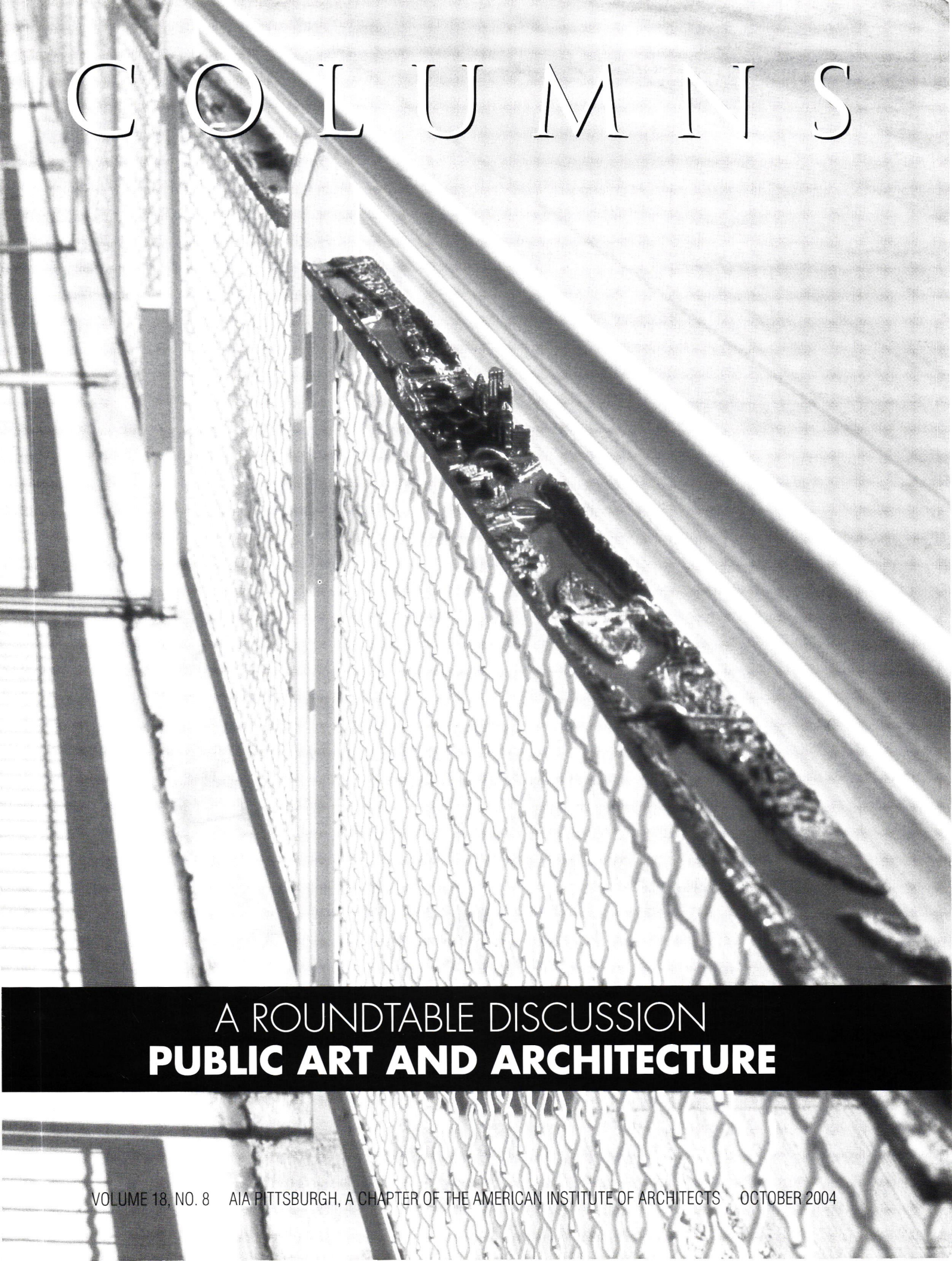


COLUMNS



A ROUNDTABLE DISCUSSION
PUBLIC ART AND ARCHITECTURE

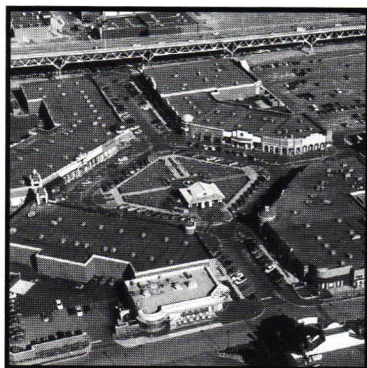
VOLUME 18, NO. 8 AIA PITTSBURGH, A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS OCTOBER 2004

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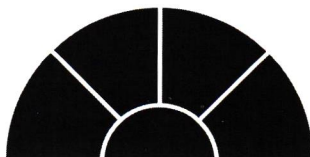
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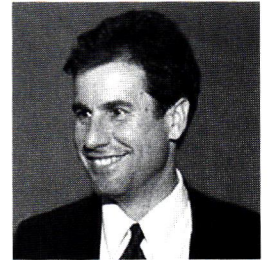
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The AIA Pittsburgh Brand Matrix

By Dan Rothschild, AIA

Our journey into identifying and utilizing AIA Pittsburgh's brand characteristics to clarify and strengthen our chapter continues. In last month's President's Message, I described the relationship between the AIA Brand study, www.aia.org/brand, and AIA Pittsburgh. This month's message focuses on our local chapter.

As an organization, we are challenged to improve the value proposition to our members and to the public. The matrix below relates our products and services with our brand characteristics and target audiences. A matrix like this begins to suggest areas of strength and areas of opportunity for our chapter. The matrix is also useful to explain the wide reach and value to potential new members; to encourage the continuing membership of existing members; and to coordinate support from sponsors and advertisers.



PRODUCT	DESCRIPTION	DURATION	BRAND ATTRIBUTES	TARGET AUDIENCE
DESIGN PITTSBURGH	A series of events celebrating quality architectural design in the Pittsburgh region including: AIA Pittsburgh Design Awards and ceremony; Design Awards Exhibits, and Design Pittsburgh Gala.	Once a year in the Fall	Design, Creativity, Innovation	Architects, Architecture Students, Affiliated Professionals, Vendors, Public, Media
AIA PGH GOLD MEDAL	Public acknowledgement of a civic leader who has made a significant contribution to architectural design and/or planning in the Pittsburgh region.	Once a year in the Fall	Community, Part of Larger Network, Advocacy	Senior Architects, Design Pittsburgh Gold Sponsors, Foundations, Media
COLUMNS	Magazine published by AIA Pittsburgh, includes informational articles of regional interest about our profession and our community.	Monthly	Professionalism, Knowledge, Benchmark of Quality	Architects, Architecture Students, Affiliated Professionals, Vendors, Public, Foundations
BUILD PITTSBURGH	Educational conference consisting of professional seminars, social events, and trade show.	Once a year in the Spring	Knowledge, Coming Together/Collective, Fellowship/Belonging	Young Architects, Middle Architects, Affiliated Professionals, Vendors, Public
MEMBER SERVICES	Supply AIA documents; maintain mailing lists; handle media inquiries; offer referrals; respond to public inquiries; community liaison; AIA Trust Services; ethics/licensure issues; placement services	Ongoing	Supportive, Guidance, AIA National	Architects, Affiliated Professionals, Vendors, Public
ELECTRONIC NEWSLETTER	Weekly email that includes timely information including AIA and civic events, Requests for Proposals and Qualifications, and other news items.	Weekly	Knowledge, Community, Activity	Architects, Affiliated Professionals
WEB SITE	Online presence of AIA Pittsburgh that provides general information, calendar of events, and member services.	Ongoing	Part of Larger Network, Benchmark Quality, Professionalism	Architects, Affiliated Professionals, Public
YOUNG ARCHITECTS FORUM	Forum for young architects and interns to participate in programs, social and networking activities, and ARE study sessions.	Monthly	Mentoring, Guidance, Fellowship/Belonging	Young Architects
MEMBERSHIP MEETINGS	Meetings for members and guests including lectures, tours, movies, and social events.	Monthly	Knowledge, Fellowship/Belonging, Activity	Architects, Professional Affiliates, Public
FOUNDATION FOR ARCHITECTURE	Foundation for accepting charitable donations, education of public about the importance of architecture.	Ongoing	Outreach, Part of Larger Network, Community	Senior Architects, Affiliated Professionals, Public, Foundations
LEADERSHIP FORUM	Opportunity for Senior Architects to engage and learn about AIA Pittsburgh and/or other critical topics, advocate for issues, and enjoy fellowship with peers.	Once a year in late Fall	Knowledge, Fellowship/Belonging, Advocacy	Senior Architects, Firm Owners, AIA Fellows
AIA PGH eFORUM (new product)	An on-line forum that offers a place to network, exchange information, and voice opinions on a moderated bulletin board	Ongoing	Sharing, Inclusive, Innovation	Young Architects, Middle Architects, Architecture Students
AIA PA INVOLVEMENT	Link to Pennsylvania legislative issues that affect our profession and our community	Ongoing	Advocacy, Part of Larger Network, AIA National	Architects

