

# COLUMNS

AIA

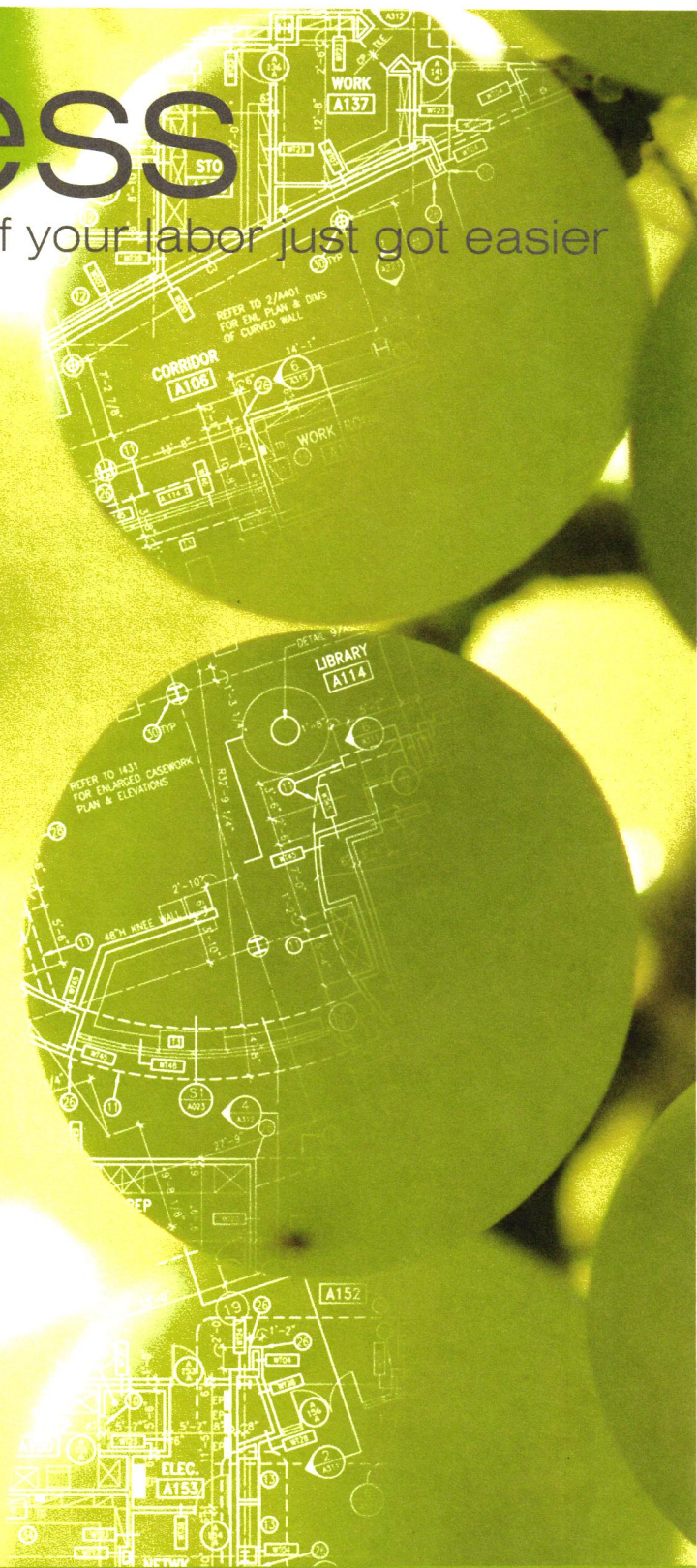
JUN/08

It's a Wonderful Life: Building new careers from a foundation in architecture | Dream Office: Imagining a future home for AIA Pittsburgh | Diversity Now: Steven Lewis, AIA | AIA Pittsburgh, a chapter of the American Institute of Architects

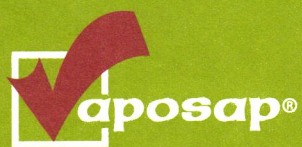
# COLUMNS

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# HOMEFRONT

BY BECKY SPEVACK



**I have a confession to make.** I love *Dancing with the Stars*. I don't watch a lot of television, but this program is one of my guilty pleasures. The show pairs actors, musicians, and athletes with professional dancers, and each week they present a new dance – foxtrot, quick step, tango, samba, and on and on. They are judged and voted on, and each week, the weakest dancer goes home. It's a crash course in dancing, and is often a bit of a train wreck. But as the contestants with two left feet are sent home, those remaining start to show grace and elegance in their movement. It is a fantastic transformation to watch and as someone who spent 12 years studying classical ballet, I've always been drawn to dance, of any style.

