

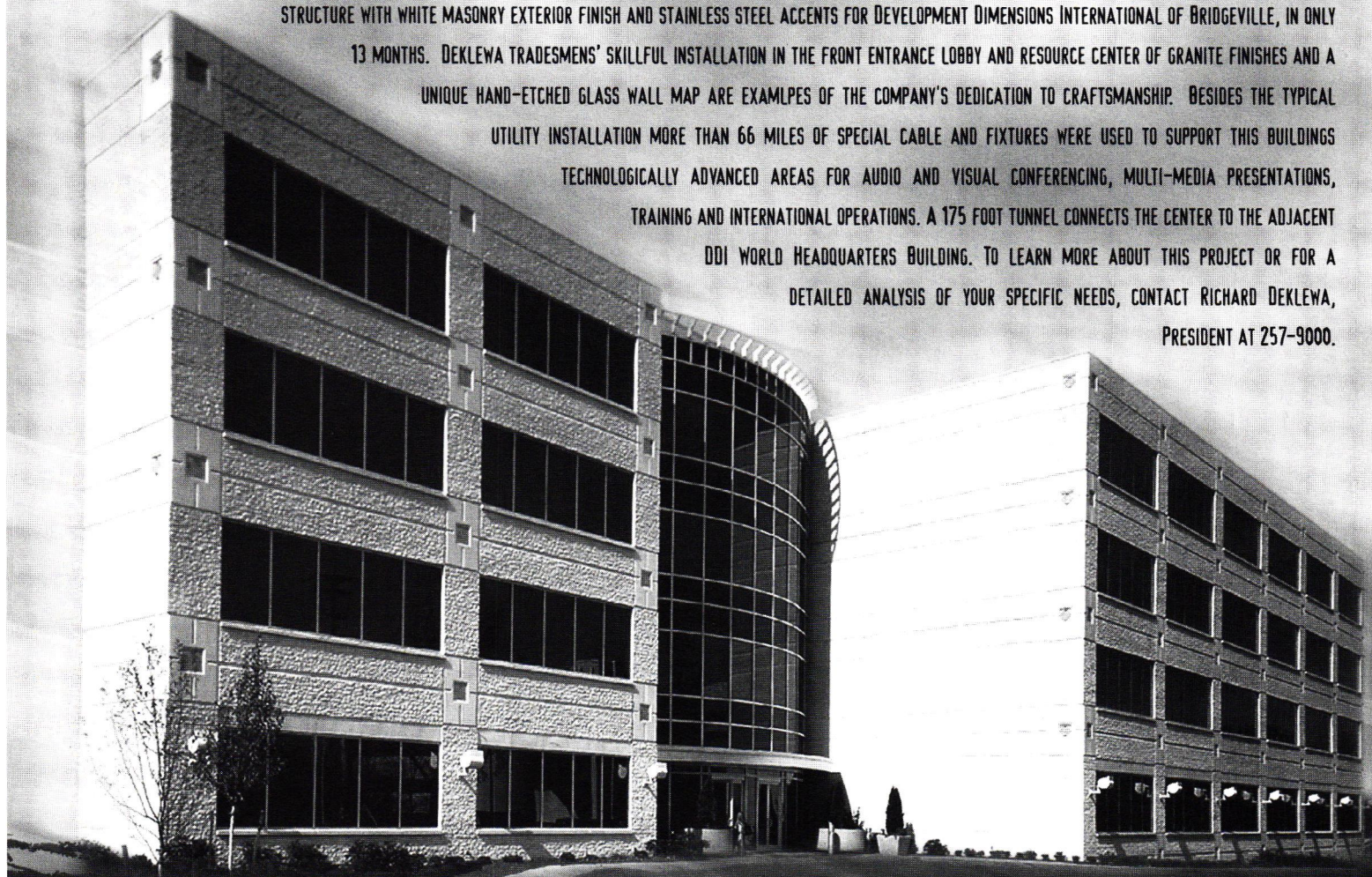
C O L U M N S





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



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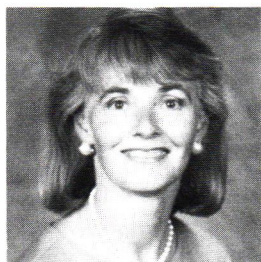
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GENERAL CONTRACTORS BUILDING SUCCESS

Peace of Mind

by Cheryl R. Towers



It also speaks to the vibrancy and health of architecture in Pittsburgh that rival firms responded so rapidly and without question, knowing that it's in everyone's best interests to set aside competitiveness at such a moment.

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On the cover: The office of Frederick J. Osterling and associates in his studio, ca. 1905. Note the job files on the shelf at the rear, and the flat files full of drawings on the right. Photo courtesy of Carnegie Mellon University Architecture Archives.

Hurricane Agnes pounded the Eastern

United States in 1972, pushing destruction hundreds of miles inland from the coast. My parents lived in Upstate New York at the time and watched the Chemung River, a tributary of the Susquehanna, rise until it overflowed the flood control walls built decades before by the Army Corps of Engineers. Fortunately, they lived on high ground and suffered only minor personal inconveniences, such as a daughter living in New York City who, not being able to get through by telephone, arrived unannounced in a commandeered Army jeep, anxious to know that they were O.K.

The lingering affects of Agnes were seemingly never ending for those in her path. A neighbor was rescued by helicopter from the roof of the power plant that he managed after holding down the fort while others evacuated. One of Dad's employees, a young man just out of college, was living with his mother squarely in the floodplain. They scrapped mud, bugs, sewage and who knows what else out of their first floor for months. And, of course, businesses were disrupted endlessly and many went bankrupt.

We heard the horror stories from Dad for the next two years. As an insurance adjuster who found himself working seven days a week for in the aftermath, he knew virtually every story there was to know related to the flood, some of them funny, some of them tragic, most just the dirty drudgery of cleaning up after Nature's mudbath.

All of this is a long way of introducing my personal facination with WTW's experiences two years ago in the wake of flood and fire. Coping with a disaster of any kind brings us all down to a raw level — we hope that our better instincts will prevail and that we will perform well.

To the credit of the architectural profession, that happened

here. Not only did WTW's staff pitch in quickly during a holiday weekend, colleagues were on the phone as soon as they heard the news, offering support, office space, equipment...whatever was needed.

We feel better as human beings knowing that others will step in when their help is needed. It also speaks to the vibrancy and health of architecture in Pittsburgh that rival firms responded so rapidly and without question, knowing that it's in everyone's best interests to set aside competitiveness at such a moment. Now, if y'all will just be prepared to come to my house the next time the stack pipe lets go, I'll rest easier.

This is also a call to those of you working on school projects. With a robust economy (a risky thing for me to say as I write these words in September — weeks before they'll be read), new government funds in the pipeline, changing rules governing renovations, and new thinking about how school buildings are used and how to deliver educational services, it's time for a look in this direction. We'll be doing that in our December issue, and I invite any of you with information, thoughts, or projects to contact me by October 15. I can be reached at 362-1844 or via email at cheryltowers@mizeraktowers.com.

Other upcoming issues will look at nursing homes and the explosion of church building, so I invite you to be in touch.

Meanwhile, we hope that the thoughts in this issue about preparing for disaster and archiving material will give you some peace of mind of your own.

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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Columns is printed on recycled paper.

Conferences and Seminars

21st Century Neighborhoods Conference

The Philadelphia Office of Housing and Community Development and The Foundation for Architecture are sponsoring this conference examining the assets and advantages of the older American city from October 7 - 8 at the Doubletree Hotel in Philadelphia. Featured speakers include Professor Michael E. Porter of the Harvard Business School and founder of The Initiative for The Competitive Inner City; Andres Duany, Duany Plater-Zyberk & Co., founding member of the Congress for the New Urbanism; and The Honorable Joseph P. Riley, Mayor of Charleston, S.C. For information, visit www.DCA.net/FFA-Phila, or contact the Foundation for Architecture, One Penn Center at Suburban Station, Suite 1165, Philadelphia, PA 19103.

Pennsylvania Planning Association Conference

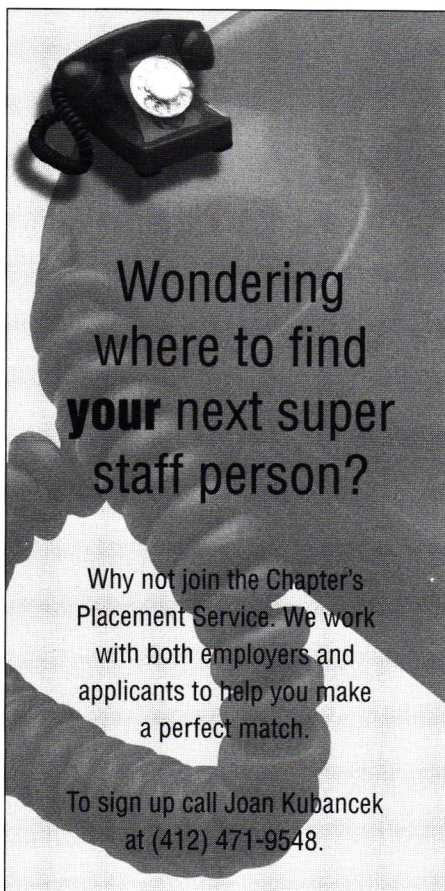
PPA's annual conference will be held at Philadelphia's Doubletree Hotel October 4 - 6, immediately preceding the 21st Century Neighborhoods Conference. Call 717/236-2039 for more information. Joint registration is possible for both conferences.

CSI Announces Seminars

CSI will present two seminars in October and November. *Specifications: Principles and Practices* focuses on the essential elements of writing specifications quickly and accurately in today's changing environment of commercial construction. Dates are October 27 - 28 in Minneapolis (final registration due October 13), and in New York on November 4 - 5 (final registration due October 21).

Getting Specified is a one-day opportunity for product and manufactureres' representatives, distributors and suppliers to the commercial construction industry. It takes place in Chicago on October 9, Charlotte, NC on October 30 and Las Vegas on November 6.

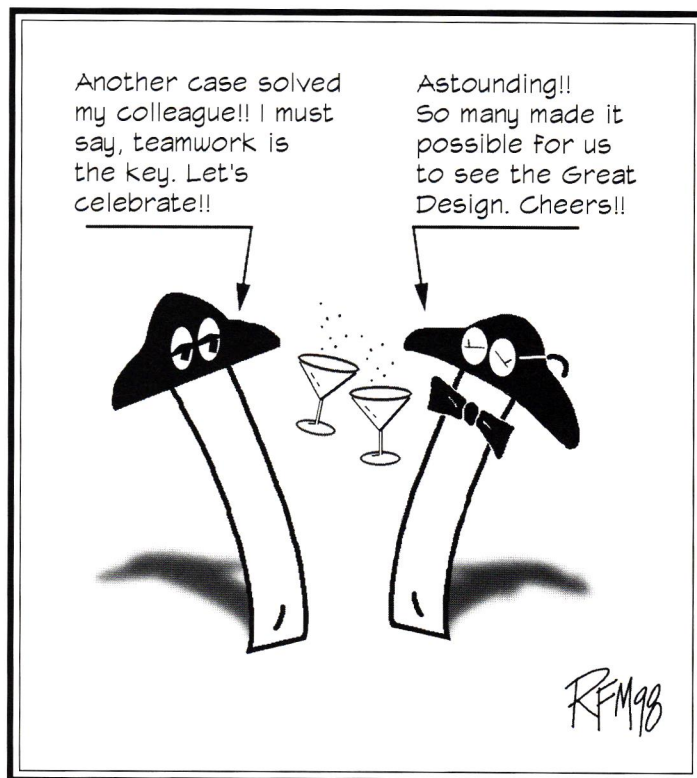
For information and registration for all CSI seminars, call 800/689-2900 or check out the Institute's website: www.csinet.org.



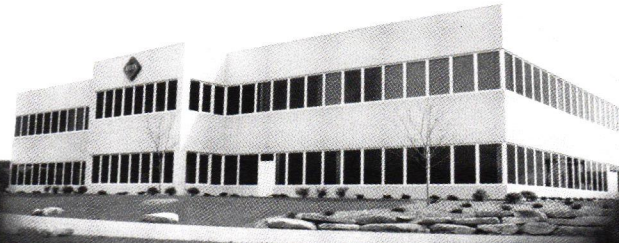
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DISASTER

preparedness

Living and learning from fire and flood

Severe flooding swept through the offices of Frederick J. Osterling in the spring of 1936 (see story page 8). Sixty years later, Allegheny River water again overflowed its banks, this time flooding the basement storage area of WTW Architects on a Saturday and damaging approximately 20% of the firm's stored files.

This was the flood that everyone living in Pittsburgh during the past few years remembers — scenes of cars washed into the River, boats onto the road, and the American Wind Symphony barge lying on its side in a parking lot like a beached whale. This was the quintessential flash flood, raising the water level 30" in less than four hours.

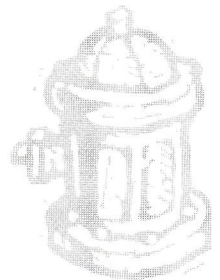
Mother Nature — in concert with just plain bad luck — wasn't finished, however. On Memorial Day that spring, Rich DeYoung, AIA was just preparing to drift off to sleep after returning from a wedding reception that had gone on long enough to convince everyone in attendance that they were having a great time. The phone rang at 4 a.m., and WTW's building manager informed him that he would probably want to know that there had been a fire...just a minor one mind you, and the fire department was preparing to leave, so, in his expert opinion, no need for Rich to do anything but roll over and go back to sleep. Needless to say, once again some additional work hours were logged that morning.

There are better ways to spend a weekend than coping with floods and fires, as the WTW staff happily affirms, and their experiences can perhaps prevent similar problems in your firm. In DeYoung's words, "We got complacent. We knew we were in a floodplain, and that there were potential problems. We hadn't done enough to see that the most valuable drawings were stored at the highest levels. And, once we noticed that water was seeping in, we should have reacted immediately to empty the basement, rather than waiting until the water rose higher."

