

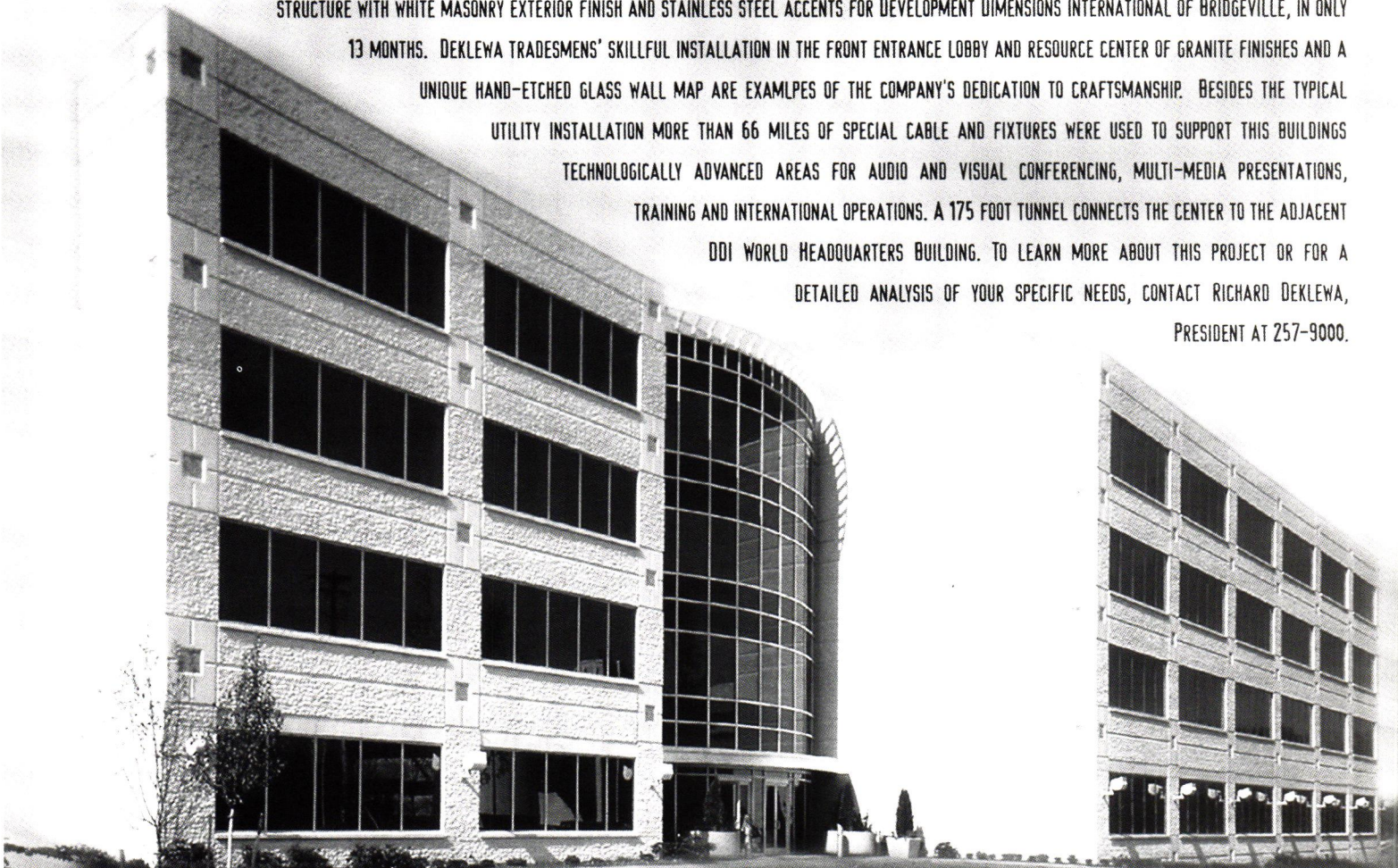
C O L U M N S





DEKLEWA DEVELOPS A NEW DIMENSION

THE RECENT COMPLETION BY JOHN DEKLEWA & SONS, INC. OF THE NEW CENTER FOR ADVANCED LEARNING AND ASSESSMENT TECHNOLOGY SIGNALS ANOTHER MILESTONE IN THE CONSTRUCTION FIRM'S LONG HISTORY OF PROJECTS FOR HIGH PROFILE CLIENTS. DEKLEWA CONTRACTORS ERECTED THIS "STATE OF THE ART" FOUR STORY STEEL FRAME STRUCTURE WITH WHITE MASONRY EXTERIOR FINISH AND STAINLESS STEEL ACCENTS FOR DEVELOPMENT DIMENSIONS INTERNATIONAL OF BRIDGEVILLE, IN ONLY 13 MONTHS. DEKLEWA TRADESMEN'S SKILLFUL INSTALLATION IN THE FRONT ENTRANCE LOBBY AND RESOURCE CENTER OF GRANITE FINISHES AND A UNIQUE HAND-ETCHED GLASS WALL MAP ARE EXAMPLES OF THE COMPANY'S DEDICATION TO CRAFTSMANSHIP. BESIDES THE TYPICAL UTILITY INSTALLATION MORE THAN 66 MILES OF SPECIAL CABLE AND FIXTURES WERE USED TO SUPPORT THIS BUILDING'S TECHNOLOGICALLY ADVANCED AREAS FOR AUDIO AND VISUAL CONFERENCING, MULTI-MEDIA PRESENTATIONS, TRAINING AND INTERNATIONAL OPERATIONS. A 175 FOOT TUNNEL CONNECTS THE CENTER TO THE ADJACENT DDI WORLD HEADQUARTERS BUILDING. TO LEARN MORE ABOUT THIS PROJECT OR FOR A DETAILED ANALYSIS OF YOUR SPECIFIC NEEDS, CONTACT RICHARD DEKLEWA, PRESIDENT AT 257-9000.



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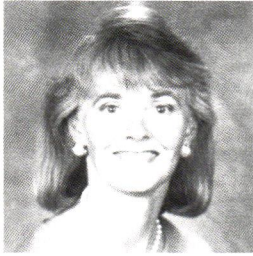
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GENERAL CONTRACTORS BUILDING SUCCESS

Action!

by Cheryl R. Towers

AIA Pittsburgh has a certain reputation as a



“Once you can accept the universe as matter expanding into nothing that is something, wearing stripes with plaid comes easy.” — ALBERT EINSTEIN

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“fun” Chapter. Committee meetings are usually places to be bored, fall asleep, kill creativity or some combination of the above. Not at AIA Pittsburgh.

I can attest personally to two of them: COTE and the Communications Committee. Having waxed eloquent in the past on COTE antics, I'll turn my attention to Communications. This group is currently comprised of Chairman David Vater, AIA and members Bob Bailey, AIA, Alan Fishman, AIA, and Donald Zeilman, AIA. When you add staff to the mix (e.g. Anne Swager, Joan Kubancek and me), you get a happy crew. We eat, we talk, we throw around ideas, and recently, we watched movies. Lots and lots of movies.

All of this was inspired by my running across an article in *Columns* that pre-dated my involvement and that discussed movies and architecture. It didn't mention movies that featured *Pittsburgh* architecture, I was surrounded by movie addicts, and thus, a topic was born. Some assignments were obvious, if not enthusiastically embraced by the recipient (Alan won the right to review *The Fish That Saved Pittsburgh* - a little nomenclature humor). I was punished for avoiding really scary movies (*Silence of the Lambs*) by having to watch some really bad ones (*Striking Distance*). Joan took *Flashdance* to save Bob Bailey who had committed to do a book review for the same issue.

And so it went. We had fun, and we hope you do, too. In the process, perhaps some of you can help solve a few mysteries. There are several movies in our comprehensive list indicated by a star. While Pittsburgh is a topic and/or the setting for these films, we don't know if any scenes were actually shot here (the 1942 John Wayne film, *Pittsburgh*, is a good example). The true mystery, though, is one not on the list. Several sources report that *The Perils of Pauline* was filmed here, but no one can confirm it.

The original was filmed in 1914 (no print exists today), and other versions appeared later, including a 1940's edition starring Betty Hutton.

On another topic, salary issues are often on our minds, spurred this month by the release of a new AIA survey. While the region acquits itself well when compared to national statistics, salaries are a stark reminder of the difference between the valuation of architectural services and other licensed professions. While first year intern architects average \$28,400 in the Pittsburgh metro area, at least two Pittsburgh law firms are compensating new law school recruits with \$90,000 starting salaries. As one of our respondents commented, “You've got to be willing to pay for talent.” And as a lawyer friend of mine explained, “We're not that dumb. We know that they aren't worth \$90,000 today. We're just capturing the best and the brightest while they're available, and that's the price of eggs. Believe me, it would cost us a lot more to try to woo them from another firm later.” Don't even ask the value of lowly scribes!

There are endless quotes attributed to the famous, many of them of dubious origin although fitting the personality. Did Mark Twain really say that “the coldest winter I ever spent was summer in San Francisco?” We know for a fact that Kurt Vonnegut never gave the graduation speech in which he is said to have given the grads this advice: “Wear sunscreen!” With that in mind, I have no idea whether or not the following was really uttered by Albert Einstein. I like it anyway, so here it is: “Once you can accept the universe as matter expanding into nothing that is something, wearing stripes with plaid comes easy.”

Enjoy your Thanksgiving break, and go easy on the pumpkin pie.

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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New buildings must be done with sensitivity and a clear understanding of what is unique about Pittsburgh. The preservation of our architecturally significant buildings and facades would also help to maintain the city's special spirit.

Market Place at Fifth and Forbes: Open the Dialogue, Insist on Quality

by Edward A. Shriver Jr., AIA

Cities are amazing things. They are the physical manifestation of the community, growing and changing with it. Our history is written in the buildings that define our city.

What we choose to build or not build says volumes about who we are, and what is important to us. Perhaps equally important, cities never reflect a single vision. They are a composite of our collective views.

The Market Place at Fifth and Forbes is an important element in this tapestry of Pittsburgh. Its goal, to strengthen and rebuild the retail core of our city and the region, is both vital and overdue. In order to ensure that this project reflects those things that are most important to us, two fundamental obligations should be met in this project:

- Full and open public process to solicit the hopes, fears, ideas and expectations of the people of the area who will live with the results.
- Top quality architectural and urban design.

The process to date has been shrouded in secrecy and limited to a relative handful of people. It is critically important that this now open up, in a meaningful and participatory way. The people of this city have a right, by virtue of their tax dollars at work, to insist on being part of the design process, not just the approval process. They are the client, the users who will decide if this project will succeed. Design

workshops run by City Planning department could provide a structured venue for public input. Failure to include such input will surely result in a less than successful project. The only thing worse than doing nothing would be to do this project badly.

The second element we should look for is top quality architectural and urban design. This type of project has not been done, in the manner proposed, anywhere else in this country. Done well, it can become a milestone and benchmark by which other cities will judge their own urban redevelopment efforts. Done poorly, it could impede the long term growth and prosperity of our region.

The architectural design is particularly important. Centrally planned large-scale development can often have a homogeneous look that is very different from the rich depth of character achieved through incremental development and construction. New buildings must be done with sensitivity and a clear understanding of what is unique about Pitts-

burgh. The preservation of our architecturally significant buildings and facades would also help to maintain the city's special spirit. It is paramount to retain the urban feeling that rich and diverse architecture creates. A diverse mix of businesses, developers, and architects would help to maintain and extend the urban character we should demand.

