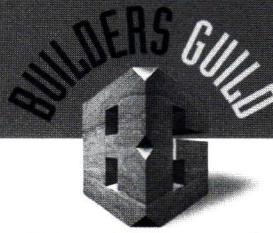


COLUMNS



BOOKS
BY AIA PITTSBURGH FIRMS



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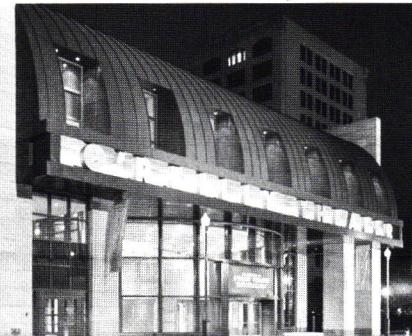
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Caroline L. Hancock
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The Book Issue

By Tracy Certo



"The visual richness of these streets was held together by an underlying mathematical discipline of repetitive floor plans and sections."

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On the cover: House in the Endless Mountains, northeastern, PA, by Bohlin Cywinski Jackson. Photo by Matt Wargo.	

If Columns is late this month

it's because this editor got immersed in reading the firms' books featured in this issue. It was hard to stay focused on finding just the right excerpt; instead I got caught up in the books, reading more and more, from the six steps to working with an architect to identifying different house styles. Did you know York was once the capital of the 13 colonies? Briefly, in 1777, before the Continental Congress moved it to Philadelphia. Thirty-plus years ago UDA was working in York to catalog the National Historic District, then the largest in the country. Here's what David Lewis, FAIA writes in the forward:

"At first we were awed by the variety of detail in the facades—the brickwork, lintels, bay windows, brackets, dormers, doors, steps and ironwork. When we looked more closely, we realized that the blocks were a repetitive grid. The sequences of townhouses and main street shops had been laid out with the repetitive lot sizes within the blocks. And, in consequence, the visual richness of these streets was held together by an underlying mathematical discipline of repetitive floor plans and sections." (An underlying mathematical discipline. We'll come back to that.)

They found the same rich details in townhouses and although the details were different, there was a unity of scale. Turns out the builders and their clients had "chosen their details from the catalogs of suppliers who manufactured their products to obey common modules. Hence the richness and the unity of street after street in this beautiful town."

Why then and not now? That was the question. Their book, *The Architectural Pattern Book*, is about re-establishing the language of these original patterns which were understood back then not only by the builders but by the folks who inhabited these places.

I had read part of this book prior to a trip to New England where we visited picturesque towns such as Stowe, Woodstock and Burlington, Vermont and Hanover, New Hampshire. Not to mention Boston. Ev-

erywhere I looked for that underlying mathematical discipline, the repetition of detail and the unity of street after street—and often found it.

Many things struck us about these welcoming places, from the architecture to the street grids which invited us to continue our exploration. Unlike the distressed towns UDA was working on awhile back, these towns were still like their robust selves of generations ago. And they had an appealing mix of comfort and excitement, each with their own vibe and yet sharing similarities with the others. Looking back, I can recall our trip by the coffee shops we stopped in along the way, every one of them in historical buildings and rich in detail, from tin ceilings to old wooden display cases. As appealing as the coffee shops were, they serve a function as the hub of the commercial district and they drew us in as well. We spent a lot of time in coffee shops. Hard to resist a charmer like the Dirt Cowboy Café which was my favorite.

Returning home, I read more about the adaptation of pattern books to contemporary needs: like the patterns for the Arts District in East Garrison that feature a modernist interpretation of traditional loft buildings which makes the case for allotting change. As an example, there's a movement in the National Heritage Society's Main Streets program to get Wi-Fi in their districts, as I saw on their web site. It's a must with those glorious coffee houses.

So—you can see what I mean about getting diverted. This was just one book. I went through five. Don't get me started on the beautiful images found in *How to Work With an Architect* or the stunning photos of houses and landscapes in the coffee-table size *12 houses* from Bohlin Cywinski Jackson.

Then Bob Bailey, AIA, wrote a good review of the book featured here (p. 16) and after reading it, I added that book to my list.

My only question to all these firms: must I return them?

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.

AIA Pittsburgh
945 Liberty Avenue, Loft #3
Pittsburgh, PA 15222
Telephone: 412/471-9548
FAX: 412/471-9501

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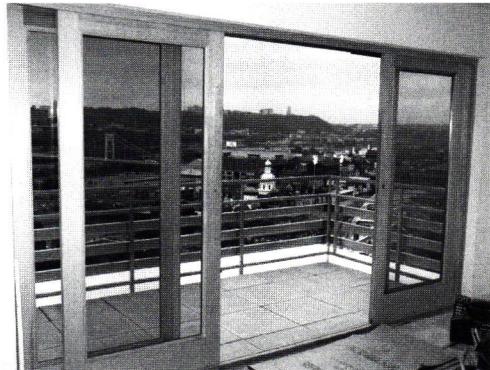
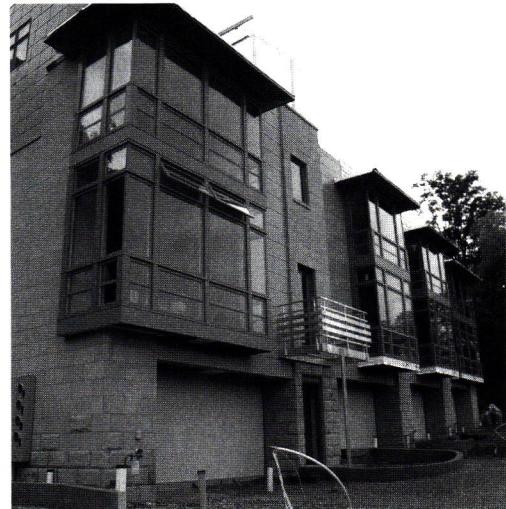
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Hard Hat Tour

AIA members got a preview showing of the nearly completed Windham Hill Place townhouses at a Hard Hat Tour September 14th sponsored by AIA Pittsburgh. Ernie Sota of Sota Construction led a Power Point presentation of the construction of the townhouses on McARDLE Road. He was joined by John Martine, AIA of STRADA LLC, Fred Smith of Marvin Windows and reps from ARXX Building and others. The energy-efficient three-bedroom and loft, 2.5 baths Contemporary Craftsman style townhouses feature private courtyards, open plan on the first floor with high ceilings, private courtyard, and rooftop terrace with stunning views of downtown and the South Side. If you missed the great tour, log onto www.windomhillplace.com. Open House is scheduled in early November.



Columns is printed on recycled paper.

Yes You Can *By Christine Stewart*

Three teams competed in the inaugural Canstruction® Pittsburgh competition held in June and July. The structures were on display in the main lobby of the Carnegie Science Center and in an empty store front of 2 PPG Place along Forbes Ave. IKM Inc., The Design Alliance Architects and Westinghouse Corporation all submitted structures for this exciting event. The three structures combined to donate more than 8,000 cans to the Greater Pittsburgh Community Food Bank.