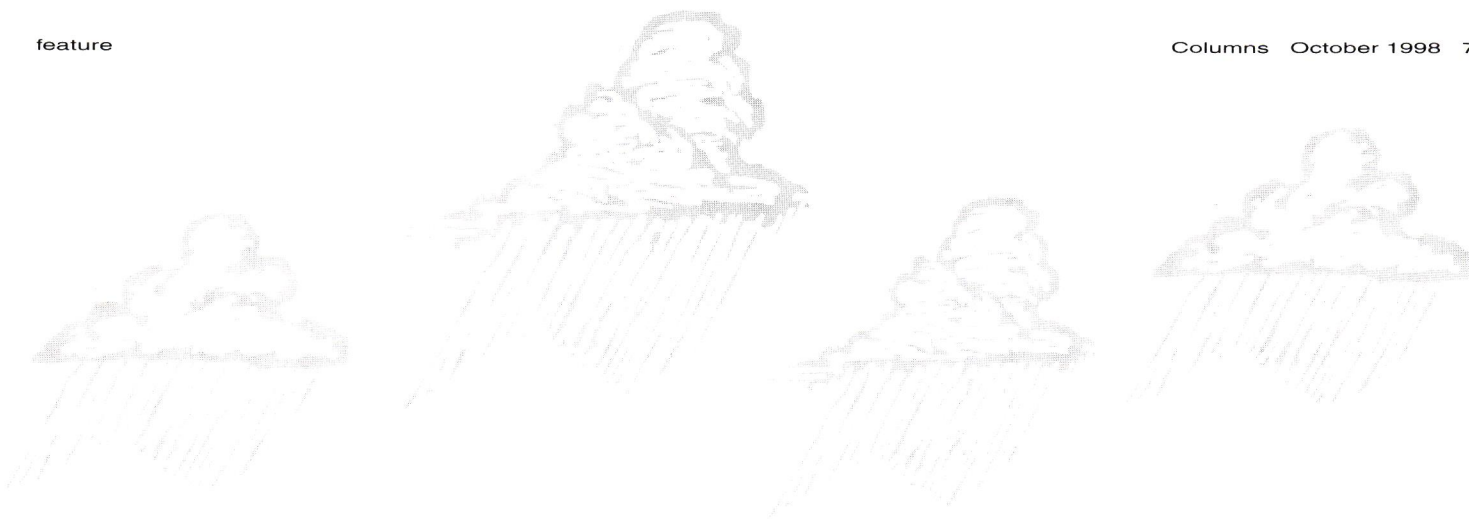
He notes that complacency also escalated the negative impact of the fire, although there was probably not much that could have prevented it, unless all appliances were unplugged when people left the office. A fan that was not in operation shorted out, and, in fact, the fire was extinguished fairly quickly. However, the collateral damage caused by the sprinkler system going off and from fire extinguisher chemicals mixing with the water caused extensive damage. As DeYoung commented, "Open office plans are great until you need a wall to stop something. The chemicals turned into a hard paste when they mixed with water, and the stuff was everywhere." Desks and equipment were not covered, adding to the loss.

WTW offers sound advice in preparing to minimize the impact from a disaster:

- Establish plans and procedures. Make certain everyone in the office knows them, and see that they are enforced.
- Take a physical inventory of the office, update it on a regular basis, and keep a copy of it off-site. Make a video record as well as a written inventory.
- Establish restoration procedures and identify vendors. Disaster Restoration Service in Pittsburgh assisted in the aftermath of the fire and helped devise a recovery plan. A firm in Texas was able to salvage some drawings through a freeze drying process.
- Identify vital records and keep them in a safe location. Insist that all employees do a periodic "house cleaning" to make certain that records are being stored in the best possible manner and that unnecessary items are not accumulating around the office. The latter can prevent rescue workers from adequately doing their jobs, as well as posing fire and other hazards.
- Evaluate your fire protection system.



"We got complacent. We knew we were in a floodplain, and that there were potential problems."



- Keep plans of the office/building on hand in case of emergency. Make certain that all partners/officers carry a list of employee home phone numbers in case of emergencies during non-office hours.

- Plan for coping with business interruption. Is there a place employees can work off-site temporarily?

- Call major clients immediately. Trust is at the heart of the profession, and they need to know how the disaster is affecting them.

- Make certain that employees understand that personal items (CDs, radios, pictures, etc.) are not covered by business insurance but by their own homeowner's insurance.

- Review your insurance policies periodically to ascertain that your coverage is adequate for your needs, and make certain your policy covers business interruption.

- Provide whatever services are necessary to help employees cope. For instance, WTW brought in a visiting nurse after the flood to provide tetanus shots to those who helped carry documents out of the flooding basement.

- Put drawings and other important documents into files and drawers when not in use. Make certain drawers are closed tightly. Several sketches left out on desktops and done with Flair pens were completely washed away when the sprinkler system engaged.

- Cover computers and other electronic equipment with plastic to protect them from water damage.

- After a disaster, check all doors, windows and locks - they may have been damaged or removed by rescue workers.

- Use high quality surge protectors.

- Use off-site archival storage.

- Keep electromagnetic fields away from computer areas.

- Use writeable CDs to archive CADD drawings; they have an indefinite shelf life.

- Assess your security system.

Prepare for a long process in obtaining an insurance settlement.

- Document all damage thoroughly - take photos and videos as soon as possible and at all stages of recovery. Date everything.

- Keep all receipts.

- Understand that there will likely be conflict over whose coverage covers the disaster if you do not own the building, or if other tenants are involved.

- Outsource every repair/service that you can. Insurance companies have a difficult time understanding the concept of your only product: time. They will probably not be sympathetic to the idea that the time someone in the firm spends on a repair is lost business. Hire out mundane tasks such as moving file cabinets (can be built into the contract for replacing carpeting, for instance), and replacing drawings, rather than having staff do these things. Chances are that the insurance company will not question an invoice for legitimate work done.

Disasters can and do happen. You may not be able to prevent one, but you can lessen its impact by taking preventative measures, by thorough planning, and by preparation. And, as DeYoung notes, "We are fortunate to be part of a very collegial profession. Our colleagues began calling as soon as they heard what had happened to see how they could help. That took the sting out of a very hectic and unhappy situation."

Thanks to Richard DeYoung, AIA for sharing WTW's experience and to John Botti of Disaster Restoration Service for providing background information.



Architectural Records

by Martin Aurand

What to save and how to save it; what to toss and how to toss it.

On Isabella Street, just steps from the Williams Trebilcock Whitehead offices, the St. Patrick's Day flood of 1936 damaged drawings of noted Pittsburgh architect Frederick J. Osterling in his office building fronting the Allegheny River. A first-hand account reported:

We shoveled up all basement mud and loose plaster that had fallen from the ceiling....the big plan cabinet in basement had upset in the flood and fallen apart all plans in same were in a wet condition, we have placed the plans on boards having air spaces so plans can dry out and have washed and saved all the cabinet lumber storing same in a corner of the basement.

We still have the draughting room to clean up...

Letter from Robert A. Ogilvie, contractor, to John Axtell, executor of the Osterling estate, April 8, 1936. Courtesy of John Axtell.

The drawings apparently never recovered. They have not come to light since. Their destruction was a deplorable loss for history — and for latter-day architects who now must re-measure and re-draw Osterling's buildings to do new work on them.

Such stories are dramatic. But less dramatic destruction occurs every day. It is good to be prepared for a disaster. It is even better to have a plan for the everyday care and disposition of your drawings and other architectural records.

Architectural records commonly include:

- * office files
- * project records including contracts, specifications, reports, and of course, drawings
- * record materials such as photographs.

Project records, which document critical aspects of the design and construction process, are of the most concern. They are abundant, and vary greatly in media, ranging from paper files to bumwad sketches to watercolor presentation renderings to CAAD documents. How-to publications about office administration and project management assist the architect in managing these records during the building

process. But once a project has been completed, there is little guidance. What to you do when they pile up, as they surely will?

It may seem ideal to save all records, especially when a firm is young, or has a sole proprietor. But records maintenance requires time and space, and ultimately choices must be made. Records are typically discarded in a hasty and haphazard way when space becomes tight, when firms move to new locations, or when principals retire and firms disband. Then, the objective is to get a collection down to a given size, rather than to preserve essential materials.

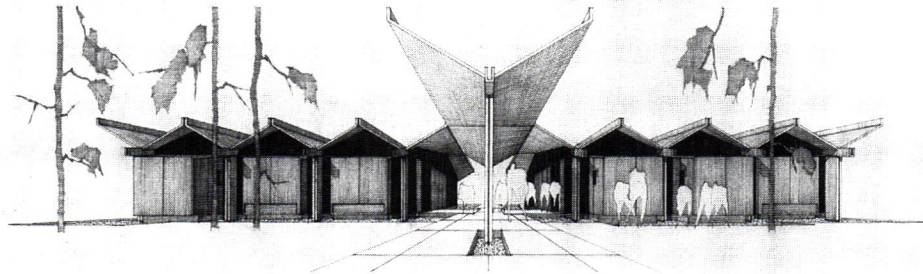
But even without such disposal, records will disappear by chance and attrition unless provision is made for their maintenance. The best provision is a policy addressing what to save, how to save it, and what and how to discard.

What to Save

Vital records, those legal and administrative records that you need to keep the firm running, must come first; so office files, record drawings, and other "live" records must be retained in the face of liability concerns and similar considerations.

Inactive records should also be retained in so far as they tell the story of the firm — for your own purposes, and for interested others. These records should at least include:

- * firm brochures and other published items from every period
- * selected project records for some or all projects that represent a firm specialization, e.g. school work
- * selected project records for some or all projects that represent an important pattern of activity, e.g. commissions from a key repeat client
- * selected project records for some or all projects of individual importance, e.g. projects that are important to the history of the firm, are innovative in design or technology, or are of public prominence



John Pekruhn (1915 - 1998), Demountable classrooms, 1961-1962, perspective rendering. Used as the masthead of the CMU Architecture Archives web site, this drawing was given to the Archives a few years before Pekruhn's death. DRAWING COURTESY OF CARNEGIE MELLON UNIVERSITY ARCHITECTURE ARCHIVES.

* "complete" record sets for a few projects (including preliminary, schematic, design development, and final drawings). This becomes particularly tricky in an electronic environment. One of the most evocative of architectural records is the sketch; which leads to another sketch and another and finally to a design. The downside of CAAD programs (and other computer programs) is the way that previous versions of a project are copied over, obliterating stages of the design process. Thus, increasingly, conscious efforts must be made to document and save the thinking behind a design.

* a sampling of photographic images representing selected projects

How to Save

Records must be organized in order to be of use, and are best maintained within a cataloging scheme, organized by job number or project name, or a similar device. This scheme will dictate how items are labeled and stored for ready retrieval. Can you really rely on staff memory to find things? Job lists and other organizational indexes not only facilitate access, but become historical records in their own right, documenting the projects that comprise the firm's oeuvre.

From the very beginning of the production process, the quality of the materials chosen to make architectural records affects their ultimate preservation. It may not be cost-effective to purchase archival quality board for a presenta-

tion drawing that is needed only one day; but it is equally uneconomical to make drawings that will be unusable in a few years. Significant records deserve to be produced on stable materials and stored in ways that insure their preservation. Some of the materials of choice of present-day architects are problematic in this way: diazo copies are unstable; renderings mounted on foamcore are space intensive and difficult to store. When possible, permanent archival records on high-quality materials should be separated from poor-quality materials that can damage them. For instance, for long-term storage, it is advisable to isolate diazo copies because they release gases that can damage adjacent items

Electronic data is unstable, even in a saved file format. Files are subject to data corruption; drives and disks have limited lifetimes; software and hardware must be maintained even to access the data. To endure, electronic data should be printed off into hard-copy formats; or translated into the most generic file formats as possible, and continuously monitored — and, as necessary, migrated to new file formats — as new developments in electronic tools and products occur.

Storing large numbers of architectural records is expensive and space-intensive because of their bulk and their size. Enclosed storage, with protection from light and dirt, is always preferred. Flat storage is ideal for drawings, though metal flat files are expensive and take up floor space. Tubes are adequate. Bagging offers little support and pro-

tection and can not be recommended.

Some firms rent space in off-site storage facilities where floor space is less expensive. Frequently, architectural records find their way into attics and basements and inadequate storage rooms with no mechanical systems. Here they are subject to heat, cold, and moisture and become brittle or mildewed. Never store drawings and other records in basements, even seemingly dry ones. Even the most benign mustiness can mask a mold that can and will spread.

Perhaps the most important thing that you can do to preserve your records is to limit access to them. You save things because they are, on some level, useful. Preexisting drawings can save money and time when repairs, expansion, or renovation occurs. And they can also provide inspiration for later and related designs. But the practice of tacking historic tissue drawings up around the office, as I have seen at one local firm, will only result in their ultimate destruction and the loss of any information or inspiration that they contain. Uncontrolled access will bleed records throughout the office and beyond.

What and How to Discard

What you don't have a reason to save, you have a reason to discard. That's straightforward. But before you discard, consider reformatting records to make them more manageable.

Many firms have found that microfilming drawings and other records is a good way to preserve information while minimizing storage demands. Microfilming may seem old-fashioned in a digital age, but it is effective, stable, and relatively inexpensive. Microforms can be used in the office and copied for off-site storage, providing crucial backup coverage in the event of an office disaster.

Scanning records for digital storage would seem to have some of the same scale advantages as microfilm. But electronic storage is expensive and space-intensive in its own way, especially if the records are large in format, and only rarely consulted. And, as previously discussed, there are concerns about stability and access. Don't make a digital copy your only copy.

If you must discard materials, with or without reformatting them for your own purposes, and suspect that they have importance, first contact an organization that collects architectural records. In rare cases, such an organization may be interested in preserving all essential documentation of your firm (see "What to Save" above). More likely, it will be interested in reviewing what you have, and making individual selections based on its own collection policies. Be sure to offer them drawings of historic buildings that you may have acquired from other sources in the process of building renovations, or records of key demolished buildings — almost every firm has a few sets.

The Carnegie Mellon University Architecture Archives (412/268-8165) collects all types of architectural records documenting the architecture and architects of this region. The Heinz Architectural Center of the Carnegie Museum of Art (412/622-5551) collects architectural drawings and other displayable materials representing the architecture and architects of all times and places. Local libraries and historic societies may maintain small local collections of architectural records.

So save and care for the records that you need and that document your firm; reformat and/or find a good home for the records that you can't save; and discard anything else with a free conscience.

