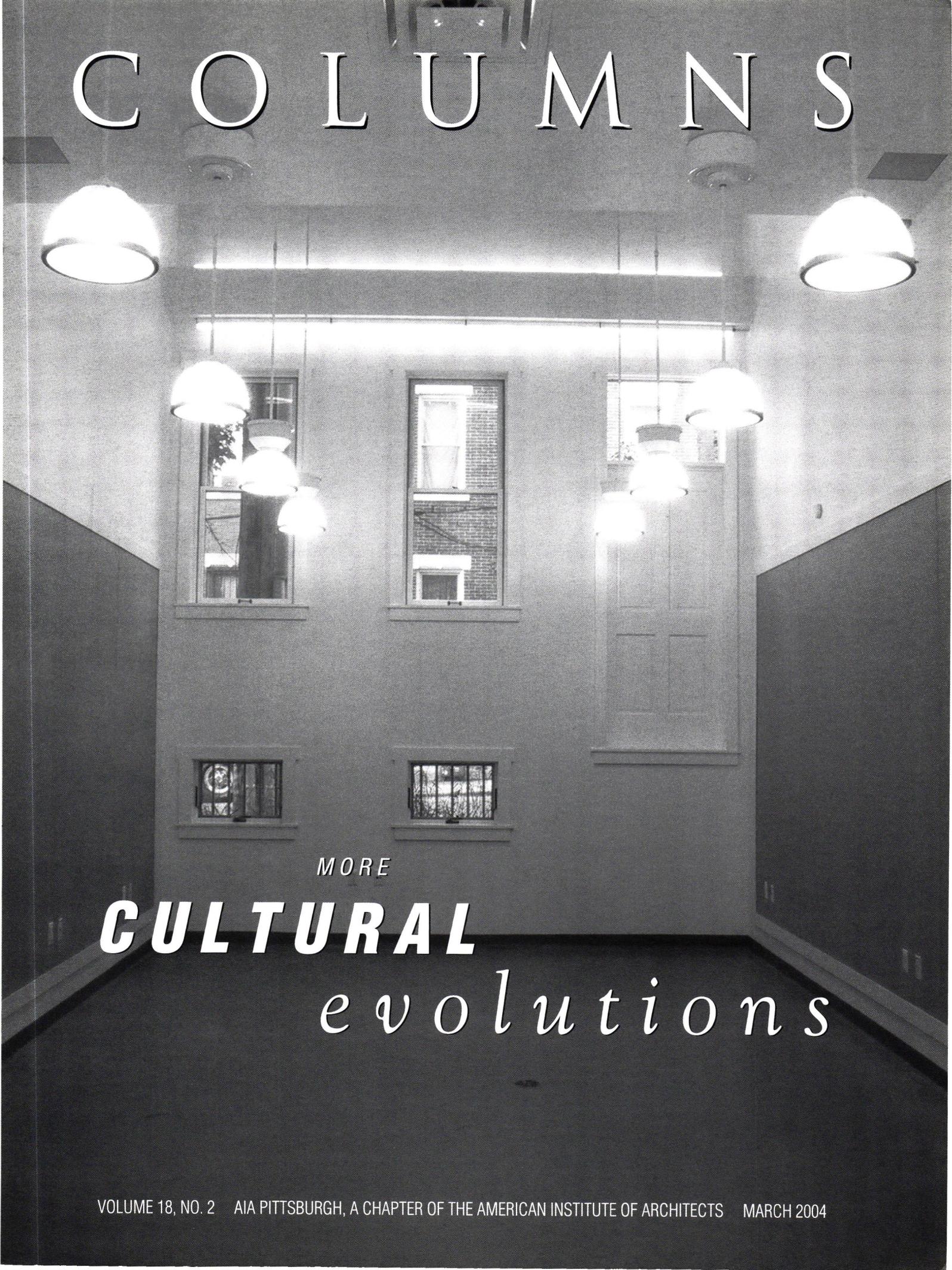


COLUMNS

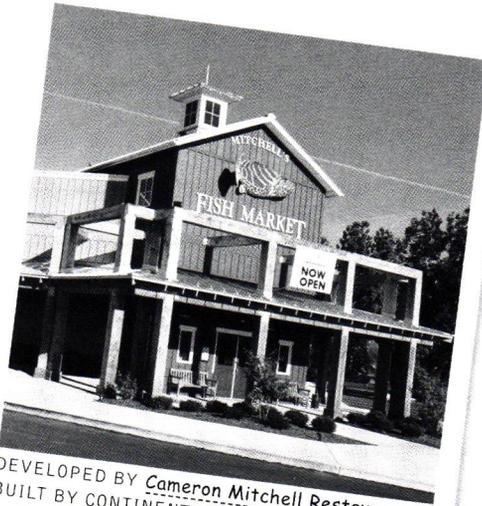
A black and white photograph of a hallway. The hallway has a dark carpet and light-colored walls. On the right side, there is a long wall of dark lockers. The ceiling is white with several circular pendant lights hanging from it. There are three windows on the far wall, each with a white frame. The middle window is the largest and has a view of a brick building outside. The two smaller windows on either side have decorative glass. The lighting is soft and even.

MORE

CULTURAL

evolutions

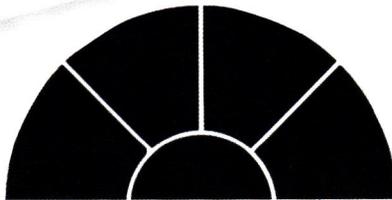
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Cultural Places, Challenging Spaces By Tracy Certo



*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.

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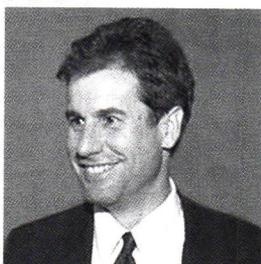
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Our Code of Ethics & Professional Conduct provides AIA members with tremendous protection against frivolous claims that would severely damage an AIA Architect's, or an AIA Firm's reputation.

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.



Rebuilding Pittsburgh, One House at a Time

Hold this date: Saturday, April 24th

That's when Rebuilding Together Pittsburgh takes place, a one-day event where you can team with dozens of your colleagues to make repairs and improve a house for an elderly person in the community. The goal is to provide fix-up and maintenance to help the elderly and disabled stay in their homes. "Generally these are people who have lived in their houses for 40, 50 years," says volunteer Todd Havekotte, AIA of TRH Architect Inc. and Intelligent Design Group. In some cases, they need help making their house accessible.

"It's very sad to realize many of our senior citizens are living in deteriorating homes. We're trying to address this quiet crisis in our community," says Cindy Gilch executive director of the local Rebuilding Together Chapter.

