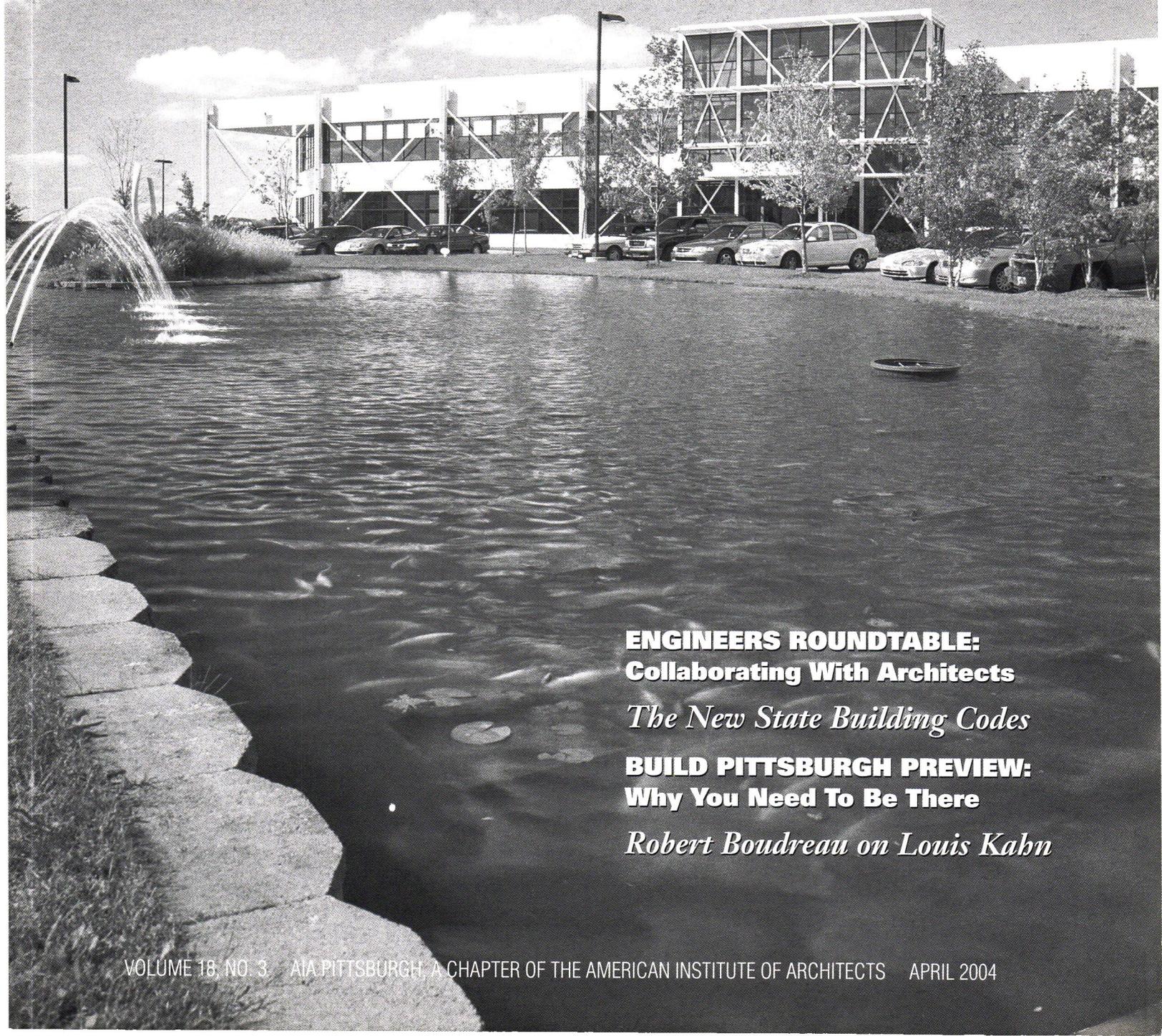


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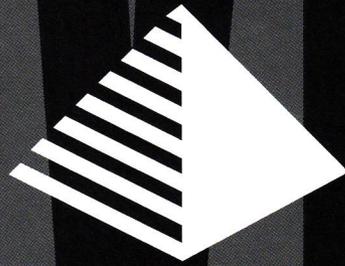
ENGINEERS ROUNDTABLE:
Collaborating With Architects

The New State Building Codes

BUILD PITTSBURGH PREVIEW:
Why You Need To Be There

Robert Boudreau on Louis Kahn

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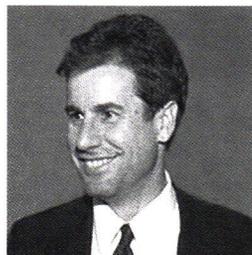
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The AIA Brand Research and Platform Development

By Dan Rothschild, AIA, President of the Board



The real power and connection are at the local level, especially in “knowledge communities” that share a common interest.

The focus of this year’s president message is

the relationship between the AIA brand and you. In January, branding was defined and explored. In March, the message focused on one of the essential pillars of our brand, the AIA code of ethics and professional conduct.

This article will describe the AIA brand research and platform development. Your board of directors invited Jamie Rice of Carton Donofrio Partners, lead consultant for the project, to their retreat this year. The following is a combination of information from Mr. Rice’s handouts and notes from his presentation:

Purpose

At the request of the national AIA Board of Directors, an initiative was undertaken to define and unify the values of the AIA brand across all chapters and across all constituencies. By creating a shared understanding of the AIA brand, the branding study will maximize the value of the AIA in every contact, and the profession will be empowered, inspired and strengthened.

Dualities of the AIA Brand

The challenge of the AIA brand is one of balancing between a series of dualities:

Individual vs. Collective – Architects are trained to celebrate innovation and individual difference. Yet, the AIA is the collective of the profession, where architects are brought together in one organization.

Design vs. Design – The passion of the architecture profession is design. There is a tension between what architects love – design – and what architects need in order to practice.

Innovation vs. Standards – Architects cherish innovation. However, the AIA has been extremely effective at setting standards for the profession, from universal building codes to ethical standards. Standards are the emotional opposite of innovation.

Change vs. Heritage – Members, even those new to the profession, value the heritage of the organization and the connection to the history of architecture. At the same time, many see it as stodgy and stuck in old ways.

Findings

A summary of the findings of the branding study is as follows:

1. The most important value for members is the simple act of coming together. Architects like to be with other architects as they share a common culture, language and passion. Coming together is not just a social value. We come together to learn from each other.
2. There is an enormous pride in the work of the profes-

sion, both by members and by staff. And there is great pride in the heritage and permanence of the AIA.

3. It’s all about what happens in local communities. While there are many things that can best be accomplished on a national level, the real power and connection are at the local level, especially in “knowledge communities” that share a common interest.

4. The AIA is a knowledge facilitator, not a knowledge creator. Members do not see the AIA as a research institute. They see the AIA as a place where knowledge can be shared and learning can take place.

5. AIA is a powerful credential. Members who don’t have the authority of their own reputation or their firm’s brand turn to the AIA brand to validate their professional status. The public sees the AIA as a credible source of information.

6. AIA means Architect. The perception of the AIA is linked to the perception of architecture in general. The public does not understand or care about the differentiation between AIA members and non-AIA affiliated architects.

7. Members’ connections with the AIA take three essential forms: national, local/state, and individual communities of interest. Their experience with each is likely to be different.

Brand Platform

The brand platform is expressed through a visual presentation of all its elements: the brand essence, brand aim, and brand characteristics. It describes how it makes an AIA member feel, as well as how the AIA demonstrates commitment. If you would like to see the visual graphic, go to www.aia.org/brand, page 19. You may also view the entire report.

Manifesto

The consultants also drafted a statement to elicit feedback from the membership with essential characteristics in the following areas:

Community – Create opportunities for all architects to connect with each other.

Knowledge – Add to and facilitate the sharing of knowledge about design and practice.

