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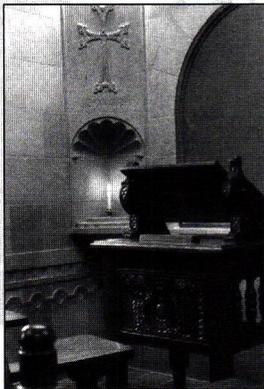
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"Elm Court", a 9-acre private estate located north of Pittsburgh, involves unique additions and renovations. For example, the pool above is heated and has an ozone purification system. The deep blue water is surrounded by a granite surface edged in limestone. The pool is lined with hand made ceramic tile. On the left is a pool house sitting area. To the right is the "Fish Slide" built to hold two antique Indian carved marble panels giving the appearance of two carved fish swimming in the current of the fountain.

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GENERAL CONTRACTORS BUILDING SUCCESS

Changing Climates

by Michelle Fanzo, Editor

Every so often you are reminded

that something larger than yourself is at work. It may just be coincidence—like meeting someone new and then seeing him or her all over town—but environmental issues have played a prominent role in my life recently, culminating in this month's *Columns* cover story about sustainable development. This eco-theme started with an invitation to a conference near Cologne, Germany to learn how Bayer Corporation was addressing environmental issues in chemical production. I had already arranged to spend six weeks in Munich this summer studying German, so I went, thinking it would be a welcome diversion from days filled with grammar rules and unpronounceable vowels.

My eco-education began upon arrival in Germany, a country where environmental issues take precedent over sex scandals and national reunification. (In fact, a 1992 German university survey found German citizens consider the environment to be the most important problem of the day, followed by worries about the preservation of peace and the economic situation.) Every morning as I waited for the subway, an electronic information screen displayed the time, date, weather and the ozone warning level of the day. Often these signs, as well as police driving around with loud speakers, would inform residents that the ozone level had reached a critical point and that drivers were required to stay within a certain speed limit to diminish the amount of carbon dioxide emissions being produced from their vehicles. (Though Germany is a highly eco-conscious country, restricting driving speed does not go over very well.) As I became increasingly conscious of the ozone concern, so was I educated about what many Germans felt were high skin cancer rates and an (ominously) abnormally hot summer.

Bayer's conference, a trip to Berlin—where city planners hosted an exhibit emphasizing sustainable development—and the hue and cry around the disposal of the Brent Spar oil rig continued to add to my awareness of environmental concerns and their impact on daily life.

On a train, I met a former Irish seaman who had decided to merge his concern for the ocean with business savvy by creating a salvage company specializing in environmentally sound methods of oil rig disposal. Having grown up in the seaside city of Cork, he spoke of the ocean like a car fanatic speaks of a pristine '57 Chevy; but he also anticipated having no problems earning a handsome living off of "doing the right thing."

I returned to Pittsburgh to find that I didn't have to go to another continent to discover people actively concerned and doing something about the environment. There were heartfelt discussions going on here about sustainable development by people who wanted to see the city mature in a way that was economically and environmentally viable. The environmental charrette that had been slated for October was being moved to the spring, I was told, because organizers wanted to take the additional time to garner more funding to make sure it was a strong, well-organized endeavor that would make a significant impact. Then I met Bob Kobet, AIA—who wrote this month's cover story on sustainable development—and he was as fired up about "doing the right thing" and the economic benefits of this approach as the Irishman on the train.

Pittsburgh and most of the U.S. has a way to go before environmentally sensitive design becomes a primary element in development. But as more and more people become aware of the issues at stake, environmental sensitivity and economic viability will hopefully no longer seem like two distant countries but rather, two supportive relatives. ♣



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AIA Pittsburgh serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. The objective of AIA Pittsburgh is to improve, for society, the quality of the built environment by further raising the standards of architectural education, training and practice; fostering design excellence; and promoting the value of architectural services to the public. AIA membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields.

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To Mow or Not to Mow

Anne Swager, Executive Director

Last year, I made the big decision.

After years of paying an unreliable neighbor boy to mow my lawn while I was eating dinner, I decided to buy a lawnmower. Henry, my 11 year old son, was excited by my decision. He had visions of his bank account multiplying by leaps and bounds and made elaborate plans as to how many yards he could mow in a day. Like all good Mt. Lebanonites who purchase anything to do with their house or yard, we went to Rolliers. Henry was immediately captivated by the small tractor model that mows your lawn and doubles as a back hoe and a cement mixer. The exorbitant price notwithstanding, I vetoed the deluxe model mainly out of concern for how it would look to be driving this behemoth around our quarter acre lot. Instead, I turned my eyes to the other 55 or so models. After becoming thoroughly confused about the capabilities of each, I decided on the powered-by-yourself reel lawnmower. After all, I assured Henry, our lot is tiny, we'll both get really strong arm muscles and it's good for the environment. I felt great. I knew Henry was less likely to lose a body part, it was the cheapest model, and, of course, since it was so simple, it would never break down.

Arriving home from my vacation this year, I found my grass was knee high and my lawnmower was broken. My neighbors, all of whom are vying for Lawn of the Year, cast disapproving glances at us as we unloaded our suitcases onto a bumper crop of dandelions. Henry made a valiant attempt to mow in the 90-plus degree heat, only to have the lawnmower disintegrate into more pieces. I called a much more reliable but expensive neighborhood college boy, Andrew. True to form, he arrived power mower in hand at 9:00 the next morning. After reminding him to dump the clippings onto the mulch pile, I left him in 95 degree heat to head for my air-conditioned office. Andrew had just fired up his mower and finished two rows, about half the front yard, when a police car arrived with lights blazing. Mt.

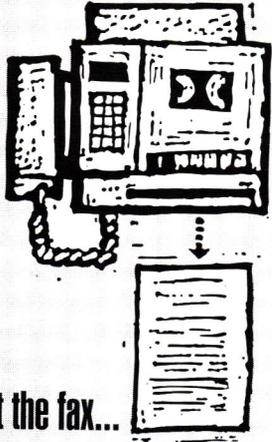
Lebanon's finest alighted. Andrew's future teaching career flashed before his eyes as he tried to imagine his offense. He was relieved when he was only chastised for mowing the lawn during the ozone alert and thankfully, since we risked violating the unsightly weeds and grass ordinance, he was allowed to continue. My neighbors were relieved.

That evening, I called my next husband Bill in Lawrence County to tell him of the days events. I knew I could spin a hilarious story about Andrew's near arrest and the irony of the policeman not following his own advice and switching to foot power or even four footed horse power. I had to wait to talk to Bill. He was outside burning three large garbage cans full of paper waste from his office, all perfectly legal and with a permit.

Since early this summer, a number of individuals from the Chapter have been planning an environmental design charrette to take place in early spring 1996. The charrette will center on the Parkway West region, specifically an area two miles in diameter with a center point of Robinson Town Center. Leading up to the charrette, four forums are planned to discuss issues surrounding rural village redevelopment, infill development, highway interchanges, and suburban residential neighborhoods. Our hope is that the forums will spark lively discussion and feed interest in the culminating design charrette. We have lofty goals. We hope our efforts will start a move to rethink development in the region from a scatter shot approach to a long term regional strategy with sustainable emphasis.