Previously known as Christmas in April, the fix-up day is a chance for architects and others in the building profession to come together and make a big difference in their community, says Havekotte who calls it worthwhile and immensely gratifying for volunteers.

A thousand or so volunteers now take part in Rebuilding Pittsburgh which started in 1993 and is held the last Saturday in April. Teams of workers converge on 25 to 30 homes each year countywide, says Gilch. Throughout the country, the national organization's 250 affiliates participate serving over 900 cities part in what is dubbed National Rebuilding Day. The Pittsburgh organization, which is affiliated with the Master Builders Association, now works all year coordinating critical home repair for about 100 homes.

Typically, an average of \$12 to \$15,000 worth of materials and repairs are made to each house. Although a great concentration of work takes place in one day, the preparation for



that day is also intense. As AIA Pittsburgh raises the required \$3000 to sponsor the house, team captain Havekotte scopes out the property and consults with Jim Frantz, president of TEDCO Construction. Frantz then corrals a skilled team of 15 from his company to

do the heavy work. Once a manager and field superintendent are named, they line up subcontractors, purchase material (from national sponsor Home Depot), coordinate schedules for the day's event and even arrange for lunch for all volunteers.

With all the work involved, the team is grateful for any help provided. "We don't care if they show up for five minutes or five hours," says Frantz who says every bit helps. Around 25 or so volunteers for the AIA Pittsburgh group pitch in to clean windows, paint, move furniture, whatever is needed. Some volunteers, such as Ron Emanuele, AIA of Astorino—"He's my man!" says Franz—show up every year.

He's not the only one. Frantz, along with Havekotte and AIA Pittsburgh have been active in the event since its inception 11 years ago.

