

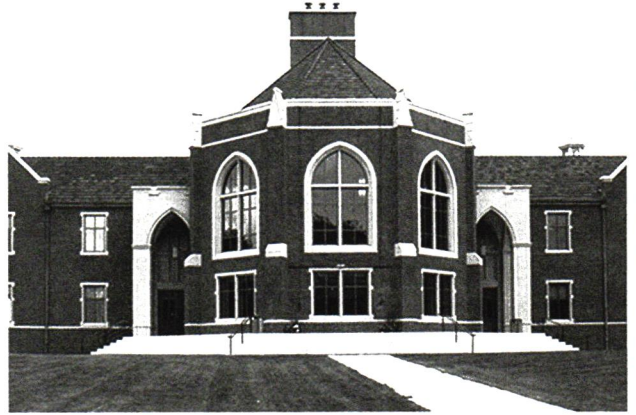
COLUMNS

AUG/07

The State of Sustainability: The challenge of designing for the future | The Greenest Spot in Shadyside | Book Review: Green Architecture, by James Wines | AIA Pittsburgh, a chapter of the American Institute of Architects

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HOMEFRONT

BY BECKY SPEVACK



I have been given a great opportunity. One that I hope you will find agrees with me. (One that I hope *I* find agrees with me.) In the past few months AIA Pittsburgh was given notice from Tracy Certo that she was stepping down as editor of Columns. New options had presented themselves, doors opened before she even knocked, and she has decided to step through them, to see what awaits her. With this loss, however, comes new growth. Anne, AIA Pittsburgh's executive director (and my boss), has chosen to take a leap of faith, and has given me the chance to take over as editor, to grow in my position as communications director.

As I'm sure many of you know Pittsburgh seems to be the biggest small town in the world. My husband and I moved here about two and a half years ago because it was lively, yet affordable, and it offered a penetrable environment, one where you could make your own way, without needing to know someone at the top. (You may scoff at our assessment, but we were coming from an art and music world in New England, where New York reigned supreme, and if you weren't there or in L.A., you didn't have a chance.) So, we loaded up the moving van, headed west, and in the past two years, we've found our assessments to be fairly accurate. The city we now call home has treated us nothing but kindly. Are there naysayers? Always. But as an artist and musician, we're experienced in blocking out the overly negative criticism.

Within a few months, we had settled in and were starting to make connections. Through the recommendation of an acquaintance (now friend), I was asked to interview at AIA Pittsburgh, and within two weeks, I was employed. The past two years have been great – the job has grown, as have the friendships and the responsibilities. That brings me back to having been recently named editor of this fine publication....

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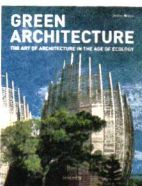
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The challenge of




On the cover: MAYA Design's new space communicates their commitment to sustainability as part of their company's creative identity. By evolveEA. Photo © Ed Massery

As is often the way here at our chapter, there was not a lot of time to sit and ponder this new responsibility. Within a week, I was researching writers, fleshing out article ideas, and making sure I had everything lined up for this issue. The communications committee had previously decided on the topic of regional sustainability, and as I tried to figure out the approach I wanted to take, my attendance at two events furthered cemented Pittsburgh's 'small town' appeal. The first was a Memorial Day party at a friend's house. A lot of my friendships have spurred from this job, and thus, many friends are in the design community. At this party I was introduced to Deb Knox, a freelance writer with ties to the architectural community. The more we talked, the more I couldn't help but smile – I knew I would be asking her to write for Columns. And sure enough, our new relationship has proved invaluable. As you read further, you will notice that she has penned two of the articles for this issue. The first, *The State of Sustainability*, is an overview on sustainability initiatives that are taking place in the region, talking with architects, contractors, and developers to provide a multi-faceted view of what the design/build community is involved in. The second article takes a look at a great new example of residential architecture, built with green in mind.



I mentioned a second event... and that was a lecture at the Art Institute of Pittsburgh by James Wines. A founding member of SITE (Sculpture In The Environment), Wines is an outstanding artist. I was familiar with various installations he and SITE had created from my art school days, but it was only at this recent lecture that I realized he was also a force in the architecture community. Not only did I have the opportunity to see a great lecture, I also ran into one of our members, David Roth, AIA, with whom I talked both before and after the lecture, learning of his admiration for Wines, and the influence Wines had on his practice. We touched on various topics, and almost all dealt with green architecture. Roth mentioned knowing Wines' book *Green Architecture* like the back of his hand, and it seemed too good to be true. An evening of education and enjoyment also brought with it the book review you read within these pages, a perfect cap to the topic at hand.

And so, with all of that said, read on! As time progresses, we'll get to know each other more, you'll become more familiar with my voice, and hopefully, you'll share with me any questions, comments, or concerns. I'll be climbing and conquering the learning curve over future issues, and feedback is certainly helpful for the process. 

A NEW VOICE

BY ANNE J. SWAGER, HON. AIA

We all know the platitudes about change: it's constant, it's an opportunity, it's progress. Yet it's hard not to feel like a dinosaur when you can't immediately figure out your new cell phone because it's configured entirely different than your last. The icing on the cake is when your child grabs the phone from you in frustration (picture large eye rolls and deep sighs) and fixes it in less than a nanosecond. Of course, change is constant. Our recent coverage of BIM drew the ire of at least one architect who felt that BIM would not necessarily revolutionize practice but instead was only one more software tool that may or may not prove its value in the years to come. I leave to wiser minds than mine to opine on what BIM means to the future of the architecture profession. However, it has clearly gotten the attention of some big players in the industry both on the design and construction side of the equation. You can expect us to continue to cover its impact on what you do and we hope you will continue to comment as well.


As staff for the AIA, we face changes in software and hardware as often as you do. It is often said we are only as good as our database and currently AIA National is testing different membership data base systems because ours no longer meets the needs of our organization. Knowing who our members are, if they are current on their dues or not, and how long they have been members is fundamental to what we do. I am not sure when the change-over to the new system will take place but one thing I can guarantee....it will not be completely without glitches.

The biggest change for AIA staff is the many new faces we see every year. We get a new board president every January along with assorted

numbers of new board members, new members, and sometimes even new staff. Integrating someone new into the way we do business is always a challenge - there is a lot to learn about our standard processes to say nothing of the intricacies of the profession.

Once again change has come about, as we bid farewell to a familiar face. It is with great sadness that we see Tracy Certo leave as Columns editor. She did a terrific job! Her love for architecture and respect for her audience showed in everything she wrote and did. When Eve Picker approached me a number of months ago for recommendations on who might fill the role of editor for PopCity I gave her Tracy's name and my endorsement. As PopCity grows and thrives, we are lucky to have someone so capable at the helm.