Will we be successful? Certainly not by ourselves and admittedly our success will be hard to test. There are many obstacles to overcome, the most formidable probably being our fragmented governance structure. Changing the ethic of the region from use-up-and-move-on to one of conservation and guarding our resources will be difficult. Fortunately, we have a number of examples in the area that we can use to demonstrate why we should do things differently (Cranberry Township and Monroeville jump to the

continued on next page



Fax, just the fax...

Through an act of Providence, *Columns* now has its own fax number: **(412) 521-1628**. This is the fastest way for members and firms to get their information for "from the firms," "kudos," "transitions," "news," "letters to the editor" and other departments of the publication into the upcoming issue. This is also an efficient way to contact *Columns'* editor about story ideas and suggestions. Hope to hear from you...

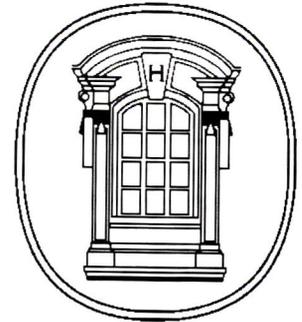
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forefront). Best of all, we aren't the only players in the game. There are a number of other organizations with a broad spectrum of efforts in the environment-friendly arena. Some practices are changing: littering isn't cool, mulch piles are making a comeback (Rolliers has some handy dandy spinning holders to make sure your pile mulches), reel lawnmowers are on backorder at Rolliers and burning is illegal in Allegheny County. Small steps maybe, but hopefully signaling new thinking.

We will keep you posted on the plans for the charrette and the preceding forums. We'd like your help in planning these events and of course, your participation. Look for more information in upcoming issues of *Columns* and our weekly faxes. And several more thoughts on why you too might like to have a reel lawnmower—no one ever borrows it, it's cheap to fix (\$1.99 for mine), and in a few years it will be way cool to have one. ☱

McFadden to Head HAC

One of the first fall changes in the air this year has something to do with leaves, but not the kind from trees. Christopher P. Monkhouse, Curator of Architecture at the Heinz Architectural Center, will be leaving the Heinz Architectural Center at the end of November to assume the position of Bell Memorial Curator of Architecture, Sculpture and Decorative Arts at The Minneapolis Institute of Arts. **Dennis J. McFadden, Associate AIA**, currently Associate Curator of Architecture at the Heinz Center, will assume leadership of the department as Curator of Architecture on December 1.



"As often happens in a museum environment, Christopher and I have planned exhibits for the Center a few years in advance," says McFadden. "Because of this there won't be an immediate, discernible change in Center exhibits—next year is already completely planned. I view the next few years as a period of exploration during which we will continue to try things out."

We Interrupt this Charrette...

The Environmental Design Charrette planned for October has been rescheduled. Exact dates have not yet been finalized but the event will take place in late April or early May. While well received by potential funders, a delay was merited because we had missed most of the funding cycles. The extra time is giving the steering committee an opportunity to improve the pre-charrette activities, leading to a more successful event.

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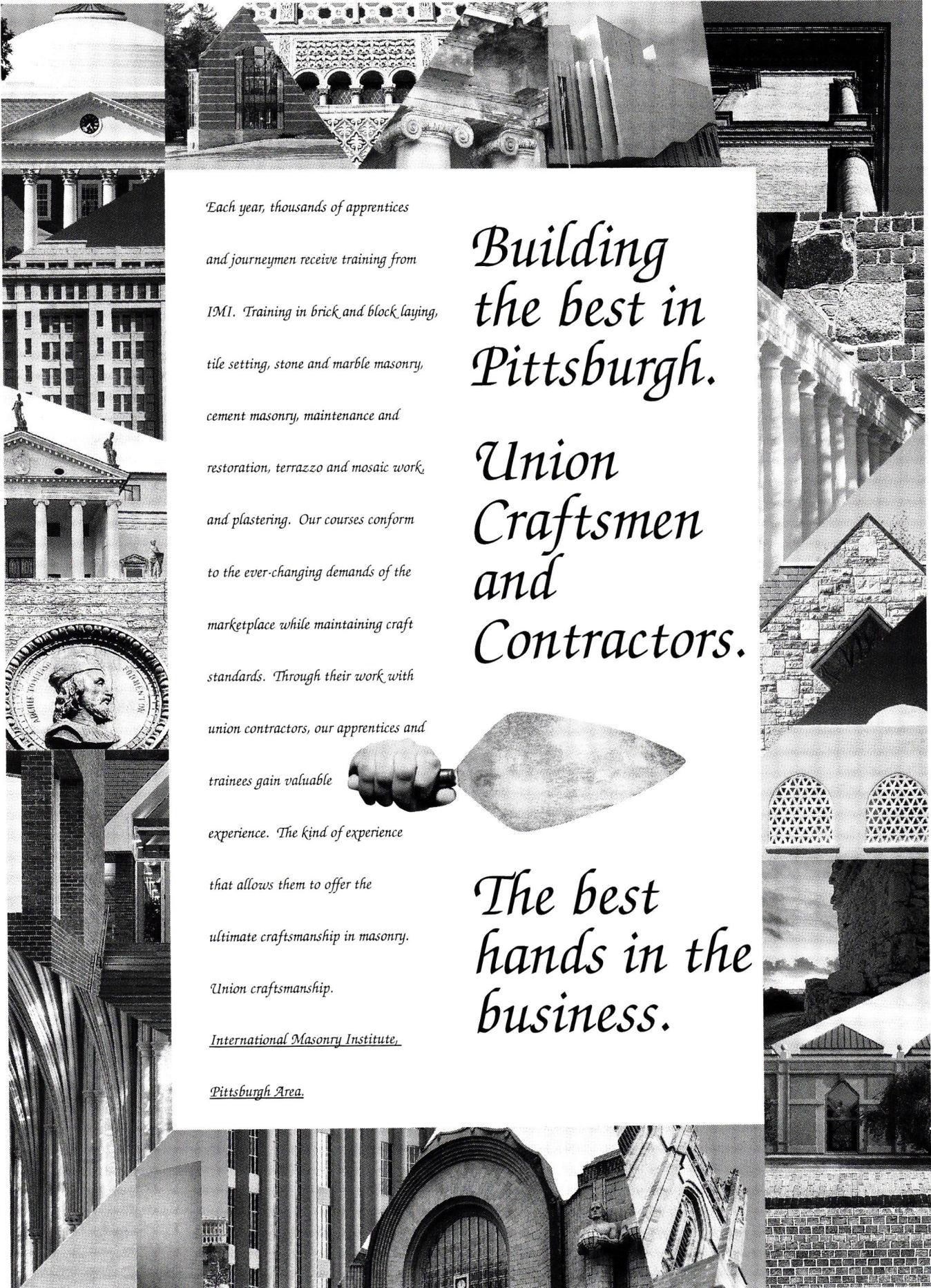
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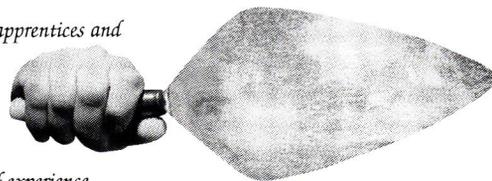
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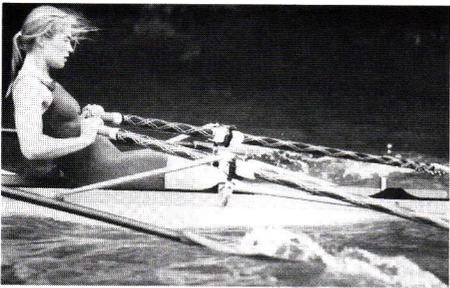
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Full Speed Ahead

As a local architect rows her way toward the U.S. Olympics she also sets in motion plans to reestablish Pittsburgh as the rowing center it was over a century ago.



