

A Chapter of The
American Institute of
Architects

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President's Message - Change is Inevitable

by *Harrison F. Bink, AIA President*

We had our first meeting at **The Phillips Group** (AIACPC's new support volunteers), in advance of the September Board meeting to be held at their location. The synergy is already working great. Some members met Amy, Lisa and Marcia at the dinner series, and their enthusiasm is contagious! They have even volunteered to assist the committees, and that's where we need some new attention!

Communications Committee: We need volunteers from membership! The Committee is moving forward on creating useful electronic communication, and will soon establish an interactive web Forum to exchange opinions and ideas. Tim Allen reports that his other demands are consuming so much of his time, that we need to find a new Chair. We need a volunteer who can bring the same level of excitement and energy to the Committee. Any takers?

Lecture Series: It has been well received and useful. One of the Chairs, Chris Brooks of Orpheus, has expanded his practice to Acoustic Dimensions in NY, and must withdraw from the Co-Chair position. Sheila Martin of Diversified Lighting, also one of the Chairs, continues to dedicate herself to bringing in great speakers, but only through her Board Affiliation at the end of 2005. Someone who understands the benefits of the Lecture Series needs to step in **now** to work with Sheila to simplify the transition. We have a great and energetic staff to help you!

The year so far:

Beginning with the change in the mission statement; "To Advance the Practice of Architecture," we have proceeded to re-position the AIA to support the Members. In my opinion, those 6 words express this more succinctly and efficiently. We have an important role to serve, and we can do it better in a world that values our services. However, that happens after our services have perceived value!

Your AIA is approaching a 150 year milestone. *What do you want them to do for YOU?*

Send me a list of what we are doing right, locally and/or nationally, and where we need more attention paid at: harrison@bink.net

Our goals for the year are:

- Get active support for the Central Pennsylvania Chapter
- Energize the Board with new members and ideas
- Create Board terms that allow successful initiatives and follow-through
- Find new ways to be valuable to Membership!

Some of those ways may be:

- Support and police the Licensure Laws
- Advertise and promote the Profession to clients and the community at large
- Create a web listing of AIACPC Members
- Throw a party!

What do you think?

We have a responsibility to return our profession to one of importance and substance for the benefit our communities. Have lunch with your Representative. Talk to your County Commissioners. Venture to the other "shore" once in a while.

Just my opinion.

Harrison F. Bink, AIA, President
Bink Architectural Partnership



Mission Statement of the AIA:

To advance the practice of Architecture.

2005 Board Directory

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Position Vacant

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2005 Central PA Calendar

Wed. September 21st - Quarterly Dinner Meeting, Wyndham Hotel

Mon. October 10 - Office Closed, Columbus Day

Wed. October 26-27 - AIA Pennsylvania State Conference & Leadership Meeting, State College, PA

Thurs. November 17 - Quarterly Dinner Meeting, Lancaster, PA

Thurs. November 24-25 - Office Closed, Thanksgiving Holiday

Sat. December 3, Board Planning Retreat

Fri. December 23-26 - Office Closed, Christmas Holiday

The Controversy Column - Revisited

In the interests of “advancing the profession of architecture through effective public relations,” we of the Communications Committee of the AIA Central PA are looking to stir things up a bit by weighing in on local controversies.

Most local controversies involve architecture, either directly (The Mary Kay Mansion in Harrisburg, Convention Center/Hotel in Lancaster), or indirectly (Route 23 Lancaster County, Farm Preservation vs. Development). Although it would not be appropriate for the AIA Central PA to come down on one side or the other of most of these controversies, we believe that we can shed a little light, and perhaps earn the profession a little positive exposure.

We propose to offer for publication to the local newspapers a series with the following elements:

- A short, clear paragraph stating the controversy
- A column arguing one side
- And an adjacent column arguing for the other side

The concept is to have two authors, one for each side, though one could imagine one person arguing with himself; I do it all the time. We hope to be able to offer an on-going series of articles, perhaps one every three months.