Advocacy – Give voice to shared values as architects in order to influence the shape of our environment.

Conclusion

Each of us has an essence of who we are as individuals, just as we do as a collective. The AIA branding study was undertaken to express our sense as a collective in order to make us more effective.

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On the cover: Penn Center West, building 6. Office park master plan: Fahringer, McCarty, Grey, Inc. Architect: Gary Gardner, AIA. PHOTO © JIM SCHAFFER, on the web at www.jimschaferphotography.com

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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Mostly I heard understanding and commitment for a process of working together to achieve the best results.

Mars or Venus? Black or White?

By Anne J. Swager, Hon. AIA

My husband is an engineer, civil. My father is an engineer, chemical. My husband eats each food on his plate separately never mixing vegetable with potato or potato with meat. My father does the same thing. My husband sees the world in black or white, right or wrong and I daresay my father is only a little bit less extreme in his view. I have heard it said that women marry their father and men their mother. In my case it would be appear to be true but in reality my husband and my father are very different. My husband's favorite retort to me is that I just do not think the way he does. He's right. I confess I have even completely rephrased a question and asked it again because I cannot allow myself to believe his answer. And usually, I am right. He didn't understand the question the first time around or he is coming at it from a point of view that I never in my wildest dreams anticipated. Our relationship is a perfect illustration of the book, *Men are from Mars, Women are from Venus*.

In 2001, AIA Pittsburgh began a project with Riverlife and PennDOT to redesign the barrier on the top deck of the Fort Pitt Bridge. At first, I thought I had been set down on Mars. Fortunately, the collaboration involved keener minds than mine which helped break through the formidable communication differences. The first and most important task was to build the trust among the participants in this forced marriage. PennDOT had not been receptive to our efforts to open discussion about the barrier design until Governor Ridge prevailed upon Secretary of Transportation Roger Mallory to at least listen. Finally, the order reached PennDOT District 11 and we were in business. Our early meetings were like a slow dance. We would answer all the objections raised and leave the meeting sure that we had made progress. At the next meeting, there would be a whole new set of objections and we'd work through those. Fi-

nally, we reached the point where we had a charette to get some basic designs which then had to be tested to see if they could meet the safety standards. It was fun. By that point, everyone was reasonably used to everyone else and the love of design overcame any other differences. From my vantage point as observer and note taker, I remember leaving that day thinking that we might have actually (in a small but important way) begun to crack the PennDOT culture that did not welcome input from other groups.

Needless to say, I was disturbed to see a recent article on the front page of the Pittsburgh Tribune Review taking Riverlife and other community groups to task for adding costs to recent PennDOT projects. The article was sprinkled with negative comments from the then District 11 Executive Ray Hack. And he was one I thought we had converted at least a little! A subsequent article in the Pittsburgh Post-Gazette on his retirement put those comments in perspective...pot shots.

All of this left me thinking that while we got a much better barrier, did we make any headway with the Martians? Is my husband a mini-PennDOT? Is communication and collaboration always a problem with the engineers or are my experiences an exception? This led to a lunch time session with some willing volunteers while I peppered them with questions about working with you. My thanks to John Schneider, Atlantic Engineering, Tony Morroco, GAI Consultants and Dale K. Earl, Fahringer, McCarty, Grey, Inc. for putting up with me all in the name of furthering collaboration with you. I confess, occasionally, I saw my husband peeking out from behind a black or white statement but mostly I heard understanding and commitment for a process of working together to achieve the best results.

I might as well have been in a room full of architects.



McGraw Hill Report: December '03 Construction Contracts

Total construction was up 3% in 2003 to \$518.6 billion, following 1% growth for total construction in 2002, according to McGraw Hill Construction. New construction declined 2% in December, 2003, to a seasonably adjusted rate of \$532.6 billion. The housing sector remained steady at a high volume in December but declines were reported for nonresidential building and public works.

The December data produced a 160 reading for the Dodge Index (1996=100) down from a revised 164 for November. For all of 2003, the Index came in at 156. The initial months of 2003 were relatively subdued, with the Dodge Index averaging 150 during the January-May period, before contracting picked up during the second half of the year. Overall construction was healthy for the year due to the high volume of single family housing. Other sectors such as institutional and public works and commercial building were down.

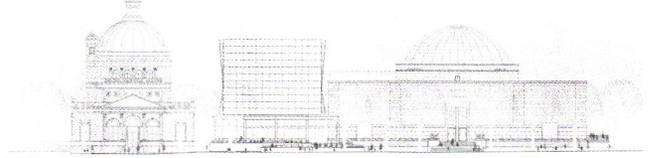
Monthly Construction Contract Value

Seasonally adjusted annual rates, in millions

	DECEMBER 2003	NOVEMBER 2003	% CHANGE
Nonresidential building	\$142,044	\$146,340	- 3
Residential building	\$294, 697	\$293,364	—
Nonbuilding construction	\$95, 885	\$104,911	- 9
Total Constructiton	\$532.626	\$544,615	- 2

Correction

In the March issue, *Columns* erred in citing the contractor for The Children's Museum. The contractor is Mascaro Construction Company LP.



Columns wants your ideas

Columns welcomes story ideas, book reviews, photos, articles and suggestions. Please contact the editor at tcerto@adelphia.net or (412) 563-7173.

UPCOMING ISSUES

- **May**
Phipps Conservatory and Botanical Gardens
More on the new state building codes
Community Design Center news
- **June**
Historic Preservation Issue (We welcome submissions!)

AIA PITTSBURGH PRESENTS

BUILD *pittsburgh*

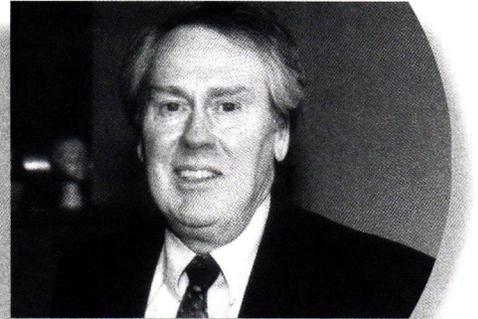
SHARING *knowledge* **SHAPING** *community*

Build Pittsburgh is a two day conference (formerly TRI-AIA) with informative, issue-oriented presentations and discussions. An opportunity to learn, grow and network with the region's top professionals. Registration information at www.aiapgh.org, or call 412-471-9548.

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A ROUNDTABLE CONVERSATION



PHOTOS BY TRACY CERTO

Engineers on Collaborating with Architects

MODERATOR

AJS: Anne J. Swager, Hon. AIA,
AIA Pittsburgh

THE PANEL

(pictured above, left to right)

JS: John Schneider, Atlantic Engineering

AM: Anthony F. Morrocco, GAI Consultants

DE: Dale K. Earl, Fahringer, McCarty,
Grey, Inc.

AJS: *You are all in a position where you collaborate with architects every day. I thought exploring the issue of how that collaboration works would be something the members would enjoy reading about. Let's start with the idea of collaboration and what it means to you and your practice.*

AM: Architects are the first guys in the door; they're usually on the team whether it's a landscape architect working on a master plan or a building architect. As engineers we need to understand that they're setting the tone and the development of the building including aesthetic issues. Our job is to make their ideas work and when we understand that—after working for years and years with architects—we develop a mutual respect. There are certain architects you work with all the time so you get to know where they're coming from and that makes your job a lot easier. Once they know and respect you then any suggestions you have are a lot better received. I've always found it a pleasurable experience working with architects, landscape and building architects. So I know what the overall goal of the project is, they're setting the tone and we can make it work and make it cost effective and, as long as they listen to our ideas and take our suggestions, whenever they are appropriate, it makes you feel very welcome.

