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Anatomy of a Frog

Karen Loysen, AIA, President



Evidence of insufficient concern for the quality of our built environment is everywhere.

Curiously, you can proceed through

12, 16, or even 20 years of education and learn more about the anatomy of a frog than about the anatomy of the city in which you live. It is rare for a history class to explore the interplay between historical events and the places where they occurred, or of a culture to its town form, or of the implication of technological advancements to the form of cities. The study of architecture is too often presented as a static and formal slide show of rarefied monuments, most often shown removed from their contexts, and most often in art class, rather than in history or social science classes. Our lives are set into architectural stages and yet these are the things we learn the least about in our education.

Perhaps one of the most far-reaching ways in which architects can further the cause of quality urban design and architecture is through supporting architecture education within school curricula, and in other venues where non-architects can learn about architecture. After all, the quality of the man-made environment is not just about the talents and skills of architects, but about the awareness of policymakers, funding agencies, developers, engineers, and business or home owners to the quality of the built world and the ability of that quality to make a difference in their lives and businesses. It is extremely important to our profession that we encourage knowledge and attentiveness to urban design and architecture.

It is key to create an awareness of the anatomy of a city, to demystify it; to encourage awareness of the economic, cultural, and formal rationale of the form of the city. It is also important to demystify architectural design. To the extent that these remain inaccessible, they will also remain low priority.

Evidence of insufficient concern for the quality of our built environment is everywhere. In order to combat this, the idea that a quality built environment matters needs to be nurtured and promoted in all possible

places. It is clearly possible to create above-average infrastructure and building projects when both architect and architecture consumer value this quality.

The AIA, Architrave (the Pittsburgh Foundation for Architecture) and Carnegie-Mellon University nurture a number of educational initiatives, in support of the long range goal of a more architecturally literate population. The Heinz Architectural Center is also a strong resource for educating a very wide and diverse audience about architecture. All of our members should be encouraged to support these or other organizations which promote architectural education or awareness of architectural issues.

If interested, contributions can be made to Architrave which funds programs for increased awareness of architecture, or to its "Our Town" program which is free to at-risk inner city children. It is also possible to sponsor a child for Carnegie-Mellon's Architecture for Children program. The tuition for one 10-week semester is \$130 for children in grades 3 through 8; for high school students the tuition is \$170. For further information on how to make contributions to these or other programs, please call the AIA office. It would be wonderful to let people know as much about a building as they know about a frog. 🐸

IN THIS ISSUE

The In Crowd 8

This year's interiors portfolio provides glimpses of everything from a venue for the new cafe counterculture to Byzantine icon paintings harking back to Istanbul's Hagia Sophia.

Coming Home 16

The new Andy Warhol Museum: Minimalism in Neoclassical clothing.

Viewpoint 3

From the Top 4

News 7

Breaking Ground 14

Dossier 19

June Meeting 23

On the cover:

Detail from Golba & Associates' Ketchum Communications office in Philadelphia.

The Pittsburgh Chapter AIA serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. The objective of the Chapter 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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COLUMNS is published by, and primarily for, the members of the Pittsburgh Chapter of the American Institute of Architects. Preference may be given to the selection of works, articles, opinions, letters, etc. of members for publication. However, in the interest of furthering the goals of the Chapter, as stated monthly at the top of the masthead and in the membership directory, COLUMNS will publish the names of and properly credit non-members, whether as participants in the design of works submitted by a member, or as designers of their own work, or as authors of articles, opinions or letters.

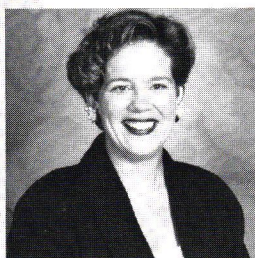
Opinions expressed by editors and contributors are not necessarily those of the Pittsburgh Chapter, AIA. The Chapter has made every reasonable effort to provide accurate and authoritative information, but assumes no liability for the contents.

Progressive Architecture: What Price Visibility?

Anne Swager, Executive Director

In my previous career life,

I had to make frequent trips to Washington, D.C., and because I worked for a nonprofit agency, we always drove the four plus hours. Also, we always shared the ride and shared a room once we got there. Caroline, my often roommate, and I quickly became firm and fast friends.



The implication was that the AIA is a rudderless ship at sea in a bureaucratic quagmire. That's a great slam dunk that hardly gives a full picture.

As part of our ritual on the ride down to D.C., we would always stop at the Breezewood truck stop for fat-laden sustenance. To nourish our brain cells, we would pick up the latest copies of tabloid journalism found in abundance at the checkout counter. We would laugh the rest of the way about the three-headed woman from Mensa, Michigan, the biggest baby ever born (48 lbs.) to the youngest woman (age 5), or the ever reoccurring Loch Ness Monster, most recently seen sunning itself on the banks of the Mon.

The stories were enough the same and so often repeated in a slightly different form, that I have long forgotten all but one of them. This memorable story started with the proverbial couple on their honeymoon cruise to Happily Everlasting. This unfortunate duo was engrossed in a passionate embrace when low and behold the ship hits an enormous wave and they are catapulted into the open sea. While infinitely intriguing to each other, no one else missed them for 48 hours. Fortunately, they had with them three cans of beans—the musical kind. They didn't starve to death and they didn't freeze to death. Best of all, the sharks did not eat them because, in their words not mine, the sharks would not get close to them due to their intense flatulence. Rescued at last, the grateful couple recommended that the U.S. Coast Guard consider including canned beans in all Coast Guard approved survival kits. Just think of the money those bean companies must have made after the general public found out about this ever-effective shark repellent!