Change really is an opportunity as well. I have asked Becky Spevack in her role as communications director to become Columns next editor. We are going to try something different. Instead of having an editor who acts as the main author of Columns, we are going to employ different writers to fill the pages. We think we will benefit from hearing a variety of voices. In her role Becky will do some of the writing and all of the coordination.

Becky is a relative newcomer to Pittsburgh. She and her husband Tim chose our city because it was "cool." With a degree from RISD where she developed her talent as an artist, she has the necessary appreciation for aesthetics. I know Becky will rise to the challenges before her. I am counting on you to share your thoughts and ideas with her. Columns has a fresh new look and now will have a fresh new voice. 

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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Volume 21, No. 4




INVESTING IN GREEN

Green building is more than a trend – it's becoming part of American culture. AIA-Middle Pennsylvania will explore the challenges and opportunities for practitioners and their clients at their bi-annual Symposium on Thursday, October 25th in historic downtown Johnstown. Seminar presenters and highlights include:

- **MAUREEN GUTTMAN, AIA**, executive director, Governor's Green Government Council
- **REBECCA L. FLORA, AICP, LEED-AP**, executive director, Green Building Alliance
- **MATTHEW ROOKE** and **DUSTIN EPLEE**, Burt Hill
- **PAUL PETRILLI, PE**, HF Lenz Company
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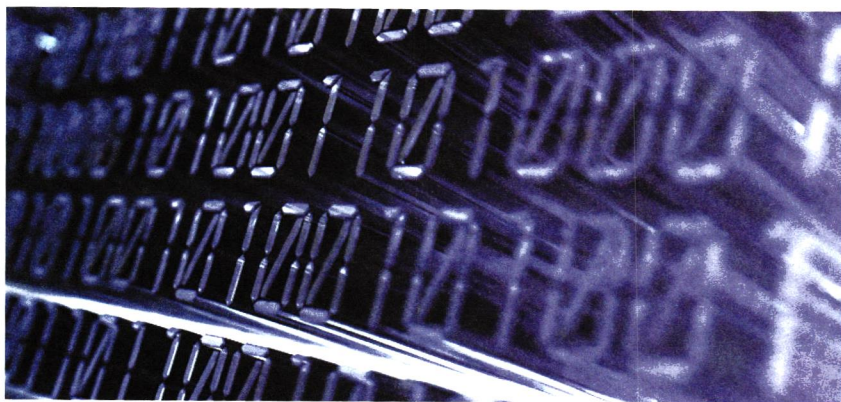
Reception at the City View, atop Johnstown's famed Inclined Plane.

Earn CES credits, network with colleagues, and check out the latest industry products and services in one day – at one easy and convenient location. For more information about the event or exhibitor opportunities, contact Anne McGrath at (814)539-1317 or annefmcgrath@verizon.net, or visit www.aiamiddlepa.org. 


AIA MIDDLE PENNSYLVANIA SYMPOSIUM



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PROTECTING DIGITAL ASSETS

Our Digital Age allows for the rapid dissemination of information, including project correspondence and other documents such as the Architect's Instruments of Service. This ease of dissemination, and the potential for easy document alteration, has led to concerns about protection of intellectual property rights and liability for the subsequent misuse of transmitted data. To address those concerns, the AIA has published two new documents: **C106™ – 2007, Digital Data Licensing Agreement**, and **E201™ – 2007, Digital Data Protocol Exhibit**. These new documents address ownership rights and allow project participants to establish protocols for the transmission of digital data. For more information on these new documents and their key terms and features, please visit www.aia.org/docs_default. 

WHAT D'YA THINK?

The editorial board would love to start featuring follow-ups to our stories, based on reactions from the architectural community. So, we need to hear from you! As you're reading Columns, open up Outlook, Entourage, or wherever you write email, and type up your knee-jerk reaction. Tell us what you agree with, and where you think we have strayed. Is there another aspect to a topic that we haven't covered? Let us know what it is! We hope to publish your replies in future issues, but we do reserve the right to not print comments based on the content (and/or context) of the material. In order for the voice of the community to be heard, you need to speak out. We anxiously await hearing from you: info@aiaphg.org.

MEETING THE NEEDS OF SOLE AND SMALL FIRM PRACTITIONERS

In a 2006 survey, AIA members gave high satisfaction ratings to AIA Contract Documents, but many sole and small firm practitioners lamented that the AIA's software licenses were either too costly or inappropriately sized to meet their needs. To address that concern, the AIA developed a new software product – **Docs 100**. This new annual license is smaller (100 document units), more affordable (\$159/year), and available only to architect and associate AIA members. Because the AIA also recognizes that small firms often design large projects, Docs 100 will provide access to all of the AIA's more than 100 documents and forms. Docs 100, along with the other AIA Contract Documents software licenses, is available for purchase at www.aia.org/docs_default. 



the state of sustainability

The challenge of designing for the future

BY DEBORAH KNOX

Sustainable design isn't just about doing what is right. It's smart, current, and for design professionals, has added an important layer to their work. The clear consensus is that green design adds value, but how professionals integrate sustainable design and use LEED certification varies through the region's architectural community. This brief analysis highlights some of the issues and projects in the region.

Pittsburgh is second in the nation with 20 LEED certified buildings, most of them commercial, which is something to be proud of, but the commercial sector is still part of the problem. According to the Pittsburgh Climate Protection Initiative, the commercial sector is responsible for over half of the total CO₂ equivalent emissions, which is a far greater portion than any other sector.

Designing for a future with a cleaner environment, with a multitude of interwoven factors, is a challenge to the architecture and construction professions.

WHERE WE ARE NOW

"Happily, sustainability is the state of things now," says Court Gould, executive director of Sustainable Pittsburgh. "The next thing that I believe we need to work toward is buildings

and structures that are self-contained and self-sufficient in terms of green roofs, waste water, and other systems. The ultimate expression will be buildings that have systems that are a closed loop.” That may be well and good, but what about Pittsburgh, where we have a huge stock of existing buildings?

While architects are going beyond the aesthetic of green design, Gould believes that they are utilizing the systems to work well and save energy – and be good stewards of the environment.

