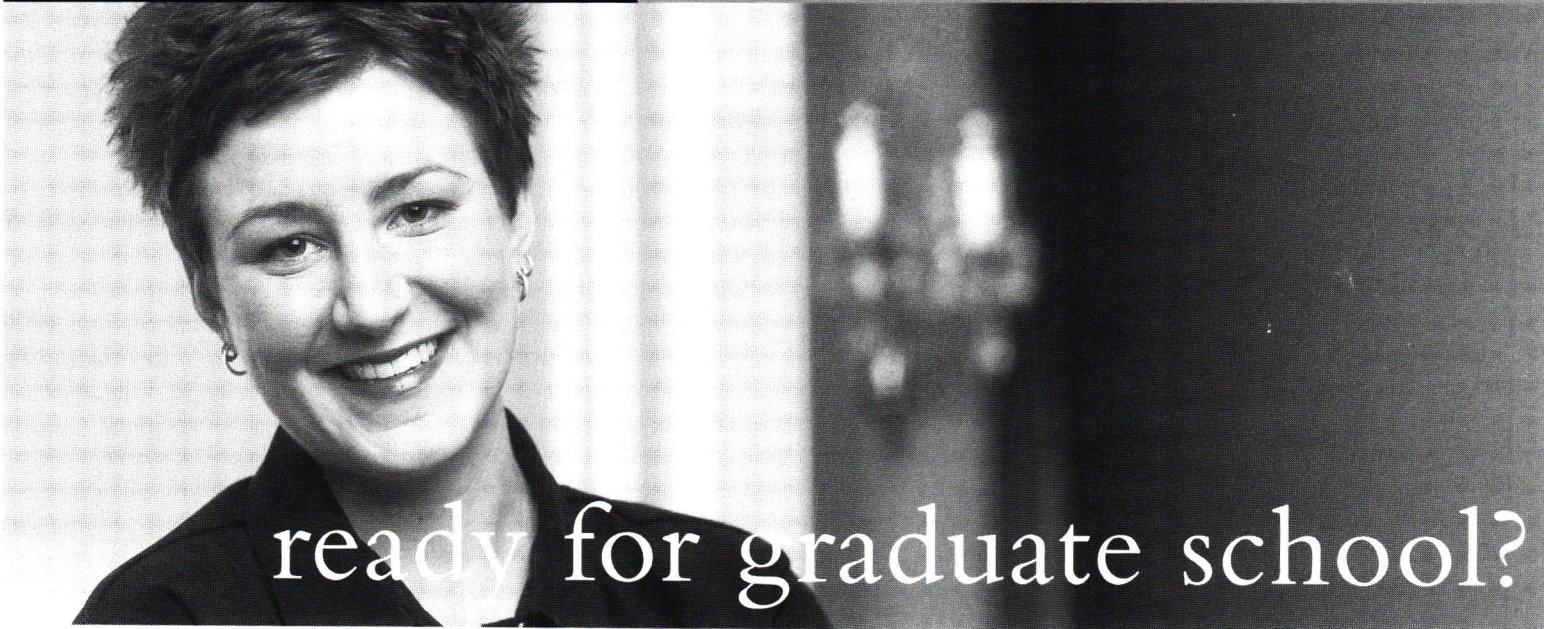


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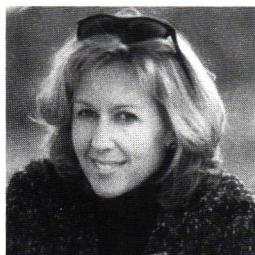
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Gambling on Good Luck *By Tracy Certo*



Already, the Las Vegas Sands Corporation has designed an elaborate \$879 million plan (that's no typo) that would redevelop the Bethlehem Steel site.

Bethlehem, PA is a charmer

of a historic community with a lively, attractive Main St. shopping area where you can happily hang for an entire afternoon. Historic stone Moravian buildings line downtown streets and beyond the stone-walled river is the dormant steel mill that was once the lifeblood of this town.

In a slick brochure titled *Bringing New Life to Steel*, the Las Vegas Sands Corporation, which has a sudden and intense interest in the town, tells us that in Bethlehem they made more than steel—they made history. "They helped build the Empire State Building and the Golden Gate Bridge and helped win two World Wars." And now in this historic twist, Bethlehem is in the running for a casino location designated for the Lehigh Valley. Already, the Las Vegas Sands Corporation has designed an elaborate \$879 million plan (that's no typo) that would redevelop the Bethlehem Steel site. A brighter project, they write, begins by respecting the past.

It's a well-done, full-color 10-page brochure with an impressive layout of the plan and strong, persuasive arguments about how the casino will bring many benefits.

Despite the fact that Bethlehem Steel closed years ago, the town has been doing quite well. New Yorkers have recently discovered the place and started scooping up property as they moved in, choosing to commute 75 miles or so to Manhattan. Now, according to my most trusted source, my dad, new condos are going in downtown, priced up to \$700,000 and the area is booming.

In a recently disclosed study obtained by a local paper (Thanks, Dad), we learn why the Lehigh Valley went from "pretender to contender" for casino consideration. The study showed that a slots parlor located there would draw from a market with an average 2007 income of nearly \$74,000, fourth highest in the state. Pittsburgh's next at \$69,751.

While a Lehigh Valley slots parlor would generate about \$239 million a year, according to this study, a Pittsburgh casino would bring in about \$344 million. These tantalizing numbers are fueling speculation. "There is a belief that the area is poised to explode," said Christopher Craig, counsel to Sen. Vincent Fumo, of the Lehigh Valley.

Having spent formative years in Bethlehem, I can attest to its many charms, not the least of which is its excellent macro-location: it's a quick day trip to New York City as well as New Hope, Philadelphia and the Poconos. Returning with my own family over the years has only served to make me appreciate the place more. Although the steel mills have long ago shut down, new housing has sprouted in former corn fields and the unsurpassable Wegman's grocery store (a good barometer of economic strength in the area) is faring well in its location close to my parents' house. Meanwhile, the venerable Moravian Book Store, still one of my favorite places anywhere, is thriving.

Obviously the city is at yet another crossroads with the possibility of a casino complex. But not everyone is cheering the prospect. Citizens are torn, many of them skeptical of the projected numbers and promise of revitalization. With such a large casino complex, the impact on this small city could be profound, they argue. How will it affect the wonderful downtown shopping area? Complicating the matter is the fact that the license might go to another operator who would build in neighboring Allentown.

On this side of the state, we're dealing with our own megacasinio, which is causing consternation due to its Wal-Mart size. Daily newspaper accounts inform us of various issues—the proposed ban on complimentary drinks, the question of making more money by putting the licenses up for auction instead of charging a set amount. It's a big issue with many concerns.

Which is why it's a comfort listening to Anne Swager, our irrepressible executive director who is co-chair of the Pittsburgh Gaming Task Force (p 6). Good to know that someone of her caliber is leading this bully pulpit to influence the design—among many other factors—of the place. More than anything, Anne is arguing for a destination, as opposed to a convenience, casino. One more along the lines proposed in Bethlehem, instead of a big box that is isolated and not an economic generator. She's learned a lot from this process and now we can learn a lot from her.

Contact the editor at tcerto@adelphia.net.

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On the cover: MGM Grand Casino photo courtesy of Berg Muirhead & Associates

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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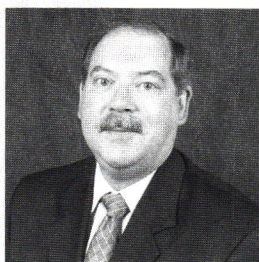
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New Year Brings New Promise By Tom Briney, AIA

Architecture is about ideas and the

transformations that result from those ideas. Last March at Build Pittsburgh, AIA Pittsburgh set out to influence both the realms of ideas and transformations as they relate to our city and region.



We see a tremendous opportunity for AIA Pittsburgh to engage our members and our community in a legacy project that will continue to build on our commitment to make this region the best it can be.

As I move with you and AIA Pittsburgh into the new year, I want you to consider how we will challenge each other to begin fulfilling the promise of that agenda. But before you form your answer, let's first see where we have been.

The Chapter has recently been the benefactor of very capable leadership. For our members, this means you are able to count on sound financial management; a dedicated staff; a brand and message that is consistent across many offerings; a voice in numerous public issues (among them: livable and sustainable communities, diversity and inclusiveness, and design quality); advocacy for the profession at local, state and national levels; and opportunities for fellowship, education and dialogue at high-quality events throughout the year.

Like most successful not-for-profit organizations, it also means that we accomplish quite a bit for our membership with very modest resources. That is something in which we can all take great pride, but it is also a continuing challenge. As the Board and I begin to plan our work for AIA Pittsburgh in 2006, there are several other important challenges and areas of focus we need to address, which will become the themes I return to in the upcoming year.

- **Value:** In any dues-paying organization, the benefits of membership always need to meet (or exceed) the expectations of the dues-payers. The Board strives to create new and better resources (*e-Columns*, for example), promote AIA architects as having unique status (*we share a Code of Ethics*, a recognizable "brand", and are required to pursue continuing education), advocate for the profession (*we involve Chapter representatives on numerous civic organizations and municipal boards*), and provide quality opportunities for us in which to socialize, interact and learn

from our colleagues. We need to hear from you about your expectations so we can continue to build value for you.