JS: I think that the biggest key for collaboration is for both sides, but primarily engineers, to be flexible. A lot of engineers come out of college with the belief that every problem is very clear and defined and could be solved in ample time if they have plenty of sheets of blank paper and calculators and computers. That's just not the way the real world is. The architects get cornered with questions from owners asking them to do ridiculous things in ridiculous time frames and so they need us to not jump down their throats when that happens. Recently an engineer, not from this area, made a comment in a meeting about needing information. His exact quote was "I need everything before I can design anything." I just don't believe that. I think we have to be a lot more flexible than that if we want to collaborate well.

DE: There are lots of duos that have been successful over the years in other professions but I think there is a shortage of them in the A/E Industry. There are a few that have worked on a national level over a period of time. Part of the process is to have people who respect each other, first of all, that have an understanding of what the goal is, and a willingness to listen to someone else. Most collaboration starts out with that sort of an approach; however, for a col-

laboration to be successful it has to have all parties share the same vision and that's a very difficult thing to do.

They can have the same goal, to provide a good product for their client and for society but if they don't have the same vision for what that may be—it may not be in how something looks or how it functions—but that it has a certain aesthetic or a certain functionality to it. If both parties understand that then you can achieve a collaborative process. My inclination is to believe that all collaborations work in some fashion or another. They either work because the parties are collaborating or they're not collaborating and they go their own ways and finish their own tasks—they do what they were asked to do but they don't exchange input. In the end they put out a product that meets the goals—not the vision—but the goals of the client. But those few occasions when they both share that same vision I think you get something that's better than the sum of the parts and that's really ideal.

AJS: *Who has to define that vision? If it were a perfect collaborative world would one person define that or would you arrive at that together? How do you get to the point where you are all sharing the same vision?*

DE: Normally maybe 40 percent of our work is a collaborative effort where we are working with an architect somewhere. It's a rarity that we're working for the architect—we are working for the client separately and that tends to level the playing field. If I'm a sub to the architect then there's a different attitude than if I am hired directly by the client and the client has identified the potential for collaboration. It happens more than people think if you're talking about strictly engineering. Some firms have certain strengths that a client may be looking for and he wants that strength and he fears that if he chooses "Architect A" over "Architect B," "Architect A" may not pick that particular firm so he hires them directly.

The vision can be shared early if the client is aware of what his vision is and he wants to put the right team members together that easily can accomplish the vision. In Pittsburgh I think there is very little collaboration that you could point to as being very successful. Very few. And I'm talk-

ing about projects that we might all recognize and know. Some of the strictly engineering type projects like bridges, such as the 40th Street Bridge—that was a tremendous collaboration that was forced upon Benno Janssen and James Chalfant who was the county engineer. In my profession, I'd say Point State Park was a successful collaborative effort. Stotz was the architect and Griswald was the landscape architect and together they created it. Are there many of those? I don't think there are, but there are occasions where someone has a unique idea and everybody on the team shares that vision.

AJS: *Could you live with a forced marriage and do you have to often?*

AM: I've been in forced situations, some of them pleasant, and a lot of times it's a good opportunity to work with somebody different and learn some new things—development, a new business relationship, and possibly teaming in the future. Even the ones that don't work out as well—you have to make an extra effort and keep the goal in sight and not make the client suffer because the relationship isn't working very well.

AJS: *Let's say an architect has answered an RFP and is told who the landscape architect and engineers are going to be on the team. If it doesn't work out, do you go back to the client or are you able to work it out among yourselves?*

AM: I've seen it both ways. I've seen where you can work it out. I've also seen where you don't want to but you have to go to the client. You must inform the client, what it comes down to is, we're waiting for things from the architect so we can't meet your schedule. We can't get the architect to understand our needs so could you please get him to hit these milestones? We can't be given something today and expect to get it out tomorrow. There are times when you have to go to the client but I think 99 % of the time, you can work it out yourselves.

JS: I have this dream of making the project the entity that everyone is interested in satisfying. I don't mean the owner, I mean the project, whatever it is, so that everybody answers to that. The owner may have his own agenda be-



PHOTO BY JIM SCHAEFER

Penn Center West, Building No. 6

PROBLEM: Collection of increased stormwater

SOLUTION: Detaining rainwater in underground tanks and recycling this water as needed because of evaporation in the pond

OFFICE PARK MASTER PLAN: Fahringer, McCarty, Grey, Inc.

ARCHITECT: Gary Gardner, AIA

LANDSCAPE ARCHITECT: Albert Seppi

SITE/CIVIL: Fahringer, McCarty, Grey, Inc.

OWNER: The Soffer Organizations

LOCATION: Robinson Township



PHOTOS BY TRACY CERTO

cause the owner's not just serving himself necessarily, he may be a developer leasing it so he may be interested in the bottom line. If it's the right thing to do for the project, then a lot of these conflicts would go away because everyone is answering to an entity, not a human being. I have this dream that someday it will happen because it seems like we always have some conflict and then the finger pointing starts.

AJS: *So you almost answered the question of how can we improve collaboration.*

JS: When I say answering to the project, that could be many different heads too. It's not necessarily the most beautiful building; it could be the

schedule, the functionality, energy efficiency, it could be many different things that everybody wants to appoint as the ultimate entity to satisfy. That has to be decided and then everybody can share that vision.

DE: Architects historically were and they continue to be the point persons in most design problems. Because of that they have upfront meetings that allow them to understand better the client vision. If you're working at some other level on the pyramid you forget that the vision of the client and the architect is more important than that small aspect you are working on. I like to use a phrase from an Eagles' song Hotel California that "you can check out anytime you want but you can never leave." In collaboration often different team players check out—they say, I've tried to portray some element of what I think is significant to the solution and if the guy at the top of the pyramid doesn't want to listen to that well then I'll just finish my job and get it done—I'll just check out—and suddenly the collaboration process falls apart like a bunch of Lincoln Logs. That happens probably more than 50 percent of the time.

At one point an architect was the master. Have things begun to evolve differently, especially now that we consider green building and designing for the whole system?

AM: In different disciplines of engineering the collaboration is different. There are a lot of pieces to putting a building together. What a civil/site engineer does is more like what a landscape architect does. There are things that they both can do and sometimes the scope gets mixed up so it's good to get that sorted out up front.

DE: I think historically the relationships have changed. In the 60's when I started practice I think the functions were more separate. A lot of the firms here in Pittsburgh, especially the smaller firms, are now much more open to collaborations. They're different thinkers then they were 40, 50 years ago. There is more openness on the part of architects in general to find out what it is that someone else has to offer. They're willing to listen more and share their wisdom with you than they were years ago.

AM: Design builds have changed things a lot, too — everyone in the working relationship has to mesh because you've got to get some preliminary designs done before you can get the project.

AJS: *At one point an architect was the master. Have things begun to evolve differently, especially now that we consider green building and designing for the whole system?*

DE: I would agree with that, especially from the site/civil side. From the site/civil side there are lots of things that can be done and I think that architects are aware that other disciplines have potential to provide something. There's a lot of left side/right side of the brain reality in the world. Engineers usually create prototypes, something that can be duplicated, but obviously you can't duplicate buildings or architects would be out of business. You have to continually generate

new ideas and I think the green industry does bring in the site/civil side a little more. There are new ideas; some of them are highly usable in this environment and many of them are not.

AJS: *What about architects designing bridges? To cite an extreme example of someone using left and right sides of the brain, Santiago Calatrava.*

DE: The people that rise to the top are the people who can mesh the left and right side thinking, people who understand that there are aesthetic issues as well as functional issues. Engineers usually try to solve a problem or function such as moving cars across the river and it doesn't matter to them if a bridge looks attractive. Those few individuals who have the ability to flip from one side of the brain to the other are the ones who are more open to collaboration, who know there is somebody else that has something to offer. The final result is better than the sum of the individual parts. And that really is collaboration, when everybody does the best they can do and yet takes it to another level.

AM: In some areas you can see what has been done by public agencies and it sticks out—it just doesn't blend in with the rest of the background. So in certain situations—especially around the cities, it would be great to have architectural input on bridges. But I'm not a bridge engineer and you might get a different answer from a bridge engineer.