*Martin Aurand is Architecture Librarian and Archivist, Carnegie Mellon University Architecture Archives. For more information, Mr. Aurand suggests that you refer to *Records in Architectural Offices: Suggestions for the Organization, Storage and Conservation of Architectural Office Archives* (3rd rev. ed.) by Schrock, Nancy Carlson and Mary Campbell Cooper. Cambridge, Mass.: Massachusetts Committee for the Preservation of Architectural Records, 1992. Available at Hunt Library, Carnegie Mellon University.*

Visit the Carnegie Mellon University Architecture Archives on the Web at:
<http://www.library.cmu.edu/Libraries/ArchArch/>

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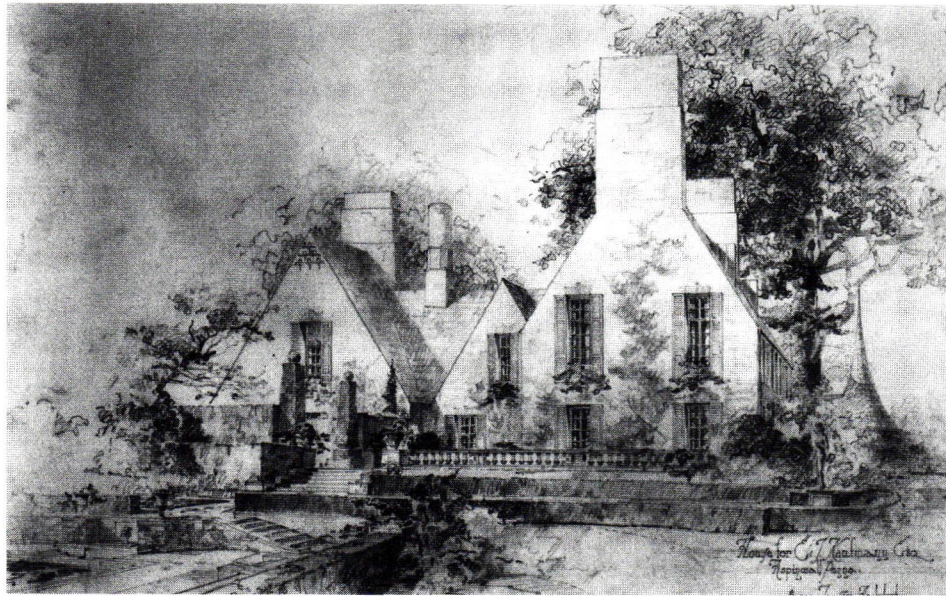
 **Bell Atlantic Mobile**

Benno Janssen's Oeuvre Revisited

by Robert J. Bailey, AIA

A review of "The Architecture of Benno Janssen by Donald Miller"

DRAWING BY BENNO JANSSEN FROM THE CARNEGIE MELLON UNIVERSITY ARCHIVES



Janssen drawing, rear garden, la Tourelle, circa 1924. There would be no balustrade, but reflecting pool, lower left, stayed in different treatment and chimneys became more massive. Tourelle entrance, extreme right.

The architect is on site observing the construction of the building he will one day consider to be his masterpiece. This day, some of the sixty-two columns that line the four sides of the building are being set. With the architect are his three children. Each child has a penny; each places the penny on the spot where "his" or "her" column will stand. As the architect looks on with satisfaction, the children marvel as the great limestone monoliths - each over thirty-six feet tall and nearly six feet in diameter, each weighing some sixty tons - are precisely set into place, capturing their pennies. It is the mid-1930's, and Benno Janssen and his children, Pat, Benno Jr., and Mary are on the construction site of Mellon Institute for Industrial Research.

As the children's pennies remain an indelible part of Mellon Institute, so Benno Janssen's work endures as a significant part of Pittsburgh's landmark architecture. From the monumental civic buildings in Oakland to the gracious estates in Fox Chapel and Sewickley Heights, Janssen's work continues to speak to us of permanence, practicality, beauty, and workmanship.

Donald Miller, long-time writer on art and architecture for the *Pittsburgh Post-Gazette*, has produced an elegant tribute to Benno Janssen, featuring new photography by Edward Massery that captures the essence of many of Janssen's finest buildings. The book received the financial support of a number of important foundations and the apparently enthusiastic cooperation of the Janssen family. Initial portions of the book trace Janssen's life and career in meaningful detail. A highly enjoyable compilation of reminiscences of surviving family, colleagues, and friends follows. Later sections contain expanded descriptions of major works organized into three distinct periods of Janssen's career.

It seems that there could have been more coverage of Janssen's private residences, especially in the form of visual images. Even so, the book is generously illustrated, including renderings of unrealized projects such as PPG international headquarters in Oakland, and Schenley Towers, a 20-story high-rise to be located on Fifth Avenue at University Place. One is led to imagine the impact on the views of Oakland as well as the Janssen legacy had these



Entrance, Longue Vue Club, Penn Hills, today.

projects been built. The book also includes a complete catalogue of Janssen's projects, built and proposed, noting the style of the structure, present status, publications in which the project appeared, and, where available, the name of the building contractor.

Overall, this is a well-written book. Mr. Miller's warmth toward his subject can often be sensed, as if he is writing about an old friend; indeed, Janssen's William Penn Hotel, Pittsburgh Athletic Association and Mellon Institute are old friends to most Pittsburgh architects. One may find, however, the brief digressions into the relevance of architects John Russell Pope, Dahlen Ritchey, and Alfred Hopkins, as well as the charitable activities of the Mellons, to be slightly distracting. Mr. Miller is magnanimous toward other authorities, making note of Franklin Toker's theory that Edgar Kaufmann hired Janssen because he was the Mellons' architect, and crediting David Vater, AIA with determining the historical model for, as well as explaining the symbolism of the ornamentation of, the Twentieth Century Club.

Benno Janssen was born in 1874 in St. Louis, and raised there as the youngest of seven children of German immigrants. His unusual first name seems to have come from a character in a book, possibly the medieval German St. Benno. After beginning his career in Boston, Janssen moved to Pittsburgh in 1904, and became a society archi-



Living room, La Tourelle, today.

tect. His clientele was certainly cultivated if not calculated; for instance, his first year in Pittsburgh, Janssen joined the Duquesne Club, then as now the premiere gathering place for Pittsburgh businessmen. In 1907, he went into partnership with Franklin Abbott, the son of a prominent Pittsburgh steel manufacturer. Mr. Miller states, "Janssen considered his partner's social connections his greatest value in the firm."

Yet Janssen's good fortune in making contacts had begun as early as his service in the Army, where his squadron commander was the elder brother of Roy A. Hunt, Sr., later president of Alcoa and a Janssen client. Janssen's second wife (his first wife died of an illness), Edith Patton was the daughter of State Senator Alexander Patton. An avid golfer until the end of his long life, Janssen was a member of four local golf clubs as well as the Rolling Rock Country Club, which undoubtedly led to a number of commissions, including Longue Vue Club and the Rolling Rock Stables and Kennels. He dined and golfed with A.W. and R.B. Mellon and played bridge with Arthur Davis, chairman of Alcoa. Janssen's propitious client-architect relationships were more than a matter of mere wooing. Janssen preferred period architecture; his well-to-do clients saw the application of historical styles as a reflection of their status and taste.

Certainly, Janssen's skill and standing within his profession was at least half the reason for his impressive clientele. In 1902 Janssen had won second place in a national drafting competition (in those days the term draftsman meant much more than it does now), then studied for two years at the Ecole de Beaux-Arts in Paris. Janssen received acclaim in a 1915 article in *The Brickbuilder*, a national trade magazine. Mr. Miller states that Pittsburgh's architectural historians are in accord that Janssen was the most talented architect working in Pittsburgh at the time. Additionally, he surrounded himself with a large and capable staff that included skilled renderers and detailers. William Cocken, Janssen's second partner for seventeen years, was renowned in his own right. Mr. Miller states, "With Cocken, Janssen was able to achieve many of his dreams while overcoming many of the technical problems of design and construction. Janssen was always most interested in the firm's creative aspects." Janssen taught at Carnegie Tech, possibly as long as from 1907-16, and in 1916, the American Institute of Architects elected him a fellow at age forty-two.

Mr. Miller mentions more than once that Benno Janssen was the Kaufmanns' architect before Frank Lloyd Wright. He relates a passage from Edgar Kaufmann Jr.'s book which describes Wright, on a visit to La Tourelle, the Norman Revival-style home in Fox Chapel that Janssen designed for the Kaufmanns in 1925 (in which they lived until 1940 when they moved into a suite in the William Penn Hotel). Wright looked around the living room and said, "Edgar, something is wrong." What was "wrong", Mr. Miller notes, was that the house was neither designed by Wright nor furnished according to his organic principles. With sardonic humor, Mr. Miller adds, "One would like to think Janssen, even though he had little interest in avant-garde architecture, would have been more generous toward Wright."

The book confronts one with overwhelming evidence of Janssen's ability, and the new photographs illustrate the enduring beauty of Janssen's buildings. One may, therefore, find it discomfiting that Mr. Miller in conclusion states, "But it undoubtedly would have surprised and disappointed

Janssen to know he would probably be best remembered today as the man who stirred in Edgar J. Kaufmann a love of architecture, preparing him for Fallingwater, one of the world's most admired dwellings." From an architect's point of view, one must express doubt that this is the way most architects past or present (including Wright) have thought of Janssen.

The book indicates, sadly, that most of Janssen's drawings and office records have disappeared. A successor firm exists, but the line of succession is not entirely direct and probably contributed to the loss of documents. In 1938, Janssen retired at age 64, leaving the firm to Cocken, who ran it until his death in 1958. Two associates in the firm, Hoffman and Crumpton went into partnership in 1939 and designed buildings for some of Janssen and Cocken's important clients. Loeffler/Johnson and Associates succeeded Hoffman and Crumpton, and in turn were succeeded by Johnson Schmidt and Associates.

Fate sought to deny Benno Janssen a lasting place in architectural history. The flow of high-profile commissions he had enjoyed was effectively shut off by the depression. The forceful current of modern architecture, which he had stylishly resisted for so many years, helped sweep Janssen into relative obscurity. (As a contrast, consider that Mellon Institute and Fallingwater were completed the same year.) Yet, only the most fervent modernist could deny the beauty and grace in Janssen's works, and the passage of time, which has seen the remarkable endurance of so many of Janssen's buildings, has come to his rescue. The book mentions three of Janssen's buildings that have been elevated to the National Register of Historic Places; the Register lists three others as well.

The Architecture of Benno Janssen is a crowning tribute as well as an important book on two fronts. It serves as a very thorough documentation of the architect's work as well as a significant record component of what is perhaps the richest period in Pittsburgh's architectural history. It is deserving of a place on the library shelves of all Pittsburgh architects interested in the legacy of one of their greatest predecessors.

From the Firms

→ **RSH Architects** has formed RSH Interiors, and Heather Knuth has joined the firm to manage this new service.

WTW Architects has teamed with Van H. Gilbert Architect, PC of Albuquerque to complete the design for a fast-track renovation of the University of New Mexico student union.

Repal Construction Co., Inc. has been awarded the contract for an addition and renovations to the Poland Funeral Home in Conway, PA.

SAI Consulting Engineers, Inc. opened a branch office in Westover, WV.

On September 1, **Poli & Cuteri Architects, Inc.** became the **Cuteri Architectural Group, Inc.**

The Design Alliance has been chosen as the architectural firm for the Hill House Early Childhood Learning Center. Repal Construction Co., Inc. are the general contractors.

SAI Consulting Engineers, Inc. has added three new engineers to the staff: Amie Clawson, William Ferko and Erin McGurk.

Cuteri Architectural Group Inc. announced that Susan Fournier has joined the firm as senior interior designer, Nadine Boehm as intern architect, and Ryan Blocher, CAD production.

WTW Architects announced that Jessica Kucic has joined the interior design department, Karen R. Malloy has been named marketing assistant, and Deborah Hallas has been appointed senior interior designer.

Business Briefs

→ **LDA Companies** announced several staff additions. Robert L. Burlett is a graduate architect and Leonard P. Swatchick is a senior designer. Also, Nicholas G. Bizic has joined the firm as a human resource coordinator, Gary M. Link as a records manager, Victoria A. Wittman as an environmental, health, and safety specialist trainee, and Wayne M. Koenig as a CADD operator.

Perkins Eastman Architects has promoted Alan Schlossberg to senior associate and Ed Goytia, Ken Kuligowski, and Arch Pelley to associates. Mark Barnett, Victor Curti, Anthony Flynn, Ana Hwa Johnnides, and Lizette Rios-Williams have also joined the professional staff.

David A. Parker, Associate AIA and Marc Mondor, have joined the professional staff of **WTW Architects**.

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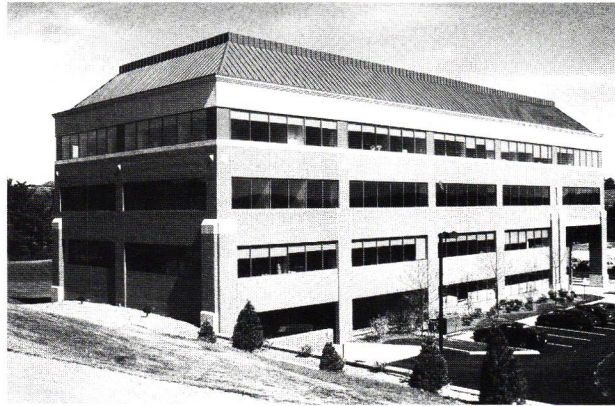
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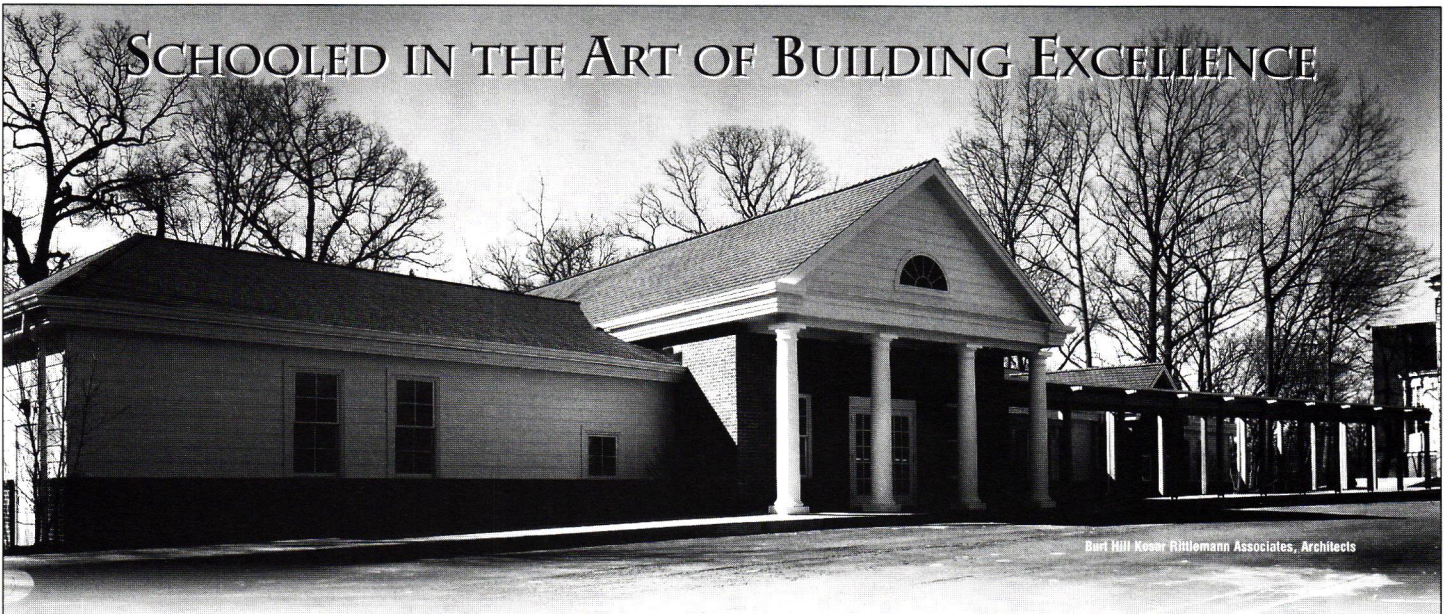
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AIA ACTIVITIES**October 6, Tuesday****Communications Committee**

Meeting, 9 a.m. at the Chapter office,
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October 13, Tuesday**AIA Pittsburgh Board Meeting**

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

October 14, Wednesday**Professional Development Committee**

Meeting, noon at the Chapter office,
 Scott Keener, AIA, 391-3086.