- **Participation and Outreach:** AIA Pittsburgh is held in high regard at AIA National for the quality and quantity of our achievements—especially when factored against the size of our Chapter. We simply cannot succeed without participation. (*So, when we hear the demand for better events and respond accordingly, the number of members in attendance will directly affect our ability to seek sponsors for our next event.*) Likewise, as we try to build opportunities for involvement, this will in turn require willing members to volunteer. (*For example, Design Pittsburgh would not exist without the combined efforts and commitment of nearly two dozen members, working long hours behind the scenes.*) We should understand that it's not completely true that AIA Pittsburgh is "giving you something" in membership. It is true that you gain value from membership directly in proportion to your involvement.

- **Mentorship:** We all accept that our profession has changed profoundly in just one generation. Our younger architects and emerging professionals do not have the same training and learning opportunities many of us did when we entered architecture. Here is a special opportunity to re-think how we can share experience, insight and learning opportunities with our future membership (and leaders). Education and training has always been part of the legacy that architects provide for those who follow, and the rewards of this work both ways. Let's begin to think about high quality, life-long learning and make mentoring a strong tenet.

- **Legacy:** Until recently, the most underutilized Chapter resource has been our own members of the College of Fellows. Fortunately, with their initiative, they are creating ways to become important contributors to the value of Chapter membership. The recent "Fireside Chats with the Fellows" offered a unique and informal way for our younger members to engage the Fellows—and gain some insight (and anecdotes) for the future. I look forward to challenging our Fellows to build even more bridges with our membership and solidify a sustaining legacy for themselves.



PRESIDENT'S MESSAGE CONTINUED

• **AIA 150:** The approach of the AIAs 150th Anniversary has already begun to spur visioning and planning for the Chapter's own initiative and what it can become. We see a tremendous opportunity for AIA Pittsburgh to engage our members and our community in a legacy project that will continue to build on our commitment to make this region the best it can be; and in the process, expand our professional reach and underscore the importance of architects in leading the future.

The question I posed at the outset is still an open question. However, AIA Pittsburgh is making a difference and the promise of that agenda is still an active idea that we will address in upcoming months. I expect to hear from you.

So, I thank my predecessors for their individual commitment, dedication and leadership. I intend to build on their example and encourage fresh thinking (ideas) about how our membership can benefit from the possibilities of better resources, greater influence, more connected-ness, and a sustainable future (transformations).

A very happy new year to all of you.

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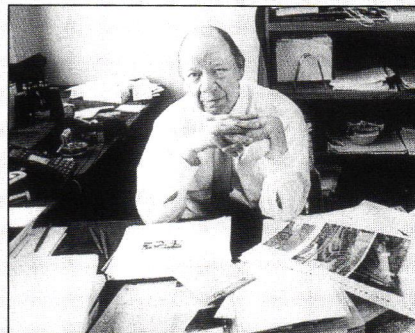
IN MEMORIAM: WALTER C. KIDNEY

Walter C. Kidney (1932 – 2005) will long be remembered for his exceptional work as an architectural historian, author, editor, and preservationist. In the 1960's he began observing, documenting, and publishing articles about architecture in the Western Pennsylvania region, a subject which would continue to fascinate him for the remainder of his career. His writings underscore a concern for tradition and adaptation, design quality and craftsmanship, and the need for preservation of places with significant historical association or buildings with remarkable qualities.

A humble, soft-spoken, moon-faced man with encyclopedic knowledge of the building arts, he was also a lifelong devotee of classical music. In the summers you would find him reading in the library, leading tours, or at book signings, often dressed in rumpled brown trousers, a camel-colored blazer, bow tie and Panama straw hat. In the winter months he allowed himself a brown wool cap, scarf, and a long wrinkled overcoat.

Born in Johnstown, Pennsylvania, he was the son of an instructor of classical languages. The family moved to Philadelphia in 1942. As a child he would come to Pittsburgh to spend summers at his grandparents house, which once stood at 3519 Fifth Avenue in Oakland. As a boy he memorized lyrics from Gilbert and Sullivan operettas and marveled at the Iron City's architecture.

He studied philosophy and graduated from Haverford College in Philadelphia. He worked in New York City as a dictionary editor for Random House, Inc., and as writer for *Progressive Architecture* magazine. In Cleveland he worked for the Press at Case Western Reserve University. Gifted with a remarkably retentive memory, a quiet sense of humor, and a love of books, he amassed a broad range of knowledge, delighted in the esoteric, but never considered learning how to drive a car. Instead he walked, relied on public transportation, and hitched rides with co-workers and friends. In 1988 he joined the staff of Pittsburgh History & Landmarks Foundation, and worked there until his death.

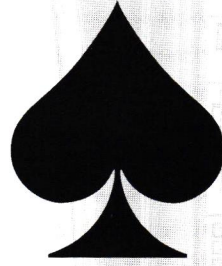


Mr. Kidney was the author of the following books: *Historic Buildings of Ohio* (1972); *The Architecture of Choice: Eclecticism in America 1880–1930* (1974); *Allegheny* (1975, with Arthur P. Ziegler, Jr.); *Working Places: The Adaptive Use of Industrial Buildings* (1976); *The Three Rivers* (1982); *Pittsburgh's Landmark Architecture: The Historic Buildings of Pittsburgh and Allegheny County* (1985, greatly expanded and republished in 1997); *The History of the Pittsburgh Builders Exchange* (1986); *Pittsburgh in Your Pocket: A Pocket Guide to Pittsburgh-Area Architecture* (1988, booklet); *A Past Still Alive* (1989); *Allegheny Cemetery: A Romantic Landscape in Pittsburgh* (1991); *Pittsburgh's Bridges: Architecture and Engineering* (1999); *Henry Hornbostel: An Architect's Master Touch* (2002); *Oakland* (2005).

He also wrote articles for the *Pittsburgher* magazine, *In-Pittsburgh* newsweekly, *PHLF News*, and several other publications.

Mr. Kidney has donated his personal library of over 4,000 volumes to the James D. Van Trump Library at Pittsburgh History & Landmarks Foundation, on the fourth floor of the Landmarks Building at Station Square, and his extensive collection of musical recordings to Carnegie Library of Pittsburgh. – By David J. Vater

Friends are invited to gather for a public reading of excerpts from Walter's books which will be held on his birthday, January 24, 2006, at Soldiers' and Sailors' Memorial, 4141 Fifth Avenue, Oakland, at 4:00 p.m. Please RSVP to Mary Lu Denny at 412-471-5808, Ext. 527, or e-mail marylu@phlf.org.



DESTINATION PITTSBURGH?

**The first thing you need to know is:
AIA Pittsburgh does not support gaming.**

**But the fact of the matter is – like it or not –
a casino is coming to Pittsburgh. To make the best
of the situation, AIA Pittsburgh wanted representation
on the Pittsburgh Gaming Task Force to influence
many factors, not the least of which is design.**

**Read on to find out more about
the issues facing the task force and
how our own Anne J. Swager, Hon. AIA,
is co-leading the charge.**

INTERVIEW BY TRACY CERTO

How influential is the Pittsburgh Gaming Task Force?

We're a bully pulpit. We don't have any power vested in us legislatively. But bully pulpits can be incredibly effective. That's what Riverlife Task Force is and they got the barrier changed on the Ft. Pitt Bridge which nobody thought would ever happen.

However, to be effective in this arena will mean understanding the political game. A lot is at stake.

Is this a first?

For me anyway. It involves so many players, such a big business and so much money. I think we're playing in an arena we haven't typically played in but one we should be in. It gives us a chance to put our values front and center: it says good business is good design. If it is designed the right way it will be a better casino and it will be more successful for everybody—the community, the gaming industry and the governor who collects taxes. So in essence we're putting it in on the line.

One big concern I have is that the politicians want this to happen yesterday. They need the money. They staked their public policy on being able to relieve property taxes and they have spent the expected revenue many times over. I think they're okay with our process and influence as long as we don't impede the timetable. So far, we have done nothing to impede it; they've done that on their own.

What happens next?

We are meeting with the PA State Gaming Commission staff to find out more about the process. Obviously we would like our recommendations to be considered.

As the co-chair of the Task Force, you've been featured on TV and in many newspapers, from USA Today to Jackpot Progressive News (which was very impressive, may I add).

What is the message you have tried to convey?

That our process is open and transparent, that we are there as much to provide information as to gather information; to inform the state gaming control board in their decision.

And that design is important. I have to be available to the press. I have to take phone calls or the process isn't transparent.

You get a lot of calls?

All the time. The hardest thing is I read the newspaper in the evening. So I get these calls in the morning. "Anne? Mark Belko, Post Gazette." And I say, okay, what happened that I don't know about because I won't even have read the morning paper. I have no idea what the article's about and I have to reply to it. (Laughs) They ask us for our opinion all the time. What you see in the paper is a fraction of the time I spend talking to reporters and giving background.

We've been doing this at the AIA, of course, for a long time. A lot of the local writers call us to get the background.

How likely is it to get a green casino?

I don't know. I suspect it is complicated by the energy load of a slot machine. But MGM in Las Vegas is proposing a new casino and it's green. They're working with Gensler. If they can do it we can do it. The reason we should do it is this: for Pittsburgh to compete as a city we have to move from the old dinosaur model to the brand of the progressive green city which we are. With the number of green buildings we have this should be no exception.

So this is high priority.

