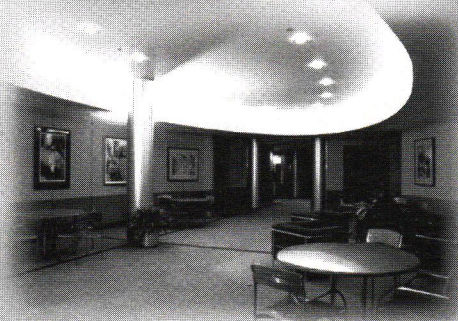
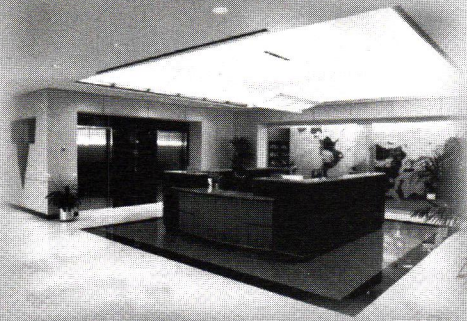


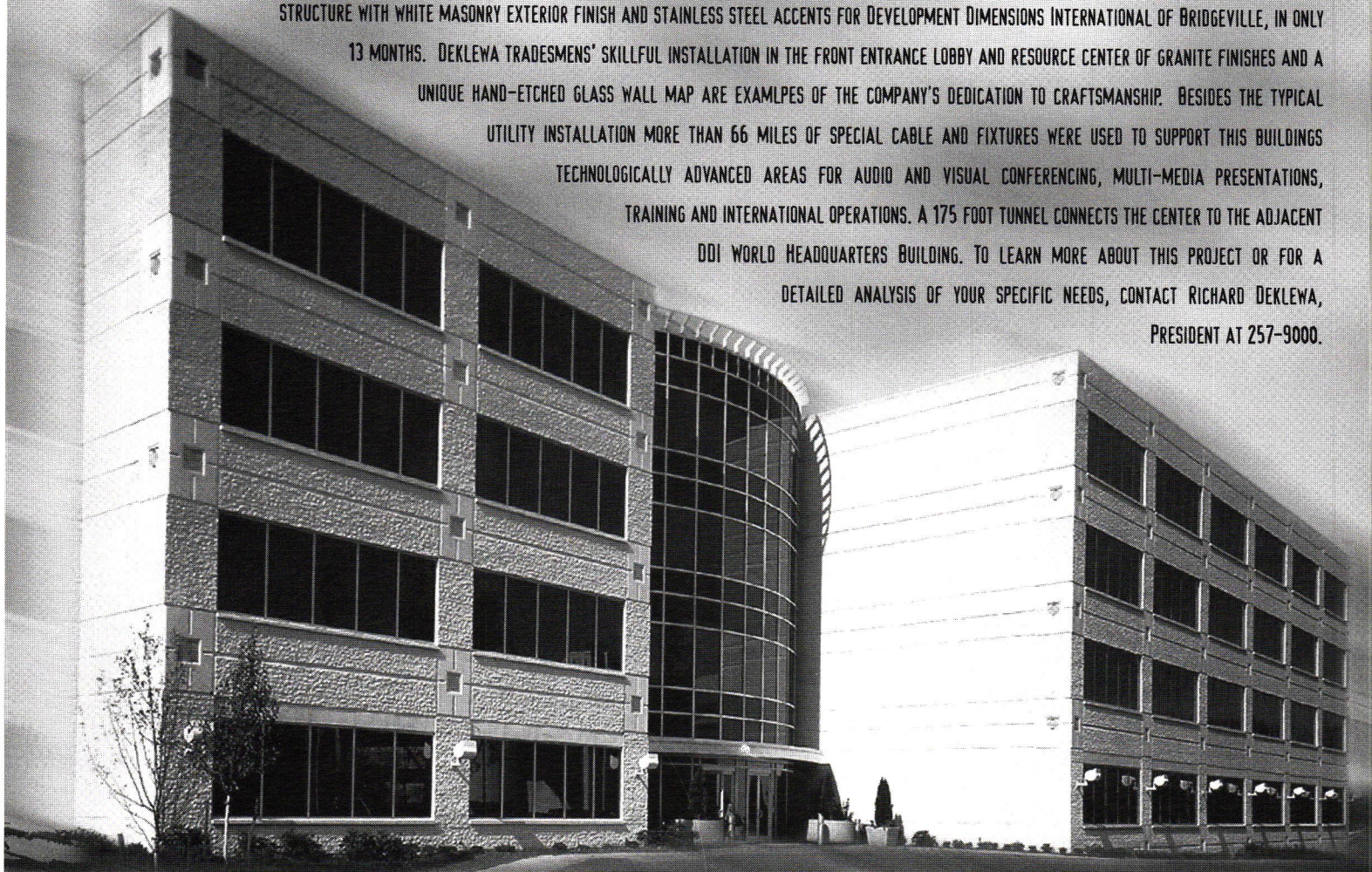
C O L U M N S





DEKLEWA DEVELOPS A NEW DIMENSION

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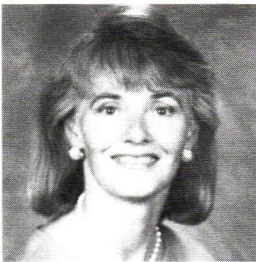


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GENERAL CONTRACTORS BUILDING SUCCESS

In the Good Ol' Summertime by Cheryl R. Towers, Editor



“The important question, though, is what does summer do to architectural creativity? From the submissions for the Summer Places/Summer Spaces portfolio, we lay folks are in good hands.”

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 A look at where we spend our time in the summer ranging from a backyard deck to a luxurious resort with everything in between.

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On the cover: Girl Scouts of Western Pennsylvania/Camp Roy Weller by The Design Alliance. Photograph ©1996 Ed Massery.

Summertime is magical. Even though I have

solid, empirical data proving beyond a shadow of a doubt that my work load and stress levels don't drop in the summer, they drop in my mind. Everything seems to slow down, the days are long, challenges appear easier to overcome. Or maybe I'm just delusional or it's a product of finally living in a house with central air conditioning. Whatever, summer does things to me that are mostly good. Dressing is easier, and Fashion Felonies more acceptable (with the possible exception of a friend of mine whose idea of casual is going to the beach in a white dress shirt with the sleeves rolled up and no tie, black shorts, black dress socks and black wing tip shoes. Then again, this is a fellow who washes his car in a suit.). I long to sit under a tree or on a beach with a trashy novel, or better yet, trashy magazines. I lust for a convertible and for fresh fruit. This all flies in the face of the fact that I wilt faster than my plants in heat and humidity, burn under a 100 watt light bulb, and habitually take a summer vacation that involves sun, water, way too much food and pain.

The important question, though, is what does summer do to architectural creativity? From the looks of the submissions for the Summer Places/Summer Spaces portfolio, we lay folks are in good hands. Whether it's attentiveness to the surrounding landscape and larger environmental concerns demonstrated by the warm and sturdy design of a Girl Scout lodge, the lavishness of Nemaocolin Wood-

lands Resort, or simply a deck in the backyard complete with kiddie pool and kiddies, these and our other entries are terrific spots to spend the summer.

The one place you don't want to spend the summer or any other time is in court. We've had inquiries about the battle between the Rock and Roll Hall of Fame and Museum® in Cleveland and Cleveland photographer Charles Gentile. It was reported to us as a possible case of copyright infringement, but instead involved an alleged trademark violation. In any event, it's an interesting saga of who has the right to make money from the image and name of the Museum, as we describe in this issue.

While *Columns* may not have the same appeal as trashy magazines for beach reading, this issue covers the waterfront (sorry — the summer puns are irresistible — or Eriesistible as they say farther north of us) in topics. In addition to the portfolio and trademarks stories, we bring you an update on Steve Lee, AIA and the Susquehanna House project and, a view of modern London from recent Carnegie Mellon graduate Nazim Nice. And if you think this issue is weightier than usual, you're correct. Thanks to editorial and advertising demands, *Columns* has grown by four pages. So catch up on other news and committee reports, relax and we'll see you in September when, as we all know, the new year *really* begins.

Aloha for now. 🏠

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

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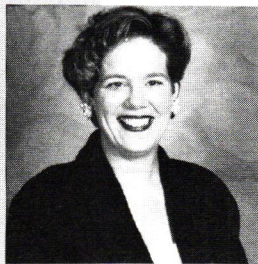
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Columns is printed on recycled paper.

The Pittsburgh Essence

by Anne Swager, Executive Director



Sarah Woodworth from ZHA made the point that visitors need to feel like they could come to your city and experience its essence in the short time they were here.

The other morning, I got up an hour early for a morning meeting, got stuck in traffic (one major accident on the bridge and another accident in the tunnel) only to arrive 15 minutes before my usual starting time. During my long morning drive, I'd heard the national news repeated 5 times, had memorized Chapter 3 of my car manual and never did get to see the morning paper.

Bad days are real tough when you are in a customer service position. No one cares that I've had several Sleepless-in-Pittsburgh-with-baby-Ellen nights or that they ran out of my favorite doughnut at the doughnut shop. They expect a cheerful, helpful person on the other end of the phone. It does not pay to snap at a dues paying customer, yell at a colleague or, heaven forbid, tell a Board member what I really think of their newest harebrained scheme. Vacation, a trip away, is the best salve for the bad tempered me. When all the little annoyances of the day are looming large, I know it's time to get away and readjust my outlook on life.

I'm real creative about where I go. I always take one of two basic vacations. Off to the countryside with my bicycle, Maine being by far my number one choice, or off to a city. I love cities. One of the best perks of my job is the AIA convention and they already have all the tours arranged. In New Orleans, I saw the French Quarter, the Garden District and the Swamp. I ate more than my fair share of beignets, pralines and shrimp and spent several delightful hours just watching the street life. In Los Angeles, I ate California cooking, went in-line skating along the beach, checked out some really bizarre architecture (much of it hanging precariously from rocky cliffs) and made my pilgrimage to Pup-A-Go-Go. One of my favorite weekend away cities is Baltimore. I am thoroughly entertained at the stingray pool at the Aquarium, and best of all there is Fells Point with second hand shops, retro style and neighborhood bars. Camden Yards is a baseball lover's park and nearby is a baseball fan's mecca, Babe Ruth's childhood home. Little Italy is filled with plates of spaghetti, extra long Cadillacs, flocked wallpaper and lots of yard statues. Best of all, you can get to everything by water taxi, and it's convenient and cheap.