Good urban design would start with street-focused retail, avoiding the inwardly focused model of the suburban shopping mall. This objective has already been recognized. But simply opening the stores to the street is not enough. A fine local example is East Carson Street, where small-scale diverse development forms the heart of Pittsburgh's South Side. Walnut Street in Shadyside has similar qualities, and also features a varied mix of local businesses and national retail stores.

A second important urban design goal is for the effects of a successful design to radiate from the area. The area selected is the traditional retail area of the city. The Market Place must build on that decision, and not be conceived or implemented as a separate piece; it can only succeed if it acknowledges, enhances, and encourages appropriate development in the surrounding vicinity, and responds to existing places like Market Square and the Cultural District.

Finally, it is important that the mix of retailer not displace local merchants only with national chains who can afford to pay higher rents. We must preserve the ability of small, local businesses to remain in the Downtown business corridor, so that we do not lose those singular businesses that differentiate Pittsburgh from any other revitalized city in North America.

This project represents a landmark opportunity to promote growth and improve the quality of life in our city and the region. It deserves our attention and support. That does not mean that it should be accepted without question, or without our input and criticism.

With a truly open dialogue about the project and an insistence on top quality architecture and strong urban design, this project can be both a financial success and an asset that represents our shared vision of what Pittsburgh should be.

(A version of this column appeared as an Op-Ed piece in the Sunday, October 10, 1999 edition of the Pittsburgh Post-Gazette.)



AIA Documents Committee Introduces Comments Web Site

To keep the AIA Contract Documents in step with the rapid changes in the professions and the construction industry and with the requirements of clients, the Documents Committee has decided that revisions should occur on a more frequent basis than the present ten-year cycle. The Committee opened a Web site to get continuous input from AIA members and other stakeholders in the design and construction process, and hopes to gather data on how the documents are working in real life, and to identify language that might need clarification or revision.

The Committee is encouraging members and other users to comment on provisions in the documents that are important to architects in their practices and other parties involved in design and construction projects, and that should *not* be changed without a full investigation of how proposed changes will affect the architect or other parties.

There are three linked entrances to the Web site.

For AIA members:

<http://world.std.com/~jhayes/aiasurvey/members.html>

For organizations, including AIA components and those representing the construction trades:

<http://world.std.com/~jhayes/aiasurvey/org.html>

For client comments and those from consulting engineers, surveyors and other interprofessional consultants:

<http://world.std.com/~jhayes/aiasurvey/public.html>

Contracts for Future Construction Up in Pittsburgh SMA

August construction contracts settled back 2 percent to a seasonally adjusted annual rate of \$403 billion nationally, as reported by the F.W. Dodge Division of The McGraw-Hill Companies. The story was quite different in the Pittsburgh SMA where total building contracts for future construction rose 31 percent. On a year-to-date cumulative basis for 1999 versus 1998, nonresidential contracts rose 23 percent and residential 3 percent. Not only are the cranes in the sky *now*, but a bright future looms for construction, at least in the immediate future.

CSI and GBA Host Workshop

The Construction Specifications Institute and Green Building Alliance are hosting a 1/2 day workshop on writing green specifications. Taught by Ross Spiegel, first author of *Green Building Materials: A Guide to Product Selection and Specification*, the program will provide detailed professional training for specification writers. The goal is to enable participants to include green criteria in their specifications and to evaluate green materials. The workshop will be held from 8 a.m. - noon on Tuesday, November 9. For more information and to register, contact GBA at info@gbapgh.org or 412/431-0709.

letter to the editor

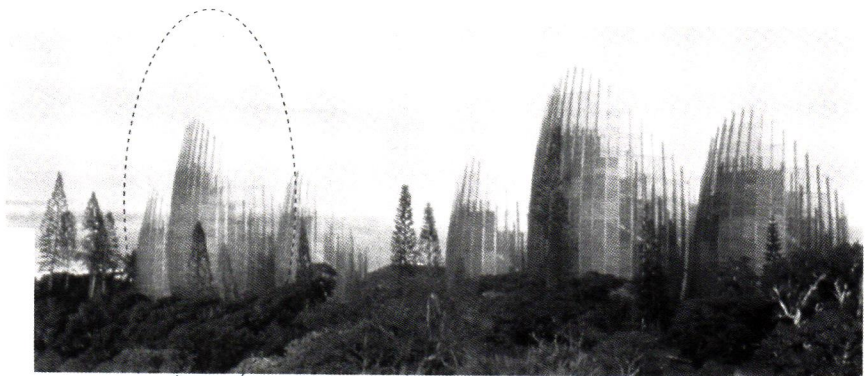
In your article titled "A Mecca for Moderns" (July/August 1999) you have listed and shown a series of buildings with favorable mention. Among these, on page 10, is the Smithfield Street Garage (called in the article "Smithfield/Seventh Parking Garage"). I am surprised however, to find the architect called "unknown".

The firm was a fine one in Pittsburgh's history, Altenhof & Bown, of, at the time, 4 Gateway Center, Pittsburgh, PA 15222, whose many works grace the Pittsburgh area. I was lucky enough to work for them from 1962 through 1964. In that time, I served as Project Architect for the Smithfield Street Garage. The conceptual designer for the building was Mr. James T. Knox, Jr. The building was featured, while still under construction, in a parking garage design conference held in Pittsburgh. I hope you will rectify the omission of their name and properly credit Altenhof & Bown for this building.

Regarding the rest of the article, I am in complete agreement that Pittsburgh has an enviable legacy of architectural excellence.

Damiano G. Maruca, ASCE

THE Pritzker Architecture PRIZE 1979-1999



The Heinz Architectural Center at Carnegie Museum of Art presents an exhibition on the "Nobel Prize of Architecture" November 6, 1999 through February 27, 2000



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TAKE ONE

by Cheryl R. Towers

The Pittsburgh Region and Its Architecture through the Eyes of the Movies

Moving pictures. Motion pictures. Silents. The talkies. Celluloid. Movies. Film. And now, video. Whatever you call them, we love them. And we love them even more when the "star" is our town and our architecture, something familiar that we recognize and relate to.

Most of us associate the rise of Pittsburgh and the region as a film location with either the George Romero horror films, especially the *Night, Day and Dawn of the Living Dead* series, or else the 1983 release of *Flashdance*. *Flashdance*, catapulted Pittsburgh as setting into the popular national consciousness because of its wide distribution and recognition. And, in 1990, the Pittsburgh Film Office was born and has since shepherded over 50 feature film and television productions in the area.

In fact, though, Pittsburgh had long been the focus of movie making. Going to the movies was historically more of an event than it is now. Instead of 15 minutes of coming attractions, viewers were treated to a series of short subjects, newsreels, cartoons, coming attractions, and then, and only then, the main attraction. Industrial shorts were popular, and Pittsburgh was the industrial heartland. Who could resist such subject matter as *Assembling and Testing Turbines* (1904) or *Girls Winding Armatures* (also 1904)? In an era when industrial might was new, the public found these silent documentaries fascinating.

The region was a natural focal point for films involving steel and coal. *Pittsburgh* (1942), starring John Wayne, Randolph Scott and Marlene Dietrich is a classic with its scenes of coal mining and steel mills, although how much of the film was actually shot on location is not known. And who can forget or resist Dietrich's turn as Josie "Hunky" Winters?

Films in the 1940's portrayed steel and coal in a World War II-era mentality of mighty nobility and strength. By the 1970's and 1980's, these industries were on the down-



Helicopter chase down Liberty Avenue during filming of *Inspector Gadget*.
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swing in an America beset by post-Vietnam angst. The region's image became one of depression as exemplified in *The Deer Hunter* (1978) or a place to escape as seen in *Reckless* (1984) and *All the Right Moves* (1983).

The 1990's have been kinder. *Groundhog Day* (1993) portrayed Punxsutawney as a charming small town full of quirky characters, while *Lorenzo's Oil* (1992) showed off the neighborhood of Ben Avon. *Striking Distance* (1993), an otherwise dreadful Bruce Willis vehicle, made a star of our rivers and the city's night skyline. *Sudden Death* (1995)

"For pure nostalgia, rent ANGELS IN THE OUTFIELD (1951) starring the Pittsburgh Pirates, Forbes Field and Oakland in all their collective glory."



PHOTO BY FRANK CONNOR. INSET PHOTO BY CHERYL TOWERS

put the Civic Arena and the city center stage, in spite of a wooden Jean-Claude Van Damme.

For pure nostalgia, though, rent *Angels in the Outfield* (1951), starring the Pittsburgh Pirates, Forbes Field and Oakland in all their collective glory.

If there is any frustration in all of this, it is that most of these films, unlike *Angels in the Outfield*, are not specifically set in Pittsburgh. This summer's *Inspector Gadget*, for instance, is set in the fictional city of Riverton. While most films do identify Pittsburgh and other communities in the trailers that follow, most film goers are long gone by this time. *Gadget* provides an especially intriguing case, since its cartoon-like quality makes much of the architecture appear fake (see review below). Not only might viewers not know where it was filmed, they might not even guess that it exists anywhere other than in a Disney set designer's imagination.

The future of the region as a film center is uncertain, although *Superman Lives* (the Tim Burton version) is supposedly set to film here in 2000. Our appeal, and certainly our architecture, haven't changed. The economics have, and in a big way. The exchange rate with the Canadian dollar is driving productions by the score to Toronto and Vancouver, both of which offer many of the amenities of this area, plus a huge economic advantage. In the meantime, we can enjoy the films that have been made here,



PHOTO BY CHERYL TOWERS

TOP: Actor Michael Douglas in character on the set at 359 S. Atlantic Ave. in *Friendship, The Wonder Boys* (1999). INSET: Gary Carlough, AIA on his front porch in *Friendship*.

and look forward to those for whom location trumps the exchange rate. Start with *The Wonder Boys* opening in December, and look for a key scene set on the front porch of a Friendship house owned by Gary Carlough, AIA.

Bob Roberts (1992)

Bob Roberts (Tim Robbins) is the story of a "crypto-Fascist clown" and "rebel conservative" running for a U.S. Senate seat, which he wins through deceit and deception. It has an "anywhere" feel to it, generic Pennsylvania, if you will. Look for Pittsburgh alleys, bridges, WQED studios, Mount Lebanon High School, Soldiers and Sailors Hall, the CNG Building lobby, and the Westin William Penn ballroom.—CRT

Dawn of the Dead (1978)

George Romero and the Monroeville Mall in their heyday. Three men and one (pregnant) woman are trapped in the Mall which is overrun with zombies. The setting is used as a perfect microcosm, giving new meaning to the concept of "mall walkers". Specific scenes use the architecture of the building to great effect, whether it's the trapped four, having arrived on the roof by helicopter, peering through skylights at the menace below, or dozens of the "living dead" slipping around the skating rink on the lower level (now the food court). Zombies trip over railings and land in a fountain below, ride endlessly up and down escalators, and generally respond to "things that once had meaning in their lives." That the Mall is that meaning is a very scary thought, indeed. Conveniently, the zombies have invaded the Mall while stores were closed, so our heroes are able to break safely into them through the ceilings for supplies. The image of mall-as-town-center is complete as the four find food, bedding, weapons and entertainment all at the swing of an ax. There's even an invasion of motorcycle-riding bad guys who, of course, "get theirs".