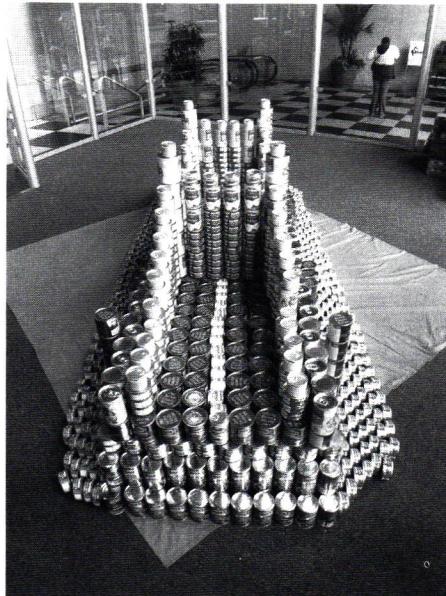
Canstruction® is a nationwide competition operating under the auspices of the Society for Design Administration. Last year, more than 50 cities across the United States and Canada participated in the competition. The local competition winners are submitted for the National competition. The judging takes place during the AIA and SDA National Conventions to be held in San Antonio, TX next year.

The Pittsburgh competition had judges representing the Greater Pittsburgh Community Food Bank and well as the Canned Food Alliance. The judges selected the following winners: "Best Use of Labels" – Electric Canmission; "Best Meal" – Bridge the Gap to End Hunger and finally "Structural Ingenuity" – CansUp.

IKM Inc. submitted "Bridge the Gap to End Hunger" for the competition. The bridge is a replica of the Roberto Clemente Bridge. The team felt the structure would bring together the unique architecture of the Pittsburgh bridges, the humanitarian mission of Roberto Clemente along with the goals of Canstruction® to raise awareness and collect donations for the food bank.

The Design Alliance submitted "CansUp". The large tomato is a great twist on a local Pittsburgh tradition. The team felt that as a tomato grows on a vine and spreads to get larger; we too must spread and grow to help those that are less fortunate than us.

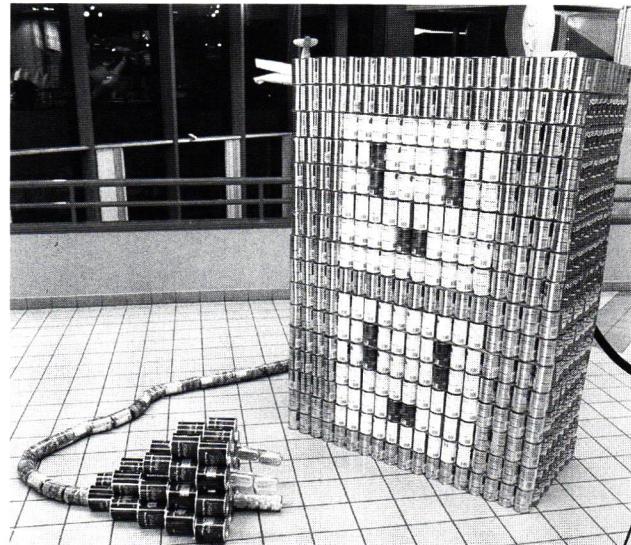
Westinghouse Corporation submitted "Electric Canmission". The structure had great company representation by making a giant Westinghouse symbol on



"Bridge the Gap to End Hunger" by IKM Inc.



"CansUp" by The Design Alliance Architects



"Electric Canmission" by Westinghouse Corporation

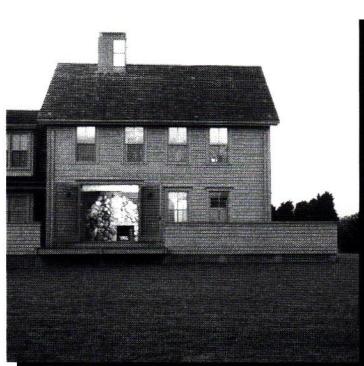
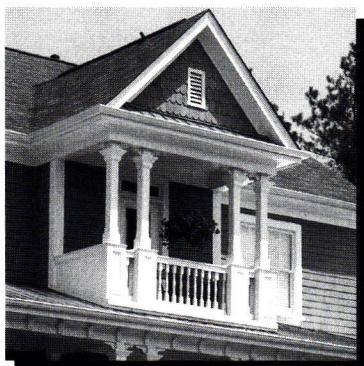
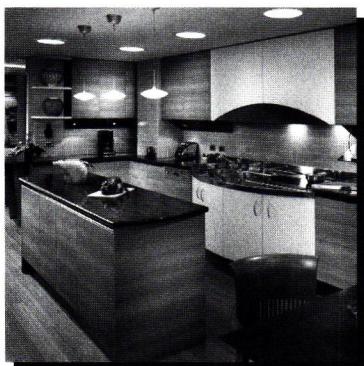
one side of the structure. By using a variety of canned fruits, vegetables and tomatoes, they hoped to show that even the smallest of groups has the *power* to feed the hungry.

The Society for Design Administration is grateful for this year's sponsors: Canned Food Alliance, Carnegie Science Center, PPG Place, Bohlin Cywinski Jackson, Urban Design Associates and Washington Reprographics. Delmonte, Heinz, Red Pack Tomatoes, Giant Eagle, Canned Food Alliance and Target all helped with donations of canned goods to make this event possible.

Next year's event will take place in Spring 2007. For additional information, please contact Christine Stewart at cstewart@tda-architects.com or 412-261-0660.

BOOKS

BY AIA PITTSBURGH FIRMS



Columns takes a look at recent
impressive books published
by AIA Pittsburgh firms

By Tracy Certo

HOW TO WORK WITH AN ARCHITECT

Gerald Lee Morosco, AIA

Photography by Ed Massery

2006 Gibbs Smith

Anyone wondering whether they really need an architect only has to see the photos in Jerry Morosco's new book for the answer. A quick glance at the hundreds of beautiful pix of exteriors and interiors, all designed by Morosco, is answer enough. It was "yes" from the Craftsman style bungalow for this reader and that was on page nine. That's before you get to the nitty gritty which is what this book is about: Do you really need an architect? It's the most basic of questions and yet, so critical. For those who feel they don't, Morosco makes a very good case.

The question architects must have is: how is the book doing? Very well, thank you. The first printing sold out so a second printing was ordered. Although the book was inspired by a similar one, now out of print, there is no other book like this, says Morosco. The 110-page book addresses questions from how do you work with an architect to what makes a project great? The last one considers the return on investment and includes a segment of a letter Morosco wrote to a client who thought his fee was excessive. "...would you not be better to come out with something beautiful that will exceed your expectations, rather than something that is all but certain to fall short? (a successful relationship with your architect will yield more for your life than you could ever measure by the investment of money or hours.)"

While the book is valuable to someone deciding whether or not to hire an architect, it also benefits the industry in promoting the value of an architect and explaining how best to work with one. The book is recommended reading for Dutch MacDonald, AIA in his fifth year architecture class at Carnegie Mellon, notes Morosco.

Budget worksheet, cost control, distribution of architect's fees, how many people have a grasp of these things? As architects know, not many. Having worked with an architect on a major addition, this reader can only surmise that she wishes she had read this book first. At \$24.95, this is a book that might be a worthwhile investment for an architect to give to his clients. And it might answer a question for architects: do you need a professional photographer to shoot your projects? One look at this book's gorgeous photography by Pittsburgh's own Ed Massery and that answer, too, is a resounding yes.