DOWNTOWN PITTSBURGH

Along the Fifth-Forbes corridor in downtown Pittsburgh, a succession of redevelopment plans have been in the works for years. Under the current plan, Strada, LLC has two large projects in the corridor now. On Fifth Avenue between Wood and Market Streets, the firm is restoring the GC Murphy complex - six separate buildings that will have retail on the first floor, the YMCA on the second floor (with the pool in the basement), and approximately 50 housing units on the

third floor. The second is Piatt Place, the former Lazarus department store. Neither project will be submitted for LEED certification, but both are using the principles of sustainable design.

“Millcraft came to us because they felt it was a great opportunity,” says Ed Shriver, AIA, principal at Strada, about the Piatt Place project. Their designers generated a dozen iterations and the plan emerged with retail on the first floor, including two restaurants, offices above, and 64 condominium units on the roof. They had to creatively come up with more capacity. The heat load for a 4-story retail building was dramatically different from the new use. They’re rebalancing energy requirements, and have been able to re-use the existing mechanical units on the roof for residential loads. “We have tried to incorporate sustainable design and we’re more efficient about using energy,” he explained. He added that finding local sources for materials and careful selection have been factors too.

All of the current buildings in design and under construction downtown is a plus, according

The next thing that I believe we need to work toward is buildings and structures that are self-contained and self-sufficient in terms of green roofs, waste water, and other systems. The ultimate expression will be buildings that have systems that are a closed loop.
COURT GOULD

Piatt Place includes 64 condominium units on the roof. By Strada, LLC



to Rebecca Flora, executive director of the Green Building Alliance. “Any development that is a reinvestment in urban infill, with high-density residential development, mixed-use buildings, and access to transit are all good things. That is part of sustainability.” She added that PNC has made a commitment to sustainable design in all of their buildings, including Three PNC Place, now under construction at Fifth and Liberty Avenues.

HISTORIC BUILDINGS

Rothschild Doyno Architects has been working since 2003 to renovate the historic Sarah Heinz House near Ellwood City, built in 1913. The building renovations and 30,000 sf addition have been a challenge for the design team. “The Sarah Heinz House was nondescript,” explained Ken Doyno, AIA. Many of the neighbors didn’t even know about the programs and the history of the center. The renovation had to have a positive impact on the neighborhood. One large change was improving the building’s relationship to natural light. The outcome is dramatic, and with the placement of the new addition, the House is integrated into the neighborhood. Rothschild Doyno was fortunate to partner with William McDonough, FAIA, and his firm William McDonough + Partners, regarded as leaders in sustainable design. The original 1913 building is not headed toward LEED certification, but an application has been submitted for the addition, which will hopefully earn a LEED silver designation.

LEED CERTIFICATION ISSUES

LEED is evolving. Each version of the rating system has addressed its ever-expanding scope. Currently, the USGBC is welcoming public comment on their Homes Rating System, now in pilot testing, developing an Indoor Air Quality Design Guide, and with ASHRAE, they are establishing new minimum guidelines for green building practices. The program continues to expand as the industry evolves and professionals put the system to work in the field.



Three PNC Place by Gensler and Astorino

The Green Building Alliance encourages LEED certification. “I think right now we have a good portion of the professional design community engaged in green design as it relates to LEED criteria,” says Flora. “We need to start moving past the barometer and into the next by paying attention to the broader impacts on the community – social linkages, economic factors.” She added that certification can lead to reduced insurance costs, is a marketing tool, and is just good practice.

But not every one believes that pursuing LEED certification is the best route for commercial projects. “The GBA and USGBC have gotten sustainability accepted as a decision-making matrix. Sustainability is the subject on every project,” says Shriver. He believes that the LEED label may not be the most effective way to go in dealing with developers. “For most architects, sustainable design is just good design practice. I get a lot of pushback from clients on sustainability. It’s not a problem of selling conservation, but a problem of selling them on the certification paperwork. Skip the plaque, and go with conservation. This is a big deal.” He adds

that, in his opinion, the point is not to get certified, but to conserve energy, create integrated, sustainable solutions, and meet the client's (often a developer) project expectations within a budget.

"A lot of good design decisions don't follow the LEED matrix," admits Christine Mondor, AIA, LEED AP and principal of evolve environment :: architecture. She explains that her biggest fear is that LEED will be seen as a certificate so formulaic that it can be achieved without thinking outside the box and that there are projects that could push harder. She believes that LEED is really a great starting tool for discussion, but many of her clients have different motivations, especially in residential design.

Gerard Damiani, AIA, principal of studio d'ARC, has always embraced a sustainable design philosophy with his firm, but LEED certification for him has been elusive. While larger firms have gotten smart about financially assisting their architects and engineers to get LEED certified, it's difficult for him to afford. "Studio D'Arc has a reputation of creating spaces that are environmentally sensitive." They do all of the "critical things" and have been since the beginning of the practice. He would like to see the AIA consider helping smaller firms and individual practitioners financially so that they could get their LEED certification.

Point chasing and the inequities of the rating system is a factor that is a sticking point for some professionals. The LEED rating system gives one point for a \$125 bicycle rack, and one equivalent point for a \$30,000 mechanical upgrade. This is a glaring example of one inequity in the system. (One architect glibly suggests that they should just install lots of bike racks.)

CONTRACTORS' POINT OF VIEW

Many contractors are also embracing the ethos of sustainable design, and Ernie Sota, president of Sota Construction, Inc. has been devoted to the practice since 1975, inspired to conserve

during the oil embargo. He already had an attraction of natural materials, being the son of frugal immigrants who came from a rural setting. "The delight of biophillic spaces have always been there for me," he explained.

Sota added that the National Association for Industrial and Office Properties (NAIOP), CB