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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Enlarging Possibilities

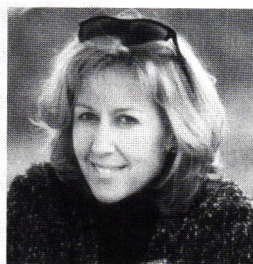
By Tracy Certo, editor

Shortly after we held the roundtable

on public art featured in this issue, Chicago unveiled the long-awaited Millennium Park, a marvel of public art, architecture, engineering and landscaping. It's been called everything from a sculpture garden on steroids (*New York Times*), to a "brash and brawny testament to Chicago's vision of itself as a world-class city" (*The Sun-Times*). A few weeks after its official July opening, my husband Nick was there for a conference and called me daily to report about his runs through the 24.5 acre park. He described it all: the Cloud Gate, the 66-foot high, 33-foot wide sculpture aka The Bean by Anish Kapoor; the Crown Fountain by Jaume Plensa, with its two 50-foot high video screen towers featuring close-ups of residents' faces that every so often pucker up and spew water over the water plaza; and the centerpiece of the park, Frank Gehry's Jay Pritzker Pavilion and BP Bridge. (I followed along as you can on www.chicagotraveler.com)

Millennium Park opened four years late with steep cost overruns, ballooning to \$475 million (\$205 million of which was from private donors) from the original budget of \$150 million. The ambitious Mayor Daley reminded everyone you have to think big as well as persevere. In Chi-town, my hometown, they're all abuzz and they're flocking to this park where Nick said, "Everyone has this 'little kid' look on their faces."

In March, I visited Frank Gehry's Walt Disney Concert Hall in Los Angeles and experienced a similar civic pride and exuberance over a new project. On a brilliant Sunday, I walked around and through the silvery folds of sun-warmed metal exterior in this bold fantasy of a building. I felt hugged: It was like walking into a sculpture. If, as mentioned in our roundtable, the lines between architecture and public art are often blurred, here's a good example. Near the top we rounded the, uh, curve (if it's not a corner, do you round it?) to find a welcoming public park, with great views and beautiful landscaping, and a Delft blue and white rose sculpture done by Gehry as a gift to Lillian Disney. We lingered, luxuriating in the setting, and listened to others rave about this building (which as a concert hall was built from the inside out) and how it's done wonders for downtown L.A. As William Fain, FAIA, said in *Columns* just last month, it has already caused huge interest to create a new Grand Avenue promenade.



If, as mentioned in our roundtable, the lines between architecture and public art are often blurred, here's a good example.

On a local level, Pittsburgh generated its own excitement with the opening last year of the Rafael Viñoly-designed David L. Lawrence Convention Center, an example of thinking big—and green—which reaped favorable national attention. If you haven't been there lately you now have dozens of reasons to go. "Committed to the concept that public art should be an integral component," the Sports & Exhibition Authority, with foundation funding, formed a Public Art Committee to review works from hundreds of artists and select seven to create commissioned works. The result—the David L. Lawrence Convention Center Public Art Collection—features five local artists and more than 25 artworks, including our cover subject by artist Steve O'Hearn.

As you'll see in the roundtable, the many issues surrounding public art are sometimes as provocative as the art itself. Whether it's generating citywide excitement as in the examples above or confusion or even disdain, art, as writer Jeanette Winterson said, "coaxes out of us emotions we normally don't feel" and "enlarges emotions possibility". It's an enlightening conversation from some very fine thinkers in the field and we hope you find it as thought-provoking as we did.

And if all this puts you in the mood for more art, you're in luck. The premier *Carnegie International*, a captivating survey of new contemporary works, opens October 9th (p.14). Here's to enlarged possibility.

The editor welcomes comments: tcerto@adelphia.net

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On the cover: "river rail and viewing machine", a tactile linear relief of the Allegheny and Ohio river system, 38' x 21/2" x 1", stainless steel, steel, on the fourth floor terrace of the David Lawrence Convention Center. Artist: Steve O'Hearn.



Columns is printed on recycled paper.

The Urban Lab at Carnegie Mellon: *Can you help?*

Many of you are familiar with The Urban Lab, a collaboration between the Carnegie Mellon School of Architecture and the H. John Heinz III School of Public Policy and Management. The Lab provides a meaningful educational experience in real communities for both fifth year architecture students and second year graduate students. By exposing students to the array of systems and interests in our local communities, they gain invaluable experience in seeking balanced solutions. One goal is to benefit the communities and allow students to develop a stronger link to our region.

The focus of the fall 2004 Carnegie Mellon Urban Lab is three urban areas along the Martin Luther King Jr. East Busway. Students are charged with understanding the urban fabric of these communities, connecting with stakeholders, and developing visions for their future built and natural environment. Though the students will determine the width and boundaries of their study, the areas have initially been defined as follows:

Centre Avenue and Baum Boulevard Roughly extending from Craig Street to South Aiken, this will encompass a future bus station on the main busway line as well as consideration of the Oakland spur. Jonathan Kline will lead this studio.

Wilkinsburg from the Penn Avenue busway overpass to the Hammett Place stop, encompassing the original commercial and religious institution core of Wilkinsburg as well as the adjacent residential areas on both sides of the busway. Ken Doyno, AIA and Dan Rothschild, AIA will lead this studio.

Edgewood and Swissvale From the Edgewood Borough Building the busway runs alongside Edgewood Town Center, across Braddock Avenue, and into the historic center of Swissvale. This study area includes several generations of retail developments and a complex array of patterned residential areas. Luis Rico will lead this studio.

David Lewis, FAIA will share his insight with all three studios.

If you can help

There are several ways that you can help this effort to be a success. There will be three specific weeks over the course of the semester that will involve more specific community events. These may include presentations, open houses and design charrettes. If you have space in the community that you can provide to house events, please let them know.



The first week was scheduled for late September. The next two weeks are:

Friday, October 15 – Thursday, October 21

Monday, November 29 – Friday, December 3

Students can develop more informed responses by being exposed to friendly and thoughtful insights from stakeholders in the community. As you see students exploring, please engage them and share your reflections.

If you have historical materials, reports, or plans that would be beneficial for students to study, please make them available (electronically if possible). Since openness of information is a fundamental principle of the Urban Lab, information will be disseminated via a web page as the semester evolves.

In addition to understanding community assets and neighborhood character, students seek to understand the re-

gional, historical, transportation, demographic, and economic context in which architects, policy makers, and community leaders must operate to affect positive change.

The Urban Lab challenges students to be both visionary and realistic. The hope is that "outside the box solutions" can spur on conversations and provide fresh and unforeseen approaches to balancing interests. Student engagement in this effort through five stages:

- Initial impressions and observations
- Analysis and communication with stakeholders
- Exploration of options and potential changes
- Urban design collaboration and refinement
- Communication of recommendations in report

If you can help in any way, please contact Ken Doyno, AIA of Rothschild Doyno Architects at (412) 242-5000 or kend@rdarch.com

Angkor Wat and the Transformation of Space Into Time

Thursday October 14 at 4:00 PM, Frick Fine Arts Auditorium, reception to follow

Uncannily precise alignment of architecture to the location or movement of heavenly bodies, achieved somehow without the benefit of modern technology and astronomy, is evident in the Great Pyramids and Stonehenge. But nowhere is this relationship so elaborately coordinated as in the 12th-century temple of Angkor Wat—the largest religious complex ever constructed on the planet—which looms over the landscape in the jungles of Cambodia. From the entrance gate to the heart of the sanctuary, the periodic manifestations of the sun and the moon are meticulously

recorded in the measurements of its axes and circumferences. A walk through this sacred precinct is a journey through the geophysical reality of our lunar and solar calendars, the mystery of which will be explained by Dr. Eleanor Mannikka, the author of *Angkor Wat: Time, Space and Kingship*, who unlocked the amazing secrets.