October 9, Friday

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

October 12, Monday

Design Awards submissions due by 5 p.m.
 Call 471-9548 for information.

October 15, Thursday

Legislative Committee, noon at the
 Chapter office, Chuck Coltharp, AIA,
 231-1500.

October 18-25

AIA Pittsburgh Design Awards. Entries
 will be on display in the Great Hall of
 Architecture at the Carnegie Museum.
 October 18: the Grand Gala opening event.
 October 21: Jury critique and presentation of
 awards. Call 471-9548.

AROUND TOWN**October 13, Tuesday****CSI Pittsburgh Tour of Fore Systems, Inc.**

5:30 p.m.; catered dinner following tour. Call
 412-823-5063 for reservations by Friday,
 October 2.

NORTHWEST CHAPTER**October 6, Tuesday****Executive Committee Meeting.**

Call Bill Helsley, AIA (814) 456-2953 for
 information.

November 11, Wednesday**Membership Meeting**, 6 p.m. Call

Bill Helsley, AIA (814) 456-2953 for
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Jeffrey DeNinno, AIA

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Family: single, Kitty (10) and PK (2).

Years in practice: 10, probably more.

Education: B.A. Lehigh University, M.Arch. Carnegie-Mellon.

First job: Sweeping out houses under construction.

Project you're most pleased with: Market Square Renovation.

Most embarrassing moment: realizing that my fly was open during a meeting.

Building you wish you had designed: Chartres.

Building you'd like to tear down: Fifth Avenue Place.

If you hadn't been an architect, you would have been: a client.

If someone made a movie of your life, who would play you?: Inevitably a young Fred Savage.

If you could live anywhere in the world, that would be: different places, often.

The best part of my job is: making dignified spaces for people to do whatever.

The one thing I would change about my job is: to be outside more.

The most annoying thing about architects is: pretension.

The one thing I wish they'd teach in school is: nearly all of us will remain anonymous.

Favorite interior: Yale Center for British Art.

Favorite city: Brooklyn, currently.

Favorite architect: other than me?

Favorite Pittsburgh neighborhood: Mexican War Streets.

Most architecturally appealing telephone booths in Pittsburgh: Frick Building Lobby.

Wish list for Pittsburgh/Downtown: a real metropolitan light rail system, a grocery store, and people who don't spit on the sidewalks.

The next big architectural trend is: smaller houses.

The secret to my success is: believing strongly in the work.

I belong to the AIA because: it's important for architects to have a voice.



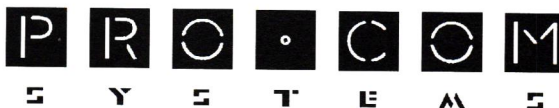
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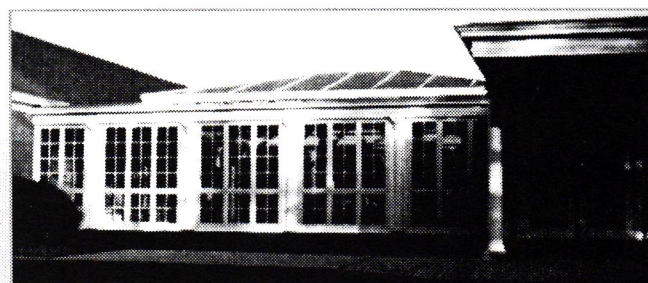
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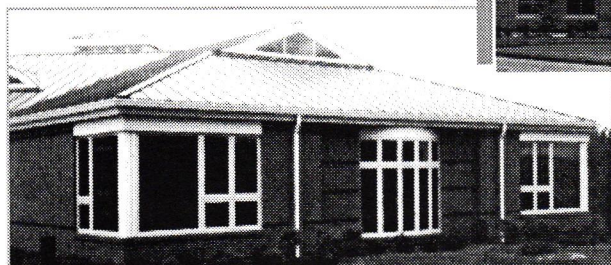


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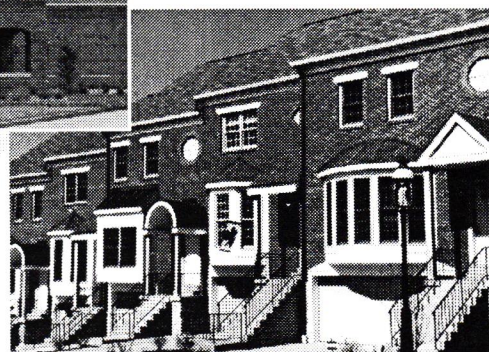


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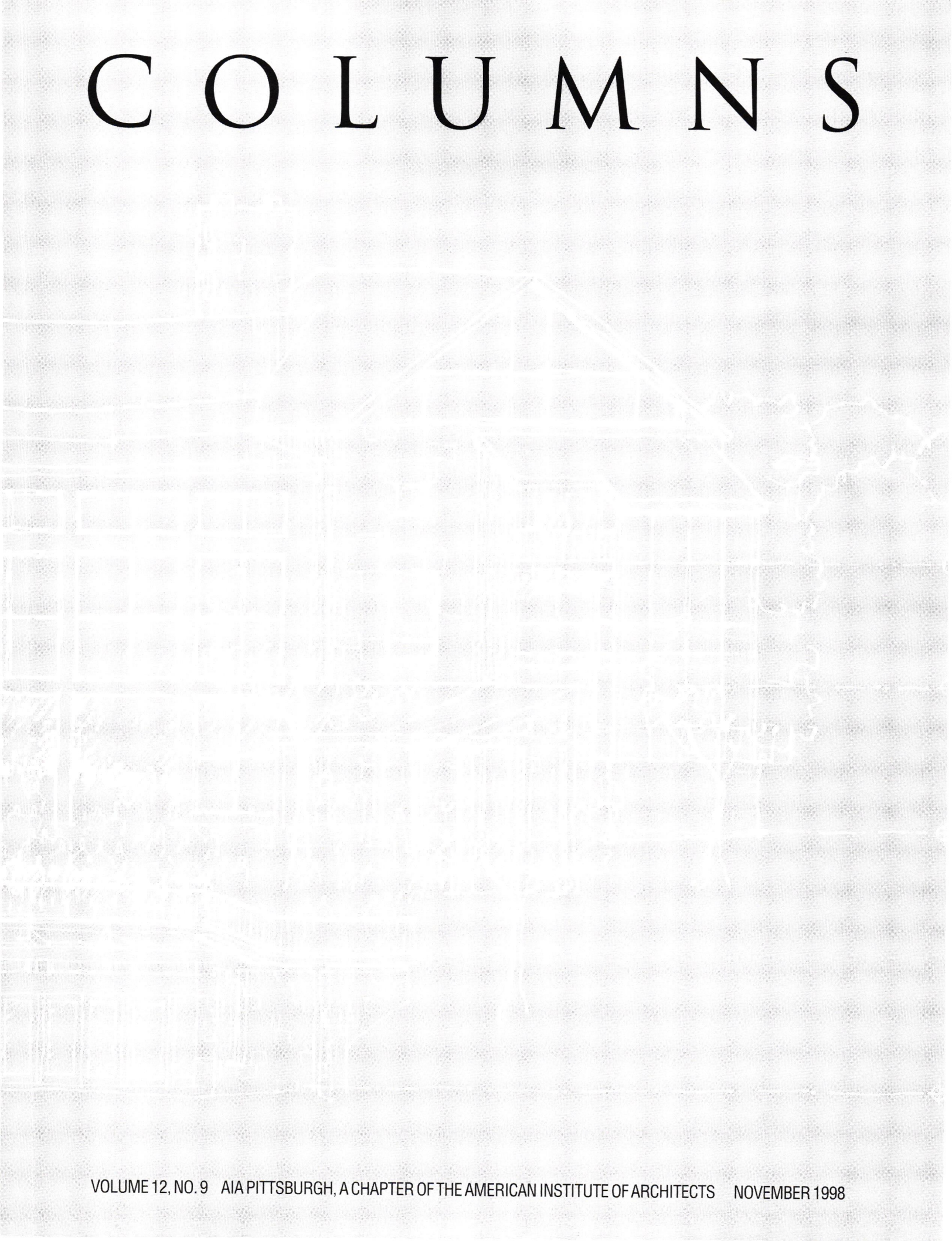
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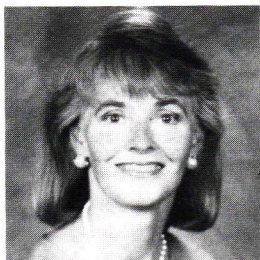
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GENERAL CONTRACTORS BUILDING SUCCESS

There You Go Again

by Cheryl R. Towers



In most American cities nowadays, people think of streets as passageways, not experiences.

Not to give away my politics, but I

do cringe when I find myself spouting "Reaganisms", or for that matter, anyone else's "isms". In this case, I'm referring to our theme for this issue: sustainable development and green building. It seems these topics induce a rolling of the eyes along with an implied "there you go again" when uttered in some circles.

This morning, a group of us were hanging around the AIA coffeepot talking about the sustainability buzz going around town. The President's Council on Sustainable Development has been and gone, the "greening" of the new convention center is in the works, and some real possibilities for progress are in the air.

We were alternating between chuckling and rolling our own eyes over a recent letter to the editor of the *Post-Gazette* by a member of the anti-sustainable establishment. I can understand healthy cynicism — after all, professional planning just about killed East Liberty and a number of other areas. But I can't for the life of me understand wanting Pittsburgh or Western Pennsylvania or any other place to be *unsustainable*. Flip open (or in my case, point and click your way to) your trusty dictionary. American Heritage gives us this about sustaining:

1. To keep in existence; maintain.
2. To supply with necessities or nourishment; provide for.
3. To support from below; keep from falling or sinking; prop.
4. To support the spirits, vitality, or resolution of; encourage.
5. To bear up under; withstand.

Who wouldn't want this? Meeting our needs today in such a way that our children can meet their needs tomorrow seems pretty straight forward to my simple way of thinking.

I can tell you where I do worry, though, and that is in making this good stuff available to all of us. The sustainable crowd is fond of the three E's: a healthy community is composed of good *Environmental* practices, a healthy *Economy*, and *Equity*. But what's equitable about policies and practices that make it difficult if not impossible to enjoy something like a conservation district in your backyard unless you live in a planned, gated community and/or a \$500,000 house that's part of an environmentally sensitive development? We've heard of urban sophisticates; now we have the eco-sophisticate. Great if you can afford it, but what about everyone else? This is hardly an argument against sustainable practices, but rather a plea for policy makers to adopt good land use practices in every community and enforce them. No one should have to retreat to an expensive and exclusive development to live and work in a healthy environment, and our authors amply demonstrate that while it may not be easy being green, it is desirable and do-able.

While I'm riding this particular horse, I'll also pass along some thoughts from a piece by Paul Goldberger in a recent issue of *The New Yorker*.

In most American cities nowadays, people think of streets as passageways, not experiences. The street used to be the essential urban element — the locus of magnificent serendipity, where public life went on unplanned by any one architect. There are still more real streets in New York than in any other city in America, but the trend is clearly going in the wrong direction.

Let's not let that happen here any more than it already has — we've still got our share of "real" streets and we need to hang onto them. But, there I go again.

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On the cover: Highcroft Learning and Performing Arts Center, the proposed land based home of the American Wind Symphony, designed by MacLachlan Cornelius & Filoni.

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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AIA architects are finally taking the step we needed to take 20 years ago, and that is marketing our profession.

The END is NEAR

by Alan J. Cuteri, AIA

Y2K: only a gigabyte nerd could create

an acronym which is cryptic, alphanumeric and downright novel. So what happens, the year 2000 comes along and all of a sudden the world ends. COOL! History is wrought with the doomsayers of the last millennium, and each century since the dial turned 1000. We not only find a modern version of the doomsayer in the high tech world of computers, but also find them fulfilling one of the twentieth century axioms of making money: fear sells. Y2K = \$1,000,000,000 — this is the formula for Marketing 101. Does any one remember Cobol or FORTRAN? Duh!!

When 1999 rolls around, we will be on the verge of a national advertising campaign thanks to the vision of AIA National and our annual dues assessment. AIA architects are finally taking the step we needed to take 20 years ago, and that is marketing our profession. This has to happen, it has to be done well and it has to be done continuously, even past the millennium. Every other industry and profession markets their services and makes sure you know why you need them and how to find them. UPMC lets us know they are there for any health care need and they let us know it every 30 minutes on every network channel. Do you find it interesting that the one, and almost only, health care provider in all of Western Pennsylvania needs to market? Don't be surprised. It's necessary and it's smart.

Advertising, marketing and setting us apart from the average architect is important. We bound along in this economic boom time, but rest assured that it will end, maybe not dramatically or quickly, but it will end. Establishing our position, not just as architects, but the *best* architects could not happen at a better time. We need to invest in the future of our profession while the cash is flowing so that lean times are for the other architects, not AIA architects. We have always set the standard by which the profession is measured, now we need to make sure everyone knows

it. Marketing, advertising, and continuing education are only part of the formula. We need to capture the minds and hearts of the *American Populous*, and we need to recapture the lead in the building profession. We need to expand services and offer new services, be the best and be the first.