"It's a different world; you just hear the splash of the water and when you're in sync with the boat—it's a beautiful motion."

One of the city's architects is a possible candidate for a Gold Medal, but not the architectural kind. AIA Pittsburgh has an Olympic hopeful among its ranks. Her event is speed drafting...no, just kidding. **Dori Martin, AIA**, of IKM Inc. is currently considered a top contender, along with her partner Liz Jones, in the lightweight division for women's double skull rowing.

A Carnegie Mellon graduate, 28 year old Dori began rowing as part of rehabilitation efforts after a hit-and-run accident seven years ago that left her motorcycle totaled and her femur crushed. Doctors predicting little hope for the Murrysville native to walk normally again. Through much determination and hard physical work, Martin recovered completely and discovered a competitive instinct and skill that has developed into making her a 1996 Olympic hopeful.

In September 1994 Martin won gold medals at the U.S. Masters Nationals in Augusta, Georgia for the women's lightweight double and the mixed eight. On Labor Day weekend, at this year's U.S. Masters Nationals in St. Paul, MN, Martin and Jones showed that they were as good or better than rowers who had been training two and three times as long as the "unknowns" from Pittsburgh. They came in first in both the open and lightweight double. Martin came in first in the lightweight single event and shared second place with her colleagues in the quad and mixed doubles event.

"It's like flying," explains Martin. "I rode horses when I was a kid and jumping was a similar feeling. Being so near the water and the trees, you don't realize you're in the city. It's a different world; you just hear the splash of the water and when you're in sync with the boat—it's a beautiful motion. The stronger you get, the faster you go, the more it seems like you're leaving the ground. It's very addicting."

A typical day for Martin includes three practice sessions, one each at 6 a.m., noon and 6 p.m. In spring Martin and her partner will head to Georgia for the Olympic Trials. "It's very exciting to have this chance. I feel very fortunate to have a coach that wants to train so hard and to have a job that allows me to do it."

Over a hundred years ago Pittsburgh was home to more than twenty boathouses and had national recognition as one of the leading U.S. cities for rowing. Riverfront steel mills and heavy barge traffic put an end to Pittsburgh's rowing tradition near the turn of the century. Today, the Three Rivers Rowing Association (TRRA), and Martin and Jones, are trying to reestablish Pittsburgh as one of the leading rowing centers in the country, competing with cities like Boston, San Diego and Philadelphia. Currently, more than 700 people row in Pittsburgh, including what is hoped to be the first two of many U.S. Olympic hopefuls. TRRA's goal is to raise \$100,000 by the end of this fall to establish a world-class competitive rowing program here, coached by seven-time Romanian National Champion, Ladislau Tompa. Tompa came to Pittsburgh in 1993 to be with relatives and discovered he can bring something unique to the rowing community in the city. Currently TRRA and his students are working on overcoming the legal tape to keep Tompa in the country.

A black tie dinner and dancing benefit will be held on October 28 at the Westin William Penn Hotel to help establish a world-class competitive rowing program at TRRA by supporting Martin and Jones. Tickets are \$250. Direct support for the International Competitor Training Program, or sponsorship of the athletes are welcome. Call the Three Rivers Rowing Association for more information, 231-8772. —M.F. 🏠

Green Buildings

By Bob Kobet, AIA

DEMYSTIFIED

REFLECTIONS ON BIG SKY



On August 13, 1995, at the base of Lone Mountain in Montana's Big Sky country, the U.S. Green Building Council convened its Second International Green Building Conference and Exposition. The stunning setting evoked a great deal of thought and conversation throughout the four-day gathering about topics from human ecology and our place in the universe, to what's in our specifications and our subsequent responsibility for the clear cutting taking place in the surrounding mountains. It was, on one hand, a gathering of the converted—an opportunity to recognize what is good about what we do, revel in our successes, and reaffirm our need to keep doing it. The stars (in the sky as well as in the sustainability field) were out in droves, presenting recent case studies, green testimonies of personal salvation, and ideas on what a more environmentally sound and ecologically correct future should look like. Even Jane Fonda, sporting rose-colored glasses and a buckskin fringed jacket, dropped by for an afternoon. But, like any good conference, it was much more than that. And whether they were a major theme or a subtle suggestion, the messages from Big Sky are worth repeating.

Undeniably, the green building movement is growing. The Big Sky conference organizers expected one hundred attendees and got over two hundred and fifty, leading to speculation about what attendance would have totaled had the conference not been held in God's hard-to-reach backyard. A quick perusal of who attended gives credence to the depth and diversity of the movement as well as some indication of the motives. The American Institute of Architects, the American Society of Landscape Architects, the American Society of Interior Designers, the Construction Specifiers Institute, and the Illuminating Engineering So-

Individuals and organizations which in the past perceived little reason to communicate, let alone show up in the same space, suddenly had a forum and purpose to celebrate previously unrecognized commonalities.



ciety of North America, all of whom cosponsored the event with the U.S. Green Building Council and the National Institute of Standards and Technology, were well represented. AT&T supported the event with a grant. Numerous universities, major cities, nonprofit organizations, utilities, manufacturers and environmental groups comingled with an ease and sense of purpose that was both eerie and exhilarating. Individuals and organizations which in the past perceived little reason to communicate, let alone show up in the same space, suddenly had a forum and purpose to celebrate previously unrecognized commonalities. During the sessions and free time conversations, questions moved freely between issues of environment, jobs, quality of life, crumbling infrastructure, gender equity, minority rights, marketing and making a profit—all of which led to the next great realization.