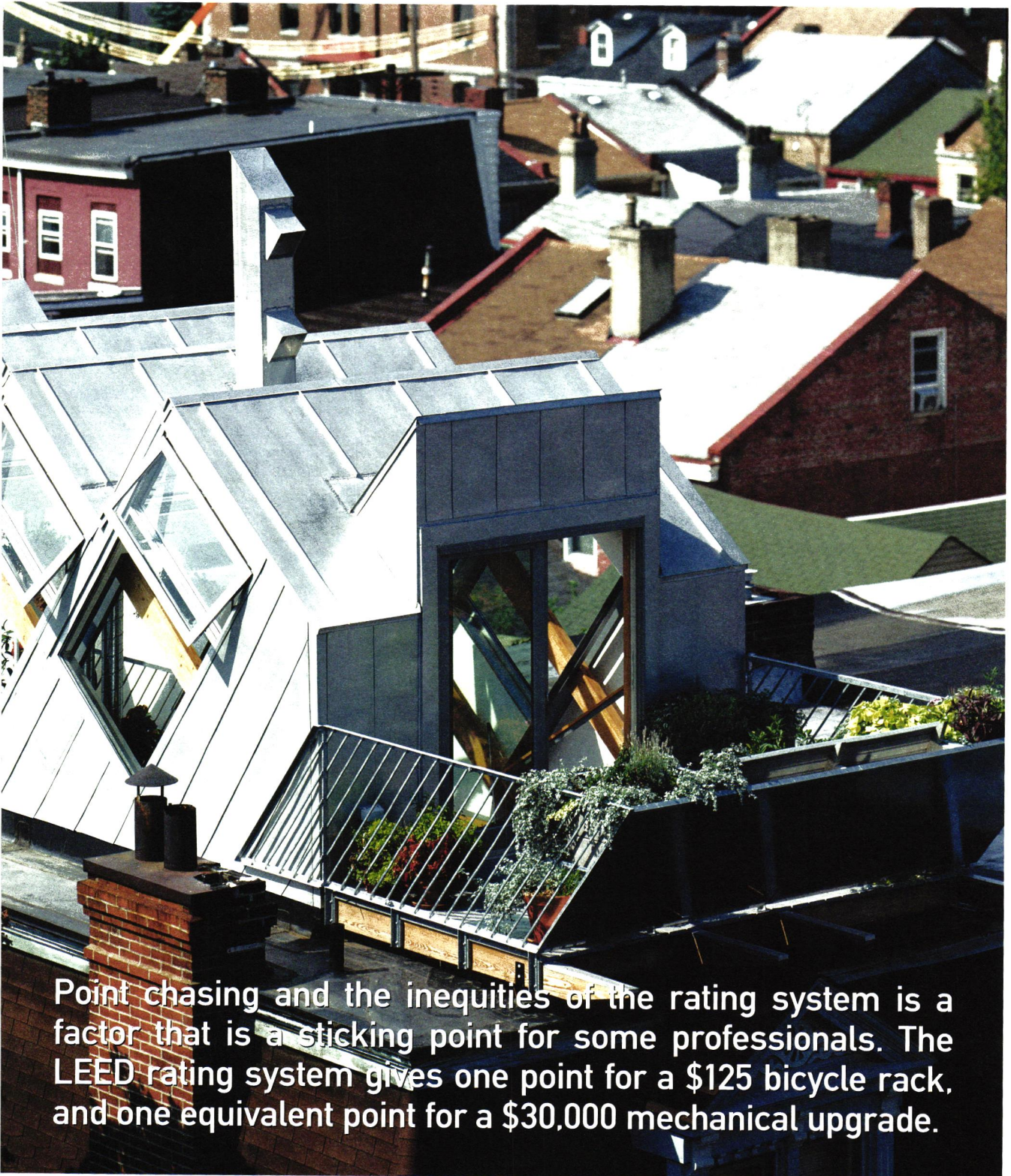


Urban Biophillic Pavillion, Pittsburgh, PA, by studio d'ARC, home of Ernie Sota, Sota Construction, Inc. Photo © Ed Massery

Richard Ellis, and many large developers are all setting a green agenda and even talking about reducing the carbon footprint. The connection between health and buildings is also being made. "I heard a presentation at a conference in Toronto earlier this year where a developer asserted that she could save employers one

sick day a year per person, and along with other employee metrics could make her green buildings essentially save their entire monthly rent (and this was at \$40/sf Washington, DC rents)," said Sota.

Sota's philosophy is that green buildings or high performance buildings are just that –



Point chasing and the inequities of the rating system is a factor that is a sticking point for some professionals. The LEED rating system gives one point for a \$125 bicycle rack, and one equivalent point for a \$30,000 mechanical upgrade.

suggestions for progress

- Pay more attention to lowering CO₂ emissions in commercial buildings that currently contribute from HVAC systems. We should reframe the discussion to be "oxygen positive." COURT GOULD
- Put a greater focus on energy conservation and resource recycling within buildings. ED SHRIVER, AIA
- Encourage the City of Pittsburgh to mandate sustainable design. Even though the business community and others have incorporated it into their practice, an official mandate makes the statement that the city has a commitment. Rebecca Flora is hopeful that with the recent addition of 3 new City Council members (assuming they get elected in November), the city will soon support this mandate. REBECCA FLORA
- Encourage legislation that will give rebates and incentives to homeowners who incorporate sustainable design in their new and renovation projects, aside from the paltry \$150 offered for a high-efficiency furnace that costs around \$5,000. GERARD DAMIANI, AIA
- Architects should work to continually improve their collaboration so that design becomes a common language that is more broadly integrated into the community. KEN DOYNO, AIA
- Turn our attention to building efficiencies into existing buildings, which can be done by retrofitting lighting, window replacement, reducing roof reflectivity. In Pittsburgh a lot of our energy comes from coal fired plants. REBECCA FLORA
- More systems and product research, and more research and data collection that convince building owners that it is worthwhile. It's hard to sell the concept without statistics. ELMER BURGER, AIA. PERFIDO WEISKOPF WAGSTAFF + GOETTEL
- Training professionals to evaluate and maintain the ever-evolving, complex, and interconnected mechanical systems. ELMER BURGER, AIA



A new outdoor classroom at the LEED certified renovation of Shady Side Academy's Rowe Hall has underground water storage and an infiltration basin. By evolveEA.

better buildings that are more valuable. Like anything else, sustainable construction is a paradigm shift that is not easy to accomplish but he thinks that sustainable approaches lead (excuse Ernie's pun) to better quality buildings that create more value for clients. Designing in a way that minimizes cost first is the real trick in encouraging a wide range of developers and businesses to participate in green design.

Mascaro Construction also sees the future in sustainable design. "It's the success of our company in the future," says chairman Jack Mascaro. In 2003 they created the Mascaro Sustainability Initiative and are now working with UPMC and its medical school. "There is a benefit to sustainable design, but you need an enlightened developer," he adds.

DEVELOPERS' POINT OF VIEW

Developers have another set of challenges in incorporating sustainable design into their commercial projects, especially in dealing with chain store clients. Mark Minnerly, director of real estate for The Mosites Company is glad that sustainable has become "sexier to talk about."

"Now it's easier to get your arms around (sustainable) design in the buildings," he explained, but "it's a little murkier in evaluating the operating benefits" when selling the idea to tenants. He agrees that the principals of sustainable design have to be infused through the different layers of corporate intelligence for it to work. One example Minnerly noted was PNC,



Renovaiton and 30,000 sf addition to the Sarah Heinz House in Ellwood City, PA. The project dramatically improved the building's relationship to natural light. By Rothschild Doyno Architects.

who has a policy of making all of their branches green. "PNC's leadership has taught their real estate people," he said. That comprehensive education through all levels of their company has been instrumental in incorporating sustainable design into all of their buildings.