As part of the Downtown Plan launched by the city of Pittsburgh, I attended a morning meeting the other day where the marketing firm of ZHA, Inc. assessed where our city stands and what we need to do to make it a 24 hour a day success. There were lots of interesting statistics, facts, and figures which in real broad terms said we are not doing too badly but we could be a lot better. What fascinated me the most was ZHA's observation that we, as a city, do not seem to put a lot of emphasis on planning to improve ourselves in the convention market. Certainly there's a strong move to expand the convention center but little talk of what else we should do to encourage visitors. Sarah Woodworth from ZHA made the point that visitors need to feel like they can come to our city and experience its essence in the short time they are here. When I think back on my own city vacations, by George, I think she's got it. When I came home from convention, I felt like I had "done New Orleans." I got a terrific feel for the city and want to go back so I can eat at Commander's Palace and see more of the warehouse district.

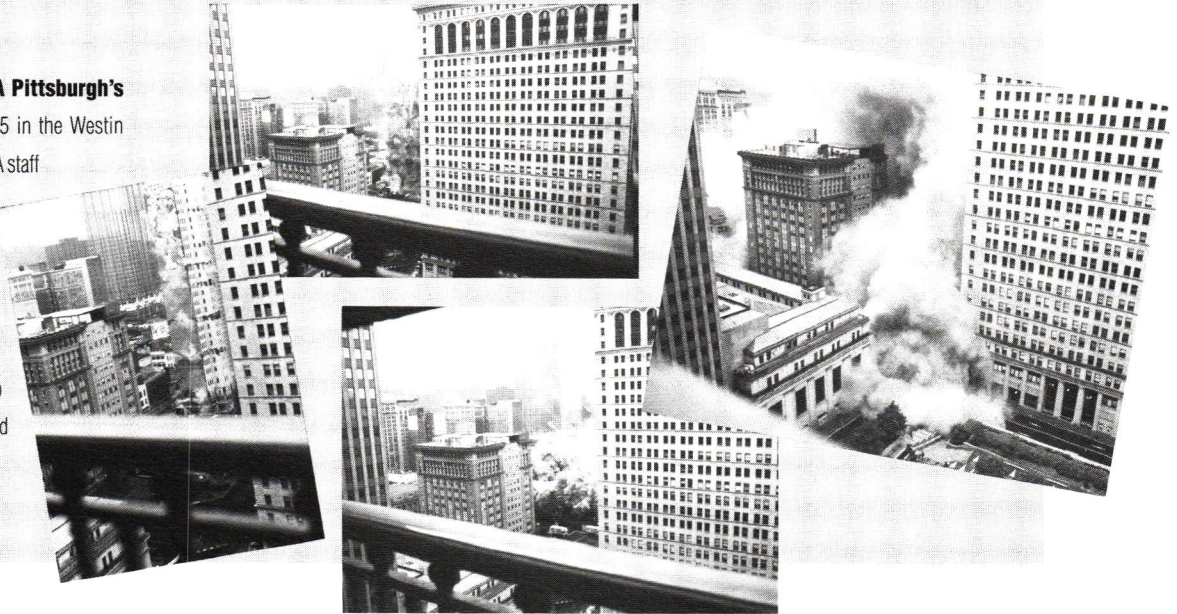
The question on the table is what do we need to do to provide the Pittsburgh experience. And then, how do we hook it together so a visitor can easily get there while feeling that they know the way back to their hotel. New Orleans is the "Big Easy". Baltimore is a waterfront experience. Everything revolves around or is close to the Inner Harbor. What are we? Much like exorcising a bad boil from our face, we've ripped down our steel mills with vigor. Our riverfronts are largely inaccessible. We still have Heinz. Maybe we could sell the idea of pickles and ketchup being made as a similar experience to the Hershey chocolate factory tour, but we best leave out the piped in smells. There's always Primanti Brothers, the Strip and the Cultural District as good beginnings. Still, we are missing the tie that binds...the overall theme.

Those of us who are only mere mortals react to physical form. We can say what happened and what we liked, but we have no idea how to design an urban place to evoke the essence of character inherent in a city. We need your vision to capture what we are and shape it through the physical form.

Whether it's piroghi on the Mon or watching babas in the Strip, or pickle skyscrapers, the Pittsburgh essence needs identity and shape. Your voices must be heard. 🏠

Having A Blast

75 revelers had a blast at **AIA Pittsburgh's Implosion Party** on May 25 in the Westin William Penn ballroom. As AIA staff learned, it's not easy scheduling an implosion — the date and time were changed at least four times. However, the up close and personal view of this remarkable feat (not to mention the lunch) was enjoyed by all. (PHOTOS COURTESY OF EDWARD J. KUBANCEK.)



IN THE NEWS

■ **David Lewis, FAIA (emeritus)**, Distinguished Professor of Urban Studies at Carnegie Mellon University, has just released a new book, *Thaddeus Mosley: African-American Sculptor* (Carnegie Museum of Art, publisher; University of Pittsburgh Press, distributor; May 1997). This illustrated book introduces the reader to the work of Lewis' friend Mosley, who have known each other for 25 years.

■ Carnegie Mellon University's Architecture Department will offer a 10-week course entitled "**Architecture for Children**" from September 20 - November 22. The class meets from 9:30 - 11:30 a.m. on Saturdays and is suitable for children in grades 3 through 12 (students are placed into groups according to age). The cost is \$140 and some scholarship assistance is available for students needing financial aid. Class size is limited and the registration deadline is August 31. To register for the course or to obtain more information, call 268-1542.

■ **Celli-Flynn and Associates** reports that work is proceeding on the Paterno Library at Penn State which was bid \$1,000,000 under budget. In addition they are working on a new student center for Robert Morris College and have completed a major restoration of St. Joseph's Cathedral in Wheeling. The firm's newest project is designing a Master Plan for The Sage Colleges, Troy, N.Y.

■ **Repal Construction Co. Inc.**, a general contracting/construction management firm, has been awarded the contract for an addition and alternations to the Dialysis Clinic, Inc. facility located in New Kensington, PA. The owner is Dialysis Clinic, Inc. of Nashville, TN and the architect is **DBA Architects, Inc.** of Pittsburgh.

■ Seven **AIA Pittsburgh** firms participated on April 26 in "Christmas in April", a one day blitz to repair and rehabilitate the homes of poor, elderly and disabled homeowners. Those attending included **Jay Glunt, Associate AIA (Burt Hill Kosar Rittelmann); Ron Emanuele, AIA;** Lisa Currin and Lenny Hoyle (L.D. Astorino and Associates); **Lizette Rios Williams, Associate AIA,** and **Bernard Holnaider, Associate AIA (Ruprecht Schroeder Hoffman);** Sean Cosgrove (**Design 3 Architecture**); Keith Williams (**Perkins Eastman Architects, P.C.**); John Danko and Maura Doern (**WTW Architects**); and **Todd R. Havekotte, AIA (N. John Cunzolo Associates).**

■ **Two workshops will be held in July in relationship to Nine Mile Run.**

– **History, Context, and Public Policy**, July 2, 5:30 p.m. - 9 p.m. at the Irish Center of Pittsburgh, 6996 Forward Avenue. Glenn Eugster from the Office of the Ad-

ministrator, Environmental Protection Agency will speak. Regional presenters Ted Muller and Joel Tarr will discuss history and context; while Don Berman, Joe Plummer and Ray Reaves will discuss public policy.

– **Stream Remediation**, July 19, 9 a.m.-3 p.m. at the Community Resource Center in Nine Mile Run, adjacent to Commercial St. and under the Parkway East. Ann Riley of the Waterways Restoration Institute will speak. Regional participants include Kathy Stadterman, ALCOSAN; Nancy Rachcon, DEP; and John Schombert, Allegheny County Health Dept.

Opportunities for community participation activities in Nine Mile Run are sponsored by STUDIO for Creative Inquiry, Carnegie Mellon University with support from the Heinz Endowments. Call 268-3673 for more information and to register.

■ The **Frank Lloyd Wright Building Conservancy** will hold its ninth annual conference September 17-21 in Buffalo, N.Y. The general theme is "Preserving Wright at the Edge of the Prairie." For more information, contact Sara-Ann Briggs 312/663-1786 or Mark Beese 716/636-9700.

Summer Places

SUMMER SPACES

A look at where we spend our time in the summer ranging from a backyard deck to a luxurious resort with everything in between.



PHOTOGRAPH © 1996 ED MASSERY

The Design Alliance

GIRL SCOUTS OF SOUTHWESTERN PENNSYLVANIA/CAMP ROY WELLER

Project Architect: Cherie Moshier, AIA and Thomas Gray General Contractor: McHolme Builders, Inc.

Among the many virtues promoted by the Girl Scouts of Southwestern Pennsylvania are environmental stewardship and an appreciation and understanding of nature. When the opportunity arose to develop some long-held property in Preston Co., WV, the GSSWPA wanted to minimize the impact on their beautiful site and take advantage of as many "green building" strategies as possible. While many sustainable ideas were incorporated or at least considered, the GSSWPA hopes to be even more aggressive during the next round of construction. Meanwhile, the cabins and the learning center will function as a lab for visitors, surrounding them with lessons in environmental responsibility.

Sustainable cabin features include use of an efficient masonry or "Finnish" heater; radiant floor slab with pigmented finish; use of factory made composite wood/foam panels, walls and roof with high R-values; use of Werzalit compressed hardwood fiber with thermoset as siding in lieu of solid sawn lumber; an east/west axis which promotes good passive solar potential; kitchen tile made from recycled glass; use of "parallel strand lumber" for the main beams and columns, solid sawn lumber; 90% compact fluorescent lighting; a light monitor which draws significant daylight while remote window operators eliminate the need for mechanical a/c; scotch pine branches gathered nearby for building railings; and finishes selected for low V.O.C. content.



Robert J. Bailey, AIA

RESIDENTIAL DECK

Project architect: Robert J. Bailey, AIA

Contractor/builder: Robert J. Bailey, AIA

This 300 sq. ft. deck is located off the back of an existing house and features a direct southern exposure. The project included replacing the floor of an existing porch and, one step down, creating a deck that extends out from the house and across the south elevation to form a rectangle. The two far corners are truncated and left without railing to form the passages to the rear lawn. A small storage closet extends to the edge of the house on the west side and balances the existing porch. Also along the west side, a screen wall was created for privacy and to provide a backdrop for a built-in planter featuring lavender and climbing flowering vines. The width was deliberately set at 16 ft. to take advantage of maximum length decking boards.