AJS: *Do you think collaboration adds time to the process?*

JS: Initially it adds time because it takes a while to get used to how the other person thinks. In a long term relationship with a client, the collaboration will actually cut time because you tend to know what the other's thinking before they can even say it.

Getting back to your comment about architects designing bridges I think that's a wonderful idea. I've never designed a bridge other than a pedestrian bridge—but I have dealt with a lot of aesthetic issues of exposed structure in buildings. And my left side of the brain does not have the capacity of an architect's so I can appreciate what an architect offers because that actually gives me more ammunition in my pocket for next time. So much of this business is experience and what you have learned over the years. When someone questions you—you can show them an example.

AJS: *Collaboration requires team work so I'm curious how your education reflects that—were you involved in many group projects in college?*

AM: Yes, as engineers we did a lot of group projects—computer projects and programming, and group structural projects. We had to work in groups on survey crews. I was exposed to a lot of group projects and I thought that was a very positive way to learn.

JS: We collaborated not because it was the assignment but out of convenience for the help it offered. For instance in our senior thesis—analyzing a building—I had to analyze electrical, mechanical, plumbing and site issues as well. Since my emphasis was in structural I would talk to someone in mechanical. I really wanted to be an architect and a part of me likes to know everything about a building not just my piece of it.

DE: I started Penn State in '60 when landscape architects started school with architects. I don't know if they still do that or not but it was interesting because you could see how people approached problems differently. We had Patrick Horsbaugh, an architecture professor at Notre Dame who was very big on collaboration. He wanted to eliminate the words architect and engineer and call them all "omnitechs". He was constantly forcing us to work between the two departments. We had a project designing the ultimate air shelter and we were thrust together—architects, engineers, parks and recreation, landscape architecture. I decided that rather than an architectural solution we should approach the problem from a social and psychological perspective. So I thought about how much space people would need and started to find areas—the interaction of spaces. They weren't architectural plans but more about the relationship of the people. The architects thought this was great—it actually won the competition. That was an early collaboration that stuck in my head. Then in my senior year we had a project that grouped people together again and at that point it seemed to work because as you're getting close to graduation you finally learn what you have to do to get something done.



Lancaster Orthopedic Center

DESCRIPTION: Four-story atrium roof framing during construction

STRUCTURAL ENGINEER: Atlantic Engineering

ARCHITECT: IKM Incorporated

OWNER: Lancaster General Hospital

LOCATION: Lancaster, PA



Summerset At Frick Park

PROBLEM: The liability of a 200 acre solid waste dump in the City of Pittsburgh

SOLUTION: A Public/Private partnership that is transforming this eyesore into a viable residential community and the addition of 700 homes to the city's tax base.

MULTI-DISCIPLINARY CIVIL ENGINEERING SERVICES: GAI Consultants

ARCHITECT: Looney Ricks Kiss

LANDSCAPE ARCHITECT: LaQuatra Bonci Associates

OWNER: Urban Redevelopment Authority of Pittsburgh

JS: What I'm concerned about is how technology is affecting collaboration. We got to a point when the internet was "the thing" and everything was done on the internet and people said, oh we don't have to meet—I can just send you a drawing. It's like leaving your spouse notes and not seeing him or her. After awhile you're not communicating anymore, you're just trying to write the shortest note. Lately I have seen more human contact and I think that's a good thing.

DE: I believe technology hurts collaboration as a rule of thumb because when people put something on a machine they are less willing to make the change. So when you put something in an email to me it looks like you've got the final layout of whatever it may be. When you can look at hand drawings I think people look at them as being less concrete and I think that technology stymies collaboration, it doesn't help it.

It certainly makes it easier to communicate—we send stuff back and forth—so you're collaborating to some degree but the resulting product is stymied by that technology because it looks like a finished product and it isn't.

JS: I would have to agree with you.

AM: Collaboration has taken on a different meaning to me in the last 15 years. I used to work at a firm that only offered services in one discipline—Land Development. At GAI, a multidiscipline engineering firm, I now find myself collaborating with the other technical groups within the company—you have to be careful because sometimes you collaborate better with an outside sub consultant because you know that you must. When utilizing your own in-house forces, you want to make sure that you still walk upstairs and talk to the various personnel within the inhouse groups that are involved in your project.

AJS: Do you find a lot of peer review in your profession?

JS: It's not a formal event but we do it all the time. If I have something that I've never done before or it's just a little different to me, I'll go around and ask what do you think about this, am I crazy? Now just so you know, I don't know

if this is true for all the engineering disciplines but some states are legislating that now. For instance, in Fairfax County, VA, you must have a peer review of a structural design. In Massachusetts it's statewide.

AJS: How come?

JS: Well, Massachusetts primarily because it's a substantial seismic zone so that's a requirement. Any project has to have a third party review and you will

not get your permit until the letter is signed and sealed by that third party reviewer saying everything looks good.

DE: As landscape architects our drawings are going to a municipality so there is a municipal engineer who reviews them. It goes back to collaboration—why engineers don't sense the problems that the architects have; in other words architects are subjected to peer review at a public level—you cultivate competitions where you're a winner or a loser. Engineers are not really subjected to that sort of ridicule—it's almost like being an actor or a dancer—you go in front of a group of people and they say you don't have the ability you might as well leave. I think that's sort of what architects are faced with, on a broader based exposure, to peer pressure as peer reviews. The AIA runs a terrific competition and I think it's handled well in the publications. But I believe that's why many times architects are reluctant to be collaborative because they know that their project is subject to peer review and someone will come along and judge it. So architects want their final product to reflect their vision. I would do the same thing, I would want to control it and make it as best as possible in *my* vision.

The final result is better than the sum of the individual parts. And that really is collaboration, when everybody does the best they can do and yet takes it to another level.

AIA PITTSBURGH PRESENTS

My Architect: A Son's Journey

At the Harris Theater, Robert Boudreau, founder and music director of the American Wind Symphony, spoke briefly about architect Louis Kahn and his 13-year friendship with him. COLUMNS later interviewed him to find out more.

In 1960, when Robert Boudreau first started to work with Louis Kahn on "the boat" for traveling musical performances, he asked the architect how much it was going to cost. That was a mistake, Boudreau said. "It was not the question I should have asked. He said that's not a place to start from, Robert. You have to start with the concept. With the *dream*."

Dreaming was essential to the architect who designed the Jonas Salk Institute in La Jolla and the extravagant capital building in Bangladesh. "The poorest country in the world!" exclaimed Boudreau. "How did he ever get the people to believe in it? That's what an architect does more than anything else. He makes people believe it can happen. He made me believe that."

Kahn was highly inquisitive, said his friend, and a "super learner, about everything." Once when Boudreau asked Kahn how he kept doing architecture, when there were always so many impediments and things never seemed to run smoothly, Kahn replied, 'I always remain the child.'

A child never sees a problem with someone saying no, said Boudreau, so many things simply didn't bother him. He found ways around them. For instance, there were a great number of restrictions on the first boat he built for the American Wind Symphony. "I needed a 30 foot stage for musicians," explains Boudreau, "yet it had to go through 17-foot locks." He also required a 25-foot high proscenium yet the boat had to slide under a 10 ft high bridge on the Thames River. The solution? "He designed two steel walls that were part of the floor, one 100 feet long, the other about 90. Two people on either side winched them up on chain pulleys. So the boat was 17 feet wide but when the walls became extensions (of the floor), we had 10 feet more on each side."

That wasn't the least of the challenges. "When we went to J.J. Henry's, a naval architect, he looked at the model and said 'Mr. Kahn, it's very pretty but it's going to sink.' It didn't bother him a bit. He said, 'Okay, what do we have to do to make it float?'"