Unfortunately for regional pride, the Monroeville Mall is indistinguishable from its brethren elsewhere.

The movie is a tribute to Romero's family-and-friends style of filmmaking. Sound director Tony Buba, for instance, plays one of the gang members. It also underscores Romero's importance to the development of the film industry in this region as a nurturer of talent (see Pittsburgh Film Office sidebar page 13). – CRT

Desperate Measures (1996)

This film has nothing to do with Pittsburgh, other than that the filmmaker liked the Allegheny County Courthouse and adjacent One Mellon Bank office tower, constructing a temporary bridge between the two. The Courthouse is portrayed as a hospital constructed in 1907 and retrofitted as a prison. The Mellon tower is portrayed as a modern hospital building connected to the "jail" and is used, among other things, to treat prisoners. There are various scenes of the exterior of the Courthouse, Mellon tower, Fifth Avenue and the fake bridge. For those familiar with the Courthouse (including everyone in Pittsburgh and architects nationally), it is a bit of an architectural thrill to see one of H.H. Richardson's finest projects in the midst of a film that is supposed to take place in San Francisco. – AF

ARCHITECTURE ON FILM *By David J. Vater, AIA*

Setting the Stage

Longtime filmgoers have undoubtedly recognized by now that there is a new trend in the motion picture arts. The architecture of famous places has become a regular standout in the films of the 1990's and is eagerly identified and commented upon by viewers and film reviewers alike. For the work of prominent architects to find its way into the national spotlight of popular film is an indication of a major change in the public perception and signals an increasing value of architecture as an important cultural component.

In the past, the production of a film employed a team of set designers under the control of an art director who produced the furnishings and settings called for by the film's director. Because of the demands of budget, schedule, and convenience, nearly all films were made in the studio where crews had an absolute control of lighting, weather, and climate. Short shots of actual exterior locations were spliced in like scenic postcards to establish the general place settings of scenes.

Imagine the thrill of the audience in seeing *King Kong* (1933) climbing up to the top of what they knew to be the world's tallest building: The Empire State Building, just then

recently constructed in 1931 by architects Shreve, Lamb & Harmon. Even if viewers suspected that they were only seeing an elaborate model, the real-life identity of the original helped to convince them that the fantasy was somehow more plausible.

Orson Welles' *The Third Man* (1949) used post-war Vienna as its story's setting, but the film was only partly filmed there. Most memorable are the scenes of the Prater Amusement Park and its landmark Ferris wheel which were actually shot on location. The compelling architectural sequence of the manhunt of blackmarketer Harry Lime through the cavernous arched corridors of Vienna's colossal sewer system was mostly shot on stage sets. Welles' *The Trial* (1962) shot some scenes in Paris' famous Gare d'Orsay railroad station.

With major advances in film making technology came a new freedom to take the filmmaker out of the studio. With the advent of on-the-spot television news reporting, the American public developed an expectation for the authenticity of your-are-there coverage, and feature filmmakers responded with more experimentation in the way motion pictures render visually and spatially the relationship between place and identity.

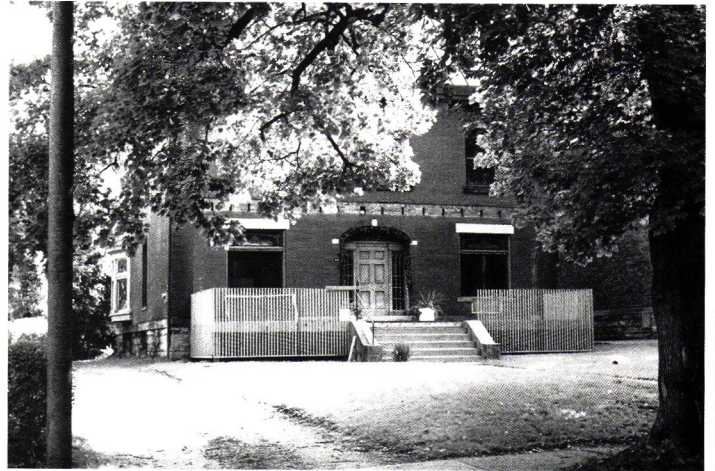
The 1954 film *On the Waterfront*, directed by Elia Kazan, was the first important American motion picture shot entirely on location. Only a few brief interior scenes were made in the studio. The gritty real-life places and harsh shadows and natural lighting added a highly



This house at the intersection of Roscoe & St. Leo Sts. on the South Side was the location of Inspector Gadget's home.

***Diabolique* (1996)**

Sharon Stone stars in a so-so film that can best be described as two women and a man. However, scenes shot at the former St. Philomena Church (now the Solomon Schecter Community Day School) in Squirrel Hill, as well as other locations in Pittsburgh, Harmony, and Uniontown show the region to good advantage.—CRT



PHOTOS BY CHERYL TOWERS

Pittsburgh stood in for 1960's Detroit during filming of *THE TEMPTATIONS* in 1998. This house on Shady Avenue was altered to become a recording studio.

***The Fish That Saved Pittsburgh* (1979)**

This film stars Julius Irving, former basketball great, and a host of other basketball stars. A floundering Pittsburgh professional NBA team is rescued by an astrologer who discovers that the Irving character's astrological sign is "Pisces" (fish – hence the title of the film), and helps put together an entire team of Pisces that goes on to win the NBA championship. This is a real wish fulfillment state-

expressive element to the telling of the story. Add to this the tough-guy acting of Marlon Brando and a sassy film score by Leonard Bernstein and the story of New York dockworkers came together to form a robust experience quite unlike anything Hollywood had ever created before.

Director Alfred Hitchcock was a master of using an identifiable place as an integral part of the plot. London's Royal Albert Hall is the setting for the climax of *The Man Who Knew Too Much* (1934 and again in the even better 1956 remake.) In his later films, Hitchcock presented a virtual catalogue of American places. The Statue of Liberty in *Saboteur* (1942); The Golden Gate Bridge as seen from Fort Point Park in *Vertigo* (1958); and the UN Building and Mt. Rushmore in *North By Northwest* (1959).

Although Hitchcock relished the idea of having the action of the story occur at a signature archetypal place, he did not always film there. The rooms and courtyard of the Greenwich Village apartment building that contains all the action of *Rear Window* (1954) was a total Hollywood stage set fabrication.

For *North By Northwest*, Hitchcock wanted to capture the distinctive geometry of the United Nations Buildings' renown lobby and to stage a stabbing in the Delegate's Lounge. The United Nations Headquarters in New York City was built 1947-53 of designs mostly de-

tailed by Wallace K. Harrison, Chairman of an international committee of architects that had included among others Le Corbusier and Oscar Neimeyer. But Dag Hammarskjöld had established a prohibition against making fiction films on the property. Hitchcock had studio crews construct an exact scale copy. Only the film's brief UN exterior was shot outside the real location.

The film's thrilling Mt. Rushmore sequence was in its making a similar effort. The US Department of the Interior would not allow the actors and film crew to go out onto Mt. Rushmore, so Alfred Hitchcock had the studio construct a huge replica to look true to life. It was this stage set that Cary Grant and Eva Marie Saint used for their perilous escape down the cliff-cut faces of the Presidents. The only 'real' view of the national monument is when it is seen at a great distance in the background from the National Park Cafeteria.

Also of special interest in *North By Northwest* was the boldly architectural Frank Lloyd Wright style house atop the mountain owned by the film's international smuggler Vandamm played by James Mason. Here Cary Grant had to climb up the Fallingwater-like masonry of horizontal coursed sandstone onto cantilevered beams up onto an outdoor terrace in order to drop a warning note written in a matchbook into the home. The Vandamm house, although inspired by Wright's work, was in fact constructed from sketches by the film's Art

ment for Pittsburgh dreamed up by some clever person. The architecture of the city is prominently displayed throughout the film, including the Civic Arena inside and out, an aerial view of downtown including a “fly-in” into the Arena (most of the action of the film appears to take place in the Arena, including excited Pittsburgh fans), daytime and nighttime views of the downtown skyline (including the USX and Mellon towers), the Point with fountain running, the Curto Park along Bigelow Boulevard and nighttime views of the streets of Downtown. There is a scene or two of the Hill portrayed in realistic circumstances.—AF

Flashdance (1983)

Flashdance used The Carnegie Music Hall Foyer, the Hall of Architecture and the exterior of The Carnegie for the ballet segments. Pittsburgh’s South Side was the background for the club where the lead character danced. One stunning shot of the three rivers and interior of the Incline as it goes up to Mt. Washington showcases the lead character running from her problems. Jennifer Beale stars as a welder and dancer-wannabe, setting the stage for the use of industrial locations mixed with the grand look of the Carnegie and the nitty gritty of the South Side.—JK



PPG Corporate Headquarters became Scolex Industries in 1999’s INSPECTOR GADGET. Photo courtesy Pittsburgh History & Landmarks Foundation.

Inspector Gadget (1999)

Inspector Gadget is a marvelous example of the use of architecture as stage set. The movie is based on a cartoon character of the same name who, through a terrible accident that leaves him at death’s door, is saved/transformed by Joelly Fisher’s doctor/scientist into a sort of robo-cop.

Director, Robert Boyle, and contrary to popular belief, the house does not exist high up on the mountains in Rapid City.

This was not the first time that Frank Lloyd Wright’s work was imitated in a film. Wright was approached to make designs for *The Fountainhead*, but the deal was called off when the studio found his fee was too high. The almost Wrightian models, drawings, and interior sets for *The Fountainhead* (1949) were the work of Art Director Edward Carrere.

For a short time Wright’s son, Lloyd Wright, tried his hand as a set designer for the Famous Players – Lasky Studio in Los Angeles.

The work of Frank Lloyd Wright first appeared on screen in a feature film in *Female* (1933) where on location exterior scenes of Wright’s Ennis House were used. The residence for Charles Ennis of 1924, located in the hills of Los Angeles, was one of Wright’s concrete textile block houses with an almost ancient Mayan geometry. Interior scenes using a similar block pattern were invented by Hollywood Set Designer Jack Okey. Wright’s Ennis House was again used as a site location, both inside and out, for John Schlesinger’s *The Day of the Locust* (1975).

In 1997 the science fiction film *Gattaca* used Wright’s Marin County Government Buildings built in 1960 near San Francisco, California, as the futuristic setting for a story about genetic testing and the aerospace industry.

Director Robert Altman has also used landmark architecture to mark the pivotal moments in his films. Altman’s *Brewster McCLOUD* (1970) was filmed in Houston’s Astrodome. Altman’s *Nashville* (1975) uses the Nashville, Tennessee, Parthenon as its most important prop.

Woody Allen’s *Sleeper* (1973) includes startling views of Louis Kahn’s Salk Institute in La Jolla, California, built in 1959-65, as its future world setting, and architect Charles Deaton’s Sculpture House on the Genesee Mountain in Denver, Colorado. In the film Sculpture House contained a memorable device called the “orgasmatron.”

Joseph Urban, who designed Pittsburgh’s William Penn Hotel’s Urban Room, spent four years as head of the Art Department of Cosmopolitan Productions in New York City and designed sets for nearly forty movies. Of special note are the early proto-modern interiors in films such as *Enchantment* (1921) and *Snowblind* (1924).