Photo of Elizabeth Bailey and Nicole Sharkey testing the deck courtesy Robert J. Bailey, AIA.

Jimi Yucas, Architect Atelier

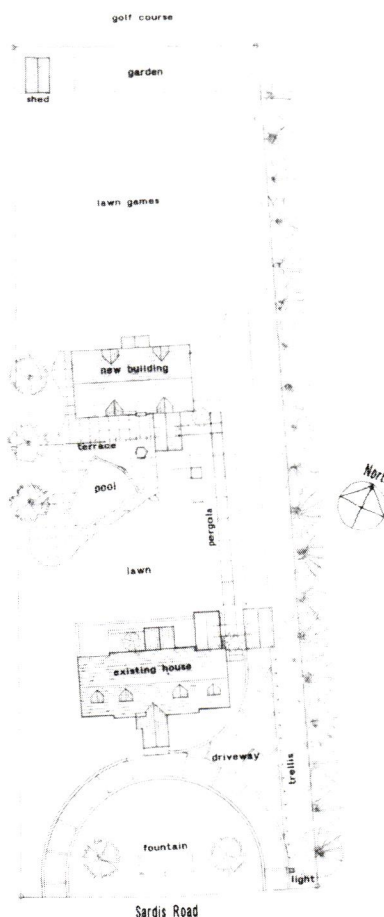
RESIDENCE OF MR. & MRS. KENNETH J. WOLFF

Project Architect: Jimi Yucas, AIA

General Contractor: Allegheny Renovation, Inc.

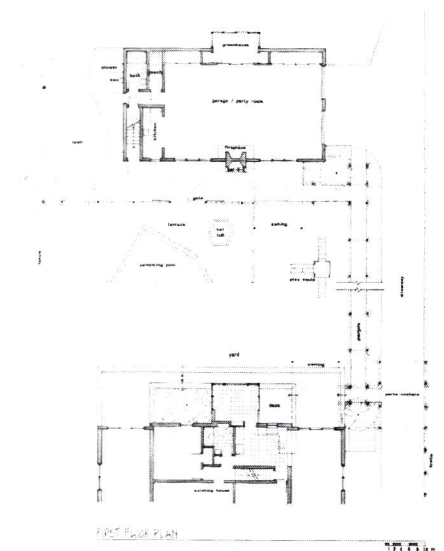
Jimi Yucas, Architect Atelier designed a residence overlooking a golf course in 1991. The project was completed in 1993 without a provision for a garage. Recently, the client requested that the firm design a 4-car garage and also address ways to include guest quarters and an in-ground swimming pool for family leisure and business entertainment.

The design solution created a guest apartment above a multi-purpose garage which could double as an entertainment area for large group parties. The garage is connected to the house by a pergola structure which forms an enclosure separating the entertainment portion of the yard from the driveway and the golf course, affording a little more privacy. Behind the garage is an open lawn area for games which is separated from the golf course by the placement of a vegetable garden. To break down the perceived length of the driveway, a porte-cochere is planned near the rear entry to the house. The porte-cochere will be visually connected to the main road by a linear trellis which terminates with a light column at the entrance to the property.



SITE PLAN

5 10 20 30 40 50 ft



FIRST FLOOR PLAN

Rothschild Architects, P.C.
NEMACOLIN WOODLANDS RESORT

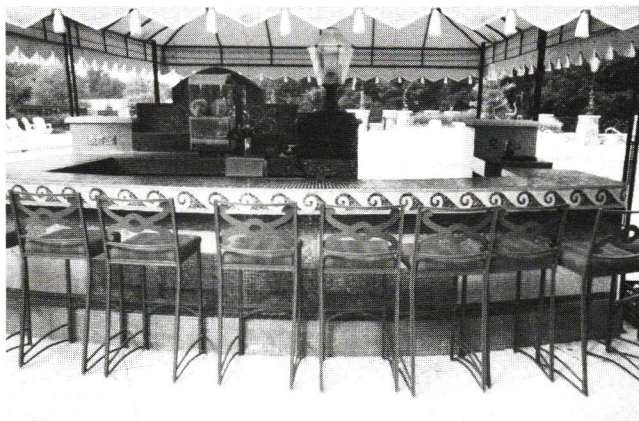
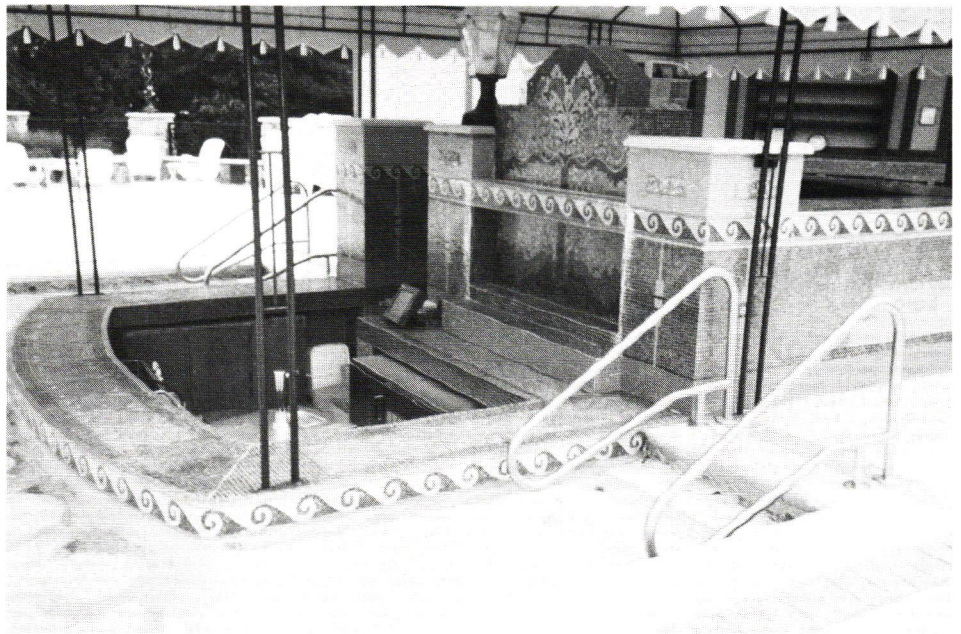
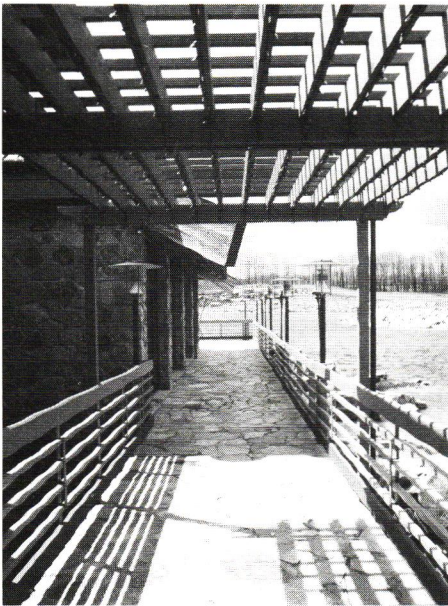
Rothschild Architects, P.C. designed two striking facilities for Nemaocolin Woodlands Resort.

The first is Mulligan's Banquet Facility. Natural materials tie the building into the landscape of Pete Dye's Mystic Rock Golf Course. Inside, glue laminated beams hold clerestory windows above the open floor plan. Perimeter windows provide panoramic views on three sides, anchored by a grand stone fireplace on the fourth side. The perimeter stone deck hovers over the lake.

The second facility is the Paradise Pool swim-up bar, with glass mosaic decorative inlay. Patrons are served in the pool or on the deck.

Project architect: Rothschild Architects, P.C.

Contractor: Bridges





The Downtown Design Company David J. Roth, AIA

THIRTY MINUTE KENNYWOOD ARCHITECT

The Thirty Minute Kennywood Architect ©1995 Pittsburgh History & Landmarks Foundation
At the request of the Pittsburgh History & Landmarks Foundation, David Roth, AIA and Louise Sturgess of PHLF developed a program for school children titled "The Thirty Minute Kennywood Architect." Using the plan for Lost Kennywood, an area of the Park designed by Bruce D. Robinson Architect Design Inc. of Cincinnati, Roth and Sturgess developed a series of worksheets for students to complete that would require them to read a site plan, draw building details, and design new buildings or amusement rides for Lost Kennywood. Many wild ideas for new attractions were proposed including a mechanically inclined swing for the elderly, a contraption that would slingshot you onto a trampoline; a cannon that would shoot a person onto a net; a "Big Claw" that would hold you, rotate you, and squirt you with water; and a ride that would take you past a 100 year old building that would demolish itself right before your eyes and rebuild itself before the next people arrived, only to crumble again (details courtesy *PHLF News*).

Over 16 schools and 200 students participated in the program during its first year.

Thirty Minute Kennywood Architect worksheets courtesy of the Pittsburgh History & Landmarks Foundation. Photos of Lost Kennywood courtesy of Kennywood. Photo by G. Puskar.

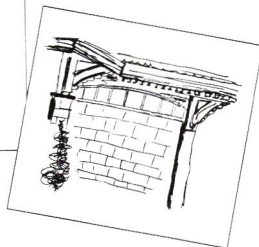
ATTENTION STUDENTS:
In order to complete these worksheets, you will need to take a pencil and clipboard with you to Kennywood.
Please write your name, your school, and today's date on worksheet pages 2 through 5.

THE 30-MINUTE KENNYWOOD ARCHITECT

WELCOME TO LOST KENNYWOOD!
Take a critical look around you...at the buildings, at the fountain, at the walkway, at the pool. Look at everything that has been constructed. Look carefully at each detail. Look carefully at each building.

- This area was designed by Bruce D. Robinson Architect Design, Inc. The plan of Lost Kennywood echoes a plan once used in many turn-of-the-century amusement parks.
- In this activity you will tour the site, draw what you see, and design what you think should be added to Lost Kennywood.

For about 30 minutes, you will be a Kennywood architect!