Our local chapter has successfully endeavored to promote design to the local community of Southwestern Pennsylvania. The new convention center design competition sends the message that design is important. Each competitor will be paid \$100,000 to design their competition submission.

They will each undoubtedly spend more than the tithing, but the message is clear: design is a valuable asset that carries dollar value. The four finalists in the competition promise an incredible array of design submissions and guarantee a new landmark for the City and the country. The City can't lose and the AIA wins by elevating the value of architects and its members. A "bravo and well done" to the design selection committee with special thanks to our Alan Weiskopf, AIA and Marsha Berger, AIA for devoting the long hours and effort that is helping make this whole process a success.

Oh yes, "the end is near". I really wanted to talk about the fact that my term as president is almost over. This year has been a tremendous experience for me both professionally and personally. This time as president has been rewarding and fulfilling. Grass Roots, Convention, Long Range Planning, Design Awards, board meetings and member's issues have kept me on the go, kept me learning and added to my life experience with AIA. The support from vice president Ed Shriver, AIA has been overwhelming, and our very dynamic executive director Anne Swager has been the best. I want to thank you both for your support, your wit and your candor and, of course, your unsolicited criticisms.

We have a great organization because we have great members, a great board and a great administrative staff. Hope to see all of you at the president's party in December and my last article as president in the December issue of *Columns*.



Columns is printed on recycled paper.

News of the North Shore

Urban Design Associates has been commissioned by the Pirates and Steelers organizations to prepare a master plan for the North Shore. This is extremely important due to the burgeoning number of major projects that need to make relational sense to each other and to the larger neighborhood and City. According to UDA's Paul Ostergaard, AIA, work is being guided by several principles:

- the opportunity to strengthen linkages to the entire North Side;
- extending the riverfront park system;
- continuing the street grid westward;
- locating parking resources to benefit all of the North Shore rather than just the stadia;
- extending mass transit from the Golden Triangle to the North Shore to maximize usage of existing parking resources.

Other Chapter members are involved in North Side projects, include Sylvester Damianos, FAIA who is leading the Carnegie Science Center's master planning process, and LDA Companies who are working with HOK Sports on the design of the new baseball stadium.

Plan Now for the President's Party

You're invited to the President's Party on Tuesday, December 1, 6 p.m. at the Have a Nice Day Cafe in the Strip District. There will be 70's music and dinner and a chance to mingle with your colleagues. Tickets are \$20. Call the AIA office for reservations at 471-9548.

Town Meeting Update

Several important issues were discussed and decisions were made at this year's Town Meeting on September 14. Among the highlights:

- Chapter by-laws were changed to include ex-officio an appointed professional affiliate member on the Board of Directors.
- Completely new by-laws were adopted for Architrave which now stands as a separate entity from AIA Pittsburgh. This was done for tax reasons so that Architrave can accept charitable donations (the Chapter, as a trade association, cannot accept such donations, even though it is a nonprofit organization). The Chapter's Board of Directors will approve nominations for the Architrave Board, now called the Board of Regents.
- Chuck Hamlin, Sr. Vice President of Public Affairs for AIA, discussed the new print and electronic ad campaigns. AIA is now partially underwriting chapter yellow page advertisements (Pittsburgh has long had a yellow page ad; only the funding mix will change). In addition, the television and radio advertising campaign will now direct consumers to a portion of the AIA Online website that will in turn send them directly to the appropriate Chapter web ring for referrals.

Patrick McKiernan, a CMU architecture grad and web site designer, discussed the Chapter's web site that is now under construction and due to go public in February. An important portion of the site is the data base that will tie into consumer referrals from the AIA advertising campaign.

August Contracts Down Over Last Year; Up Year To Date

The F.W. Dodge Division of The McGraw-Hill Companies reported that August contracts for future construction in the Pittsburgh SMA were down 44% over 1997 for nonresidential work. Residential work in the same comparison period was up 7%. Overall, future contracts for 1998 v. 1997 are up 51% for nonresidential and 12% for residential.

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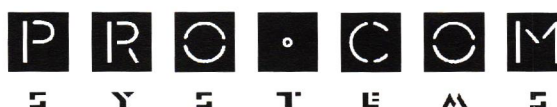
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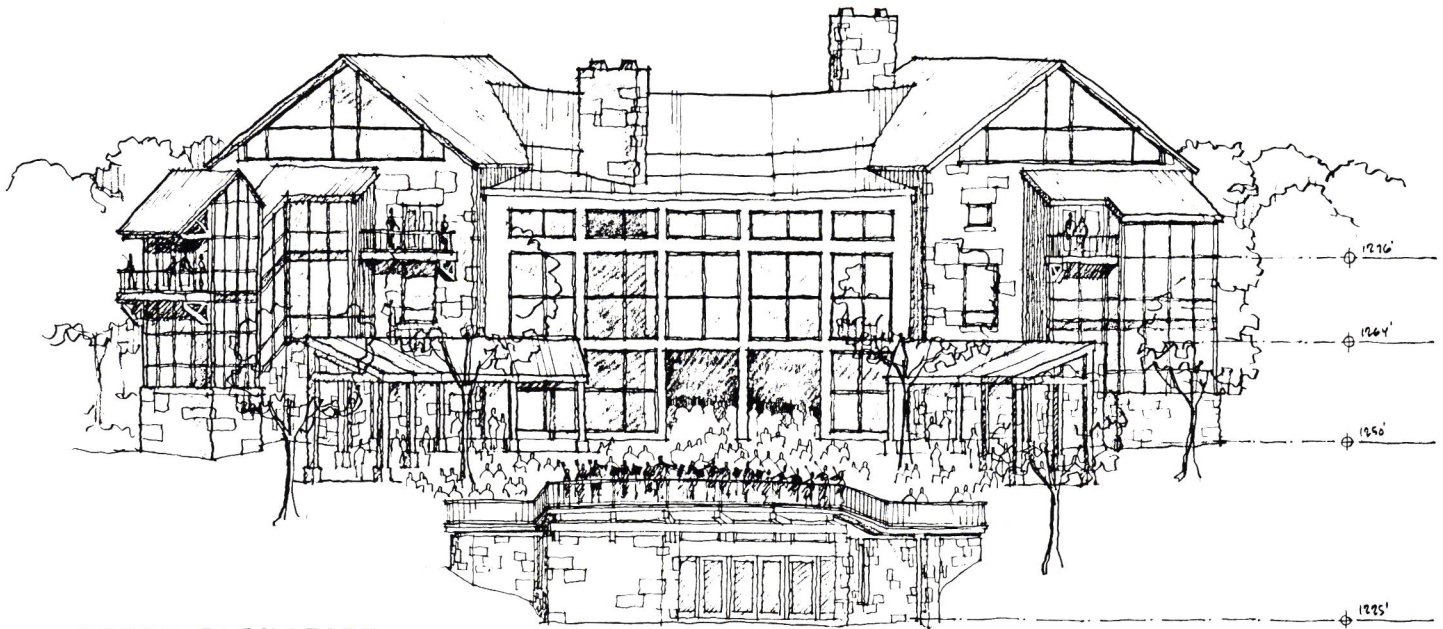
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In the Tradition of Architecture

by Charles DeLisio, AIA

"...natural beauty has a necessary place in the spiritual development of any individual or any society. I believe that whenever we substitute something man-made and artificial for a natural feature of the earth, we have retarded some part of man's spiritual growth"
— Rachel Carson



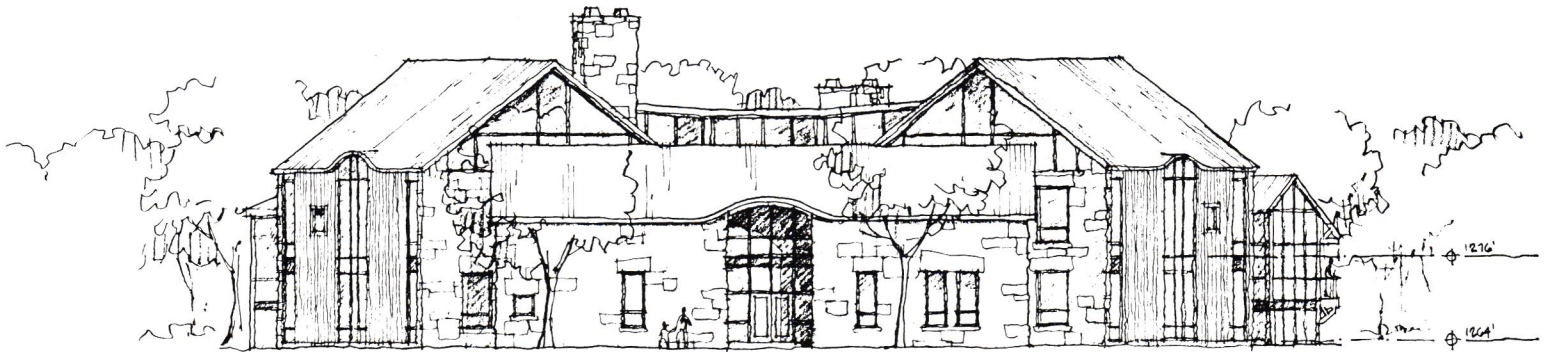
NORTH ELEVATION

ABOVE AND RIGHT: **Proposed Highcroft Learning and Performing Arts Center, MacLachlan, Cornelius & Filoni.**

The consideration of sustainable design issues — environmental quality, energy and resource use, waste and pollution — leads to a broader discussion of current architectural work and theory. Despite a growing interest in renewable energy sources and a common understanding that environmental protection is imperative, most recent American architecture is climatically and regionally indifferent, including much of the work published and exhibited nationally. The influences of climate, geography, and culture that historically had helped to create a rich and lasting architecture are today dominated by

technological development and its influences. With great expenditure of resources and at great cost to the environment, we are creating a mediocre built environment unworthy of the tradition of architecture.

Early in this century developments in technology began to change the path of architecture in the United States. The development of mechanical and electrical systems, combined with artificially inexpensive energy, removed the limitations of form, site, and materials that were previously necessary if a building was to be habitable. High ceilings



were no longer necessary in hot regions to promote thermal stratification. Large glazing areas were no longer required to admit natural light, and operable windows and vents were no longer required to bring in fresh air. Architects no longer had to be concerned with providing natural light and air as these could be provided artificially. Some within the design community argued that the artificial environment was better for people than the natural environment — engineers were proud of their ability to overcome climate. As the natural influences on architecture were gradually discarded, artificial energy consumption increased dramatically causing a corresponding increase in the pollution of the natural environment.

This development and application of technology also changed the profession of architecture as specialists began to design and install these systems. Architects no longer had direct responsibility for environmental control; engineering consultants became responsible for providing a suitable indoor thermal and visual environment. Industrial production in North America and Western Europe added to the forces of change, as building product and material suppliers achieved influential roles in the use of materials and systems, and in architectural discussion.

These events created a fundamental shift in architecture leading to severe and unintended consequences; advancement of a universal design approach based on standard products and systems, degradation of the interior and exterior environment, disassociation from the natural world, and the reduction of architectural discourse to simple discussions of style. Generations of architectural students have not learned of important past works and sources, and the

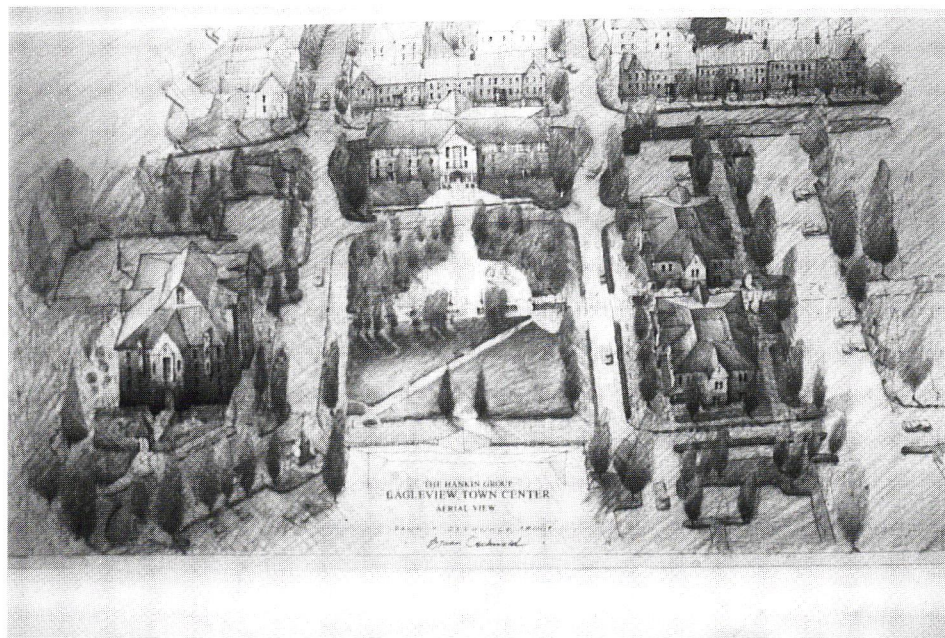
focus of many architects has become solely aesthetic design, visual form, and two dimensional image. Many architects now accept working with a limited design palate.

The Crown American Corporate Headquarters, in Johnstown, and CNG Tower in Pittsburgh exemplify the common approach to architecture that is a result of these changes. These buildings are strongly visual, heavily invested with rich materials and equipment, and technically sophisticated. Other local examples include The Pittsburgh Municipal Courts Building, The University Center at Carnegie Mellon University, and the additions to the Main Capitol Building in Harrisburg and The Nittany Lion Inn in State College — all are materially rich and technologically well endowed but indifferent to region, climate, or tradition. While these are a diverse set of buildings, they make clear that even a tremendous use of resources is not sufficient for creating architecture that will engage on an emotional or spiritual level.

Contrast these buildings with The Salk Institute in California or The Museum of Roman Art in Spain, two well-known projects that offer a rich, direct, and sensitive environment and establish connections to site and place. The proposed Highcroft Center for the Performing Arts, to be built north of Pittsburgh, is also based on a more sensitive approach to design. This is work that is influenced by history, climate and region; architecture that transcends technology, standardized products, or a universal design approach.

This common approach to architecture can also lead to a frivolous waste of resources. Within Fifth Avenue Place, the designers attempted to create the feeling of a glass-

“Architects have influence, and much of what is built depends on the ideas which architects choose to ‘bring to the table’. Sustainable issues should not be held to a higher standard of ‘cost-effectiveness’ than any other architectural idea.”