Notable designers of furniture to have their work shown in feature films include René

To the words of "Go, go Gadget!", this part human, mostly synthetic creature (Matthew Broderick) displays amazing powers in his quest against crime. The evil Claw (Brit Ruppert Everett as a deliciously over-the-top Sanford Scolex) owns Scolex Industries, whose headquarters is set in the PPG complex. Disney, the movie's producer, uses bright colors and a filming technique that makes real buildings and other settings look two dimensional in keeping with the cartoon nature of the story. PPG, for instance, looks so flat and other-worldly that the unsuspecting viewer probably assumes that this is merely a stage set. It's rather delightful to imagine legions of unsuspecting visitors to Pittsburgh, dragged to this movie by their children, treated to the eye-popping realization that this is the real thing.

Gadget uses a typical Pittsburgh row house to equally excellent purpose. It is located on top of the South Side heights at the intersection of Roscoe and St. Leo Streets. With no house on either side and a magnificent view of the city in the distance, it appears as isolated and distanced from the rest of Riverton as its resident (Gadget) is from life, the police force he loves, and the woman he pines for. In reality, the house is at the cusp of hillside row houses

jammed precipitously together on one side, and single family houses with their neat yards and almost suburban feel on the other. The South Side, downtown Pittsburgh, and the Sixth Street Bridge play featured roles to the same advantage.

IKM staffers and Alcoa headquarters employees must have enjoyed a glorious show during the filming of this one!—*CRT*

Lorenzo's Oil (1991)

Lorenzo's Oil is the story of a couple's search to find help for their incurable son. The film employs a highly cinematic visual style and uses the interior of the University of Pittsburgh's Heinz Chapel as its most important film location.—*DV*

Reckless (1984)

Described by an IMDb.com user as "plotless, but somewhat enjoyable", this is your chance to see a younger Daryl Hannah and Aidan Quinn, as well as scenes shot in New Cumberland, PA, Mingo Junction, OH, Steubenville, OH and Weirton, WV.—*CRT*

Lalique whose furnishings are shown in a number of films from the 1930's and 40's. The German film *Angst* (1928) used Marcel Breuer's 1925 Wassily lounge chair. Greta Garbo in a sleek silver dress looked ravishing in what appears to be Mies' MR chair in *Susan Lenox, Her Rise and Fall* (1931). Judy Garland, in *A Star is Born* (1954) takes the cushions from a Mies van der Rohe Barcelona chair and strums the leather strap like a musical instrument.

The costume drama has made an unexpected comeback and has received rave reviews notably for its literary texts and its use of real locations. Ismail Merchant and James Ivory have succeeded in producing a series of films in historical settings that have set a new standard for the industry.

The exquisite settings for *The Remains of the Day* (1993) are an example of the extreme lengths they will go to in order to get just the right look. As a stand-in for the fictional Darlington Hall, they devised a seamless composite using location shots of the exterior of Dyrham Park, a late seventh century house near Bath, and interior location shots of Powderham Castle near Exeter, while the great front hall, blue Rococo staircase, library, and music room were from Badminton House in Avon.

In Merchant and Ivory's *Jefferson in Paris* (1995) the action of the story takes us on location to the grounds and royal chambers of the Palais de Versailles built (1613 - 1700) by Le Vau, Le Nôtre, and others. Royal entertainments in the film include a spectacular scene of the launching of a gold-swaged powder-blue hot air balloon set aloft over the rooftops, fountains, and landscape of Versailles. Here the cinematic glimpse into the life of Louis XVI, Marie Antoinette, their courtiers and the American visitor, Jefferson, take on an authenticity that is truly breathtaking.

Kenneth Branagh's *Hamlet* (1996) includes remarkable exterior shots of Blenheim Palace in Oxfordshire, built 1705-24, by Vanbrugh and Hawksmoor for the First Duke of Marlborough.

The unforgettable courtyards and interiors of the Forbidden Palace as seen in Bertolucci's epic *The Last Emperor* (1987), are yet another of the example of how the richness of architectural treasures can add majestic thematic support to films and can help attract mass audiences.

It is encouraging to know that the motion picture industry has discovered the public's fascination with fine architecture and that more films of this kind will be coming soon to the big screen at a theater near you. © David Vater 1999

Mrs. Soffel (1984)

This film is a true story that takes place in Pittsburgh in 1901, in which Mrs. Soffel, wife of the Warden of Allegheny County Prison (as it is referred to in the film) is attracted to Ed Biddle with whom she falls in love and helps escape, along with his brother Jack. The Biddle brothers are being held in the prison for murder and are due to be executed.

A large part of the film takes place in the prison, and the film does a marvelous job of showing the exterior and interior architecture of the Richardson jail. It appears that the only true interior shots were of the rotunda portion, but they are wonderful and record permanently on celluloid what the rotunda looked like when it was used as part of the jail. The other interior shots, including the Warden's residence, were obviously stage sets, but very faithful recreations. There are several overall views of the City showing lots of smoke and fire and industrial structures, coal hoppers, etc., that, although fabricated, portray what Pittsburgh must have looked like in the early 1900's.

The exterior views of the jail are filmed in winter (or at least a re-creation of winter). The filmmaker did not deal with the buildings in the distance on Ross Street, though, and the City-County Building, constructed in the 20's, shows up clearly. Although the focus of the film is the relationship between Mrs. Soffel and Ed Biddle (Diane Keaton and Mel Gibson), the film offers a wonderful opportunity to appreciate the architecture of the jail and its context in the city. – AF

Slap Shot (1979)

This Paul Newman vehicle is a look at a minor league hockey team located in a classic shot-and-a-beer town. The depressing location scenes along with the endless bus rides, the clothes, the toupees and the lack of helmets on the hockey players are pure 1970's. – CRT

Sudden Death (1994)

Sudden Death takes its title and setting from an ice hockey team* and indeed the film uses live action footage of a hockey game in Pittsburgh's Civic Area. The story concerns the rescue of the Vice President who is taken hostage at the Stanley Cup playoffs, and includes scenes in



PHOTO BY CHERYL TOWERS

Solomon Schechter Community Day School (formerly St. Philomena Catholic Church) on Beechwood Blvd. in Squirrel Hill served as a set for *DIABOLIQUE*.

the Arena's VIP Suite, mechanical service tunnels, as well as a helicopter that flies in through the open retractable dome and crashed onto the ice. There is also a sensational nighttime aerial shot where the camera pans back at a high angle to reveal the Arena totally encircled by flashing lights of police and emergency vehicles while the City's skyscrapers twinkle as a backdrop. – DV

*The film was produced by then-Pittsburgh Penguins owner Howard Baldwin.

The Temptations (1998)

This is a historical film about the rhythm and blues singing group, the Temptations, from "Motown" – Motor Town – and takes place in Detroit. However, the film was made almost entirely in Pittsburgh, since Pittsburgh in the 1990's looks more like Detroit in the early 1960's than Detroit does. The filmmaker chose an architecturally fine residential block of Shady Avenue in Squirrel Hill and covered the facade of one house with a set to make it look like a recording studio. Unless one was familiar with that block of Shady Avenue, one would not have a clue that this film was made in Pittsburgh. – AF

The Wonder Boys (1999)

Scheduled for release in December, Michael Douglas stars as a thrice-wed college professor who is the father of Chancellor Frances McDormand's child. Watch for scenes in Friendship, the CMU and Chatham campuses and Rostraver Township. Based on the book by Michael Chabon, the film is actually set in Pittsburgh, not simply filmed here. – CRT

Alan Fishman, AIA, Joan Kubancek, and David Vater, AIA served as Critics-at-Large for this project.

Special thanks to Bill Judson and Amy deCamp from the Carnegie Museum of Art Film and Video Department, Geryl Huxley from the Andy Warhol Museum, and the Pittsburgh Post-Gazette Library staff, for their assistance.

For more information, visit these web sites: The Pittsburgh Film Office (www.pghfilm.org) and the Internet Movie Database (www.IMDb.com).

MOVIES MADE IN PITTSBURGH

- Act of Vengeance (1986) (TV)
All the Right Moves (1983)
Andrew Carnegie: the Gospel of Wealth (1977)
And to the Republic: Star Wars on Campus (1991)
Angels in the Outfield aka Angels and the Pirates (1951)
Assassination File, The (1996)
 aka Out In the Cold (1996) (TV)
Assembling a Generator (1904)
Assembling and Testing Turbines (1904)
Backstreet Justice (1994)
Black Fury (1935)*
Blind Spot (1993) (TV)
Bloodsucking Pharaohs in Pittsburgh
 a/k/a Picking Up the Pieces (1991)
Bob Roberts (1992)
Boys on the Side (1995)
Braddock Chronicles, The (1975-85)
Breathing Lessons (1994) (TV)
Business of American, The (1983)
CMU Goes to War (undated)
Carnegie: Maverick Millionaire (1983)
Cemetery Club, The .aka Looking for a Live One (1993)
Christmas Tree, The (1996) (TV)
Citizen Cohn (1992) (TV)
Coil Winding Machines (1904)
Coil Winding Section E (1904)
Cokemaking in the Beehive Oven (1975)
Coming in Out of the Rain (1993)
Creepshow (1982)
Criminal Justice (1990) (TV)
Dark Half, The (1993)
Dawn of the Living Dead (1978)
Day of the Dead (1985)
Deer Hunter, The (1978)
Desperate Measures (1998)
Diabolique (1996)
Diary of a Hit Man (1991)
Dogma (1999)
Dominick and Eugene (1988)
Downtown Pittsburgh (1992)
Effects a/k/a Death's Director a/k/a Manipulator, The (1978)
Even the Heavens Wept (1988)
Eyes Are Upon You (1997)
Fighting Ministers (1985)
Fish That Saved Pittsburgh, The (1979)
Flashdance (1983)
Flesheater a/k/a Revenge of the Living Zombies
 a/k/a Zombie Nosh (1994)
Flying Off the Bridge to Nowhere (1990)
George Westinghouse (1979)
Girls Taking Time Checks (1904)
Girls Winding Armatures (1904)
Groundhog Day (1993)
Gung Ho (1986)
Hambone and Hillie (1984)
Harlan County, USA (1976)
Heart of Steel (1983)
Heartstopper (1993)
Hoffa (1992)
Holy Pittsburgh (1990)
Homestead Heritage: Lessons for Tomorrow (1990)
Hot Dog Show, The (1999)
Houseguest (1995)
Independence Day (1996)
Innocent Blood (1992)
 a/k/a A French Vampire in America (1992)
Inspector Gadget (1999)
Iron Maze (1991)
Johnstown Flood (1989)
Kenny (1987)
Kennywood Memories (1989)
Kid Brother (1989)
Kingpin (1996)
Lady Beware (1987)
Lightning Over Braddock: A Rustbowl Fantasy (1989)
Lives of Steel (1986)
Looking for Oscar (1999)
Lorenzo's Oil (1992)
Maria's Lovers (1984)
Majorettes, The (1986)
Martin (1977)
Midnight (1981)
Milk Money (1994)
Mon, The, The AI and the O (1998)
Money for Nothing (1993)
Monkey Shines: An Experiment in Fear (1988)
Murray Avenue (1983)
Mrs. Soffel (1984)
My Worst Enemy (1991)
Night of the Living Dead (1968)
Night of the Living Dead (1990)
No Place Like Home (1989) (TV)
North of Pittsburgh (1992)
North Wind's Malice, The (1920)
OTF: A Walking Tour of Thomas Bell's Novel (1990)
Only You (1994)
Out of Courage 2: Out for Vengeance (1999)
Panorama Exterior: Westinghouse Works (1904)
Panorama of Machine Co. Aisle (1904)
Panorama View Street Car Motor Room (1904)
Panoramic View Aisle B (1904)
Passed Away (1992)
Performance: The Living Art (1989)
Pittsburgh (1942)*
Prince of Pennsylvania, The (1988)
Rappin' (1985)
Raw Is War (1993)TV series
Reckless (1984)
Robocop (1987)
Roommates (1995)
Santa Claws (1996)
Scag (1980)*
Scream Queens: Naked Christmas (1996)
Silence of the Lambs, The (1991)
Silent Witness (1985) (TV)
Slap Shot (1978)
Spirit of Pittsburgh (1988)
Steam Hammer (1904)
Steam Whistle (1904)
Steel Town (1944)
Sliders (1995)TV series
Stephen King's The Stand (1994) TV mini series
Striking Distance (1993)
Struggles in Steel: The Fight for Equal Opportunity (1996)
Sudden Death (1995)
Superman Lives (not yet in production: 2000)
Tapping Coils (1904)
Temptations, The (1998) TV mini series
Testing a Rotary (1904)
Testing Large Turbines (1904)
Things That Aren't There Anymore (1990)
This Is My Father (1998)
Timecop (1994) Transatlantik (1998)
Time for Peace (undated)
Turnaround, The (1985)
Two Evil Eyes (1990)
Undertakings (1995)
Valley of Decision (1945)*
Valley Town (1940)
Valley Town (1983)
Voices from a Steeltown (1983)
Via Wireless (1915)
Welding the Big Ring (1904)
Wiley Avenue Days (1991)
Women of Steel (1984)
Wonder Boys (1999)