N. Lee Ligo and Associates

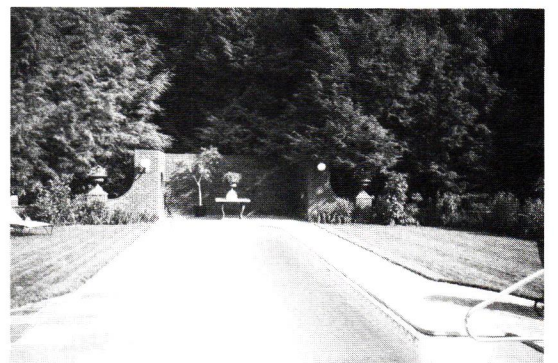
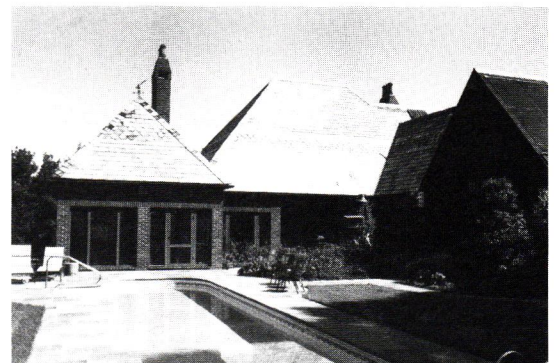
PRIVATE POOL FOR ARCHITECT'S RESIDENCE

Architect: N. Lee Ligo and Associates

Contractor: Capello Construction

Spaces around the architect's own pool area are oriented to maximize summer sun gain in the area while providing shady nooks for relaxation. A view through the trees to adjacent Wolf Creek reinforces the beauty of the setting. The pool area is complimented with plantings of perennials and highlighted with antique wrought iron furniture.

Photos courtesy of N. Lee Ligo and Associates.



Susquehanna House by Lisa Ritter

The building serves as a testing ground for innovative building materials and processes

What do you call a house that goes up in two months, allows the homeowner to reconfigure interior walls and move electrical outlets and heating/cooling registers at will and provides outstanding energy efficiency? Some would call it a house of the future, but Carnegie Mellon University associate professor of architecture Steve Lee, AIA and members of an innovative building consortium call it Susquehanna House One. And the technology and materials are available now and all for about the same cost of a "regular" house.

Designed by Lee, Susquehanna House One is an experimental house built on the grounds of Armstrong World Industries in Lancaster, Pennsylvania. "What's unique about Susquehanna House," explains Lee, "is that it is a total package of integration in design." The house embodies simple assembly, spatial flexibility, energy efficiency and environmental responsibility. The contractor for the project was Steve Edris, a custom home builder from Lancaster who is intrigued with new building technology.

Construction Efficiency

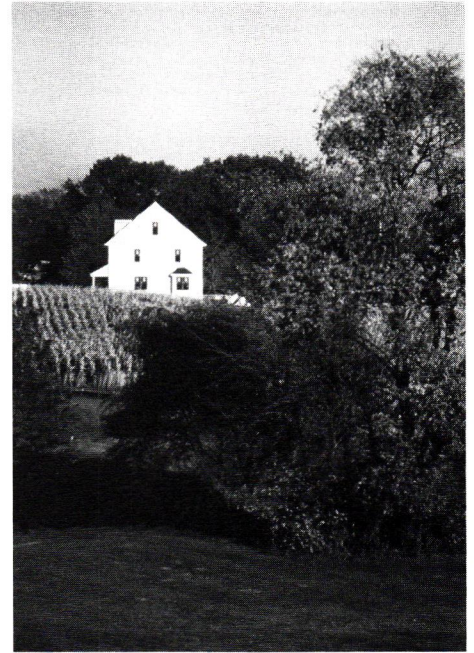
By using pre-manufactured components, such a house could be completed in less than two months (because it was a "laboratory" house, it took workers longer than the projected two months to complete the 1,900-square-foot, 2-1/2-story Susquehanna House One). The use of pre-manufactured concrete panels allowed the basement to be set in just one day. Susquehanna House also features load-bearing external walls made of 3-1/2-inch-thick snap-together urethane structural foam panels, the structural equivalent of 2" x 6" stud walls. These walls feature extraordinary energy efficiency, having an insulation value of R26—twice the resistance to heat flow of conventional walls. Because of the unique assembly process of these panels, each floor took just two days to complete.

"What's unique about Susquehanna House is that it is a total package of integration in design."

— STEVE LEE, AIA



Photos courtesy of Steve Lee, AIA and Carnegie Mellon University



Relocatable Walls and Outlets

While these construction innovations are meaningful to the contractor during the construction phase, the homeowner is the real winner in the long-run. Because the interior walls do not support the floors above, the walls are relocatable throughout the life of the house, allowing the house to adapt to a family's changing needs. The new parent may add a nursery for a baby; the empty-nester may enlarge the master bedroom into what was once Junior's room. In addition, the design of the attic and basement allow quick and easy finishing for cost-effective expansion of living space as the owner's needs change. Storage is also easily adapted to the homeowner's needs since modular storage systems are integrated into the walls, serving more as movable storage furniture than as built-in, stationary closets.

But options that may be used more frequently include movable electrical, telephone, cable t.v. and computer outlets. These options are possible because of the snap-together tracks that contain all the power wires and that take the place of baseboards along the walls. The tracks, which are easily maintained and highly durable, allow instant access to any of the telephone and t.v. wires. And because of the unique design of the floor, which Lee describes as

"one big duct," the homeowner is also able to easily move heating/cooling registers. Explains Lee, "The homeowner just cuts a hole in the floor for new access, using the flooring cut over the new hole to cover the old one. There's no need for a contractor or furnace specialist." Because air flows between levels, it also keeps the floors warmer or cooler, depending on the season. Being able to relocate outlets and registers is convenient—and necessary—when rearranging furniture or when reconfiguring the walls.

Energy Efficiency

The homeowner is also able to enjoy increased energy efficiency and the satisfaction of employing recycled insulation materials. While the super-efficient insulated exterior wall panels eliminate drafts associated with conventional construction, the unique roof insulation is both energy-efficient and makes use of waste that used to be tossed into landfills. The use of actual blue jean remnants in the insulation is not only "green" but healthier for the homeowner since it replaces the traditional—and itchy—insulation whose fibers would pollute the air in the house. Finally, a high-efficiency heat pump, advanced controls and a programmable thermostat maintain desired temperatures on separate levels to achieve efficiency and comfort.

These features allow the homeowner in winter to keep the upstairs cool and the downstairs warm in the daytime and vice versa at night.

Susquehanna House's concepts and materials have been donated by members of a consortium of research and building organizations that includes Armstrong World Industries, Carnegie Mellon's Department of Architecture, the National Association of Home Builders Research Center, Pella Window, York International, Square D, Ray-Core, Dekko Engineering, Weaver Pre-Cast Concrete and Pennsylvania Power and Light Company. Lee has also designed a carriage house, to be built next to Susquehanna One, that will further simplify the construction process and allow continuing evaluation of new techniques that enhance energy performance and improve quality and flexibility. Construction on the carriage house, Susquehanna House Two, will begin this summer. 🏠

Lisa Ritter is Director of Public Relations, College of Fine Arts, Carnegie Mellon University. A version of this article first appeared in Carnegie Mellon News on May 2, 1997.

Can "The Rock" Win A Trademark Suit? by Cheryl R. Towers

The Rock and Roll Hall of Fame and Museum® is attempting to protect its name and image from being used to promulgate what it deems unfair competition. Will it succeed?

Charles Gentile, a Cleveland photographer operating under the name Gentile Productions, did what many a photographer has done before him. He sought out an interesting attraction, took an attractive photo of it, made it into a poster, and began selling it to the public through commercial outlets. If you're thinking "no problem", you would be wrong.

The building in question is owned by and houses Cleveland's Rock and Roll Hall of Fame and Museum®. The architecture is a thoroughly distinctive design by I.M. Pei. The institution itself produced a poster which was on the market prior to Mr. Gentile's version. His version is very similar to the Museum's with some small exceptions: the viewing angle and sky are slightly different, the name is spelled "Rock 'n Roll" instead of "Rock and Roll", and Mr. Gentile's signature appears in the corner.

The Museum's law firm, Jones, Day, Reavis & Pogue, sent Mr. Gentile a letter informing him that he was violating rights under intellectual property law, and requested that he meet with Museum staff. According to Tim Moore, director of communications at the Museum, Gentile was given the opportunity to sign on as a licensee, an arrangement that would have allowed him to retain 90% of the profit from sale of the poster. Mr. Gentile declined, and soon found himself before a Federal Court judge with the Museum requesting a preliminary injunction to stop the sale of his poster. Mr. Gentile launched his own defense, citing U.S. Copyright laws and First Amendment guarantees of free speech. The copyright regulations protect an architect's design, but they specifically exempt exactly the sort of thing Mr. Gentile did: take a photograph of the building, then use it for his own purposes.

The flaw in this defense was that the Museum was not claiming a *copyright* violation, although copyright pro-

tection for the design certainly exists. In fact, Mr. Pei, as the architect, holds the copyright for the design of the building such that a duplicate could never be built without his permission. The Museum's agreement with Mr. Pei allows it to market the design through such avenues as posters.

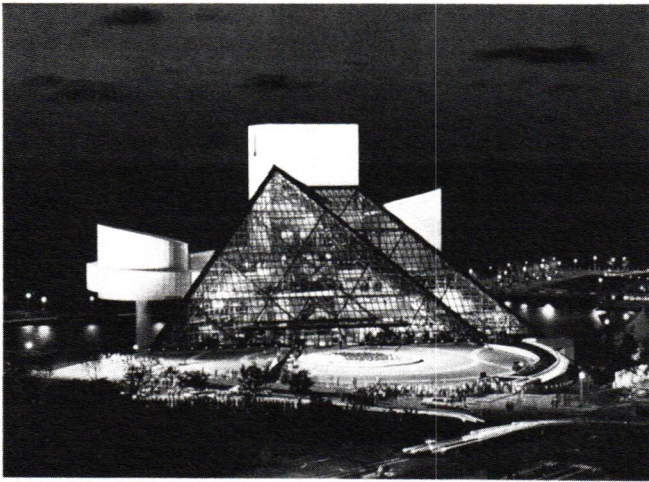
The Museum, through its attorneys, claimed *trademark* infringement, and trademark regulations make no mention of any such sort of exemption. Gentile states that he went into Court thinking that this was a "no brainer" for the judge, only to find himself "up against the second largest law firm in the country which took an entirely different tack", one he views with very suspect motives. "I think that they're using this as an opportunity to set a scary legal precedent by throwing this huge firm against one small guy," states Gentile. Gentile claims that his freedom of expression as an artist will be seriously impaired if the injunction is allowed to stand.