COURTESY OF THE HANKIN GROUP

Eagleview Town Center by The Hankin Group illustrates a beneficial compact development pattern.

covered atrium by means of a sophisticated artificial lighting system installed above the false “skylight” at the arcade level. Despite these complex and expensive efforts, the resulting interior environment is far from convincing. Another avoidable resource waste that became well-known this summer is the temporary, and disposable, storm protection required for many buildings in the southeastern United States. This is a result of indifference to climate and place as regionally appropriate building techniques, like wide roof overhangs and storm shutters, are often ignored by architects and builders.

When compared to ‘common practice’, the costs of sustainable design are sometimes greater, many times neutral, and often very hard to evaluate. Resource economics is an emerging discipline, but advancing sustainable design based on economics alone may prove self-defeating; a new era of inexpensive energy may again lead to resource waste and indifference to region and climate, and the resulting loss of richness that occurs with this disconnection.

Architects influence or make decisions every day, at every scale, without having to meet a strict standard of ‘cost-

effectiveness’. The suspended glass wall at the Carnegie Museum of Art courtyard is not the most cost effective solution; the new Pittsburgh International Airport would have been more cost effective with a simpler roof form; the Union Trust Building central stained glass dome would have been cheaper if it were only a flat plaster ceiling; the most cost effective building skin is not the ornamental granite and stainless steel that clad CNG Tower. These decisions, to build above absolute minimum standards, often result from ideas and discussions originated by architects. Architects have influence, and much of what is built depends on the ideas which architects choose to “bring to the table”. Sustainable issues should not be held to a higher standard of ‘cost-effectiveness’ than any other architectural idea.

Architecture has always been about sensitive and creative building, including sensitivity to the natural world. Louis Kahn’s best work is about natural light and natural materials. Le Corbusier invented the *brise soleil*, was always aware of place, and warned against attempts to dominate climate through technology. There are traces of this sensitivity in the past work of architects Bruce Goff and Luis

Barragan, and, today, in the work of Fay Jones, Norman Foster and Rafael Moneo. There are traces of this sensitivity throughout architectural writing, including Frank Lloyd Wright's essays, Ian McHarg's book *Design with Nature*, and the current writing of architectural critics Kenneth Frampton (*Towards a Critical Regionalism: Six Points for an Architecture of Resistance*) and William J. R. Curtis (*Contemporary Transformations of Modern Architecture*).

Regional, climatic, and traditional influences on architecture are recognized and remain strong throughout the world, but have become rare in American architecture. Recent, and highly visible, opportunities to build upon these influences include The Carnegie Science Center in Pittsburgh and the proposed Museum of the American Indian in Washington, DC, but these buildings are based on common and safe practice, despite the programmatic and symbolic opportunities. They seem only a set of simply composed spaces furnished with expensive materials, systems, and finishes, with little recognition of site, climate or tradition.

Sustainable design will bring a refreshing change in current building standards, not necessarily in quality, but most certainly in levels of expectation and levels of comfort. The use of salvaged materials in new buildings, the avoidance of popular styles, and the creation of a naturally varying interior environment will require different thinking on the part of both clients and architects. Perhaps the lessons from Denise Scott Brown and Robert Venturi, or the messiness of *deconstruction*, will help in shifting these expectations. The expensive precision and *newness* of most recent work is not always necessary or desirable.

Architecture is about sensitive and creative building, including sensitivity to the natural environment and to cre-

ating a rich way of living in the world. Our impressions and perceptions of the natural world enrich life. A thunderstorm begins as the sight of dark clouds and lightning. The addition of other sensations, the sudden drop in temperature, the roar of thunder, and the feel of a strong, cool breeze creates a rich environmental impression. Architects have created many rich places: The Carnegie Museum of Art in Pittsburgh, Thorn Crown Chapel, Fallingwater, The San Juan Capistrano Library, The Museum of Archaeology and History in Montreal, and the newly renovated National Airport in Washington, D.C. These are memorable places, work that is direct and lasting, architecture that is not of a style or of a kind. This is work that is aware of climate and place; work that is sensitive, engaging, and influential.

The current discussion of sustainable design is in the tradition of architecture. This tradition may now be enriched by other cultures or philosophies — the Amish rejection of technology, the writings of Rachel Carson, Islamic opposition to Western culture, Thomas Jefferson's resistance to industrial society, or Thoreau's desire to live "...deliberately". A sustainable architecture should be less about wasteful consumption and style, and more about issues that affect our lives, other lives, and future lives. There should be less domination and destruction of nature and more awareness of differing cultures. We will gain richer and more diverse buildings and communities, and reestablish architecture as a source of emotional and spiritual power.

Charles DeLisio, AIA, is principal in the firm of Studio DeLisio Architecture & Design.

The Economic Benefits of Green Building

Owners, tenants and the community benefit from a green approach.

by Megan Moser and Rebecca Flora



PHOTOS OF THE CCI CENTER COURTESY OF THE GREEN BUILDING ALLIANCE

CCI Center on the South Side.

Green building is coming of age in Pittsburgh, heralded by high profile projects such as the new Alcoa Corporate Center which opened in mid-September, and the proposed Convention Center expansion which embraces green building goals from the outset. Decisionmakers are eager to gain the economic advantages described in the recent book *Factor Four: Doubling Wealth, Halving Resource Use* (see March 1998 issue of *Columns* for a review).

A win-win strategy to replace the "either-or" argument that pits environmental quality against development is certainly compelling, but how does it cost out? Leading researchers on this topic such as the Rocky Mountain Institute (RMI) and Carnegie Mellon University's Center for Building Performance and Diagnostics (CBPD) have begun to quantify the benefits of green building. We can expect foresighted clients to raise questions in the near future about what green building can do for them.

The essence of green building is smart design. It is design that crafts a building into its environmental and microclimate context for optimal performance over the life of the building. Each green building is a unique solution that integrates natural systems with state of the art technologies

and materials. The intent is to provide superior indoor environmental quality and optimal function of all aspects of the building's intended use.

Ideally, green buildings are created by teams setting and managing explicit goals and project criteria. Prescriptive standards, minimum codes and conventional practices are set aside in favor of the highest standards and systems qualities possible instilled through integrated design. The construction and operation of a green building often requires the substitution of products and procedures that are more ecologically sound. Many of these materials and construction techniques may be unfamiliar to contractors, building commissioners and operations and maintenance staffs. Thus, until our region gains more experience, careful monitoring of design and implementation of green strategies is an important aspect of the green building process.

If all this seems vague, don't feel alone. There is good reason. Green building is a whole systems approach to building design rather than a simple prescription for a list of features. In an attempt to clarify and set standards for this approach, the U.S. Green Building Council has undertaken the development of a rating system entitled Leadership in

"The essence of green building is smart design."

Energy Efficiency and Design (LEED, see page 14) to be piloted this Fall. Keeping in mind that green building is an approach rather than a list of features, it will nonetheless facilitate the discussion of green building impacts by considering a particular list of features that might be selected.

Imagine that a design team has applied this approach to a commercial property and selected many green design features that, in fact, appear in local green buildings such as the Alcoa Corporate Center, the CCI Center, the Department of Environmental Protection's South Central Regional Office Building and the Penn Center West Technology Center (a speculative office building under construction). These features might include the efficient shape and solar orientation of the building, skylights and light shelves that reduce the need for artificial light while reducing the cooling load, and raised access floors for efficient air distribution and flexible infrastructure. Modeling or some other systematic comparison of system alternatives would be used to determine which features to integrate into the final design.

Materials used might include recycled glass and brick, structural insulating panels, low VOC finishes, and water based adhesives. Materials that have not yet enjoyed significant market penetration such as AgriBoard, a product made from recycled agricultural waste, often surface first in green buildings because of the tendency to research new building materials. Interior furnishings might include refurbished elements and modular furniture for reuse and flexibility.

Green building offers significant economic opportunity for both owner and tenant, as well as the community.

Life cycle costing is crucial to the economics of green building because the most significant benefits are realized *after* the building is occupied. There is a range of different kinds of economic benefit from green building that have recently received attention by researchers. Some of these are difficult to quantify. Overall, the owner will see reduced operating costs and different first costs, which may be higher or lower than for a conventional building. Increasingly, green building provides a new source of marketability for the owner. The tenant will see a range of positive effects on

building occupants such as increased productivity and health, plus reduced energy costs from more efficient building operation. Finally, the community will gain several advantages, which are not all recognized by the economic system. Below we discuss each of these benefits in more detail, considering in turn the perspective of an owner of a commercial building, its tenants, and, briefly, the community.

The Owner

From the owner's perspective, a green building reduces the cost of several aspects of operations: reconfiguration or churn costs, expenses associated with occupant complaints, and routine maintenance.

- Studies show that *a raised floor and a modular furniture design reduce the cost of reconfiguring offices and infrastructure*. In one case, the Owens Corning World Headquarters reduced churn costs by \$1 per square foot annually (*Environmental Building News*, January 1998). The potential savings on churn costs for the Penn Center West building are currently under study by CBPD.
- *Another source of savings in a green building is the elimination of occupants' complaints about thermal comfort*. A 1991 CBPD study reported that one facility estimated the cost of recording and investigating a single complaint to be approximately \$385, plus another \$1,000 to make modifications, when possible.
- Finally, *reduction of routine maintenance costs is another benefit*. By integrating natural systems into the design, green buildings minimize the size and complexity of the mechanical systems used. Consequently, routine maintenance in a green building is less expensive than for a conventional building. Reduced maintenance costs can extend to the outside of the building if water-efficient, indigenous landscaping is applied. Note that in addition to reduction of routine maintenance, simplifying building systems will reduce first costs for the owner and energy costs for the tenant, as discussed below.

The magnitude of an owner's first-cost savings or premium for building green is a question that continues to be debated. The answer tends to be specific to each case because, as noted above, there is no standard list of features

to cost out for a green building. Consider design costs. Green building uses a design process that is not easily compared to conventional project development. By far, the best way to create a green building is to use the whole systems approach from the beginning. Many green elements can be incorporated for the same first cost as a conventional building simply by starting the process correctly. For example, the solar orientation, the window placement and the footprint must be considered for any building.

Thinking about these from a green standpoint offers advantages at no additional cost. Rob Watson, a director of the U.S. Green Building Council, cautions us to expect some mistakes and learning as part of the process. When a design team undertakes its first green project, the design may take longer as the team builds skill in this new approach. Watson suggests this be viewed as a "tuition cost."

Once a green design is underway, there is the question of whether the materials cost more. Again, the answer is a firm "maybe". Materials with recycled content can provide an opportunity to lower costs. Reusing salvaged materials can do the same if acceptable, high quality materials are available. The simplification of building systems mentioned above is another opportunity to lower first costs. Maximizing daylight, for example, can reduce the dependence on extensive lighting installations. This, in turn, can result in smaller, less expensive space conditioning equipment. Other green building materials such as low VOC finishes, may cost more at this time due to the current small demand and limited local supply.

The comparison of first costs between a green and a conventional building can be an apples and oranges problem, however. Green design takes a different approach to entire building systems, often specifying a cluster of alternative components that rely on each other for integrated system performance and maximum return on investment. Comparing first costs in this scenario may require a complex tracking of tradeoffs and substitutions. For example, a raised access floor requires a higher cost for the flooring, but a lower cost for the electrical and HVAC systems. Overall cost estimates range from a saving of \$2 per square foot to an added cost of \$1 per square foot (*Environmental Building News*, January 1998). Any added cost of the raised

floor system has a short payback from savings on energy and churn costs.

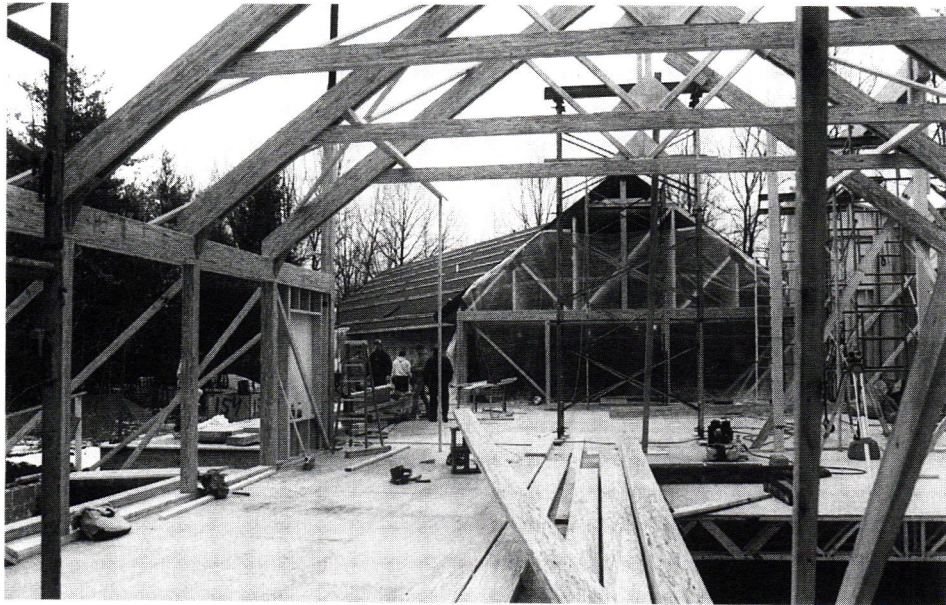
The Tenant

Owners are beginning to benefit from the marketability of green building as tenants become educated about the efficiency and time savings that come with such amenities.

- *From the tenant's perspective, the boost in productivity from working in a green building is the most compelling advantage of all.* While a rigorous method of quantifying productivity is elusive, case studies show notable increases in productivity. Some claim as much as 15%. Similarly, improvements in product quality and increases in sales have been demonstrated in green buildings. The size of productivity gains differs with many factors, but the effect is indisputable. Alcoa chairman Paul O'Neill, quoted in the *Pittsburgh Tribune-Review* noted, "Maybe you can't put a \$10 million value on that, and I almost don't really care. There will be productivity (improvements)."

- *People occupying green buildings are healthier than in conventional buildings.* An indicator of this health benefit is the reduction of sick leave for those working in a green building. Studies done by RMI have documented this reduction at 15% to 25%, which translates to a significant bottom line benefit. The benefits of increased productivity and health, while difficult to quantify, are the most significant advantages for green building advocates to understand. Reduced energy costs are easier to quantify and thus are often used to promote green building. However, personnel costs are a far larger proportion of company expenditures than building costs. A 1994 study estimates the average salary cost at thirteen times building operation cost. Thus, any increase in worker productivity can potentially dwarf those related to energy operating expenditures.