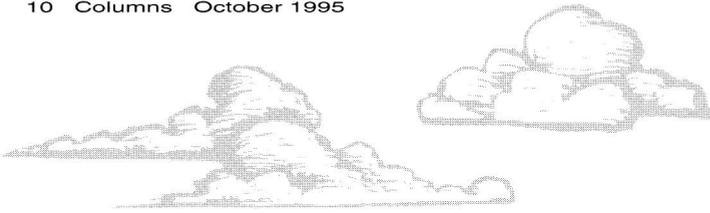
The word is spreading rapidly that there is great economic sense and opportunity in rallying around the environment and the Green Building movement. The message sent by Bill Browning and others at The Rocky Mountain Institute—that the return on investment inherent in increased productivity and energy savings is combined when green buildings are created—is being heard by major corporations and city governments alike. Paul Hawkin's *The Ecology of Commerce* was quoted frequently by the CEOs at the conference as a guide to sustainable business practice that is environmentally sound, enduring and profitable. Major manufactures have discovered opportunities to decrease operating costs and increase productivity and profits by incorporating environmentally sound materials acquisition, transportation, manufacturing and distribution practices. City planning departments, neighborhood community groups and

nonprofits are discovering that sustainable community development can result in a quality of life that invites repopulation of urban neighborhoods, increased job opportunities and renewed civic pride.

Additionally, the road to sustainability need not be arduous, painful or complicated. It is not something that requires unlimited funds or experts from outside a fifty mile radius. It need not be overly capital intensive. Sustainability is based on human energy and commitment. Indeed, the greatest success stories to date are those where the "Green Team" rethought the problem, sought alternative solutions, adhered to strict budgets, worked within the boundaries of ethical business practice and environmentally sound design parameters, and achieved truly spectacular results. Sustainable design is a product of the consensus process. It recognizes the human, cultural and natural resources of a region, community, building or business in ways that are based on common sense, frugality and opportunity. When these things come together, the results can be impressive. For instance:

- Major corporations such as Interface, Inc., Rochester Midland Corporation, Armstrong World Industries, Andersen Corporation, Collins & Aikman and numerous others are aggressively working on sustainable technologies and products as a means to a competitive edge. All have different situations, products, and corporate identities. All are benefiting from participating in the green building movement. Many of these companies will eventually expand to locations that are supportive of their new company philosophies.
- Chattanooga, Sarasota, San Francisco, San Diego, Baltimore, Gainesville, and several other cities were repre-

City planning departments, neighborhood community groups and nonprofits are discovering that sustainable community development can result in a quality of life that invites repopulation of urban neighborhoods, increased job opportunities and renewed civic pride.



sented or used as case studies during the conference. Seattle is entering the twenty-first century under the leadership of those who formed the Sustainable Seattle Guidelines and attendant codes. All of these municipalities see the green graffiti on their walls when it comes to sustainable community development, stabilizing neighborhoods, reducing operating costs, attracting diverse industries and improving overall quality of life. Collectively, these cities are in a position to direct millions in purchasing power, bond issues and other financial influences that can impact the green building movement.

- Turner Construction, York International, Carrier Corporation, the Al-Rashid Trading & Contracting Company of Saudi Arabia, and other large construction companies world wide, are all seeking to go green. Turner announced its intention to be the largest green construction company in the world. I believe this speaks volumes about the combination of environmental stewardship and profitability.

At this point I believe it's fair to ask, "What does all this mean to Pittsburgh?" Green buildings make environmental and economic sense. And, in spite of what some promotional literature might have us believe, there's no mystery to designing energy efficient, healthy buildings. Corporations are realizing industrial ecology offers an opportunity for sustained operation, positive public image and increased market share. Enlightened universities, feeling the squeeze of fiscal pressure and shifting enrollments, are pursuing sustainable operations and related course offerings. Large cities and small towns around the world are embracing sustainable design and its associated tenets of urban self-sufficiency, environmental stewardship and civic empowerment as a means to urban revitalization (read: jobs). So what is keeping Pittsburgh from becoming green? How long will we remain spectators? Is it possible that following the lead of other more progressive cities could provide an answer to many of Pittsburgh's current social, economic and development concerns?

If you squint hard at the 'Burgh and the surrounding region you can see some promising green developments. Like pioneer plants on a barren political landscape, the critical early elements of a potentially green revolution are falling into place. Both Slippery Rock and Carnegie Mellon

universities have established masters level programs in sustainable design and policy. The Heinz Endowments has stated that the alignment of environmental stewardship and economic development in the Pittsburgh region is a fundamental goal of their philanthropic efforts. Their support is the foundation for Pittsburgh's first two sustainable community design initiatives, as well as numerous other environmental stewardship programs. A number of Pittsburgh architectural firms are either practicing green architecture or trying to. The Pittsburgh AIA Committee on the Environment is testimony to the AIA's awareness and willingness to lead in this endeavor. Conservation Consultants Incorporated, one of the areas leading environmentally oriented nonprofit organizations, has been successful in forming a number of partnerships, including with the AIA, to help increase sustainable development and related business activities. A sprinkling of green businesses are sprouting up around the city, but not nearly enough. The South Side Local Development Company is clamoring to do sustainable development but has found the path to their goals strewn with obstacles.

So what will it take? I believe it's simply a matter of enlightened, newly educated leadership from the top down joining with existing grassroots efforts working from the bottom up. Imagine the Mayor's office directing the Urban Redevelopment Authority to pursue a Pittsburgh Sustainable Development Initiative. Combine that with a foundation or two working with local financial institutions to assist green business development (brown sites to green sites possibly?). Layer that thought with the power of university resources applied in partnership with nonprofits working with people in their own neighborhoods to improve the quality of their homes, schools, work places and playgrounds. Sound far fetched? Not really. It is exactly how Chattanooga, Sarasota, Seattle, San Diego and others are doing it. It's too late to be first. Do we want to be last?

Pittsburgh today is a product of Renaissance I and II— incredible efforts put forth in response to problems and changing conditions of the times. When you consider the progress we have made in cleaning our air, transitioning our industries and improving our public image, it's easy to think all is well in our beautiful tree-filled city. The truth is, it takes more than trees to make a city green. Perhaps it's time for *Sustainassance* I. 

Sustainable design is a product of the consensus process. It recognizes the human, cultural and natural resources of a region, community, building or business in ways that are based on common sense, frugality and opportunity.

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Why Movies Matter

By Paul Rosenblatt, AIA

What is it about the movies that makes them mean so much to so many architects?

If you conducted a survey about the interests of architects in things other than architecture, what do you think you'd discover? That our interests are so narrowly focused as to exclude everything else? Not! There are probably a few intrepid sailors, daring bikers, inquiring photographers, and galloping gourmets among us, but many architects would say that we are simply movie buffs. Poll a movie audience about what they do for a living—don't you think you'd find more than the per capita average number of architects? (If an architect is not at his or her drafting table or computer terminal he or she is probably at the movies.) Do doctors go to the movies in droves? Lawyers? Accountants? Sources tell me otherwise. But whether we are joined by our professional counterparts in other fields or not, the relationship between architecture and the movies is still special.

I suspect that many of you share my passion for the movies. Hollywood, underground, independent, and 'art'—when it comes to the movies my taste is fairly catholic. I'll see almost anything—although I've been known to draw the line at certain romantic adventure films starring Keanu Reeves or Brad Pitt.

We seem to be living in a moment when many individuals are searching for ways to re-energize architecture by external force.

