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UME 18, NO. 9

PENN STATE'S SALA: A COLLABORATION SUCCESS. POSTCARDS FROM THE VENICE BIENNALE **COMMERCIAL • EDUCATIONAL • FINANCIAL • HEALTHCARE**

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Like most of our international visitors. they are amazed and sometimes appalled at American culture—two common observations are the popularity of fast food and the lack of life downtown.

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On the cover: The Maridon Museum in Butler, PA designed by SPRINGBOARD Architecture Communication Design LLC. Photo by Michael Moran.

International Intrigue By Tracy Certo, editor

Recently my family and I had the pleasure

of hosting three visitors from Armenia, including the head of architecture and construction in Armenia, Havk (Hike) Vardanyan. It was a great time, as these dinners tend to be, lively and informative as well as heartwarming, ending in their gracious invitations to visit them. We have been hosting dinners for several years now, through the Pittsburgh Council for International Visitors. Along the way, we've been fortunate to meet people from Nepal, Ethiopia and Malaysia, as well as Chile, Mexico, Costa Rica and even Nicaragua-two Sandinista labor activists, one in a wheelchair from battle wounds with U.S. backed-Contras. Now that was an interesting political discussion.

Sometimes they arrive in groups, with translators; other times they arrive solo, like political journalist Johan from Sweden who emails often these days to discuss the presidential campaign. Although we have met many journalists along the way, Hayk was our first architect guest. One of the first things he told us was he was very disappointed to be so close to Fallingwater and not see it for lack of time. His favorite building in town? The Alcoa Building. "It's beautiful, simple curves," he said making a gesture. "I like less is more." A graduate of two architecture schools including the Ecole des Beaux-Arts, the architect now oversees the architectural office in Yerevan, where they are designing 48 buildings. One is a five-star hotel called the Golden Palace, he said with pride. In his office, he insists that his architects draw their designs by hand; only after the designs are completed do they use the computers. He feels that "computers kill the imagination."

In the course of conversation, he also mentioned that the new American Embassy in Yerevan is ugly. The two women nodded in enthusiastic agreement. Why? "It is way too big!" they all said. It's another problem they have with our society, the hugeness of everything.

Like most of our international visitors, they are amazed and sometimes appalled at American culture-two common observations are the popularity of fast food and the lack of life downtown. In Yerevan, they explained, they go home after work, change, and then out to eat and drink and stay out late-sometimes until 3 in the morning-at the

150 outdoor cafes that are open all night. Here they turn off the lights and the lights stay turned off, said Hayk, gesturing at the darkened buildings from our perch on Mt. Washington. (I take all our visitors there after dinner. It never fails to impress.) And yet, they said, if they moved to Pittsburgh they would settle in a neighborhood like ours because it is so green and beautiful and peaceful.

Peace isn't something to be taken lightly by them. Armenia is a country that has been wracked by ethnic cleansing (the genocide of 1915 where more than 100,000 were killed), earthquakes and war. When it was part of Russia, the economy was stable but after 1991 when it gained independence, the economy went into a tailspin. They told us stories of living without heat and electricity, how they remained cold no matter how many layers of clothing they wore. Together we looked at an aerial photo of the capitol of Yerevan in a recent National Geographic issue. Hayk pointed to something in the right corner. "There's my building," he said. To this day Armenia is still a cash-only society, Hayk told us. That greatly discourages home ownership and is the reason why all three of our guests live in apartments with their families in central Yerevan.

When I later mentioned our dinner to an architect friend. she expressed interest in volunteering at PCIV. If you, too, are intrigued, call them at (412) 624-7800. You can host dinners like we do or act as a tour guide around town. It's a great experience.

In this issue we're pleased to feature two articles by members, one an enlightening report from the Venice Biennale and the other a creative treatise on the Maridon Museum in Butler. We were going to feature the Maridon as part of our cultural jewel series and I told Paul Rosenblatt. AIA I wanted to do something different this time. He suggested what is presented here since he designed the interior of the museum as well. Although this is an exception to our usual m.o. at Columns, we thought it would be cool and we were right. Hope you enjoy it too.

Comments? Questions? Let it rip: tcerto@adelphia.net.

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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I believe that our attentiveness to our responsibility for Advocacy as stated in the AIA Brand Study helped assist the Board to take this stand.