Tim Moore counters that this argument was and is ridiculous. He points out that the Museum has no problem with someone photographing the building for truly artistic purposes. For instance, if Mr. Gentile's photograph had appeared in an exhibition of his work, that would have been fine with the hall. It also would have been appropriate for him to photograph the building and sell it to a media outlet such as a newspaper or magazine. The problem, in Moore's words, is that "the photograph did not rely on Mr. Gentile's abilities as a photographer within a larger context such as an exhibition or the dispensing of news. Rather, the Museum's building and its name — both trademarked — were the exclusive selling points for the poster". He sees no threat to artistic expression or freedom of speech.

Regan Fay, the Museum's counsel and a member of Jones Day, was successful in gaining a preliminary injunction which was granted on April 30, 1996. Gentile was prelimi-

"The owner of a mark is required by law to take affirmative action against infringing parties if the owner is aware of the infringement."

— JOHN SIEMINSKI,
PROFESSIONAL AFFILIATE



The Rock and Roll Hall of Fame and Museum - Cleveland

**Photo by Bill Schuemann. ©1996 The Rock and Roll Hall of Fame®
Courtesy Jones, Day, Reavis & Pogue**

narily enjoined from his activities involving the poster, ordered to return any outstanding copies to Jones, Day and also required to notify his various distributors of the order.

At this stage, Gentile became a client of Michael Murray of the Cleveland firm of Berkman Gordan Murray & DeVan; Murray would argue his appeal.

Fay, on behalf of the Museum, argues that the I. M. Pei designed building is distinctive in its shape and name, both of which are trademarked. He likens the situation to photographing a Coke® bottle and selling the image for profit. It has a distinctive shape and registered name; it would infringe upon Coke's trademarks to commercially reproduce and sell images of it. He goes on to note that trademark law is "most relevant to a single purpose building such as a McDonald's or the Rock and Roll Hall of Fame and Museum®. A generic office building would probably not be protected by a trademark no matter how distinctive the shape, since it doesn't stand for any particular company or interest." He also counters Gentile's First Amendment argument of free speech, noting that "We all have rights, but everyone has to respect protected property."

In addition, Mr. Fay observes that arguing that the view is in the public domain isn't relevant in a trademark case, since virtually all trademarks are visible in the public domain — again, think about the Coke® bottle.

Mr. Murray counters Mr. Fay's arguments with several of his own in defense of Mr. Gentile. First of all, he gives

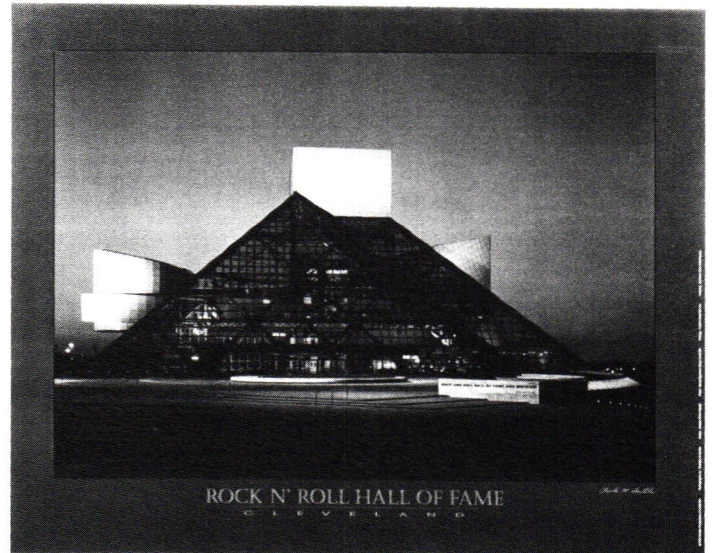


Photo by Charles Gentile. Courtesy Jones, Day, Reavis & Pogue

considerably more weight to the free speech stance, claiming, as did Mr. Gentile in his initial court appearance, that this inhibits his freedom of expression as an artist.

Second, Murray claims that trademark laws were not intended to extend to this type of situation which is specifically addressed under copyright laws, and therefore, no trademark violation has occurred. He notes that trademarks are designed to be used on products as identifiers for the source of the product, the intent being that you can't make a duplicate *product* which would confuse the public. While a building shaped like McDonald's out of which someone is selling hamburgers could easily confuse the public, Gentile didn't build another building. Thus, there is no confusion in the public's mind. As for the poster, putting the Museum's name on it simply tells the public what it is, and the fact that he signed the poster tells them that it is *his* work, not the Museum's. Murray states that the Museum is claiming entitlement to exclude any work of art using the image of the building, and counters that they have no right to a monopoly.

Again, Tim Moore finds this argument specious. "We aren't talking about freedom of speech or artistic expression," he counters, "we're simply talking about commercialism and merchandising."

Judge George W. White granted the motion for the preliminary injunction in the U.S. District Court for the Northern District of Ohio, Eastern Division. In his memorandum

in support of the motion, he noted that "The standard for determining whether a motion for a preliminary injunction should be granted is well-established. The Court should balance the following four factors:

- (1) the likelihood of the plaintiff's success on the merits;
- (2) whether the plaintiff will suffer irreparable injury without the injunction;
- (3) the harm to others which will occur if the injunction is granted, and
- (4) whether the injunction would serve the public interest."

The motion cites the likelihood of proving unfair competition and the infliction of immediate and irreparable injury on the Museum, as well as protecting the public from confusion and deception. The Judge noted, too, that there is the potential of tarnishing the Museum's reputation, which in turn may make it difficult for it to repay public financing bonds.

According to Moore, the last point is of major concern for the Museum. "The Rock and Roll Hall of Fame® is very different from other kinds of museums. We don't have a wealthy donor who left us not only a collection, but also an endowment. The single largest source of revenue for us is the selling of corporate sponsorships and licensing arrangements with vendors to produce and sell merchandise. If we aren't successful in protecting our trademarks, why would anyone pay to sign on as a sponsor or licensed vendor?" To demonstrate the significance of these arrangements, he cites sponsors such as Pepsi®, which is the official soft drink of the Museum, and Levi®, which is the official blue jean. Both presumably figure heavily in the Museum's bottom line.

AIA professional affiliate and attorney John Sieminski underscores Moore's point. "The owner of a mark is required by law to take affirmative action against infringing parties if the owner is aware of the infringement. You can't rest on your 'rights' in protecting your trademark. In fact, large companies frequently hire firms to conduct trademark watches to alert them to possible instances of infringement."

Gentile did not have legal counsel at the preliminary injunction stage, which could have affected the outcome, but a number of attorneys who specialize in trademark cases doubt it. Brian Ashbaugh, Professional Affiliate and a Pittsburgh attorney working in the area of intellectual property law notes that "Injunctions are not lightly granted. The fact that one was granted says that the Court is taking this very seriously."

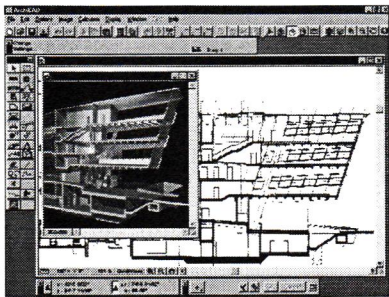
Adds David Raves, AIA, who is an architect as well as an attorney, "The thing to remember is that Gentile is still arguing his case on the basis of copyright law, and that just isn't relevant. The issue here is who is entitled to make money off the image and name of the building."

The preliminary injunction was appealed in the Sixth Circuit Federal Court in Cincinnati on June 2 of this year, but findings won't be released for at least three to five months. Naturally, attorneys for both sides were upbeat after the appeal was heard. Regan Fay noted that "While you can never tell what will happen in the end, it was interesting that when Gentile raised the first amendment issue, the judges had no comment. Their focus was clearly on the trademark issues." Michael Murray also struck a positive chord, mentioning that the judges were obviously listening closely, and heard arguments in the case longer than is typical. Meanwhile, the Rock and Roll Hall of Fame Museum® continues to insist on the need to protect its trademarks, while the defendant, Chuck Gentile, continues to position himself as an artist whose freedom of expression is being stifled.

All of this is of interest to architects and their clients, of course, as they seek protections for their designs and property. According to David Perdue of the AIA Legal Defense Department, "we are monitoring the case at the national level for developments, but at this time haven't taken any official position." Meanwhile, other industries such as publishing are watching closely to see what ramifications the outcome might have for them. Stay tuned. ■

Special thanks to attorneys Brian Ashbaugh, Professional Affiliate, David Raves, AIA, and John Sieminski, Professional Affiliate, for their assistance in the preparation of this article.

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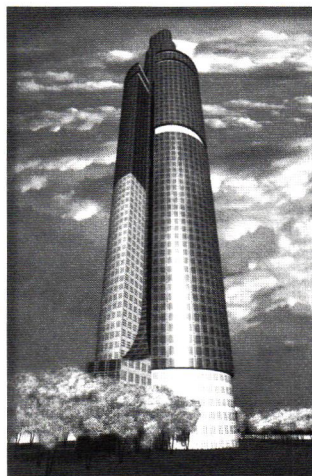
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Kudos

► The following member firms received 1997 Preservation Awards from the Historic Review Commission of Pittsburgh:

NORTH SIDE: Emmanuel Episcopal Church, **Richard Glance, AIA, Glance & Associates, Architecture & Planning** (the church was originally designed in 1885 by Henry Hobson Richardson).

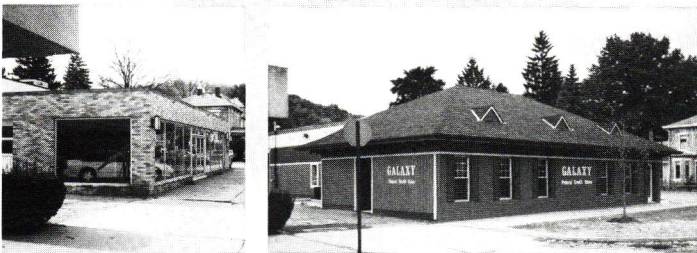
SOUTH SIDE: 1105 - 07 East Carson Street, **Valeriano Zarro, AIA, Zarro & Associates Architectural Design & Research**; 2333 East Carson Street, **Henry Hanson AIA, Hanson Associates**

DOWNTOWN: 701 - 17 Liberty Avenue (The Clark Building), **Ross Bianco, AIA, Ross Bianco Architects, P.C.**; 915 Penn Avenue (RIDC), **Leonard Perfido, AIA; Perfido Weiskopf Architects**; 414 Wood Street (Library Center), **Sylvester Damianos, AIA, Damianos + Anthony.**

EAST END: Hammerslag Hall Tower (CMU), **Lucian Caste, AIA**; 400 Shady Avenue (Sellers Carnahan House), **Charles Desmone, AIA, Charles L. Desmone & Associates**; 1212 Smallman Street (John Heinz History Center), **Jon Jackson, AIA, Bohlin Cywinski Jackson**; Produce Terminal Building, **Kingsland Scott Bauer Architects.**

Individual members **Robert Kobet, AIA** and **Steve Lee, AIA** consulted on the Western Pennsylvania Conservancy's Burke Building award winning renovation, and **Lewko Korzeniowsky, Associate AIA**, was architect for 4930 Dearborn, also an award winning project.