Far be it from me to lump *Progressive Architecture* with the *National Enquirer* and the like. However, I did find their most recent article "AIA: What Price Admission?" at the very least contradictory, and at the worst rhetorical. This is not to say that the article does not raise some important questions but, to me, it misses the point. The tone and slant of the article perpetuated the myth that the architect member is solely and exclusively a customer of the AIA. In reality, the AIA is the largest and most recognized membership organization of architects. As such, it provides a platform and a forum for architects to influence the future of their profession. While a certain amount of benefit accrues to you as a customer, participating truly maximizes your dollar value.

As an example, let's take the letter I recently received from a member proposing we change the focus of the AIA. "Let's spend our dues to sponsor a team of leaders and lobbyist who champion the protection and advancement of this profession," he said. Currently, you are represented by a lobbyist in Harrisburg, in addition to PSA's staff which spend a great deal of their time lobbying. On the national level, you are represented by three lobbyists and untold staff members. This is helpful but not effective enough. Why? Because your legislators want to hear from you, not us. You vote for them, we don't. The system works best when we effectively inform you of the issues and challenges to your profession and you take action. If you do not respond to your legislator, chances are he/she will not respond in the most advantageous way to the profession.

As a nonprofit membership organization, one of our primary charges is to represent our membership. In criticizing the AIA for being nonresponsive and complacent, *PA* touted a report from Alan Weiss, a consultant hired buy the AIA board to do a top to bottom study of the AIA. The report, warts and all, was shared with representatives from every chapter at the annual

CONTINUED ON NEXT PAGE

Grassroots Convention in January. In our group, the Pennsylvania delegation, there was agreement on some points, disagreement on other points, and indecision on yet others. However, everyone agreed AIA Online should be free to all members. Starting in 1995, it will be. While progress is being made, the real question on how best to effectively and efficiently govern the AIA on reduced resources is not entirely resolved. Certainly a smaller board could act more quickly and would be less expensive but it may not be worth it if representation is sacrificed in the process.

A lot of fuss was made in the *PA* article about the choice and the salary for the new CEO, Terrence McDermott, a publishing executive. I am encouraged that the AIA

adopted the mandate to find the best person for the job, architect or not. I'll take his salary but I sure wouldn't want his job. With the rapid changes in the profession, he will need to be part soothsayer, have the leadership acumen of Abe Lincoln, and the luck of the Irish. Hired by a board of architects for a job that many architects applied for, I am willing to give him an opportunity to show his stuff.

Lastly, and most damaging to the AIA and the profession, the *PA* article made no mention of any of the organization's accomplishments nationally, statewide, or even locally. The implication was that the organization is a rudderless ship at sea in a bureaucratic quagmire. That's a great slam dunk that hardly gives a full

picture. Responding more than adequately to a changing time when architects feel that their profession and stature have been diminished, progress can not be measured in a quantum leap. Rather it is a series of steps by many people that effectively turn around public misperceptions and ignorance.

Even Betsy, my 14 year old daughter, is suspicious enough not to believe everything she reads. After perusing my introductory paragraph, she looked at me with mild disgust and said, "Mom, cans of beans would never work. There wouldn't be any place to plug in the can opener." Criticism should be used as a starting point for positive change not as an excuse to throw out the baby with the bath water. ☸

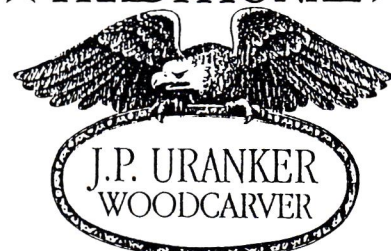
Architecture on the Block!

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Models reflecting those hours of devotion.
Books your senior partner gave you.*

Architrave, the Pittsburgh Foundation for Architecture, is seeking donations for a benefit auction to be held in November 1994. Drawings, sketches, models and other architectural artifacts will be auctioned with the proceeds going to fulfill the organization's mission: the promotion of quality architecture, urban planning, and community development in southwestern Pennsylvania. Architrave sponsors scholarships for Carnegie-Mellon University architecture students and funds "Our Town," an architecture program for at-risk children. Contributions are tax deductible up to their fair market value.

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Members Volunteer Services

Not only did it snow in April this year, but it was Christmas as well.



Familiar faces line the porch of the AIA sponsored "Christmas in April" home renovated in East Liberty in—what else—April.

AIA response to this year's Christmas in

April program was tremendous. Christmas in April renovates homes for low-income, elderly and physically challenged individuals. The AIA raised \$3,000 and fielded 68 volunteers from 14 architectural firms, and was assisted by TEDCO Construction and Trane, Inc. On Sunday, April 30, volunteers were sent to four locations throughout the city, hammers, saws and ladders in tow.

The AIA sponsored house, 604 Chislett Street in East Liberty, belongs to Evelyn Johnson, an elderly woman who takes care of her daughter who has Multiple Sclerosis. This home was selected for AIA because many of the requested improvements related to ADA upgrades, including an access ramp, stair rail and bathroom im-

provements. Tradesmen from the Master Builders Association assisted members with the more complicated building trades work. Volunteers included; KSBH, Damianos Brown Andrews, DRS/Hundley Kling Gmitter, Indovina Associates, Gardner + Pope, Ross Schonder Sterzinger Cupcheck, KTH (DuBois), Trane, Inc. TEDCO, and Gordon MacShane.