Using the AIA Brand: Livable Communities

By Dan Rothschild, AlA

The year's President's Messages have

explored the elements of the AIA Brand Study: Advocacy, Knowledge, and Community, and related them to the brand attributes and services of our local chapter. I thought it would be helpful to show how this information could be put to use to help clarify our chapter's vision and strengthen our organization's mission.

As I was thinking of a topic that would help me explain this, I read a fascinating article in the Post Gazette, entitled

> "Quality, Not Quantity," by a Rand Corporation member. In this article, the author questioned the validity of using population growth as a benchmark to measure the success of a region. The focus, he wrote, should be on prosperity, as measured by the growth of a region's per capita income. He showed how our city compares favorably with others in this regard, and outpaces such "successful" cities as Seattle, Charlotte and San Francisco. He concludes that we have been able to achieve this prosperity without some of the deleterious effects of increasing our population and the subsequent explosion of sprawl that many cities have endured. The article concluded with the qualitative merits of smart growth and livable communities.

> I found my topic. I can explore this year's experiences on the AIA Pittsburgh Board in regard to Liv-

able Communities, and how the understanding of the AIA Brand helped shaped our actions.

Advocacy – "Giving voice to our shared values as architects to influence the shape of our neighborhoods and our world."

Earlier this year, your Board of Directors heard a speaker conclude that one of the reasons for Pittsburgh's failure to grow its population was the lack of a beltway around our city. This was the same presentation given to local legislators to educate them of the need for the Mon-Fayette Expressway. I left that presentation questioning the conclusion, and thinking of the positive benefits of Pittsburgh's unique topography and water systems that has given rise to historic transportation corridors, rather than ring roads.

Later, we partnered with the Riverlife Task Force by cosigning their challenge to the Final Environmental Impact Study for the Mon-Fayette Expressway. After reading and reviewing the document, the Board embraced this opportunity. I believe that our attentiveness to our responsi-

bility for Advocacy as stated in the AIA Brand Study helped assist the Board to take this stand.

Knowledge – "The sharing of knowledge through continuing education, Knowledge Communities, and investment in research."

Over the course of the year, I was fortunate to attend three quality continuing education conferences sponsored by the AIA: the Grassroots conference in Washington D.C., our local Build Pittsburgh educational conference, and the national convention in Chicago. All were replete with substantial offerings on smart growth initiatives. In addition to attending excellent seminars, I had the pleasure of speaking with Presidents from other chapters who told me of the unpleasant effects of sprawl on their communities. I was impressed to learn of their efforts to educate public officials about livable communities. They used the AIA Knowledge Communities on the AIA website as a resource, specifically, the talking points on Livable Communities, under Communities by Design (www.aia.org/liv_principles).

Community – "Creating opportunities for all architects to connect with each other to share experiences and to celebrate great work."

Our annual Design Pittsburgh Gala in September attracted nearly 400 attendees to celebrate great architectural design in our region. Typically, we hold the event in a ballroom setting, such as the Carnegie Museum and the Convention Center. This year the Board embraced the concept of holding the event in a space that would celebrate the vitality and livability of our downtown. We selected an unfinished first floor retail space and outdoor plaza at the Alcoa Business Services Center on the North Shore. Through the help of many dedicated and creative volunteers, we transformed the space into a great urban party. As a result, this event was one of the liveliest and successful in recent memory, as were the after-event celebrations at nearby restaurants and taverns within close walking distance.

In conclusion, looking at Livable Communities through the lens of our brand is just one example of how our chapter can organize our efforts in response to a singular issue. By understanding the focal points of our brand: Advocacy, Knowledge, and Community, it allows us to reinforce the qualities that make the American Institute of Architects unique, and distinguishes us in the marketplace.

Construction Recedes 4 percent in August

August construction starts settled back 4% from the previous month to a seasonally adjusted annual rate of \$573.3 billion, it was reported by McGraw-Hill Construction, a division of The McGraw-Hill Companies. The retreat for total construction was due to a slower pace for nonresidential building after a very strong July, in combination with a slight loss of momentum for residential building and nonbuilding construction (public works and electric utilities). For the first eight months of 2004, total construction on an unadjusted basis came to \$394.3 billion, up 10% from the same period a year ago.