* Pittsburgh and/or the region "star" in these films. Columns was not able to determine by publication whether or not they were actually filmed on location as set in the movie.

This is a compilation based upon research by David Demarest and The Internet Movie Database Ltd. (www.IMDb.com).

A visit to the Pittsburgh Film Office's web site (www.pghfilm.org) makes it clear why Pittsburgh is so attractive to film makers.

- Starting with WQED and George Romero, Pittsburgh has provided opportunities for talented individuals to gain experience, creating a talented local crew-base. This creates savings for production companies who can hire local production talent. In addition, there is a pool of experienced actors. Who can forget Don Brockett or the gesticulating traffic cop in *Flashdance*? The richness of local theater plus Carnegie Mellon University's professional training programs and the University of Pittsburgh's Theater Department also contribute to depth of talent and experience.
- The region provides tremendous diversity of location. The PFO notes that an urban center, historic neighborhoods, country estates, contemporary suburbs, period architecture, modern skyscrapers, industrial sites and small towns are all available within one half-hour's drive from downtown Pittsburgh.
- Versatility is also a key element. The PFO describes it as "Pittsburgh's chameleon-like ability to become other cities", such as 1930's Chicago (*Hoffa*) or 1960's Detroit (*The Temptations*)

The Emerald City and Other Essays on the Architectural Imagination

by Daniel Willis, AIA

Reviewed by Robert J. Bailey, AIA

Daniel Willis, AIA, has written an exceptionally literate collection of essays that discuss the making of architecture as a dynamic rather than a static endeavor; architecture as a "practice" and building as a process; that proficiency in the ability to create architecture can't be quantified; that buildings need to be sustainable, socially supportive creations.

Mr. Willis, who received his Bachelor of Architecture degree from Carnegie Mellon University, and his Master's from Penn State, is presently an Associate Professor of Architecture at Penn State, and a principal at LDA in their State College office.

Eleven essays range from the rousing "The Contradictions Underlying the Profession of Architecture," to the more ponderous "The Weight of Architecture," and the effervescent title piece, "The Emerald City," which dates from about 1993. Materiality is explored in "The Valor of Iron," which appeared in the author's master's thesis. Other than "Valor" and "Emerald," all other essays were written since May of 1996.

Willis notes that students are the primary audience for this book. This is a reason the book is published only in paperback. Publishing choices were consciously made to limit the cost of the book to \$19.95, making it more affordable for students. The book contains no photographs — the author personally shot many photos he planned to use in the book, but in order to publish inexpensively, the photos could not be used. Besides, the publisher thought Willis's descriptions were sufficiently vivid. The opening page of each essay contains a sketch by the author (the publisher's idea) which adds a wonderful touch: a drawing that seems to capture a point within the essay as well as the writing.

I wished for an index (typically an index is not included in a book of essays although the author originally planned to have one), at least to be able to quickly reference which

architect was referred to where. I also wished for a compilation like a bibliography (again not typically included with essays), so that I could quickly reference which authors and books were cited. There is, however, a copious set of notes.

Among those whose writings and ideologies Mr. Willis discusses and draws from are Ivan Illich, Joseph Rykwert, Victor Hugo, Dr. Marco Frascari, and Manfredo Tafuri, the Italian historian of architectural history and theory. Illich is a radical political and social thinker who has analyzed the institutional structures of industrialized society and provides both criticism and alternative concepts. Similarly, Willis analyzes the institution of the profession of architecture and provides both criticism ("The Contradictions Underlying the Profession of Architecture") and some suggestions for improvement ("Seven Strategies for Making Architecture in the Twenty-First Century").

Rykwert is a distinguished Professor of Architecture at Penn who has lectured or taught at most major schools of architecture worldwide. Willis echoes Rykwert's claim that while architects have been given weapons to produce buildings more quickly, more efficiently and more cheaply than ever before, intangible values have not been safeguarded. Consequently, speculators, administrators, and technicians now dictate to architects, because architects have abdicated their responsibility as framers of man's environment.

In "Vernacular Architecture and the Economics of Dwelling," Willis concurs with Hugo that architects often fail to see that many buildings are or should be hybrid works with an experimental, improvisational makeup. He illustrates this further in "Seven Strategies" with descriptions of the works of eccentric do-it-yourselfers such as Henry Mercer, a Pennsylvania tile manufacturer, or the somewhat less eccentric such as Thomas Jefferson and Monticello.

The most improbable of the "Seven Strategies" — yet potentially the most interesting if it could be realized —



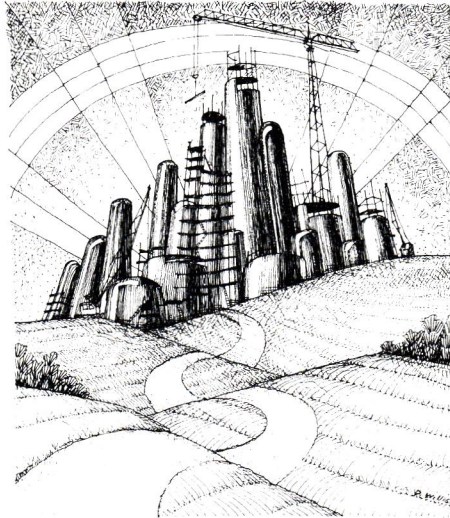
THE EMERALD CITY AND OTHER ESSAYS ON THE ARCHITECTURAL IMAGINATION
by Daniel Willis,
AIA is available
from Princeton
Architectural Press,
NY (301 pages,
paperback, \$19.95).

extolls the idea of Frascari, Professor of Architecture at Virginia Tech, who proposes that architects might do “poetic” drawings that the builder must interpret. The architect would ask the builder to produce the same effect in the building as the architect had in the drawings without prescribing exactly how this was to be realized. The client and the builder would have to be socialized to trust the architect’s judgement – a socialization that would be facilitated by the architect’s ability to tell tales in the form of demonstrative drawings.

While not an iconoclast, Willis nevertheless disquiets us with his description of what architects and architecture have become, and is not afraid to challenge traditional lions such as Venturi. Willis writes, “When Robert Venturi ...offered his well-intentioned advice that architects ‘stick to their jobs’ (that is, the appearance of buildings), he was proposing a strategy even more pernicious than the form of specialization eventually adopted by most other professions.” Willis adds, “...by severing what a building looked like from all material and social limits that might constrain its appearance...the visual appearance of the building was reduced to a communication device, and the possibility of building poetically evaporated.” Willis states that this results in the problem that “... architects, unlike painters and most other artists, must convince someone else to pay for the construction of their compositions.”

In “Contradictions,” Willis gives a historical view of the profession, from the time when architecture began to be set apart as an individual practice, beginning with Brunelleschi circa 1418, seen as the start of the architectural profession in the West. The death of Antonio Gaudi in 1926, Willis writes, concluded the profession’s “golden age.” Gaudi is clearly an architect whom Willis admires, one of the reasons being that his work effectively engaged the people and tradesmen of Barcelona.

Willis also admires Frank Gehry’s early work, in which, Willis writes, Gehry was seeking to utilize, and therefore enhance his architecture by, the mediocre construction workmanship he had come to realize he was likely to get. Willis points to this strategy as being one of the ways architecture might still be produced in the 21st century. Willis



The Emerald City as work-in-progress

makes a case against Gehry’s more recent work, and while he might admire the originality of the composition, he would hardly agree with Philip Johnson’s proclamation of The Guggenheim Museum in Bilbao, Spain as “...the greatest building of our time.”

Upholding the work of Fay Jones, Willis states, “Rather than denying the limitations of material, site, budget, or the builder’s skill, or seeking to overcome them with the most expedient techniques available, Jones tropes these adversities into meaningful architectural form.” In “Active Architecture from Christo to Christmas Trees”, Willis makes the point that one of architecture’s richest sources of meaning is active engagement with the limitations imposed by material and social circumstances.

The unfortunate dichotomy that Willis’s book suggests is that students (those not in the profession) will not have a full appreciation of Willis’s points without having gone through some of the grind of the workaday architectural profession. Many have come out of architectural school only to notice the dichotomy between school and actual practice and think that school has no relation to real life architecture, the program is inappropriate, it must be wrong. After reading Willis, we might wonder if it isn’t academia that still has at least one wheel on the track of making architecture, and that it is the profession that has become

distanced. Yet those in the profession may feel that they are on a treadmill of vicissitudes such as Willis describes that continue to shape the profession and can’t be turned off. Consider a few varied points that Willis finds detrimental to the creation of architecture:

- The move to computers. In “The Impact of the Computer on Architectural Practice,” the computer, Willis writes, is “a symptom of the architect’s growing dedication to ‘saving time’ and ‘increasing output.’ The computer, through its supposed necessity, contributes to this sense of urgency. Just as cyberspace defines virtual ‘reality’ that is predominately Cartesian and visual, CAD redefines ‘design’ as an instrumental technique for the efficient production of visually stimulating buildings.”

- The proclivity (in attempting to manifest the idealistic absolutism of the architect’s drawings) toward requiring the builder to make the building look like the drawing/graphic representation rather than the drawings being a suggestion of what the building should be like.

- The confrontational rather than cooperative nature of the construction climate. One of the discussions in “Seven Strategies” is the process of design and building in Japan — the social process of building construction — and how the greater emphasis on mock-ups, shop drawings, and customized manufacturing of components rather than our typical do-or-die bid documents serve to stimulate this social process.

