



COLUMNS

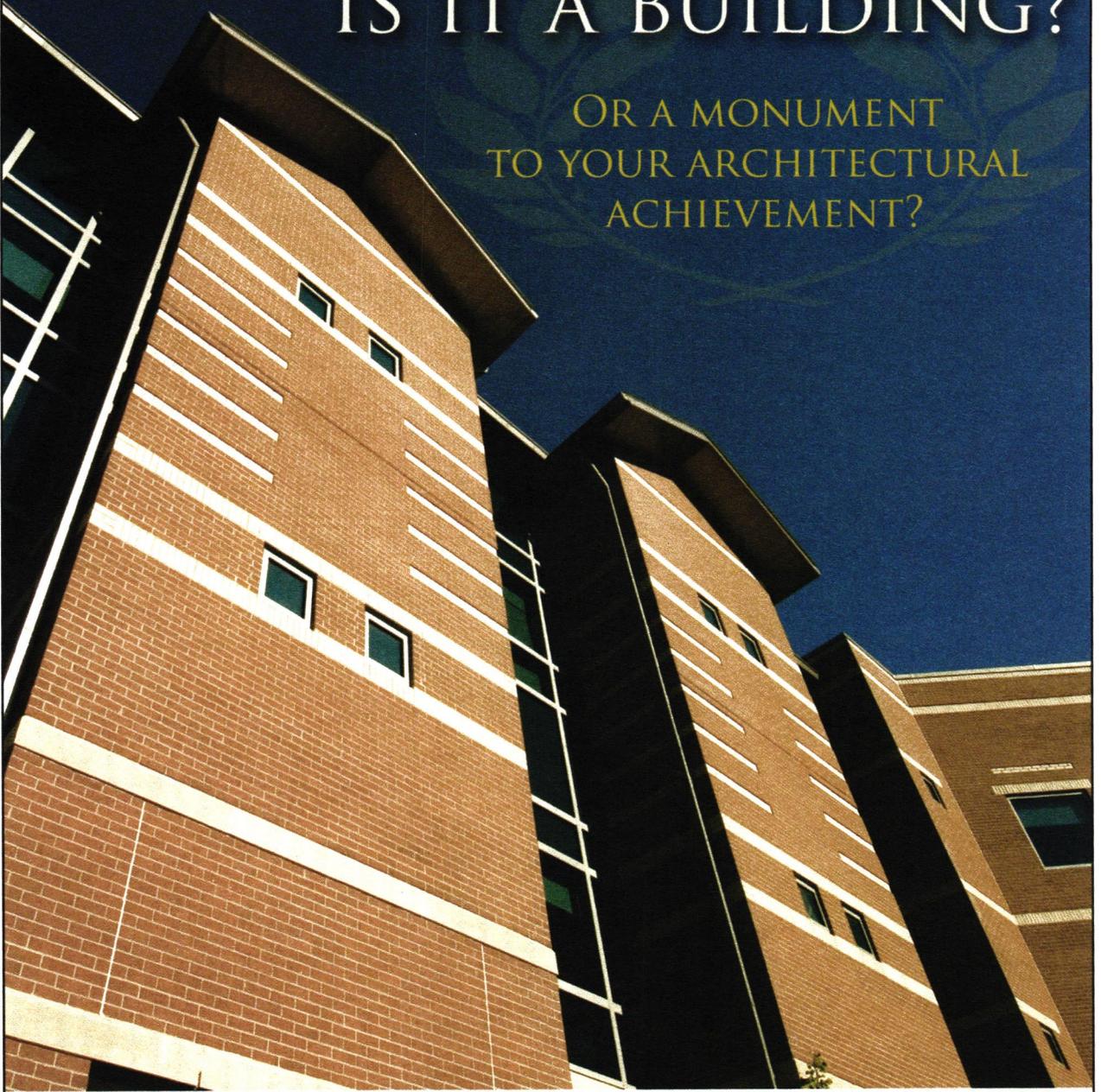
APR/07

The Classics of Tomorrow: Architects predict which buildings today will endure through the ages | Those Gritty, Witty Brits | The 2010 Imperative | AIA Pittsburgh, a chapter of the American Institute of Architects

COLUMNS

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HOMEFRONT

BY TRACY CERTO



This is as good a time as any, as we celebrate the AIA 150, to tell you about my correspondence with Angelo. He is a fan of architecture who is tuned into matters of importance to architects and planners.

It started a few months ago when Pop City ran an article titled the *Top 10 Unique Things to Pittsburgh* and we received an email from Angelo wondering why the Allegheny County Courthouse was not included. Why indeed.

I responded that it certainly could have been but we had decided to save that for a future article on the *Top 10 Favorite Buildings in the Region*. (Something we still must get around to.)

Here's what he wrote in response to my email and to my question as to how he, a New Englander, is familiar with the Courthouse.

A list of the 10 best Pittsburgh-area buildings sounds like a great idea and will lead to tours, etc. As with the other great American cities, Pittsburgh will do well to celebrate its architectural heritage. And if that helps to bring in visitors and fill Pittsburgh's restaurants and hotels, it's a win-win situation.

I'm an unorganized but enthusiastic amateur fan of American architecture in general and of Richardson's work in particular. It started when, still a teenager, and with no preparation and no preamble, one day I happened to walk into Richardson's Trinity Church in Boston's Copley Square. Entering that building for the first time was a kind of architectural and artistic epiphany for me, and I resolved then and there to find out who Henry Hobson Richardson was and to see all of his surviving buildings.

Many years later I persuaded my wife and daughters (then 15 and 13) to go to Ohiopyle, PA, for white water rafting and camping. Although I did the white water stuff with them, I have no real interest in white water rafting. My goal was to see nearby Fallingwater and then make the 70-mile pilgrimage from

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Ohiopyle to Pittsburgh to see the Allegheny County Courthouse. I figured that the girls could hardly refuse to indulge my need to see the two buildings, when I had just demonstrated what a sport I had been in that rubber raft. It worked, and the good news is that Amy and Kate became Richardson and Wright enthusiasts too. But they didn't admit it right away. As for my wife, she said that seeing Fallingwater made her understand for the first time the transcendental power of great architecture, and ever since that day she's been looking at buildings with new eyes.

No thrill exceeds the thrill of discovery.

How do I know about the Pittsburgh building? Visiting it, reading about it, looking at photographs over and over — pretty much the same things that every amateur art enthusiast does. As for why we do these things, well, I don't know. Wordsworth wrote that every once in a while we have a chance to “see into the heart of things”. These great buildings perhaps offer an opportunity for this.

If you find yourself in Boston, be sure to visit Copley Square to see Trinity Church, which has never been absent from the American Association of Architects' periodic lists of the ten best buildings in America. Interestingly enough, Richardson himself thought “Pittsburgh,” and not Trinity, his best work. Fortunately for us, we have both.

Great email, no? I wrote back to ask 1) if I could use what he had written and 2) to tell him the previous week we had been in Boston where we visited Trinity Church and, for the first time another classic, Fenway Park. Last minute tickets. Behind home plate. Talk about the thrill of discovery! Angelo got that.

Months later, when the AIA's list of the Top 150 buildings appeared with two of our own buildings included, who did I think of? Angelo. I emailed him, suggesting he comment on these classics by logging onto www.aia.org. You can, too. Fallingwater (#29) has half a dozen postings at the moment but the Allegheny County Courthouse (#35) has none. We can't allow that.

In this issue, our first hailing our new design, it's a good time to celebrate the architecture in our own region—and people like the erudite Angelo who will travel here just to see it. 

We welcome comments on the new design of Columns: info@aiapgh.org

Trinity Church in Boston's Copley Square



A LOOK BACK AND FORWARD

BY ANNE J. SWAGER, HON. AIA

The year 2007 is a momentous time for the AIA. It is our 150th anniversary. As we mark this passage of time I have been thinking a lot about history, the meaning of history, and what is happening now that is making history.

Somewhere I read that children under the age of eight cannot grasp the meaning of history. They cannot truly comprehend that anything came before them nor that anything will come after them. They are truly small creatures caught in the here and now. Put in the context of the continuum of a human lifetime, I began to wonder about the concept of history we have when we are 18, 28, 38 and on upwards. I realized that the concept for me has taken on a whole new significance when you can say to your children “when I was a kid” and you are actually referring to a time that was 40 to 50 years ago. Then there are those annoying history books that the children bring home from school with real events that you lived through that are now considered history!

When the communications committee met and discussed what should go into our “birthday” issue of Columns, I suggested we take on this very issue of history: your input on how architectural history is being made or not made in the Pittsburgh region. What are those seminal changes that are occurring that are forever altering how you design and practice in the coming decades? What events are occurring that might be altering the perspective of the client world? Is the public interacting in new ways with you or do they have different expectations now than in the past? And which buildings will future generations passionately try to save from the wrecking ball?

While I have seemingly been with the AIA “forever” and admittedly I have been here a very long time given the current propensity of people to stay with one company no more than 5 years,

it hasn’t really been all that long. If it were longer I might be able to come up with a cogent list of what has changed since I started or at least some momentous and scintillating comment on what it all means. While my observations hardly qualify as wisdom, I have seen profound change and I expect I will see more.

Quite simply, the most profound change I have seen has been driven by the Internet and the use of computers. Construction documents are now electronic. We now have electronic media, eColumns and the website to push out information. In fact, so much information is available on meetings and gatherings in Pittsburgh that we are often overwhelmed. How you engage with us is changing as well. We still have meetings but many of you meet nationally with other architects concerns within your area of practice. Virtual meetings and forums have widened the discussions and broadened the community of participants.