The August statistics produced a 173 reading for the Dodge Index (1996=100), down from July's 179 which was the highest level so far in 2004. While the Dodge Index has shown an up-and-down pattern over the past four months, it remains well above the 160 reading reported at the beginning of the year. "Total construction continues to move at a healthy pace, and it's now virtually certain that full year growth for 2004 will exceed the 5% gain in 2003," stated Robert A. Murray, vice president of economic affairs for McGraw-Hill Construction. "Single family housing is still exceptionally strong, and the broad trend for commercial building this year is generally upward, even with the reduced amount of construction starts in August. At the same time, tight fiscal conditions over the past several years continue to have a restraining influence on the institutional structure types and public works construction."

Nonresidential building in August fell 7% to \$157.7 billion (annual rate). Weaker activity was registered by the major commercial categories - stores, down 4%; warehouses, down 7%; offices, down 14%; and hotels, down 32%. In the case of offices, the comparison was against a heightened July, which included \$800 million related to the start of the Freedom Tower in lower Manhattan. If this project is excluded from the July statistics, new office starts in August would be up 37%. Several large office projects reached the groundbreaking stage in August, including the \$400 million headquarters for the New York Times in midtown Manhattan and an \$80 million federal office building in Chicago. Through the first eight months of 2004, the major commercial categories showed these dollar volume gains relative to 2003 - stores and warehouses, each up 2%; hotels, up 8%; and offices, up 9%.

COMMUNITY EVENTS September Membership Meeting



Jennifer Beck, AIA of Strada, Steve Iski, Prof. Affil. of the studio i company, Corrie Iski, and Abigail Stallkamp, Assoc. AIA of Strada at the September Membership Meeting. Members and guests enjoyed refreshments in EDGE studio's 2003 Honor Award winning 947 Liberty Avenue Lofts. Attendees had a chance to check out the street level commercial space as well as tour two of the lofts in this unique building.





AIA Pittsburgh members and other design/build professionals gathered for the 2004 Design Pittsburgh Gala on September 30th at the Alcoa Business Services Center on the Northside. Attendees enjoyed food, drink and music while viewing the 101 Design Awards submissions. More to come in the December Design Awards issue. Congratulations to this year's winners!



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The Maridon Museum - completed in May, 2004 - is the first museum devoted to Chinese and Japanese art in Western Pennsylvania.

SPRINGBOARD Architecture Communication Design LLC designed the building and opening exhibition and assisted in curating the collection.

So often, the 'official' photographs of a new building don't begin to describe the experience of being there. Static, composed, inert, they focus on the formal qualities of a place. They aren't meant to simulate the way we *really* see things - in quick glances, long penetrating stares, close-up and far away, in motion, in time, in fragments. Like a motion picture, all of these 'shots' added together, combine to form an impression of a place.







Production MARMON MUSTEUM Scene 2



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WHAT THEY PREACH

At Penn State, architects and landscape architects are collaborating on the perfect project: A new building for the School of Architecture and Landscape Architecture • By Gary W. Cramer

n a wet Saturday in March 2003, Richard Durst, dean of Penn State's College of Arts and Architecture, took a moment during the groundbreaking ceremony for the Stuckeman Family Building for the School of Architecture and Landscape Architecture (SALA) to tout the benefits for faculty and students.

"For the first time in the history of the College, virtually all of our units will be in a single location, enabling us to truly encourage the collaboration that is so important to the success of most of our disciplines," Durst said.

As the shovels bit into the dirt of the unsightly parking lot, what was not yet apparent was how well the site's planned architecture and landscape architecture features would represent a start-to-finish collaboration of experts in the two professions. "It's a project that truly shows the importance of the marriage of a building to the landscape — when you marry them, the whole is greater than the sum of the parts," says Rich DeYoung, AIA, president and CEO of Pittsburghbased WTW Architects. "What's interesting about this project is the great example of successful collaboration between practicing architects and landscape architects in the design of the place where the theory is taught to future professionals in the departments of landscape architecture and architecture."

The collaboration includes the Pittsburgh landscape architecture firm LaQuatra Bonci and Associates, who recommended WTW Architects based on its sustainable design track record, and the architecture firm of Overland Partners of San Antonio, Texas, known for its environmental consciousness. Overland, serving as design lead



View of the southwest corner of the new copper-clad building that features vertical and horizontal copper sunshades.



The two-story studio space overlooks jury mezzanine spaces.

for the SALA effort, had recently spearheaded the Lady Bird Johnson Wildflower Center in Austin, Texas.

Although each firm is by nature collaborative, together they faced more design challenges than most academic buildings typically demand.

