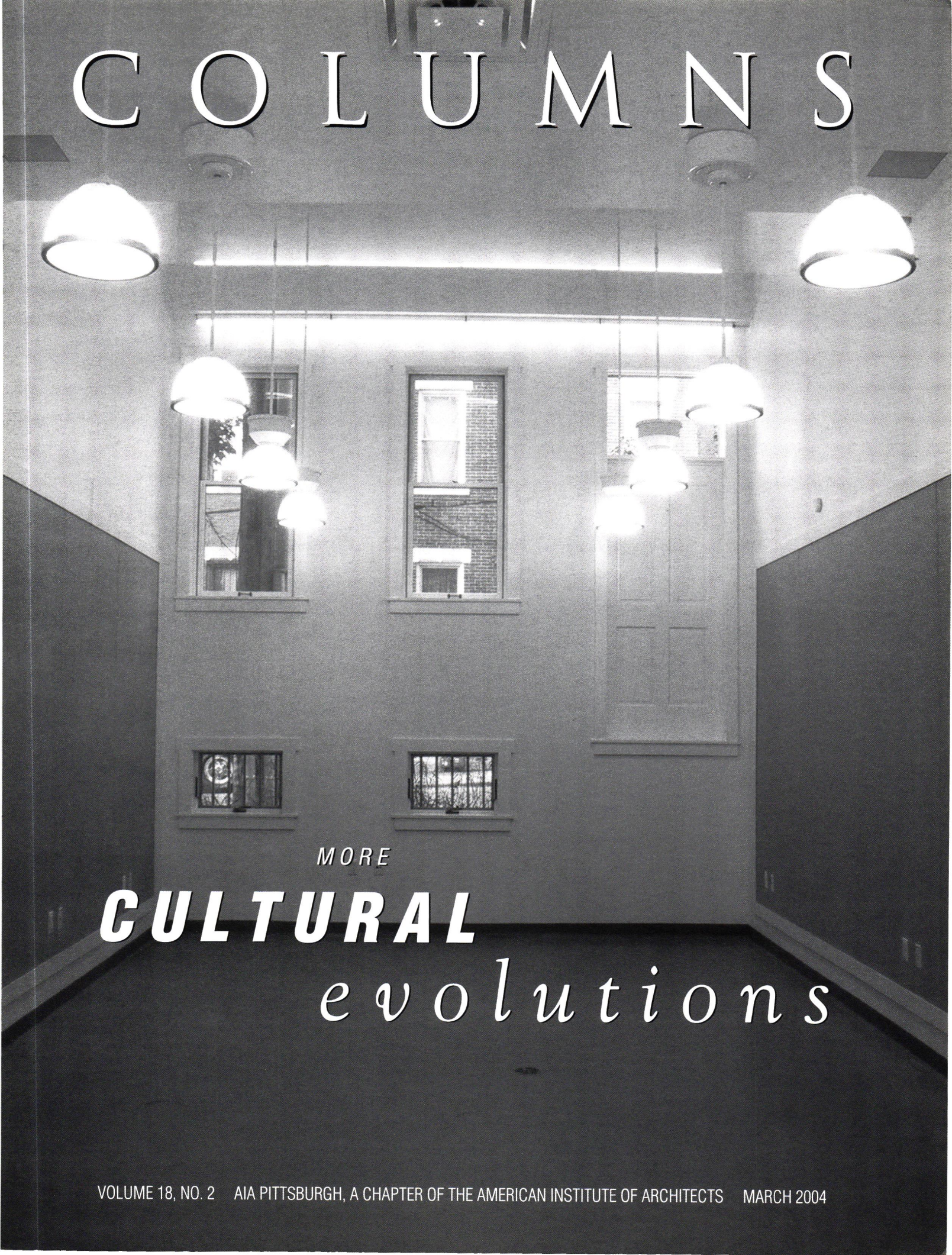


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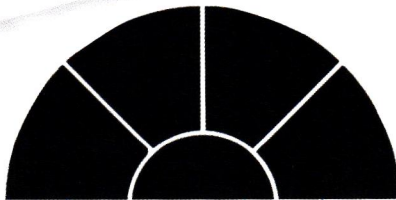
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Cultural Places, Challenging Spaces By Tracy Certo



*You find yourself asking,
sometimes out loud,
“What is going on here?”*

Although vastly different,

both of the cultural institutions profiled this month—the Mattress Factory and the Children’s Museum of Pittsburgh, share a similar focus. At the Mattress Factory it’s “art you can get into”. Over at the Children’s Museum the theme is “real stuff”. If you’re looking for a high-tech experience here, you’re in the wrong playground.