WTW Architects of Pittsburgh was selected for the Outstanding Institutional Achievement Award by the Association of Conference and Events Directors for the firm's work on the new Living and Learning Center at the University of Pittsburgh at Johnstown. This is the first time a smaller campus such as Pitt-Johnstown has received this honor while being nominated with a group of much larger universities and conference center operations.



N. Lee Ligo, AIA, and Associates received the first annual Certificate of Recognition at the annual meeting of the Oil Heritage Region, Inc. for their work renovating the Galaxy Federal Credit Union building in Franklin, PA, that calls itself The Victorian City. The photos above show the building before and after.

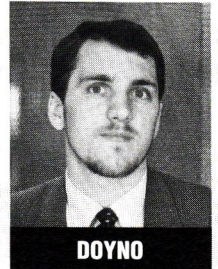
Business Briefs

► **The Eckles Company Architects** announce the designation of **Joseph S. Spagnuolo, AIA** as associate in the firm.

IKM Incorporated formed a relationship with **Herbert W. Levy, FAIA** to work with IKM on any current and future projects involving preservation. He has done preservation work for The White House and served as regional director to AIA from Pennsylvania.

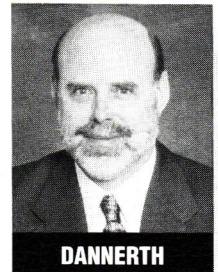
Kenneth Doyno, AIA has been promoted to partner in the firm of **Rothschild Architects, P.C.**

Williams Trebilcock Whitehead announce the addition of John H. Campbell, Steven J. Johnson and **Anthony J. Solazzo, AIA** to the architectural staff at WTW Architects in Pittsburgh.



The Society for Marketing Professional Services recently named the Board of Directors for the 1997- 98 program year: Paul Messineo, Jr., President, Lori Miller, Vice President - President Elect; and Susan DiMario, Secretary (Don Peebly, **KSBA Architects**, is serving a two year term as Treasurer). The following were elected as at-large Board Members: Chuck Haynes, Susan Faigen, Jack Ednie, Patty Swisher (**IKM**), and Steven Massaro.

The Board of Directors of Elwood S. Tower Corporation has elected **Theodore H. Dannert**, professional affiliate, as president.



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Indiana Mall – 465-1040 • Westmoreland Mall – 830-9900 • Robinson Town Centre – 787-4220

Butler – Moraine Pointe Plaza, 285-2900 • Beaver Valley Mall – 775-2866 • South Hills Village – 835-2102

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Kittanning – Franklin Village, 543-6223

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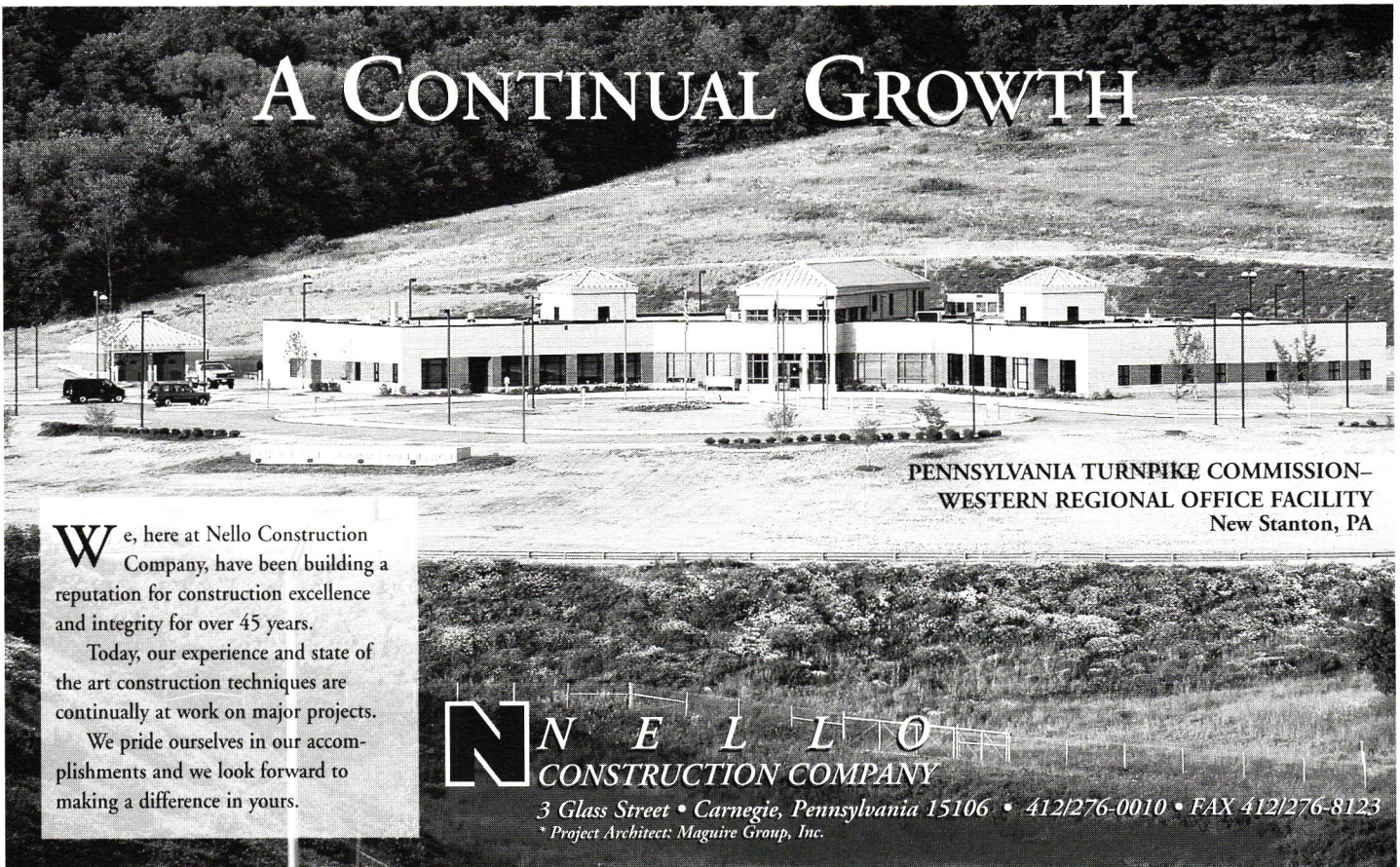


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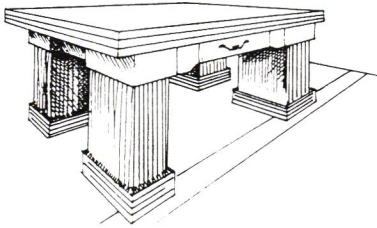
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AIA ACTIVITIES

July 7 - 24

Through the Eyes of My People, art by local African American artists at the AIA Gallery. Sponsored by AIA Pittsburgh, WAMO and the Pittsburgh Foundation/Howard Heinz Endowment Multi-Cultural Arts Initiative.

July 9, Wednesday

Professional Development Committee Meeting, noon at the Chapter office, Carl Freedman, AIA, 462-9300.

July 22, Tuesday

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

July 11, Friday

Committee on the Environment, noon at the Chapter office, Gary Moshier, AIA, 231-1500.

Communications Committee, will not meet in July.

AIA-MBA will not meet in July.

August 1, Friday

Communications Committee Meeting, noon at the Chapter office, 471-9548.

August 3 - September 3

John Dawes Exhibit, at the AIA Gallery, in conjunction with the Wood Street Galleries.

1 C 9 A 9 L 7 E N D A R

August 13, Wednesday

Professional Development Committee Meeting, noon at the Chapter office, Carl Freedman, AIA, 462-9300.

August 15, Friday

Committee on the Environment, noon at the Chapter office, Gary Moshier, AIA, 231-1500.

August 21, Thursday

Urban Design Committee Meeting, noon at the Chapter office, Arch Pelley, AIA, 456-0900.

September 16, Tuesday

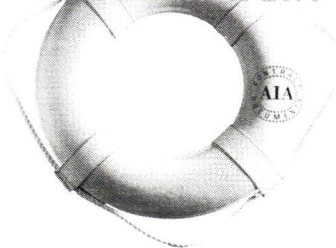
Architrave's First Annual Golf Outing, at Hickory Heights Golf Course in Bridgeville. Shot gun is at 9:30 a.m., enjoy lunch at noon, followed by more golfing and dinner at 4. Cost: \$100/per person, \$350 for a foursome, (includes golfing, lunch and dinner). Please RSVP by September 2 to Traci McGavitt at 1-800-889-7189.

AROUND TOWN

August 28, Thursday

A Blueprint for Winning Nonprofit Contracts (and getting paid for them), seminar at the Engineer's Society, 8 a.m. 11:30 a.m. Cost: \$30/AIA members, \$35/non-members. For information call 471-9548.

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Modern London: High Tech Architecture in the Urban Context by Nazim Nice

The 1997 Stewart L. Brown Award winner conducts an analysis of the radically new in the context of the very old.

“What becomes apparent when looking at these so-called high tech buildings is that they are actually quite varied in style.”

— NAZIM NICE

Many different styles of architecture ranging from the classical to the modern reside within the very tight urban context of London. While my study focuses on the high tech style, and how this often radically different approach manages to fit into the urban context, I am not suggesting that this is all that is being built in present day London. Classical buildings that seamlessly blend in form the background of the City. Post-modernism is in full force with such buildings as the Sainsbury Wing of the National Gallery of Art and other projects around the City. And inhumane modern buildings that occupy their sites seemingly without regard to context or climate are all too common.