The second location, 27 Van Trassel Street on the North Side (Builders Exchange house), was worked on by a team from IKM. Chartiers Senior Center in Carnegie had improvements completed by a team of volunteers from Burt Hill Kosar Rittelmann Associates and L.D. Astorino Associates. Williams Trebilcock Whitehead and Johnson/Schmidt Associates assisted in the refurbishment of the Dormont Senior Center.

"I originally participated in the program last year as a Carnegie Mellon University alumnus," says volunteer Todd Havekotte, AIA. "I thought it was a good cause and a good time...this to me is charity in its proper form." The program helps people who have helped others but can no longer keep up with home maintenance on their own.

Special thanks go to International Facilities Management Association (IFMA), who raised \$12,000 for the cause in their silent auction, and the Master Builders Association (MBA) for their extensive assistance. ■

—M.F.

The IN THE Crowd

This year's interiors portfolio provides glimpses of everything from a venue for the new cafe counterculture to Byzantine icon paintings harking back to Istanbul's Hagia Sophia.

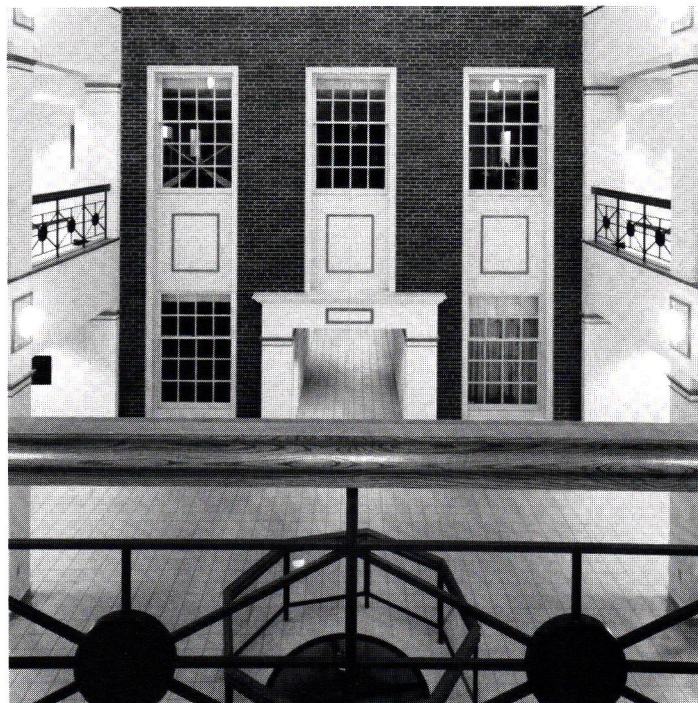
The project involved the addition of 22,000 square feet of science laboratories, an astronomical observatory, and rehabilitation of science laboratories and offices. Celli-

Flynn grouped the new spaces into a U-shape as the thin existing building was inappropriate for additions to each end. This allowed for an atrium, taking advantage of the brick exterior wall of the older building while providing a central gathering space for students and faculty from different departments. A pendulum has been suspended from the ceiling to a circle inlaid in the floor. The new building addresses campus issues of student travel by reorganiz-

Additions and Renovations to
Fisher Science Hall,
Susquehanna University,
Selinsgrove, PA

**Celli-Flynn and
Associates Architects
and Planners**

ing campus circulation and blends well with the existing Georgian architecture of the Susquehanna University environment.



Planning and design for the relocation of Ketchum Communications Philadelphia office created a distinctive, upscale marketing image for this worldwide advertising and public relations company. A critical path construction schedule allowed seven weeks to build out a full floor in the Bell Atlantic Building. Strong visual design of the elevator lobby, reception area, and conferencing suites was accomplished by maximizing the height of the ceiling, incorporating a bold geometric terrazzo floor, custom-designed reception desk and audio-visual wall, and careful selection of new furnishings and specialized lighting.

Ketchum Communications, Inc.,
Philadelphia, PA

**Golba & Associates/
Design, Inc.**



The new owner of this Victorian rowhouse needed to update and customize the kitchen and create a new master bath. Of primary consideration was his height (6'4"). That

factor, along with the period high tin ceilings, caused one visitor to comment, "The only thing you can say is 'Tall!'" The kitchen renovation maximizes storage and counter space by using a center island housing a sink, dishwasher and oven while the refrigerator and additional cabinets are tucked into a newly created alcove. Original ceiling and wainscoting were kept, new hardwood floors replaced ceramic tile and a wood stove made use of the chimney.

Interior alteration, Beech Avenue,
Allegheny West, Pittsburgh, PA

**Steven G. Hawkins/
Architects**





The law firm's move from the PNC Building to One PPG Place afforded Tucker Arensberg the opportunity to reevaluate its practice. Paralegal and secretarial space require-

ments produced work environments specifically suited for current and future tasks and technologies. A conference center concept was developed for meeting rooms to permit maximum utilization, effective scheduling and servicing/maintenance. All professional and support staff are now able to access the extensively used word processing and database systems with this new office configuration.