There’s another similarity. Both places inspire visitors to really think. The Children’s Museum is all about exploring and learning through play, which if you do well is certainly a form of art. At the Mattress Factory, it’s thinking and then re-thinking. Walk into a James Turrell installation with its light illusion and you’ll soon discover things are not what they seem. You find yourself asking, sometimes out loud, “What is going on here?”

Interestingly, with the new three-story addition at the Mattress Factory, the architecture provokes the same response. It’s architecture that makes you think, that urges you to consider your space and surroundings, says founder Barbara Luderowski. This is something good architecture should do, but here it’s more pronounced. To wit: In the education room featured on the cover, the exterior door is up the interior wall, the windows are below the door and office loft space above and opposite provokes more consideration. Any student walking into this room is sure to do at least one 360 in trying to figure it out.

Although she is not an architect (like her father), Barbara is a sculptor and she supplied the vision behind the new design. The rest, she says, was teamwork.

Barbara has been a collector her whole life. As a child she brought home everything from bird eggs to glass plates, the latter which stayed in the family for years. Once, she brought home a shotgun which appalled her family. Another time, a sword. Long before the term dumpster diving was coined, she was doing it.

Which explains a lot once you’ve seen her living quarters which she shares with Michael Olinjynk on the top floor of the main building of the Mattress Factory. Several of the high-ceiling rooms are lined with floor to ceiling shelves chockablock with toys, antiques and collectibles. It’s quite an amazing personal collection and it’s not just for show. “I love and enjoy everything in it,” she says.

Of the many interesting things, one grabs attention for its irony and humor—a baseball style cap by artist Jenny Holzer with this amusing message: “Protect me from I want.”

“We wear it to flea markets,” said Michael. You gotta love it.

Thanks to MF chair Anuj Dhandi of PNC, the annual bank executive holiday party was held in the Mattress Factory and Barbara and Michael graciously opened their home for curious and grateful party-goers, including spouses like me. As someone said, sure trumps the usual country club.

From the working claw foot tub at the foot of the master bed to the wall of clocks in the front room, the living space is highly unusual and eminently cool. Bookended by dramatic and stunning views of the North Side and the downtown skyline, it was one fab setting for a party.

We tried describing it later to our kids who are fans of the Mattress Factory but when we got to the caterer’s chocolate fountain that’s all they wanted to hear. It works like this: Spear a pineapple or a marshmallow or pretzel and stick it under the sensational mini fountain of flowing, fragrant, fabulous chocolate and what you have is—well, a fantasy sprung to life. Now that’s art I can get into. Not that they asked but they should consider installing this piece and they’ll raise accessibility to new heights.

Or, include it in the Children’s Museum (real stuff!) where it would be a blockbuster exhibit. Not that there isn’t enough to get a kid buzzed once the new expansion opens this fall. At a recent design meeting, the enthusiastic staff was visibly excited about the prospect of Ned Kahn’s environmental art that will wrap around the connector building. “It is going to be so cool,” someone whispered to me. Personally I can’t wait. Having once spent a great deal of time at the Children’s Museum, I’m anxious to take my young nieces. They love getting into real stuff. And they question everything. Come to think of it, they love to collect things, too. Which as we now know, could prove to be quite promising for them in the future.

IN THIS ISSUE

Cultural Evolutions 6

In this issue *Columns* takes a look at the Pittsburgh Children’s Museum and The Mattress Factory

Book Review: Fallingwater Rising, *by Franklin Toker* 12

By Robert J. Bailey, AIA

News 5, 16

Breaking Ground 18

Calendar 21

Dossier 25

On the cover: Exterior meets interior through a shared floating door in the new classroom space at the Mattress Factory, Pittsburgh’s unique installation art museum on the Northside. Photo courtesy of The Mattress Factory 2003.