Sponsored by The Architecture Club, the Architectural Studies Program, the Honors College, and the Indo-Pacific Council of the Asian Studies Center of the University of Pittsburgh, and AIA Pittsburgh.

A ROUNDTABLE DISCUSSION PUBLIC ART AND ARCHITECTURE



STEVE
O'HEARN



PAUL
ROSENBLATT, AIA



JEANNE
PEARLMAN



RENEE
PIECHOCKI

Columns recently hosted a roundtable discussion on issues of public art and architecture. The result was a lively and engaging conversation of topics edited here for brevity and occasionally, clarity. If you would like to add your thoughts, please email *Columns*: info@aiapgh.org. To our participants, our most sincere thanks.

PARTICIPANTS:

STEVE O'HEARN is the artistic director of Squonk Opera and the Heinz Creative Heights Artist in Residence of the Andy Warhol Museum. An artist, Steve created the stainless steel miniature "river rail and viewing machine" (on the cover) for the fourth floor terrace of the David Lawrence Convention Center.

PAUL ROSENBLATT, AIA is principal of SPRINGBOARD Architecture Communication Design and an artist whose work has been exhibited extensively. At Carnegie Mellon, Paul teaches "Under the Influence: Architecture and Art," a course that explores the influence of contemporary art on architecture today.

JEANNE PEARLMAN, former director of Three Rivers Art Festival, is now a program officer for Arts and Culture at The Pittsburgh Foundation, who also serves on the Urban Design Committee for Riverlife Task Force.

RENEE PIECHOCKI, Artist and Public Art Network Manager, Americans for the Arts. The Public Art Network, a program of Americans for the Arts, is designed to provide services to public art and to develop strategies and tools to improve communities through public art. The Network serves public art professionals, visual artists, design professionals, and communities and organizations planning public art projects and programs. (www.AmericansForTheArts.org/PAN)

ANNE J. SWAGER, Hon. AIA: Moderator

ANNE: What is public art? Renee would say we define public art as being done by an artist so who is the artist? Can architects do public art?

STEVE: The history of art and architecture right now is coming together in one place and architects do public art all the time, good or bad. I have trouble distinguishing between the two.

RENEE: Some of the most exciting public art being done today blurs the lines between art, design, architecture and urban planning. Another interesting conversation is looking at what distinguishes public art from art in general. And what are the elements of public art that make it different than what you see in museums? More than who it's done by, it has to involve the public in its creation in some way—whether it's site-specific or community specific, going through a government program or an artist-initiated project that involves the public in some way.

STEVE: It's just the past couple of decades that people have been thinking about public art as the creative participation of the public and the creation of it. It's a new idea and I'm not sure I wholeheartedly believe it. When you say it's site-specific, and that involves the public, that's true but I wouldn't call that public participation in the active way.

RENEE: I think there's a huge range of how you can define public participation and who the public is. Not having a solid definition of public and community is interesting because project parameters can be constantly redefined.

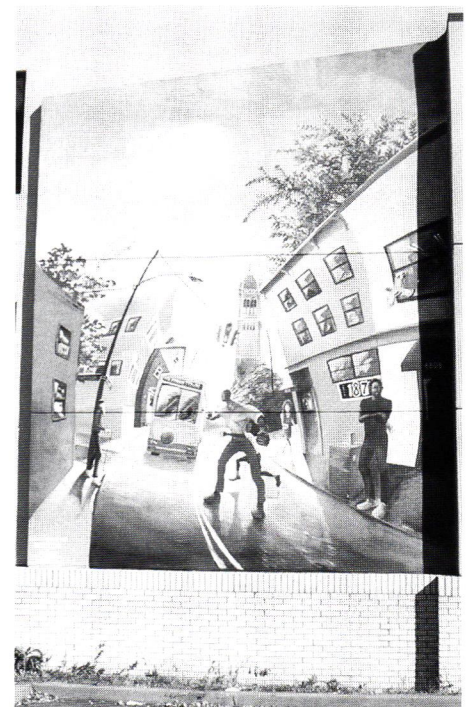
STEVE: Is one person walking by art public participation?

PAUL: Involving the public in its creation is a narrow perspective but a valid approach. To me it's important to put art in the public realm because so many people don't experience art by going to galleries or museums. And there's so little art in the public education system. So few children grow up experiencing art. Having said that, there's a lot of art that's been put in the public realm that people can't relate to. It is not interactive or provocative or communicative and doesn't in any way engage them.

People like Jeanne Pearlman with the Three Rivers Arts Festival, on the other hand, have focused on how art can be more engaging to the public. Whether that means the public is really involved in its creation, in its inception, or after the artist has put it in place, there's an activity that's provoked. James Turrell's work doesn't exist until the visitor experiences it. And the work is in the experience, the physical interaction with that piece. That's just as valid a way to involve the public in the work of art.

JEANNE: It's an interesting term—public art—because we all have different meanings in mind. British cultural critic Malcolm Miles asks us to define what we mean by public space; so it's tempting to say that one definition of public art is any art in public space. By that definition, we can call the water feature at PPG Place public art because it's quite nice and it's in public space. Yet the public has prescribed behaviors that are required when they interact with that space, because it's actually private property. Let's try for a minute to think of a truly public space in Pittsburgh where there are no restrictions on how work might be created or placed or how the public might interact. It's hard to find that kind of "free space" any more.

Part of the question 'who makes it' is interesting, and whether the person calls himself an artist or architect can certainly be an issue. What is more interesting to me is what the work looks like. Because it's in the public space there's a sense in some people's minds that it doesn't have to be as interesting or good as if it were in a museum with



The Sprout Fund improves the image that young people have of the Pittsburgh region by creating a culturally diverse and vibrant visual landscape with community murals through Sprout Public Art. In 2003 seven communities collaborated with artists to develop enduring public art that considered the communities' built environment as well as their people, their history, and their hopes for the future. More projects are underway in 2004. **LEFT: LISTENING THROUGH TIME by Chris St. Pierre, 2003, 2201 Wylie Avenue, Hill District** **RIGHT: TUESDAY'S HEROIC PARAGON by Kevinn Fung, 2003, Penn Avenue and Mathilda Street, Garfield.**



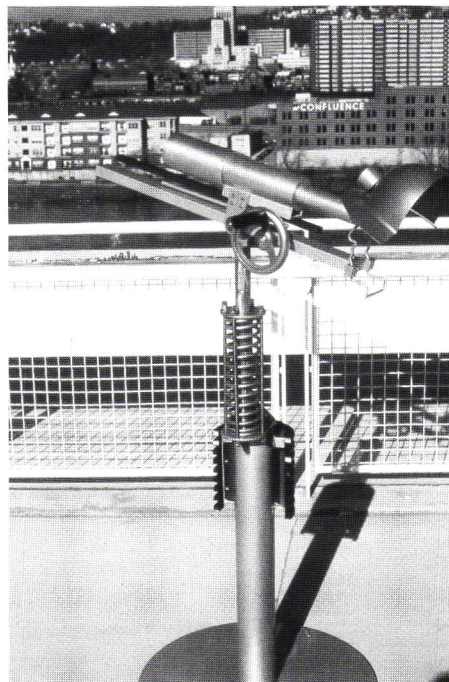
THE INCREDIBLE WORLD OF DESIRE by Mark Quinn, © 2004 also known as "The Orchid". A temporary installation on the North Shore of Pittsburgh, on loan from the Andy Warhol Museum. Made possible with support from the Riverlife Task Force, the Heinz Endowments and the Sports & Exhibition Authority.

perfect white walls and interpretive labels. In fact it should be better.

STEVE: We've only had museums for a century. Before that all art was either publicly or privately owned. And museums were an awkward place to put things that we then called art. Then it generated its own sense that only things in museum are art.

PAUL: And until very recently museums were really designed as places to protect and preserve art and not particularly to display it to the public. It's not until the mid-60's that museums opened the doors to the masses and really made an issue of how important it is to involve the public in the exhibitions. Before that, museums were designed as places to keep the artwork that wasn't meant to be outdoors.