Other factors, such as bulk purchasing for standard interior finishes and materials, made some sustainable design decisions impossible to achieve. At the new Borders in the Eastside Development, the leasing agent told him that they would love to work with them on using recycled carpet, but they had a warehouse full of their standard carpet, and that's what they had to use.

The Mosites Company found that there wasn't a major capital cost difference to get LEED certification, and two of the new buildings in the Eastside Development are pursuing certification. "We want to be able to say we are following a nationally recognized protocol," he said. "It could mean buying architectural services differently from the beginning. LEED provides a format for getting newcomers into

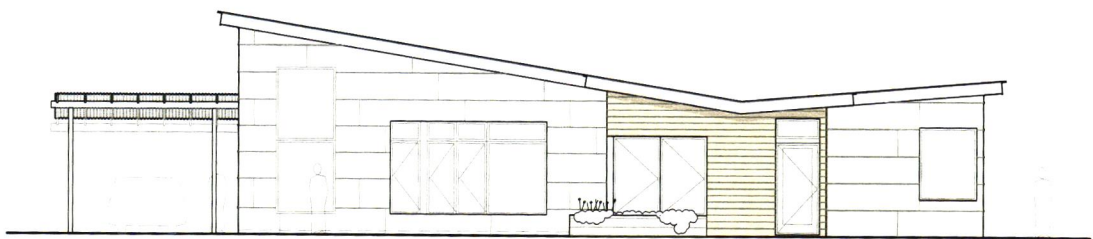
Recently, Home Depot invited suppliers to pitch products for their new Eco Options marketing campaign. More than 60,000 products were submitted, only about 10% will actually make the list. One paintbrush manufacturer's rational for getting on the "eco" list was that by using plastic they were not wasting wood. Another, using wood, touted their use of a natural product. Home Depot still sells a wide selection of dangerous chemicals and machines that pollute, so is this just hype or the beginning of a sea change?

the system, and when the information gathering is codified, it will become the normal course of doing business."

WHAT'S NEXT?

Across the spectrum, businesses are joining the "green" movement because of marketability, and one can only hope that in their zeal to sell more products, they will truly educate themselves and their customers. We have become a first-cost, throw away society, and it will take longer to change on the individual consumer level. It's frustrating, but all the more reason to help people make that shift that will lead to a better environment and better quality of life. Architects have the responsibility to lead the mission of educating the communities and citizens about sustainable design. 

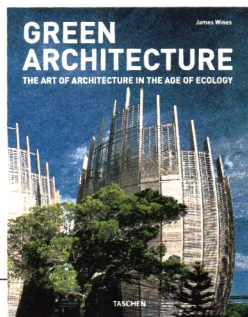
Deborah Knox is a freelance writer and marketing/business development consultant in the A/E industry.



Designed for a client who wanted to age gracefully in a modern space, the evolveHOUSE is an accessible, low maintenance, energy independent solution. By evolveEA.

WRIGHT OR WRONG?

BY DAVID JULIAN ROTH, AIA, LEED AP



GREEN ARCHITECTURE
The Art of Architecture
in the Age of Ecology
by James Wines
Taschen, 240 pages

The architect must be a prophet; if he can't see at least ten years ahead then don't call him an architect. FRANK LLOYD WRIGHT

"Life is right, and the architect is wrong," said Le Corbusier toward the end of his life. He may have been pleased however, to see his Paris Plan Voisin vision fulfilled in downtown Pittsburgh's Gateway Center. A green park was planned within this urban space. Through an integration of nature and architecture, we learn about both in a comfortable public place. Tall trees and a central fountain soften three 1950s modernist-style buildings, bridging time and technology. The matured landscape has become symbolic of our city's green leadership over the last fifty years.

During the 20th century, Pittsburgh was a center of what James Wines terms the Age of Industry and Technology. We have evolved into leaders of what he calls the new Age of Information and Ecology. The city is a metaphorical learning place. Universities, institutions, and civic organizations joined to create a community culture of conservation, becoming one of the world's "greenest" cities. He was recently in Pittsburgh to speak at the Art Institute commencement. He also gave a free public lecture the night before graduation: "Green Light – Re-thinking Public Space in the Twenty-First Century," addressing ways to integrate art, architecture, and context in public places.

My green light was turned on at a lecture of his in 2000, promoting his view of sustainable design in the book *Green Architecture*. For me, sustainable design was formula driven, making systematic decisions to craft a relevant architecture. I went on to become a LEED accredited professional, thanks to the creative challenge posed in his writing. With a research-based private practice, I needed to become more efficient and process-oriented.

Mr. Wines influenced my education twenty years earlier during a sophomore design review at Carnegie Mellon University. He was a visiting critic that, along with local heroes like Art Lubetz, AIA, challenged the students to look at architecture from a conceptual, aesthetic, and philosophical viewpoint.

In *Green Architecture*, he makes clear the distinction between an eco-based iconography and 'formalist' design, where "architectural innovation is measured primarily by the familiar shape-making, space-making criteria identified with traditional abstract art." The works of star architects like Frank Gehry, Peter Eisenman, and Daniel Libeskind are "often fabricated in such ecologically offensive materials as stainless steel and endangered wood products, or sheathed in obscenely toxic waste producing metals like titanium, copper, and aluminum."

Now, architects have "an opportunity to invent the future on terms that are socially and ecologically responsible." Innovations can be found in the works of both well-known designers like the Genovese Renzo Piano, and less recognized names like Sim Van der Ryn (Solar Living Center in California). Wines describes Van der Ryn's missions: to interpret every building as a teaching tool, to think of architecture as an extension of natural processes, to treat ecological responsibility as a pact with the environment, and to make nature visible through design.

This book offers 70 case studies and provides a flexible foundation, focused with this standard,

eco-friendly checklist: smaller buildings; use of recycled and renewable materials; use of low-embodied-energy materials; use of harvested lumber; water catchment systems; low maintenance; recycling of buildings; reduction of ozone-depleting chemicals; preservation of natural environments; energy efficiency; solar orientation; and access to public transportation.

Since the 1980s, ‘Nature’s Revenge’ has been a central theme for Wines and his firm SITE. Although their landmark BEST Products showrooms like the Forest Building (Richmond, Virginia) did not contribute to the advancement of green technology, they did however create a communicative iconography based on society’s ambivalence concerning architecture’s relation to nature.