Undoubtedly, movies have recreational usefulness for architects. Fellini once said, "Cinema is like dreaming with your eyes open!" After a long week of pushing a pencil around your desk or a mouse around its pad, complaining of a bad case of telephone ear or aching fingers, who wouldn't want to transport themselves in time and place to land in the middle of a grand adventure? An architect's existence isn't always as glamorous as its made out to be in the movies, is it? The dream factory can ease our troubles by replacing them with unimaginable thrills, with or without popcorn.

Movies can offer some professional pleasures as well. In my teaching and professional work, I have begun to explore ways that movies can help to inform the architectural design process. I am not alone. We seem to be living in a moment when many individuals are searching for ways to re-energize architecture by external force. The relationship between movies and architecture—both spatial arts—is one obvious place to start.

"Architecture," Richard Ingersoll wrote in a recent issue of the *Design Book Review* ("Cinemarchitecture": Issue 24—Spring, 1992), "is the latent subject of almost every movie." Clearly, movies have sets, and sets are often composed of ordinary or fantastical buildings and environments, which inevitably contribute to establishing the movie's mood, time, and place. In the old days, each studio even had its own distinct architectural style. MGM was rich and Wrightian; RKO, sinuous and streamlined; Paramount, Bauhaus and restrained. Often these sets were—and still are—designed by architects, like Anton Furst's sets for Tim Burton's "Batman" movie, or William Cameron Menzies' set for H.G. Wells' "Things to Come." One film-

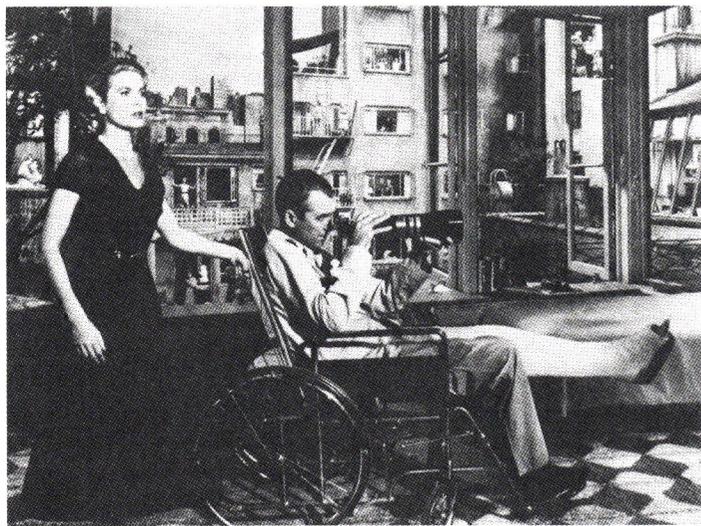
maker, Peter Greenaway, once used to be an architect, and one architect, Rem Koolhaas, used to be a screenwriter. To this day, Koolhaas considers what he does to be writing scenarios for buildings.

But, there is more to the relationship between movies and architecture than the sets and their designers and it has something to do with the contemporary city. In her book, *Publicity and Privacy*, Beatriz Colomina has written about unique forces in modern cities and our perception of them. What is strange about the modern city, she suggests, is the speed: continuous movement, nothing ever stops. With modernity, she writes, there is a shift in all temporal and spatial relationships. Boundaries between in/out, public/private, night/day, depth/surface, here/there, street/interior are constantly shifting. Is it possible to conceive of a theory of architecture that can reconcile these unstable conditions? For me, the answer lies in the movies.

According to Colomina, modern man inhabits space that is no longer made of walls, but of images, immaterialized, thinned down, ephemeral. In addition to its traditional functions, a modern house can become a viewing device to see the world, a mechanism of viewing. The ubiquitous picture window can work two ways: it can turn the outside world into an image to be consumed by those inside the house, and it can also display the image of the interior to that outside world. The way I think about architecture today is guided by the way I think about these relations between inside and outside, and especially between the viewer of these images and the viewed.

Several of my favorite movie play with this interrelationship. For instance, in *Rear Window*, (1954), director Alfred

"Architecture is the latent subject of almost every movie."



Jimmy Stewart's window becomes a movie frame within a movie frame in Hitchcock's REAR WINDOW.

Hitchcock creates a suspenseful story out of the voyeuristic relationship between a wheelchair-bound photojournalist, played by Jimmy Stewart, and his neighbors who he can only see from his rear window. The question is can they also see him? As the movie opens Stewart's window becomes our movie frame, projecting into the movie theater the view which Stewart's character enjoys from his tiny urban apartment. As he sees what he thinks is a murder across the courtyard, we worry whether the murderer can also see him—or us! In this movie, the window perilously displays the image of the interior to the outside world and explores the consequences.

Blow Up, made in 1966 by director Michelangelo Antonioni, portrays a photographer who, like Jimmy Stewart, also thinks he witnesses a murder. His only clue to what he might have seen is in photographs he took of a seemingly benign scene. As he obsessively analyzes his photographs, we wonder who he saw and who saw him. The movie tests our trust in what we see—or think we see—in the modern world.

The main character in *Playtime*, (1965) is modern architecture itself. Mr. Hulot, played hilariously by the movie's director Jacques Tati, is forced to navigate contemporary Paris' impenetrable mysteries. In this movie nothing is what it seems: what might appear to be a view is usually a reflection. Hulot is never sure of where he is, what is here or there, inside or outside, upstairs or down. The movie frame directs our attention to ways buildings can also act as framing devices, and how deceiving they can sometimes be.

A very different type of movie about the modern city is director Wim Wenders' recently completed *Notebook on Cities and Clothes*. What purports to be a documentary of a Japanese fashion designer is in fact a spontaneous portrait of Tokyo. The movie is about how Wenders discovers that his handheld movie camera misses the spirit of the imageworld of Tokyo, and what a difference his video camera and portable monitor make. Throughout the film, multiple images and voices vie for our attention. Some are 'live,' some recorded, but the difference ceases to be important. What we are presented with is a deconstruction of the modern city, and our struggles to understand what it is we see.

Finally, there is *Stranger Than Paradise* (1984), directed by Jim Jarmusch. Protagonists Willie, Eddie and Eva have time to kill before they take Eva to live with her Aunt Lottie in Cleveland. The American landscape has never seemed so desolate and beautiful and funny anywhere else. Just when the movie seems to be going nowhere, it surprises you. Roger Ebert has written that it is like "no other film you've seen, and yet you feel right at home in it." That is my architectural goal: to design buildings which are like none we've seen before, but which feel like home. When I forget what this means I rent *Stranger than Paradise* to remind me.

Walter Benjamin, who wrote about "Art in the Age of Mechanical Reproduction" believed that film is the form where new conditions of perception can best be experienced. In movies we can also laugh and cry at new spatial phenomena in action. Why do movies matter? Because they show us what we as architects have done, what we haven't, and the sometimes funny, sometimes tragic, sometimes mystifying consequences of both. ■

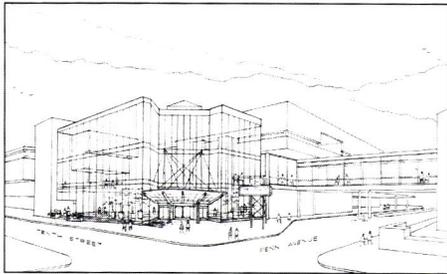


One filmmaker, Peter Greenaway, once used to be an architect, and one architect, Rem Koolhaas, used to be a screenwriter.