Since both sides would be presented in as balanced a manner as possible, there should be no problem running this under the AIA Central PA banner. Our position is merely that these matters would benefit from some clear thought and an architectural perspective. (It might be beneficial for the writers to be from other localities to remove the problem of offending potential clients.)

We seek:

1. good potential issues
2. people willing and able to write a good argument

If you are interested, please send ideas to the Communications Committee c/o aiacpa@aiacentralpa.org.

We intend to promote these for publication in the local papers, but of course we can't guarantee. However, in any event, they will be published in this newsletter.



Design on the Delaware

Dear Collaborator,

First, thank you for your participation and to those of you that have made the meetings over the summer. We really appreciate everyone's participation. We accomplished a lot during our summer meetings. All the courses were selected, a final schedule was developed, plenary session speakers were obtained and we are beginning to receive reservations for exhibitors. We have a website, www.designonthedelaware.com. Right now the website has basic information and sponsor and exhibitor information. The schedule and registration information will be posted shortly along with a page listing all the collaborators, with your logo and a link to your website. In addition, postcards were sent out to some 9,000 persons. If you did not participate in the initial mailing, please let me know how many postcards you need for your own mailing.

We also decided on registration fees and they are as follows:

- Full conference through October 14: \$175 for members of any of the collaborating organizations - \$200 non-members
- Full conference after October 14: \$200 for members of any of the collaborating organizations - \$225 non-members
- Full Conference Students anytime \$100
- One day through October 14: \$100 for members of any of the collaborating organizations - \$125 non-members
- One day after October 14: \$125 for members of any of the collaborating organizations - \$150 non-members
- One day Students anytime \$50

Now it is marketing time! We need to get the word out to all your members, colleagues, clients and friends. One way to do that is via your organization's newsletter and your organization's web site. I have attached advertisements in two different sizes that you can use in your newsletter (September and October issues are best). You are welcome to put your organizations name or logo on the ad somewhere or perhaps below the ad. (For example: (your logo) is participating in the Design on the Delaware conference.) For the link you can use the Design on the Delaware logo (attached in color and black and white) and link it to the website. That link is <http://www.designonthedelaware.com>.

I have also attached a conference schedule. Right now there is nothing in the tours column. Our tour organizer wanted to see the final schedule so he could organize tours that would complement the seminars. We do have a commitment from Phila NOMA to present a tour of Julian Abele's work along the Parkway. Also, you can see we have at least one opening for a speaker. (Unfortunately, Kathleen McGinity was not available.) If you have an idea for a speaker please forward it to me at your earliest convenience.

Finally, we want to make sure the exhibit hall is full. (Remember, the exhibit is free to everyone.) To do this we need to exhibitors in all 92 booth space. If you know of a company that you would like to exhibit or that would be of great interest to your members, please download the exhibitor information from the website (www.designonthedelaware.com) and sent it off to your prospect with a personal note. (Sponsor information is also available on the website.)

Thank you. If you have any questions, please do not hesitate to contact me.

Pat Gourley Schwartz
Director of Programs & Special Events
AIA Philadelphia
117 South 17th Street
Philadelphia, PA 19103
P: 215-569-3186 x 105
F: 215-569-9226



Free Money For Architecture Students!

Joseph L. and Vivian E. Steele Scholarship Fund

To be eligible, students must be in the final three years of a five year program leading to a Bachelor of Architecture degree or be enrolled in a graduate program leading to a Master of Architecture degree. Applicants must maintain a permanent residence (parents OK) in one of the following counties of central Pennsylvania: Adams, Bedford, Blair, Centre, Clinton, Cumberland, Dauphin, Franklin, Fulton, Huntingdon, Juniata, Lancaster, Lebanon, Lycoming, Mifflin, Montour, Northumberland, Perry, Snyder, Tioga, Union or York.