After years of pliés, relevés, and grand jetés, I was introduced to a new dance, one that consisted of blowpipes, jacks, glory holes, and a furnace. Shortly after I came to the understanding that ballet would only ever be a hobby (I peaked at 5'4"), I was introduced to the material of glass, and I soon realized that glassblowing was the dance for me. The act of blowing glass involves a series of repetitive motions – heating and reheating in the glory hole, blowing, shaping, standing up, sitting down, all while continually turning the blowpipe so that the hot glass stays on center – motions that are done in a small space, designed specifically for the task at hand, in which smooth movement is key. The choreography of glassblowing is centuries old, but there is nothing worn-out or tired feeling about it. Even though it is potentially an extremely dangerous environment, it is easily the one in which I feel the most comfortable. My body is at the point where it knows precisely how to move in a hotshop, it anticipates each step before I ever consciously think about it. The steel and wooden tools become extensions of my hands, the blowpipes extensions of my arms. Each opportunity in

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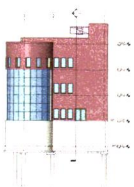
It's a Wonderful Life: Building new careers

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the hotshop is one filled with excitement, anticipation, wonder, and sweat.... A lot of sweat. The furnace is kept at about 2100 °F and the glory hole, which is used to reheat the glass to keep it soft and malleable, is maintained at 2500 °F. Standing in front of these monstrous pieces of equipment throughout the day leaves one feeling exhausted and sweaty, but completely satisfied.

So what, you may ask, am I doing here, editor of a small magazine geared towards architects? Like many of the participants in our main feature *It's a Wonderful Life*, I have not followed the obvious or conventional path that my education and training would imply. But that training has granted me a large knowledge base from which to draw, has influenced many decisions, and ultimately impacts the way I do my job. I have found a position that compliments my skills, interests, and creativity. Working as an editor is just another dance, a series of steps and motions to learn and develop. At times it feels more like a juggling act – balancing writers, photographers, and designers, with ads, ideas and writing – but it always feels like a good fit, the right fit for where I am in the here and now. Just as I found this niche, many formally trained in architecture have gone on to contribute to a vast variety of professional fields, pulling their creativity and love of design into positions completely their own. I think you'll enjoy reading about the four professionals profiled by writer John Altdorfer. Each one has certainly found the dance uniquely for them. I have not retired my Carhartt's and blowpipe, and similarly, our interviewees have not permanently set down their drafting pencils. They continue to think outside the box, be it as a community leader or a needlepoint enthusiast. 



Scene from the Pittsburgh Glass Center, where editor Becky Spevack practices her craft. Photo by Nathan Shaulis.



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# LET'S DISCUSS IT!

BY PAULA R. MAYNES, AIA

I am always amazed how the seemingly random events of everyday life can coalesce into an overarching theme. If I am paying attention, repetitive messages often bombard me. I interpret this phenomenon as the universe's attempt to get me to pay attention and to focus on an important idea. The spring of 2008 has presented me with numerous lessons about the need for and value of an open and healthy dialogue.


I am composing this column on the weekend following Build Pittsburgh. Our keynote speaker was R. Steven Lewis, AIA, practitioner, Loeb Fellow, and incoming president of the National Organization of Minority Architects (NOMA). Mr. Lewis spoke on the subject of *Diversity Now: Architecture's Quest for a Fair, Just, and Equitable Profession*. While pointing out that all people have much more in common with each other than that which separates us, Mr. Lewis cautioned the audience against a polite silence. He pointed out that the traditionally black colleges that supply our profession with 40% of its African-American practitioners are under-equipped to serve their students fully. Mr. Lewis enjoined us to mentor our young interns, to provide them the constructive criticism that they need and deserve to develop and grow into the challenges and the opportunities of the profession. Mr. Lewis, in his demeanor and message, fully embodies the idea that an open respectful dialogue is essential for growth in our society.