If you'd like to volunteer or contribute a cash donation to help sponsor the AIA house, call Todd Havekotte at 412-486-4350. Teens welcome, too—minimum age is 14.

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Howard Davies to lecture at CMOA



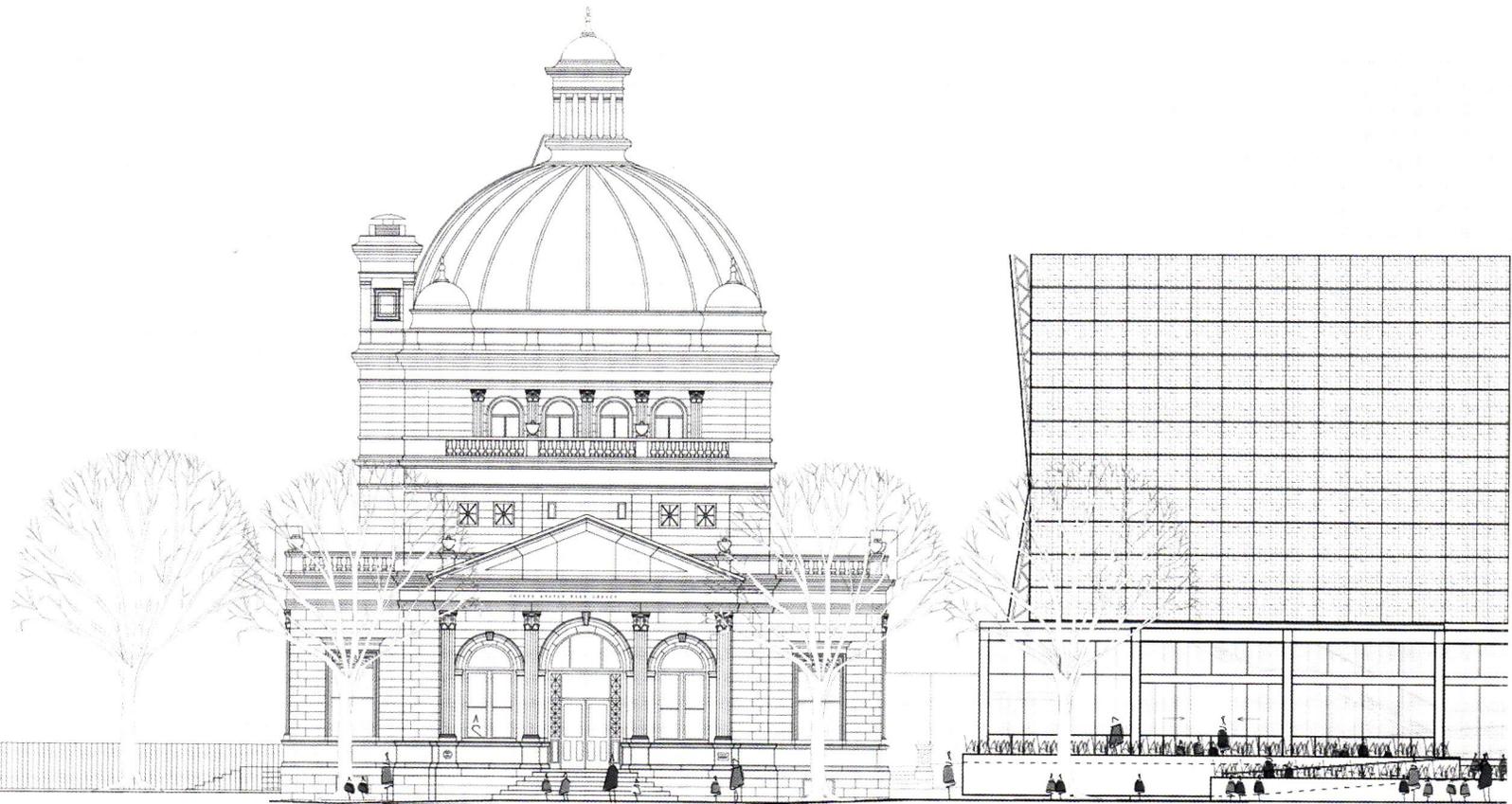
On March 25th, architect Howard Davies of Atelier Big City will speak at the Carnegie Museum of Art at 6:00.