Qualification forms are available by using the contact information below. Should you qualify, you will be sent materials necessary to submit a portfolio, letters of application and reference, and additional documentation in formal application for scholarship funds. Costs of preparation of the portfolio are also reimbursed.

Deadlines: After finals annually

Contact: The Joseph L. and Vivian E. Steele Fund

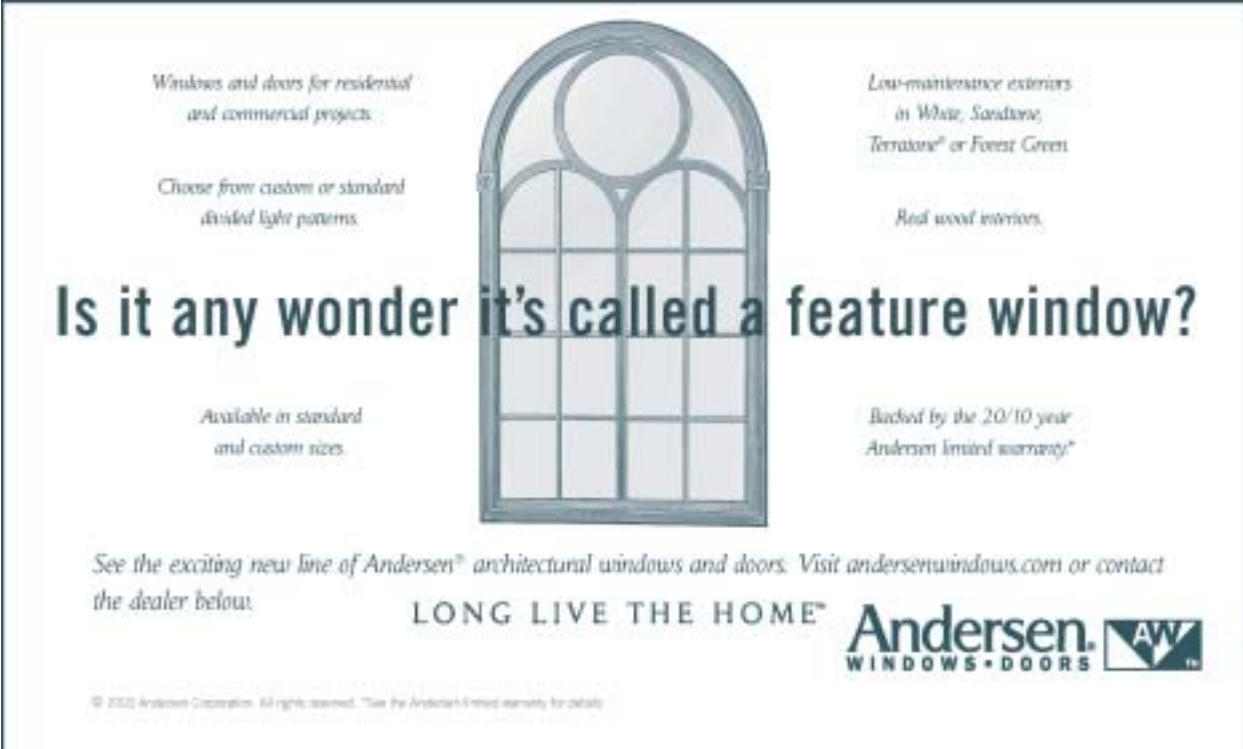
c/o The Greater Harrisburg Foundation
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Phone: 717-236-5040

Fax: 717-231-4463

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Please make your school or University aware of the program as well. Several local Architects sit on the selection committee. We have had very few submissions and significant awards in recent years!



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Look for “ARCHITEXT” Newsletter and Website Upgrades!

Looking to the future of information dispersal, your AIA Central Pennsylvania Board of Directors has voted to translate “ARCHITEXT” into an electronic format. While the printed version will still be distributed through the end of 2005, the transition to a web-based format is underway. This format will be integrated with our current website (www.aiacentralpa.org) and is slated to include a message board with each article for reader response.