On a more Pittsburgh-centric level, we are more engaged than ever with other groups trying to make positive change in the community through good design. Public process is no longer just hoped for but rather, demanded. Yet, I am sitting at home writing this column, which I often do when I have a pressing deadline and I need to limit interruptions. While we have become a world where we can pick and choose how and when we engage, many more of you are choosing the AIA as one of your communities of choice. The conversations remain compelling and interesting whether delivered electronically or in person and they still center on how life and community can be made better with good design.

As we move forward I expect the change to continue to accelerate but the need and desire for good design will remain constant. 

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

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DESIGNED FOR PITTSBURGH



To celebrate the **AIA 150**, a leadership group at AIA Pittsburgh has been working hard behind the scenes on a big project of its own. “It’s really a Civic Design Coalition project that AIA Pittsburgh is managing and moving forward,” says Anne Swager, Hon. AIA and executive director of AIA Pittsburgh.

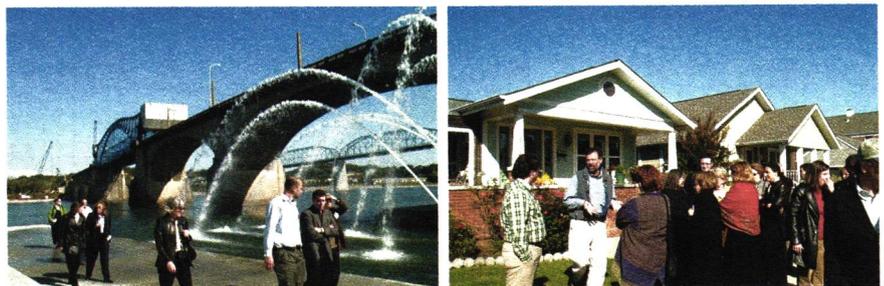
“The core of the Pittsburgh AIA 150 proposal is the creation of a design center,” says Ed Shriver, AIA, principal of Strada, “and that sprung out of the civic leaders trip to Chattanooga last year.” The center in Chattanooga was a big hit with the group from Pittsburgh which included the Civic Design Coalition and others, says Shriver. “We thought we’d facilitate the creation of that for Pittsburgh.”

Currently, Swager and Shriver are talking to other nonprofits about participating in the venture. “What it involves is buying a building and developing it so we can locate a number of design-related nonprofits together as well as create some community design space where we can have public meetings,” Shriver adds.

“We’re in the process now of talking to a number of design-related groups and there’s a high level of interest,” he says, naming Riverlife Task Force, the Community Design Center of Pittsburgh and the Green Building Alliance among them. While funding is being sought from foundations, the groups are generally excited by the idea while waiting for details before making a commitment. “But on a philosophical level, everyone is excited,” Shriver offers.

The group has identified a few buildings downtown and they’re running cost estimates. The plan is to buy a historic building of 15-20,000 square feet, do an adaptive reuse using the Department of Interior standards and design for a LEED rating. The tax credits, he notes, would be of little use to a group of nonprofits, however.

“I’m fairly optimistic,” says Shriver who notes that the plan is good on a number of levels. “We have a really good idea, it’s exciting, it contributes to the community, and it supports the 150 mission.” The group hopes to make a formal announcement by April 12th, the 150th anniversary date of the AIA. 



Civic Design Coalition in Chattanooga, Tennessee. Photos courtesy of CDCP.



A SPECIAL THANKS
to Ed Massery for his generosity with many of the beautiful photos featured in this issue.

FOUR PITTSBURGH DESIGN PROFESSIONALS LAUDED FOR THEIR EXEMPLARY VOLUNTEER SERVICE

On February 1, the Community Design Center of Pittsburgh (CDCP) hosted its first annual Champagne Toast. The event was held at the Strip District's Pittsburgh Design Center to recognize RenPlanSM program volunteer architects, landscape architects and other design professionals. The CDCP's RenPlanSM program provides affordable consultations with architects, landscape architects, and interior designers to homeowners planning improvements. Since its creation in 1996, the program has matched over 1,030 Pittsburgh homeowners with volunteer design professionals, influencing an estimated \$7.6 million in home renovation investments.

About 50 RenPlanSM program volunteers and staffers were on hand to congratulate these exemplary consultants:

JASON ROTH received the Excellence in Consulting award for consistently receiving the highest client scores. **SALLYANN KLUZ** received the Commitment to Service award for consistently going the extra mile. **BRETT HAND**, Assoc. AIA, received the Rookie of the Year award as the most enthusiastic newcomer to the RenPlanSM program. **RICHARD LIBERTO** received the RenPlanSM Program Pioneer award for pioneering landscape architecture consulting for RenPlanSM program clients.

Also recognized at the consultant appreciation event were Lisa Whitney and Mary Cerrone, AIA, for their mentorship as dedicated Steering Committee members, volunteers and staff advisors.

The Community Design Center of Pittsburgh (CDCP) is a non-profit organization that improves the quality of life in the Pittsburgh region by encouraging good design of the built environment. They do this by investing in strategic projects, helping individuals and communities access architecture and planning resources, and educating the public about the impact of design. For more information on the CDCP and its programs, visit www.cdcp.org.

Above, left to right: Sallyann Kluz; Tara Merenda, RenPlan Program Director; Jason Roth; Richard Liberto; Mary Cerrone, AIA; Lisa Whitney; Brett Hand, Assoc. AIA; Cindi Cotie, RenPlan Program Coordinator. Photo courtesy of CDCP.



the classics of tomorrow

Architects predict which buildings today will endure through the ages.

BY TRACY CERTO

In the spirit of history—150 years worth—we thought it would be interesting to take a look at our region's built environment and consider how it will fare in the future. What projects being built today will endure and maintain their importance? What might eventually become the classics of tomorrow? When it was being built hundreds of years ago, did people realize what they had in the Allegheny County Courthouse?

“We cherish these buildings from long ago but they were made of stone being laid on top of another,” commented Paul Tellers, AIA, when Columns asked him that very question. “Are buildings today even meant to last that long? We build for 100 years but I don’t know if we build for 200 years.”

Other architects echoed that sentiment, citing budget constraints and technological considerations, such as the way we use energy and how it’s likely to change.

While many architects questioned the definition of classic, some defined it in their answer. Columns thanks all for participating and welcomes more comments: info@aiapgh.org.

Cover and opposite:
Alcoa Corporate Center,
Northside, Pittsburgh
Photo(s): ©Ed Massery

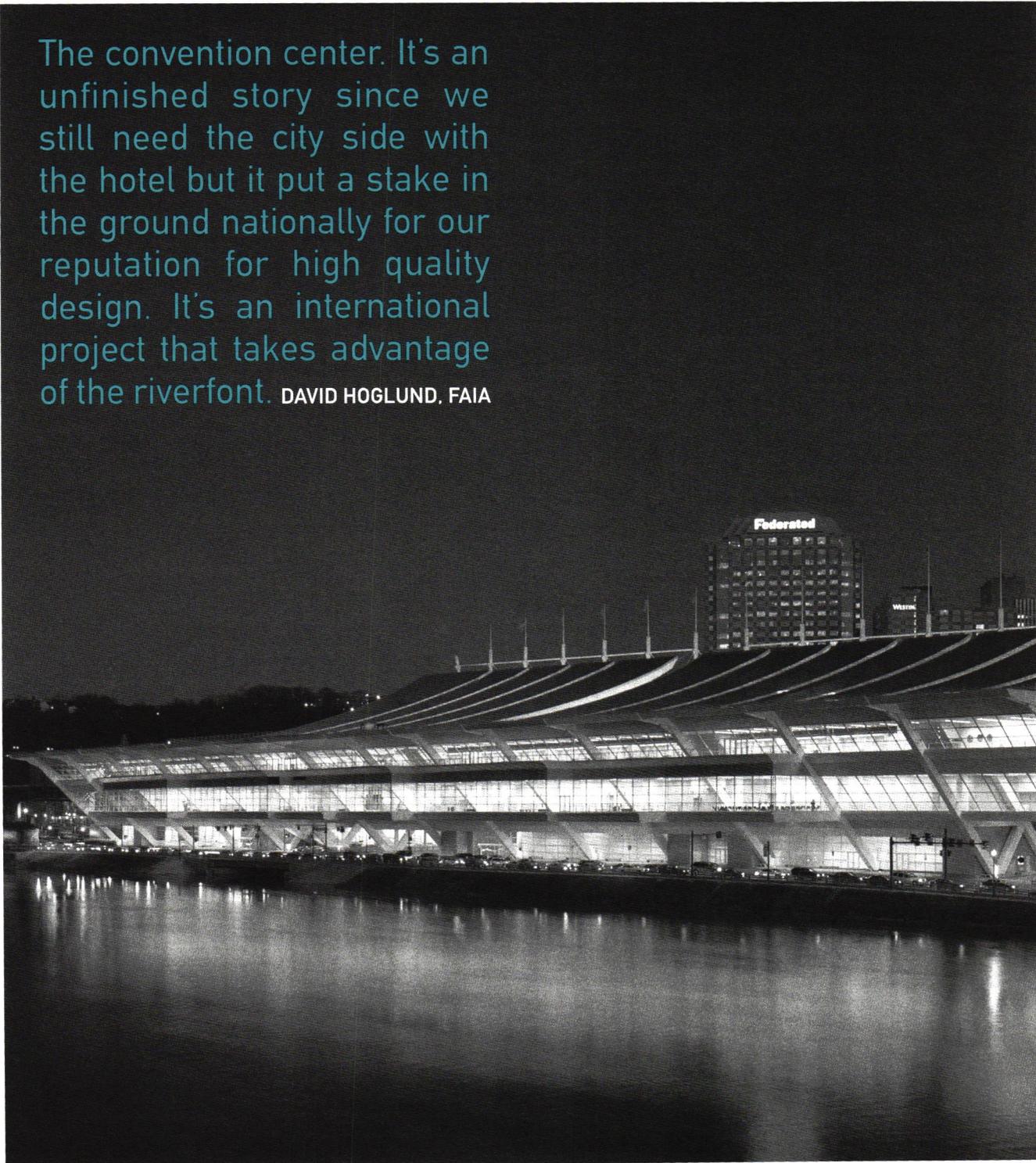
MARTIN AURAND, *Historian*

Carnegie Mellon University

I nominate the Alcoa Corporate Center on the North Shore, and the David L. Lawrence Convention Center downtown—not so much because of their innovative architecture; but because both buildings respond to Pittsburgh’s natural and manmade urban topography. Both

buildings mediate between the rivers and the city, and the roof of the Convention Center explicitly links the river bridges and the mountain that the Golden Triangle has become. Both buildings are landmarks in the most literal sense. The Convention Center is that rare building that changes the terms by which we perceive the image of the city.