"The school told us they wanted to integrate, and not just be two departments that happen to be next to each other," says Bob Shemwell, AIA, of Overland. "So an important dynamic of the new building is that they will have places to hang out, cross paths, and see what everyone else is working on without having to cross artificial barriers. The building of relationships is what will build a unified school, not cohabitation."

This idea also will be reflected in landscape patterns that go up and into the building, popping out the other side; and in "remnants" of the building that will continue out into the landscape, Shemwell explains.

"A really critical aspect of successful collaboration is a shared vision," says De Young. "When the entire design team fully participates in understanding the design problem and molding the solution, then everyone is pulling together toward a common goal with a common vision. When this isn't an integral part of the process, it is far easier for both the architect and landscape architect to feel that the other is somehow undermining the purity of their design solution." At five levels and 111,382 square feet, the \$23.5 million Stuckeman Family Building will double the SALA's existing space. Classrooms will service more than 500 students with offices housing more than 50 faculty and staff. There will also be design studios, a mezzanine, galleries and other display spaces as well as a model construction shop, computing facilities, and a library.

The landscaping offers increased green space, including courts for basketball and volleyball, a lawn for informal recreation, and vegetative swales of native shrubs and grasses that will filter rainwater runoff from the building's roof and new parking lots.

The building, expected to be completed by spring of 2005, will replace the antiquated and inadequate spaces, remote from the rest of the College of Arts and Architecture facilites that have been used for decades.

"I think everyone on our team was on the same page of integrating the building inside and out," says Fred Bonci, founding principal of LaQuatra Bonci. "The transparency of the building, the active use spaces that spill out into the landscape, and the use of common materials were major threads. The users' perception of integration drove a lot of decisions."

Regarding an expressed desire for transparency, the main lobby will double as an east-west corridor for passersby to shortcut through the structure. That way

"Any architect that fears collaborating with a landscape architect should look at this and see what can come out of it."



Elevation adjacent to Hort Woods, one of the few remaining natural woodlands on the Penn State campus.

they can catch a glimpse of SALA activities going on while in the neighborhood.

The building also has to relate well in its close proximity to a hulking water tower and a wooded area, both of which the University did not want disturbed, and the nearby Arts Building and Palmer Museum of Art.

Instead of considering the SALA building and landscaping as separate matters, the architects and landscape architects from the three firms tackled the beginning of the design process through charrettes with the extended community of SALA students, faculty, staff, alumni, and "neighbors."

Thus, there was no "original vision" for the overall site design, says DeYoung. "The vision came out of the charrettes," he notes. "This way, it's not a matter of ego, but of taking input from outside and between the firms. Any architect that fears collaborating with a landscape architect should look at this and see what can come out of it."

ACADEMIC COLLABORATIONS

Other universities are likewise encouraging collaboration from their architecture and landscape architecture programs

■ At Clemson University, architecture and landscape architecture students recently teamed up for a study abroad project in Genoa, Italy, to propose plans for a vacant area close to the city's port. While all architecture students are expected to spend a semester in Genoa, Barcelona, or Charleston, S.C., landscape architecture students are encouraged to also take advantage of the program.

Iowa State University has a shared Core Design program for new students before they formally enter one of the design degree programs, including architecture and landscape architecture. Later, students in the two disciplines may collaborate during a summer semester in Rome, or in design studios and seminars. "There has been a tendency for architecture and landscape architecture students to be isolated from each other, due to the demands on degree programs of increasing specialization of disciplines and accrediting standards," says Kate Schwennsen, FAIA, associate dean of Iowa State's College of Design and presidentelect of AIA. "There is also, however, an increasing recognition by educators of the importance of preparing students for collaboration."

■ Last year at the University of Virginia, the architecture and landscape architecture departments merged into a single department. "The formation of this new department...not only acknowledges the symbiotic nature of our programs here at UVA, but also offers new opportunities for collaboration..." said Dean Karen Van Lengen of the School of Architecture.



SALA's new building's more urban front is landscaped to not only visually soften the parking lots on either side but also filter their stormwater runoff which is channeled through swales.

■ Also involved in the SALA project at Penn State are the firms of OVE ARUP (engineering concept); H. F. Lenz Company of Johnstown (project engineers); Whitney, Bailey, Cox & Magnani, LLC (structural engineers), a Baltimore-based business with offices in Pittsburgh and Camp Hill, Pa.; and Whiting-Turner (contractor) of Baltimore.