JEANNE: They were taken out of their historical context where they were created to be seen and put into this modernist artificial environment.



The viewing machine part of the **river rail and viewing machine** by Steve O'Hearn, gives visitors an opportunity to gaze across the river to the North Shore, from the fourth floor terrace of the David Lawrence Convention Center.

RENEE: The artist David Hammonds once said that said museums were filled with stolen public art. (Laughs)

PAUL: We're at a crossroads as to how we think about public art because it begs the question of the role of the museum in the public realm. Maybe we need to think about what form a museum should have in the next century.

There are new ways to think about forming a museum that relates to the public in a different way. For instance, we've devoted about two-thirds of our studio in an old warehouse to an art venue that we call SPRINGBOARD Space. The idea is that people who come into our studio space are not necessarily people who go to art museums. The art is intermingled with the studio, not in a separate space. It's an unexpected place to find art.

We can continue to build more spectacular, more expensive museums engaging in many ways but we're missing an opportunity to engage the public in the artwork that's contained there.

Some of the most exciting public art being done today blurs the lines between art, design, architecture and urban planning.

—RENEE PIECHOCKI

ANNE: One thing that has struck me is the “multi-media-ness” of art these days. New technologies today bring forth new opportunities. For example, the signage on the new CAPA building and the broadly defined art that is displayed on it. Where are we going with this?

JEANNE: First of all, the universe is big enough for every creative impulse you can imagine. Historically, organizations like Three Rivers Arts Festival or Sculpture Chicago valued temporary works of public art that were very time-based, in the Festival's case from a month to maybe three or four months. This approach was designed to remove public art from the marketplace. To some extent one of the issues about art and architecture is the constant tension between aesthetics and functionality. The perception is that architects might be more driven by the client's needs than by her or his own aesthetic sensibility. When you're doing temporary work in public space very often artists are dealing with issues you wouldn't incorporate in permanent work because the art itself would become trite after a period of time. We had an artist create a piece on the death penalty—there was a lot of debate at that time about this issue in Pennsylvania—so when the piece went up it was hot and heavy.

Museums also do temporary exhibitions but I would challenge the idea that museums are public space. The behavior is too prescribed, the access is too limited to be called public space. They have a mission, I'm glad we have them, but even museums like the Walker Art Center or the Andy Warhol Museum still exist to some extent to show the collection. So I would also advocate for temporary work that transcends the boundaries of the marketplace and reflects the most pressing concerns of our time.

PAUL: The New Museum in New York City is building a phenomenal new space designed by SANAA which is bringing them a lot of attention. In the meantime, they've been opening their programming to the streets of the city. Countless projects are being engaged by this museum even though they don't have a building.

JEANNE: As opposed to what MoMA is doing in Queens, which is moving everything precious to another space while a new even more precious space is built.

RENEE: What Paul said about integrating art into the workspace points to the trend of communities to figure out flexible ways to work with artists in a wide range of projects. For example, one area of great interest in the field of public art is to figure out a way to work with private developers, engineers, architects and other designers in ways beyond what traditional public art programs have been capable of doing. Integrating art into daily life is a big umbrella goal of public art, whether it's through temporary or permanent commissions. As a way to reach out to designers, it's interesting to see initiatives like the one by King County Development Authority now called 4 Culture. They've developed an innovative registry on their web site called “Artist Made Building Parts” for anyone looking for an artist to create a functional item within their space. So if you are simply looking to bring an artist designed object into an environment, you don't have to go through processes such as artist selection or design review. You choose from the site and get in touch with them. Programs are responding to the increasing demand from designers looking for a way to work with artists.

It's interesting to consider the responsibility of private developers to take an initiative in creating more engaging spaces. What is our public space now? No one is going to the front steps of city hall; they're going to the fountain at the mall. What does that mean about how we talk to each other if there are rules in how to behave in that mall? It's something I think about a lot coming from Durham, North Carolina where they built this huge new mall that's supposed to look like downtown.

Regarding museums, what they offer, and where a lot of public art programs fail, are models for educational programming.

In terms of your technology question, I'm a huge fan of temporary public art because I don't think people can maintain works over time—given the amount of maintenance of public art, they're not going to last more than 20-30 years. I also think temporary projects are great because they offer artists a chance to experiment with new technology.

ANNE: This begs the question of the role of public art.



Let's try for a minute to think of a truly public space in Pittsburgh where there are no restrictions on how work might be created or placed or how the public might interact. It's hard to find that kind of “free space” any more.

—JEANNE PEARLMAN





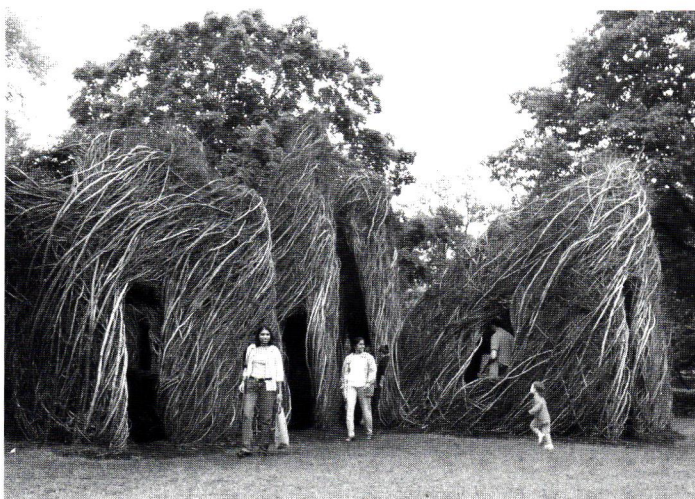
JEANNE: I'm so marginalized in my point of view because the thing I want more than anything is to protect public art from the pressures of the profit driven marketplace. I'm concerned that some for-profit developers don't see the potential of public art beyond the decorative.

RENEE: I think they should fund it, though.

JEANNE: I don't know. My favorite piece of "something" in the region are the smokestacks at the Waterfront. Their presence invokes admiration, rage, grief, and yet they're surrounded by a very successful, commercial activity unrelated to their prior function. In the context of those emotions, artists in my corner of the universe are the voice of resistance, not the voice of accommodation.

Are the water steps on the North Shore public art? As architectural features, the steps are very successful, I guess, with all of those little kids jumping in the water and having fun. I wish there was also room on the North Shore for an absolutely exquisite object, so there would be contrast and comparison. I also think about the electronic sign on the side of the CAPA building. It's very successful as advertising—but it's possible to be very critical about the design aspects of electronic signs in urban space.

PAUL: That's a symbol of electronic art today. It's a flashpoint because it is so big and prominent. Art can be provocative but it can also be celebratory and positive, too. Sometimes people equate celebratory and positive art with sweet and sentimental when it can be an affirmation of life.



Each year the Three Rivers Arts Festival presents site-specific installations where artists engage with visitors during the construction process, forging an ongoing dialogue between the Festival and the community.

(top left) **FREIGHT/BARREL** by Steven Siegel, 2004

Siegel is known for his enormous organic forms sculpted out of compressed newsprint, plastics, rubber, and other post-consumer materials. With the help of CMU students and Venture Outdoor volunteers, Siegel created a cantilevered structure of locally recycled plastics.

(top right) **TOTEM VOICES** by Jefferson Pinder, 2004

Jefferson Pinder investigates Pittsburgh's many African-American communities in Totem Voices. Assisted by The BridgeSpotters Collective, and with 15 12-14 foot utility poles donated by Duquesne Light as his canvas, Pinder used paint, collage, transfer techniques, and assemblage, to emulate the process of urban decay while elevating it with artistic integrity.

(bottom right) **BIVOUAC** by Patrick Dougherty, 2003

Constructed out of locally harvested saplings and branches, these natural nest-like structures refer to architecture, drawings, sculptures and natural forms.

JEANNE: Which can also be provocative.

PAUL: If we focus on public art from a singular point of view—you have this money and you spend it on this art and you try to label it well and create education programs about it and then you're disappointed, then the question is: what did we do wrong? I think the problem is, we as a society are not valuing and learning to understand art and engaging in art with kids at an early age.

In the past art was often related to rituals and religious activities and public ceremonies; it was created to communicate ideas. I think that's still what art can and should do. I don't expect everyone to understand and appreciate and value art, but it would be great if more people got something out of art that helped them in their lives.