From Peter Greenaway's BELLY OF AN ARCHITECT.

From the firms

► **Mavrovic Architects, P.C.** has been selected as the design professional for the Expansion and Renovation project at the David L. Lawrence Convention Center in Pittsburgh. The primary element of the design is the addition of an 11,000 square foot glass-enclosed atrium serving as the new main lobby and entrance to the Center. Two mezzanine balconies totaling 6,000 square feet will be added for use as registration and pre-function/breakout areas. Two new mechanical rooms will also be built on upper levels for the necessary heating and cooling equipment. Work is scheduled to begin in spring 1996 for completion in summer 1997. The State has allocated \$5,800,000 for the project.



The Design Alliance Architects has been busy expanding its staff and their roles. Christopher J. Lasky was recently named an associate of the firm. Ronald Kent Herceg and Lisa Dabinett were recently hired as senior architects; Michele Quinn is the firm's new Director of Marketing; Barthelmes and Virginia Weida recently joined the staff as interior designers; Walter Tien was hired as an intern architect; and Sandy Miller was promoted to a full-time position as an interior designer.

Kudos

► **Marsha Berger, AIA** was recently elected to chair the Selections Committee of the Commonwealth of Pennsylvania Department of General Services.

The September 1995 issue of *Progressive Architecture* carries an article, "Students Weave a Computer Web," that recognizes **Paul Rosenblatt, AIA**, his students at CMU, and their work on the Internet. Paul wrote an article for *Columns* (April '95) about his architecture students' use of the World Wide Web.

A house project by **Charles DeLisio, AIA** has been chosen to appear in "10 Years Out," an exhibition of houses by Yale architecture alumni built within ten years of graduation. The exhibit opened September 18 at the gallery of the Yale School of Art and Architecture.

News

► **Urban Transformations Come to Pittsburgh**

From 15 minutes of fame at the Andy Warhol Museum and floating past The Golden Triangle, to fall foliage at Fallingwater and an elegant dinner and cocktails amid the Allegheny Mountains, this month's Urban Transformations Conference promises to be packed with three days worth of architectural events.

October 12 -15 Pittsburgh will host the AIA Committee on Design National Design Conference in conjunction with the Regional Urban Design Committee. The 1995 program will look at Pittsburgh, Barcelona and Dallas/Fort Worth as cities that have significantly transformed themselves in the 20th century. The metropolises will be examined as representative urban structural typologies of the plains, the river and the sea. The place of the architect and role of design in these dynamic and contrasting environments will also be explored, along with political, economic and social factors that have contributed to the evolution of these three world cities. Call the Chapter office for more information.

Marble Design Competition Launched

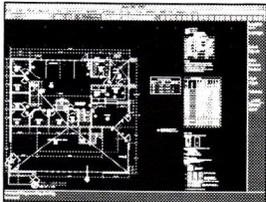
Outstanding designs using Greek marble are the focus of a special design competition in the U.S. sponsored by the Consulate General of Greece. Architects and interior designers are invited to submit entries to the first National Design Competition featuring marble from Greece in all facets of interior design. Entries may include, but are not limited to, walls, floors, surfaces and accessories, including furnishings. Innovation and craftsmanship are the basis for the judges' final decisions. Entries must be received by December 31, 1995. The first two prize winners will receive round trip tickets for two to the International Stone and Tile Exposition held in Thessalonik, Greece. For more information or an application, please write: Marble From Greece, c/o Renee Sacks Associates, Inc., 545 Madison Avenue, New York, NY 10022, or call (800) GREEK MARBLE.

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DRAW IT ONCE

Renovation Information Network

by Tessa Frank

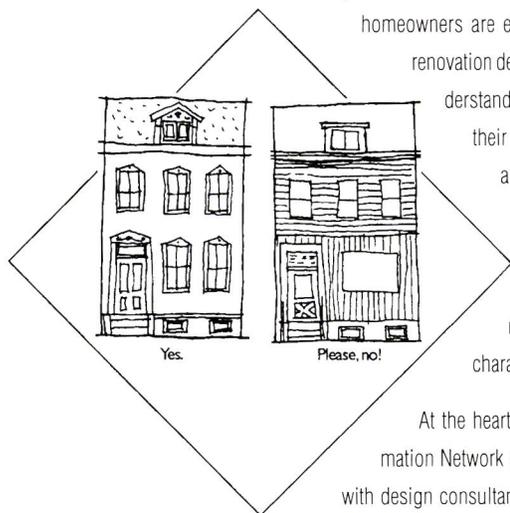
Millions of dollars spent on home renovation each year inadvertently diminishes the character of city neighborhoods. A new Community Design Center of Pittsburgh program offers renovation advice that reinforces the value of good design.

Are you tired of seeing renovated homes that lose their character in the process of renovation? You can respond by participating in the Community Design Center of Pittsburgh's (CDCP) new Renovation Information Network.

Pittsburgh has a wide variety of older house styles, but over time, many of the unique, historic qualities of Pittsburgh homes are being lost. Far too often

homeowners are either misguided in their renovation decisions or they do not understand the value of maintaining

their homes' original features and overall integrity. The result is that millions of dollars in renovation actually rob our neighborhoods of their character.



Sketch by Becky Mingo

At the heart of the Renovation Information Network are one-on-one meetings with design consultants at which homeowners will have the opportunity to ask questions and receive informal advice about their renovation needs. Service to homeowners will be limited to two meetings. The first will include the homeowner and the design consultant and the second meeting will include the contractor as well. Homeowners will not receive architectural drawings from this program, but they will receive advice and ideas that will reinforce the value of good design.

The CDCP has developed a reference notebook for consultants to refer to during the course of their visit with the

homeowner. The notebook includes specific information about windows, roofs, doors, paint colors as well as information on energy efficiency and home weatherization. Also included are fact sheets on some of these topics that can be left with the homeowner for further reference. This program is being marketed to City of Pittsburgh residents for a small fee. The fee will cover some on-going program expenses and reimburse volunteer consultants for their expenses.

If homeowners are not educated on the importance and value of design, the current disregard for design may continue. The Renovation Information Network needs registered and intern architects to participate in this program. A modest time investment can make a major impact. Please call Tessa Frank at CDCP (391-4144) for details on how you can help preserve the architectural integrity of Pittsburgh neighborhoods.

The Renovation Information Network is just one of the ways the Community Design Center of Pittsburgh promotes design sensitivity and awareness in the city. The CDCP, a nonprofit organization, also encourages revitalization of Pittsburgh neighborhoods by providing grants and technical assistance to help community organizations hire architectural and planning assistance for housing and commercial projects. To be considered for CDCP Design Fund projects, please call 391-4144 to get on the mailing list for the annual Request for Qualifications. You can also support the CDCP through United Way Donor Option (code #423). 🏠

At the heart of the Renovation Information Network are one-on-one meetings with design consultants at which homeowners will have the opportunity to ask questions and receive informal advice about their renovation needs.