The convention center. It’s an unfinished story since we still need the city side with the hotel but it put a stake in the ground nationally for our reputation for high quality design. It’s an international project that takes advantage of the riverfront. **DAVID HOGLUND, FAIA**



DAVID HOGLUND, FAIA *Principal*

Perkins Eastman

The convention center. It's an unfinished story since we still need the city side with the hotel but it put a stake in the ground nationally for our reputation for high quality design. It's an international project that takes advantage of the riverfront.

I'm hopeful in the project for the Cultural Trust. There certainly was a process here to get

good housing; it's a good project, and it should be a legacy project. Additionally it's exciting because of the sustainability agenda, and the scope of the green agenda that's being contemplated. The linkages between the two should be a major step forward for the city.

PAUL TELLERS, AIA

WTW Architects

When I think of built things that are generally considered "classic," they seem to share some common characteristics:

- A. They are durable. They have lasted through time and are generally still with us.
- B. They are innovative in their technology, style, or cultural impact. They are the first, or at least an early example of a style or technology that has endured.
- C. They are usually large.
- D. They often represent some "idea" that transcends their function. That idea could be an aesthetic image.

Examples of classic structures in the Pittsburgh region are:

Allegheny County Courthouse and Jail—a large-scale building that could be considered a summation of the enduring Romanesque Revival Style and an embodiment of civic authority.

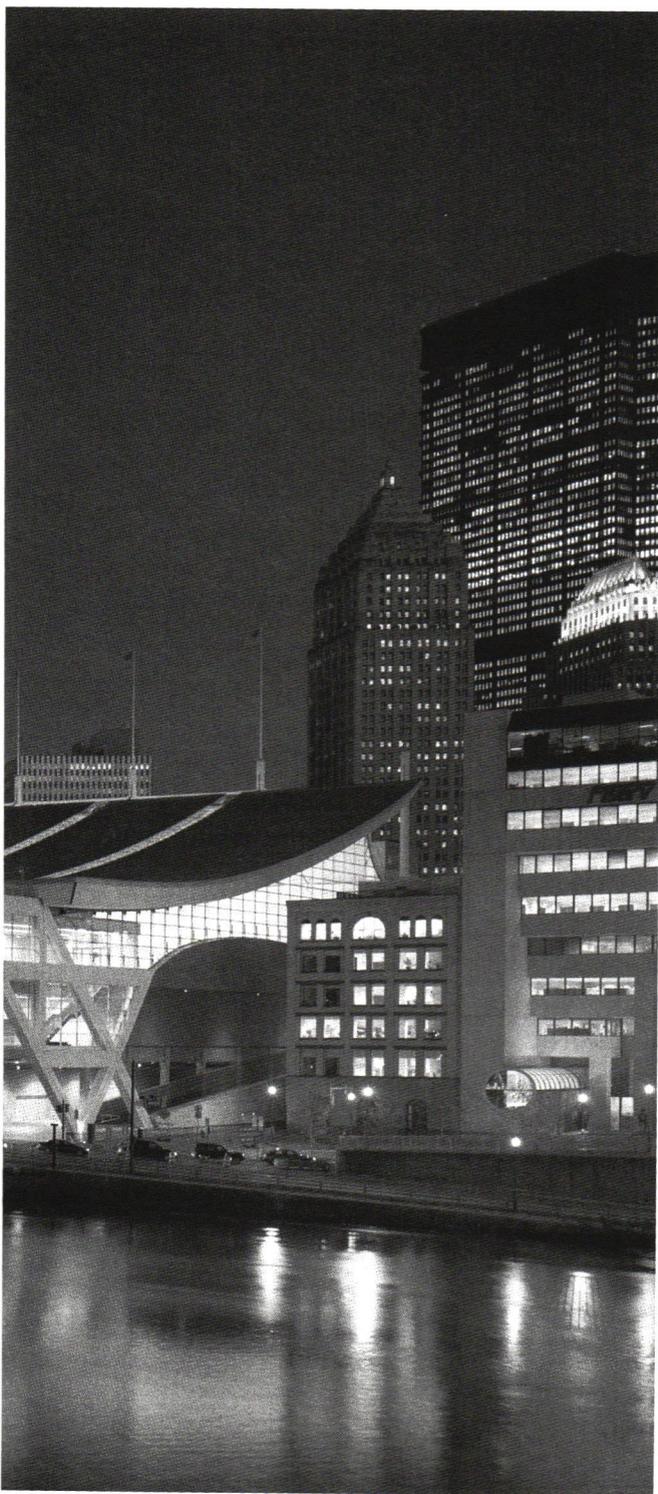
Fallingwater—an innovative structure that continues to influence residential design.

Cathedral of Learning—innovative in neither style nor technology, but a large-scale symbol of the aspirations of higher education.

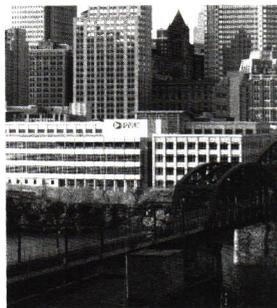
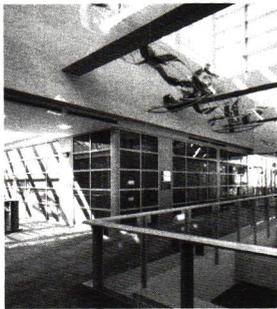
Smithfield Street Bridge—an innovative structure with an iconic image.

Chatham Village—innovative in plan, showing how green space and automobiles can co-exist in an urban density. The aesthetic impact comes from the collective whole, not from the architecture of individual buildings.

So, what is being built today that will be the classics of tomorrow? Will the David L. Lawrence Convention Center endure, like the Smithfield



I think our operations building (PNC Firstside Center) will stand the test of time. People just love working in the space. DENNIS ASTORINO



Alcoa Corporate Center and PNC Firstside hold prominent positions on their respective riverfronts while using materials and massing to assert corporate confidence — the way the Courthouse asserts civic confidence. PAUL TELLERS, AIA

Street Bridge, because of its technological sophistication and its memorable riverfront image? Like the Cathedral of Learning, PNC Park looks to an architecture of the past to create a sense of timelessness. The Alcoa Corporate Center and PNC Firstside hold prominent positions on their respective riverfronts while using materials and massing to assert corporate confidence—the way the Courthouse asserts civic confidence. The Carnegie Mellon buildings of the late 20th century extend the harmonic relationships established in the early 20th century campus. Like Chatham Village, the sum is greater than the individual parts.

But it would take a crystal ball to predict what future generations will cherish. Many great structures have been demolished by the generation following that which built them, only to be missed by succeeding generations. The “eternal” qualities of great architecture may be temporary.

A NATIONAL PERSPECTIVE

DAN WILLIS, AIA

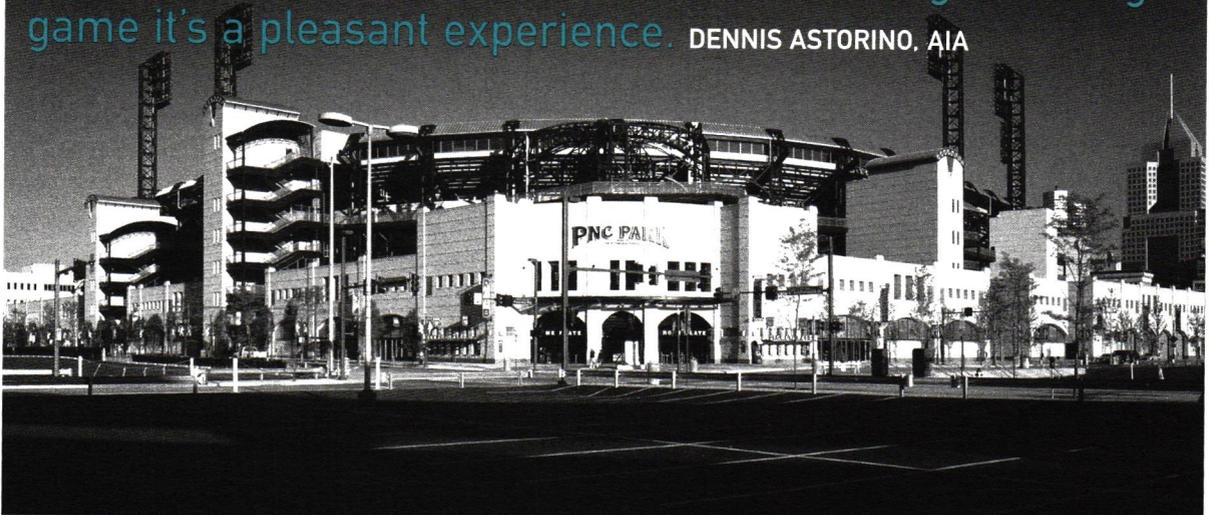
Professor of Architecture and Department Head
Penn State University

The answer to what may be “classic” depends on how far into the future one tries to look. At this point, it is hard for me to imagine beyond about 25 years, so that’s my time horizon. Besides the obvious “big name/important program” choices, I will speculate that 25 years from now we will have great respect for works that have proven to be environmentally sensitive, that demonstrate maximal impact with an economy of means, we will continue to hold in high regard works with great conceptual clarity, and we will recognize works that challenge(d) boundaries and conventions.