Green Architecture represents an evolution from the philosophical perspectives of *De-Architecture* (Rizolli, 1987) to the major concern of the 21st century – how to design the human habitat with a sensitivity to ecological principles and translate this message into a new architectural iconography. He suggests “dumping all of the ego-motivated excesses associated with most of the architecture of the past century in favor of a more socially responsible and environmentally integrated approach.”


Wines fears that the word green itself is in danger of becoming over publicized and meaningless as passé terms like post-modernist and deconstructivist became a few years ago. In his brief green history section, he traces the environmental movement from ancient times when nature was regarded with awe and fear, through the end of the 19th century when the

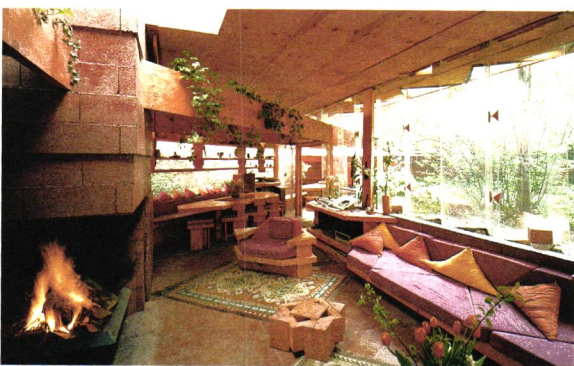


Spring Lake Park Visitors Center, Sonoma County, CA by Obie Bowman, 1998. The Center provides an informational resource on the natural environment, Native American history and the regional water system.

Arts and Crafts Movement and Art Nouveau became the last architectural styles to celebrate the relationships between the building arts and natural form.

The book cites Frank Lloyd Wright as “the singular innovator whose work shaped the fundamental principle of integrating architecture with its context in the 20th century.” He was a prophet of the entire environmental movement as far back as 1910 and grasped the potential for buildings to become extensions of their environments. “Wright was also the pioneering force behind ‘organic architecture’ – where the whole is to the part as the part is to the whole and where the nature of materials, the nature of the purpose, the nature of the entire performance becomes clear as a necessity.”

Right or wrong, James Wines envisions a green design revolution. “Architecture has the dual responsibility to help solve environmental problems, as well as visually celebrate the results.” 



House in Paris, France, 1988, by Sens Espace



Spring Lake Park Visitors Center, by Obie Bowman

BREAKING

FROM THE FIRMS

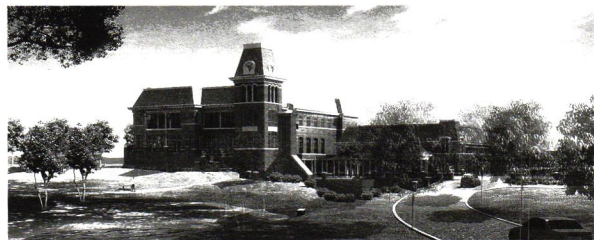
Butler County Community College has selected **Burt Hill** to design the new 30,000 sf Student Services Center. This building will house the Academic Center for Enrichment, admissions, campus police, registration, financial aid, and staff offices, student life, and the bookstore. The project is slated to be completed mid-2009.

Desmone & Associates Architects recently completed a 60,000 sf multi-tenant office building for the Indiana County Development Corporation (below). The three-story structure houses approximately 275 employees and accommodates light assembly of technology components and related telecommunications applications.

The ground breaking has taken place for the new \$12 million West Virginia University Erickson Alumni Center in Morgantown, WV. (top). The new center is designed by **IKM**, and upon completion will be 48,000 sf, four times the size of the current facility.

Construction is expected to take about 16 months to complete. On hand at the ground breaking were project team members **Roger Hartung, AIA**, of IKM, J.L. Herndon, WVU Alumni Association, and Phillip Weser, CEO of March Westin, the construction manager.

JSA Architecture Planning Engineering Interior Design has been selected by the Pittsburgh Water and Sewer Authority (PWSA) to design their new office location at the Penn Liberty Plaza Building One in the Strip District. The new PWSA offices will total about 40,000 sf of space for about 250 employees. The project team for JSA includes **Thomas Mrozewski, AIA**, team leader; Noelle Weaver, project manager and Ed Hunger, project engineer. Developer and building owner is the Buncher Company. **JSA** has also been selected by McCoy 6 Apartments LLC to complete the master plan design for The Square at Falling Run, a new mixed-use development to be located adjacent to the West Virginia University campus in Morgantown, WV. Leading the master planning design efforts for JSA is **Richard J. Oziembowski, AIA**. Construction manager for the project is Landau Building Company.



West Virginia University Erickson Alumni Center, Morgantown, WV

Coinciding with the celebration of 40 years in business, Massaro Corporation has broken ground on an office addition (then and now photos, right). The 8,138 sf addition to the headquarters building has become increasingly necessary due to substantial growth and expansion within the company.

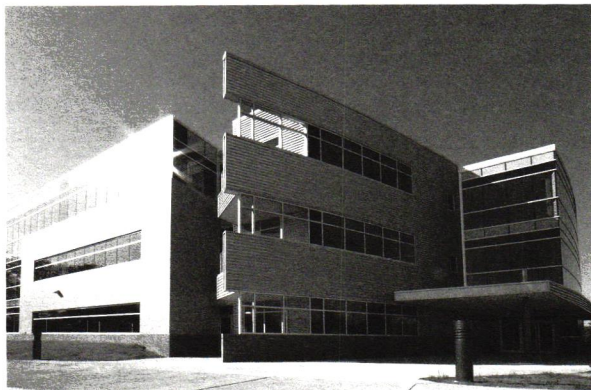


A new vision for the center of East Liberty is being developed as a mixed-use commercial core anchored by a new boutique hotel, Hotel Indigo, and a Latin restaurant and lounge. Investment group Morgan Development is leading the redevelopment project with **mossArchitects**, working on the master plan and design. The new Montrose Exchange master plan is centered upon a new public plaza, Kirkwood Square, at Highland Avenue and Broad Street as well as the renovation of the historic Kirkwood (Governor's) Hotel. The project comprises both new construction and renovation of nine properties

on three blocks along Broad Street and Highland Avenue. The comprehensive master plan is based upon the exchange of ideas and diversity of people and commerce.

BUSINESS BRIEFS

Desmone & Associates Architects hired **Travis L. Kreidler, AIA** as project manager/project architect. Travis is a versatile designer who recently coordinated and compiled an extensive university master plan that led to additional projects in



Indiana County Development Corporation office building

excess of \$40 million. He is currently the project manager for a new 1,500-seat church at Saints John and Paul Parish in Wexford. Maureen Connolly also joined the firm as an administrative assistant. Maureen has over 16 years organizational experience and will assist with the contract administration and marketing efforts.