Hewlett Call for Proposals

The Hewlett Gallery is accepting proposals for its 1996-97 season. Site-specific, collaborative and multidisciplinary projects in science, visual and performing arts enjoy a special welcome. For application forms and additional information contact Petra Fallaux at the Hewlett Gallery, College of Fine Arts, #111, Carnegie Mellon University, Pittsburgh PA 15213-3890. Phone (412) 268-3877, FAX (412) 268-2829.

Deadline December 1, 1995.

Is Your Scaffolding on the Verge of Collapse?

The Scaffolding Industry Association (SIA) is sponsoring a safety conference Friday, November 10, on Access & Scaffolds at the Sheraton Hotel, Station Square, Pittsburgh. Equipment will be on site for the non-proprietary seminar, giving those in attendance a hands-on look at proper scaffold installation. Participants will learn safety techniques, standard compliance, and how to spot hazards and avoid accidents. In addition, attendees will be given a certificate of on-going education upon completion of the conference.

Areas covered will include: Suspended Scaffolds, Stationary Scaffolds, Scaffold Plank, Fall Protection, Erection and Dismantling. Conference fee is \$55 (less if more than one person from the same office registers) and includes coffee breaks, lunch and hand-out material. For additional information please contact Mike Bredl, Universal Manufacturing Corp. at (412)453-8300, fax: (412)452-0576.

Landmarks Announces Complimentary Membership Campaign

For a limited time, the Pittsburgh History & Landmarks Foundation is offering a one-year complimentary membership with the purchase of *Clyde Hare's Pittsburgh: Four Decades of Pittsburgh, Frozen in Light*. The value of this limited offer is \$80 to \$90, depending on the membership category selected; the retail cost of the photographic book is \$65. This offer is available October through December to anyone who purchases a copy of the book, which is available in local bookstores.

AIA ACTIVITIES

October 3, Tuesday

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

October 5, Thursday

Programs/Exhibits Committee, 5 p.m. at the Chapter office, Kevin Silson, AIA, 255-8622.

October 6, Friday

Communications Committee Meeting, 12 noon at the Chapter office, Anne Swager, 471-9548. Come with theme ideas for 1996 issues of *Columns*.

October 11, Wednesday

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

October 12, Thursday

Committee on the Environment, 5:00 p.m. at the Chapter office, Gary Moshier, AIA, 231-1500.

October 12-15, Thurs. - Sat.

Pittsburgh: City Form and Architecture and Civic Works: Pittsburgh conferences. AIA Committee on Design in conjunction with the AIA Regional Urban Design Committee are holding their national conferences in Pittsburgh. Call AIA National for registration information, 202-626-7518.

October 13, Friday

October Membership Meeting, (See page 23 for details).

October 16, Monday

Urban Design Committee Meeting, 5:45 p.m. at the Chapter office, Kevin Wagstaff, AIA, 391-2884.

October 24, Tuesday

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

October 25, Wednesday

Committee of Committees Meeting, 5 p.m. at the Chapter office, Anne Swager, 471-9548.

October 25, Wednesday

AIA/MBA Committee Meeting, 4 p.m. at the Building Industry Center, Conference Room #1, 2270 Noblestown Road, Kay Lamison, 922-4750.

1 C O L U M N S E N D A R

Through October 27

Site Specific Pittsburgh, 35 new watercolors by Robert L. Bowden in the AIA Gallery.

October 30, Monday

Architrave Board Meeting, 5:15 p.m. at the Chapter office, Anne Swager, 471-9548.

AROUND TOWN

October 1, Sunday

Monolithic Architecture, exploring nine extraordinary and eloquent buildings, opens at the Heinz Architectural Center.

October 10, Tuesday

Construction Specifications Institute (CSI), Embassy Suites Hotel; guest speaker Dawn Keezer, Director of the Pittsburgh Film Office. RSVP to Sheila Cartiff, 823-5063.

October 11, Wednesday

Society of Design Administrators Meeting, Betty Lesser, 261-6515, for information.

IN NOVEMBER

November 6, Monday

1995 Design Awards, 7:30 p.m. with keynote speaker Michael Graves, AIA at the Fulton Theater. Tickets available through Fulton Theater box office, \$15. Call AIA Pittsburgh to RSVP for 5:30 reception in the Chapter office, \$10.

November 8, Wednesday

Mark Robbins, of Columbus' Wexner Center for the Arts lectures at 6 p.m. at the Carnegie Museum of Art Theater.

November 29, Wednesday

Peter Eisenman of Eisenman Architects speaks at 6 p.m. at the Carnegie Museum of Art Theater.

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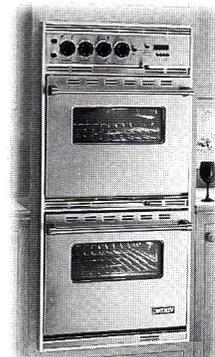
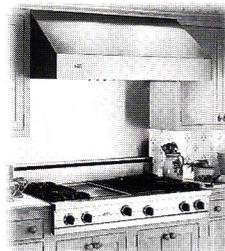
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How Much Life Insurance? And what kind?

AIA Trust offers members some guidelines on how to know what you need and when you need it.

A friend from your high school class is probably selling life insurance. Well now, besides helping out a friend hoping that someday good old Julie will have enough money to have you design her house, or better yet, the tower office headquarters for the insurance company where she is the President, you really do need to ask "How much do I need." If you are single, don't own a home and have no children, very little is the answer. If you are married, don't own a home and don't have children, a little more. Single or married, if you have children you need plenty.

Well, here are some quick ways to figure out how much and what kind according to Kiplinger's Personal Finance Magazine and Arthur Anderson & Company.

How much life insurance do you need?

- 1) Annual family expenses
- 2) Expenses avoided after your death (typically 20% to 30% of line 1)
- 3) After tax income needed (Subtract line 2 from line 1)
- 4) Spouse's after-tax income
- 5) Social security benefits
- 6) Other income available to survivors
- 7) After tax income available (Add lines 4 through 6)
- 8) Survivor's income short fall (Subtract line 7 from line 3)
- 9) Pay off mortgage and any other debts
- 10) Education Fund (optional)
- 11) Other cash needs
- 12) Total capital needed by survivors (Add Lines 9 through 11)
- 13) Your investments (Pension, 401k, other savings and investments)
- 14) Other insurance on your life
- 15) Other available assets

16) Total capital available

17) Insurance needed (Subtract line 16 from line 12)

If you wish to provide a cash nest egg for your survivors, an additional amount of life insurance would be required.

What kind of life insurance? Term or cash-value? If any of these statements is true, you should choose term life insurance:

- 1) You need insurance for less than ten years.
- 2) You can't afford cash value premiums for the amount of coverage you need.
- 3) You are not fully funding other tax favored savings options such as a 401(k) plan or an IRA.

If you answered "yes" to any of these questions, don't call Julie, call the AIA Trust about the AIA Members Term Life Insurance Plan. The number is 1-800-367-7438.