Works such as Will Bruder’s Phoenix Central Library fall under the first two categories. The Polshek Partnership’s Rose Planetarium, and Ten Architects’ School of Dramatic Art come to mind for conceptual clarity coupled with superb execution. Many of the projects of Shigeru Ban will be appreciated for both their clarity and economy. Rather than for particular buildings, I think firms such as SHoP and Kieran-Timberlake will

The experience of the building, the experience of being in the building, and the scale of it is so different. The number of seats is not anywhere near some of the other ballparks; a smaller capacity turns it into a baseball park instead of a stadium.

The view is just spectacular. It brings Pittsburgh into such great light. On a warm summer evening watching a game it's a pleasant experience. DENNIS ASTORINO, AIA



Photos above and opposite page: © Ed Massery

be known for innovations in architectural practice, and the Rural Studio will be credited with revitalizing the sense of the architect as craftsperson. Herzog and de Meuron will be appreciated for their focus on the building skin. I predict that much attention will be paid to the skillful re-use and renovation of existing buildings, leading projects such as the ING Bank Headquarters, by Erick van Egeraat (Budapest), to be regarded as exemplary.

Looking closer to home, I expect that PNC Park, by Astorino and HOK Sports, will hold up well as a classic example of the “retro ballpark.” While Camden Yards will always be recognized as the building that started the trend, I think PNC Park may be regarded as the best “mature” design of the genre. Pittsburgh’s park will benefit by being less aggressively retro than many of the rest, and by fully capitalizing on its unique site. Bohlin Cywinski Jackson’s design for Carnegie Mellon’s Intelligent Workplace (below) is another example of an addition that compliments the original building through contrast, rather than imitation. That, coupled with its pioneering role as an environmental laboratory—and one of Pittsburgh’s first “green” buildings—should give it staying power, even if it is not so funky as my ING Bank example. Our own “green” building for SALA here at Penn State, by Overland Partners and WTW, should hold up well too, particularly its copper-clad west facade. Mentioning BCJ reminds me that, taken together, a number of their private houses constitute a potentially classic genre of their own. The houses combine exposed timber frames with stone and glass, seg-

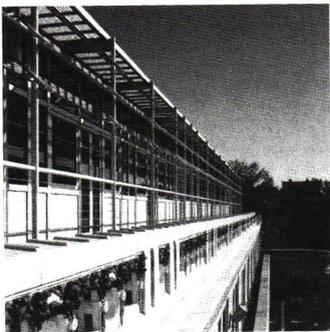


Photo: © Ed Massery

mented shed roofs, signature tilting timber posts, and prominent hearth/chimneys, but BCJ always deploys these basic elements in site and program specific ways. A few of the houses are in our region, such as the Ledge House (Maryland) and the House in the Endless Mountains (PA).

ED SHRIVER, AIA

STRADA

“All of ours,” says Ed Shriver with a laugh when asked the question. “Any architect who doesn’t think their work isn’t going to be the classic of tomorrow isn’t trying hard enough,” he says.

While questioning the definition of classic, Shriver turned instead to “important” buildings. “The casino is obviously going to be an important building on the riverfront and that’s a cool thing. I think the convention center is already a significant piece of work and will only get better appreciated. I think PNC Park is a great piece, a great piece of architecture. I don’t know if there will be a whole lot more baseball stadiums in the next few years.”

DENNIS ASTORINO, AIA

Astorino

“PNC Park is an interesting building because of its scale and location and because it’s always in the media. It will always have that kind of importance and it’s a beautiful structure. Sophie Masloff had the idea of a baseball-only facility before Candlestick Park.

Location has a lot to do with how that building is perceived. The Riverlife Task Force and the things around the river. It’s as friendly a location as anything.

The experience *of* the building, the experience of being *in* the building, and the scale of it is so different. The number of seats is not anywhere near some of the other ballparks; a smaller capacity turns it into a baseball park instead of a stadium.

The view is just spectacular. It brings Pittsburgh into such great light. On a warm summer evening watching a game it’s a pleasant experience. The Riverwalk and the interaction of

bikers and walkers and runners in the park are helpful also.

Our operations building (Firstside) is not in the caliber of the Allegheny County Courthouse but I think our operations building will stand the test of time. People just love working in the space. We tried to break the scale of that building—just south of 700,000 square feet but it doesn't appear that big. I think it will last."

Pittsburgh's leadership in sustainable architecture and our reinvention of the riverfronts are design movements that may one day be viewed as "classic" due to the overall impact on the built environment. JIM RADOCK, AIA

JIM RADOCK, AIA

Burt Hill

AIA Pittsburgh President

One may debate what qualifies as a "classic" building, but one definition would be architecture that represents an evolution in thinking, or reinterpretation of a traditional building type. Some national examples that come to mind are Renzo Piano Building Workshop & FXFowle's *New York Times* Building, OMA's Seattle Central Library, and Stephen Holl's Simmons Hall at MIT, each of which expands the boundaries of its respective building type. Pittsburgh's Bohlin Cywinski Jackson has done this with retail in its Apple Stores, especially the Fifth Avenue store in New York, which has refined the architecture into the most minimalist of frameworks in order to support the brand and the product. Rafael Vinoly's David L. Lawrence Convention Center is a good example of a Pittsburgh building that brings fresh ideas and innovative thinking to a standard building program.

I expect that the work of some architects, such as Santiago Calatrava, will stand the test of time simply due to their skillful integration of structure and light into inspirational forms and spaces (much like the work of the late Fay Jones).

Pittsburgh's leadership in sustainable architecture and our reinvention of the riverfronts are design movements that may one day be viewed as "classic" due to the overall impact on the built environment. The fruits of both efforts will continue to benefit future generations for years to come.

JOHN MARTINE, AIA

STRADA

Editor's note: Since John's choices were already mentioned, he opted to go back in time a bit.

The original Alcoa Building, Mellon Square, and even the USX Building. Part of the original Renaissance, they were landmarks and are being recognized now. The Alcoa Building was the first aluminum-clad building, perfect that it's here in Pittsburgh putting the product right there where everyone can see it.

After my trip to Prague, Czech friends visited Pittsburgh and they saw it as an outgrowth of Czech Cubism. I had never thought of that, but I started to look at it that way.

Mellon Square. The design of a park with integrated underground parking in a very urban context. And the USX Building—use of materials, very clean tailored design, use of cortense steel was revolutionary at the time. In my estimation it's timeless. 

Alcoa Corporate Center: The Design Alliance Architects
David L. Lawrence Convention Center: Rafael Vinoly Architects, PC
Allegheny County Courthouse: Henry Hobson Richardson
Fallingwater: Frank Lloyd Wright
Cathedral of Learning: Charles Klauder
Smithfield Street Bridge: Gustav Lindenthal, Engineer, with steel portals designed by City Architect Stanley Roush
Chatham Village: Clarence Stein and Henry Wright
Mellon Square: Mitchell & Ritchey, with landscape architects Simonds & Simonds
USX Building: Harrison & Abramovitz
Original Alcoa Building: Harrison & Abramovitz

THE 2010 IMPERATIVE: BECAUSE TIME IS RUNNING OUT.



www.architecture2030.org

On February 20th, the AIA, the New York Academy of Science and other groups sponsored the first ever live web cast on global warming and climate change – The 2010 Imperative Global Emergency Teach-In – that was seen in 47 countries by approximately 250,000 people. Centered around the design community, the purpose was to inform professionals about the danger of the situation and what they could do to improve it.

In Pittsburgh, Carnegie Mellon students, architects, reps from the Mayor's office and other government offices, gathered in McConomy Auditorium at Carnegie Mellon to view the web cast.

The premise? We have a decade to reduce global greenhouse emissions in order to avoid catastrophic climate change. Since buildings are responsible of 48% of all energy consumption and global greenhouse gas, those involved in the building profession can take immediate and highly effective action to achieve results. The AIA has issued the following challenge.

THE 2030°CHALLENGE ACTIONS

As a firm/organization/government body:

Adopt and *implement* The 2030°Challenge at your firm/organization/government body. Choose to have your firm/organization/government body listed on the Who's on Board page as an official adopter, and describe your progress (obstacles/successes) as you implement The °Challenge.

As an individual: Advocate for the adoption and *implementation* of The 2030 °Challenge at your firm or organization. Register your support of The °Challenge at Adopt 2030 Challenge and describe your progress (obstacles/successes) as you work to secure adoption.