The following evening, I attended an alumni event with my husband, Bob, who is a graduate of Wabash College, one of the two remaining all-men's colleges in the United States. The honoree of this event was the president of the college, Patrick White, serving his second year at Wabash. President White shared with his audi-

ence, the essence of his inaugural address entitled *Wabash Men Always Talk*. He observed that Wabash students engage in lively discussions and share ideas. Moreover, the faculty, staff, and student body value and encourage diversity amongst their ranks and in their debates. (Whether one supports the notion that a single-gender college can be inherently diverse, it can be argued that young men and women alike

may learn more in an environment that removes the distraction of social posturing.) As published on its website, "Wabash College educates men to think critically, act responsibly, lead effectively, and live humanely." If you speak with any alumni or student, you

will hear that fostering an inquiring mind and encouraging a healthy debate are at the core of achieving this vision.

In 2008, the emerging theme for AIA Pittsburgh is the question: What are our policies on public engagement? It is a big question. Do we serve our community through our work alone or through advocacy and relationships with other organizations? I expect that the response to these questions are as diverse as our membership, and I urge our membership to remember the importance and value of a lively and respectful debate. I believe that, as a profession, we wish to see an appreciation for "quality design" raised within the social consciousness. If so, we must be prepared to engage in discussion of what "quality design" means. This dialogue may be with fellow architects, other building-industry professionals, our business associates, our governance bodies, or our friends and neighbors. Through a healthy discussion, we have the opportunity to learn and to be challenged to become better practitioners, better citizens, and a better organization. 



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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Volume 22, No. 3



## CHANGE IS NOW: INTEGRATED PROJECT DELIVERY

**Integrated Project Delivery (IPD)** is a project delivery approach that integrates people, systems, business structures and practices into a process that collaboratively harnesses the talents and insights of all participants to optimize project results, increase value to the owner, reduce waste, and maximize efficiency through all phases of design, fabrication, and construction.

IPD principles can be applied to a variety of contractual arrangements and IPD teams can include members well beyond the basic triad of owner, architect, and contractor. In all cases, integrated projects are uniquely distinguished by highly effective collaboration among the owner, the prime designer, and the prime constructor, commencing at early design and continuing through the project handover. To learn more about IPD, visit [www.aiacontractdocuments.org](http://www.aiacontractdocuments.org). 

## AIA CONTRACT DOCUMENTS: INTEGRATED PROJECT DELIVERY

The American Institute of Architects has launched two new types of Integrated Project Delivery Agreements. The new IPD contracts will provide two levels of design and construction integration. The first type is transitional, and, as such, may be a comfortable first step into integrated project delivery; and the second type introduces a fully integrated way of delivering a construction project.

The IPD Agreements support processes that build upon the expertise of architects, owners, and contractors and rely on transparency and full collaboration. The more transitional agreement being released by the AIA is intended as a comfortable first step into IPD, providing for early collaboration of architect and contractor in an arrangement modeled after existing construction manager agreements. The second type of agreement allows for complete sharing of risk and reward in a “one-for-all-and-all-for-one” approach. With this type of agreement, owner, architect, and construction manager work together from the beginning to design and construct the project with mutually agreed upon cost goals and target cost. Both types encourage the parties to implement Building Information Modeling (BIM) and other technologies to achieve efficiencies, increase collaboration, and maximize sharing. The new agreements are:

- **A195-2008** Standard Form of Agreement Between Owner and Contractor for Integrated Project Delivery
- **A295-2008** General Conditions of the Contract for Integrated Project Delivery
- **B195-2008** Standard Form of Agreement Between Owner and Architect for Integrated Project Delivery
- **C195-2008** Standard Form Single Purpose Entity Agreement for Integrated Project Delivery 