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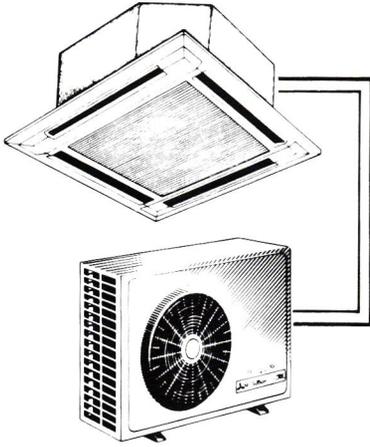
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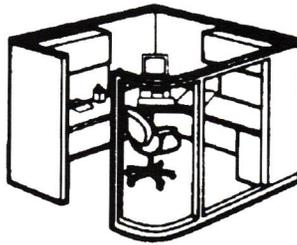
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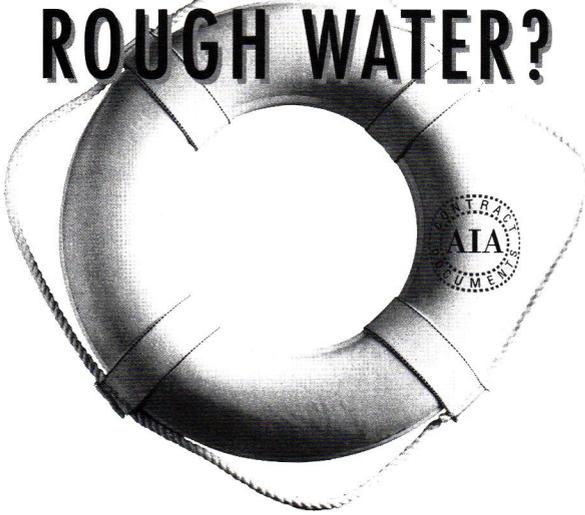
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Elwood S. Tower Corporation 8150 Perry Highway, Suite 319, Pittsburgh, PA 15237 931-8888 Contact: David E. Tower				●	●				●		●	
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Herbert, Rowland & Grubic, Inc. 215 Executive Drive, Suite 202, Cranberry Township, PA 16066 779-4777 Contact: John Walluk, AICP Regional Manager			●	●	●		●			●		●
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Lennon, Smith, Souleret Engineering 1836 Brodhead Road, Aliquippa, PA 15001-4301 378-3000 Contact: Daniel S. Gilligan	●		●	●			●					
Peter F. Loftus Division Eichleay Engineers Inc., 6585 Penn Ave., Pgh, PA 15206-4407 363-9000 Contact: Samuel C. Lyon			●	●	●				●	●		
Carl J. Long & Associates One Gateway Center, 5 West, Pittsburgh, PA 15222 471-9100 Contact: John Wilhelm						●						●
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RCF Engineers, Inc. Two Gateway Center, 13 East, Pittsburgh, PA 15222 281-7706 Contact: Mark S. Wolfgang, PE, Pres.					●	●			●			
SE Technologies, Inc. 98 Vanadium Road, Bridgeville, PA 15017 221-1100 Contact: Phillip J. Damiani	●		●	●	●	●	●	●	●	●	●	●
Structural Engineering Corp. 300 Sixth Avenue, Suite 300, Pittsburgh, PA 15222 338-9000 Contact: Dennis A. Roth, P.E.										●		
Widmer Engineering, Inc. 806 Lincoln Place, Beaver Falls, PA 15010 847-1696 Contact: Joseph H. Widmer, P.E.			●		●		●	●		●		●

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Upcoming Issues

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

November—Design Awards '95

December—Pittsburgh Zoning Code update

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A HARD HAT SNEAK PREVIEW OF THE Western Pennsylvania Regional History Museum

Friday, October 13

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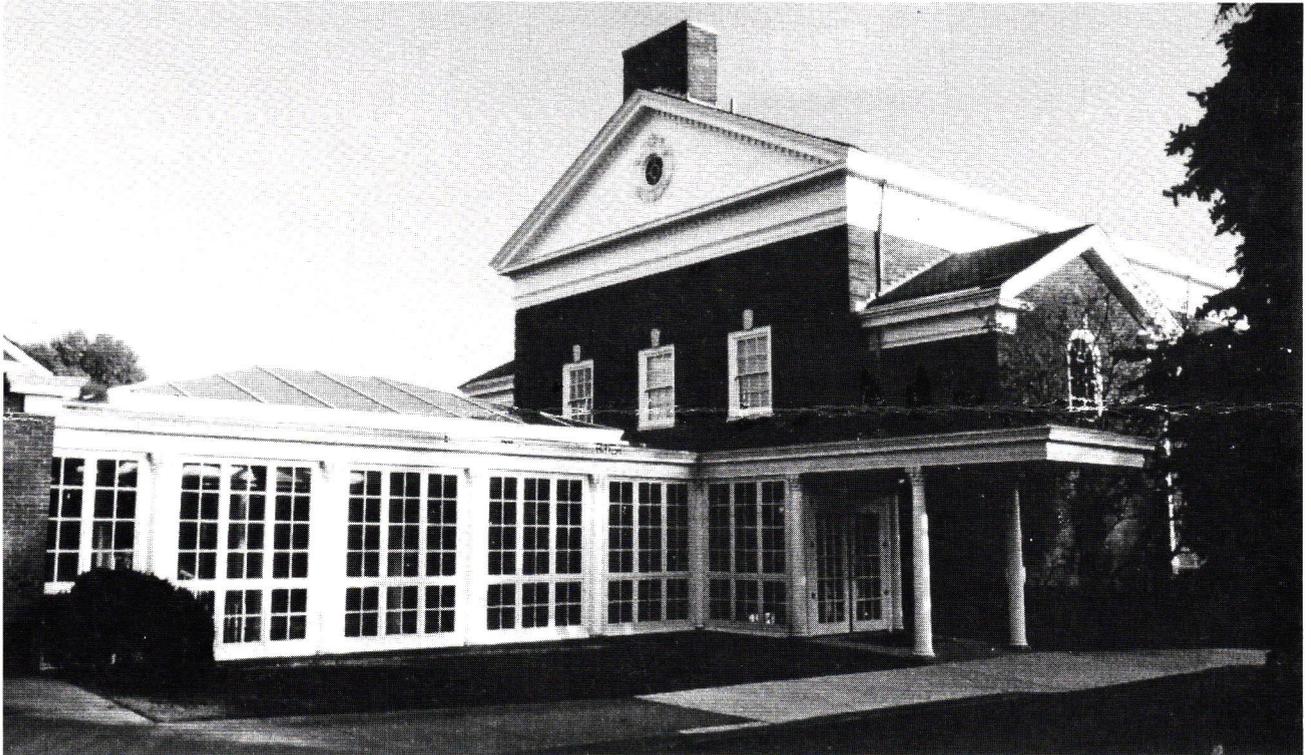
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Send this form to: AIA Pittsburgh, 211 Ninth Street, Pittsburgh PA 15222
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