Although the two men were close until Kahn died in 1973, Boudreau says the architect, who had a daughter with the

woman he was married to throughout his life, never mentioned his son, Nathaniel, by another woman, nor his first daughter by yet another. "He kept his personal life separate from business although he did talk about his daughter, Sue," said Boudreau. It wasn't until Kahn's funeral that Boudreau learned of Nathaniel Kahn, the son who made the film, who was then eleven years old. The two have since become very close. "Nathaniel has become part of our family. He's his dad. He had no money at all and yet he made this film."

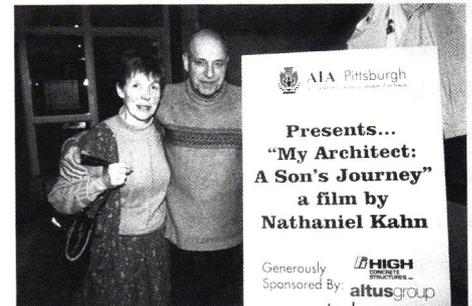
The film has been favorably reviewed in its national release and Boudreau has heard from several people across the country interested in "following my boat". He has seen the movie three times so far and laughs outloud and cries silently each time. "His son has done something special for his father, more than what his father did for him," asserts the musical director who has great respect and reverence for Kahn. Of the four people who had exceptional influence in his life, Kahn was one. The others were Boudreau's dad who was a rabbi along with Henry J. Heinz who helped fund his organization and Ted Haslett.

Kahn also designed a second boat for the American Wind Symphony and, although Boudreau didn't ask about the cost, he charged only \$4,000 to cover some expenses for the \$5 million project. Boudreau surmises the miniscule fee was due to the fact that Kahn wanted to help the organization which he admired, particularly in its training of young musicians.

"He loved the arts and loved what I was doing for young people," said Boudreau. As the director knew by then, it was the concept, the dream, that enveloped Kahn, not the money. He died \$500,000 in debt.

With a legacy of architectural treasures and a reputation as one of the greatest architects of the century, Louis Kahn died alone in the men's room at Union Station. Since he had crossed out his address on his I.D. (Nathaniel's mom speculated that it was because he was on his way to be with them, an idea her son disputes) his body was in the morgue three days before being identified.

The film, which has been playing at local theaters, was nominated for an Academy Award.



Robert Boudreau and his wife Kathleen prior to the AIA screening of the Academy Award-nominated film *MY ARCHITECT*.



PHOTOS BY TRACY GERTO

On February 19th, more than 100 architects and guests along with 50 Carnegie Mellon students packed LaPrima Espresso for an AIA Pittsburgh reception prior to the sold-out screening of *MY ARCHITECT: A SON'S JOURNEY* at the Harris Theater. Audience reaction? A must-see.

This event was generously sponsored by HIGH/Altus Group and The Pennsylvania Concrete Promotion Council.

New Building Codes Present Big Opportunity for Profession

The new state building codes, which will be uniformly endorsed throughout Pennsylvania, present architects with an "excellent opportunity to raise the profile of the profession across the state," said Maureen Guttman, AIA. It is, she added, the single most important piece of state legislation impacting our profession in the last two decades. As she tours the state to present a workshop on the new state law and how architects will be affected by it, Guttman is underscoring the idea that architects have much to gain and much to offer from the new codes. The key is making themselves the point people. "Architects can be the professional group the public turns to for guidance on this issue," she said. "Our experience in using building codes, as well as our professional obligation to the public health, safety and welfare, makes us a logical and reliable resource for building code implementation.

"I'm urging my colleagues to consider the gradual erosion of our profession over the past twenty years: Interior design, construction management, programming — we've allowed these components of architectural practice to become independent professions. Here's an opportunity for us to lay claim to an important aspect of what we do before someone else declares ownership of it.

"It's up to us," said Guttman. "If we rise to the challenge and choose to link this with our professional license. This is the playbook for our game and we should seize the opportunity."

April 9th is the official date the codes will start becoming law, and be enforceable for state-owned buildings and elevator work. It will vary by municipality depending on the date each takes official action to adopt the law. By mid-August the codes should be fully implemented throughout the commonwealth.

Next Month in COLUMNS: Architects' Q and A's about the New Building Codes.

ABC's OF THE PA UNIFORM CONSTRUCTION CODE

Alphabet Soup – A Glossary of Acronyms

L & I The Pennsylvania Department of Labor & Industry. L & I's Fire & Panic Regulations are not a construction code as much as safety regulations in building layout.

BOCA Building Officials and Code Administrators, International – publishers of the BOCA Family of Model Building Codes (Building, Mechanical, Fire Protection, etc.). It is no longer published and has been subsumed into the ICC.

CABO Council of American Building Officials – the original Secretariat of the CABO/ANSI Accessible Standards, and more familiarly, the model One- and Two-Family Dwelling Code. Now included under the ICC umbrella.

UCC Uniform Construction Code – Pennsylvania's title for the family of codes and regulations authorized under Act 45 of 1999.

ICC International Code Council. This new organization is comprised of three former model codegroups: BOCA, whose codes were used mainly in the eastern US and the Great Lakes region; ICBO, whose Uniform Building Code (UBC) has been used in western and Midwestern states; and SBCCI, whose Standard Building Code was adopted in the South.

The Council promulgates the new ICC Family of codes that replace the regional model codes:

IBC	International Building Code
IRC	International Residential Code
IMC	International Mechanical Code
IPC	International Plumbing Code
ICCEC	ICC Electrical Code
IECC	International Energy Conservation Code
IFC	International Fire Code
IPCBF	Int'l Performance Code for Buildings and Facilities
IFBC	International Fuel Gas Code
IUWIC	International Urban-Wildland Interface Code
IEBC	International Existing Building Code



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Catching Up with Keynote Speaker John Craig

John Craig, keynote speaker for Build Pittsburgh, recently retired as the executive editor of the Pittsburgh Post-Gazette and now devotes full-time efforts to the boards of three organizations that affect change in the design and development of the region: The Riverlife Task Force, The Port of Pittsburgh, and the Steel Industry Heritage Corporation. In an interview with Columns, Craig talked about his work, updating the myriad accomplishments of the Riverlife Task Force and what they need the most now.

By any measure, the Riverlife Task Force has accomplished a great deal. Since its creation in 1996, the Task Force has helped guide development of approximately two billion dollars in the Three Rivers Park area, estimates co-chair John Craig. That includes the convention center, new ball fields, the expansion of Station Square and new buildings such as Alcoa and Seagate. In the works are a new hotel, the Equitable Resources Building and DelMonte headquarters along with the new complex between the ball parks.

While these pieces are put in place, the Task Force plans to connect the Loop, the 6.5 miles of waterfront along Three Rivers Park, along with connections along the North Shore and between Point State Park and the convention center. Meanwhile the master plan has been completed for Point State Park.

So with all that activity, what's missing? A plan for maintenance, for one. "What is necessary is the development of an institution, some public/private partnership to maintain Three Rivers Park and beyond and any other related water developments. We've gotten terrific plans and done a lot of things but we don't have the right mechanisms in place for maintenance," says Craig.

When the Loop is completed, people will be able to walk or peddle or inline skate completely around Three Rivers Park, but who will take care of it? Since one of the design guidelines for Three Rivers Park is a 50 to 100 foot setback, someone will have to maintain that space, too. "At the moment it's hit or miss," says the former editor who thinks the issue is akin to who takes care of sidewalks.

That's one subject worth examining, says Craig, and the other is related to the Port of Pittsburgh, a state-appointed commission started in 1992, with the power to issue loans and float bonds to development projects. When Philadelphia was organizing one of its own in 1992 to help revitalize its deteriorating port, Pittsburgh requested one, too, along with Erie.

"The Port of Pittsburgh has control of the river and the action on the rivers and their development in 11 counties," explains Craig who adds that discussion thus far has been very precise and dealt with in small pieces. He suggests widening the lens to include all of the Pittsburgh Pool, a unit of water bounded by three dams: Emsworth to the west, Highland Park to the northeast and Braddock to the east.