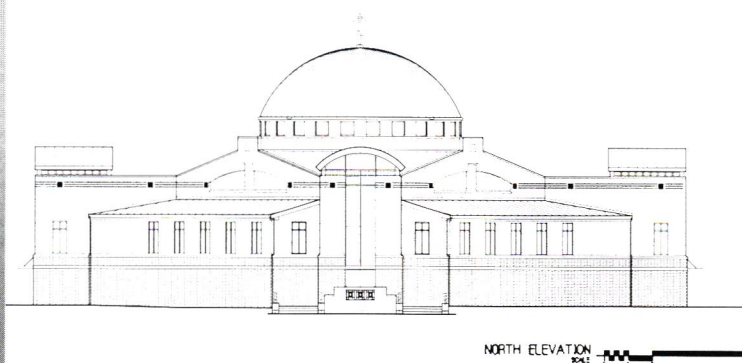
Tucker Arensberg, P.C., One
PPG Place, Pittsburgh, PA

The Design Alliance Architects

Principal-in-charge: Jules Labarthe, AIA

Project Architect: Laura Lee, AIA

Principal Designer: Mary Ann Mozelewski, ASID



Old-world (cast-stone) scrolls filter the sunlight during the day, while crisply detailed wood panels (18 x 18 square birch veneer plywood) on custom designed cabinetry lend modern sophistication to this cosmopolitan Squirrel Hill venue. Rag-painted cream and coffee colored walls, with soft, long streaks of cranberry chalk, contribute to the warm, comfortable palette and range of textures. Unique, hand-crafted paper lanterns (fabricated and installed by the architect) provide intimacy as they adjust to day or night time lighting requirements. Though the spatial quality suggests a more lavish budget, the total cost of construction came to \$35,000. Collaboration between the architect and client was key to the project's success.

61c Cafe, Murray Avenue,
Pittsburgh, PA

**McCormick
Architects Designers
& Planners, Inc.**

Project Architect: John Kim

Project Team: Mark McCormick, AIA, John Kim, Mary Cerrone

The traditional model of classical Byzantine church architecture is the Hagia Sophia in Istanbul, Turkey. The hemispherical dome symbolizes heaven. The icon paintings which fill the space link the present with historical people and events. The architecture manifests God's universe rather than his house. The new 550-seat, 12,500 square foot cathedral and accompanying rectory completed the development of the site occupied by the church's community center, finished eight years earlier. The bells, stained glass windows, and other artifacts were relocated from an older church to maintain continuity of place.

St. John's Byzantine Cathedral,
Munhall, PA

KSBH

CONTINUED ON PAGE 13

From Bauhaus To Your Haus



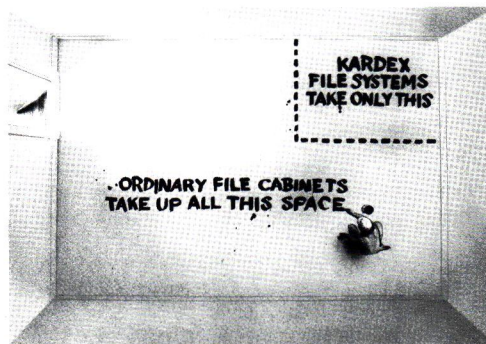
Oh Meis, Oh My!! At Weissrugs great carpets are never an abstract notion, although sometimes they can be a bit square. Look at these disciplined, Bauhaus-inspired Tibetan carpets. The finest designs of the German design school known as the Bauhaus have been transformed into luxurious rugs in jewel and pastel tones. You will use and you will like these rugs in contemporary and transitional houses and apartments. Mission furniture, chrome and leather and Frank Lloyd Wright designs are all excellent with these rugs. The golds, avocados, amethysts and teals are made even richer by the rare Tibetan wools used in their weaving. In sizes from 4x6 (\$1,200 or 1,968 German marks) to 12 x 16 (\$9,800 or 16,072 German Marks) and custom, these rugs fit anywhere. You provide the black turtleneck, and we'll provide the rug. Remember—people who live in glass houses—need lots of Weissrugs.

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photo: Edward B. Massery

This branch bank consolidated the operations of three former locations in the immediate vicinity. At 7,200 square feet, this North Hills branch is the largest Dollar Bank location outside of downtown Pittsburgh. The building is designed along two major axes. A large, double height "Banking Hall" features exposed structural elements and includes space for ten teller stations, the queuing area, two supervisor stations, and a generous conference room. All furnishings are created from standard furniture components including the base of the modular teller line, allowing for future flexibility in arrangement and relocation.

Dollar Bank/McIntyre Square
Branch, Pittsburgh, PA

**Integrated Architectural
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A symbol of the new Penn College—vital, energetic, progressive—the two-story, 113,000 square foot, \$11 million campus center serves as the gateway to the college.

Alvin C. Bush Campus Center,
PA College of Technology, Penn
State University, Williamsport, PA

**Hayes Large
Architects**

Visitors approach the building via a canopy, leading to a three-story glass atrium lobby—location of the Women's Center, student information, and activities center. Studio space for fine and graphic arts, child care and health facilities, campus security and a multi-purpose room provide students with state-of-the-art facilities in the academic wing. The public wing becomes the college's activity center, with a nightclub, glass-enclosed health club, recreation center, lounges, convenience store, bookstore and dining facilities.