To me it is. And the other members passed it. (big grin)

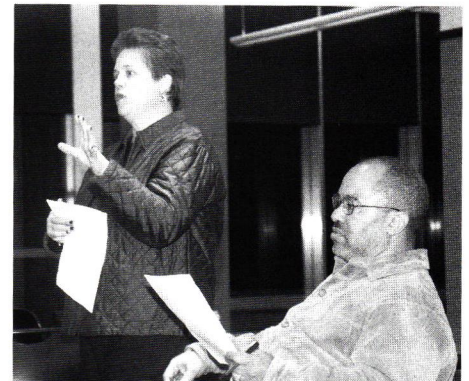
What happens once they grant the license?

I don't know. We're going to meet with the gaming control board staff and we're going to be talking about the process. One question I have: once the applications are filed, can they be modified? Let's say they've been filed and we evaluate them according to a matrix of criteria and we find that this proposal is strong here but weak there—is there an opportunity for the applicant to modify their position? Does all the impact have to happen in the beginning or can it happen during the application process and then in fact, after the license is awarded?

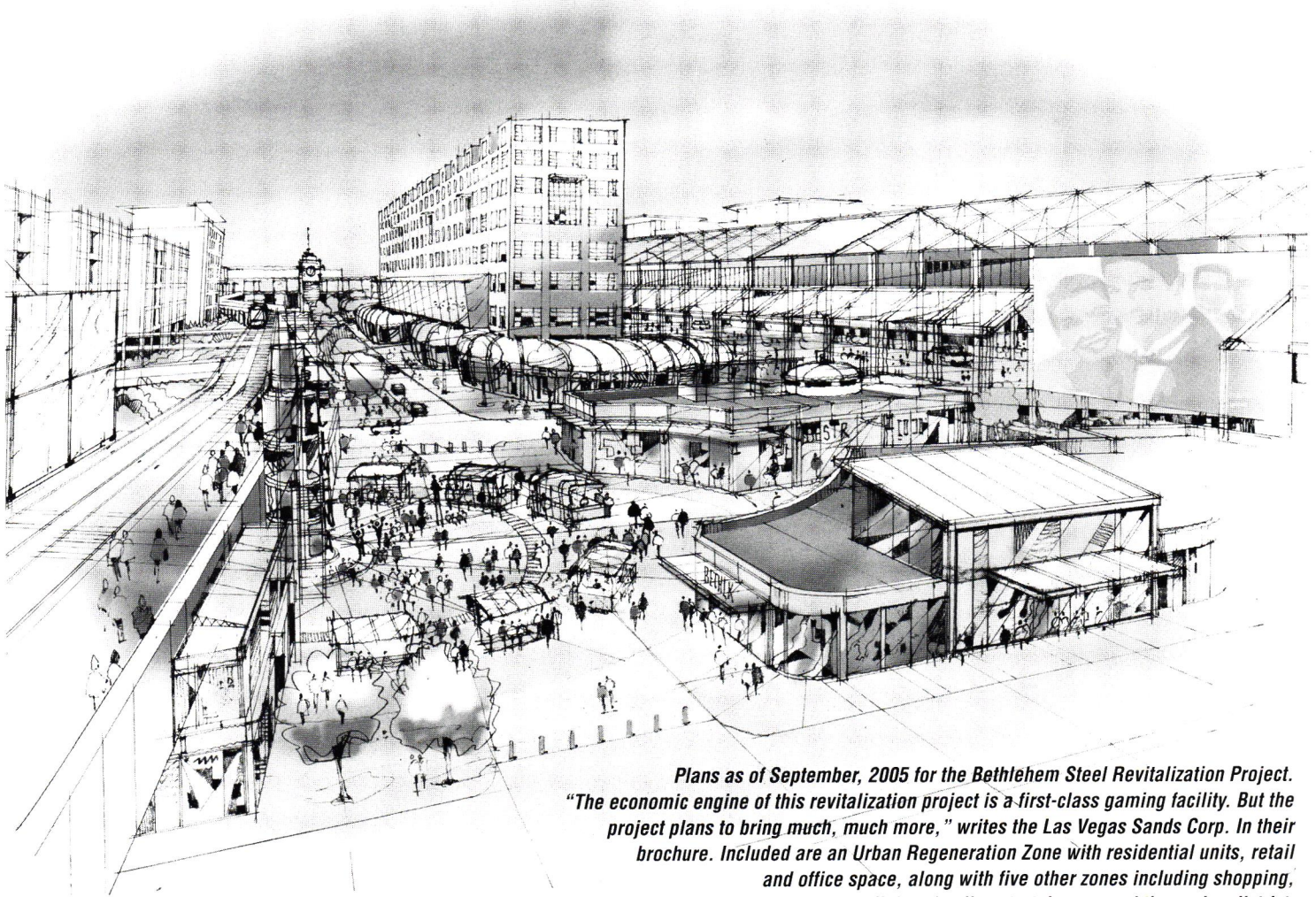
THE PITTSBURGH GAMING TASK FORCE

Mayor Tom Murphy established the Pittsburgh Gaming Task Force to better understand how the gaming industry would change the economic and social landscape of Pittsburgh. He charged the group with answering the following questions:

- Who will receive the gaming license?
- Where will the casino be located?
- What will be the design of the casino?
- What are the community benefits?
- What are the best uses for the revenues generated?
- How many employees will the casino have?
- What impact will the casino have on the traditional Pittsburgh work ethic?



At the last of six public sessions of the Pittsburgh Gaming Task Force, co-chairs Anne J. Swager, Hon. AIA and Ronald Porter field questions from the audience which included concerned citizens as well as gaming operators. For more information on the issues log on to www.pittsburghgamingtaskforce.com



Plans as of September, 2005 for the Bethlehem Steel Revitalization Project. "The economic engine of this revitalization project is a first-class gaming facility. But the project plans to bring much, much more," writes the Las Vegas Sands Corp. In their brochure. Included are an Urban Regeneration Zone with residential units, retail and office space, along with five other zones including shopping, dining, family entertainment and the casino district.

So it is likely they'll say yeah, we'll consider this, that and the other? And then once it's said and done...

I hope not. However, I assume that's a possibility. It depends on a number of other players and the actions they take which is why it is crucial that we educate, educate and educate the politicians, involved agencies and the public as to the value of the criteria we are developing.

So your goal is to get this upfront.

Yes, I want our criteria to be adopted into the end product. What I don't know is what the approval process will be once the license is granted. Are they free and clear to do what they want? Who do they report back to? Certainly the city government has a say on zoning and design issues.

The one thing that is probably not known by AIA Pittsburgh members—but should be—is the amount of influence we had over the way the zoning was put together. The state and the city both wanted a level playing field for anyone who applied, they wanted it as a permitted use in certain areas which we went along with but in exchange we tightened up the development regulations for this use. It tightens up not just the development rights for the casino but for any large box that comes into the city.

It's not perfect. You don't get good design just by regulation. But it starts to address some of the other systematic problems that were in the zoning code. We had a consultant, Ray Reeves, who worked from our standpoint on the zoning with city planning to craft the best resolution possible. It is important to recognize that making gaming a

conditional use was not politically feasible. In the eyes of the political powers that be it would have slowed down the permitting process and further made the process more open to political influence. This was unpalatable to members of the State Legislature who were poised to open the law back up and take away all regulatory and zoning power from the affected municipalities.

You mentioned that participating in this has made you cynical of government?

The slot machine middlemen provision is an example of politics as usual. It was done to provide jobs for Pennsylvanians but I doubt that will happen.

In an ideal world, what would this casino look like and where would it be?

In an ideal world, the legislation would not have called for 3000 slots machines. The legislation is way too prescriptive about how gaming will be done. It calls for a minimum of 1500, with a maximum of 3000 slot machines in the first year which you can then extend for 2000 more machines. We are building a *huge* slot casino. I would have preferred that we looked at smaller pieces that would compete with each other. On a street you might have three casinos and an entertainment district that's woven in. So you're not dealing with such a huge use. Everyone worries that they're going to build a windowless place—but with 3000 slot machines there's going to be a lot of space without windows. Come on! It's too big! It's a shed!

The legislation was written with no idea of design issues or concerns.

But now that it's written...

Our best bet is to impact design early on by picking applicants most attuned to those issues.

Do you know who they are?

No, I don't at this point, haven't seen one plan but I expect to before we will give any recommendations.

Other plans, such as the Sands proposal in Bethlehem have shown destination-type casinos.

We haven't seen anything like that yet but I hope we do. Because our financial projections for the casino are very positive. They say that a casino in Pittsburgh is probably the most valuable of any statewide because it taps into the entire Ohio market.

If you view a concentric circle map of the Pittsburgh area, it's amazing the way the market grows. Our market is bigger than Kansas City or St. Louis. We already have destinations built in—the Children's Museum, the Science Center, the Symphony, Broadway shows... So gambling can be just another entertainment choice but we need that destination feel to it.

If we build a convenience casino that only draws Pittsburghers we're just shuffling dollars. We need to bring in new money from outside or we haven't done anything to make it an economic generator. So the concept of making it a destination is hugely important.

COMMUNITY INVESTMENT STRATEGY

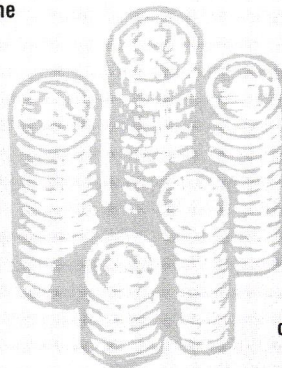
Pittsburgh Gaming Task Force Employment & Economic Development Committee Accepted 11/03/05

The Employment & Economic Development Committee of the Pittsburgh Gaming Task Force recommends that any gaming applicant provide additional investment to the community in support of their license application through a defined community investment strategy.