I have touched on just a few of the many interesting points of contemplation in these essays. If you are an architect or a student of architecture, you should read the book. For those in the profession, Willis’s work will hopefully awaken an awareness of just what effect our practice methodologies have on the creation of “architecture.”

It would be fun and challenging to have Professor Willis as a design studio instructor and engage him in dialog on some of his ideas while spending a semester exploring a building design. Failing that, though, buy the book and read it — Daniel Willis’s insights and suggestions are well worth the time and the twenty dollars.

Compensation at U.S. Architecture and AIA Pittsburgh Member Firms

Based on research from Compensation at U.S. Architecture Firms by Kermit Baker, Ph.D., Pradeep Dalal, and Giles Jacknain, a 1999 AIA Report prepared August 1999, and supplemented by local data collected by AIA Pittsburgh.

The good news is that AIA Pittsburgh member firms are offering salaries generally competitive with those of the regions with whom firms here most directly compete for employees (Chart 1). Measuring the salary and total compensation for principals and partners is much more difficult because, as the Baker report notes, their compensation "is typically more volatile than for staff positions because it often is dependent on the financial performance of the firm." The report goes on to state that "overall, increases have averaged about 3% per year since 1996, with somewhat stronger gains among principals and partners at mid-size firms. At 2- to 4-person firms, average compensation in 1999 was slightly below levels in 1996." (Chart 2)

Columns did not receive sufficient information from local firms to see how those in our sample compared as to benefits (Chart 3). However, the firms who did provide information were consistent with the Middle Atlantic and All Regions results reported in the AIA survey and most noted that benefits averaged about 35% of salary (e.g. total compensation = salary + benefits valued at 35% of salary).

The firms that we contacted were asked several other questions related to compensation and hiring, and have provided some enlightening anecdotal information.

1) SALARY LEVELS BY REGION (does not include benefits for total compensation)

POSITION	METRO AREA					
	CINCINNATI	CLEVELAND	PHILADELPHIA	WASHINGTON, DC	PITTSBURGH/AIA STUDY	PITTSBURGH/LOCAL SAMPLE
Associate	63,300		67,600	77,000	68,800	58,640 – 64,440
Manager	53,600	59,900	57,500	66,500	59,600	45,000 – 47,500
Arch III	48,500	53,200	48,000	56,700	53,500	50,550 – 51,550
Arch II	44,500	43,900	44,400	48,200	46,200	38,667 – 39,667
Arch I	37,600		36,000	41,500	42,400	34,000 – 35,000
Intern III Mean/Mean hrly rate	40,600/17.70	40,200/17.90	38,000/18.20	45,300/19.10	40,500/17.40	32,700 – 34,100
Intern II Mean/Mean hrly rate	33,700/14.70	33,800/15.00	31,900/14.50	37,900/15.70	32,700/14.10	30,375 – 31,125
Intern I Mean/Mean hrly rate	27,900/14.10	27,300/13.10	27,000/12.00	34,100/14.10	28,400/12.80	28,900 – 29,500

All data except the Pittsburgh Local Sample is taken from Compensation at U.S. Architecture Firms, a 1999 AIA Report prepared by Kermit Baker, PhD, Pradeep Dalal, and Giles Jacknain, August 1999.

2) AVERAGE COMPENSATION FOR PRINCIPALS AND PARTNERS

NUMBER OF EMPLOYEES	1999 MEAN	1999 MEDIAN	PITTSBURGH MEAN (LOCAL SAMPLE)
2 – 4	71,000	61,400	
5 – 9	99,300	87,400	
10 – 19	119,300	101,100	
20 – 49	145,900	135,100	
50+	156,200	146,100	
All Firms	132,500	122,700	117,300 – 139,300

All data except the Pittsburgh Local Sample is taken from Compensation at U.S. Architecture Firms, a 1999 AIA Report prepared by Kermit Baker, PhD, Pradeep Dalal, and Giles Jacknain, August 1999.

3) BENEFITS BY REGION

	MIDDLE ATLANTIC	ALL REGIONS
Medical	96%	95%
Life	43%	62%
Dental	46%	51%
Eye Care	32%	33%
Cash Bonus	80%	86%
Defined Contribution	68%	73%
Long-term Disability	35%	41%
Short-term Disability	26%	23%
Dependent Medical	64%	73%
Dependent Life	13%	23%
Dependent Dental	31%	41%
Dependent Eye Care	22%	27%

All data is taken from Compensation at U.S. Architecture Firms, a 1999 AIA Report prepared by Kermit Baker, PhD, Pradeep Dalal, and Giles Jacknain, August 1999.

What attracts new hires to the region?

- Quality of life
- Low cost of living
- Opportunities provided by the firm and work in the region
- Need to obtain an HB-1 visa sponsor
- Salary
- Family/boyfriend/girlfriend in the area
- Cultural opportunities and the scale of the city
- "The 'seller's' market is bringing people along with the image that we are a progressive city grabbing hold of our future with the major building that is happening."

What level employee is the toughest to recruit?

- Most respondents cited recruits with 6 - 12 years of experience, directly related to the recession of a decade ago. At that time, many new graduates were not finding jobs in the profession and moved on to other fields. Consequently, there is a skills gap at this level.
- Others cited recruits at the Intern II – Architect I level who "sometimes have an unrealistic impression of their value to the business, or don't realize that it is a business."

There is a perception that architecture graduates are often "lost" to other fields. Is your firm finding this to be true?

- "Some of those 'lost' are now trying to be 'found' again. I've seen several resumes with bizarre experiences who now want to practice what they went to school for."

- "We're on the leading edge of technology, so young grads like that and we find we're not competing with other technology-based fields."

AIA Pittsburgh has the only paid placement service in the country. Has your firm hired anyone through the service, or listed positions?

- "This is a great service in a city that has no other private placement service."
- "We've never hired anyone through the service, but we have interviewed several candidates."

Miscellaneous comments:

- "Our salaries are on the low end, but we have tremendous bonus, pension plans, profit sharing, health care plans, etc. It makes it hard to attract people who only look at take home pay. Most employees don't understand how much pension, health care, disability, etc. adds to their compensation."
- "We have hired one specialized person via the Internet from many responses."
- "You have to be willing to pay a premium to get talent. This can cause internal problems in a competitive market by creating internal inequities with people hired previously."
- "Large firms participate in different labor markets where differences in salary expectations exist. Sometimes senior people in the firm don't want to recognize this, and it affects you competitively."
- "Recent grads lack teamwork skills."
- "Our location (small town in a rural area) is our biggest stumbling block. We try to build bonds with local architectural students while they're still in school by giving them summer jobs. They get to know us and are more likely to come back once we've built loyalty to the office. Our recruits usually have some ties to the area."

SCHOOL OF ARCHITECTURE

Carnegie Mellon University

CMU has one of the most renowned architectural departments in the country, and one of only two in AIA Pittsburgh's service area. Here is a profile of the Department in 1999.

Why study architecture at CMU? Architecture is a multidisciplinary profession that must be taught as such. Architects work in a full breadth of careers needed for designing and managing the built environment, from visionary and strategic urban design, to designing concert halls with excellent acoustics, to engineering weather resistant construction materials, to developing and building affordable housing for the poor.

Degrees offered: Five year professional degree - Bachelor of Architecture; six year program leading to the B.Arch plus a master's degree in a specialized field (Master's in Urban & Regional Sustainability with the H. John Heinz III School of Public Policy and Management, Masters in Computational Design, and Masters of Building Performance).

Travel abroad: About one third of CMU's architecture students study abroad in semester long programs and with CMU faculty in the University sponsored "summer studio" course.

Number of graduates and placements in 1998: 58 (42 employed as intern architects, 7 in related fields, 6 in post-professional architecture graduate programs, and 1 training for the Olympic Triathlon).

Faculty: Nearly all 20 full time and over 25 adjunct faculty are registered architects. Two are registered engineers, several are practicing artists, and eight have PhD's. The Fitzgibbon visiting professorship brings an internationally recognized practitioner to the school each year.

Facilities: The School of Architecture is located on the historic Henry Hornbostel planned campus. In addition to the expected design and computer facilities, the School boasts the Intelligent Workplace, a laboratory where students study the visual, acoustic, and thermal performance of buildings. Students get hands-on learning opportunities about the performance of technologies and integrated design processes, unparalleled at other institutions.

The world around us: Students are given in-depth exposure to environmental design, social responsibility, and



Vivian Loftness, AIA

human factors, exploring the connections between building, culture, and environment through designs that look towards a sustainable future.

All fifth year students work intensively with a community in the Pittsburgh area. These student-community visions have supported change in over eight neighborhoods and given students critical insight into design practice in the urban setting. Many students, faculty and alumni devote time to Habitat for Humanity. Alumni and fifth year students also teach in the Architecture for Children Program which enrolls over 70 children each year.

Design Build: Second and fifth year students pursue design build projects such as completing playgrounds, gazebos, park structures, and camps.

Design awards: Five travel or study awards of \$4000 go to the most outstanding fourth year student designers in the undergraduate program

Portfolio: A student designed publication of student work can be found on the department web page (www.arc.cmu.edu).

Sketch problem: a school wide sketch problem brings all five years of students together each January for fun and wit designing clocks, mini-golf holes and portals.

AIAS: CMU's student chapter of the AIA is one of the largest in the nation and has had members serving as national officers for many years (see Dossier of Margaret Tarampi page 23).

Vivian Loftness, AIA

PROFESSOR AND HEAD,
DEPARTMENT OF ARCHITECTURE

Loftness, an international energy and building performance consultant for commercial and residential building design, has edited and written numerous publications on energy conservation, passive solar design, climate and regionalism in architecture, as well as design for performance in the office of the future.

While at the American Institute of Architects Research Corporation, she was technical project manager in the HUD Solar Demonstration Program, chairman of the "Climate and Architecture" working conference with the Departments of Energy and Commerce, and technical consultant to the DOE Passive Solar Program. Her technical consulting and research in energy conservation, passive design, and building climatology continues today for such institutions as the Department of Energy, National Academy of Science, National Science Foundation, and the World Meteorological Organization. In the private sector, her work with Dubin-Bloome Associates as architectural project manager led to the design and construction of numerous energy conserving buildings. Under contract to the Greek and German governments, she completed the energy conservation and passive solar design of a 400 unit low-income community in Athens, Greece. In 1982, Ms. Loftness began work with the Architectural and Building Sciences division of Public Works Canada, researching and developing the issues of Total Building Performance and the field of Building Diagnostics.

Supported by a university-building industry partnership, the Advanced Building Systems Integration Consortium, Ms. Loftness has been actively researching and designing high performance office environments, along with authoring a range of publications on international advances in the workplace. She has a Bachelors of Science and a Masters of Architecture from MIT and is a registered architect.

From the Firms

→ **Gerard - Nagar Associates Architects** and General Industries are spearheading construction of a new 10,350 s.f., million dollar showroom and warehouse expansion for Taylor Rental in Washington County.

RSH Architects and Landau Building Company participated in groundbreaking ceremonies for DSM Machinery's new Haas Factory Outlet facility. Designed by **RSH Architects** and constructed by Landau, the \$500,000 facility will occupy 22,000 s.f.

WTW Architects were chosen to design the Western Pennsylvania Surgery Center in Pine Township. Construction has begun on the \$5 million, 40,000 square foot building which will be residential in appearance to match the context of the nearby Cloverdale residential area.