Everyone: Support a five-year minimum extension of the Energy Policy Act, doubling of the tax credits for energy conservation measures and removal of the residential tax-credit cap for solar-thermal and photovoltaic systems. Support the requirement of all government-funded buildings to meet The 2030 °Challenge 50% target, and all government-owned buildings to meet LEED Silver (or equivalent standard) with a 60% energy reduction target (below the regional average for that building type; www.architecture2030.org).

Support the modification of building energy codes to first establish a 50% benchmark for each building type, and then use the performance path of the code for compliance.

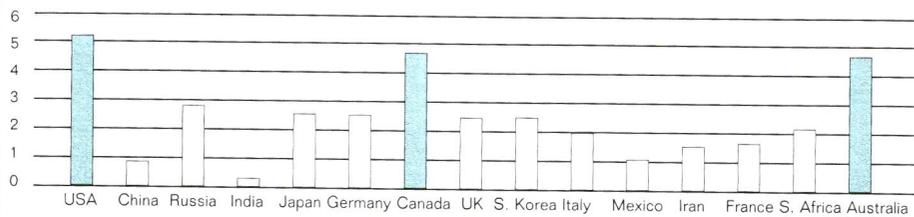
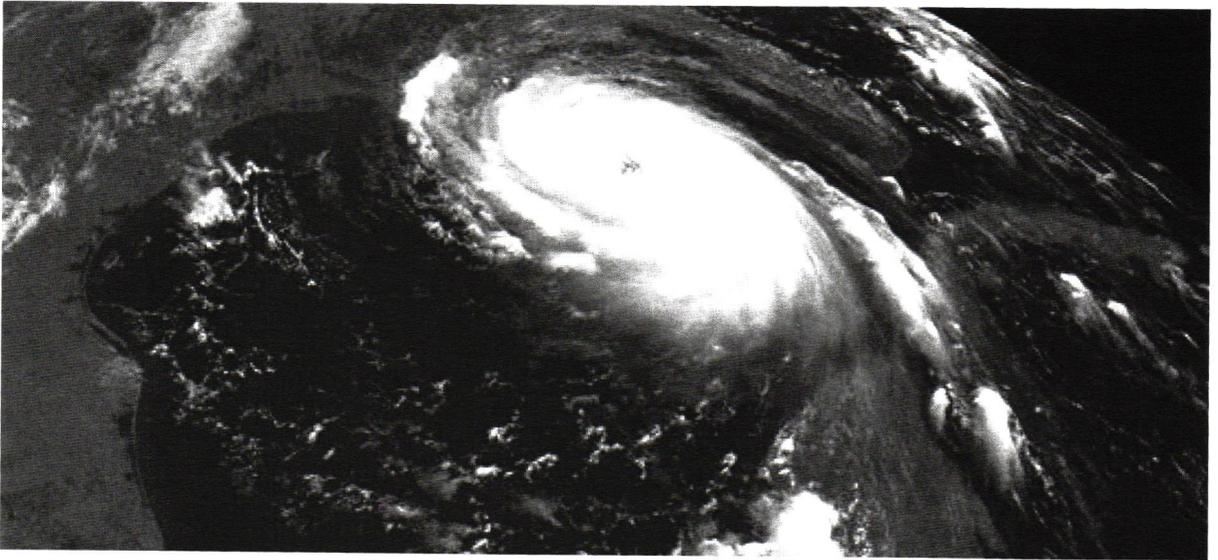
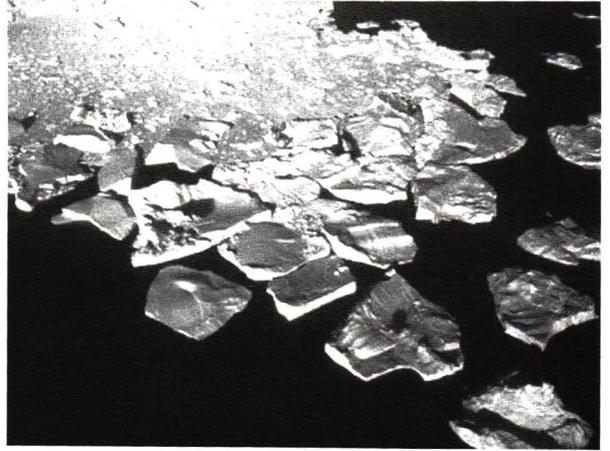
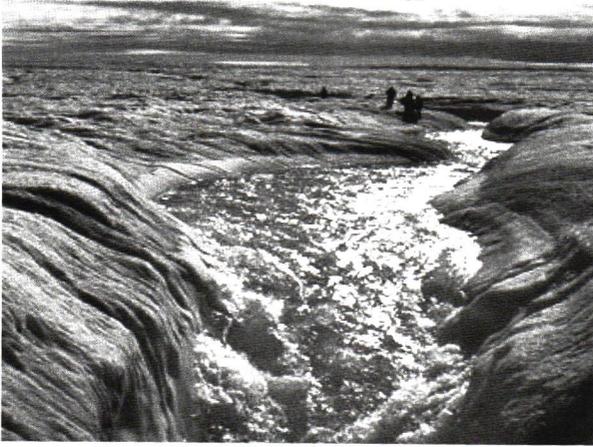
Participate in the online forum to stay informed, inform others of your initiatives and progress, swap ideas and more.

THE 2010 IMPERATIVE ACTIONS

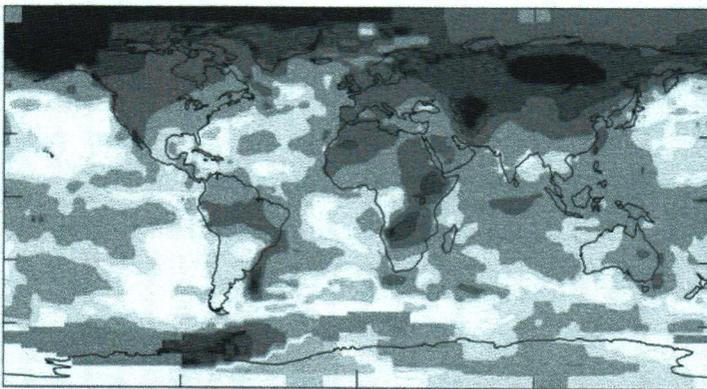
As a school: Adopt and *implement* The 2010 Imperative at your school. Choose to have your school listed as an official adopter on the Who's on Board page and describe your progress (obstacles/successes) as you implement the Imperative.

As an individual: Advocate for the adoption and *implementation* of The 2010 Imperative at your school or alma mater. Register your support of the Imperative at Adopt 2010 Imperative and describe your progress (obstacles/successes) as you work to secure adoption.

Everyone: Participate in our online forum to stay informed, inform others of your initiatives and progress, swap ideas and more. 



2003 Per Capita Fossil Fuel CO₂ Emissions
 (10³ kg Carbon/year/person) Ordered in Terms of Total Emissions



-2 -1.6 -1.2 -0.8 -0.4 -0.2 .2 .4 .8 1.2 1.6 2.1

2001–2005 Mean Surface Temperature Anomaly °C

Base Period = 1951-1980 Global Mean = 0.53

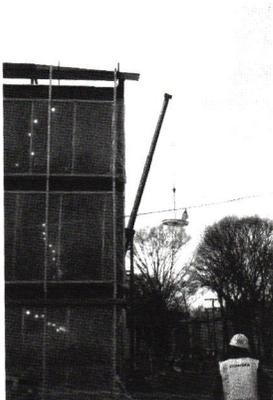
Clockwise from Top:
 Surface Melt on Greenland—Melt descending into a moulin, a vertical shaft carrying water to an ice sheet base. (Source: Roger Braithwaite, University of Manchester, UK)
 Jakobshavn Ice Stream in Greenland—Discharge from major Greenland ice streams is accelerating markedly. (Source: Prof. Konrad Steffen, University of Colorado)

BREAKING

FROM THE FIRMS

Foreman Architects Engineers has announced that they have been selected by the West Allegheny School District for the additions and renovations to the West Allegheny High School. The cost of bids for the project is around \$18-\$20 million.

IKM has been selected to provide professional design services for two new healthcare clients—the Lebanon Veterans' Affairs Medical Center in Lebanon, PA, and Oakwood Radiation Oncology in Mechanicsburg, PA. **IKM** also celebrated a milestone with their client, the Reading Hospital and Medical Center as the last piece of steel was hoisted to the top of the new School of Health Sciences building.



Reading Hospital

JSA Architecture Planning Engineering Interior Design announced the completion of the new Parkvale Bank branch office in Millvale, PA. Situated on the same site as the former branch bank building damaged by the 2004 flood, the new 2,800 sf facility features granite taken from the original building to form the bank's archway around the entrance. JSA project team



Parkvale Bank

members included **Richard Oziemblosky, AIA**, design architect; Juan Duque, project manager; Jim Gaynor, project engineer and Anita Myers, project interior designer. JSA has also been selected by Hennes & Mauritz, LP to design three new H&M stores. JSA team leader for the three projects is **Mark Lighthall, AIA**. Project architect is **Steven Ackerman, AIA**. Project engineer is Christopher DiCianna.

L. Robert Kimball & Associates has been awarded a contract from the Bethel Area School District to provide infrastructure upgrades to a variety of the district's schools. Massaro Construction Management Services will be the construction manager. Kimball has also been contracted by the Allegheny County Airport Authority to plan the expansion of the existing historical display area.