Rather than reviewing or prioritizing individual proposals or projects, the committee felt that the proper approach was to provide the principles under which a community investment strategy might be evaluated.

The committee has therefore suggested that the following principles guide any community investment strategy that may arise from a Pittsburgh gaming applicant.

1. A community investment strategy shall seek to maximize the economic return of the gaming operation to the City of Pittsburgh and its residents.
2. A community investment strategy that focuses on city-wide benefits preferred to localized strategies.
3. A community investment strategy should be able to be leveraged. This leverage should be quantifiable and measurable.
4. A community investment strategy should be sustainable and strive for a projected positive return on investment. For example, loan funds are preferred over grant funds, which could quickly be depleted.
5. A community investment strategy should support programs or projects that have a diversified fundraising approach and the long term potential to create additional streams of revenue for the City of Pittsburgh (e.g.: does the strategy build the city's tax base and/or create long term opportunities for city-based employment?).
6. A community investment strategy should be scalable and flexible. The strategy should have the opportunity to grow and respond to shifting market conditions and mirror any future growth for the gaming operation in Pittsburgh.



That's the family weekend getaway you referred to in the last public meeting.

If we build a convenience casino that that only draws Pittsburghers we're just shuffling dollars. We need to bring in new money from outside or we haven't done anything to make it an economic generator. So the concept of making it a destination is hugely important.

And isn't this what distinguishes Pittsburgh from Bethlehem and Philadelphia which has border states with gambling?

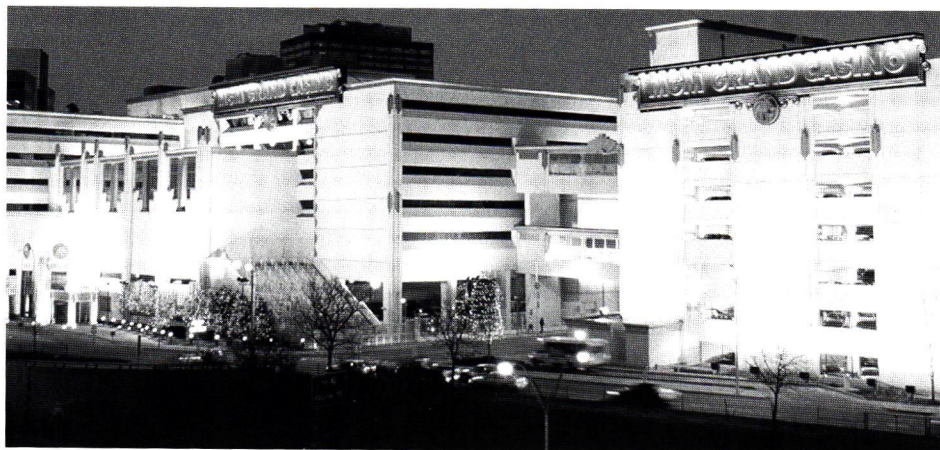
Yes, absolutely, they are much more likely to only get a convenience casino while we are more likely to get the destination casino. The unknown thing is that the 50 percent tax rate plus the \$50 million license fee is the largest in the country. That's huge! What is the appetite for someone's return on investment? Are they willing to put the money into the destination complex and not get their money back for 20, 25 years?

And other considerations, such as it's much cheaper to build if you're building in Erie. That's a big flat field and they got the land for free. The construction costs alone... it's much more expensive to develop in the city.

Why haven't the big guns come out here?

They may have. We hear that Harrah's is looking here. In Philadelphia, Ameristar pulled out saying the tax rate is too high. Trump is the only one looking there and he's coming out of, what, his seventh bankruptcy. They have two sites and to my knowledge have nobody in at that point. We have five owners interested but they're not revealing who their operators are except for Harrahs' and MTR. We don't know the others.

To make money in this market—with the capital investment up front and the tax rate—you have to have a really smart operator. It's going to be a competitive, difficult market with the tax rates.



In Detroit, the multi-level 75,000 sf MGM Grand Casino holds 2800 slot machines and an array of table games including blackjack, roulette, and baccarat. It also includes the MGM Grand Buffet along with the Hollywood Brown Derby. The Pittsburgh Gaming Task Force prefers this more urban style over a mammoth one-level facility. Photo courtesy of MGM Grand.

What do you think the impact will be once this casino is built in Pittsburgh?

I think it depends on who they draw and this is why I'm fighting so hard to get an operator who's trying to make it a destination. If you only bring in a senior citizen who sits in front of a gaming machine and never goes anywhere you'll get tax dollars out of it but it's not an economic generator. So the big question is, can it be designed so it's an economic generator? That's the hope.

What would it take?

Great question. When Harrah's went into New Orleans, the city fathers had them build a casino with no inside amenities. No restaurant, no coffee shop. It failed. Then they allowed them to finally put some amenities on the perimeter and that started to make it kick. Then people flowed between the casino and the amenities which is what you want. The biggest unknown to me is you're dealing with such a large building. You're not dealing with a hotel with a lobby full of machines and lots of other things to do as well.

They've compared it to a Wal-Mart.

That's what makes it not so clear cut. Can you locate it so there are other amenities around it or is it just too big to do that?

How do you take a big box like that and make it two stories?

They've done it in Detroit. It used to be gaming casinos only went one level because of the movement of coin but they've gone to tickets so you have a lot more opportunity for two floors. The question is designing it so people will flow. Detroit's operators were in temporary facilities in two floors and then decided to stay in two floors so somehow they've conquered the issue. It's in our proposed zoning code that it has to be massed for two stories.

You have said that Pittsburgh has one of the best demographics in the country for gaming.

I think it was Albert Ratner from Forest City who actually made the comment. In my opinion Pittsburgh has always been a huge gaming city. When I first came to Pittsburgh, everyone played the numbers, on every street corner in this city, and now they play the lottery. It's always been a big gaming city.

The other issue: while our income is lower than the national average, we have a higher propensity to spend a higher percentage on entertainment and gambling is entertainment. I'm not sure whether AI is right but if you look at it statistically and you look at our culture of gaming, it's

probably dead-on and gaming will be a tremendous success in Pittsburgh.

The Philadelphia Task Force requested that the Gaming Task Force formally adopt their design recommendations. Is this something you think the Pittsburgh Task Force should do?

The Philadelphia Task Force asked that their design recommendations be adopted into the governing regulations. I think the best way to proceed would be to develop a matrix of all our criteria—of which design is just a part—and rate each proposal accordingly. I would hope the PA Gaming Commission would take our recommendations and consider them when they assess the background checks of the applicants and their financial wherewithal. At this point in time, the legislation has set the criteria by which applications are to be assessed and design is not anywhere in the picture. Trying to force the PA Gaming Commission to do so might backfire. Instead I would prefer they see the value of our input, take it seriously and enact it as part of the overall process.

Philadelphia's recommendation is similar to ours and it's

obvious in both cities what people want is a building in an urban context.

My concern is: Is the tax rate so high that it precludes the investment in the building that we want to see? How much are they willing to put in the building once they spend \$50 million for the license, then the acquisition of property and the infrastructure—stacked parking is required by zoning. Then they have to buy 3000 slot machines, a significant amount of money.

So after all that, how much are they willing to put into the building? These are publicly held companies; they're in it to make money.

And then there's the public appetite for a significant giveback like an arena. Our job is to try for a quality project because it will impact us for many years to come.

Are you enjoying this new role?

I'm enjoying it thoroughly. You know, there aren't many opportunities you get later in your career to learn something new, to immerse yourself in an entirely different industry in an entirely different dynamic and learn all about it. I'm having a grand time. It's fascinating.

A casino in Pittsburgh is probably the most valuable of any statewide...We already have destinations built in—the Children's Museum, the Science Center, the Symphony, Broadway shows...so gambling can be just another entertainment choice, but we need that destination feel to it."

DESIGN COMMITTEE RECOMMENDATIONS

A group of citizens have been working hard to make sure the casino we get is the best casino possible. The ultimate goal? That Pittsburgh gets a high-quality facility that is beneficial to the city and acts as a tourist destination as well as a good neighbor.

In September, the Design Committee of the Pittsburgh Task Force on Gaming issued comprehensive recommendations for the casino that includes:

- **Vehicle and pedestrian access**
- **Parking**
- **Design of the building including height, massing, fenestration, articulation of the facades, material and building details**
- **Access to public amenities, including but not limited to rivers, trails, parks and modes of transportation; landscaping and open space**
- **Lighting**
- **Loading and trash**
- **Public art and signage**

The recommendations are intended as guidelines for the State Gaming Board in their selection of an operator who will maximize the benefits while minimizing the adverse effects; provide guidelines for developers to make the most responsive proposals and establish regulatory avenues to ensure ongoing compliance and monitoring of criteria and recommendations.

Members of the Design Committee are: Mary Navarro, chair, Rick Belloli, Carol Brown, Rich DeYoung, AIA, Sophie Masloff, Earle Onque, AIA, Rick Stanizzo, Anne J. Swager, Hon. AIA, Andre Young and Ken Zapinski. In addition, assistance is provided by Ray Reaves, consultant, and City of Pittsburgh Department of Planning staff including Director Susan Golomb, Jeremy Smith, Bob Reppe, Neha Gabhawala and Chris Koch, intern.