What, then, is the biggest challenge in such a process? "Probably the biggest challenge for both the architect and landscape architect alike is letting go of the egotistical and really insecure notion of thinking that quality design is only possible from an individual creative effort," says DeYoung. "In designing SALA, we each respected that every team member was particularly skilled in one area of design, but that we are all creative problem-solvers who could enrich and broaden the thinking of one another.

For the first time Penn State is seeking LEED certification for a new facility. Sustainable strategies to be featured in the building include using a combination of daylighting and electrical lighting control through occupancy sensors, natural ventilation, underfloor HVAC/electrical/data distribution, and integrated stormwater management. The exterior's dominant aesthetic feature will be highly recycled copper sheeting accenting brick and low-e glass windows. At least 20 percent of building materials used will be manufactured within 500 miles of the campus. "In terms of sustainability, the site itself is being recycled," Bonci explains. "We are basically reclaiming what was a service area for the north end of campus and making the landscape an educational tool. Playing off Hort Woods (immediately to the west) as a natural landscape became a theme. Hopefully, it will serve as a model for student, faculty, and department collaboration."

The professions have something to learn from each other, Bonci adds.

"There should not have to be a reason to collaborate, nor should we have to find a project for it to happen — it should be a natural and common practice," he says. "Right now, it is the other way around. The SALA project was a good experience and it will be interesting to see how, and if, this shared vision, building and landscape, begins to foster collaboration and a better understanding and respect between the professions." The triumph of the project is that "the relationships are intact between our firms, between the architecture and landscape architecture departments, and between the design team and the client," Shemwell concludes.

The new building is named for Penn State architecture alumnus and Pittsburgh-affiliated lead donor H. Campbell "Cal" Stuckeman and his late wife, Eleanor. Stuckeman is a former executive of Rockwell International and a retired president and chairman of The Precise Corporation. For more information, including links to Web cam views of the construction and renderings of the Stuckeman Family Building, visit: http://www.artsandarchitecture.psu.edu/ news/building_updates/sala/

Gary W. Cramer is a freelance landscape journalist and a graduate student in Landscape Studies at Chatham College in Pittsburgh.

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feature

POSTCARDS FROM VENICE: The Venice Biennale

By Anne Chen and Gary Carlough, AIA

1. We are lucky, here in Pittsburgh, to have international contemporary art come to us in the form of the Carnegie International at the Carnegie Museum of Art. To see such a range of recent architecture, one must go to Venice, Italy.

We arrived in the canal city of Venice to view the Ninth International Architecture Exhibition of the Venice Biennale, but only after traveling for eighteen hours with layovers in Washington D.C., Milan and the Venice airport (it takes almost 90 minutes to travel by lagoon boat from the airport to the actual city). It is interesting that Venice, a seeming impossibility, built centuries ago entirely on water, is now so "real". The American public's first encounter with Venice is actually with its hyper-real presence; its re-presentation in Disneyland, Las Vegas and shopping centers around the country. An environment that should be so unlikely is instead made ordinary by nature of its facsimiles. This is the setting of the only major international exhibit of current architecture and architectural thought. The exhibit, which opened on September 12, ends on November 7, and the variety of architecture shown is extraordinary. In the "Arsenale", an enormous structure built in the eighth century for manufacturing rope for the production of Venetian warships, over 200 recent built and un-built architectural projects are exhibited. Organized into distinct



Escalator structures built into cliffs appear to be shaped from cut rock, as evidenced in projects by Lapena and Torres.

categories, these projects, selected and curated by the director of the exhibit, Kurt Forster, represent dozens of countries. In the "Giardini", where pavilions for specific countries reside as venues for the artwork of those countries, the tradition continues with relation to architectural works.

Each country appoints a commissioner, whose responsibility it is to organize the exhibition. This leads to a great variety of displays and clear differences in interests, a springboard for discussion, challenge and development. Wouldn't it be great if this kind of event could be brought to America to be viewed by American developers and the American public alike?

2. Even for those of us who follow architecture and construction, there is much that we have not seen. The grand exhibition is a broad collection of ideas and environments.