Kudos

→ **Reid & Stuhldreher, Inc.'s** renovation of a North Side 19th century building into offices for MPCGS Associates has garnered them a 1994 Historic Review Commission award.

Transitions

→ **Sue Breslow, AIA**, has joined the staff of **Suzan Lami Architects**. Sue recently became a licensed architect, and is also trained as an interior designer. She has over eleven years of experience with commercial, institutional, and residential clients. Her current projects include Hacker's Helper Golf Shops, several private residential projects, and offices for American Express.

From the firms

→ **Damianos Brown Andrews Inc.** and **Pei Cobb Freed and Partners** are working together on the design of a 100,000 square foot addition to the University of Pittsburgh's Hillman Library, one of the projects in Pennsylvania's Jump Start Program. Damianos Brown Andrews is preparing a comprehensive master plan for the university's library system while Pei Cobb Freed and Partners is the lead designer on the addition, expected to be a three year project.

Radlet McCarthy Incorporated, Architects, in association with Richard Miller Associates, is currently designing a new "Town Center" at Aliquippa Terrace, a public housing community in Pittsburgh's Fifth Ward. Components of the new community building will include a gymnasium and related recreational activities, management offices, early childhood programs, and accommodations for social service programs, training programs, volunteer and social activities. The 30,000 square foot structure will be built in phases to assure uninterrupted recreational programming.

Suzan Lami Architects has been awarded the contract to design an addition to the Unitarian Universalist Church of the South Hills in Mt. Lebanon. Additional renovation work, scheduled to begin this month, includes a new commercial kitchen, modifications to restroom facilities, and exterior upgrades.

News

→ The Pittsburgh Section of the Society of Women Engineers will be hosting the 1994 Society of Women Engineers' National Convention & Student Conference at the Westin William Penn June 22 through 25. The convention program features a career fair and exhibits of over 100 companies, a variety of selected technical sessions, continuing development mini-courses, an open Technical Exchange, and a keynote address by Dr. Sheila Windfall, Secretary of the U.S. Air Force. For more information, contact Diane Kramer, 800-892-2858.

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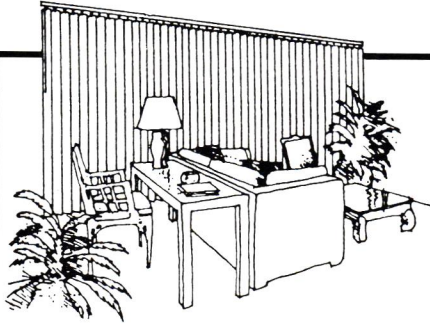
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AIA ACTIVITIES

June 7, Tuesday

Communications Committee, 12 PM at the Chapter office, Rob Pfaffmann, AIA, 765-3890.

June 8, Wednesday

Architrave Board Meeting, 5:15 PM at the chapter office, Anne Swager, 471-9548.

June 8, Wednesday

Historic Resources Committee Meeting, noon at the Chapter office, John Martine, AIA, 227-6100.

June 14, Tuesday

Pittsburgh Chapter AIA Board Meeting, 5 PM at the Chapter office. All members are welcome, Anne Swager, 471-9548.

June 16, Thursday

June Chapter Meeting, What is Public Art? (see page 23 for details).

June 21, Tuesday

Urban Design Committee Meeting, 5:45 PM at the Chapter office, Kevin Wagstaff, AIA, 391-2884.

June 21, Tuesday

Legislative Committee Meeting, 4:30 PM in the Chapter office, Al Cuteri, AIA 471-8008.

June 22, Wednesday

AIA/MBA Committee Meeting, 6 PM at the Building Industry Center, Conference Room #1, 2270 Noblestown Road, Kay Lamison, 922-4750.

June 23, Thursday

Professional Development Committee Meeting, 12 PM in the Chapter office, Dave Brenenborg, AIA, 683-0202.

June 27, Monday

Interiors Committee Meeting, 5:30 PM at the Chapter office, Charles DeLisio, AIA, 488-0307.

1 C A L E N D A R

AROUND TOWN

June 8, Wednesday

Society of Architectural Administrators Meeting, Leslie Fisher, 281-1337 for information.