For the full report:
www.pittsburghgamingtaskforce.org/DesignFinalReport.pdf

One More Chance to Meet the Fellows (Part Two)

Fireside Chats at the Firehouse Lounge

The September membership meeting at the Firehouse Lounge was a big hit as members of AIA's College of Fellows led small group discussions on community issues. In November we ran the first series of discussion summaries and here we are happy to feature the rest.



Robert Dale Lynch, FAIA



Steve George, FAIA

ROBERT DALE LYNCH, FAIA LYNCH & ASSOCIATES

Our group, diverse in ages as well as professions, was led by Robert Dale Lynch, FAIA. He is a principal of Lynch & Associates, a Pittsburgh firm founded in 1982. During his career, he contributed significantly to improve laws, codes and conditions for community members with disabilities.

To start our discussion each member told the group something about themselves. Then Mr. Lynch handed out ADA related information and talked about his work and how he earned his fellowship and other awards. In 1991, he was awarded with PSA Medal of Distinction, the gold medal and highest honor bestowed by the Pennsylvania Society of Architects. In 1996 he was elected to the College of Fellows of the American Institute of Architects. He worked with Senator James Rhodes in roll writing and testifying before the Pennsylvania Legislature for the enactment of the State's Universal Accessibility Law of 1988. Additionally, he told the group about the time he was commissioned to undertake a month long ADA survey to the United States Capitol Building.

We discussed other topics as well, including the use of technology such as cars and equipment for people with disabilities, and the impact that they may have on the environment.

We also took time to talk about the city and its community and how people who move to Pittsburgh from other places find the area livable and affordable. A great example we discussed is Lawrenceville, which has attracted people from different areas and backgrounds. This migration has created a great artist & business community that is close to the city center and accessible to public transportation.

— By Ana Migone, Assoc. AIA, WTW Architects

STEVE GEORGE, FAIA

Through initial introductions, we discovered that while the group obviously included many architects, we had a fair number of Professional Affiliate members which included manufacturer representatives, a landscape architect and a custom furniture maker.

After the general introductions, Steve George spent some time sharing his experiences with working in the public sector. He began his venture into public life by volunteering at the Mount Washington Community Development Corporation, first as a member then as president. At the time, the City was spending its resources on the down-

town area rather than throughout the city's neighborhoods. He collaborated with other city neighborhood groups to direct more resources to the neighborhoods. Beginning in 1970, Steve worked for the City in different capacities, until becoming executive director of the Urban Redevelopment Authority in 1973. He felt great pride in being part of the development of PPG Place, and related some interesting anecdotes about the process.

This migration has created a great artist & business community that is close to the city center and accessible to public transportation.

By championing the selection of Philip Johnson over other architects, he also illustrated how one architect can influence the outcome of events. Although he went into private practice in 1982, he returned in 1984 to become Director of Aviation for Allegheny County. It was during this time that the Pittsburgh International terminal was built—on time and on budget.

Using Steve's many years of experience as a starting point, the discussion shifted to how one person could influence public policy and the shaping of our city. Two members of our discussion group were very involved in their respective neighborhood's Community Development Corpora-

tions, one on the Northside and one in Lawrenceville. They shared their experiences with organizing residents and merchants, applying for funding, and working with City Hall on issues pertinent to their areas of the City. CDCs, local non-profits, and the AIA are excellent examples of groups which can provide the opportunity and experience for someone who wants to get involved with his/her city but feels a little overwhelmed where to start. The issues are generally manageable, creative solutions are welcomed and the rewards are great. One advantage that Pittsburgh offers is being a city of diverse neighborhoods, with a wide variety of opportunities for volunteering.

I think everyone left with a greater appreciation for the power of a focused, creative discussion.

The conversation shifted from ways to become involved to methods for improving the quality of life and economic opportunities in Pittsburgh. Ideas ranged from large to small: signature buildings to transform Pittsburgh into a destination (a la Bilbao) to improving the city one building, one block, one street at a time. The discussion was animated and spirited (one would expect less from a bunch of architects and community leaders?!). It became a mini-charette, sans paper and pens. When time was up it was clear to everyone, as it was from the start, that there is no single "solution" to improve Pittsburgh. However, I think everyone left with a greater appreciation for the power of a focused, cre-

ative discussion. Personally, I was left with a desire to get more involved with my community.

We ended our talk with a question for Steve George: "What does it mean to be a Fellow?" Steve looked around at our group and expressed his desire to be more involved in these kinds of discussions. If he can use his experience to help a new generation of architects improve the lives of the City's residents, it will be time well spent. I couldn't agree more, and look forward to future opportunities.

— By Carl Bolton, Assoc. AIA, Perido Weiskopf Architects

Skill

Integrity

Quality

Modernization of the PA Separations Act

AIA Pennsylvania and the Master Builders' Association are part of a statewide coalition to amend Pennsylvania's Separations Act to allow publicly funded construction projects to be delivered in the most cost effective and efficient manner on behalf of the interests of the taxpayer.

Here are some reasons to support the cause:

- Abiding by an archaic law does not allow public entities freedom to choose the most appropriate project delivery system
- Multiple primes significantly increases coordination problems and the possibility of litigation
- Amending this law would allow for single source responsibility by public owners on their construction projects.

For more information on the Separation Act, visit www.mbawpa.org and click on the PowerPoint Presentation.

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BREAKING GROUND:

AN IMMIGRANT'S JOURNEY FROM POLAND TO GROUND ZERO

BOOK REVIEW BY ROBERT J. BAILEY, AIA

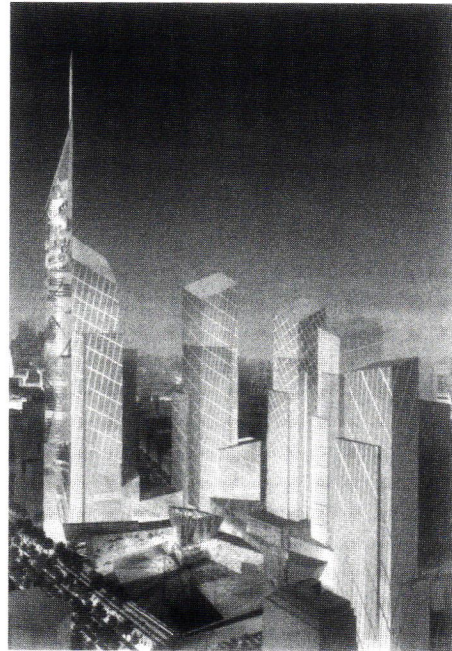
Daniel Libeskind did not have a building of his built until he was fifty-two years old.

I suggest this fact is central to his book *Breaking Ground: An Immigrant's Journey from Poland to Ground Zero*. Follow Libeskind's life journey and his career as an architect and you see why that is the case and why this book was published at the time it was (2004).

A native of Poland, Libeskind came to the United States by way of Israel. When he was eleven his family immigrated to Israel (to escape persecution by the Soviets) and two years later he journeyed to the U.S. (1959). He spent his teen years in the Bronx then was educated at Cooper Union, before becoming head of the architecture department at the Cranbrook Academy of Art in Michigan, and then founder of an architecture program called "Architecture Intermundium" that he ran out of his home. Libeskind was an architectural theorist and an academic, more interested in "ideas and abstract concepts than in the utilitarian aspects..." That was the case until 1989, when he won the competition to design an addition to the Berlin Museum to house a Jewish museum. (Until then the only competition he'd won was in 1987 for housing designed for West Berlin, a project that was scrapped when the Berlin Wall fell.)

For Libeskind, the Berlin Jewish museum project marked the turning point from academic to builder. At the same time he won the competition, Libeskind was offered the opportunity to be a resident senior scholar at the Getty Center in L.A. After a prominent Berlin architect strongly implied that it was doubtful the Jewish museum would get built if the architect were not actually present in Berlin, Libeskind gave up the prestigious scholarship and stayed in Berlin.

"As an immigrant, whose youth often felt displaced," Libeskind writes, "I've sought to create a different architecture, one that reflects an understanding of history after world catastrophes." Hence some of the projects he has



Rendering, World Trade Center site.

pursued: the Berlin Jewish Museum, the Ground Zero site. Libeskind's particular vision of architecture is one in which aesthetics and style are secondary to how the building "feels" and the emotions it evokes. His buildings can be startling and discomfiting as well as unique in the kind of spaces he creates. "My architecture, which is often overtly expressive, unnerves some critics, many of whom perhaps are more comfortable in an antiseptic world where emotions can be kept at bay and buildings can be discussed in purely aesthetic terms," Libeskind states. "I know that people want buildings to affirm their own illusions, and that when a building reflects a new angle of reality, or an entirely new view, it can feel disturbing. Especially if it doesn't affirm comfortable, familiar thoughts about the world." And this thought: "You will not know [a building's] soul until it reveals itself to you."

In Libeskind's youth, it was thought he would become a musician. He was by his own account a brilliant accordion player (good enough that at a recital in Tel Aviv he played

"When a building reflects a new angle of reality, or an entirely new view, it can feel disturbing."

“You can always do art in architecture, but you can’t do architecture in art. You get two fish with the same hook.”

alongside a young Itzhak Perlman). Libeskind sees a strong relationship between music and architecture: “Like music, architecture is often about direct encounter rather than analysis. If you are interested in a piece of music, you can analyze it after you’ve heard it. . . . But first you have to simply let it wash over you. Buildings often exert their magic, their genius, in a similar way.” He adds, “From the moment you walk in, a specific mood is struck. The space has been structured, like a piece of music, with a certain voice and tonality.” That Libeskind sees his Berlin Jewish museum as the third act of Schoenberg’s unfinished opera *Moses und Aron* says a great deal about his opinion of his own architecture.