In his presentation titled "Grounded", Davies will discuss how a meticulous but often unpredictable interpretation of site has been a frequent departure point for the architecture of Atelier Big City.

Atelier Big city was formed in 1987 by Davies, Anne Cormier and Randy Cohen. The group was awarded the grand prize of the Order of Architects of Quebec in 1994 for their Interpretation Centre in Pabos, Québec

and the Prix de Rome from the Canada Council in 1999.

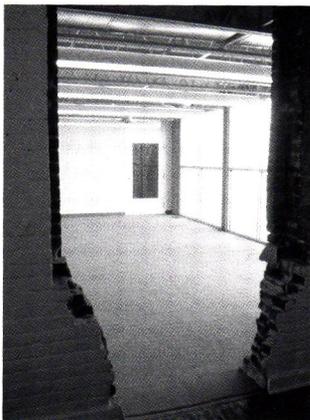
For the past few years the group has focused on installation design, teaching and competitions. In 2002 they won a limited competition for the design of a new entry for Montreal's principle arts centre "Place des Arts. They are currently designing an innovative housing complex for downtown Montreal that is scheduled for completion in the Fall of 2004.



MORE

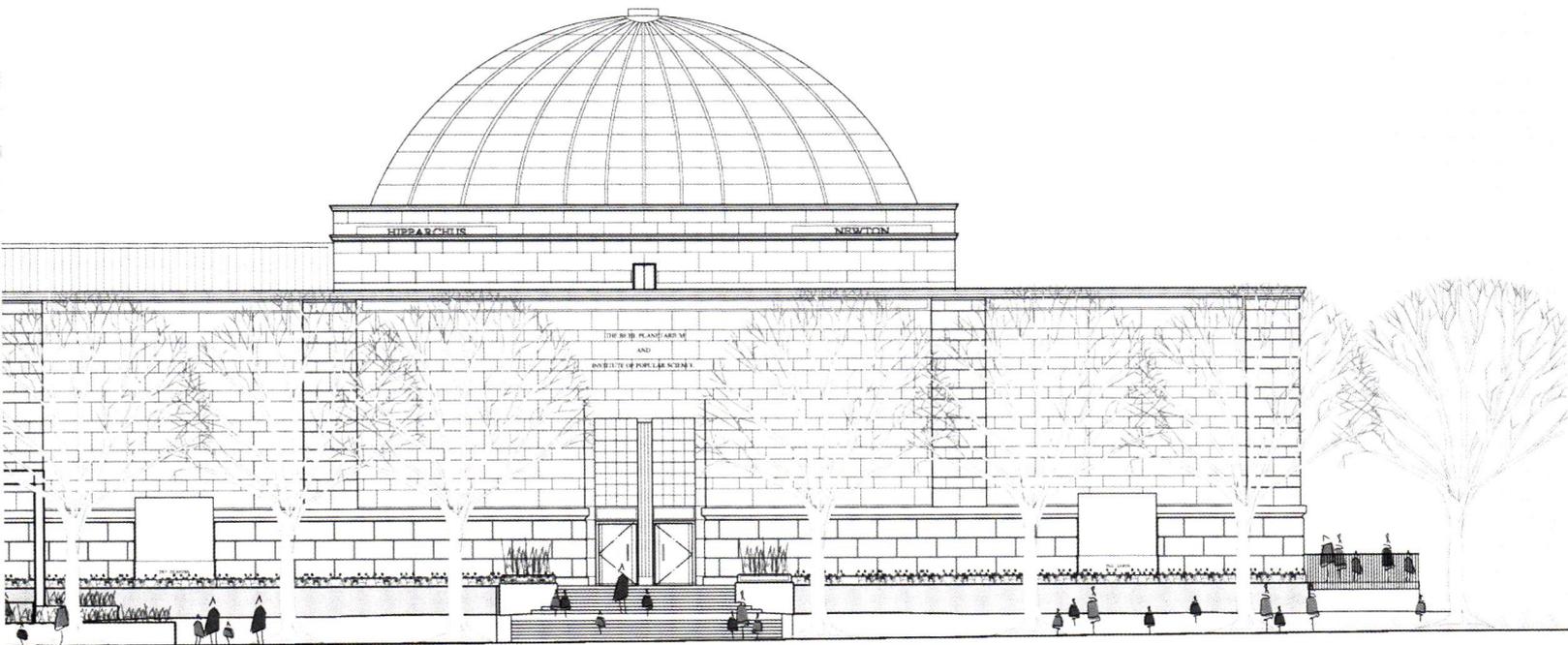
CULTURAL *evolutions*

BY TRACY CERTO



A chipped out doorway leads to the conference room at the Mattress Factory. (page 10)