JEANNE: Historically if art was placed in public space or even in private space that some group of people didn't like, they wouldn't go to see it. Today if it's something that—for whatever reason—they don't like, the impulse is to say: take it down, close the door.

RENEE: I get tons of press calls from across the country asking about art that's controversial. I try to explain that there are maybe three art projects a year that are controversial and there are about 5,000 public art projects commissioned every year that we never hear about being controversial. We're trying to re-frame—it's not controversy, we're creating dialogue. It's great that Dennis Oppenheim's Blue Shirt at the Milwaukee Airport drove some people a bit nuts. Let's have a conversation about it! That's the exciting part about public art, that it can get people talking about something other than Britney Spears.

PAUL: How many million people sit at computers everyday before they get to work and log on to look at the entertainment news. If somebody has exposed something at the wrong time, that's controversy. People are looking for this. It's something to talk about. How does art compete with that?

JEANNE: At the same time, Steve Kurtz is an artist whose work is about genetic engineering and his work was subpoenaed. They came in and took him away and the fourth amendment was gone. That's controversy. Except the resistance is coming from the science community and not

the art community. In the past the art community would have rallied around him.

Artists have retreated because the money's coming from public art programs which are more conservative than ones partnered by developers. The public money is gone in terms of NEA fellowship grants and the kind of things that are worth it. So you don't have to worry, there's not going to be controversy.

PAUL: With the work done by Gehry and Libeskind, what counts as controversy anymore?

JEANNE: Lebbeus Woods, who has a show in Pittsburgh right now.

RENEE: In art we talk about conceptual work and I'm starting to become more aware of conceptual architecture. The overlap is amazing.

PAUL: Yes, indeed and the interesting thing about that is many of those ideas are coming out of art.

RENEE: It's interesting to look at conceptual artists from the sixties and seventies, artists who are now making public art like Vito Acconci and Dennis Oppenheim and see how those artists have gone on to create architectural projects.

PAUL: I have a question. One of the most controversial things in the art world is the whole concept of beauty. The notion of beauty has changed, there's no ideal. Do people want to see beautiful things without being shocking and controversial as compared to what they expect contemporary art to be—which is provocative and gritty and kind of a questionnaire?

JEANNE: The question of beautiful is often positioned on a higher level in the hierarchy of existence: you can only worry about the beautiful when all your basic needs are met. As a recovering Marxist, how do you respond to the perspective that those in our society who seek beauty have leisure and material wealth and they are, to some extent, standing on the shoulders of those working two jobs to make ends meet.

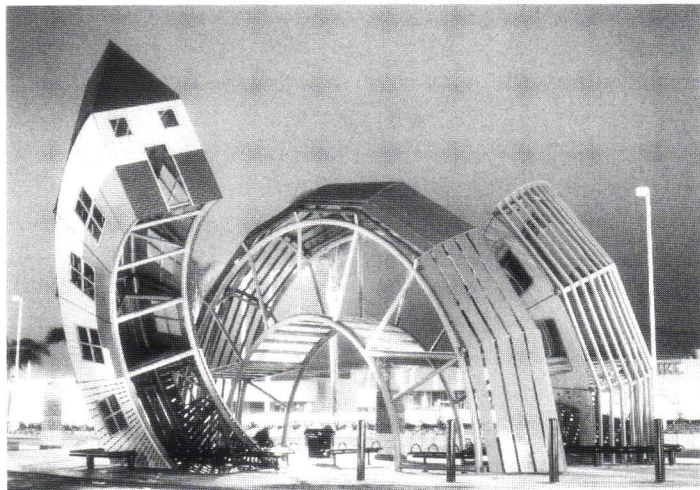
PAUL: I'm trying not to burden the question with an elitist attitude. I'm trying to do the opposite.



The best example we have locally is what the Pittsburgh Children's Museum is doing right now with Ned Kahn. The architects were really involved in working with him to find the right place for his work and the form of the building changed as a result of his involvement.

—PAUL ROSENBLATT, AIA





BUS HOME, 2002 by Dennis Oppenheim. Project for the bus transfer station at the Pacific View Mall, Ventura, California. Steel, perforated steel, concrete, paint, Lexan 36' H x 50' W x 100' L. Photo: Donna Granata, Focus on the Master

ANNE: My first experience with public art goes back to stained glass windows in the church. They displayed very hard times in the life of Jesus Christ and yet this beauty and light shone through conveying that an acceptance of God means you found a better way. I seek out those art experiences in my life, going to church and city hall as well as museums. To those of us who can't afford art, there's a great opportunity to find art in the public realm.

JEANNE: It's a great example.

PAUL: One of the most important visitors we had in our workspace was a delivery person who looked at our exhibition and said, what kind of company is this? I explained and he said an exhibition of what? And I said art. And I'll never forget this as long as I live—he said, "Is that art? Well, that's interesting," and he dropped off the package and left.

For all I know he forgot about the experience or maybe he said later, you won't believe what I saw today. At least it engaged someone in a question about what art is and what it might be. Nevertheless the problem I have in doing this myself is I'm not sure if it helps people to value that as art anymore than they did before. They're confused about it. But are they valuing it so when they see it again they embrace it? Maybe just the act of dealing with the world in a different way is positive.



DIAMONDBACK BRIDGE by Simon Donovan, 2002, is a 300 foot long bicycle/pedestrian bridge designed to resemble a giant diamondback snake. Located in Tucson, Arizona, it is constructed from concrete, fiberglass, aliphatic resin and paint.

PHOTO BY TRACY SKINNER, TUCSON PIMA ARTS COUNCIL

RENEE: I think it's dangerous to try to help people learn "value" because you're putting on them what you want them to learn. Why do I spend my career in public art instead of working in a museum? Because it's talking to the people we haven't met, dealing with the mess of the constraints, as opposed to being in a clean museum space which most definitely has its own constraints. That makes the field really exciting for me.

ANNE: How do you get more public art into the public realm?

STEVE: I think it's tough because it's so seldom artist-initiated. You are invited to submit a proposal along with 500 other people. Because of the scale and the constraints of being in the public it makes it that much more difficult to be artist-initiated. That's always been the nature of it and I'm not sure how you can change it.

RENEE: I think the failure of the city is to not have as many means as possible. I look at New York City as a successful example because there are so many different approaches. There's the traditional percent for art program through city government. There are two nonprofits dedicated to art in public spaces, The Public Art Fund and Creative Time, the latter doing more funky stuff. And there's private development and the public art in transit program. Being able to provide a variety of experiences only comes from a variety of funding methods.

STEVE: That goes back to your quote, there's room for everything. It's fine that some of us hate one project and some of us may hate the other project. The diversity of funding streams has created a diversity of public art.

RENEE: It would be fantastic if every time the city of Pittsburgh built a building, an artist and an architect were brought on a team to create it. At the same time it would be great if they gave away 10 \$5,000 grants a year to artists and said, "treat the city as your studio" and see what they come up with.

PAUL: What's interesting is the opportunity as an architect to collaborate with artists. It's difficult because there's little money for the artist and their involvement is usually after the building has been designed. It would be interesting if some of the foundations and funding sources began to send money in the direction of real collaborative relationships with architects in the development process. The best example we have locally is what the Pittsburgh Children's Museum is doing right now with Ned Kahn. The architects were really involved in working with him to find the right place for his work and the form of the building changed as a result of his involvement.

RENEE: Even in the early brainstorming stages. Might be kind of fun. Not to force marriages but encourage.

ANNE: This seems to beg the issue of public art infrastructure in Pittsburgh. Is there a group that acts as a watchdog?

JEANNE: We have an arts commission but they're not as effective as they might be. They're well-meaning and very often skilled individuals of good conscience but they're understaffed and underfunded. I'm not casting blame—there's enough to go around and I think we should all take some.

RENEE: Not maintaining public art and leaving it in bad condition is the worst thing we can do. If artwork is taken care of its importance and value in the community increases.

ANNE: Since it's an election year, do politicians make a difference?

RENEE: I think politicians make a difference.

JEANNE: I wish that art were on their minds. And yet I

forgive them because they're trying to stave off bankruptcy. Where we see the commitment is often in the directors of city planning, appointed by the Mayor. We've been lucky in Pittsburgh with Eloise Hirsh and Susan Golomb, two women who absolutely get it. They may not always have the money and resources but we don't have to sell them on the idea. I think the hardest part is to get this issue on the radar screen of elected officials.