When asked about priorities of The Riverlife Task Force, Craig offered the following:

1. Revitalization of Point State Park: With the master plan complete, the planning committee will work with the state to secure funding and implement the project in phases. The cost is \$35 million to rework the river edges, rejuvenate the fountain, create water steps to the rivers and provide access ramps on either side of the park, improve trail connections and build a visitor's center.



Craig notes two unfinished pieces of business:

- 1) The presentation of what is in the museum and how to present this park to the world and 2) how to maintain the park, what government organization will oversee it as discussed above. State funds available are not adequate.

2. Complete connection from Point State Park to the convention center and finish the convention park. The Water Walk under the steps of the convention center has to be connected around the corner to the right toward the Strip District and left to Allegheny River Park. At the other end of Point State Park, same thing with the Mon Wharf.

3. North Shore. The major project is the connection from North Shore Park to Heinz Field to the Science Center. Another is to convert the belvedere, the old pier that was part of the Manchester Bridge, into an overlook. Also, two plazas are planned: one, a continuation of the Water Steps and the other, a continuation of the fishing pier (The Del Monte headquarters bridges that plaza.)

To learn more about The Riverlife Task Force, attend the Build Pittsburgh session presented by Executive Director Lisa Schroeder.

BUILD PITTSBURGH

2 days, 3 tracks, 21 sessions

Within that boundary, of course, lies Three Rivers Park. At a recent City Council meeting Craig used Russian nesting dolls as a prop to drive home his point of viewing it as a regional asset and how the Port of Pittsburgh can help in its development. If you consider the smallest doll Point State Park, the rest of the nesting dolls in order of increasing size would be Three Rivers Park, the Pittsburgh Pool, the six-county area and finally the 11-county area which would encapsulate all.

"If you think of that in those terms, you're looking at it as a regional asset," says Craig. Although it is yet to be determined what kind of park it is—county, state, federal or even a different entity. "There's no consensus on this yet but we're getting there. Both city and county have no money. They have no problem with developing projects. But taking care of it and responsibility for it makes them nervous," he adds.

"We've got to figure out a way to do that. There's much to recommend it to be more than a city park."

As the work progresses on all fronts, the Riverlife Task Force continues to evolve. "They have enough planning money," says Craig, explaining they will continue what they're doing but shift their emphasis to working with people to implement the plans.

In addition to his work on the Task Force, Craig is also commissioner of Port of Pittsburgh where they have been developing a water taxi demonstration—and he's on the board of the Steel Industry Heritage Corporation which encourages development that celebrates the city's history.



PHOTO BY TRACY CERTO

Plans for the Water Walk at the Convention Center include a connection to the north and south.

Friday, April 23, 2004

7:30 – 8:30 AM
Registration and Continental Breakfast

8:30 – 9:30 AM
KEYNOTE: *The Challenges Facing Architects in Our Region.* John Craig, Former Editor, Pittsburgh Post-Gazette, Co-Chair, Riverlife Task Force.

9:30 – 11:00 AM
SESSION 1: CHOOSE ONE

- Increasing Civic Design Quality in Our Region
- The Pitfalls of Offering Partial Services
- Green Roof Specification Standards

11:00 – 11:30 AM
Break

11:30 AM – 12:30 PM
SESSION 2: CHOOSE ONE

- Pittsburgh's Breeding Ground for Green Clients
- The Difficulties and Risks in Project Closeout
- Architectural Woodworking: An Overview

12:30 – 1:30 PM
Lunch in the Atrium of the Union Trust Building, included with your registration.

1:30 – 3:00 PM
SESSION 3: CHOOSE ONE

- Creating Health and Wellness in Our Communities
- Value Engineering: It's Neither Value or Engineering—Discuss!
- New Perspectives in Green Architectural Products

3:00 – 3:30 PM
Break

3:30 – 5:00 PM
SESSION 4: CHOOSE ONE

- Award Winning Architecture in Pittsburgh
- Where is Continuing Education for Architects Headed
- New Lighting Technologies

5:00 – 7:00 PM
Build Pittsburgh Happy Hour: Gather with your colleagues for drinks and hors d'oeuvres.

Saturday, April 24, 2004

8:30 – 9:00 AM
Registration

9:00 – 10:30 AM
SESSION 1: CHOOSE ONE

- A New Recreational Hub: What's in Store for Point State Park
- Owner-Drafted Agreements or Highly Modified AIA Agreements
- Lightweight Concrete

10:30 – 11:00 AM
Break

11:00 AM – 12:30 PM
SESSION 2: CHOOSE ONE

- Coming of Age for Riverlife
- What Does the Owner Expect (of us)?
- Tensile Membranes in Architecture

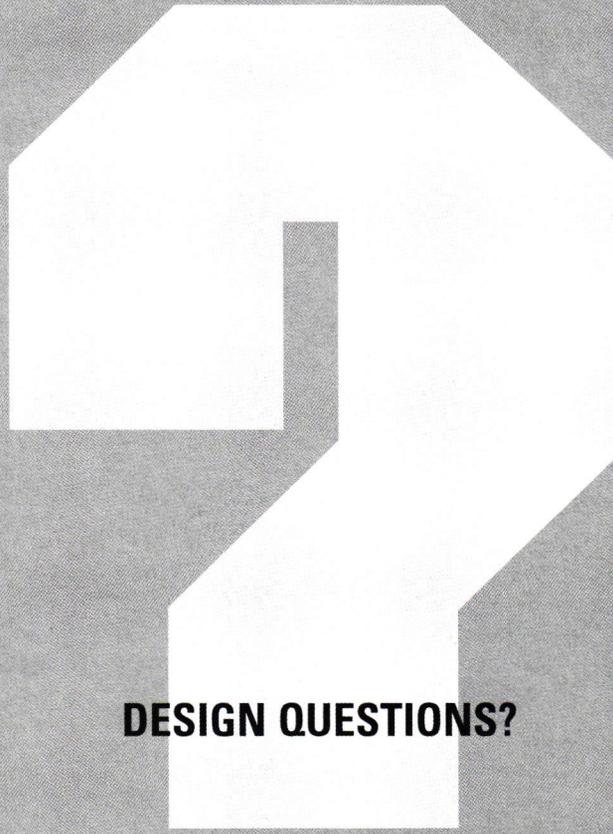
12:30 – 1:30 PM
Lunch in the Atrium of the Union Trust Building, included with your registration.

1:30 – 3:00 PM
SESSION 3: CHOOSE ONE

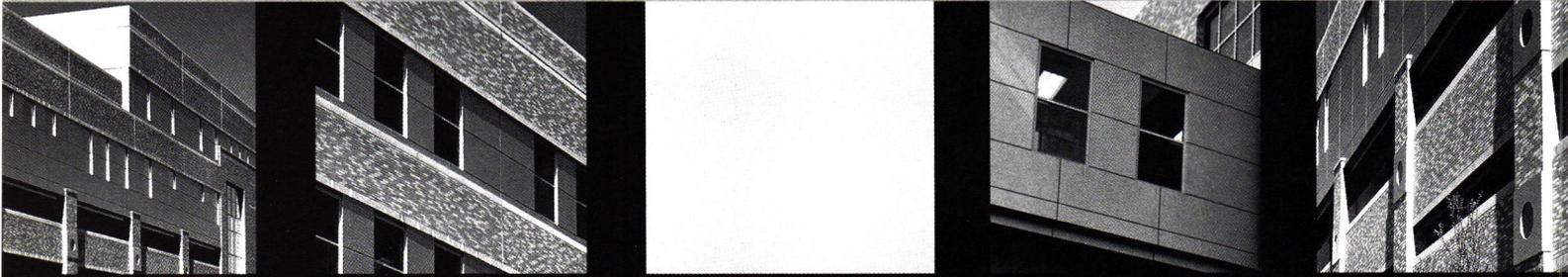
- Getting Around in 2020: An Update on Regional Transportation Planning
- How to Maximize the Impact of Interviews and Presentations
- Emerging Technologies: Are Your Designs Wired, Tired or Inspired?