We are making these changes, in part, to coincide with the Board’s Media Relations Plan, which seeks to enhance public perception of architects and the practice of architecture, while promoting the idea that architects’ opinions really do matter!

Stay tuned for these changes and send any comments or ideas to me (tpa@tpaarchitect.com).

Timothy P. Allen, AIA
Chair - Communications Committee
AIA Central Pennsylvania

The logo for Environmental Acoustics Incorporated (eai) features the lowercase letters 'eai' in a large, serif font. To the right of the letters is a stylized sound wave graphic. Below the 'eai' is the text 'Environmental Acoustics Incorporated' in a smaller, sans-serif font. At the bottom left of the logo is the website address 'www.eavacf.com'.

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Philadelphia Orchestra Verizon Hall by Christopher Brooks

After several years, I finally went to hear the Philadelphia Orchestra perform in their new Verizon Hall. Years ago, the planned Philadelphia concert hall had sparked my interest in architectural acoustics. The architects at the time were Venturi Scott Brown. When I called their office, they recommended that I contact the acoustical consultant, Russell Johnson—and that’s a story for another day.

Rafael Viñoly’s light and cavernous Kimmel Center is a little sparse. Perhaps the money ran out when it came to finishing those free-standing buildings within the giant Quonset hut. The milling crowds help warm it up, however—and the space is awesome, with the city lights twinkling beyond the trusses.

In contrast, entering Verizon Hall is like walking into an old-fashioned, wood-lined den (though larger). Despite all the blather about “cello-shaping,” this is a direct descendent of the Dallas and Birmingham Symphony Halls. Russell Johnson has been working on the same hall—inspired by the classic shoebox halls of the 19th century—refining the design for decades. The hall is beautiful. Wood has nothing physically do with excellent acoustics, but it sure is sumptuous, and that is important. There isn’t a straight line anywhere. (How does anyone draw, or build, such geometry?) In addition to Johnson’s two major innovations: reverberation chambers and enormous movable canopies over the orchestra, I noticed something new: “bumps,” lots of irregular shapes on the walls to diffuse mid-high frequency sound.

The first half of the program was Weber’s Overture to Der Freischütz, and Mozart’s Piano Concerto No. 9, K. 271. Both were played perfectly. (I don’t care for Der Freischütz, and the Concerto was not one of Mozart’s best, meaning that it was merely brilliant.)

The sound was good, very good, with a wonderful sheen the on violins—if a little weak. Now, it is unfair to judge a hall from a single seat—I was under a balcony in the middle—but I believe that this is a great concert hall surrounded by a very good concert hall to accommodate the 2,500 modern-girth seats.

The Mendelssohn Italian Symphony after intermission was completely ravishing. I spent the entire time with my eyes closed, enthralled. No one writes for strings like Mendelssohn, and the Philadelphia string section is the best. The principal woodwinds, too, were perfect, just perfect.

The hall is utterly silent. When the orchestra stops, there is no buzz, hum, rattle—just silence, empowering total concentration.

I would describe Verizon’s tone color as neutral (except for that wonderful shimmer on the violins); and there has been some complaint in the press about a lack of warmth. Apparently, corners were cut and the reverberation chamber doors were not constructed of the usual solid concrete. The lighter doors absorb low-frequency sound, reducing warmth. It just goes to show what happens when you cut corners on acoustics.

By the way, my son Ethan and I will be performing a program of Mozart, Prokofiev, Brahms and Falla in a more intimate hall at the Pennsylvania Academy of Music on 42 North Prince Street in Lancaster on May 8th (Mother’s Day) at 3:00 pm. Admission is considerably less than the Philadelphia Orchestra (free), and there will be brownies afterwards. Please come, one and all.

*Christopher Brooks is principal consultant and owner of **Orpheus Acoustics** in Lancaster, PA. He is available at (717)-291-9123 or cnb@orpheus-acoustics.com. Web page: www.orpheus-acoustics.com*



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