WTW Architects has teamed up with Slippery Rock University to design a new housing complex that focuses on grouping students of similar interests, designating areas such as the Education Common and Fine Arts and Humanities Common. The project will be one of the largest LEED facilities of its kind in the nation.

BUSINESS BRIEFS

Burt Hill has announced the promotion of **Jeff Wetzel, AIA**, Barb Cain, Tom Demko, John Knickmeyer, David Sinz to principal. **Rick Karcher, AIA** has been promoted to senior associate. **Bob Hilton, AIA**, William Britton, and Kevin McCormick have all been promoted to associate. Additionally, Stephen Winikoff has obtained his architectural license and Lisa Dugan has obtained her landscape architectural license.

General Industries has named H. Van Evans as project development coordinator/project manager. Mr. Evans has worked in construction management for previous companies in Western Pennsylvania and has over 20 years of success in managing complex construction projects in Pennsylvania, Maryland, West Virginia, Ohio and Kentucky.



H. Van Evans

Four members of the architectural staff at **MacLachlan, Cornelius & Filoni, Inc.** have achieved recognition as LEED Accredited Professionals: **John Cleary, AIA**, **Kenneth Krukowski, AIA**, **Amy Maceyko, AIA**, and William Szymczak.

Perkins Eastman hired 22 architects, planners, and interior designers in the last year and plans for an office expansion by this month to house 18 more people. Recent hires include **Ronald Emanuele**,

AIA, Michael Federici, **Brian Greene, AIA**, **Jessica Howell, AIA**, Benjamin Garing, Kathleen Anke, and Angelina Croston.

WTW Architects has announced a series of promotions. **Larry Payne, AIA** was named as a senior associate, and **Robert Bailey, AIA**, **John Danko, AIA**, and **Betsy Garrity, AIA** were made firm associates.



Larry Payne



John Danko



Betsy Garrity



Ronald Emanuele



Michael Federici

KUDOS

Under Our Wing, a new housing project for low-income senior citizens in Butler, has received the 2006 Bellamy Award for its year-old apartment complex. **Foreman Architects Engineers** was the architect on the project. The Bellamy award is given each year to an agency that is involved with a program or project that solves problems in an innovative way.

Paul J. Tellers, AIA, Director of Planning at **WTW Architects**, has been elected president of the Mt. Washington Community Development Corporation. The Mt. Washington Community Development Corporation is a non-profit organization that supports and guides community development in its neighborhood for the benefit of its residents.



Paul J. Tellers

Moments & Milestones, a celebration of **Foreman Architects Engineers** 50th anniversary, the Foreman Program and Construction Managers 15th anniversary, and the life of Clifford Foreman, was held at the Carnegie Museum of Art in early December. More than 500 guests were in attendance for the celebration.



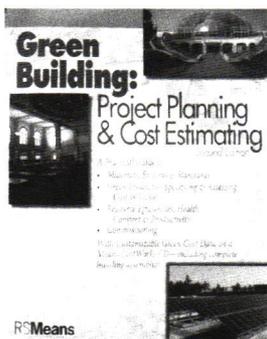
Brian Greene



Jessica Howell



Angelina Croston



IKM Incorporated has been recognized by Reed Construction Data with the selection of the Phipps Welcome Center for the cover and inside documentation in the second edition of *Green Building: Project Planning and Cost Estimating* by RS Means.

John Martine, AIA of **Strada** has been appointed to jury the American Society of Architectural Illustrators (ASAI) 2007 Architecture in Perspective. The ASAI will gather in Pittsburgh for their annual convention in October at which time the competition results will be exhibited at the Art Institute of Pittsburgh.



Call for Entries
ASAI

The Governmental Committee of the URA presented Ernie Sota, president of **Sota Construction Services, Inc.**, with the MWDBE Hall of Fame Award on January 31, 2007. "We make a special effort to work with minority, women, and disadvantaged business enterprises to produce quality construction projects in and around the city. Our efforts include mentoring, quick payment assistance, and estimating assistance to help develop and strengthen economic opportunities for these businesses," said Sota.

The American Society of Architectural Illustrators (ASAI) has appointed David R. Csont as President for 2007. Mr. Csont is a Senior Associate

and the Chief Illustrator at **Urban Design Associates**.

Kathleen Muffie-Witt, senior technical leader of interior design for **L. Robert Kimball & Associates' Architecture/Engineering Division**, recently attended a design forum held by carpet manufacturer Milliken & Company located in LaGrange, GA. Muffie-Witt was one of four design professionals selected from across the country to participate in the forum.



Kathleen Muffie-Witt

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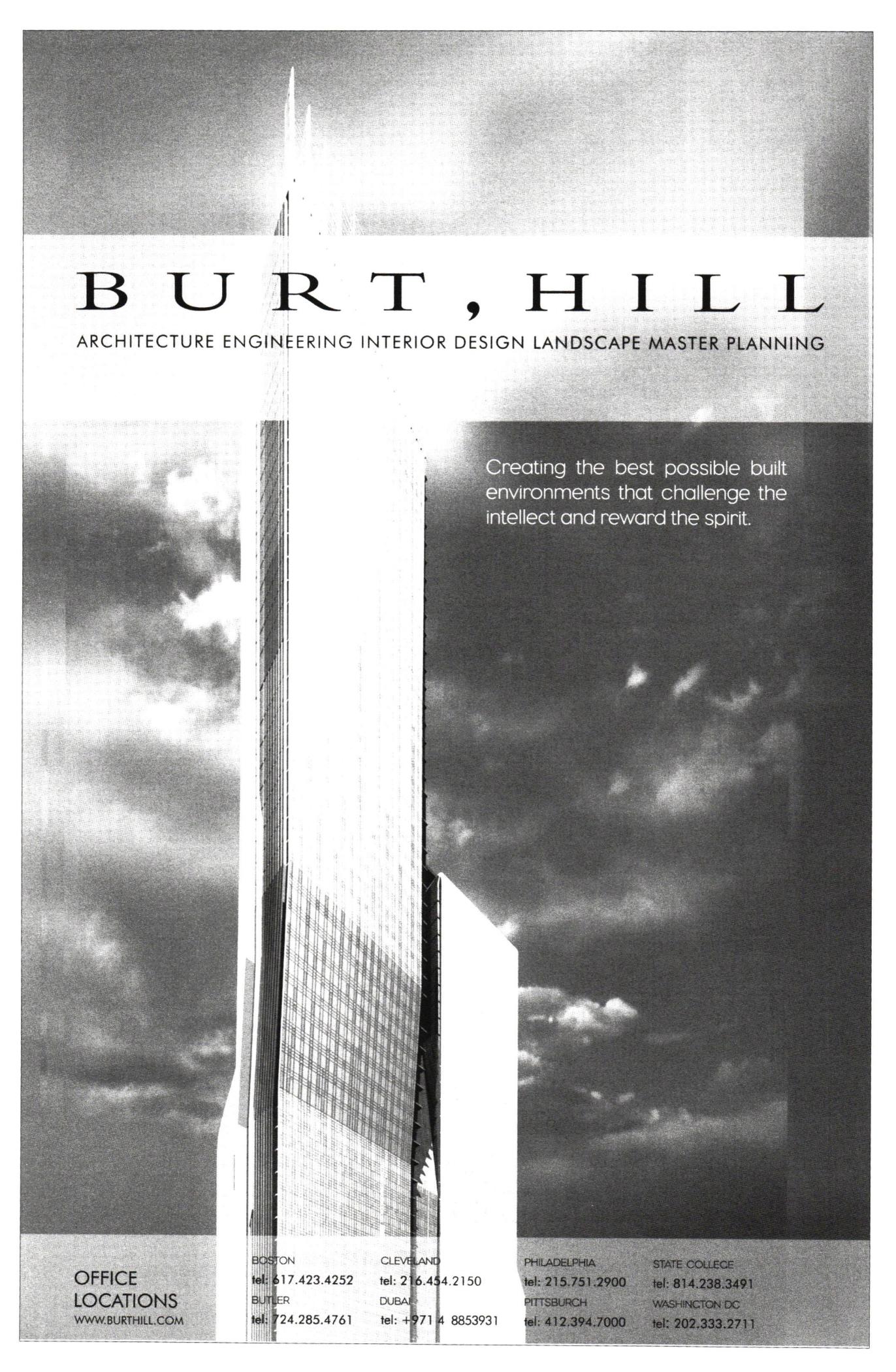
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2007 Western Pennsylvania Golden Trowel Awards

Sponsored by The International Masonry Institute, in conjunction with BAC Local 9 Pennsylvania and the Mason Contractors Association of Western Pennsylvania

The competition is **FREE** and is open to all

- ❖ Registered Architects in the State of Pennsylvania
- ❖ Mason Contractors
- ❖ Masonry Manufacturers and Suppliers
- ❖ General Contractors

Submitted projects must use masonry materials as the dominant exterior and/or interior design components. Acceptable materials include:

Brick ❖ Stone ❖ Concrete Block ❖ Glass Block
Plaster ❖ Tile ❖ Terrazzo ❖ Marble ❖ Mosaic

In addition to masonry construction, the project must have been constructed in Western Pennsylvania by a contractor signatory to a collective bargaining agreement with the International Union of Bricklayers and Allied Craftworkers. The contractor must presently be signatory to that agreement. If you are unsure about this detail, contact the IMI office.

Projects must have been completed after January 1, 2005.