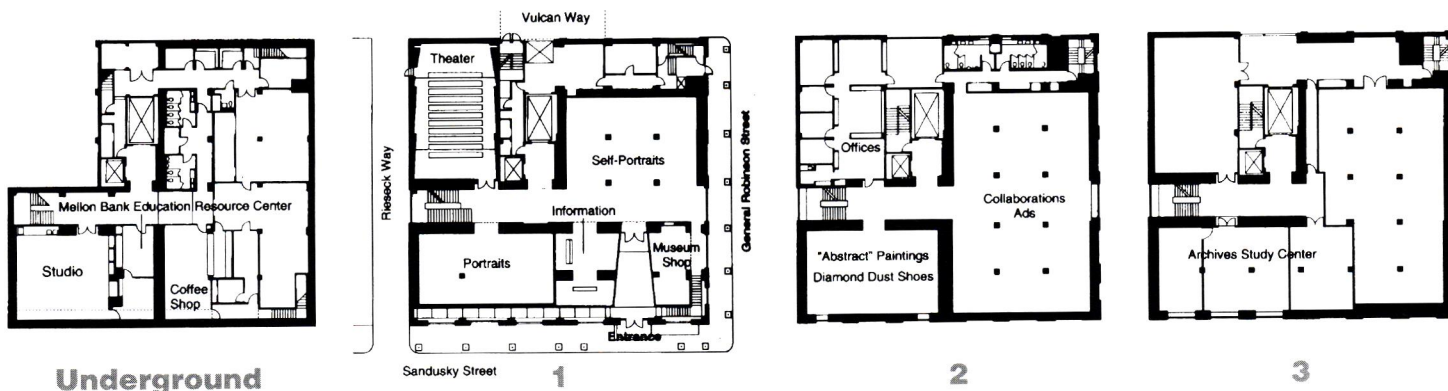
June 14, Tuesday

Construction Specifications Institute (CSI) Monthly Meeting, 5:30 PM at the Embassy Suites Hotel, Sheila Cartiff, 823-5063 for information.

Coming Home

The new Andy Warhol Museum: Minimalism in Neoclassical clothing

by Michelle Fanzo



The route between Pittsburgh and New York

originally taken by a young Andrew Warhol has recently seen increased activity, linking not only two northeast cities but the past with the present. Whether it be the artist himself heading east to the Big Apple, the work he produced now heading west to the North Side, or the frequent excursions in both directions by New York architect Richard Gluckman and his staff—all that traveling came together last month with the opening of the Andy Warhol Museum.

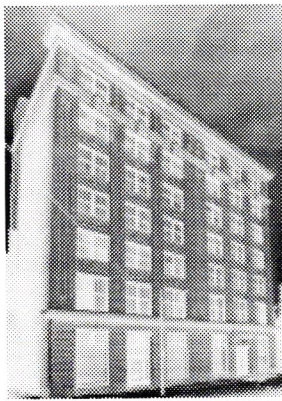
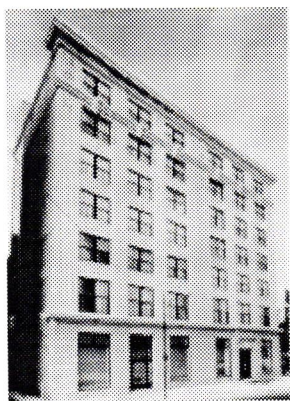
A metaphor for traveling from one place or time to another is manifested in the very entrance to the museum. A Neoclassical exterior gives way to a contemporary Minimalist interior, joined physically and figuratively by a bridge leading from the outside to a funnel-like

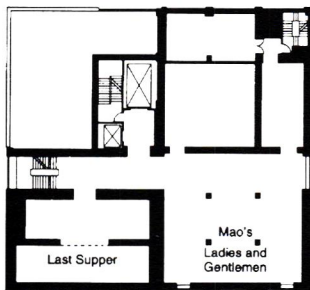
space that opens into the entry gallery. The building has a simple, efficient structural grid with a steel and concrete frame, allowing Gluckman and project architect David Mayner to gut the building and three-dimensionally manipulate the interior to meet the specific needs of a contemporary museum.

The biggest challenge for the architect was integrating elaborate mechanical systems into the building. Curatorial needs require extensive climate control—every crack must be sealed for effective vapor barriers. While UV screens, coated window glass and blackout shades are evident, Gluckman feels museums don't have to appear as hermetically sealed environments. Windows were placed on the north side of the building so visitors can orientate themselves within the seven story struc-

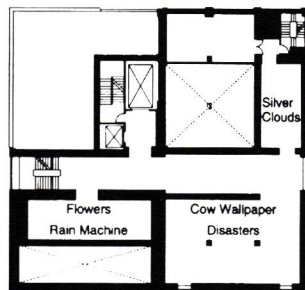
ture. Gluckman worked closely with mechanical engineer Herbert Brankley of Pittsburgh's Dodson Engineering to vertically distribute the mechanical systems to maintain a generous ceiling height.

"It's much more difficult to recycle an existing structure than build new," says Gluckman. "No matter how assiduously you investigate the site, there are always surprises. American buildings are not constructed for large scale renovations. It takes a lot of patience and foresight when trying to preserve characteristics of an existing building." In a museum, maintaining character places even greater importance on detailing as every exposed element effects how visitors view the exhibits.

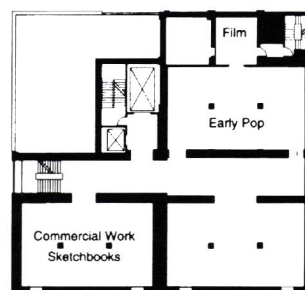




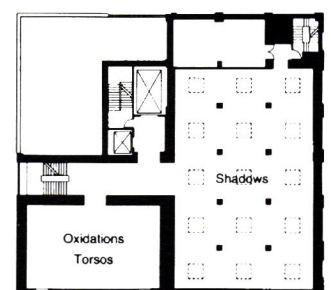
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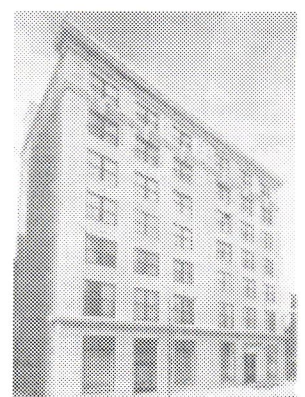
Over 120 buildings were considered for the museum before the old Frick & Lindsay building, later the Volkwein Music & Instrument Company, was chosen as the museum site four years ago. "It has a wonderful, simple, early American industrial structural grid on the interior," says Gluckman. "It has a lovely terracotta Beaux Arts facade—something you can find only on two other North Side buildings. It is big enough—the existing building is 73,000 square feet and the site has accommodated an additional 15,000 square feet. Another advantage is its proximity to downtown Pittsburgh." An industrial building was desired for the museum in part because Warhol's factory had been located in a converted industrial building, as were his subsequent studios, and in part because the concrete floors and exposed beams of New York's Dia Center

for the Art's exhibition space, also designed by Richard Gluckman Architects, was an appealing model.