A Craftsman Bungalow, Butler County, PA



Interior view of the above residence



Interior of a condominium residence, Miami, FL

BUILDING TYPE BASICS FOR SENIOR LIVING

Perkins Eastman

Bradford Perkins with J. David Hoglund, FAIA, Douglas King, AIA,
Eric Cohen, 2004, John Wiley & Sons, Inc.

The fastest growing segment of the population is the over-65 segment. In the 2000 census, the number of over 65 year olds was 31 million and the number over age 85 was more than 3 million. By the year 2030 that over-65 figure will more than double to 71 million and the over-85 figure will reach 9 million.

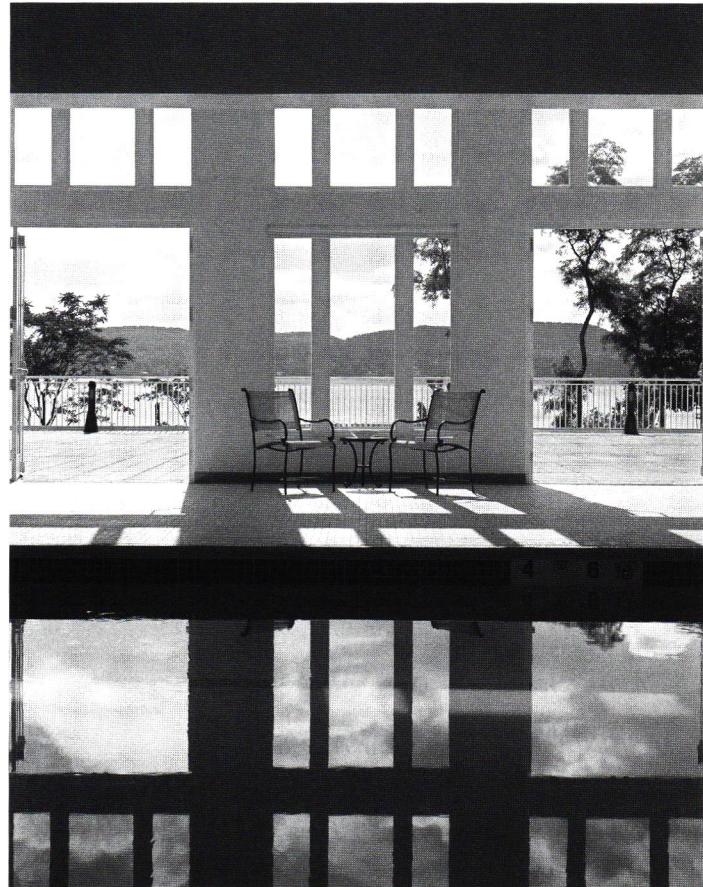
Is there a better way to introduce a book on senior living?

Before the 1980s, points out Stephen Kliment, founder and editor of Building Type Basics, "the approach to housing the aged was anything but admirable." Now it's a whole new era and this book is for architects and students and their clients to better understand the process. Since this is a series, the book follows a format of 20 most frequently asked questions about a building type in its early design. That includes predesign or programming guidelines, project delivery, design concerns unique to the building type, site planning, codes and ADA matters, energy and environmental challenges, engineering systems, lighting and acoustic pointers, signs and wayfinding, renovation issues and cost and feasibility factors.

To understand the concept of designing for seniors, the authors take care to explain the aging process and how diminished hearing and eyesight needs to be considered. The designer can better adapt the environment to make up for these losses in a number of ways, from increasing light levels and avoiding shiny surfaces which create glare to providing information by using more than one sense, such as visual and auditory alarms.

In the section on trends, the authors explains the fact that people are living healthy longer and moving to senior housing later in life—after they are very old and frail. As a result, the average length of stay is shorter, balancing the increased demand for senior housing. Another encouraging trend, toward healthier lifestyles, is the "growing interest in lifelong learning. Many older persons continue to seek intellectual stimulation and perhaps even new or different vocational opportunities that were unattainable during early years." Continuing care retirement communities are springing up next to college campuses, including Dartmouth, Cornell and Oberlin College.

Throughout the 292-page book, striking color photos of Perkins Eastman designs, from Tokyo to West Palm Beach, provide examples of different types of facilities from assisted living to skilled living. This book is proof that good design incorporates health and improved living issues. And is there any better time for it?



Kendal on Hudson, Sleepy Hollow, NY. Spa and wellness center reinforces concept of "living younger longer."

PHOTO BY CHUCK CHOI



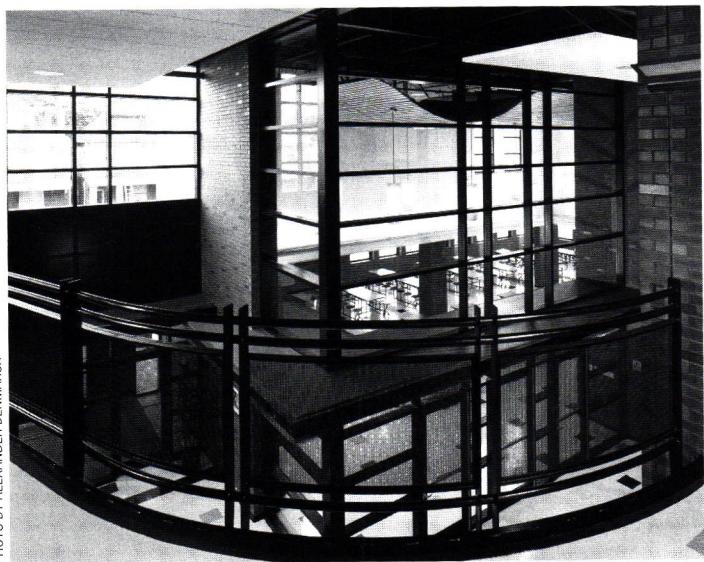
Masonic Village, Sewickley, PA. The Clubhouse living room is the community's social hub.

PHOTO BY ED MASSERY



Roger Ludlowe Middle School, Fairfield, CT. Detail of library solar shading.

PHOTO BY WOODRUFF / BROWN



Helen S. Faison Arts Academy, Homewood, PA. A cafeteria is part of the academy's "community street" for after-hours programs.

PHOTO BY ALEXANDER DENMARSH



Green Chinneys School, Brewster, NY. Library exterior at dusk.

PHOTO BY CHUCK CHOI

BUILDING TYPE BASICS FOR ELEMENTARY AND SECONDARY SCHOOLS

Perkins Eastman

Bradford Perkins, 2001, John Wiley & Sons, Inc.

In a book of the same series, Perkins Eastman's Bradford Perkins goes through the ABC's of designing schools. Designed as a fast-start primer for architects getting into the design process of this fast-growing market segment, leading architects in school design share their expertise covering a range of topics from security and obsolescence to special interior issues.