Award Categories

In addition to a **GRAND PRIZE** award, awards will be given in the following categories

- ❖ Commercial
- ❖ Retail
- ❖ Residential
- ❖ Municipal/Institutional
- ❖ Educational (Higher Learning)
- ❖ Educational (K through 12)
- ❖ Religious
- ❖ Restoration
- ❖ Interiors
- ❖ Ceramic Tile

Winners will be chosen by a jury consisting of Architectural Professionals, Craftworker Professionals, Contractors and Educators. Judging will be based on architectural quality, giving emphasis to the use of masonry to improve our built environment. The sponsors have the right to change, add or drop categories. The decision of the Jury is final.

Deadline for preliminary entry form: June 8, 2007

Preliminary entry forms are available at www.imiweb.org. For further information, contact Mary Linn Theis at (724) 776-1930 or via email at mtheis@imiweb.org.



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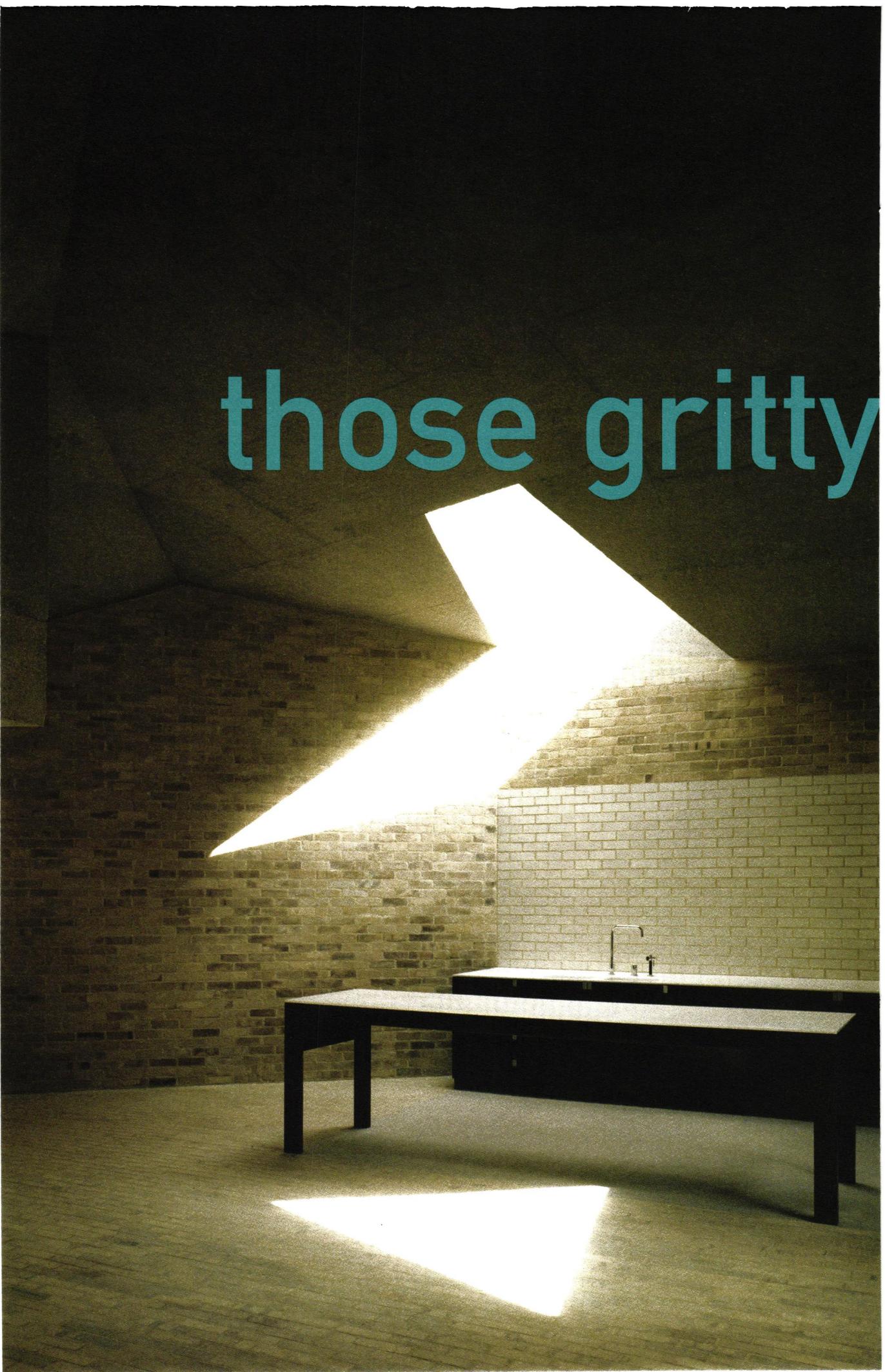
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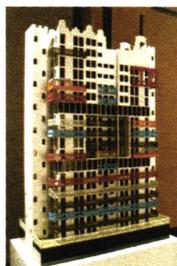


witty brits

Now showing at the Heinz Architectural Center

BY JONATHAN SCELSA

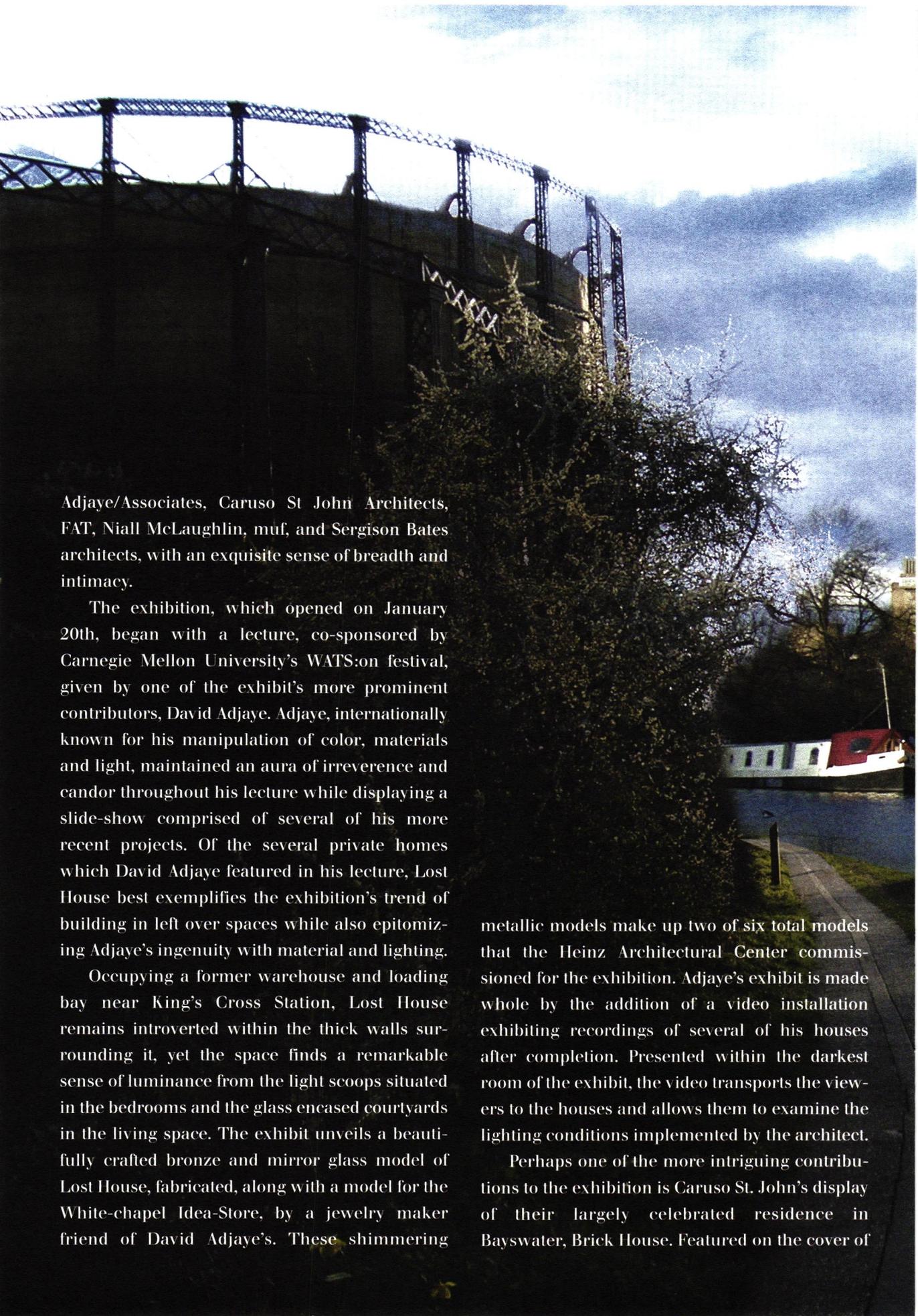
Hidden within the cover inset to the *Gritty Brits: New London Architecture* catalogue, Raymund Ryan, the Curator of the Heinz Architectural Center, slipped in a note about a piece of Victorian garden foliage named the Butterfly Bush. Introduced to Britain from China in the late 19th century, the Butterfly Bush is unique in that it will grow in inhospitable sites such as abandoned parking lots and slag heaps, extremely tolerant to urban pollution. In this respect the Butterfly Bush serves as a fantastic parallel to the architectural work in the exhibition: a piece of beauty that sustains itself within places of urban decay.



As a response to the fiscal and spatial challenges imposed by an already densely packed city that continues its phenomenal growth, we see six young London architecture practices exploring the prospect of new residual urban spaces, which have been looked over or forgotten amidst the new development uproar. These spaces involve the creation of a new set of tactics and strategies to engage the problems and opportunities associated with these new residual sites.