Registration
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APRIL 23 – 24 UNION TRUST BUILDING



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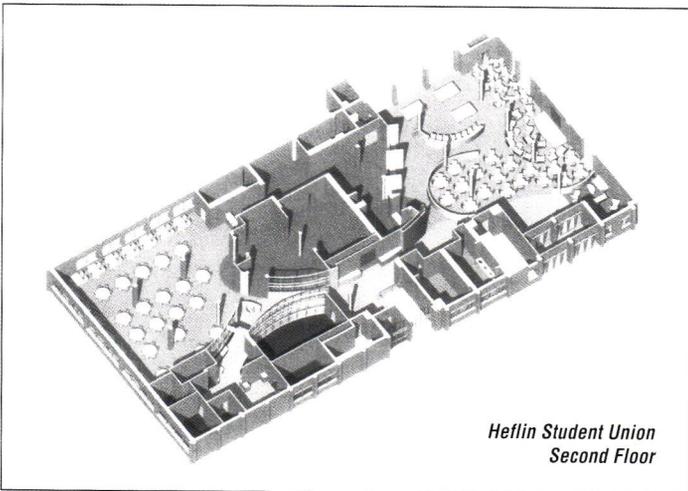
From the Firms

→ **Burt Hill Kosar Rittelmann** announced that the Alliance Community Hospital Project (below) began the final phase in Butler, PA which includes the completion of the hospital and nursing home exterior shell and interior fix-up. The completion date is early fall of 2005.



Burt Hill Kosar Rittelmann has also been selected by First National Bank in Butler, PA to design a new 5,800 sf branch office for the bank.

WTW Architects has been selected to design the major renovations for Glenville State University's Heflin Student Union (below) in Glenville, West Virginia. The renovation of the 60,000 sf student center should be completed by fall of 2005. Project costs are estimated at \$7 million.

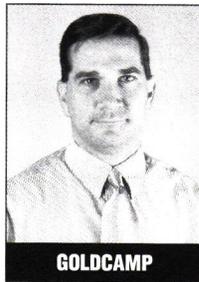
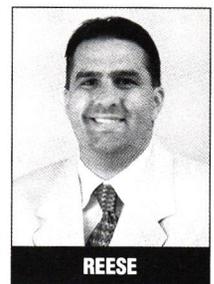


Indiana University of Pennsylvania selected **Perkins Eastman** as the architect for the new Living/Learning Center which will replace the existing Old Main Building on the Punxsatawny campus. The 36,500 sf building, costing approximately \$4.8 million, will be planned to link to future replacement student housing on campus.

Perkins Eastman has also completed a Prospectus Development Study for the redevelopment of the Thousand Islands Port of Entry into the United States from the Canadian border. The study recommends replacement of the existing border crossing station at Alexandria Bay, New York with new facilities better suited to growing traffic volume and stricter security procedures. Construction is anticipated in 2006.

Business Briefs

→ **Astorino** hired **Gary M. Acord, AIA** as principal and vice president and Beth Nelson as project manager in their healthcare architecture group. John Reese has been promoted to department head in the electrical engineering group.



Astorino also hired John Goldcamp to their telecommunications staff. Noelle Weber and Kim Kalkowski join the firm's marketing department.

Robert E. Beckjord, AIA has returned to **Astorino** as senior vice president of design.



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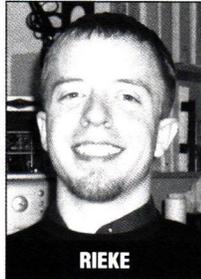
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Michael A. Cherock, has joined the staff of **L. Robert Kimball & Associates, Architect and Engineers, Inc.**, as an electrical engineer in the firm's downtown Pittsburgh office. Cherock is a LEED accredited design professional.



CHEROCK



RIEKE

Perkins Eastman hired George Rieke as an intern architect. Rieke is a graduate of Carnegie Mellon University.

Susan McCullum and Joseph German are two new architects to join the staff of **WTW Architects**.

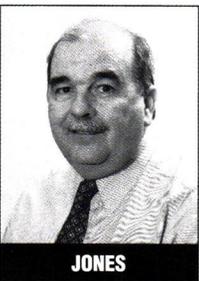


McCULLUM

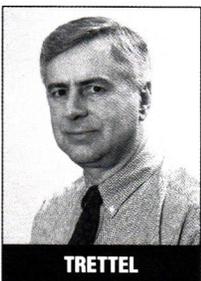


GERMAN

LLI Technologies, Inc. named **Gary E. Jones, AIA**, Samuel A. Trettel, Brandon J. Miles and Todd Sherwin associates of the firm.



JONES



TRETTEL

Master Builders' Association announced the Board of Directors for 2004. President is Joseph E. Burchick of Burchick Construction Company.



MILES



SHERWIN



Kudos

► **Urban Design Associates** is featured in The National Building Museum in Washington, D.C. UDA's Westbury Neighborhood (above) will appear in the exhibit "Affordable Housing: Designing an American Asset." This exhibit, which showcases low cost housing projects with quality design that benefit the community, will run through August 8, 2004.

Kingsland Scott Bauer Associates was selected to receive a Product of the Year award by Call Center Magazine for their Performance Design methodology. The firm developed a research-based approach to designing call centers and information technology environments.

L. Robert Kimball & Associates, Architects and Engineers, Inc. has been ranked among the world's biggest and best practices by World Architecture magazine. Kimball is listed 174th on the magazine's annual "Top 200 Practices" survey, moving up from number 200 last year.

The National Association of Home Builders, Seniors Housing Council announced that **Perkins Eastman** won the 2004 Best of Seniors Housing Design Awards for its award-winning designs of Masonic Village at Sewickley, Sun City Kashiwa II, Rockwood Retirement Community and Collington Episcopal Life Care Community.

Stefani Danes, AIA and Gerard Schmidt of **Perkins Eastman** have received their LEED Accreditation from the USGBC.

Arch Pelley, AIA of **Perkins Eastman** has been elected to serve as president of the Regent Square Civic Association. — *By Maya Haptas*

PROJECTS OF MERIT

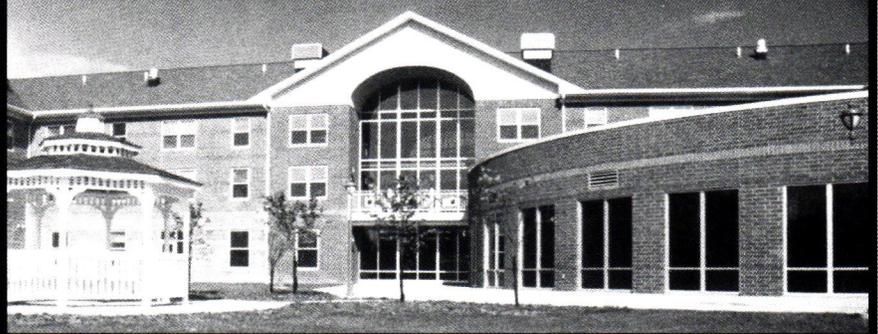


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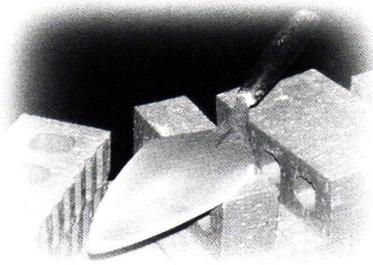
BRIDGES pbt

BRIDGES partnered with DLL Group and Rothschild Associates, starting at the preliminary design phase to build the Merryheart Senior Living Residence located on a four acre property in Baldwin Boro. The 79,000 sq. ft., U-Shaped structure contains a striking three-story entranceway enhanced by decorative railings and stained glass medallions. The atrium itself features a ground floor fireplace, lounge and a two-toned glass curtain wall. The 90-unit Residence, offers four-different types of apartments, offices, activity rooms, and a large semi-circular dining room. The outside is surrounded by a walk-way for residents to stroll, and a large patio leading to a gazebo and courtyard.