"As architectural practice becomes more generalized and firms pursue and accept design commissions for a widening range of building types, the books in this series offer a convenient hands-on resource providing basic information on the initial design phases of a project and answers to the questions design professionals routinely encounter in these crucial early stages," writes Stephen Kiment.

Whether or not you're designing for schools there's interesting information on trends in education and how they are affecting school design. For example, Bill Gates' massive infusion of funds to support mostly inner city public schools, aimed at state-of-the-art learning equipment and Internet access and the like, will impact the physical facilities. Other trends affecting school design include: Lifelong learning, the campusing of high schools from monolithic buildings to smaller building units, the extension of school hours to maximize benefits from a costly facility, the desire for built-in flexibility for future needs and the greening of schools as more communities become concerned with energy costs and teaching students a lesson in environmentalism.

This book, like the rest of the series, provides the essential information needed to design schools from preschool to high school.

THE ARCHITECTURAL PATTERN BOOK

A Tool for Building Great Neighborhoods

Urban Design Associates

Principal authors: Ray Gindroz, FAIA and Rob Robinson, AIA

Authors: Donald K. Carter, FAIA, Barry J. Long, AIA Paul Ostergaard, AIA
W. W. Norton & Company, Inc., 2004

For a pattern book to be effective, writes Ray Gindroz and Rob Robinson, it must address the following needs: creating a shared vision among all those involved in building neighborhoods; providing a clear definition of the character and form of the public spaces on which houses are located; providing a primer on well-proportioned, correctly styled architecture.

"The central message of the modern pattern book is that the character and quality of urban spaces is created through careful attention to detail at three scales: the overall plan for the development; the image of typical urban spaces within that plan and the individual buildings with their architectural details," writes the authors.

Whether it's for a private or public sector, the pattern books "served to coordinate a large and complex development to be built over time by many different individual builders."

So what does Mr. Potato Head have to do with it? As a metaphor, this classic kids' toy describes the pattern book approach well. The basic shape—the potato—is a given as is the general location of each feature—the eyes and ears. Similarly, a well-constructed pattern book does the same thing. "The massing page sets the basic shape and the selection of windows and doors—like eyes and ears—have correct locations on the facades, explain the authors. Porches and other special features, like noses and moustaches, have a prominent setting in the front. And the main door (the mouth) finds its place underneath."

This simplified approach makes for clearer understanding but as the authors point out, architectural patterns are just one element in a large scale approach to urbanism. This practical guide to developing and using pattern books documents the revival of the traditional pattern books as a way of implementing urban design in these large-scale developments with numerous examples of models.



Architectural patterns from the Baxter Pattern Book, Fort Mill, SC, and the built results

12 HOUSES

Bohlin Cywinski Jackson

Peter Bohlin, FAIA

byggförlaget 2005 oro editions

The first house in this coffee-size table book is the summer home Peter Bohlin, FAIA designed for his parents in West Cornwall, Connecticut in 1973-5. A forest retreat, the small house "is carefully sited at the strategic position between dark evergreens and bright deciduous woodland. As darkness shifts to liquid patterns of light, one experiences a rich unfolding from approach and entry to movement through the house. Camouflaged among the trees, the green-stained wood house hovers above a boulder-strewn landscape, resting on concrete piers. Rather than removing a large granite boulder or moving the building, a telling accommodation was made by scribing a platform to the boulder, psychologically anchoring the house in the landscape."

This gorgeous book is filled with dazzling photographs and poetic descriptions of the 12 houses featured. Each captivating section includes drawings, elevations, interior and exterior photos and details along with different perspectives of the property—from the forest retreat in the Northeast to the residential compound of the Pacific Rim estate. Included in the dozen homes is Bohlin's own house in Northeastern Pennsylvania. "Employing modest materials, soft modernist details and indigenous landscape, the architect transformed the land and the existing buildings preserving their essential natures and making a calm, evocative place."

Each project, says architect James Cutler in his foreword, is a reflection of its unique circumstances. "Searching for the "inevitable solution" that coordinates and magnifies all the conflicting voices of program, place, materials and poetry (Peter would say "pathos") into visual harmony is a big job. A job not for the lazy or faint of heart. Every element that the architect chooses to recognize takes on a will not just to be recognized but also to be revealed in a way that shows its true nature." As you slowly, carefully make your way through this beautifully conceived book you will realize how true this is.



PHOTO BY M. THOMAS ARCH. PHOTO

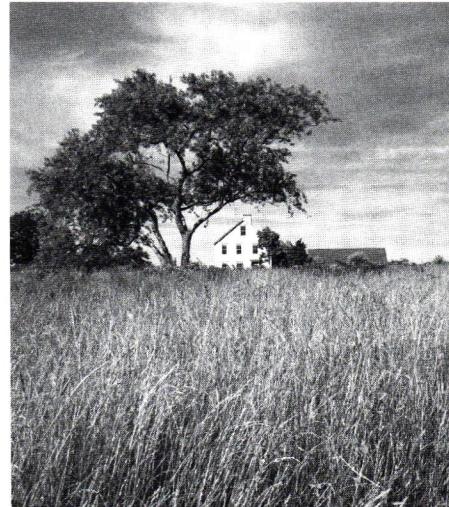


PHOTO BY M. THOMAS ARCH. PHOTO

Forest House, West Cornwall, CT



PHOTO BY KARL A. BACKUS, AIA



PHOTO BY M. THOMAS ARCH. PHOTO

Ledge House, western MD

Waverly House, northeastern PA



PHOTO BY KARL A. BACKUS, AIA

House in the Endless Mountains, northeastern, PA

COLLEGE UNION DYNAMIC – Flexible Solutions for Successful Facilities

WTW Architects

By Paul Knell, AIA and Stan Latta

Who better to write a book on college unions than Paul Knell, AIA, a principal at WTW Architects who has been designing such facilities for more than 25 years? His first project was the student union at the University of Pittsburgh and, since then, he and his firm have completed 60 student unions from the University of California at Irvine to the University of Vermont. The 200-plus page book, *College Union Dynamic*, is co-authored with Stan Latta, director of Unions and Student and Union Activities at Penn State University, who worked with Knell on the HUB-Robeson Center, main campus.

The purpose? To set the standard for college union renovation and construction. Through hundreds of color photos, diagrams and illustration, the book spotlights the most current facility innovations and how to design with programming in mind.

The focus is on flexibility and adaptability in design as well as change; the book traces the development of student unions over the years to their place today as campus focal points.

The two important dimensions in the project, say the authors, were to help programs relate to the buildings and how programs relate to design. Then what really makes the design work is how it relates to people and the programs being offered.

The pair was approached by the Association of College Unions International (ACUI) to write the book. At the group's request, four areas were covered: student programs; conference and professional facilities; auxiliary services including food and retail; and administration, finance, and management.

The book includes more than 100 diagrams and photos and more than a dozen case studies as examples of best practices. Several WTW partners and staff members assisted in the development of the book including Rich De Young, AIA



The Pennsylvania State University HUB-Robeson Center, patio, gift from the Class of 1998, University Park, PA



University of New Mexico SUB, Student Organization Offices, Albuquerque, NM

Rich Bamburak, AIA, Hank Colker, AIA, Glen Schultz, AIA, Barton Schindel, AIA Jill Payne, and Michelle Penrod.