Weber Murphy Fox, Inc. has been selected by Ross Township to conduct a usage analysis and provide recommendations and cost estimates for construction of renovations to the existing municipal building and/or construction of a new municipal building in combination with community center facilities.

Franus Architectural Associates and Landau Building Company are the architects and general contractors respectively for The Elephant & Castle Pub & Restaurant to be located next to the Grove City Outlet Mall.



Keith Andreyko, AIA, Ted Schroeder, AIA, Tom Jonas, Jeff Landau, and Dick Albert at the DSM Machinery groundbreaking ceremony.



Pat McCune, Jason and Jack Brown, Erica Brown, Doris Osoba, Laura Brown, Art Brown, Ralph Summers, Don Ivill, Brian Merdian, Jim Gerard, AIA, and Ralph Burchianti celebrate groundbreaking for Taylor Rental's new showroom and warehouse.

Business Briefs

→ **Desmone & Associates Architects** announced that Mark Shannon has been promoted to project architect. In addition, Jennifer Baker has joined the firm as senior interior designer and David Fisher has been appointed manager of business development.

Steven R. Ballinger has joined **LLI Technologies Engineering and Construction, Inc.** as mechanical engineering department manager.

David W. Sherley has joined the **WTW Architects** design team now working on a new headquarters building for New Enterprise Stone & Lime Company. He was formerly with **Ross Bianco Architects**.

HHS DR Architects & Engineers has opened an office in Pittsburgh. The address is 830 Century Building, 130 Seventh Street, Pittsburgh, PA 15222. **Andreas N. Dometakis, AIA** is the principal.

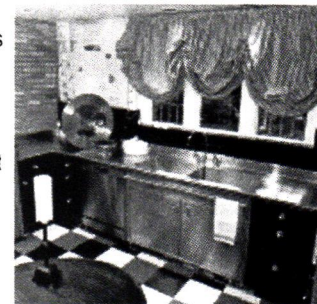
Kudos

→ **Glance & Associates, Architecture + Planning**, together with Graciano Corporation has won a Western Pennsylvania Golden Trowel Award for "Best of Restoration/Preservation Projects" for the masonry restoration of Miller Hall at Waynesburg College in Waynesburg, PA.

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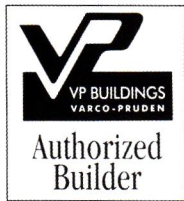
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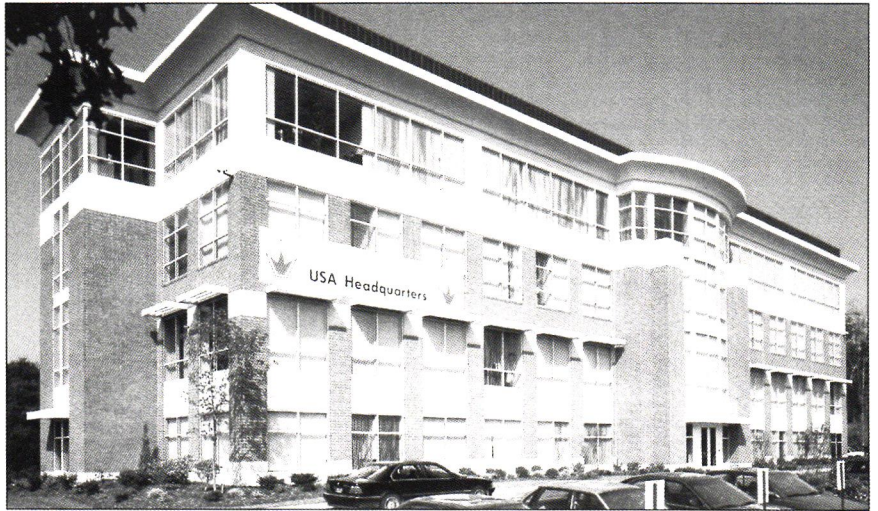
Featured In:
Pittsburgh Magazine, Pittsburgh Post-Gazette, The Tribune-Review, Valley Mirror
* All measured and installed by PMI personnel

Selecting General Industries Sent a Clear Message. . .

Crown Communications wanted the best design and construction for their office complex at Southpointe. Designed by L.D. Astorino Associates, the building combines form and function. The construction was done on-time and on-budget, with the professionalism, quality and attention to detail that are General Industries trademarks.



The message is clear: General Industries is the best choice.



Crown Communications, Canonsburg, PA
Architect: L.D. Astorino Associates



GENERAL INDUSTRIES

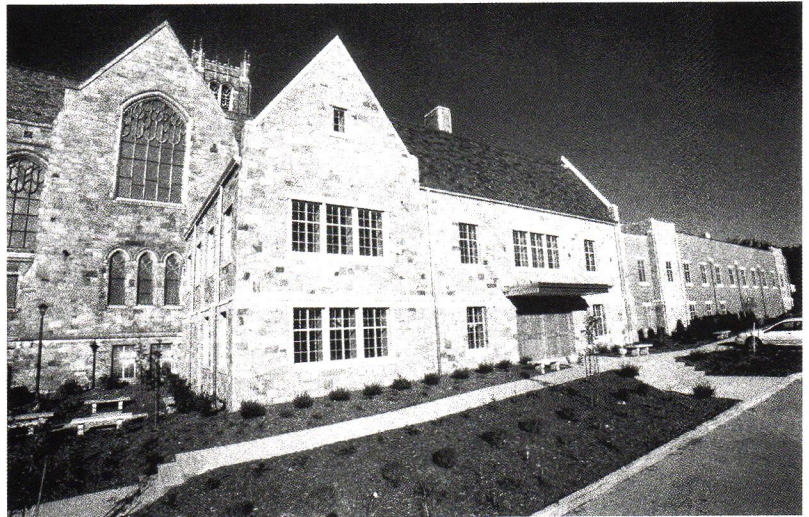
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Church of the Covenant
Washington, Pa
Architect: RSH Associates

Building Blocks

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November 4, 1999

Sharing Knowledge, Ideas and Methods.

The first ever AIA Middle Chapter Symposium at the Ramada Inn in Altoona. This will be an all day event including a Code Seminar and Building Materials/Site Seminar which will offer L.U.'s including H/S/W. The evening includes cocktails, dinner and the Middle Chapter's Design Awards. There will also be a vendor area and part of the "Places of Distinction: Altoona's Historic Neighborhoods" from the Southern Alleghenies Museum of Art will be on display. Please read Middle Chapter's insert for more information. If you have questions call Tom Columbus Jr., AIA at 814-445-2470 or the event coordinator, Marsha Nee at 814-943-7979.

November 9, Tuesday

Green Specification Writing Workshop.

This workshop will provide detailed professional training for specification writers to enable them to include green criteria in specifications and to evaluate green materials. Presented by Ross Spiegle, FCSI, CCS. Mr. Spiegle is the first author of *Green Building Materials: A Guide to Product Selection and Specification*. Convention Center 8 a.m. to 12 noon. Cost \$85. To register call 412-431-0709.

(9 L.U.'s)

November 18, Thursday

Successful Project Management

for A/E/P & Environmental Consulting Firms. Cost \$345. Westin William Penn. To register call Zweig White & Assoc. at 800-466-6275.

(12 L.U.'s)

AIA ACTIVITIES

November 5, Friday

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

November 9, Tuesday

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

November 9, Tuesday

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

November 12, Friday

Committee on the Environment, noon at the Chapter office, Gary Moshier, AIA, 252-1500.

November 18, Thursday

Legislative Committee Meeting, noon at the Chapter office, Chuck Coltharp, AIA, 252-1500.

NORTHWEST CHAPTER

November 10, Wednesday

Chapter Meeting, 6:00 p.m. Contact Michael Schuyler for information 814-454-6379.

AROUND TOWN

November 9, Tuesday

CSI Meeting. An interactive workshop concerning new trends in design-build by Steve Daniels. Social 6 p.m. Dinner (\$20) 6:30 p.m. Program 7:30 p.m. Holiday Inn Greentree. For reservations call Les Cartiff at 412-823-5063 by Friday Nov. 5.

November 10, Wednesday

Society of Design Administrators, Monthly meeting at the Engineer's Club. Program: Networking 11:30 a.m.-1:30 p.m. Lunch \$17 members, \$19.50 non-members. Reservations call Christine Taylor, 231-5500.

1 C O L U M N S

November 10, Wednesday

Brown Bag Lunch: Construction Issues in Green Building by Ernie Sota Construction Services, at CCI Center, 64 S. 14th Street South Side. Noon to 1 p.m. Free. For information call 412-431-0709.

November 11, Thursday

Preserving Landmarks and Landscapes: Legal Tools for the Conservation of Buildings and Land. Westin William Penn 8:30 a.m. to 4:30 p.m., \$199. For reservations call 800-932-4637.

November 12 - December 12

Details. Exhibition of fine handcrafted furniture by 4 Pittsburgh-based furniture makers. DesignSpace Pittsburgh, 2420 Penn Ave. Reception Nov. 12 5-9 p.m. Contact Bob Reteska at 412-262-2049.

November 17, Wednesday

AIA/MBA Committee Meeting Master Builders Association, 2270 Noblestown Road 6:00 p.m. 412-922-3912.

November 10, Monday

Construction Cost Estimating and Bidding.

This practical session will equip you with the knowledge, the thinking, and the skills required for preparing extremely accurate cost estimates and willing bids. This course is geared toward commercial bidding. Katz Graduate School of Business, University of Pittsburgh. For information call 412-383-8818.

December 6, Monday

CALL FOR ENTRIES: Architecture in Perspective 15.

The American Society of Architectural Perspectives announces the world's foremost architectural drawing competition with two categories of entry: Formal Drawings and Informal Sketches. Awards will be presented for best artwork in each of the categories, as well as individual Juror Awards. The Hugh Ferriss Memorial Prize, the highest honor for an architectural drawing, will be awarded to the author of the work that exemplifies superior achievement in the field of architectural representation. For submission forms contact ASAP @ 202-737-4401.

Please send your information to the attention of Joan Kubancek, AIA Pittsburgh, 211 Ninth Street, Pittsburgh, PA 15222, or fax it to Joan at 412/471-9501. The deadline for inclusion is normally six weeks prior to publication. If you would like information describing qualified continuing education programs, please call the AIA office at 412-471-9548.

CONTRACTORS' DIRECTORY

A LISTING OF AREA CONTRACTORS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call AIA Pittsburgh at 412-471-9548.

■ BAKER MELLON STUART CONSTRUCTION, INC.*

410 Rouser Road, Coraopolis, PA 15108
PHONE: 412-269-7312 FAX: 412-269-2020
CONTACT: Chuck Russell
*Commercial / Construction management
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Institutional*

■ BRIDGES

1300 Brighton Road, Pittsburgh, PA 15233
PHONE: 321-5400 FAX: 321-9823
CONTACT: Paul R. Bridges
*Commercial / Construction management
Exterior / General / Industrial / Interior
Renovations*

■ BURCHICK CONSTRUCTION CO., INC.*

500 Lowries Run Road, Pittsburgh, PA 15237
PHONE: 369-9700 FAX: 369-9991
CONTACT: Joseph E. Burchick
*Commercial / Construction management
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■ BURNS & SCALO ROOFING CO., INC.