RENEE: Or fly under it very successfully. Sometimes we have to avoid the radar. But as you said, work with the architects and engineers within the city government.

JEANNE: Or you get a Bill Peduto once in a lifetime who's out there and not afraid to speak out.

ANNE: Would you characterize the city of Pittsburgh and how it stacks up as a springboard for new art and nurturing ongoing art efforts?

RENEE: I think the problem a lot of cities have, and Pittsburgh doesn't seem to have it as much, is being a great place for emerging artists and blue-chip artists to settle down but leaving out the mid-career artists. If you are in the middle it's like a desert. There's more funding available in this city for local artists than I've seen in other cities. There's also a variety of exhibiting venues for artists which other cities this size don't have. I think it's okay—I might change my mind in a year if I can't get a show anywhere. (Laughs)

PAUL: I think Pittsburgh is a great place to be an artist. There's an enormous amount of material here, incredibly rich cultural history, phenomenal physical environment, neighborhoods, everything you could want in an urban environment. I'm a New Yorker originally. The issue of artists here isn't can I find a community of artists and a place to show because there are great opportunities here. The two issues here are one, too many people are afraid of stirring things up because it's a small community and we have to live together. And two, if we do something great we don't value it enough. It's good for us but not as good as we see in *Art in America* or *Art Forum*. Part of our problem is there are too few publications celebrating our art and architecture to help value them and measure and equate them with things we see in other publications. We all know we value what we see in publications.



There's more funding available in this city for local artists than I've seen in other cities. There's also a variety of exhibiting venues for artists which other cities this size don't have.

—RENEE PIECHOCKI



Speaking of Art...

2004-5 CARNEGIE INTERNATIONAL FEATURES 38 ARTISTS FROM AROUND THE WORLD

The 2004-5 *Carnegie International* opens October 9 through March 20, 2005. The exhibition, considered to be North America's preeminent survey

of international contemporary art, will feature more than 400 works by 38 artists from around the world. The 54th installation of this 108-year-old series continues the historic legacy set forth by previous *Carnegie Internationals* in presenting new and compelling works by contemporary artists. Laura Hoptman, curator of contemporary art at Carnegie Museum of Art, organized the exhibition.

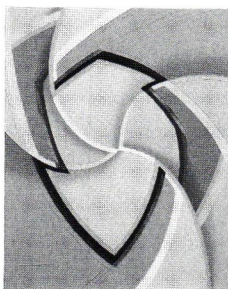
"All of the artists as well as the works selected for this year's show have been chosen because they contributed greatly to the contemporary art discourse over the past four years. The works convey a particular attitude that goes beyond formal or thematic expression," said Hoptman. "In distinct ways, the artists consider and use art as a meaningful vehicle through which to confront what philosophers

have called 'the Ultimates'—that is, the largest, most unanswerable questions ranging from the nature of life and death, to the existence of God, to the anatomy of belief.

This may not seem unusual in light of the entire history of art, but it represents a subtle and important break from much of the work produced for, and viewed in, large international exhibitions of the 1990s."

The 2004-5 *Carnegie International* will be organized into a narrative that will unfold through groupings of artists with shared affinities. The overall exhibition incorpo-

rates small monographic exhibitions of new and lesser-known work by three important older artists: Lee Bontecou, Mangelos and Robert Crumb. These exhibitions within the exhibition serve as touchstones and present sculpture and drawings by Bontecou, a series of sculptures and artist's books by Mangelos, and a small retrospective of drawings, strips, and notebooks by Robert Crumb. The Lee



AT LEFT:

TOMMA ABTS

Ert, 2003, acrylic and oil on canvas, 18 7/8 x 15 in. Courtesy of the Artist; greengrassi, London; and Galerie Daniel Buchholz, Cologne



NEO RAUCH *Zoll, 2004, oil on canvas, 82 2/3 x 157 1/2 in., Courtesy of the artist; Galerie EIGEN + ART, Leipzig/Berlin; and David Zwirner Gallery, New York, Photo: Uwe Walter*

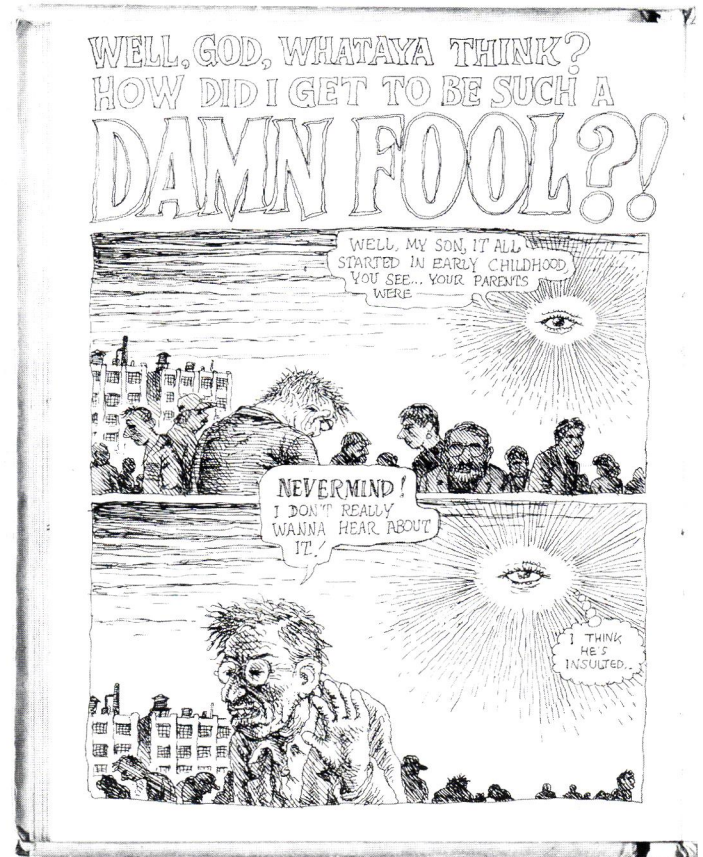
Bontecou section of the show was co-curated by Elizabeth A. T. Smith, the James W. Alsdorf Chief Curator at the Museum of Contemporary Art in Chicago, and the Mangelos section was co-curated by Branka Stipancic, an independent curator and critic based in Zagreb, Croatia.

The 38 participating artists are a diverse group in terms of age, origin, and expertise. A number of the best-known artists in the group will use the *International* as an opportunity to present new projects or new bodies of work. The Istanbul-based video artist Kutlug Ataman will premier his largest most ambitious video project to date; painters Peter Doig, Neo Rauch, and Julie Mehretu will produce new works for the show; and the photographer Philip-Lorca diCorcia will present a new series of large-scale color photographs.

Older artists with distinguished careers play an important role in this exhibition. In addition to Crumb, Bontecou, and Mangelos, the *Carnegie International* will feature a new animation by American artist Robert Breer, a founder of experimental film animation; a series of video installations by the German filmmaker Harun Farocki, which represents the culmination of a decade-long research project; and a new installation by Colorado-based Senga Nengudi, an important voice in sculpture and installation since the mid-1970s.

Lesser-known artists, some presenting work for the first time in an American museum, will also be featured: Tomma Abts, Paul Chan, Jeremy Deller, Mark Grotjahn, and Eva Rothschild.

Hoptman was counseled by an advisory committee comprised of Francesco Bonami, the Manilow Senior Curator at the Museum of Contemporary Art, Chicago; Gary Garrels, chief curator in the Department of Drawings at MoMA, New York; Midori Matsui, a Tokyo-based art critic and scholar; Cuauhtémoc Medina, art critic, art historian, researcher at the National University of Mexico, and associate curator of Latin American Art at the Tate Modern. Additionally, the 2004–5 *Carnegie International* will reflect the combined vision and talent of an international team of design collaborators including exhibition design by Michael Maltzan Architecture, Los Angeles, and graphic design by Graphic Thought Facility, London.