"In architecture that is a tribute or monument, it is important the structure doesn't become a cartoon," says Karen Loysen, AIA, of UDA Architects, who served as local architectural facilitators on the project. "Warhol's Factory was what it was. The museum is what it is. It doesn't try to replicate something else." She emphasizes participation between the client and architects have generated some of the most exciting aspects of the museum. Many of the eclectic furnishings were discovered by Warhol Museum administrator, Meagan Shay, by scouring flea markets and resale shops. The striking Marcel Breuer chairs used as theater seats were unearthed in a New York antique store by Carnegie

Museum of Art Director Phillip Johnston. "The clients didn't just sit back and pay for their project," says Loysen. "They were a sophisticated consumer of architectural services and were very able and willing to participate in the process."

Rather than a signature building, the museum founders wanted the art to create the attraction. Gluckman made a conscious effort not to Warholize the structure. "We could've said we wanted cow wallpaper on the stairs or camouflage paint on the facade," he says. "Instead we decided we didn't want to mimic Warhol. And yet, having made the decision to go with a clean, modernist, industrial aesthetic, we found that elements reminiscent of Warhol's life and the Factory began to creep in." ■



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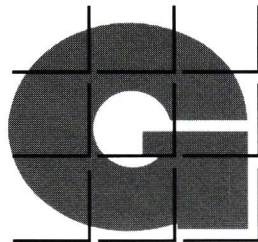
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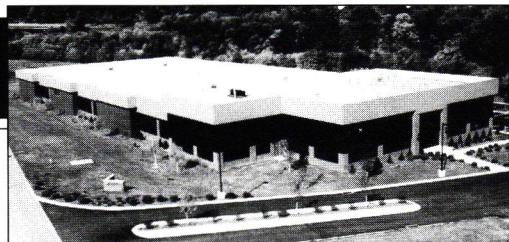


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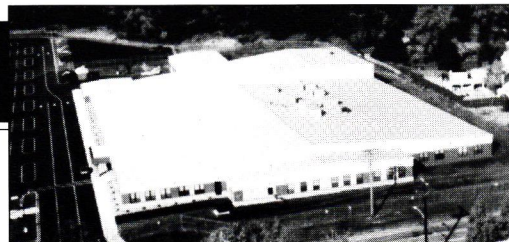
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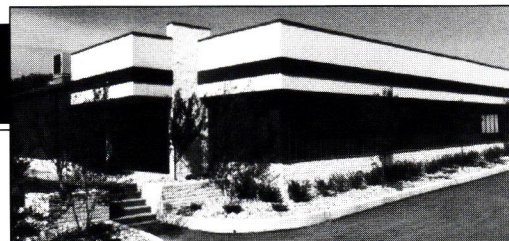
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C. Roxanne Sherbeck, AIA

(The C. stands for the name of another famous French dramatic character, and my mother. Don't ask me why. My family is all Scandinavian.)



People would be surprised to know that I turned down a job as Carol Burnett's assistant.

Firm: Bohlin Cywinski Jackson

Family info: My husband is Jon Jackson, AIA. We have two children. Anne-Martine is seven years old and Tristan is five. She wants to be a cook and he wants to be a dentist. We also have Magnolia Murmur, otherwise known as "Maggie the Cat," who's approximately 14 years old.

Years in practice: Between sixteen and nineteen years; it depends on how you count it.

School/education: Bachelor of Architecture, The University of Virginia. Master of Fine Arts, Scenic and Costume Design, Carnegie-Mellon University.

First job: Babysitting for 35-50 cents an hour. I earned enough to pay for half a trip to Greece and Italy.

First architectural job: Teiach and Hall, Edinburgh, Scotland.

Building you wish you had designed: The Vietnam Veterans' Memorial in Washington, D.C. Its message is so precise and so powerful. I did go to the competition exhibition. Without a doubt the Wall was the right choice.

If someone made a movie of your life, who would play you? Meryl Streep, Grace Jones or Dustin Hoffman.

If you could live anywhere in the world, where would it be? A Mediterranean coast: hills, trees, water, shade, stones, flowers, food.

What's the best part of your job? Working with people I like; discovering good solutions; coloring.

What have you always wanted to tell your boss? "Honey, I'm home."

What's the most annoying thing architects do? Taking themselves too seriously, but still allowing others to undervalue the work that they do.

Advice to young architects: Do whatever you can, when ever you can, to explain the importance of good, humane places for people. Be honest.

Favorite interior: St. Mark's, Venice—richness and mystery.

Favorite American buildings so far: The University of Virginia, Charlottesville, VA; The Palace of Fine Arts, San Francisco, CA; The Mercer Museum, Bucks County, PA.

Favorite city: Venice, Italy: you can hear footfalls in the streets.