- *Finally, green design, because it simplifies the building systems, can sharply reduce a tenant's operating costs through energy savings.* Maximizing daylight, for example, can reduce the amount of lighting needed and limit the hours of operation. This, in turn, can result in further reduction of energy usage due to smaller space conditioning equipment. The Department of Environmental Protec-



COURTESY OF THE DESIGN ALLIANCE

Eberle Learning Center, Girl Scouts of Southwestern Pennsylvania

tion estimates the energy savings of their green building over a more conventional approach at 50%. Other examples documented by RMI report energy savings of 40% to 90%.

The Community

Last but not least, green building provides substantial benefits to the larger community, although no economic incentives are offered to realize these benefits. Green building and sustainable development include concern for environmentally friendly alternatives to auto transportation. The reduction of construction and demolition waste is an advantage for any community. Municipal solid waste contains an estimated 13-20% construction and demolition waste. Also, some water problems associated with construction can be avoided. By reducing paving or using pervious surfaces, water runoff and water quality degradation problems can be reduced.

Those of us interested in sustainable design and development are aware of how important accurate cost data and project performance are to our efforts. Early information suggests there is good reason and ample evidence that these are worthwhile pursuits. With the number of case studies constructed or underway in Pittsburgh, we will be able to add our findings to a growing body of research. It has been said that the bottom line of green is black. In Pittsburgh, it is black and gold.

Megan Moser is GBA's Research & Documentation Coordinator, and Rebecca Flora serves as Executive Director.

The Green Building Alliance (GBA) is a non-profit organization that facilitates the cost effective and integrated use of environmentally responsible and technologically appropriate site and building design, construction, and operation practices. GBA is actively involved in assisting local development projects to incorporate green measures and in documenting those projects. Currently, GBA is collaborating with CBPD to understand the life cycle costs of various sustainable alternatives for the Penn Center West building and PNC Operations Center (currently under design). This research is funded by the Heinz Endowments; results will be available in early 1999.

Also, to help GBA respond to inquiries from those interested in learning about green building, the organization is sponsoring an inventory of local buildings that have green design features. The inventory is coordinated with the pilot phase of the LEED rating system. If your firm has worked on a green building, please contact GBA at 412/431-0709.

The GBA would like to thank Bob Kobet, AIA, for his assistance in this article.

LEED™ "Leadership in Energy and Environmental Design"

by The US Green Building Council

A green building rating system is expected to accelerate the development and implementation of green building practices.

The Need for a National Rating System

A consensus-based, market-driven national building rating system will accelerate the development and implementation of green building practices. While traditional regulatory methods have helped improve buildings' environmental performance, energy efficiency, and public health, voluntary programs provide an objective process for measuring and advancing these goals.

Great Britain and British Columbia have reported early success with their large scale voluntary rating system initiatives. Development and successful implementation of these nationally based rating systems have shown that identification and communication of a building's environmental efficiency and performance has raised the consciousness and associated selection criteria of the consumer. It has also stimulated the owner or builder's successful efforts in developing an environmentally advanced building. Technically sound rating systems would mean other segments of the building industry will also be given additional incentive to develop more environmentally advanced products and services to achieve a higher level of performance rating.

USGBC Develops LEED Building™ Rating System

The U. S. Green Building Council is the building industry's only balanced nonprofit consensus coalition of the Building industry, promoting the understanding, development and accelerated implementation of green building policies, programs, technologies, standards and design practices. Since its membership represents the entire building industry, Council members felt that USGBC was the most logical entity to design and implement a voluntary rating system.

The USGBC's LEED Building™ rating system is based on accepted energy and environmental principles and strikes a reasonable balance between known effective practices

and emerging concepts. Unlike other rating systems currently in existence, the development of this system has been open to public scrutiny and has involved the participation of virtually all segments of the building industry including architects, product manufacturers, environmental groups, building owners, utilities, state and local governments, research institutions, professional societies and colleges and universities.

This system is designed for rating new and existing commercial office buildings. It is a feature-oriented system where credits are awarded for satisfying each criteria. Green building certification will be awarded to every applicant that earns two thirds of the available credits and meets all prerequisites. The system is designed to be comprehensive in scope, yet simple in operation.

Rating System Prerequisites

All buildings must comply with the prerequisite criteria in the following areas:

- asbestos
- building commissioning
- energy efficiency
- indoor air quality
- ozone depletion/CFCs
- smoking ban
- storage and collection of recyclables
- thermal comfort
- water conservation
- water quality (lead)

Rating System Credits

A total of 33 credits, plus 3 bonus credits is available. Certification as a LEED Building™ requires earning 80% or more of the available credits, for a minimum of 26. Bonus credits may be counted toward certification.

The categories for credits are:

BUILDING MATERIALS

Limiting the VOC contents in adhesives, sealants, and

paintings and coatings. Use of local, salvaged or refurbished, and recycled content materials also earns credits.

CONSTRUCTION WASTE MANAGEMENT

One credit is available for developing a construction and demolition waste management plan that mandates the recycling of cardboard, metals, concrete, brick, asphalt, land clearing debris and beverage containers.

ENERGY

Credits are available for completing EPA's Green Lights and Energy Star Building program requirements, as well as installing a waste heat recovery system and employing natural ventilation and passive solar design. Directly connected renewable energy measures also receive credits.

INDOOR AIR QUALITY

Development and implementation of a construction IAQ management plan to reduce or eliminate contamination. Installation of a permanent air monitoring system, a building material emissions testing program, and a microbial contamination reduction plan also earn credits.

LANDSCAPING/EXTERIOR DESIGN

Implementation of erosion and storm water control measures and reduction of heat islands.

OCCUPANT RECYCLING

Accommodation of at least a 75% recycling rate (one credit).

TRANSPORTATION

Alternative transportation facilities including bike security, shower and changing facilities, and linkages to mass transit infrastructure. Efficient building location and alternative fueling facilities.

WATER CONSERVATION

Water conserving fixtures, a water recovery system for non-sewage waste, or storm water collection. Additional credits may be earned for xeriscaping, or employing exterior plants that do not use municipal potable water.

WATER QUALITY

Surface run off filtration and the use of pervious paving materials, as well as the installation of an on-site biological waste water treatment system.

For more information, contact The US Green Building Council, 90 New Montgomery Street, Suite 1001, San Francisco, CA 94105. Phone: 415/543-3001; fax: 415/957-5890. Email may be sent to info@usgbc.org. The website address is www.usgbc.org.

The LEED Green Building Rating System™ is in draft form. A beta version of the complete document is available on the USGBC website and may undergo changes before the final version is released. The US Green Building Council cannot be held liable for any or criteria set forth herein which may not be applicable to later versions of LEED.

AT RIGHT: Heinz Family Foundation Offices designed by William McDonough & Partners incorporates numerous green building features.



HEINZ FAMILY FOUNDATION OFFICES COURTESY WILLIAM McDONOUGH + PARTNERS



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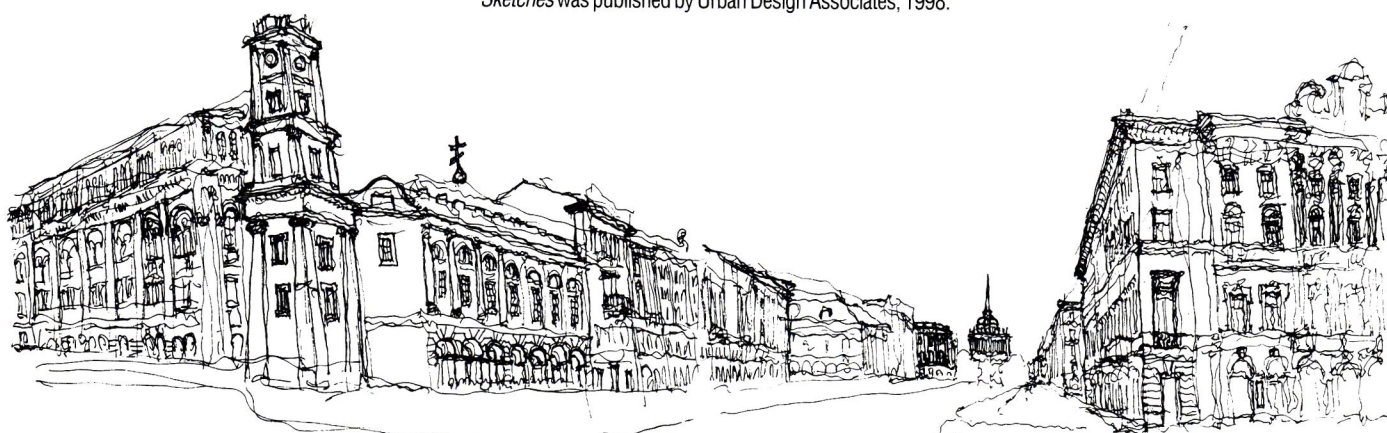
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Sketches

St. Petersburg, A Water City, By Raymond Gindroz, AIA

Sketches was published by Urban Design Associates, 1998.



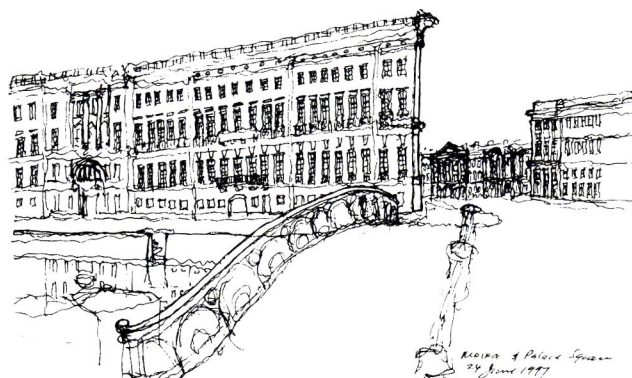
— THE ADMIRALTY SPIRE — seen from the Duma on Nevsky Prospect

25 June 1997 Nevsky Prospect and Mikhailovskiy and Dvinskoye Street

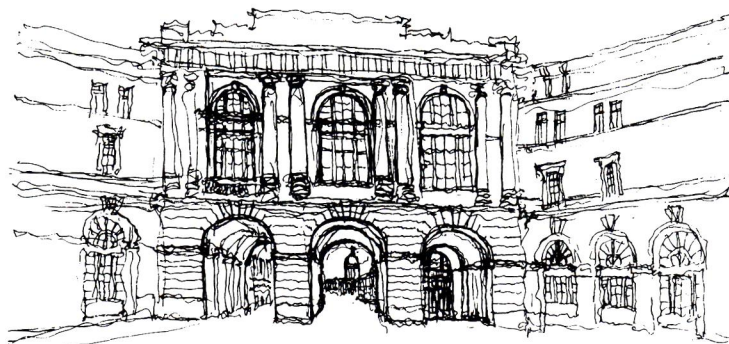


Gorkhovsky at the North Canal

25 June 1997 Helsinki



25 June 1997 Helsinki



Lomonosov Square and Street 25 June 1997

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From the Firms

→ PNC Bank has awarded a \$90 million contract for construction of its new Firstside operations center to Dick Corporation. Architect for the project is **LDA Companies**.

Indovina Associates and Bios (Seattle) are architects for the construction and renovation of the Pittsburgh Zoological Society's 37,000 square foot aquarium complex. Dick Corporation was awarded the construction contract.

WTW Architects are designing the Carnegie Mellon University Computer Science Facility. Approximately 65,000 square feet of new space is being added and another 42,000 square feet is being renovated. Jendoco Construction Company is the project construction manager.

Donald J. Sivavec is the architect and Repal Construction Co., Inc. the general contractor and construction manager for additions and renovations to Pro Copy in Moon Township.

Business Briefs

→ **Ruprecht Schroeder Hoffman Architects** have opened RSH Interiors and hired Heather Knuth as manager.

Perkins Eastman Architects PC announced the promotion of **Roland Baer, AIA**, **Philip Monteleoni, AIA**, Martin Siefering, and **Lee Wright, AIA** to vice president; Joe DesRosier, Nick Leahy, Armand Quadrini, Alan Schlossberg and Joanne Violanti to senior associate; and Maureen Carley, Eric Cohen, Edward Goytia, Kenneth Kuligowski, Michael Lew, Mark Maljanian, **Arch Pelley, AIA**, David Rozzi, and Matthew Tether to associate.

LDA Companies announced the following staff additions: Dennis R. Scarfo, Jr. as a CADD operator with Astorino Branch Engineers, Inc.; Scott B. Neff as an environmental safety and health specialist trainee with Astorino Branch Environmental, Inc.; and Tia L. Teter as a residential interior design coordinator with **L.D. Astorino & Associates, Ltd.**

Kudos

WTW Architects was one of the nation-wide winners of the 1998 *Metal Architecture* magazine design awards for the renovation of Edgetowne Square in Moon Township. The firm was also named to *Interior Design Magazine's* Second 100 Giants ranking list.

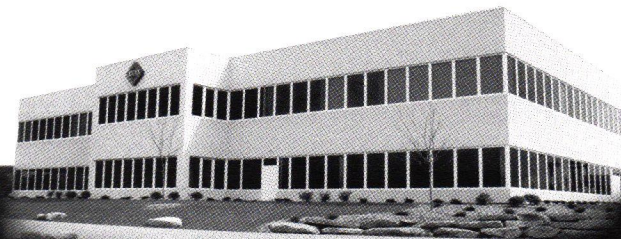
The recently completed Federal Building and Courthouse complex in Charleston, WV was named the Best Development Project of the Year for 1998 by the Charleston Renaissance, a local nonprofit group dedicated to the development of downtown Charleston. The complex was designed by **Skidmore, Owings, & Merrill, L.L.P.** and Dick Corporation served as contractor.

George H. Snyder, project engineer at Elwood S. Tower Corporation received a 1998 International Illumination Design Award Certificate of Merit from the Illuminating Engineering Society of North America, Great Lakes Region. The award was for Snyder's electrical design of the Carnegie Mellon Day Care Center. **Perkins Eastman Architects P.C.** were project architects.