R. CRUMB Untitled drawing from *Sketchbook*, October 1990 to Oct '91, 1991, ink and mixed media on paper 9 x 7 x 3/4 in. Courtesy of the artist (© 2004) and Paul Morris Gallery, New York Photo: Richard Stoner



YANG FUDONG Still from *Seven Intellectuals in Bamboo Forest (Part 1)*, 2003 35mm film, black and white; sound 29:30 min. Courtesy of the artist and Shangharts, Shanghai



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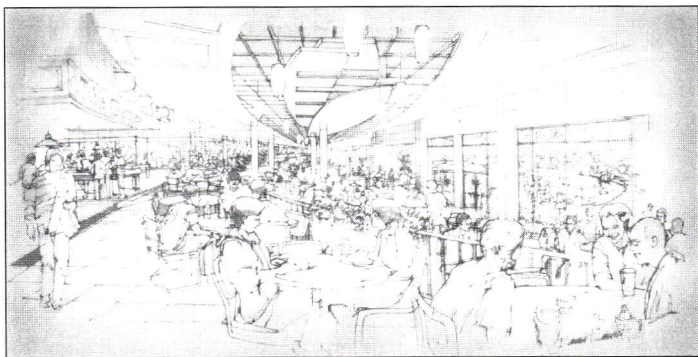
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From the Firms

► **Astorino** will provide sustainable design principles to the planned WCI Green Building Demonstration and Learning Center on the Florida Gulf Coast University campus in Fort Myers.

Burt Hill Kosar Rittelmann Associates was selected by Foote Health Systems in Jackson, MI to conduct a site master plan and surgery facilities plan.

WTW Architects is designing the \$54.6 million Louisiana State University Student Union in Baton Rouge (pictured here).



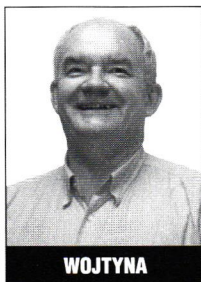
Loftus Engineers is working with the Dept. of Homeland Security and the Los Angeles, CA police anti-terrorist task force to develop a prototype security center. The Los Angeles Center design will be refined and implemented in most major US cities.

Business Briefs

► **Semple Brown Design, P.C.**, a Denver-based architectural and interior design firm for 22 years, announces a new **SBDesign|Pittsburgh** branch. The firm's Vice-President, **Andrew Moss, AIA**, will be overseeing the firm's projects in the region and will manage the new branch office.

JSA Architecture Planning Engineering and Interior Design announced the appointment of **Timothy M. Kist, AIA** to the position of director of business development.

GAI Consultants announced the addition of John Wojtyna to their Pittsburgh office as a Practice Builder.



WOJTyna

Kudos

► **Burt Hill Kosar Rittelmann Associates** congratulates Gregorio P. Torchia on his election to the office of Vice President for the Society of Fire Protection Engineers.

The Design Alliance Architects announced that Mary Ann Mozelewski has been elected President of the Pennsylvania West Chapter of American Society of Interior Designers (ASID).

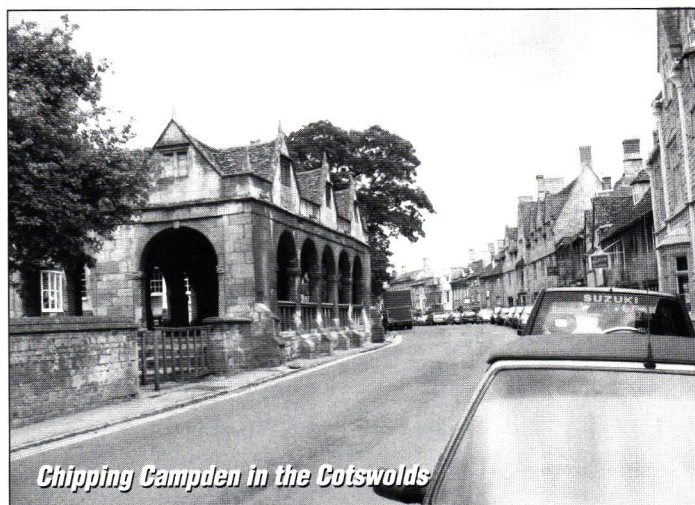
Burt Hill Kosar Rittelmann Associates was ranked #18 in the July 2004 issue of Building Design & Construction Magazine's "Design/Construct 300."

MacLachlan, Cornelius and Filoni, Inc. announced that **Amy Poettinger Maceyko, AIA** completed the Architectural Registration Exam and is now a registered architect in the Commonwealth of Pennsylvania.

Paul Rosenblatt AIA, principal of **SPRINGBOARD Architecture Communication Design LLC** was named a 2004 Fast Tracker by the Pittsburgh Business Times. He was also awarded the 2004 Orville Lance Prize for Architecture by the National Academy of Design for the work he exhibited in The 179th Annual Exhibition of the National Academy of Design. Rosenblatt was one of only two architects to be recognized by the Academy this year.

Burt Hill Kosar Rittelmann Associates was ranked 26th as a LEED Accredited Professional Firm by Building Design & Construction Magazine.

John A. Martine, AIA of **STRADA**, joined 25 alumni of the Victorian Society in America London Summer School on a tour of English 19th century art and architecture from July 26-29, 2004 (picture below). As President of the Summer School Alumni Association, John worked for several months with noted English architectural historians, Gavin Stamp, Alan Crawford and Ian Cox to coordinate daily tours and seminars.



Chipping Campden in the Cotswolds

STRADA announced that **Alan J. Cuteri, AIA**, principal and **Sean Beasley, Assoc. AIA**, staff architect were named as LEED Accredited Professionals™ by the United States Green Building Council (USGBC). With principal leadership in LEED, STRADA provides full LEED certification services to its clients.

Concrete Innovations & Answers



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11:10AM–12:10PM	CarbonCast: New Developments in Precast Reinforcing Products & Delivery Systems (1.0 LU credits)
12:20–1:20PM	CarbonCast: Multi-Unit Residential System Design & Specification (1.0 LU credits, lunch provided)
1:30–3:00PM	Precast Plant Tour
3:00–4:00PM	Sealants: Structural Strengthening with Composites (1.0 LU credits)
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AN OCCASIONAL OP-ED FEATURE

Perspectives

WHAT IS THIS THING CALLED VALUE ENGINEERING?

By Alan L. Fishman, AIA, Vice President and Principal IKM Incorporated

Value engineering" (VE) has become a disaster for the architectural profession. In most cases it means engineering the value out of a project through a cost cutting process after cost estimates are received during or at the end of each pre-construction phase: Schematic Design, Design Development and Construction Documents. Why does this occur? Because the cost estimates, based upon the architects' and their consulting engineers' designs, exceed owners' construction budgets.

By way of background, value engineering originated in the industrial sector and was primarily applied to the manufacturing process. It has since spread to the Federal Government, other governmental agencies and the private design and construction sector. The Federal Government (Office of Management and Budget) defines VE as "an effective technique for reducing costs, increasing productivity and improving quality that can be applied to facilities design and construction, that "it is a technique directed toward analyzing the functions of an item or process to determine "best value", or the best relationship between worth and cost."

The problem? The VE process being used in today's construction projects is not this process at all, but rather it is simply cost cutting through reduction in scope, deletions, using less costly materials or or systems that do not have the equivalent performance characteristics, and reducing building area, although owners typically try to avoid reductions in their programs. This cost cutting adds no value whatsoever to the project and in many cases compromises functionality and/or the architect's aesthetic design.

This process is usually costly to the architect and his/her consultants since it requires making changes to the drawings and specifications. The later the phase, the more is documented and the more expensive it is to change the documents. Owners (such as the PA Department of General Services) usually insist that architects are responsible for designing within owners' budgets so the changes have to be made by the architect without additional compensation.

The primary reason for having to perform VE or cost cutting in each phase can be attributed to two main causes.

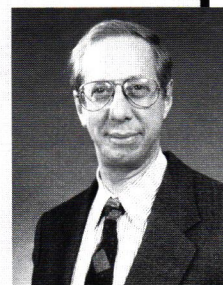
- 1) Owners start projects with great expectations but unrealistically low budgets for their expectations.
- 2) Inadequate design contingencies are carried through the projects.

The contingency needs to be highest at the end of schematic design because not enough is known about the project. Since more is known as the project is further developed, it can be reduced at the end of Design Development and then again during Construction Documents.

Architects must resist pressure applied by owners to reduce contingencies to the point where they become unrealistically low in order to keep the project within budget. Also, escalation needs to be included in the cost estimates and adjusted for what is happening in the marketplace—both for the cost of labor and materials and for vagaries in the bidding and construction market. Examples of this would be the rapid rise in structural steel, drywall and steel studs experienced recently or when too many projects are under construction in a particular region thereby reducing available bidders and manpower.