JSA Architecture Planning Engineering Interior Design has announced the promotions of two of it's employees: **Richard J. Oziemblowsky, AIA** to vice president, principal and Anita Myers to director of interior design. Richard has been with JSA since 1993 and is a 1984 graduate of the Virginia Polytechnic Institute and State University with a Master of Architecture degree. Richard has also been a LEED Accredited Professional since 2004. Anita Myers has been an interior designer with JSA since her arrival to the firm in 1995. Anita is a 1988 graduate of the Indiana University of Pennsylvania with a Bachelor of Science degree in Interior Design. Anita received her interior design certification from the National Council of Interior Design Qualification (NCIDQ) in 1997.

LLI/CMI Construction, Inc. has announced that Thomas J. Brletic, Jr., has joined the company as president. Mr. Brletic has over 20 years of commercial construction experience. He will be responsible for the day-to-day project management, estimating, project engineering and field operations of LLI/CMI.

Mascaro has announced the appointment of John C. (Jack) Mascaro to chairman and the promotion of John C.

Mascaro, Jr. to the position of president and CEO. John is responsible for the day-to-day management of the firm, and works closely with his brothers, Jeffrey and Michael, who focus on estimating/administration and business development, respectively. Jack remains active in the firm and provides guidance based on his 45 years in the industry.

Massaro Construction Management Services, LLC has hired a new director to manage the growing division. **Christopher J. Lasky, AIA** joined the team in May and is responsible for managing all pre-construction and construction phase activities, as well as overseeing the business development and marketing functions of the department.

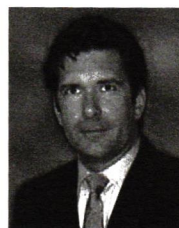
Four new professionals have joined **Strada**. Jennifer Tolner, ASLA joins Strada as a landscape architect with over 8 years experience in design, project management, and the management of interdisciplinary teams of architects, structural, civil, and electrical engineers. Nasilele Namakando has a Bachelor of Architecture from the University of Arizona in Tucson, and a Master of Urban Design from the University of Michigan in Ann Arbor. Benjamin Maguire received a Bachelor of Architecture in 2005 from Carnegie Mellon University. Pat Hart, a business-to-business marketing and communications specialist, joined Strada as the marketing director. Most recently, Pat led her own marketing and communications consulting practice, Hart+Muzzonigro, where she was the primary strategist and copywriter.



Myers



Brletic

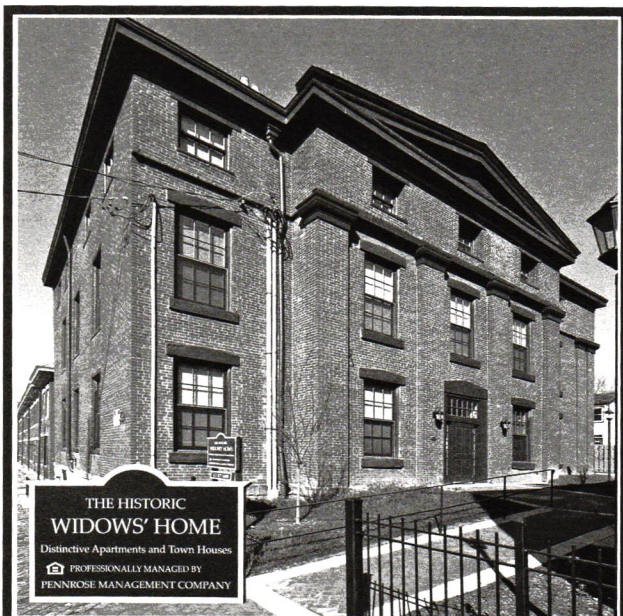


Lasky

KUDOS

Michael Leigh, ASLA - formally with AIA Pittsburgh - graduated with a 3.97 GPA in May with his MLA degree from North Carolina State University. He is now working in Raleigh area as director of design studio for Elam, Todd, d'Ambrosi. He is also on the faculty in the landscape architecture department at College of Design, North Carolina State University.

Perkins Eastman has announced the recipients of the firm's first Shanghai Scholarship Program. Blake Lam, an architecture student at Carnegie Mellon University and Yueh-Nan Lu, an architecture graduate student at Cornell University, will both spend eight weeks under the mentorship of **Ron Vitale, AIA** at Perkin Eastman's Shanghai office, working on projects located mainly in China.



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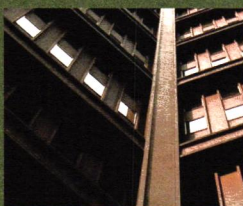
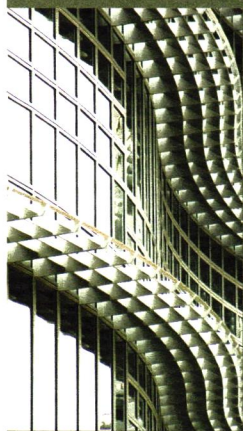
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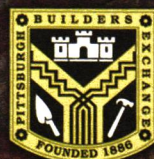
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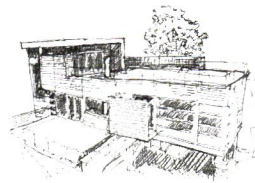


the greenest spot in Shadyside

Professor's house is education in action

BY DEBORAH KNOX

While the early thrust of the sustainable design movement has focused on commercial buildings, green residential architecture is also on the rise.



Eric Fisher's new live/work space is a gem tucked away on Aiken Avenue in Shadyside.

The project, with all of its challenges, has let him grow as a professional while creating a state-of-the-art testament to green design.

"It's the greenest house in Pittsburgh," says Fisher. He began planning the project four years ago and recently moved in with his wife, Mary, as construction nears an end.

The inspiration for the house, which is emerging as Fisher's professional calling card, was prosaic. "When I met Mary, I was a mattress on the floor kind of guy. After I met Mary, I bought a bed, painted the walls, and wanted to show her what a good provider I could be, and she inspired me," he said.

It was easier said than done.



Although the site presented huge amounts of opportunity, it had languished - perceived as an unbuildable lot. According to Fisher, the driveway was landlocked, the neighbors were initially unfriendly, and the existing house was in awful condition. Fisher's original project called for a two-story space, but the estimate came in too high, \$70-80,000 over his budget. A simplified design followed, and it took another year to put it out for rebid.