Designed to offer a basic planning strategy to create dynamic and successful facilities, the book will make provide all that and more—including the desire to wish you were back in college.



The University of Vermont, Dudley H. Davis Student Center, Quad, Burlington, VT



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AN INTERVIEW WITH:

Andrew Herdeg, AIA**Have you judged Design Awards before?**

I've done a couple of them, in Colorado and Minneapolis and Columbus, Ohio. They're great fun; it's wonderful to see how everyone else is doing, looking at different issues, developing in unique ways. Often you can find a consistency in a region — they're dealing with certain issues that are very specific.

Any examples?

In Minneapolis, there was a real interest in the modernist tradition that seems to reflect their culture. Very high quality and consistency in that modernist inquiry. It's very different from Ohio where they were pushing their downtown in a different way, more traditional stylistically and issues of urban development.

How would you describe yourself as an architect?

My interest is in understanding a place and expressing

that place through materiality and the spaces. In Baton Rouge the spaces are very different; there's a very different spatial sensibility so the hilltop arboretum captured that quite well, understanding how climate and culture and ecosystems create certain types of spaces architects can learn from. In Santa Fe traditional building is different — also in the way people interact with land and landscape.

Your firm was an AIA firm of the year. What clinched it?

It was the AIA firm of the year in '04 and this year won two top 10 green awards for a nursing home in Houston and, down in the valley as we call it, for Texas Parks and Wildlife.

What they really appreciated that we do well is staying true to architecture that responds to place and culture and climate and trying to stay clear of stylistic issues and trend issues that are often a distraction to what

you're doing which is providing shelter and delight for the inhabitants.

And we have a great group, a young, wonderful group of people; we do retreats together — makes for a great place to be. We ask, "is this going to get people excited? Is this something we're going to feel good about?" People value that "this is the greatest project/I love being part of this team."

What kind of work is your firm known for?

We do a fair amount of university work — a new campus for ASU (Arizona State U.) which is a \$60 million project and we do a lot of residences. We're designing a Silver LEED in Arizona and the Indiana project was designed as silver but isn't being constructed that way.

We've always done a certain type of residence that is much like the rest of our architecture, much of what we apply to larger buildings. It's expressing place through architecture which makes sense economically and structurally.

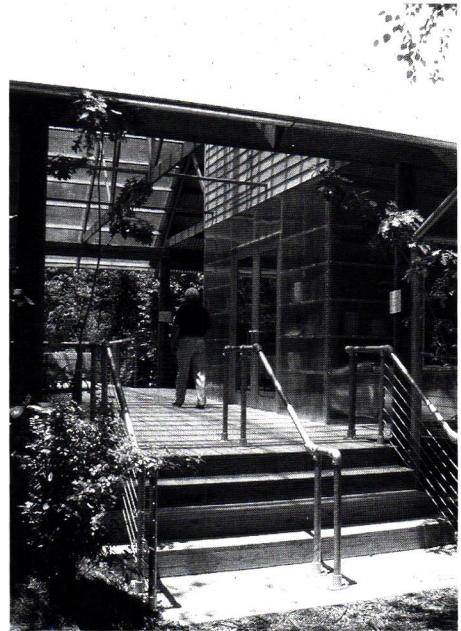
There's inherently a green aspect to that — local material and local systems and local craftsmen. As the green movement has increased we have gotten access to more information and technology and products.

We don't do style-based architecture which for the most part is pretty dreadful. We're finding more and more people want simple, straightforward architecture that expresses where they are and who they are. Technology will allow that as well.

Any additional comments?

I'm thrilled to be involved. It's a lot of fun to see what y'all are up to. I know you're doing great work in Pittsburgh, there's a great tradition of architecture and I'm honored to be involved.

LAKE | FLATO PROJECTS



The Arboretum, affiliated with Louisiana State University, is located at the convergence of three ecosystems indigenous to Louisiana: boggy wetlands, scrubby highlands, and a meadow. The building program included administration offices, a gift shop, exhibit areas, and a meeting space. The open air assembly pavilion extends out over a new pond designed to minimize erosion damage caused by seasonal flooding. The open pavilion and walkways reinforce the visitor's connection and orientation to the gardens.



The World Birding Center, headquartered in Mission, Texas, will ultimately have nine satellite sites throughout South Texas. Working with Texas Parks and Wildlife, Lake | Flato's three primary visitor centers at Mission, Weslaco, and Brownsville, will provide outdoor recreation, conservation, and education through bird watching and the study of allied issues. The sustainably designed eco-tourism centers focus on interpretive exhibits and regional habitat conservation programs.

BOOK REVIEW BY ROBERT J. BAILEY, AIA

Design Like You Give A Damn:

Architectural Responses to Humanitarian Crises

By Architecture for Humanity



Interior view of Super Adobe structure at Baninajar Refugee Camp in Iran. Design firm – California Institute of Earth Art and Architecture (Cal-Earth).

In recent years we've seen a spate of natural disasters and global conflict that have left hundreds of thousands displaced. The 2004 tsunami in the Indian Ocean, Hurricane Katrina in the US and the 2005 earthquake in Kashmir are the latest examples of events that have created tremendous challenges for both governmental and non-governmental organizations alike to provide shelter for those affected.

Our increasing awareness of such events through global media makes the publication of *Design Like You Give A Damn* timely and meaningful. A developing organization just seven years old, Architecture for Humanity is about ways of making a difference in basic shelter through the influence of design. This book was produced by the organization and published by Metropolis Books (affiliated with Metropolis magazine).

The book is ultimately a celebration of significant contributions by design professionals to humanitarian relief efforts. Grouped into four categories – Housing; Community; Water, Energy & Sanitation; and Politics, Policy & Planning – more than 70 projects are described through text, data, color photos, drawings and diagrams.

The book begins with an introduction by Cameron Sinclair, founder of Architecture for Humanity, who traces the organization's beginnings and growth. Sinclair was born in the UK, where he was educated as an architect, and moved to the U.S. upon completion of his studies.

The organization began with Sinclair working out of his cubicle in a very supportive architectural firm – enough to encourage Sinclair's interest in a large-scale response to the housing crisis in Kosovo at the time (1999). With the help of a few influential individuals, Sinclair initiated an international competition to design transitional housing for returning Kosovar refugees. Beyond all expectations, he received entries from more than 220 design teams in 30 countries and the top three entries were exhibited at the 2000 Venice Biennale. Four of the entry boards are reproduced as part of this introduction.

Sinclair married Kate Stohr, a freelance journalist and documentary producer who became co-founder of Architecture for Humanity. Honeymooning in South Af-

rica and seeing the conditions led to their organization's next competition, OUTREACH: Design Ideas for Mobile Health Clinics to Combat HIV/AIDS in Sub-Saharan Africa. Seven of the entry boards are reproduced in the book.