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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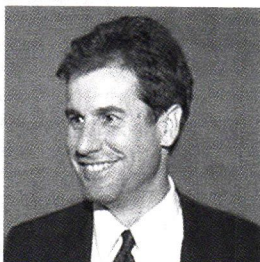
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Our Code of Ethics & Professional Conduct provides AIA members with tremendous protection against frivolous claims that would severely damage an AIA Architect's, or an AIA Firm's reputation.

The AIA BRAND Lesson 2: *Ethics*

By Dan Rothschild, AIA, President of the Board

In my opening message this year,

with its focus on the AIA BRAND, I mentioned that there are four essential pillars of our brand. The first of these is a recorded code of ethics. The purpose of this column is twofold: to inform you about the system of ethics in place at the AIA, and describe the benefits it affords you as an AIA member.

QUESTION: What do Nixon, Enron, and the AIA Code of Ethics & Professional Conduct have in common?

ANSWER: All have influenced the professional standards within service professions.

After Watergate, the country's awareness of the effect of unethical practice by lawyers was heightened to such an extent that lawyers initiated mandatory ethical education in order to boost public confidence. Similarly, after the recent Enron debacle, accountants have a renewed interest in integrating ethical education into their continuing education requirements.

The AIA's *Code of Ethics and Professional Conduct* was introduced in 1909, and is the ethical standard by which AIA-affiliated architects are measured. It is a major distinguishing factor that separates AIA architects from their non-affiliated brethren and an essential part of our AIA BRAND.

Many architects are not only unaware of these standards, but have little grasp of the structure and rules of procedure that govern them.

At last year's AIA Grassroots Leadership Conference in Washington D.C., I attended a seminar on this subject and would like to share the findings in order to deepen our chapter's understanding of the Code of Ethics and its strength as a tool.

The National Ethics Council, comprised of seven members, reviews and enforces the AIA Code of Ethics. Meeting three times a year, they hear roughly ten cases per meeting. Half of these cases result in a hearing. (The most common hearing on ethics? Architects who battle over claiming credit for a specific project.)

Ethics are a proscribed system with a regulated set of standards of conduct. The AIA Code of Ethics is not about bad design or bad projects; rather it is about applying a set standard of conduct to our profession.

The AIA Code of Ethics is organized into five canons (defined as broad principles of conduct):

CANON I: General Obligations: improve knowledge, raise standards

CANON II: Obligations to the Public: uphold the law, serve the public interest

CANON III: Obligations to the Client: competent service, unbiased judgment, confidentiality

CANON IV: Obligations to the Profession: integrity, dignity, honesty

CANON V: Obligations to Colleagues: rights of colleagues and their contributions

You can learn more about the specifics of each canon by going to www.aia.org/about/ethics

Each canon is supported by Ethical Standards (goals) and specific Rules of Conduct. It is the violation of the Rules of Conduct that are grounds for disciplinary action.

A flow chart provided by the AIA describes the process of how complaints are handled from initial submission to decision. The process begins with the complaining party filling out a form and forwarding it to the Chair of the National Ethics Council. The complaint is reviewed to see if it is applicable to the Rules of Conduct, and whether it should be dismissed, or continue to a hearing. Unless there is good cause to extend the time period, the complaint must be filed within one year of the alleged violation.

If a complaint continues to a hearing, disciplinary action from the AIA National Ethics Council can take the following forms: Private Admonishment, Public Censure, Suspension of Membership, or Termination of Membership. There is a formal appeals process.

It is important to note that the AIA Code of Ethics and the findings of the AIA National Ethics Council are a separate process from the review by a state's Licensure Board and the results of their findings. When confronted with perceived ethical problems, it is not uncommon for complaining parties to pursue both paths. In fact, ethics and the law are often confused. An important role of the Council is to differentiate between licensing, contractual issues, and ethical issues. When a complaining party contacts the local Pittsburgh AIA office they are instructed as to the proper procedures.

Our Code of Ethics & Professional Conduct provides AIA members with tremendous protection against frivolous claims that would severely damage an AIA Architect's, or an AIA Firm's reputation. By understanding the AIA Code, AIA architects differentiate themselves from non-affiliated architects, and are held to the highest ethical standards in the public's perception.