The show at the Arsenale, called "Metamorph", is overwhelming but exhilarating. Each of the projects shown is presented in the same format, on partitions and platforms designed by the New York firm, Asymptote, which includes at least one model and a printed panel showing images and text. The presentation emphasizes the variety of programs, strategies and scales of architectural works which consider how architecture will respond to its immediate future. While some of this change is represented by the 'inventive' formalism of more organic shapes/ blobs and undulating ribbons, there are some other surprising juxtapositions. Eric Owen Moss's project for the enclosure of the courtyard at the Smithsonian Patent Office Building in Washington D.C. proposes a trussed roof structure of cable and a dense composition of glass cylinders, through which light and sky filter. Escalator structures built into cliffs appear to be shaped from cut rock, as evidenced in projects by Lapena and Torres of Spain, and in the exhibition of young Portuguese architects. Projects such as these, as well as the gorgeous construction photos of Zaha Hadid's Wolfsburg Science Center, emphasize that concrete construction technology is much more widely developed abroad than it is here in the United States. There are also

modest yet powerful projects like the Museum of Natural Science in Niigata, Japan, a built work by Tezuka Architects. This building showcases the change of the seasons occurring "outside", as well as through the exhibits seen "inside" via a bizarre but poetic wormlike Corten steel form.

Wouldn't it be great if this kind of event could be brought to America to be viewed by American developers and the American public alike?

3. The United States is geographically and ideologically remote from the rest of the world.

Actual travel time from Pittsburgh to Venice, excluding layovers, is about twelve hours, a long time when one considers that the travel time from Krakow, Poland, for example, is three hours. This geographic closeness among the countries in Europe and

Asia, serves to foster a dialogue of ideas and shared development of building technologies. Because of this, there is more challenging built work actually realized abroad than here at home. Additionally, one might suspect in viewing the American works exhibited at the Biennale that the only firms in America involved in any kind of experimental dialogue are based in New York and Los Angeles. Of course there are firms doing interesting work throughout this country, in cities far from the ocean. Only when we include a broader community will we have the potential for a challenging and generative discourse on the theory and practice of architecture in America.

Beyond this, it was interesting to note how different countries chose to represent architecture within their respective pavilions. America and Great Britain, along with a number of other countries, utilize rather conventional display strategies showing the works of several firms each in their own discreet space. Canada exhibits the work of only one architecture firm, Saucier + Perrotte. The work is rigorously distilled and edited to three projects, represented through large black and white photographs, tiny LCD screens showing views of the projects and beautiful abstract models. The presentation effectively displays the different scales of experience that are present in good architecture. The Irish pavilion (supported by the fiercely Irish Raymund Ryan, curator of the Heinz Architectural Center





The Potugese Pavillion

at the Carnegie Museum of Art, who urged us to attend the Biennale) presents one built project, the Letterfrack Furniture College project, by the firm O'Donnell + Tuomey. In many ways, the idea of change or metamorphosis is best represented in this pavilion. The Letterfrack project fully transforms a building, formerly the home of an abusive penal/reform institution for young boys, into a productive school complex via renovations to the existing building, site planning and new buildings. The exhibition installation represents not only the physical transformation of the building but also the psychic transformation of the placefrom a frightening space burdened by the tragic memories of the violence and abuse to which the boys were subjected into a productive place that the community can now claim. At the opening of the pavilion, a live performance by the Irish actor and poet Gerard Mannix Flynn, a former resident of the very institution, told the story of the transformation effectively and movingly. Another provocative exhibit was the German pavilion which melded photos of thirty-seven modestly scaled commercial and residential built projects into a continuous landscape, a seamless ribbon winding through four large rooms. In this new German landscape, sited at the 'urban fringe', these formally unrelated buildings and objects coexist in context, without being obviously contextual. Belgium, which won the prize for best exhibition by a country, chose not to show Architecture, but instead exhibited an anthropological study of Kinshasa, in the Democratic Republic of Congo. This exhibit argued the need to consider urban planning not just in terms of conventional western patterns of organizing physical spaces, but as a result of specific cultural patterns and rituals.

4. Architects put into graphic form an idea which can only be realized once it is drawn.

On our fourth and last day in Venice, over cocktails, we discussed one of the fabulous and seemingly impossible ideas that had been represented in the Arsenale exhibition. The project conceived of a house as a topographical skin, with facets and cells that open and close in response to shifts in wind and climactic changes. Argentinian architect Emilio Ambasz suggested the obvious: An idea cannot even begin to be developed, much less become a reality, until it is drawn. And so for us, Venice, that realized fantasy of a canal city, will continue to represent the elusive dreamscape of a world that might be. To see is to believe, and the representations of possibilities shown in the Biennale illustrate the built future. We owe this to the International Architecture Exhibition of the Venice Biennale.