Sinclair's introduction is followed by an essay by Stohr titled "100 Years of Humanitarian Design." She writes, "...in countries rich or poor, nature has proved that no feat of engineering can completely shield a city from the rumblings of the earth or the rising of its waters." The essay outlines the evolution of humanitarian design since the San Francisco earthquake of 1906. In a response to provide a means of temporary housing for some 40,000 refugees, the Army Corps of Engineers designed a simply-constructed small wooden cottage, and eventually produced more than 5300 of them. It was an effective solution in the

relief of what was until recently the biggest natural disaster in American history. Among notable individuals Stohr cites is Buckminster Fuller, "the first evangelist of humanitarian design" whose "principle of tensegrity became a staple of tent design, and by extension, emergency shelter, that endures to this day."

Stohr also asserts, however, that the modern movement and the rise of the concept of mass-produced housing "prefigured a move away from the craft of building toward the technology of building" which "negated the need for a dialogue between the architect and the occupant." Tracing the rise of self-help

and sites-and-services programs, including Habitat for Humanity, she writes, "Although architects participated in and in many cases mobilized self-help housing programs, the very concept was a negation of the tradi-

**The book is
ultimately a
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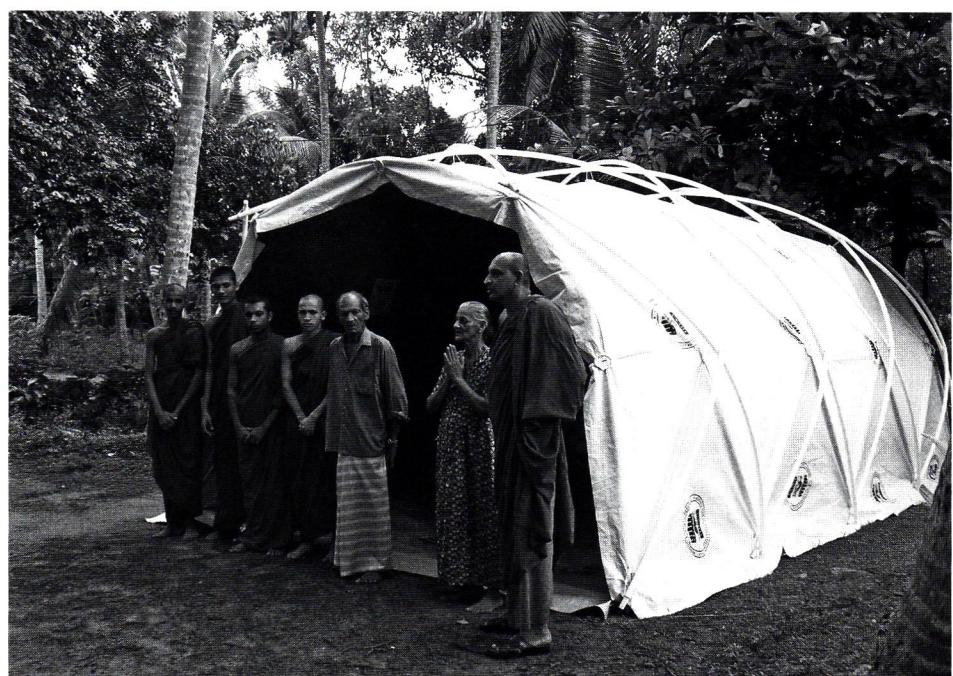


PHOTO © WORLD SHELTERS

After the Indian Ocean tsunami of 2004, World Shelters' structures were used by a monastery in Sri Lanka. The Shelter Frame Kit is intended to "turn sheeting into shelter." The design takes advantage of the plastic sheeting supplied by the United Nations, USAID, and other agencies to disaster areas. The kit includes S-hooks, PVC pipe, cord, guy lines, anchor stakes, clips, connectors, and a pictorial instruction manual. Design team – Steven Elias, Bruce LeBel.



PHOTO BY BRYAN BELL

Mobile Migrant Worker Housing, Adams County, PA, 1997. Design center – Design Corps, Design team – Bryan Bell, Kindra Welch, Lesli Stinger, Melissa Tello

PHOTO © DIÉBÉDO FRANCIS KÉRÉ/AGA KHAN FOUNDATION

Gando Primary School, Gando Village, Burkina Faso, 1998-2001. A double-roof superstructure overhangs the building, creating shaded areas and preventing the classrooms underneath from gaining heat. Designer - Diébédo Francis Kéré

tional role of the architect." She discusses Fred Cuny, "who made the connection between disaster relief and development work." "Calling on many of the design improvements that had permeated development work," she writes, "over the course of... 20-odd years Cuny and his associates at Intertect would rethink virtually every aspect of disaster relief and reconstruction."

Community or participatory design, with its local manifestation, the Community Design Center (CDC) emerged out of the 1968 AIA Convention, according to Stohr, when civil rights leader Whitney Young reproached architects. The community approach, Stohr writes, "combined the aspects of self-reliance and self-determination that made the self-help model so compelling with the same emphasis on design, technical expertise, and sustainability usually provided to private clients." Stohr cites a practitioner of this approach Samuel Mockbee, FAIA, founder of the Rural Studio, "whose thoughtful

structures in rural Alabama brought the practice of architecture back to the design of low-cost shelter."

The heart of the book is, of course, the humanitarian design projects the book seeks to promote. As one would expect from the categories, the type and variety of projects is quite wide-ranging. Some examples:

- Concrete Canvas, invented by two engineers in the UK. Essentially an inflatable bag covered with cement-impregnated fabric. The fabric is wetted, the bag is inflated and left to harden, then holes for doors and windows are cut. Size of the shelter is about 172 sq. ft. Prototypes still being developed; field research conducted in Uganda.
- Paper Log Houses, designed by a Japanese architect. Paper tubes set vertically on a platform to form exterior walls. Plastic, tarps, or woven mats used for roofing. Size of house about 560 sq. ft. Twenty-one built in Kobe, Japan following the earthquake of 1995; design later adapted for Turkey in 1999 and India in 2001 after earthquakes there.
- Rubble House, designed by a UK architect with an engineer. Making use of obvious by-product from buildings destroyed by natural disaster or war, rubble is placed in large wire baskets with a biodegradable liner. Baskets stacked to form walls. Roof is lightweight aluminum skin connected to walls with Velcro. Design conceived in response to *Architecture for Humanity's* 1999 Transitional Housing Competition for Refugees Returning from Kosovo.
- Mobile Migrant Worker Housing, designed by a Raleigh, NC firm. Project received funding from the AIA and the American Architectural Foundation. 720 sq. ft. prefabricated metal building with two four-person bedrooms separated by a living room, bathroom, and kitchen. Seven units constructed on farms in Adams County, PA.
- paraSITE, designed by a Cambridge artist. Temporary shelters designed specifically for people living on the streets. Inflatable shape fabricated from two layers of plastic bags and tape and consisting of interconnected hollow tubes with a tube tailing at one end. To

inflate the unit, the tailing tube is connected to an exhaust duct of the heating or ventilation system of a building or other "host." Warm exhaust inflates and warms the unit. When finished with, it is easily deflated and transported. Units have been made in Cambridge, New York, Boston, and Baltimore.

- Mason's Bend Chapel, designed by Mockbee's Rural Studio. This project gave the village of Mason's Bend, Alabama a 1,000 sq. ft., open-air community gathering space. Rammed earth forms low walls, but the project is known for its curtain wall made of car windshields from a junkyard. Donated cypress was used to make simple roof trusses supporting aluminum sheets.