As an adolescent, Libeskind made drawings endlessly and wanted to be an artist. Libeskind’s mother told him, “You can always do art in architecture, but you can’t do architecture in art. You get two fish with the same hook.” Even now Libeskind continues to draw copiously, “I don’t travel with a camera; I travel with a sketch book,” and bemoans the decline in drawing: “In a staggeringly short period I’ve started having trouble finding young architects who can draw.” How important to Libeskind is the ability to draw by hand? “Unless there is a connection of eye, hand, and mind, the drawing of the building will lose the human soul altogether and become an abstract exercise.”

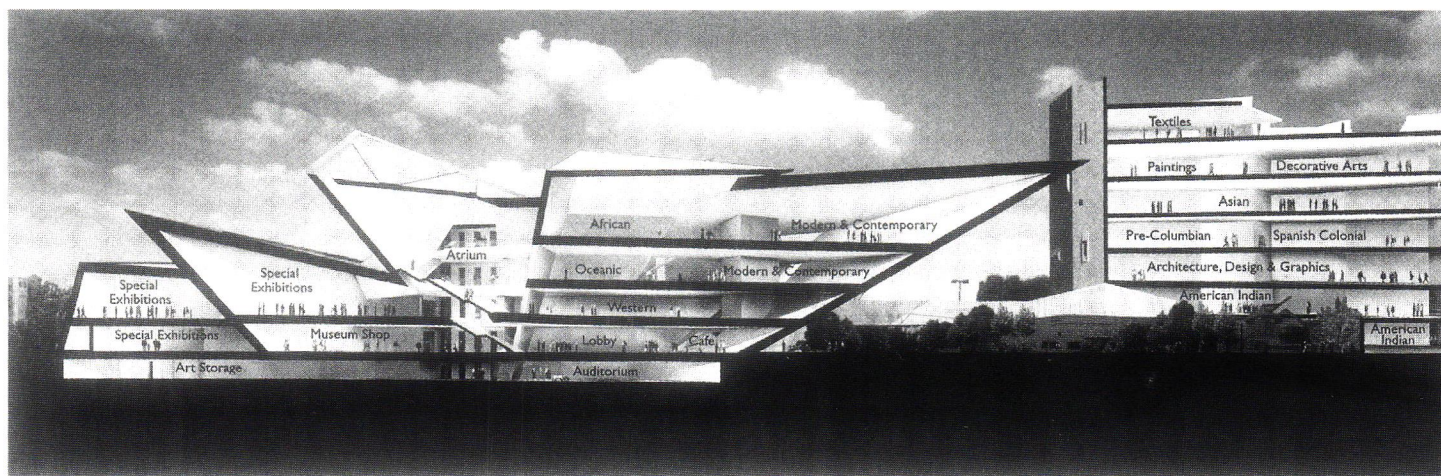
As relentless as his vision seems, is Libeskind then an iconoclast? In his words, “. . . the great modernist masters argued that buildings should present a neutral face to the world, but theirs is a philosophy that feels almost quaint now.” He also states, “A sense of place. The great modernist architects of the twentieth century. . . revealed in ignoring it, snapping the bonds to the past.”

Does Libeskind have anything good to say about today’s high-profile architects? “I like Jean Nouvel very much. . . . I admire Zaha Hadid too.” But there are at least three instances where Libeskind notes condescending comments made toward him by Rafael Viñoly. Libeskind studied at Cooper Union under both Richard Meier and Peter Eisenman and (sort of) worked briefly for each. He found both offices to be oppressive—“not what I want to do”—and quit both immediately. His comment on Santiago Calatrava’s understanding of and participation in the master plan for the Ground Zero site, versus that of Skidmore Owings Merrill’s chief designer David Childs: “It was hard not to compare Calatrava’s and Childs’s approaches to working on this project. Calatrava got it. Childs didn’t.”

In July 2002, the *New York Times* and its architecture critic announced a study of lower Manhattan to be published in September, the preview of which took place at the Venice Biennale of Architecture. Libeskind’s thoughts on the entries? “So much was being said about what had happened at Ground Zero, but so little was being conveyed by the architecture itself. . . . we were treating the site of the tragedy as a. . . clean slate to be filled with fashionable buildings.” When asked to speak about the entries, Libeskind’s emotions got the best of him: “Glossy, contemporary, ironic, self-satisfied architecture isn’t the answer. One needs a more profound indication of memory.” At the Biennale Libeskind was asked to be a juror to choose the architects who would compete to redesign Ground Zero and, from



Jewish Museum Berlin. (TOP): View with Holocaust Tower at left, Garden of Exile and Emigration in the foreground, and Alexanderplatz in the background. (BOTTOM): Aerial view.



Denver Art Museum, North-south section

them, choose the winning scheme. Yet fate (if you will) had other ideas. Afterwards, Libeskind realized he had a prior commitment that would prevent him from being a juror for the competition. His wife pointed out that they could instead *enter* the competition. We learn that Libeskind's intrepid wife is an indispensable partner to him in his career and is in fact his firm's chief operating officer.

The account of the Ground Zero competition with its factions among New York Governor Pataki, developer Larry Silverstein, the Lower Manhattan Development Corporation, the families of the victims, the people of New York, and the media, has a prominent place in the book (as suggested by the title), including many details of Libeskind's "forced marriage" to David Childs and SOM. Libeskind's view of the machinations of this highest-profile design drama (some might say soap opera) makes intriguing if somewhat gossipy reading.

My sense is that Libeskind, whether you meet him in person, experience one of his buildings, or read this book, is the kind of person you either love or hate. Either you are charmed by the immigrant boy who relentlessly cheerleads for the architecture of memory and emotion and who, like his parents, never gives up a struggle, or you are put off by the arrogant upstart who dares to take on the world's best architects and wants to do it his way. One suspects that there is definitely another side to many of the stories he relates about his projects. But for Libeskind, a nightmare is a world where everything looks the same. He relates the story of being told why he wasn't getting the commission to build an extension for the Carnegie Science Center in Pittsburgh, "We were hoping for a Libeskind-type build-

ing. This doesn't look enough like a Libeskind. They wanted an imitation of something I had already done! Why? What did that have to do with their building?"

There are humorous instances, as when Libeskind describes the London Times editor's reaction to his design for a new building at the Victoria and Albert Museum. The editor commented that Libeskind's design would be "a disaster for the Victorian and Albert Museum in particular and for civilization in general." Libeskind's parenthetical response: "I do wish my mother were here to see me pose a threat to all of civilization." There is considerable background on Libeskind's family in the book. Two or three of the stories, however, seem so far-fetched as to be apocryphal.

Libeskind's collaborator on this book was Susan Crichton, former Newsweek editor and former Brown, Little publisher. The result is an engaging and informative read that is as much about Libeskind's quest to pursue his vision of architecture as it is autobiography. The book is nearly three hundred pages. Illustrations are primarily grouped into two sets at about quarter-way and half-way through the book. Most are color but none are larger than half of the 6-inch by 9-1/4-inch page. A number of old family photos are included; I would have preferred more project illustrations.

With snarls and changes in the Ground Zero development subsequent to the publishing of this book, we might eventually see a sequel from this gifted and multi-faceted individual, whose remarkable journey has brought him to the point where he not only stands among the prominent architects of our time, but has something to say that is worth hearing as well.

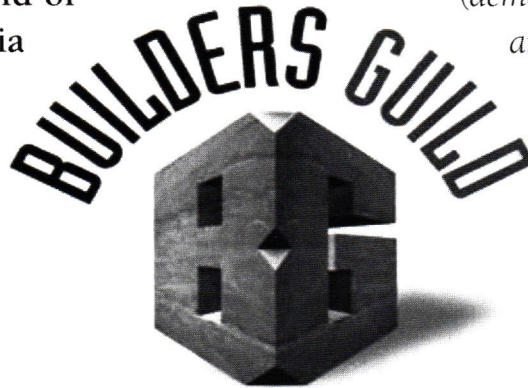
The result is an engaging and informative read that is as much about Libeskind's quest to pursue his vision of architecture as it is autobiography.

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USING TRADITIONAL HAND FORGED JOINERY IN

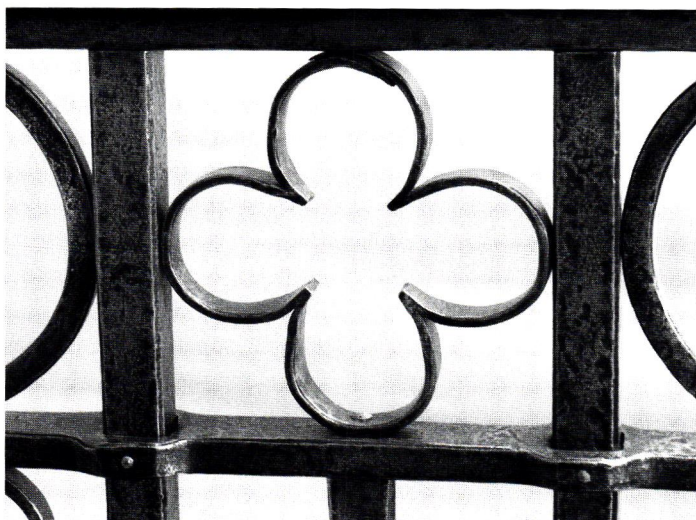
ARCHITECTURAL METALWORK

BY NIGEL TUDOR, PROF. AFFILIATE

Think of architectural metalwork as jewelry for buildings. When you think of joining two pieces of metal, electric arc welding is probably what comes to mind but it hasn't always been that way. By using traditional hand forged joinery you can broaden your design palette and create architectural metalwork pieces with more visual impact.