Most hated architecture book: *The Fountainhead*

Favorite Pittsburgh neighborhood: Mt. Washington: a real hillside neighborhood, inclines, Chatham Village, and the spectacular view includes the rest of the city anyway.

What's the next big architectural trend? It's a secret, but a clue is: "Toto, I have a feeling we're not in Kansas anymore."

Someday I'd like to: Stage my version of the *Magic Flute*.

Every year I'd like to: Spend all summer with my kids.

I want to be remembered for: Making nice places to be.

People would be surprised to know that: I turned down a job as Carol Burnett's assistant.

I belong to the AIA because: The cause of good architecture needs the help of a collective force.

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To place your ad in Marketplace: Classified Rates: AIA Members: \$.50/word; non-members: \$.75/word. Mail your typewritten copy to: The Cantor Group, 5802 Douglas Street, Pittsburgh, PA 15217. **Check must accompany copy.** Deadline for Classifieds for the July issue is June 7.

Engineers' Directory

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To include your firm in the Engineers' or Contractors' Directory call Tom Lavelle at 882-3410.

Call for donations!

Donations of drawings of significant Pittsburgh architecture or structures are needed for permanent display in the new AIA office. These items, the beginning of what hopes to be a collection of area drawings, will be framed and matted. The Interiors Committee initiated the project as a way of enriching the chapter's new space on Ninth Street. Call Charles DeLisio, AIA, 488-0307, for information.

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What is Public Art?

Art is more visible in June than any other month in Pittsburgh. The Three Rivers Arts Festival places sculpture, painting and mixed media works in the public realm, away from private walls and galleries. While always raising comments, the exhibits are here and gone quickly. Public art, in its more lasting manifestation of permanent or semi-permanent public installations, has raised some eyebrows in Pittsburgh over the years. The most current local discourse on the topic has been raised by artist Judy Penzer's public murals, many of which are planned for downtown. What else is planned, or not planned, for Pittsburgh?

Much more than a decorative addition, public art is as much a part of the built environment as architecture. On the national scene, the new Denver International Airport has given high visibility to a number of art pieces and Phoenix has been in the news for collaborations with artists in public and municipal buildings. This month's chapter meeting will offer a two-part program discussing the issue, both locally and with an eye on placing Pittsburgh in context with the rest of the country. A slide survey of public projects will be followed by a panel discussion on the topic with artists, architects, and arts administrators.

News from the Documents Department

Dates to Remember:

As of May 1, new prices for documents went into effect. Current document lists will be enclosed with every outgoing order for the next few months. The Chapter office will be happy to fax the price list to customers, just call.

As of June 1, Master Card and Visa will be honored at AIA Pittsburgh for document orders of \$10 or more, and for any other AIA expenses (i.e: meeting fees, dues, etc.) We hope this will streamline customers' business with us and that we will have to spend less time collecting accounts and more time servicing our members. Plans are to eventually eliminate "house accounts" except for members and professional affiliate members and to set minimum order limits.

As of July 1, Allegheny County Sales Tax increases by 1%. Though this may not mean a great deal to some, you might as well take advantage of this lead time to take stock and stock up.

AIA National has issued new editions of documents covering agreements for geotechnical services and housing services, contractors' affidavits, and consent of surety documents. Call the Chapter office for more information.

Upcoming Issues

July— **Riverfront/South Side**

September— **Design Awards**

August — **No Issue**

October— **Doodles!**

The deadline for September submissions is July. 25. Artwork will not be returned unless a self-addressed stamped envelope is included.

COLUMNS, c/o The Cantor Group, 5802 Douglas Street, Pittsburgh, PA 15217 or call Michelle Fanzo at 412/422-6727.

The AIA invites you to an open forum and slide presentation on:

"What is Public Art?"

Thursday, June 16

Horne's Auditorium
Downtown store, 7th floor

5:00 registration

5:30 program: slide show and panel discussion

Moderator: Syl Damianos, FAIA

RSVP by Monday, June 13, 1994

This forum is free and open to the public.

R S V P

June Chapter Meeting

What is Public Art?

Horne's auditorium, downtown

Thursday, June 16

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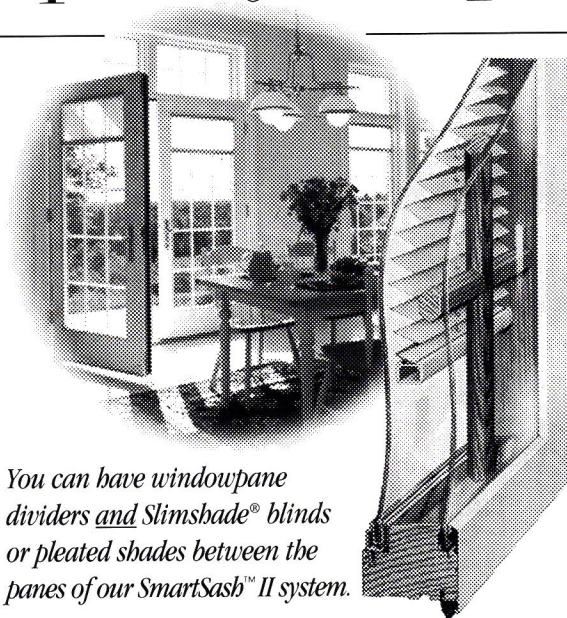
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