For more information, the Biennale's website: http://www.labiennale.org/en/architecture/

Concrete Innovations & Answers



A Day of AIA/CES Seminars on the Latest Developments in Precast Concrete Technolo Presented by HIGH Concrete Structures, Sika Corporation, and Oldcastle Precast



Date: Time: Location: Tuesday, November 9, 2004 8:00 ам-6:30 рм Holiday Inn 1 Denver Rd., Denver, PA 17517 (35 miles west of Valley Forge)

Learn how to integrate the latest innovations in precast concrete technology into your designs and receive up to 8.0 hours of AIA/CES Learning Units. The fist 50 registrants will receive a free gift in celebration of the Precast/Prestressed Concrete Institute's 50th Anniversary.

Architectural Precast: Detailing & Structural Considerations

Learn how to ensure that your precast designs are built as you intended. 1.0 Learning Units.

Precast Parking Structures: Design & Construction

Learn about high-performance, cost-effective precast solutions to meet the unique demands of parking structure design. 1.5 Learning Units.

New Developments in Precast Reinforcing Products/Delivery Systems—CarbonCast[™] Introduction & Plant Tour Explore a new innovation in precast technology that uses carbon fiber reinforcing to make components lighter, stronger and more durable than conventional precast. 2.0 Learning Units.

CarbonCast: Multi-Unit Residential System Design & Specification Use of CarbonCast precast technology in designing apartments, condominiums, townhouses, hotels and dormitories. 1.0 Learning Units.

Sealants: Structural Strengthening with Composites

Enhancing structural integrity in precast concrete buildings using composite materials. 1.0 Learning Units.

Total Precast Structures

Explore the technology, design, schedule and cost-saving opportunities of total precast-framed and clad buildings. 1.0 Learning Units.

Schedule

7:30-8:00 ам	Registration & Continental Breakfast
8:00-9:30 AM	Architectural Precast: Detailing & Structural Considerations (1.5 LU credits)
9:40-11:10ам	Precast Parking Structures: Design & Construction (1.5 LU credits)
11:10ам-12:10 рі	м CarbonCast: New Developments in Precast Reinforcing Products & Delivery Systems (1.0 LU credits)
12:20-1:20рм	CarbonCast: Multi-Unit Residential System Design & Specification (1.0 LU credits, lunch provided)
1:30-3:00 рм	Precast Plant Tour
3:00-4:00 рм	Sealants: Structural Strengthening with Composites (1.0 LU credits)
4:00-5:00 рм	Total Precast Structures (1.0 LU credits)
5:00-6:30 рм	Reception

Space is limited. Call 1.800.PRECAST to sign up now!

To reserve your place, call 1-800-PRECAST. All reservations require a deposit of \$50 to hold your seat. Your deposit will be refunded when you register at the seminar.

For directions visit www.highconcrete.com



From the Firms

► WTW Architects has been selected to design the new Beckley, West Virginia Higher Education Center (below) in southern West Virginia. U.S. Senator Robert C. Byrd has made \$2 million available through the U.S. Department of Health & Human Services for the land development and \$8 million for construction.



Burt Hill Kosar Rittelmann Associates was successful in securing the Northeastern Illinois University Science Building renovations along with LCM Architects of Chicago. LCM Architects will be the prime on the project with **Burt Hill Kosar Rittelmann** providing programming, planning, design and construction documents for teaching and research labs, lab support spaces and faculty offices.











DIPIETRO



DILLAMAN

Brian A. DiPietro is the newest addition to the professional staff at WTW Architects.

L. Robert Kimball & Associates has hired John Anthony, AIA as a project manager, Jason Dillaman as a building designer, and John McGraw as a senior structural engineer.

LLI Technologies, Inc., a local engineering and construction company, announced the

acquisition of CMI General Contractors, LLC, a local construction concern. The new firm

\$7F.16



Business Briefs

Rothschild Doyno Architects PC recently hired **Tara E. Earnest, Assoc. AIA**, as an intern architect and **John Orsini, AIA** as a project architect.

Lami Grubb Architects, LP recently hired Chris Pegher, AIA, registered architect, Paulette Burns, intern architect, Steve Watson, project manager, Bethany Demi, interior designer, Joshua Longo, intern architect, and Kevin Wendell II, CAD draftsman.