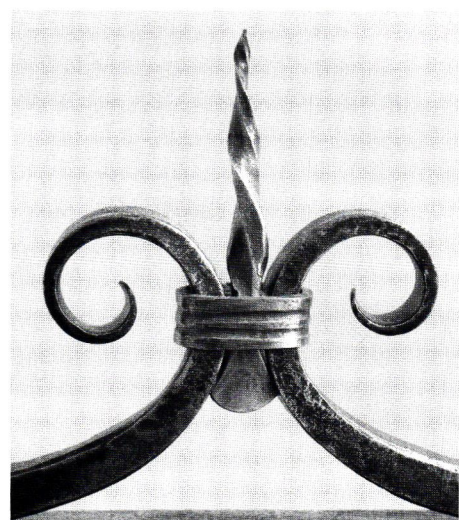
Why use traditional joinery? A bevel on a piece of wood creates another plane for light to reflect, giving a piece of furniture or trim more visual interest. Similarly, hand forged joinery becomes part of the overall design of a piece of metalwork enhancing the piece with dimension and texture. In contrast, welded metal work often appears flat and lifeless.

Following are some of the basic types of joinery.

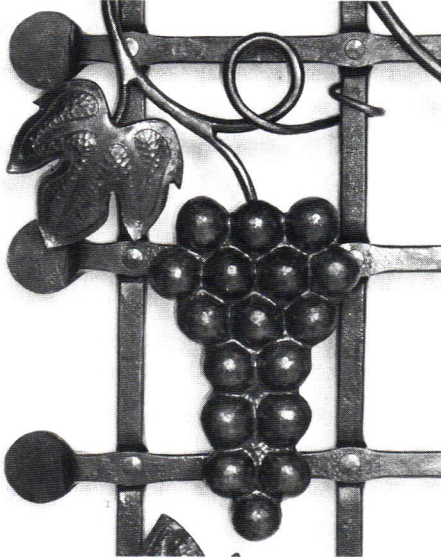


Slit and Drifted holes are often used on gates, railings, and grilles where the vertical bars pass through the horizontal bars. A slit is cut in a bar when it is white-hot. Then a tapered drift is driven into the slit, which displaces metal to the side and sizes the hole. Another bar is then passed through the hole to create an interesting joint.

Nigel Tudor is a 24 year-old smith who has been forging for 11 years. He studied under master smiths in the US and in Europe. With the exception of the sunroom (since he wasn't around in 1900) all of the work pictured is Nigel's.



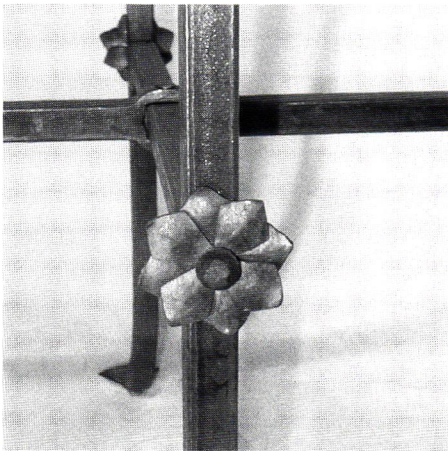
A collar holds metal together the same as a bow tied around a bunch of flowers. A collar can be flat or have a profile. The pictured collar is in bronze, creating a contrast that adds interest to the piece.



Half-lap joints can be used in a grille or similar application where you would like a bar to cross over another bar. Half-lap joints are made by forging the bar to half of its thickness and then, when both sides of the joint are red-hot, forging them into each other. The joints are held together with rivets, which can be plain or decorative giving you more design options.



A gate in Eupen, Belgium. There are 25 angled slit and drifted holes used in its construction.



Decorative bolts and rivets, which can be of any design, let you embellish a piece while holding together part of the structure. Your imagination is the limit. (Note the slit and drifted hole in the background.)



A sunroom in Brussels, Belgium (circa 1900) Slit and drifted holes, collars and decorative bolts are used in its construction.

CALENDAR

AIA ACTIVITIES

JANUARY 4, WEDNESDAY
AIA Communication Committee Meeting
 Noon at the Chapter Office. All members welcome.

JANUARY 9, MONDAY
AIA Programming Committee Meeting.
 Noon at the Chapter Office. All members welcome.

JANUARY 10, TUESDAY
AIA Pittsburgh Board Meeting. 5 p.m. at the Chapter Office. All members welcome.


FEBRUARY 1, WEDNESDAY
AIA Communication Committee Meeting
 Noon at the Chapter Office. All members welcome.

FEBRUARY 14, TUESDAY
AIA Pittsburgh Board Meeting. 5 p.m. at the Chapter Office. All members welcome.

BUILDING BLOCKS

FEBRUARY 1, WEDNESDAY
Building Envelope Construction, Protection and Restoration Workshop. 8:30 a.m. – 3:15 p.m. Koppers Building, 436 Seventh Ave. For more information and to register visit www.aiapgh.org or call 412-471-9548. **5 AIA/CES LU's (HSW)**

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From the Firms

► **The Design Alliance** and Turner Construction Company began the renovation of the Central Blood Bank's recently purchased Five Parkway Center Building. The 85,000-sf space will be renovated into separate lab and office space along with a blood storage area. The work will be done throughout five of the six levels of the building.

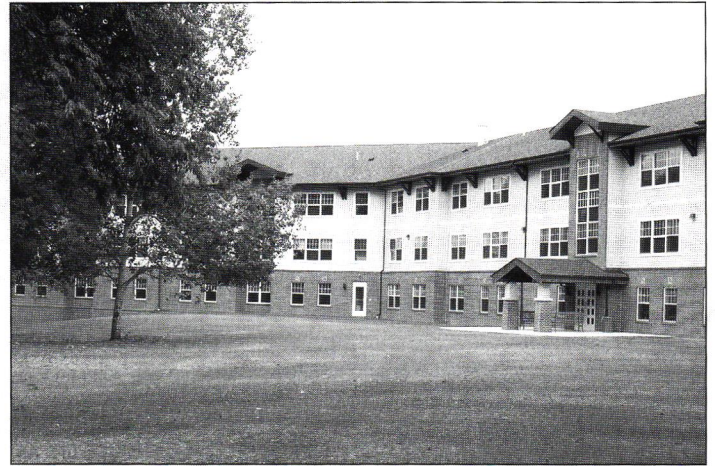
Landau Building Company has recently been awarded a contract to construct a new four-story building known as the National Energy Technology Lab for the U.S. Dept. of Energy in Morgantown, West Virginia. Construction commenced in August 2005 with completion scheduled for July 2006.

Foreman Architects Engineers, Inc. recently completed five projects for the Conneaut School District in Crawford County. These addition and renovation projects which consist of two elementary and three junior-senior high schools totaled approximately \$40.6 million. In addition, Foreman Program and Construction Managers, Inc. provided construction management services on all five of these projects. They have also completed a \$1.5 million renovation project for Leed's in the Westmoreland County Business and Research Park. Additionally, they were selected by Ambridge Area School District and Moon Area School District to provide architectural/engineering services for new area high schools.

General Industries and The Snyder Group broke ground for a new 22,400 sf Westmoreland Crossroads Retail Center (pictured below) which is designed by **Mavrovic Architects, P.C.** The new development has the potential to add between 75 and 120 new jobs to the region.

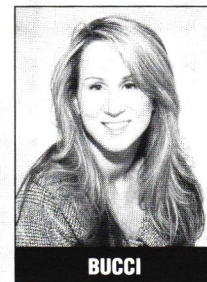


Massaro Corporation recently completed and dedicated a new student housing project (pictured top, right) located at the Punxsutawney campus of the Indiana University of Pennsylvania. Massaro Corporation completed the \$7,000,000 project in August 2005, one week ahead of schedule.



Business Briefs

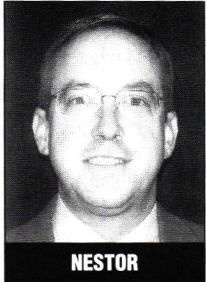
► **L. Robert Kimball & Associates, Architects and Engineers**, is pleased to announce the appointment of three new staff members (pictured below) to their Architecture and Engineering Building Systems Group in the downtown Pittsburgh office. Corinne Bigler has joined the firm as a project designer; Donna M. Bucci has accepted a position as an executive assistant; Jennifer M. Pavlik will serve as a commercial interior designer.



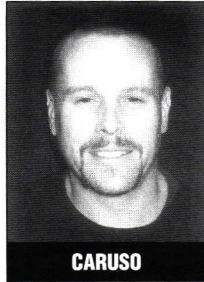
Burt Hill, Inc., Central Region, has expanded their offices again with the additions of the following individuals. Dustin Jon Stewart has been hired as a tech specialist in architecture and Steven A. Horvath as a tech specialist in electrical engineering. Pittsburgh additions to the firm are Susan M. Tartaglio, interior design, Hugh E. Harkiewicz, interior design, and Carla Ann Lukehart, landscape architect.

Church Restoration Group, a specialty contractor that restores historic and sacred spaces across the country, hired Christopher Michaels to assist with design review for the company.