Presenting more than 30 recent and current projects through various media, *Gritty Brits: New London Architecture* showcases the work of

Opposite:
Caruso St. John Architects
Right: FAT
Next page:
Niall McLaughlin Architects



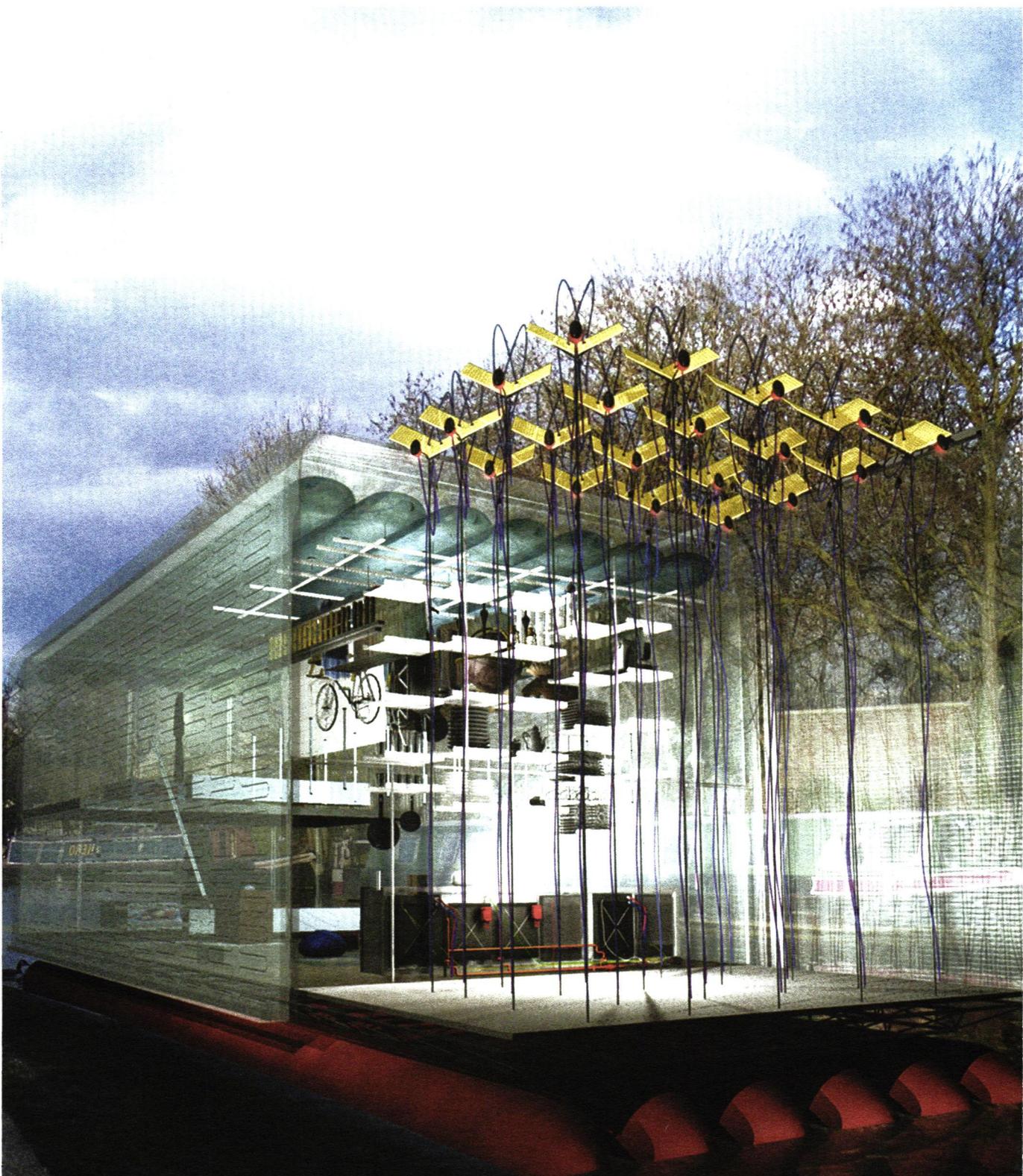
Adjaye/Associates, Caruso St John Architects, FAT, Niall McLaughlin, muf, and Sergison Bates architects, with an exquisite sense of breadth and intimacy.

The exhibition, which opened on January 20th, began with a lecture, co-sponsored by Carnegie Mellon University's WATS:on festival, given by one of the exhibit's more prominent contributors, David Adjaye. Adjaye, internationally known for his manipulation of color, materials and light, maintained an aura of irreverence and candor throughout his lecture while displaying a slide-show comprised of several of his more recent projects. Of the several private homes which David Adjaye featured in his lecture, *Lost House* best exemplifies the exhibition's trend of building in left over spaces while also epitomizing Adjaye's ingenuity with material and lighting.

Occupying a former warehouse and loading bay near King's Cross Station, *Lost House* remains introverted within the thick walls surrounding it, yet the space finds a remarkable sense of luminance from the light scoops situated in the bedrooms and the glass encased courtyards in the living space. The exhibit unveils a beautifully crafted bronze and mirror glass model of *Lost House*, fabricated, along with a model for the *White-chapel Idea-Store*, by a jewelry maker friend of David Adjaye's. These shimmering

metallic models make up two of six total models that the Heinz Architectural Center commissioned for the exhibition. Adjaye's exhibit is made whole by the addition of a video installation exhibiting recordings of several of his houses after completion. Presented within the darkest room of the exhibit, the video transports the viewers to the houses and allows them to examine the lighting conditions implemented by the architect.

Perhaps one of the more intriguing contributions to the exhibition is Caruso St. John's display of their largely celebrated residence in Bayswater, *Brick House*. Featured on the cover of



Architecture Record and short-listed for the RIBA Stirling prize, Brick House (previous page) achieves quite a harmony within the Gritty Brits exhibition having grown out of an interstitial site in between the complex geometries of a Victorian crescent house and the stern parallels of the surrounding streets. The presentation of this project

serves as refreshing change from the numerous shots of finished work in the galleries allowing the viewer a glimpse into the design process of this very unique house. This glimpse is provided by a series of small cardboard models placed on a high pedestal. Although these artifacts' exteriors exhibit a brand of rough craftsmanship akin

to early massing models, when the viewer looks inside they are rewarded with a visual feast of playful lights that are made possible through the clever formal cuts and folds of the cardboard roof. In that way these models serve as a window into the architect's methods of design and manipulation of form. Adam Caruso, partner at Caruso St. John Architect will be speaking on Monday April 23, at 6:30pm at Carnegie Mellon's McConomy Auditorium as a part of CMU's School of Architecture spring Lecture Series.

Niall McLaughlin, who was one of the speaker's in CMU's lecture series in the spring of 2006, features a collection rich with work that is built, un-built and theoretical. His collection includes pieces of material studies for the Peabody housing in Silverton, as well as fantastically intricate models of various projects including his solar powered houseboat in the Grand Union Canal (previous page). McLaughlin's practice, which has popularized an aesthetic of using technology

with a more organic feel, exudes the ideas of experimental architecture; his exhibit is testament that he is constantly and fiercely trying new approaches and techniques.

Many of the strategies devised and employed for implementation in London's context contain lessons which have certain application in Pittsburgh. The architecture group, 'muf', shows perhaps what is the widest variety of work in the exhibition, ranging from urban design strategies to both large and small scale architectural interventions. One of their more poignant pieces involves the amelioration of connections to an abandoned park in West Ham. This park, trapped on several sides by insurmountable boundaries, had been abandoned and unused by the denizens of West Ham due to lack of access. Muf's intervention features the creation of a linear hill which mounds the earth to connect the park to an existing raised greenway that covers a sewer, in order to reestablish links between the park

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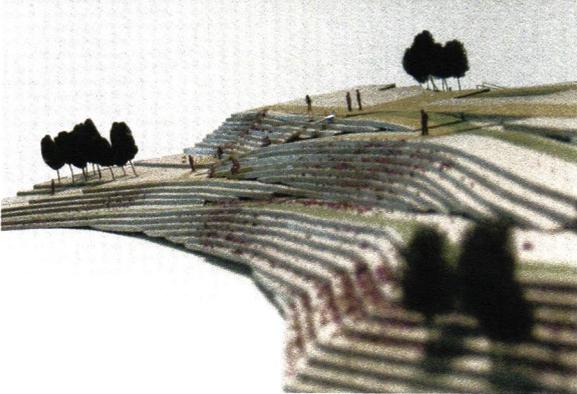
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and the rest of the surroundings (above). Muf has established that several new single story business units will be provided below the new landscape as well as outdoor amphitheater seating above focused on the playing fields below.

Muf has been one of five international firms invited by the Pittsburgh Children's Museum to create a proposal and explore potential intervention strategies for the "Charm Bracelet," a series of public spaces to be implemented in Pittsburgh's North Side in order to reconnect the communities beyond the North Shore. Muf's proposal which was given on Tues. Feb 13th, at the Children's Museum was added to the Heinz Architectural Center as a part of the exhibit.

In *Gritty Brits: New London Architecture*, Raymund Ryan and the Heinz Architectural Center has identified a new and exciting niche in London's relentless urban development scene and successfully celebrates its players during their leap into the international architecture forum. With the exhibition of these six young practices, *Gritty Brits* reveals an exquisite new sensibility in architecture by demonstrating an array of new strategies for building in an era overburdened by opulence in design. 

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