Perkins Eastman has promoted Trese Lomperski to associate and assistant director of operations and Lee Pellegrino, AIA, an architect with Perkins Eastman for eight years, to associate. The firm has also hired Antony A. Mustachio, AIA, as project architect, Jennifer Ray as marketing coordinator and Christina Szejk as knowledge resource team coordinator.



EARNEST



Kudos

will be named LLI/CMI Construction, Inc.

► Lami Grubb Architects, LP has been named one of Pittsburgh's Fastest Growing 100 Companies by the Pittsburgh Business times for the eighth year in a row. The company achieved a rank of 34th, with growth of 59% over the last three years. **Bill Szustak, AIA** of **SPRINGBOARD Architecture Communication Design LLC** has passed his licensing exam and is now a registered architect in the state of Pennsylvania.

Hank Colker, AIA of WTW Architects has been elected to another term on the board of directors of the North Side Industrial Development Company.

Brian Viehland, AIA, of **Lami Grubb Architects, LP** has passed his licensing exam and is now a registered architect in the state of Pennsylvania.

Ana M. Guzman, AIA of the University of Pittsburgh received a Distinguished Service Award and was appointed as a Fellow of the Association of University Architects (AUA).

Robert Wright of **Burt Hill Kosar Rittelmann Associates**, was selected as President of the newly formed Three Rivers Chapter of the Construction Management Association of America (CMAA).

Edward A. Shriver, AIA of Strada was asked to serve on a Carnegie Mellon University (CMU) advisory board to discuss the retail revitalization of Pittsburgh's Hill District neighborhood.

The following firms would like to announce that their employees that have been named as LEED Accredited Professionals[™] by the United States Green Building Council (USGBC):

- Janice Held, AIA, Gerrod Winston and Steven Albert of Perfido Weiskopf Architects
- Christopher J. DiCianna, Richard
 Oziemblowsky, AIA, Jennifer Lindemuth, and
 Ernest Joy of JSA Architecture Planning
 Engineering and Interior Design





- Douglas L. Schlauch and Julie C. Polletta of Radelet McCarthy Architects
- Diane Mottiqua, Erin Schafer, Dave Marti, Scott Lizotte, Amy Sockaci, Michael Scarani, John Patten, Stephanie Chu, Diane Ozelius, John Knickmeyer, Michael Schwartz, Paul Nguyen, Jill Sirota, John Lee, Katie Hutchins, Ginelle Pisa of Burt Hill Kosar Rittelmann Associates
- Glenn Avick, Mark Wolfgang, Dan Shafer, Jeff Zeffiro, Ron Mahinske, and Doug Haag of Loftus Engineers – *By Maya Haptas*





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CALENDAR

AIA ACTIVITIES

NOVEMBER 5, FRIDAY AIA Communications Committee Meeting Noon at the Chapter office. All members are welcome. 412-471-9548

NOVEMBER 9, TUESDAY AIA Pittsburgh Board Meeting, 5 p.m. at the Chapter office. All members are welcome. 412-471-9548

AROUND TOWN

NOVEMBER 9, TUESDAY

CSI Meeting 'The Origin of Building Failure – **Searching for the Root Cause'** at Tambellini's on 51 held jointly with ICRI Pittsburgh Chapter and with presenter Paul Burgunder, AIA. For more information and to RSVP please contact Jim Geist at jim.l.geist@sherwin.com or 724-933-1900.

NOVEMBER 10, WEDNESDAY **SDA Presentation on End of the Year Taxes** with an H&R Block Representative at the Engineers Club from 12-1:30. For more information please contact Tara Maurer at 412-431-2480.

NOVEMBER 17, WEDNESDAY **SMPS 'Regional Transportation'** with U.S. Representative Tim Murphy. For further information please contact Jackee Ging at 412-394-7889.

NOVEMBER 19, FRIDAY **ASID** 'Holiday Luncheon' at The Duquesne Club. Honoring members of the design community for their contributions to the field of interior design. Call Anne Ditmanson at 412-201-3363 for details.

BUILDING BLOCKS

NOVEMBER 30, TUESDAY

AIA Pittsburgh Sponsored 'Building Envelope Design' a preventing moisture intrusion and mold workshop. Earn 5 AIA/CES HSW Learning Units. The workshop will be held at the Engineers Society of Western PA from 8:30 a.m. to 3:15 p.m. For more information please contact the AIA office at 412-471-9548 or see the insert in this months *Columns*!

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