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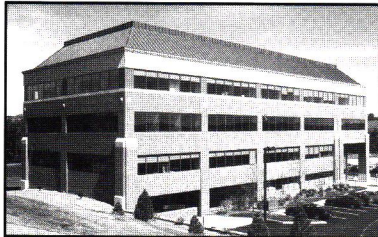
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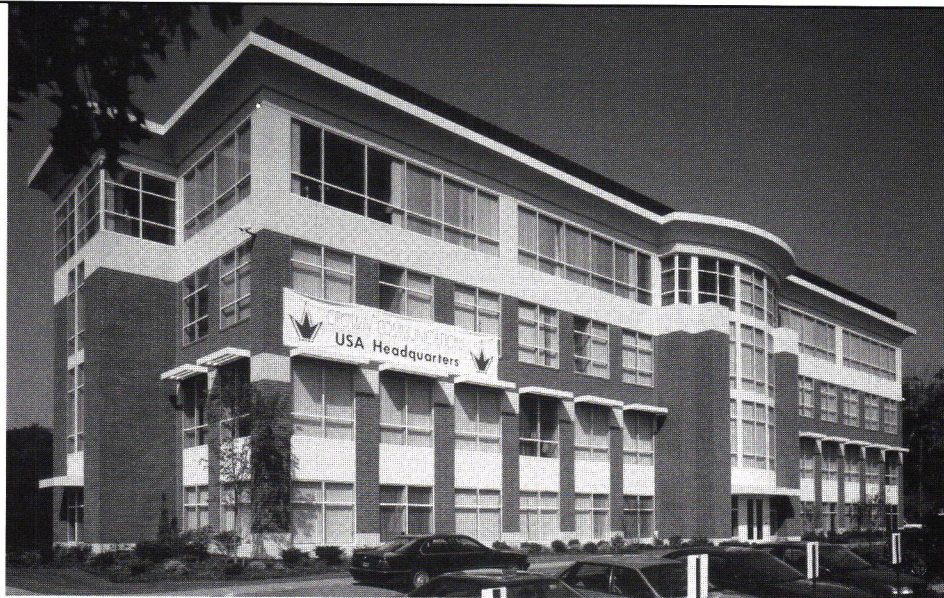


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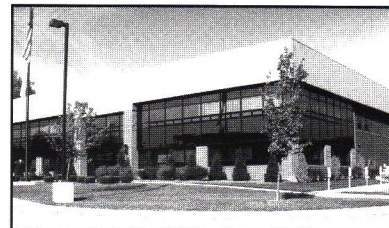
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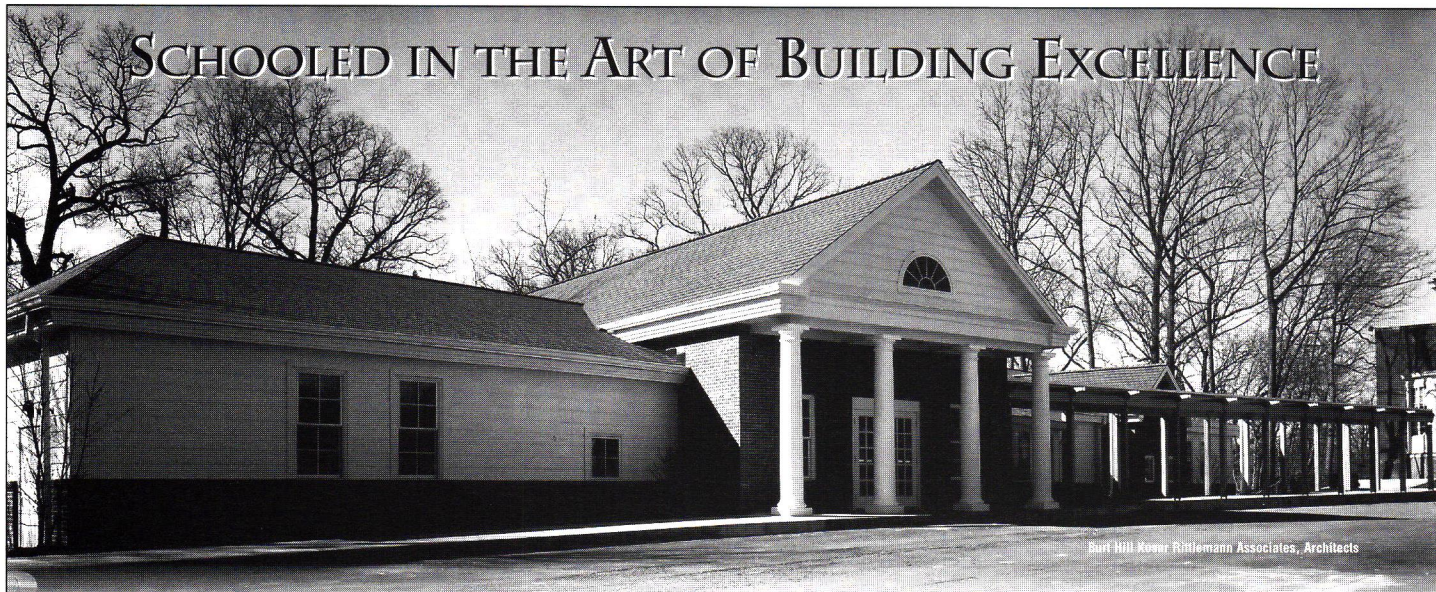


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AIA ACTIVITIES**November 6, Friday****Communications Committee**

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

November 10, Tuesday**AIA Pittsburgh Board Meeting**

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

CSI Pittsburgh "What Makes Paint
 Good?" presentation by John Stauffer,
 Director, Paint Quality Institute (The Rohm
 and Haas Company) social at 6:00 p.m.,
 dinner at 6:30 p.m. and program at 7:30 p.m.
 AIA Learning Units available. Dinner is \$20
 by reservation. Call 412-823-5063 by Friday,
 November 6.

November 11, Wednesday**Professional Development Committee**

Meeting, noon at the Chapter office,
 Scott Keener, AIA, 391-3086.

November 13, Friday

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

November 19, Thursday

Legislative Committee, noon at the
 Chapter office, Chuck Coltharp, AIA,
 231-1500.

December 1, Tuesday

President's Party, 6 p.m. at the
 Have a Nice Day Cafe in the Strip District.
 70's music and dinner, \$20. For reservations
 call 471-9548.

NORTHWEST CHAPTER**November 11, Wednesday**

Membership Meeting, 6 p.m. Call
 Bill Helsley, AIA (814) 456-2953 for
 information.

AROUND TOWN**September 14 – December 11****Creating A Sense of Place: Devotion**

Builds a Campus. Four separate exhibits
 focus on the diverse sponsorship of the public art
 and architecture at the University of Pittsburgh
 Oakland campus during the twentieth century.
 Curators are students from the 1998 Museum
 Studies Seminar. University Art Gallery, Monday
 - Friday, 10 a.m. - 4 p.m. For information call
 648-2400.

November 8, Sunday

Associated Artists of Pittsburgh will hold their fall
 membership screening on Sunday, November 8,
 at the AAP Gallery, 937 Liberty Avenue, 2nd floor,
 downtown. Applicants must be at least 19 years
 old and live within 150 miles of Pittsburgh.
 Application and seven slides of work must be
 received by AAP office on Tuesday, November 3;
 in addition, three actual works must be delivered
 to the gallery on November 8. For application and
 information, please call 412-263-2710.

November 19, Thursday**ALCOA Corporate Center: Not Just a Room**

with a View. Engineers' Society of Western
 PA invites you to tour the new ALCOA Corporate
 Center. Social at 6:00 p.m. with refreshments.
 The tour will follow, concluding at 8:00 p.m.
 Reservations are \$10.00. Contact ESWP at
 261-0710.

UPCOMING**November 16 – December 4**

Photographs & Ceramics Exhibit. Eight
 local artists, working in photography and
 ceramics, present a collaborative exhibit at the
 AIA Pittsburgh Gallery.

December 8, Tuesday

"**Making Cities Work**" presentation by Mr.
 David Lee, FAIA, Partner at Sull and Lee, Inc.,
 Architects and Planners of Boston Massachusetts
 is an Adjunct Professor in Urban Design at the
 Harvard Graduate School of Design and has
 served as president of the Boston Society of
 Architects. Mr. Lee was also the principal in
 charge of architectural coordination in Urban
 Design for Boston's award winning Southwest
 Corridor Transit Project. 12:00 noon to 1:30 p.m.
 at the Federal Reserve Bank of Cleveland,
 Pittsburgh Branch. Lunch is \$20.00, sponsored
 by PHLF. For reservations contact Mary Lu Denny
 471-5808.

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Joan Kubancek

Director of Placement and Office Manager, AIA Pittsburgh



Family: Husband Ed, a commercial photographer, and my dogs Anna and Jenny, a German Shepherd and Border Collie.

Education: University of Pittsburgh, Presbyterian Hospital.

First job after graduation: Registered Nurse at Children's Hospital in Pittsburgh. I saw one of the first open heart surgeries; now they just put a new heart in!

Favorite building: The National Aviary. In six years it has gone from almost closing to a world class facility.

Favorite neighborhood: Chatham Village.

If you could live anywhere in the world, where? Pittsburgh, it is always good to come home.

Before coming to the AIA, I owned the Accessory Forum, a hardware store specializing in fine brass hardware for the home. I loved the hardware, hated the retail life. I did learn to take apart and change the hand of a mortise lock which always impressed the customer.

I work for the AIA because: it's downtown and even better, in the Cultural District.

The best part of the job is: the people.

The worst part is that Anne won't let me wander in when I feel like it. I'm a late starter; 10:30 - 11:00 a.m. would be nice.

Advice to young architects: join the AIA and make yourself known. Networking, networking, networking.

I'd like to tell the membership to: take good care of Anne; she's your greatest asset.

The person I'd most like to spend the day with is: my 2 1/2 year old grandson who thinks John Deere tractors were put on earth just for him.

People would be surprised to know that: I hand raised a Dama Wallaby in my home for six months.

My wish list for Pittsburgh is: that it receives the respect it's due as a good, safe place to live, work, and raise a family.

My most memorable vacation was: backpacking in the Grand Canyon for five days.

Someday I'd like to: sell all my stuff and hit the road for a year.

To relax I: Take woodworking 101 at Mt Lebanon High School. You should see me plane and join. Bridge with good friends — very good friends — you don't want to see me bid.

My favorite architect is: all of you! Your membership makes my job possible.

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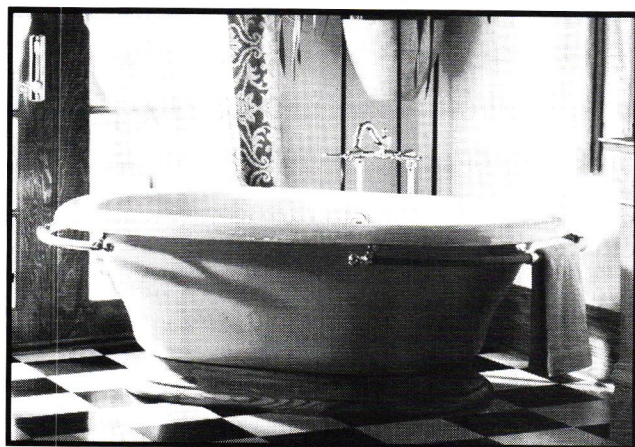
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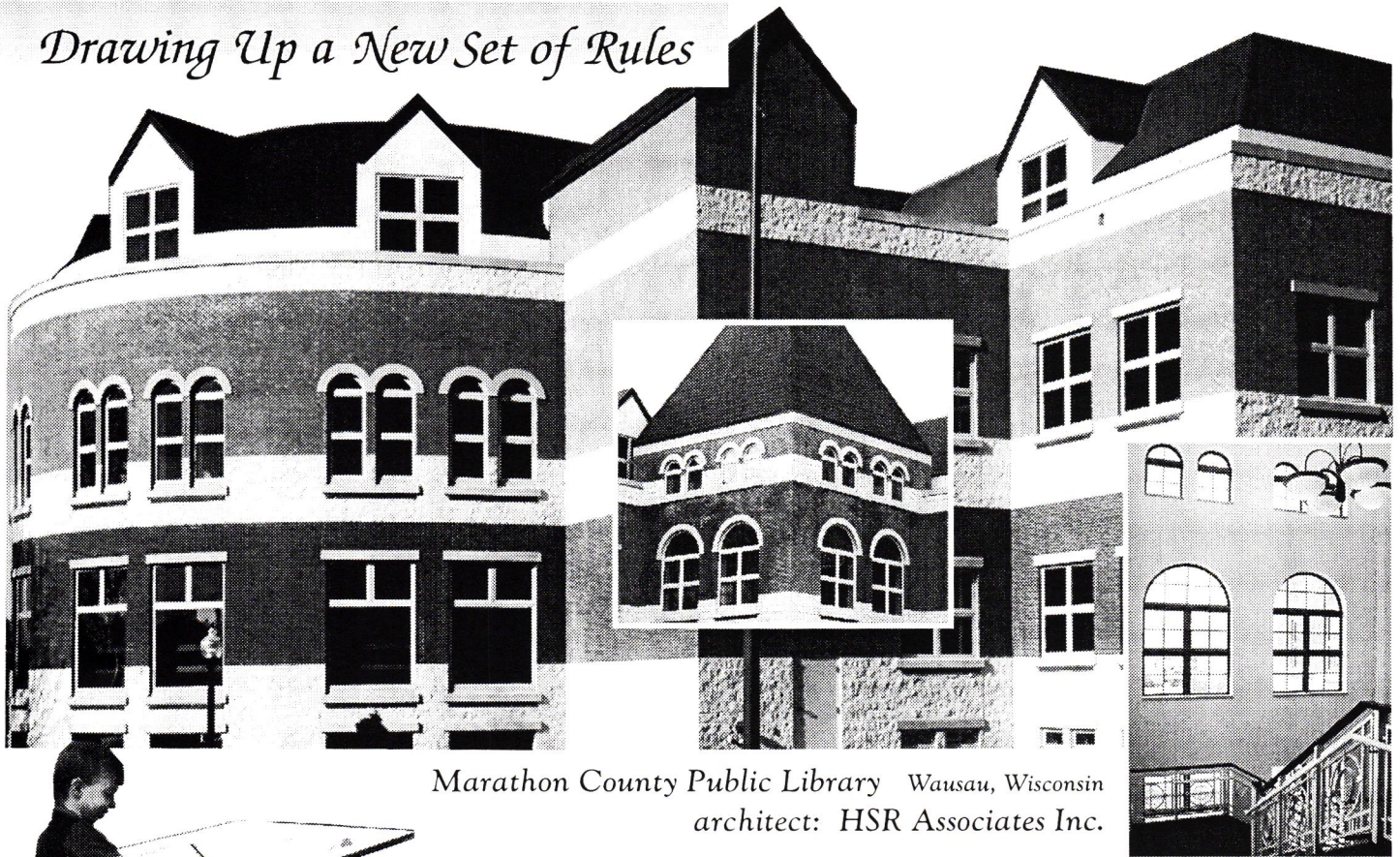
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