The high tech projects that I review below by Nicholas Grimshaw, Michael Hopkins, and Richard Rogers are interspersed among both the classical and post-modern projects, but still manage to fit in despite radically different styles. I focused on three buildings, one each by Hopkins, Grimshaw and Rogers, each located within the City of London and each done with a slightly different attitude about how to make a building related to its surrounding environment.

Bracken House

The ‘tech’ at Bracken House is generally low. The general notion of high tech is usually to push technology to its limits as if buildings were machines. The thrust to create machine-like buildings has its uses, but can too quickly become an end in itself. In this sense, Michael Hopkins’ buildings are generally not high tech, but are characterized more as modern responses to the past in the context of surrounding buildings and streets rather than responses to history books.

Of all the high tech architects, Hopkins is probably the most skilled at carefully inserting buildings into their context. The completion of first the Mound Stand at the Lord’s Cricket Ground, and then Bracken House (two major ur-

ban projects), and a handful of smaller projects such as the David Mellor Showroom, undoubtedly helped him win the competition to design the new parliamentary building at Westminster.

Bracken House is his first major office building located in the heart of London near St. Paul’s Cathedral. The House occupies an entire island site, although its proximity to Sir Christopher Wren’s Cathedral means it will always be subject to St. Paul’s height limits, designed to protect views to it.

The detailed design of the exterior of the new Bracken House owes its proportional system and bay windows to the original Richardson building. Important to the parties consulted about the design of the new building’s facade was that there be similar visual strength to the masonry, bronze, and cast iron construction of the retained blocks. Consequently, Hopkins created a load bearing external wall. The main structure is made of cast gunmetal with bronze window frames and solid panels of clear glass. The base of the facade sits on a strong stone element, as do older parts of the building. The Hollington pink sandstone for the base of the new central block was produced from exactly the same quarry that provided the stone for the original building forty years earlier. Deep recesses hide the irregularities of the wings, actually skewed and shifted in plan to fit the irregularly shaped side. The scale of the building is in perfect harmony with its surroundings and great pedestrian spaces are created behind the building leading to St. Paul’s. The use of fine materials and careful detailing in the same spirit as the original Bracken House allows the successful, seamless integration of old and new.



Bracken House

Waterloo International Railway Terminal

Nicholas Grimshaw saw the Waterloo International Railway Terminal as possessing the same functions as a 21st

century airport, connected as it is to the Channel Tunnel, and placing it in direct competition with air travel. The building sits on an extremely constrained urban site only wide enough for the terminal structure and five tracks. The site is limited down one side by live electric rails, and underneath by the shallow tunnels of the Underground.

The gentle curve along the length of the building relates directly to the existing Victorian train station over the platforms as well as to the gentle curve over the grand terminal. New and old functions inside the old terminal do not always mix seamlessly, but are nonetheless appropriate to a train station that serves as the international entry point of London.

The clear architectural focus on the outside is the roof. It does not have to contend with the steam and smoke that the original station's design took into account, and is therefore lower and flatter. However, it is still a direct descendant of the Victorian train shed.

Waterloo is clearly different than Bracken House, although their sites are equally constrained. Waterloo presents an image appropriate for a train station of the 21st century and for the gateway to Britain from international destinations.

Channel 4 Headquarters

One of London's most characteristic features is the placement of its grandest buildings next to small scale, even scruffy, buildings. The heterogeneous architecture of Horseferry Road sitting between the monolithic mass of Victoria Street and the Thames River is no exception. It is a part of London which accommodates ministerial offices and street markets, institutions and tenements. Richard Rogers's scheme is based upon maintaining the scale of the area, restricting height and bulk, and attempting to reinforce the existing street pattern.

The Headquarters building insinuates itself into its surroundings. Its appearance isn't shocking or sudden. It is clearly contemporary in design and not a paraphrase of the surrounding collection of 19th century buildings, appropriately reflecting the desired image of Channel 4 as an essentially modern organization.

The building is made of background and foreground ele-

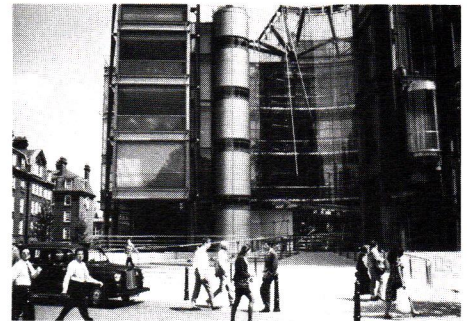
ments with well-crafted office wings constituting the background. The foreground elements rise above them, replicating in miniature the disjunction in size between adjacent buildings. This is the essence of the character of London as opposed to other cities such as Berlin. When viewed from afar, the building's communications mast and the detached stair tower stand out, rather like the spires of Westminster.

The design team made another important decision in conceiving the Channel 4 building and the associated

housing scheme as a unified block which forms a garden courtyard, another familiar London pattern. Channel 4 wanted to convey an open image in contrast to the expected high security in a television station headquarters. Rogers draws people into the building by making the corner of the site into a plaza and creating a steel bridge across what appears to be a glass pool sunk into the stone floor of the little piazza marking the main entrance.

The rest of the building is restrained by comparison. The elevators, for example, are noticeably more sober than the ones at the Lloyds building, and the palette of material is muted in contrast to the sharp primary colors of the first generation of high tech buildings.

What becomes apparent when looking at these so-called high tech buildings is that they are actually quite varied in style. Hopkins is the most contextual, Rogers produces the most machine like buildings, Grimshaw the most expressive structure, and Foster the most pure form. But what has influenced me the most is the rigor, spirit and passion that goes into each of these buildings. Most striking is the detail in the connections made not only of the parts of the buildings, but also the connections that the buildings make to their environment. 🏠



TOP: Waterloo International Railway Terminal

BOTTOM: Channel 4 Headquarters

Nazim Nice is the recipient of the AIA Pittsburgh Stewart L. Brown Award for professional promise and excellence in design work. He received his B. Arch. from Carnegie Mellon University in 1997 and is currently working in CMU's Center for Building Performance and Diagnostics.

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| <input type="checkbox"/> Roofing | <input type="checkbox"/> Data | |

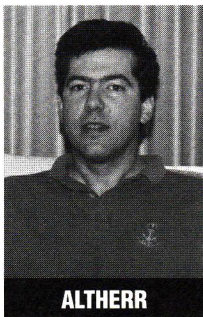
We're just getting started with the General Services Directory, so don't miss your chance to get listed now! Call Tom Lavelle at 412-882-3410 for details on how you can start reaching the right audience in AIA Pittsburgh's *COLUMNS* Magazine.

See the insert in this issue of *Columns* for rates and more information!
Call Tom Lavelle today at 882-3410 for more information.

Membership Committee

AIA Pittsburgh welcomes new member **Stephen Altherr, AIA** of **Bohlin Cywinski Jackson**.

Stephen is a graduate of Syracuse University (B. Arch.) and the University of Pennsylvania (M. Arch.) and has worked on several projects in higher education, including Watson and Shaw Halls at Syracuse University, and the Emerson Activities Building at Elmira College. He is married to Debra and has three children: Everett (5), Elizabeth (3) and Madelene (2 months). If he has any energy left after tending to Madelene, he enjoys fly fishing, hiking and travel. We hope to recruit Stephen to work with the Committee on the Environment.



PSA Sound Bites

40% of the Pittsburgh Chapter responded to a recent PSA survey. Points of interest relative to our chapter include:

- 68% felt that membership in the AIA was very/some-what valuable, compared to 56% of PSA members and 65% of AIA national.
- 90% felt that PSA kept them informed all or most of the time on key issues.
- The most highly rated reasons for membership include
 - to support the profession
 - to enhance my credibility as an architect
 - to obtain AIA services and materials more easily
 - for continuing education programs.
- A majority of members have decided not to drop their membership because of mandatory continuing education. It's mandatory for membership now and some states are making it mandatory for licensure.
- 95% say that they read PSA News all or most of the time, and 64% rated it excellent to good.

- The legislation agenda items of most concern were
 - imposition of a sales tax on architects' services
 - adoption of Federal ADA regulations
 - fullest adoption of QBS for services.
- PSA's main role is in dealing with legislation. However, only a few members were willing to help in these efforts, in spite of the fact that most thought this should be the main role:
 - 26% were volunteering time
 - 26% corresponded with their legislators
 - 30% met with elected officials.

We need everyone to write and/or call their representatives on key issues. What happens on a legislative level affects our profession perhaps more than any other single item. PSA will be developing a more "user friendly" system to make it easier for all of us to have our voices heard.

Watch for upcoming information on the hearings concerning the Pennsylvania Homebuilders proposed revision to our licensure law.

Hearings on proposed changes to the Architects Licensure Law will be held in Pittsburgh on July 15 and 16. For more information, call PSA at 717-236-4055.

Jon Shimm, AIA

Burt Hill Kosar Rittelmann Associates



“People would be surprised to know that I tended bar at the Copper Star in Cordes Junction, AZ.”

Family: Judy (wife), an attorney soon to be social worker; and children Abe (9) and Alex (5)

Years in practice: 15

Education: B.A. Hampshire College M. Arch. Columbia University

First job: Setting tables

Project you're proudest of: Vintage

Most Embarrassing Moment: Specifying “barracudas” instead of “barricades” in Temporary Protection and having a contractor call to tell me that his insurance carrier would not cover them.

Public space you wish you'd designed: Exeter Library

Building I'd like to tear down: Kossman Building

If you hadn't been an architect, what would you have been: wood worker

If someone made a movie of your life, who would play you: Al Pacino

If you could live anywhere in the world, where? Positano, Italy.

What's the best part of your job: The diversity of the work.

What would you change about your job? Paper work

What have you always wanted to tell your boss? Lighten up.

What have you always wanted to tell your clients? Lighten up.

What have you always wanted to do? Lighten up.

What's the most annoying thing architects do? Undercut fees and give away work.

Advice to young architects? Plastics.

Favorite building: Mendelsohn's Einstein Tower

Favorite interior: Pantheon

Favorite city: Rome

Favorite architect: Kahn

Favorite architecture book: *Complexity and Contradiction in Architecture*

Favorite Pittsburgh neighborhood: Point Breeze

Best gift to give an architect: Money to buy furniture at the level of their taste rather than IKEA.

Wish list for Pittsburgh's downtown: Lots of new start-up businesses.

Someday I'd like to: Bike from Helsinki to Rome.