Finally, architects, once selected for a particular project, need to be ever vigilant about the owner's expectations (i.e., program) meeting their construction budget. Before starting schematic design, the architect must evaluate the owner's program against the budget. If necessary, the architect needs to call in the expertise of a professional estimator who will have experience with the building type established by the program and the range of square foot parameter costs. These costs will be determined by the size and shape of the site, location (accessibility), number of available contractors in the area, projected bidding climate and the owner's design and functional standards. For example, Penn State enforces high design standards on their projects that result in more expensive exterior materials in a more complicated arrangement. It is interesting to note that in enforcing these standards the President of Penn

This cost cutting adds no value whatsoever to the project and in many cases compromises functionality and/or the architect's aesthetic design.



State reviews the design of every project before it is submitted to the Buildings and Grounds Committee of the Board of Trustees.

The AIA Standard Form of Agreement between Owner and Architect, B-141 1997 Edition, Article 2.3, contains a provision that every architect should follow on every project: "The Architect shall provide a preliminary evaluation of the information furnished by the Owner under this agreement, including the Owner's program and schedule requirements and budget requirements for the Cost of the Work, each in terms of the other. The Architect shall review such information to ascertain that it is consistent with requirements of the project ...".

Do not start schematic design when the owner's expectations exceed his/her budget. Also try to negotiate an owner-architect agreement where you, the architect, are *not* held responsible for designing within a budget. Try to negotiate additional services for VE. Today owners, such as the Federal Government as cited above, sometimes like to ask for VE just as an exercise.

How do I know all this? Because the last five projects—ranging from \$4 to \$36 million—where I have been principal-in-charge, have all suffered from the same ill: owners' expectations exceeding their budgets. That in turn led to costly (to us and our consultants) VE at every phase.

Got a concern or issue you would like to write about for Perspectives? Contact the editor at (412) 563-7173 or tcerto@adelphia.net

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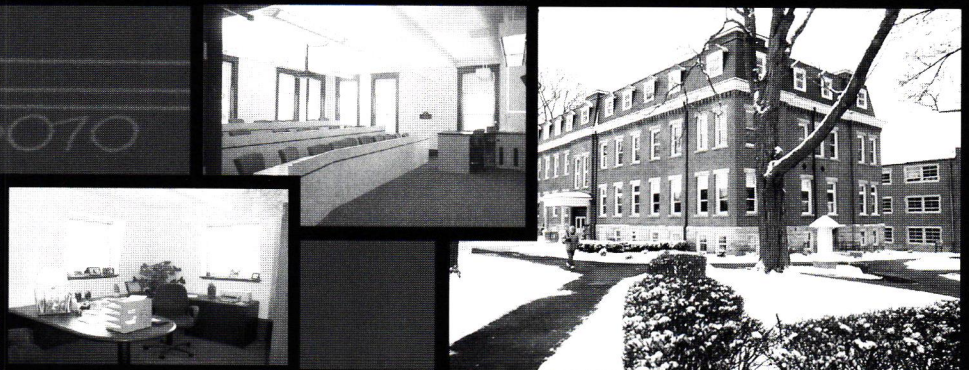


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AIA ACTIVITIES

OCTOBER 1, FRIDAY

AIA Communications Committee Meeting,

Noon at the Chapter office. All members are welcome. 412-471-9548.

OCTOBER 4-15, MONDAY- FRIDAY

AIA Pittsburgh Design Award Entries

Exhibit, Photo Forum Gallery in the U. S. Steel Tower.

OCTOBER 12, TUESDAY

AIA Pittsburgh Board Meeting, 5 p.m. at the Chapter office. All members are welcome. 412-471-9548.

OCTOBER 19, TUESDAY

AIA Pittsburgh Design Awards, 6 p.m. at the Carnegie Library Lecture Hall. \$15/person. Reception to follow. For more information please call the AIA office at 412-471-9548.

OCTOBER 19-20, TUESDAY- WEDNESDAY

AIA Pittsburgh Design Award Entries Exhibit, Carnegie Museum of Art

AROUND TOWN

OCTOBER 9, SATURDAY

ASID Tour of CORO Center for Civic Leadership, the first interior in Pittsburgh to apply for LEED CI rating. Call Anne Ditmanson at 412-201-3363 for details.

OCTOBER 20, WEDNESDAY

SMPS 'What Smart Marketers Don't Already Know About Branding' with Scott Morgan, of Blattner Brunner. For further information please contact Jackee Ging at 412-394-7889.

OCTOBER 27, WEDNESDAY

ASID 'La Roche College Design Dialogue Series'. Shashi Caan, principal of The Shashi Caan Collective in New York will present 'Imagination: Design for the Future' at 7:30 pm at La Roche College Kearns Center. Ticket prices: \$5 students, \$15 La Roche alumni, \$20 general admission. For more information and tickets contact Cheryl Trischler at 412.536.1024.

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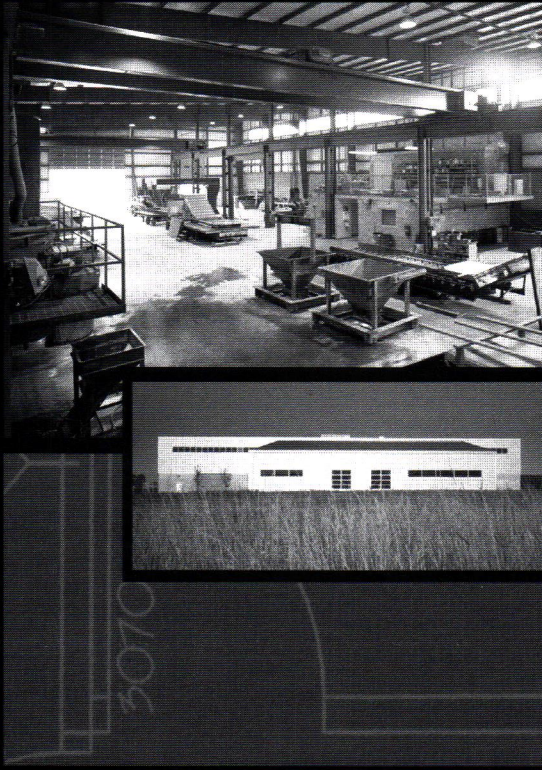
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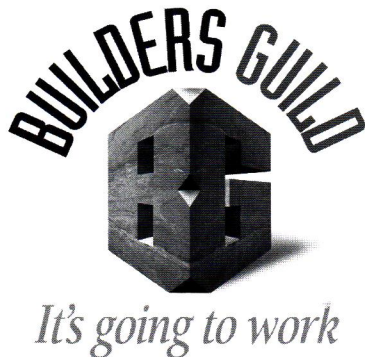
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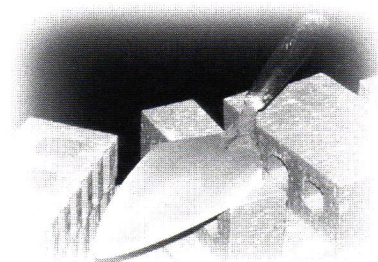
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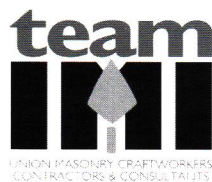
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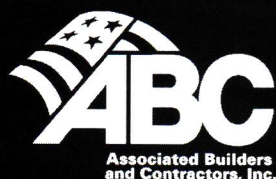
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The Oaks Retirement Residence, White Oak

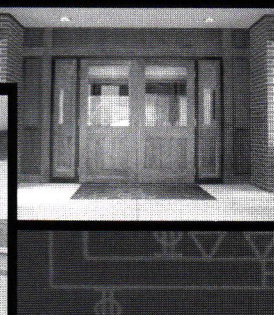


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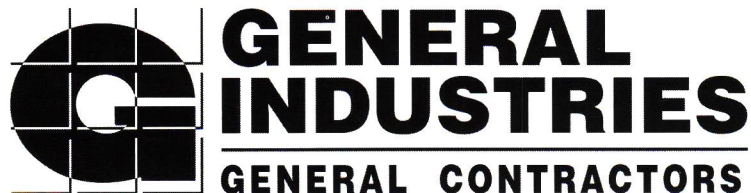


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Architect: Gerard-Nagar Associates*

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