This project won the local ABC Chapter Excellence in Construction Award as one of the Best Design Build Construction Projects in the Tri-State Area.

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CALENDAR

AIA ACTIVITIES

APRIL 2, FRIDAY

AIA Communications Committee Meeting.
Noon at the Chapter office. All members are welcome 412-471-9548.

APRIL 13, TUESDAY

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

APRIL 23-24, FRIDAY-SATURDAY

Build Pittsburgh, 8 a.m. – 5 p.m. on Friday, 8:30 a.m. – 3 p.m. on Saturday at Union Trust Building, Downtown Pittsburgh. The theme of this two day conference is "Sharing Knowledge, Shaping Community." Breakfast and lunch will be provided. All members are welcome. **Fulfills 11 CES credits.** Please call AIA Pittsburgh at 412-471-9548 for more information and registration.

AROUND TOWN

APRIL 13, TUESDAY

CSI Meeting. Twelve industry members will give a five minute presentation on a new product or current topic of interest. The event is at the Holiday Inn in Greentree at 6 p.m. Cost is \$25/person. Please RSVP to Deborah Merges at 412-855-0928 by April 8.

APRIL 14, WEDNESDAY

SDA Members Meeting. Please join SDA at their Members meeting from 12 – 1:30 p.m. at the Engineers Club. Cost is \$17/members, \$19/non-members. There will also be a tour of the O'Reilly Theater. For more information, please email Terra at t1m@r3a.com.

APRIL 14, WEDNESDAY

SMPS Workshop. Jeffery Culpepper, an exhibit design consultant of Skyline Displays, will provide helpful hints on how to work an exhibit booth and what is important to make you more effective in selling your company. Breakfast begins at 7:30 a.m., followed by a presentation from 8-9 a.m. SMPS members \$35; non-members \$50. For more information, please contact Mary Ann Berg at 412-330-2348 or email mberg@mascaroconstruction.com.

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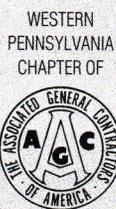
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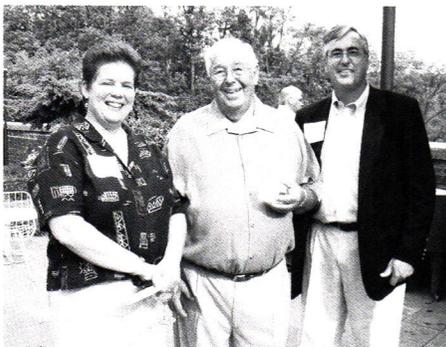
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Anne J. Swager, Hon. AIA, Robert Kimball and Jeff Kimball at the AIA Middle PA picnic.



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PERSONAL: My wife, Mary Louise, and I are the parents of nine children and the grandparents of twenty-seven, most of whom live in western Pennsylvania. Both of my sons work for the firm, as does my daughter Ann, and the third generation of family are or have been employees as well.

I served as a U.S. Air Force Captain in World War II with the 100th Bomb Group and as a major in the Korean Conflict.

When I started the firm as a civil engineering company in 1953, we occupied a two-room office in Ebensburg, PA. In 1963 I purchased the former summer home of Pittsburgh's Bissell family, where our headquarters office remains to this day, housing over 300 staff.

My hobbies include oil painting, photography, antique cars, and gardening at our summer home, originally part of steel man Charles Schwab's summer residence in Loretto.

YEARS IN PRACTICE: 56

EDUCATION: B.S. Civil Engineering, The Pennsylvania State University, 1947

IF YOU HADN'T BEEN AN ARCHITECT: I would have been a lawyer. I started to work in engineering and got sidetracked.

BEST PART OF YOUR JOB AND WHY: I look forward to coming to work every day. I most enjoy the exciting projects we work on and the creative collaboration of our staff.

FAVORITE CITY AND WHY: Pittsburgh. The appealing thing about the city is its similarity to small towns, its unique neighborhoods, and its friendly atmosphere.

FAVORITE ARCHITECTURE BOOK AND WHY: I use *Architectural Graphic Standards* frequently as a reference, but my favorite is *Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture* by Ross King. It deals with the incredible creativity, resourcefulness, and sheer talent of the goldsmith and clockmaker who solved the challenging construction problems of the Cathedral Santa Maria del Fiore in Florence.

BEST GIFT TO GIVE AN ARCHITECT AND WHY: *Engineering for Dummies*, if such a book exists.

WHAT'S THE NEXT BIG ARCHITECTURAL TREND AND WHY: High performance sustainable green design. Given the critical need for stewardship of the environment and the impact of energy consumption, air quality, and lighting on performance and health, green design is clearly the prescription for future generations.

WHAT'S YOUR PRESCRIPTION FOR SUCCESS: There are 4 principles I try to instill in each one of our employees: Have a goal; Be persistent; Know when to change direction; and Enjoy your work.

I WOULD LIKE TO BE REMEMBERED: As a person who started an engineering company a half century ago that has become a world-class architecture and engineering firm.

I SUPPORT AIA BECAUSE: I believe that it is extremely important for architects and engineers to know each other and to support each other's work. As an associate member of the Middle PA chapter of AIA, I try to bring the two entities together every summer at our home in Loretto to network and share ideas.

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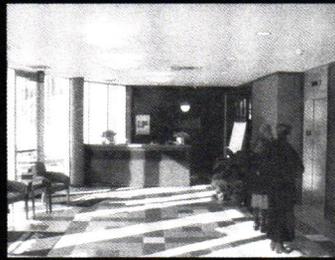
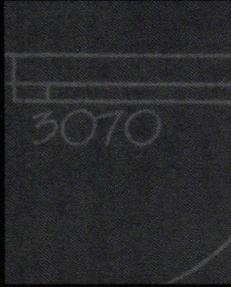


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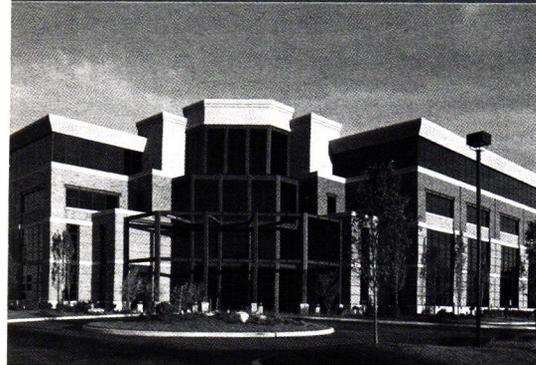
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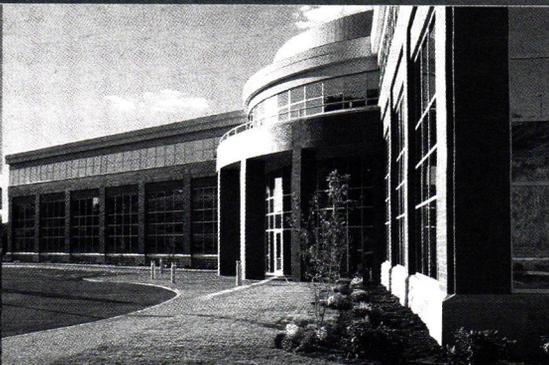
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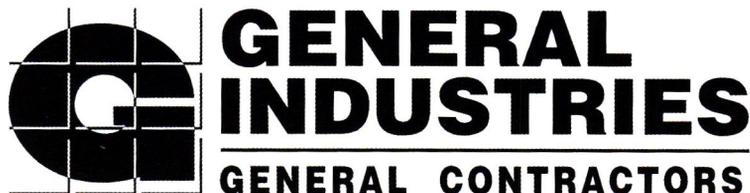
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