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■ R.E. CRAWFORD COMPANY

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CONTACT: Judi Nadeau
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■ DICICCO CONTRACTING CO.*

1009 Beaver Grade Road, Suite 200
Coraopolis, PA 15108
PHONE: 262-3540 FAX: 269-6699
CONTACT: Samuel E. DiCicco
*Commercial / Construction management
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■ DICK CORPORATION*

P.O. Box 10896, Pittsburgh, PA 15236
PHONE: 412-384-1320 FAX: 412-384-1215
CONTACT: John R. Bonassi
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Interior / Renovations / Design Build*

■ P.J. DICK INCORPORATED*

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CONTACT: Charles S. Pryor
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PHONE: 243-2483 FAX: 243-7925
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Apollo PA 15613
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CONTACT: David A. Harchuck
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CONTACT: A. Richard Kacin, Pres.
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CONTACT: Thomas A. Landau
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CONTACT: Angelo Martini, Sr.
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■ MISTICK CONSTRUCTION

1300 Brighton Road, Pittsburgh, PA 15233
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CONTACT: D. Thomas Mistick
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4839 Campbells Run Road, Pittsburgh, PA 15205
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Asbestos abatement contractor

■ POERIO INC.*

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CONTACT: Frank T. Poerio
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2400 Ardmore Blvd., Suite 400,
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PHONE: 381-7098 FAX: 381-7698
CONTACT: William J. Gormley, Jr.
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■ WRIGHT CONTRACT INTERIORS

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CONTACT: Robert C. Baierl
Commercial / Interior

Margaret Tarampi



Margaret Tarampi was recently recognized by AIAS as an outstanding student leader nationally.

Education: Carnegie Mellon University. Expected BArch May 2001 (4th year of a 5 year program).

Family: Parents Robert and Lourdeline, brother Dave, and dwarf hamsters Fury, Rage and Diggity.

First Job: Library page in the Children's Section.

Project you're proudest of: A stair design project from my first year of architecture school. I was ready to transfer out of architecture until late, late one night working on this project, I had an epiphany and was consumed with a great passion for what I was doing.

Most embarrassing project/moment: I manage to make every day an embarrassing moment.

Building you wish you had designed: *Thornycrown Chapel* by Fay Jones, FAIA.

Building you'd like to tear down: The University Center, Carnegie Mellon University.

If you hadn't been an architect, what would you have been? Tiger trainer.

If someone made a movie of your life, who would play you? Mini-me.

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

What's the best part of school? Being able to design bound only by the imagination and free of the restraints of the real world.

What would you change about school? More interdisciplinary collaboration.

What have you always wanted to tell your professors? There are more aspects to life than work.

What have you always wanted to tell your peers? Don't forget to live.

What's the most annoying thing architects do? Believe that they are omnipotent / believe that they don't know enough.

Advice to architects: Do what you love, the rest comes.

The one thing you wish they'd teach in school is: How to talk about your architecture in lay person's terms.

Favorite interior: The Musee D'Orsay. Paris.

Favorite building: *Gilardi House* by Luis Barragan.

Favorite city: Rome.

Favorite architects: Fay Jones/ Antonio Gaudi

Favorite architecture book: *The Three Little Pigs*.

Favorite Pittsburgh neighborhood: South Side.

Most architecturally appealing restaurant in Pittsburgh: Valhala.

Best gift to give an architecture student: Sleep.

Wish list for Pittsburgh/Downtown: Revitalization and respect of our industrial roots.

What's the next big architectural trend? Thoughtful, sustainable design respecting the environment and raising the quality of life.

Someday I'd like to: Travel across the United States and Europe (and the rest of the world while I'm at it), constantly discovering new things.

I want to be remembered for: Shaking up the world and causing trouble from the beginning til the end.

People would be surprised to know that: My brother and I spent two months in the Philippines tending to the sick and dying.

The secret to my success is: Believing in intangible things and always following the voice in my head.

I belong to the AIAS because: You should stand up and be heard rather than be the victim of silence.

ENGINEERS' DIRECTORY

A LISTING OF AREA ENGINEERS AND THEIR PROFESSIONAL SERVICES. To include your firm in this directory, call AIA Pittsburgh at 412-471-9548.

■ BARBER & HOFFMAN, INC.

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PHONE: (724) 477-1298 FAX: (724) 285-6675
CONTACT: Michael R. Miller, P.E.
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■ BRACE ENGINEERING, INC.

3440 Babcock Boulevard, Box 15128
Pittsburgh, PA 15237
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CONTACT: Frank C. Brace
Structural

■ BURT HILL KOSAR RITTELMANN ASSOCIATES

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PHONE: (724) 285-4761 FAX: (724) 285-6815
CONTACT: David R. Linamen, P.E.
*Construction / Consulting / Electrical
Mechanical*

■ BURT HILL KOSAR RITTELMANN ASSOCIATES

650 Smithfield Street, Pittsburgh, PA 15222
PHONE: 394-7000 FAX: 394-7880
CONTACT: Don Rimer
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Mechanical*

■ CIVIL & ENVIRONMENTAL CONSULTANTS, INC.

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PHONE: 921-3402 FAX: 921-1815
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■ DODSON ENGINEERING, INC.

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Gregory L. Calabria, P.E.
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416 Main Street, Suite 200
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PHONE: 814-536-1651 FAX: 814-536-5732
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www.dynamic-engineering.com
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PHONE: 412-931-8888 FAX: 412-939-1743
CONTACT: Theodore H. Dannerth, P.E.
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Telecommunications*

■ ENGINEERING MECHANICS, INC.

4636 Campbells Run Road, Pittsburgh, PA 15205
PHONE: 788-3650 FAX: 787-5891
CONTACT: Daniel Grieco, Jr., P.E.
*Testing & Inspection / Geotechnical
Consulting / Environmental
Blasting Vibrations*

■ FIRSCHING, RUSBASKY AND WOLF ENGINEERING, INC.

4240 Greensburg Pike, Pittsburgh, PA 15221
PHONE: 271-5090 FAX: 271-5193
CONTACT: Daniel J. Wolf / David D. Rusbasky /
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To contribute to an issue or submit a story idea, please contact the editor at 412-362-1844 or email: cheryl@towers@mizeraktowers.com.

YEAR 2000

Columns will explore innovative projects using glass, wood, aluminum, masonry and steel. Also under consideration is the use of water as both a design element and its innovative use in systems.

MARCH 2000

Glass

(Deadline for submission is January 21)

Planning Firm Succession

APRIL 2000

• Wood

• Challenges to the Design Process

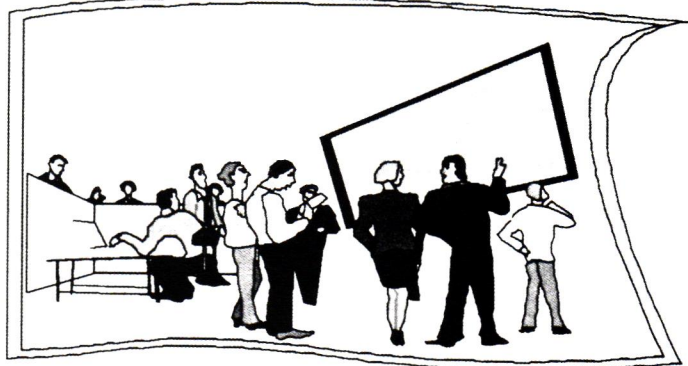
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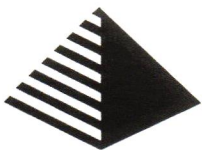
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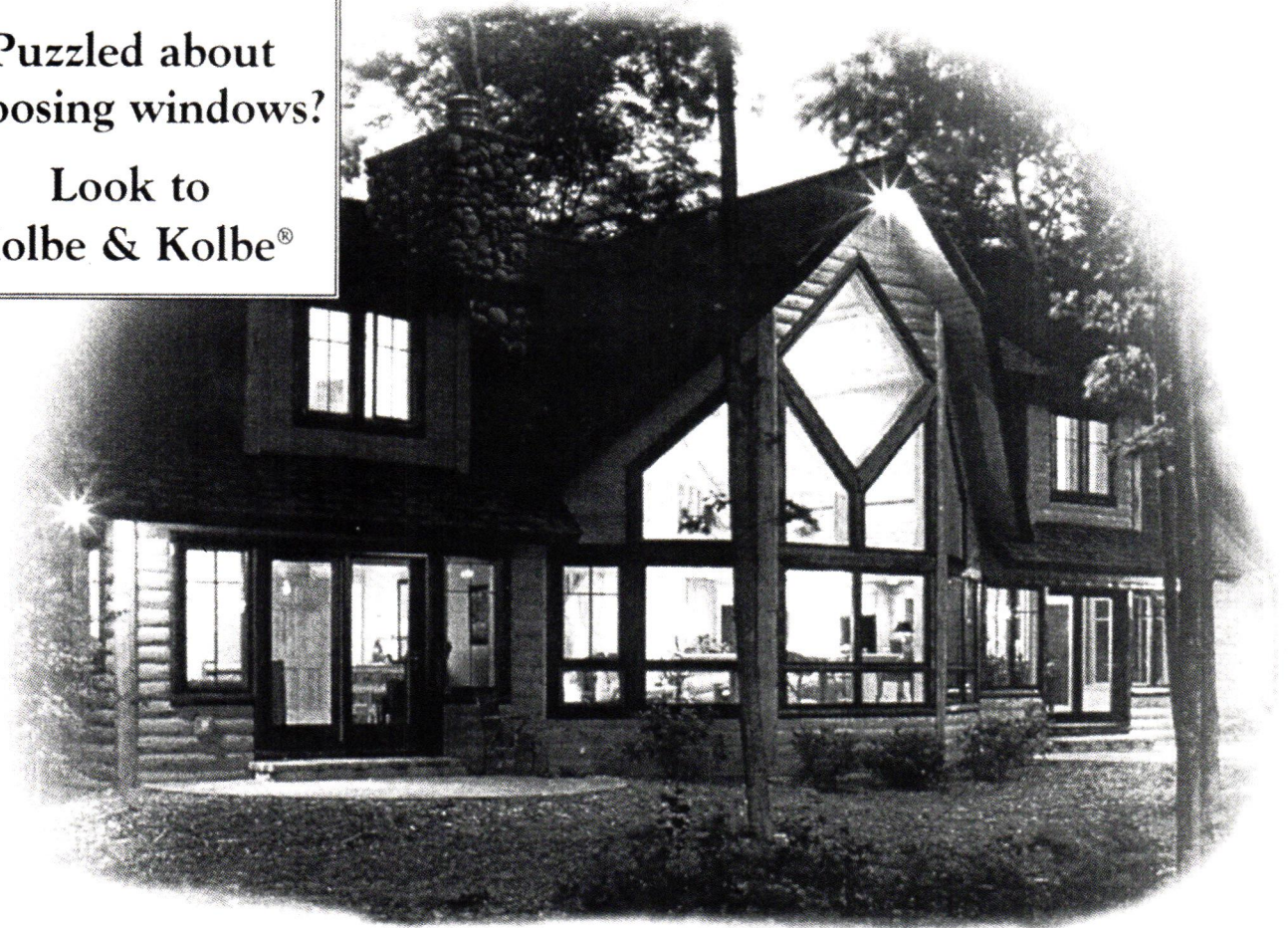
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