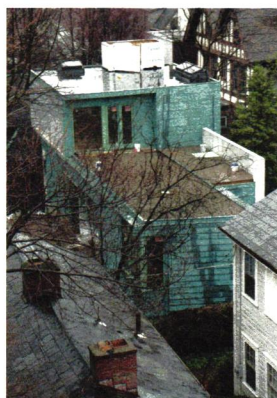
It's been a political task for Fisher as well, communicating with the neighbors and designing

with their perspectives in mind. Now the low horizontal massing gives light to the neighbor's houses, and all of the perspectives to the adjacent homes reflect a respectful relationship. One second floor wall, constructed with double polycarbonate panels with lighting inside, emits a gentle glow. It's a one-bedroom space with a spacious office and studio, and a first-level studio apartment. Although the neighbors were placated - especially by the green driveway - the original project became more stressful when the contractor didn't live up to the contract.

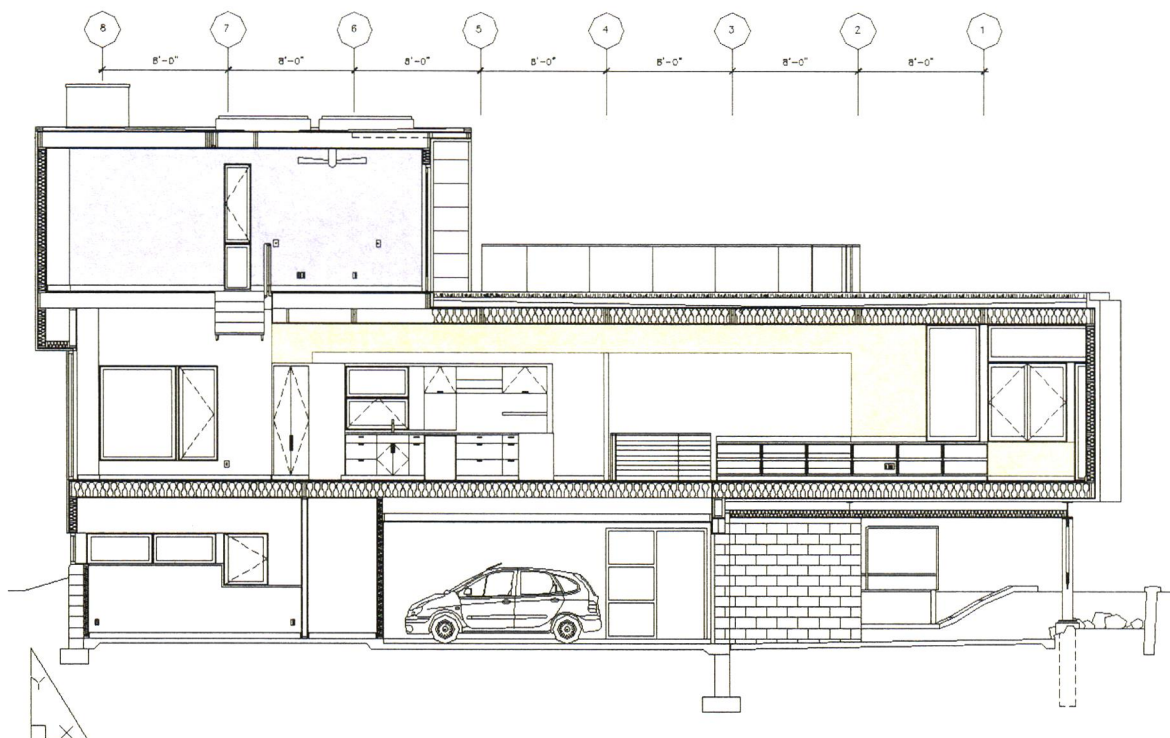


“He left owing me money,” said Fisher, who would not mention the contractor’s name. “I had to do all of the organization and paperwork that contractors are supposed to do. I wasn’t sleeping. It was awful. The contractor also stiffed the electrical and other contractors tens of thousands of dollars.”

There was an unexpected upside to this experience of having to do all of the work. While managing the project and learning more about the intricacies of the materials, Fisher established relationships with subcontractors and



The exterior colors, inspired by the blue-green of the distressed copper, is oddly discordant with the lush green of the trees and grass. “The building isn’t trying to mimic the environment, a la Frank Lloyd Wright,” Fisher says. “It exists in context and forms a relationship with the natural setting around it.”



craftsmen who are strong at their trades. He also learned how things were fabricated before he designed them. “If you don’t understand what is involved, you won’t be able to afford the answer,” Fisher explained.

As for high-quality, sustainable materials, Fisher discovered more costly, environmentally friendly items save money over time. For instance, the Nu-Wool® insulation is made from recycled paper which doesn’t sag over time and maintains its R-value. “It functions better and you get your money back with no replacement costs down the road,” he says.


The bold exterior is highlighted with pre-patinated copper, with blue and green walls and trim setting off the palate. When the landscape fills in, the back of the house will have a green grass area that is reminiscent of a mossy glade, accenting the earth sheltered construction of the lower level.

The exterior colors, inspired by the blue-

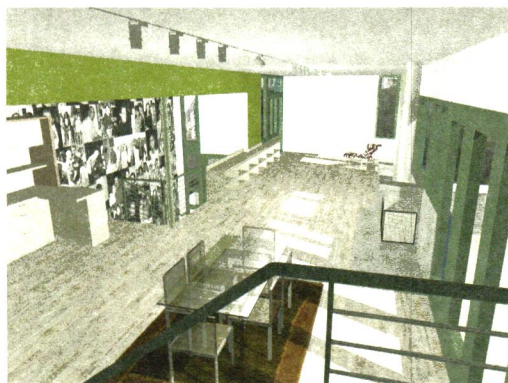
green of the distressed copper, is oddly discordant with the lush green of the trees and grass. “The building isn’t trying to mimic the environment, *a la* Frank Lloyd Wright,” Fisher says. “It exists in context and forms a relationship with the natural setting around it.”

Fisher is an adjunct professor of Architecture at CMU, and has a small army of students helping with the construction. It’s definitely education in action.

Fisher, who spent 15 years doing work for other people, often viewed his future as a process of infinitely delayed gratifications with a feeling that his best work was always ahead.

“This tangible exhibition of my skills is important to me, and the earth-sheltered construction is environmentally friendly,” he says. “I designed green because of the experience for me as a professional, and the roof is beautiful.” 

For more information, contact Eric Fisher through www.fisherarch.com.





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