Interspersed in the book are interviews with World Shelters' executive director Bruce LeBel, who worked with Buckminster Fuller and who developed a very simple and inexpensive Shelter Frame Kit using essentially PVC pipe, plastic sheeting, and connectors; Iranian architect Nader Khalili, who conceived of "Super Adobe" — plastic bags filled with earth stabilized with cement or lime, connected to each other with Velcro and laid in courses to form a dome, with barbed wire between the courses, that was used to build emergency shelter after the 2005 earthquake in Kashmir; and architect Maurice Cox of the firm RBGS Architecture, Research & Urbanism, who in conjunction with community groups was part of a six-year process that transformed impoverished Bayview Rural Village in Virginia into a model community of affordable housing. Also included is an excerpt "Curitiba: Story of a City" from the book *Hope, Human, and Wild* by Bill McKibben, in which he describes Curitiba architect-turned-mayor Jaime Lerner's influence on the planning and development of a city in provincial Brazil.

Overall the book is an exuberant exercise in graphic design. Unlike a more conventional book, one can't predict what's on the next page — content changes from text to photo to statistics to diagrammatic analysis. The FF DIN font is small but enables a large amount of text to be packed into a book of 330-plus pages. Yet the book is quite handy, at just eight inches square and a little more than an inch thick. Uncoated Indonesian



paraSITE temporary shelters have been used in New York City, Baltimore, and Boston, 1998-present, for people living on the streets. Here, neighborhood residents, including a police officer, react to the **paraSITE** as it is attached to a host building. Designer – Michael Rakowitz.

PHOTOS © MICHAEL RAKOWITZ AND LOMBARD-FRIED PROJECTS

wood-free paper gives the pages a nice tactility. At \$35.00 the price initially seems expensive until you realize the tremendous amount of information in this book; truly a compact encyclopedia of humanitarian design. Plus, the proceeds support the work of the organization.

Available on-line at <http://architectureforhumanity.org/>

By Becky Spevack

From the Firms

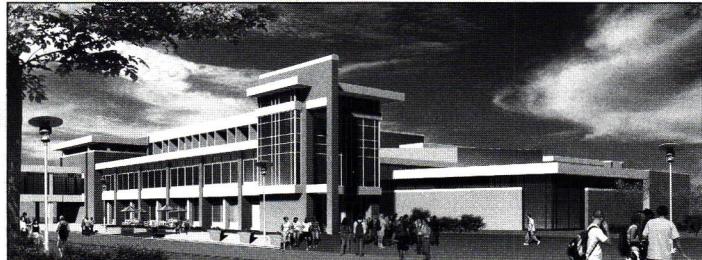
► **Foreman Architects Engineers** was selected as the architect for Hampton Township School District for the additions and renovations to the Poff Elementary School as well as for Hempfield Area School District to design the additions and renovations to Wendover Middle School. They have also been selected to perform a feasibility study on the analysis of the structure for Church of the Holy Cross Homewood.

The Hayes Design Group – Architects was contracted by the Moon Area School District to complete alterations and additions at the McCormick Elementary School. The project is a revitalization of a 40,000 sf vacant school that will include renovation of existing classrooms, the addition of a new administrative suite and classroom wing, as well as the upgrade of mechanical, electrical and plumbing systems. The work is scheduled to be completed in the fall of 2007.

WTW Architects is working in conjunction with P.J. Dick Incorporated to renovate the buildings at the Pennsylvania State University Shenango campus in Sharon, PA (below). The Penn State design/build project includes renovations for both Lecture Hall and Sharon Hall and the creation of a 3,000 sf enclosed vestibule linking the two buildings. They have also teamed with Kahler slate to design additions to and the renovation of the Campus Center at the University of Wisconsin, Parkside (below). Completion is anticipated by May 2009.



Pennsylvania State University Shenango campus in Sharon, PA



Campus Center at the University of Wisconsin, Parkside

JSA Architecture Planning Engineering Interior Design was selected by Carlow University to design the renovation of the main entrance, lobby and student lounge for the Francis Warde Residence Hall at the Oakland campus. They have also successfully completed the new 46,000 sf Dicks Sporting Goods store located in Melbourne, FL.

General Industries and Val Vista Associates recently broke ground on two 30,000 sf buildings at Rostraver AirPark in Rostraver Township (below). The two buildings will be offered for lease or sale and will be completed by December 2006. The architect is **Gerard Associates Architects**.



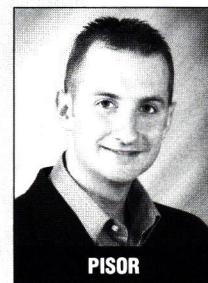
Massaro is currently working on various renovations for Woodland Hills School District's High School, West Junior High, and the Wolvarena Stadium, as well as Peters Township School District.

Business Briefs

► **Eckles Architecture** announces the addition of three employees – **Ron Lombardo, Assoc. AIA**, a Penn State University graduate with a Bachelor of Architecture, was recently hired as an intern architect. Brian Pisor was also brought on board as a marketing manager. Carli Donofrio was hired as a graphic design artist and clerical assistant.



LOMBARDO



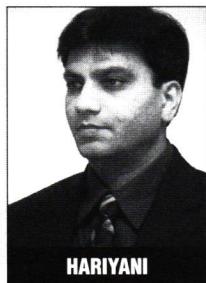
PISOR



DONOFRIO

Burt Hill announced that **Jayesh Hariyani, AIA** has been promoted to senior associate. Hariyani was a project manager and lead designer in Burt Hill's science and technology group for more than eight years. **Michael Corb, AIA** was promoted to senior associate with more than eight years experience. He is a senior member of the K-12 team. Burt Hill has also recently hired three new employees. Bernie Murano joined the firm as corporate IT support manager, Mark Salem as an interior designer, and Karl Steinmetz as a project manager.

Foreman Architects Engineers recently added Jeffrey W. Krill as a project architect to their Zelienople Office.



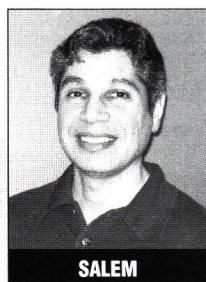
HARIYANI



CORB



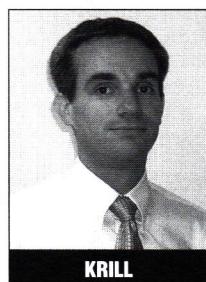
MURANO



SALEM



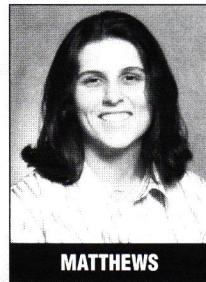
STEINMETZ



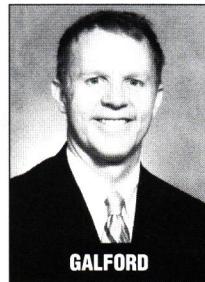
KRILL

Rothschild Doyne Architects PC recently hired Jennifer Matthews, as an intern architect. She holds a Bachelor of Architecture degree from The Pennsylvania State University. **Gregory Galford, AIA** was also hired as a project architect. He holds a Master's degree from the Architectural Association, London, and has been a practicing architect in Pittsburgh for five years.