People would be surprised to know that: I tended bar at the Copper Star in Cordes Junction, AZ.

The secret to my success: Can be had for \$9.95 plus postage and handling.

Favorite body part: My larynx.

Favorite beverage: Hot coffee sliding across the dashboard of my car.

I belong to the AIA because: Anne Swager is so much fun (and I sit next to Frank McCurdy).

CONTRACTORS' DIRECTORY

A LISTING OF AREA CONTRACTORS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call Tom Lavelle at 882-3410.

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Renovations*

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■ CRUMP INCORPORATED*

21 Yost Blvd., Suite 502, Pittsburgh, PA 15221
PHONE: 829-5100 FAX: 829-5107
CONTACT: Scott H. Wardle
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Exterior / General / Industrial / Interior
Renovations*

■ DiCICCO CONTRACTING CORPORATION*

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Coraopolis, PA 15108
PHONE: 262-3540 FAX: 269-6699
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General / Industrial / Interior Renovations*

■ DICK CORPORATION*

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Exterior / Highway / Industrial Interior /
Renovations*

■ FLYNN CONSTRUCTION, INC.

610 Ross Avenue, Wilkensburg, PA 15221
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CONTACT: Thomas O'Connor
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Exterior / General / Interior / Renovations*

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Interior / Renovations*

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Renovations*

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795-22 Pine Valley Drive, Pittsburgh, PA 15239
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Residential*

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CONTACT: Shawn P. Regan
Asbestos abatement contractor

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CONTACT: Lew Thomas
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■ REPAL CONSTRUCTION CO., INC.

2400 Ardmore Blvd., Suite 400,
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PHONE: 271-3700 FAX: 271-3866
CONTACT: Bill Palmer, Jr.
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Renovations / Residential*

■ TEDCO CONSTRUCTION CORPORATION*

TEDCO Place, Carnegie, PA 15106
PHONE: 276-8080 FAX: 276-6804
CONTACT: Beth Cheberenchick
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Renovations*

■ JOSEPH VACCARELLO, JR., INC.*

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Carnegie, PA 15106
PHONE: 276-2755 FAX: 276-7985
CONTACT: Gary Dickinson
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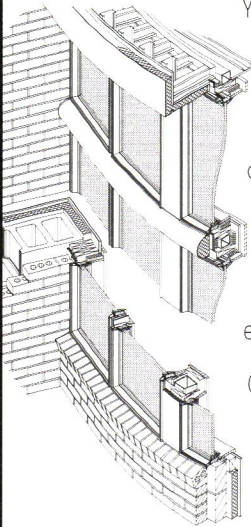
■ VOLPATT CONSTRUCTION CORPORATION*

250 Curry Hollow Road, Pittsburgh, PA 15236
PHONE: 653-5454 FAX: 653-5755
CONTACT: Raymond A. Volpatt
*Commercial / Construction management
General / Industrial / Interior / Renovations*

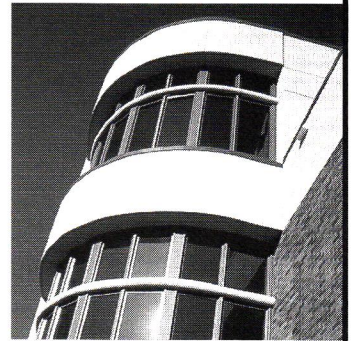
■ WJG CONTRACTING, INC.

P.O. Box 4286, Pittsburgh, PA 15203-0286
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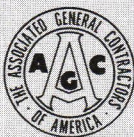
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- Allow sufficient time to prepare bids
- Avoid bid dates on Mondays, Saturdays, Sundays, legal holidays, and days before and after legal holidays
- Receive and open bids at same time
- Issue a complete bid tabulation to all bidders following award (Recommendation C-1)

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CONTACT: David R. Linamen, P.E.

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CONTACT: Bob Conway

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CONTACT: John Wilhelm

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CONTACT: Jacqueline K. Mazza

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CONTACT: James B. Fath, P.E.

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CONTACT: Dennis A. Roth, P.E.

Structural

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PHONE: 937-8070 FAX: 937-8071

CONTACT: Sandra Sabo

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Upcoming Issues

SEPTEMBER: Focus on Marketing

OCTOBER: Haunted Houses/Possessed Clients

The Pittsburgh region is alleged to have many haunted houses. Have you worked in any of them? Designed a house that's haunted? Worked with clients who were possessed? Been haunted or possessed yourself? If so, we want to hear from you! (See Guidelines for Submissions this page)

NOVEMBER: Design Awards Winners

DECEMBER: The Year in Review and Updates

Guidelines for Submissions:

We're eager to hear from you with story ideas and articles. Before completing an article, please contact Gloria Forouzan at AIA (471-9548) or fax her a brief outline or description (471-9501). Articles must be accompanied by photos and/or sketches; identify the subject and the project architect and contractor (if appropriate).

Once an article is accepted, submit a hardcopy and a copy of it on a disk. We prefer a MAC format (Clarisworks or Microsoft Word v. 3.0 or 4.0) or Word for Windows. Copy should also be emailed to the editor at cyberjyber@aol.com. *We reserve the right to accept or reject all submissions and to edit all accepted submissions.*

September Lecture

SEPTEMBER 15

**Tod Williams, FAIA of
Billie Tsien + Tod Williams**

Please save the date and plan to hear this renowned architect at the Byham Theater on Monday, September 15 from 6 - 8 p.m.
Fee: TBA. Check your September *Columns* for more information.

Town Meeting

SEPTEMBER 25

**AIA Pittsburgh Town Meeting
at John Tisdell Distributing, Inc.**

Join us for the Town Meeting at John Tisdell Distributing, Inc. in Bridgeville on Thursday, September 25, from 6-8 p.m.

The Tisdell showroom features high end appliances such as SubZero, Thermidor and more, set in 'vignettes', to help you picture how they'll look in a room. AIA Pittsburgh thanks Tisdell Distributing for sponsoring our town meeting.

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** Project Architect: Burt Hill Kosar Rittelmann Associates*

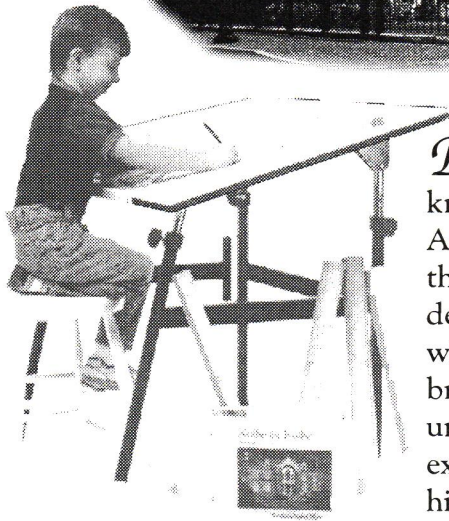
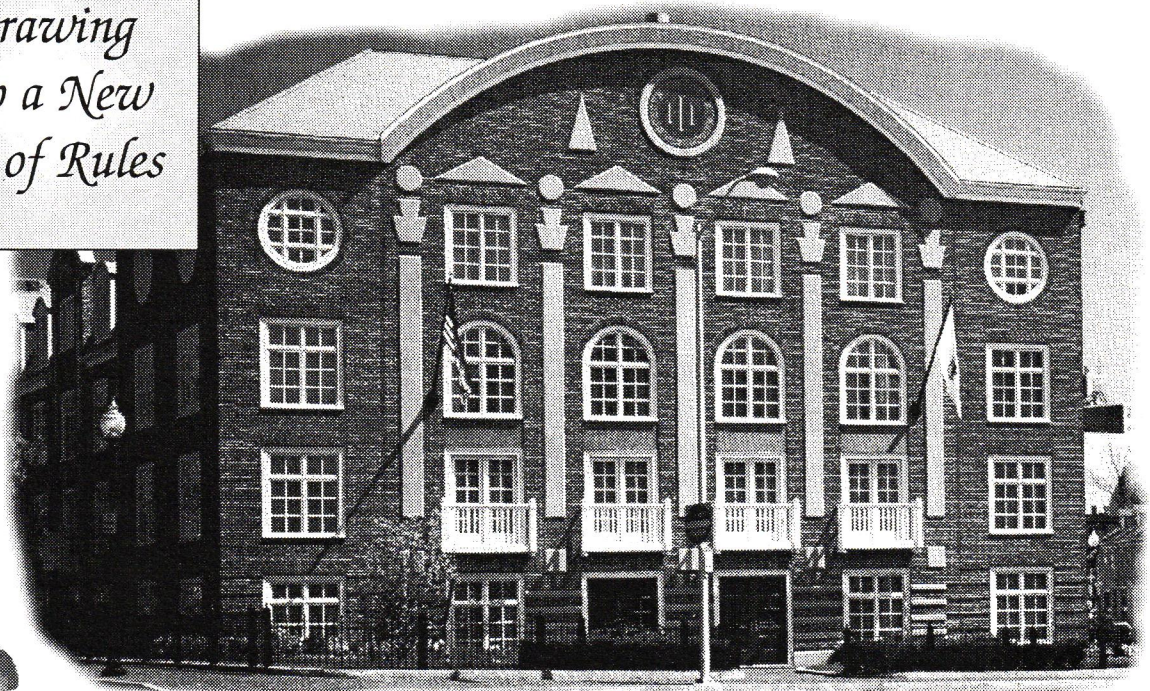
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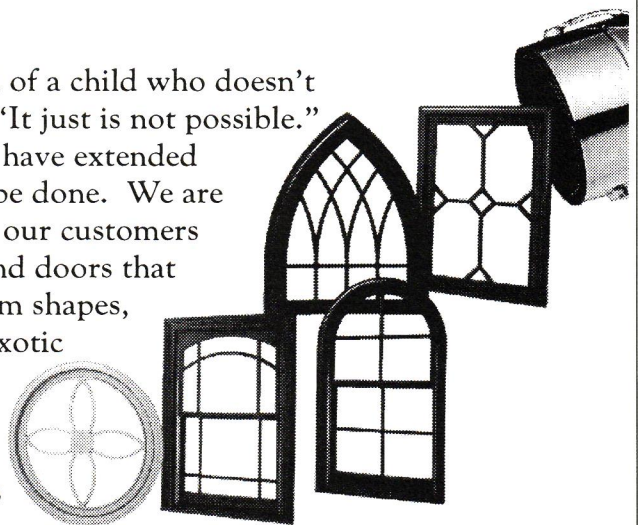


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