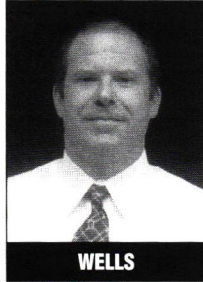
Massaro Corporation announces two new employees and four promotions (pictured below). Kevin Nestor has been hired as a project manager and Sam Caruso joins as a certified restoration technician. Joshua Wells has been promoted to senior estimator, Michael Stimpson has been promoted to pre-construction manager, and both Brian DiDiano and Brian Miller were promoted to senior project engineer.



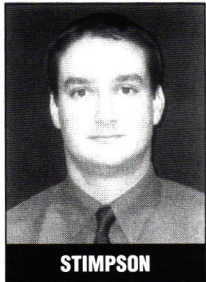
NESTOR



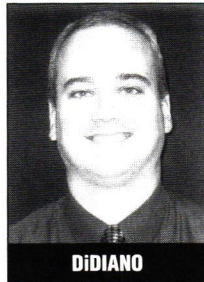
CARUSO



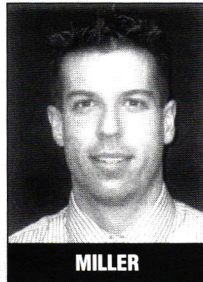
WELLS



STIMPSON

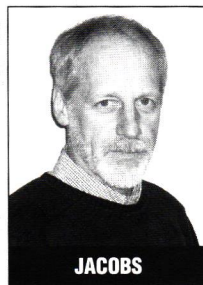


DiDIANO



MILLER

The Gateway Engineers, Inc. has appointed Wayne F. Jacobs (right) to head the company's new structural engineering team. Mr. Jacobs is a seasoned professional engineer with more than 30 years of commercial, residential, and institutional experience. He came to Gateway as the former president of Jacobs Engineering Associates, where he oversaw numerous project tasks for a variety of clients. In his new role with Gateway, he will serve as a project manager while assisting in developing the company's structural engineering team.

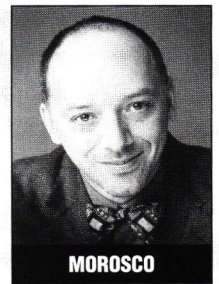


JACOBS

Kudos

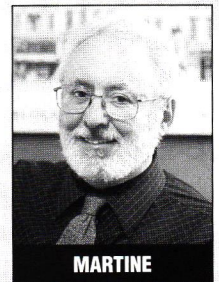
The American Institute of Architects (AIA) and American Association of Homes and Services for the Aging (AAHSA)'s *Design for Aging Review* has recognized **Perkins Eastman** for the award-winning designs of Felician Sisters Convent, Silver Lake Commons, and Grand Rapids Dominicans, Marywood Campus.

The Frank Lloyd Wright Foundation Board of Trustees named one of its members, Taliesin alum **Gerald L. "Jerry" Morosco, AIA**, CSI, a Pittsburgh-based architect, to serve as Chairman.



MOROSCO

John A. Martine, AIA and **Tom Price, Assoc. AIA**, both of **Strada**, presented "Patching Pittsburgh: Stitching the Past and the Present Together to Mend the Urban Fabric" at Architecture Exchange East, Virginia's largest building and design conference. The conference took place on Nov. 2-4, 2005, at the Greater Richmond Convention Center.



MARTINE

Michael Stern, ASLA and Mason Radkoff of **Strada** were selected as two of 16 Pittsburgh designers to be featured in *By Design*, a new exhibition at 937 Liberty Avenue. *By Design* aims to provide insight into how designers make connections, interpret content, express meaning through visual form, and observe the world. The show runs through Friday, January 13, 2006.

Jon O'Brien, director of communications for the Master Builders' Association, was named a finalist in the Construction Writers Association's 2005 Marketing Communications Awards. Mr. O'Brien received the recognition for a PowerPoint Presentation on Amending Pennsylvania's Separations Act.

Stan Latta, director of Unions and Student Activities at Penn State University, and **Paul Knell, AIA** a principal at **WTW Architects**, recently completed writing *College Union Dynamics – Flexible Solutions for Successful Facilities*. The 200-plus page book includes over 100 diagrams and photos and more than a dozen case studies as examples of best practices.

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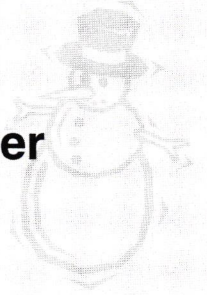
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AIA Pittsburgh Holiday Party

at the Pittsburgh Glass Center

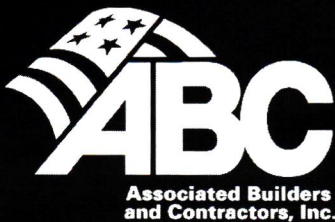


On December 13, AIA Pittsburgh members and friends gathered at the Pittsburgh Glass Center for the annual holiday party. Incoming president Tom Briney, AIA was presented with the ceremonial wig and tiara by outgoing president Steve Quick, AIA. Glass Center co-founder Kathleen Mulcahy presented a demonstration on the second floor, while party guests mingled in the gallery and enjoyed the current show "Well Hung: Chandeliers Revealed." AIA Pittsburgh thanks the Pittsburgh Glass Center for a wonderful party location!



PHOTOS BY TRACY GERTIO

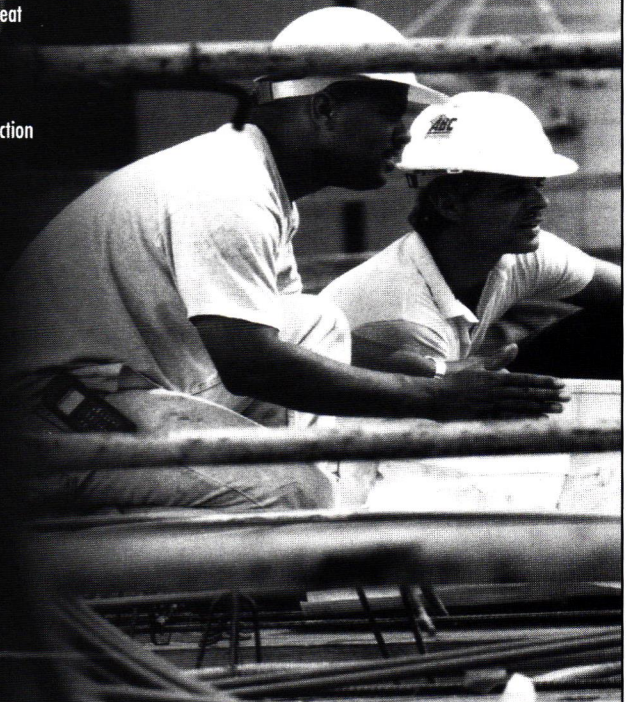
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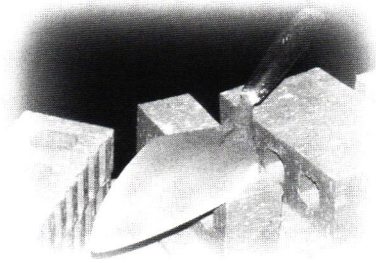
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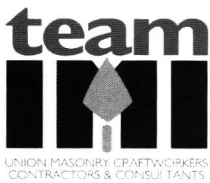
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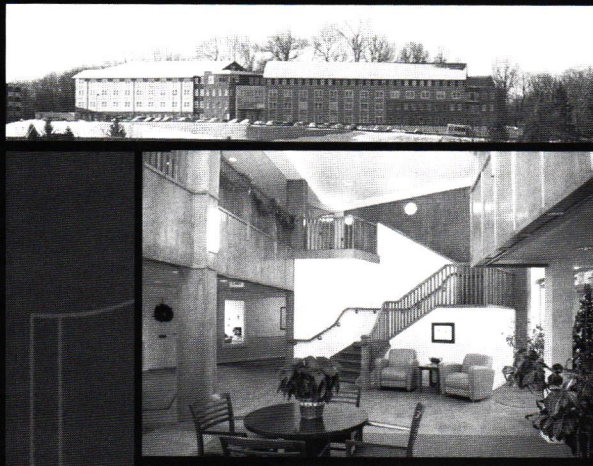
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Owner - a.m.Rodriguez assoc.



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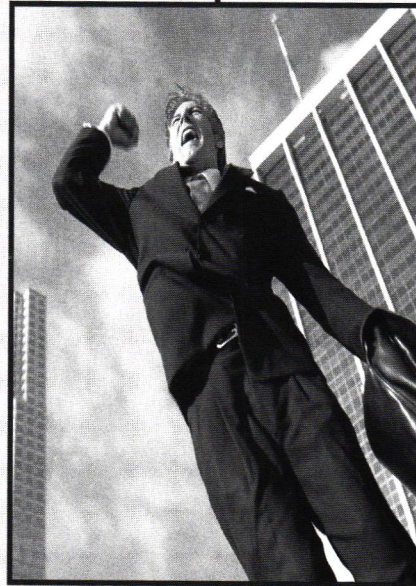
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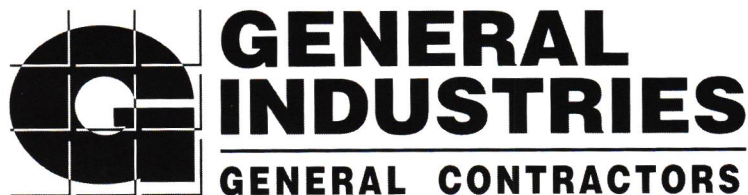


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