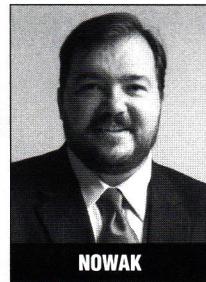
Michael Nowak, AIA recently opened his own firm – **Michael S. Nowak Architecture LLC** – focusing on architecture, planning, and interior design. Nowak holds both a bachelor's



MATTHEWS



GALFORD



NOWAK

and master's degree in architecture from the State University of New York at Buffalo, and is also teaching in the Interior Design department at Indiana University of Pennsylvania.

The Hayes Design Group – Architects announced that Michael C. Rose joined the firm as a senior associate and that Ben Maguire joined as an associate. Mr. Rose brings extensive experience with K-12, custom residential and commercial building types. Mr. Maguire spent time working in southern California and brings experience with mixed-use retail and office building types.

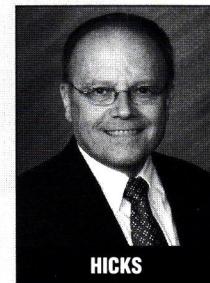
William D. Easlick recently joined **KSBA Architects** as project architect. Bill has practiced architecture for seven years in the Washington, DC metro area and western Pennsylvania.

The Board of Directors of **Perkins Eastman** announced the following staff promotions for 2006: Lori Miller was promoted to senior associate. Laurie Butler, Michael Clark, Renee Deets, Penny Heinrich and Doug Lieb have been promoted to associate.

The Builder's Guild of Western Pennsylvania appointed Jason A. Fincke as its new executive director. Mr. Fincke will be working with Builder's Guild organizations to further their vision to be a unified construction.

Robert Hicks of Continental Building Systems was recently promoted to director of pre-construction services.

Robert Bredel was recently hired by Landau Building Company as a senior project manager, bringing more than 25 years of experience in private and public commercial construction.



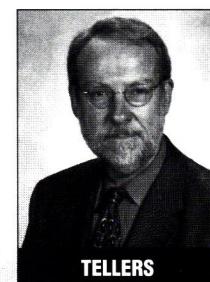
HICKS

SAI Consulting Engineers, Inc. welcomes the addition of Walter Krasnaski as marketing manager. Mr. Krasnaski joins with 20 years of experience in the architectural, engineering, and construction industries.

Kudos

→ **Paul J. Tellers, AIA**, director of planning at

WTW Architects, has been appointed to the city of Pittsburgh's Historic Review Commission. The Historic Review Commission (HRC) protects and maintains historically and architecturally significant buildings and neighborhoods in the city. The Commission recommends to Pittsburgh City Council buildings that should be nominated for historic designation, and administers the designation and subsequent review.



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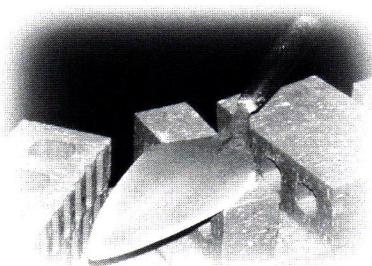
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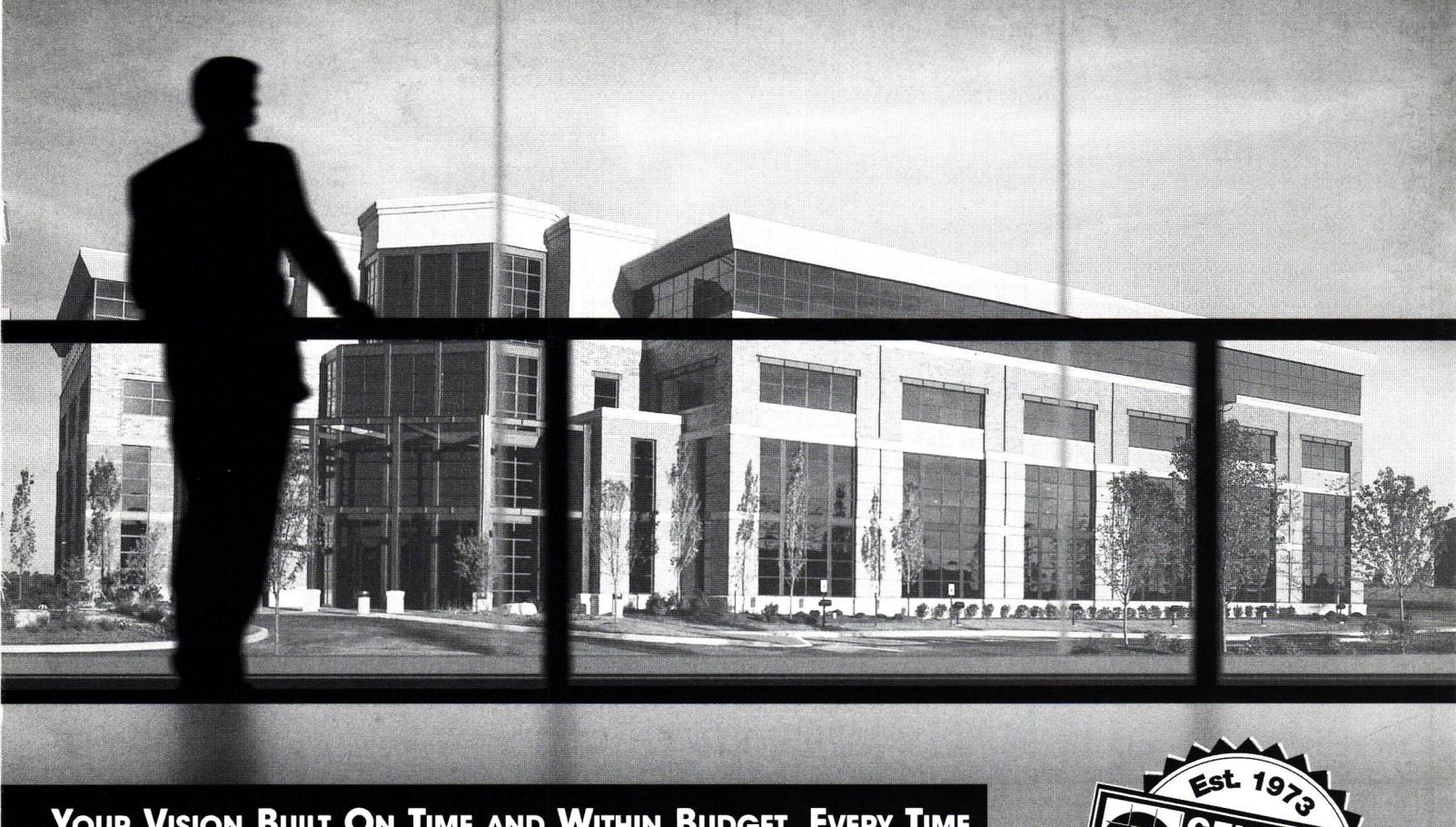
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