COLUMNS continues to explore the evolution of our region's cultural jewels. In this issue the spotlight falls on The Children's Museum of Pittsburgh and The Mattress Factory.



The Children's Museum

The Children's Museum of Pittsburgh

\$28 million, 80,000 square feet total

ARCHITECTS: Koning Eizenberg Architecture

LOCAL ARCHITECT: Perkins Eastman

CONTRACTOR: Massaro Company

COMPLETION DATE: Fall 2004

The theme of "real stuff" at the Children's Museum will be evident in more ways than one when the greatly expanded and renovated museum opens this fall.

The retrofitted Buhl Planetarium building will expose its real stuff, resulting in an interior that not only serves as a backdrop for exhibits but also becomes part of the exhibit by revealing its structure, explains architect Hank Koning, FAIA of Santa-Monica based Koning Eizenberg. While they're ripping out ceilings to expose the terra cotta underneath, they're also cutting holes in walls to catch a glimpse of the brick and limestone facing and exposing the mechanical systems. "It's more fun that way when you see the guts of the building," Koning suggests. And it heightens the awareness of what the building was before and after modification.

"It might not be the kids going wow. It could be the adults," says Koning who says they have to appeal to that group as well. "Because if the parents get bored, they pack up and go."

Not likely to happen in the new Children's Museum. What the Exploratorium in San Francisco did to science centers—dramatically raising the bar for an industry standard—is what the Children's Museum of Pittsburgh is about to do to children's museums, says project manager Chris Siefert.

The year-long, \$28 million project that will quadruple the museum space to 80,000 square feet, connects two historic buildings, the Post Office Building and the Buhl Planetarium, with a modern and whimsical one. The new connector building, or lantern building as Koning calls it, "is about the lightness of structure with a completely different feel, almost like an enclosed veranda space," says Koning who, visiting town during a brutal and persistent cold snap added jokingly, "because the weather is so beautiful in Pittsburgh."

The crowning touch is an environmental art design, meant to reflect the fun and innovative spirit of the museum, that

spans four sides and three stories of the connector building. (See page 9)

Since the unveiling of the original design by Koning Eizenberg, the architects who designed the Standard Hotel in L.A., the biggest change is the screen on the connector building. Due to cost, the Naguchi-style lantern is out, replaced by the as yet unassembled Ned Kahn creation of six by six inch plastic squares that flutter and flap with every breeze. It's what Bill Voegelé, whose company Extech is constructing the piece, refers to as "the flapper wall."

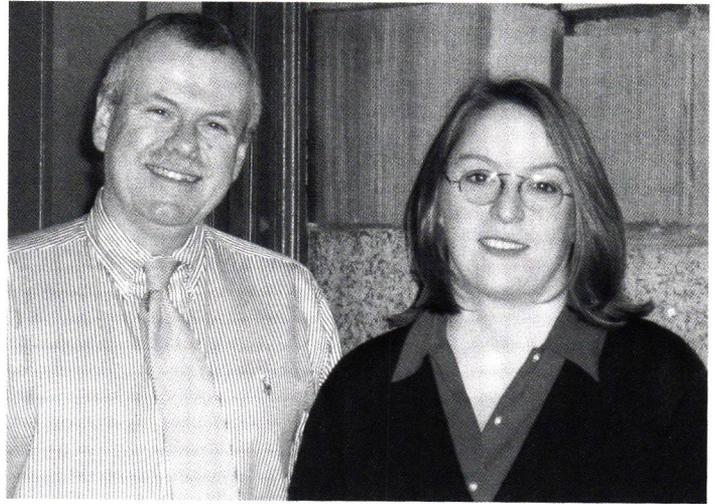
Wrapping around the building like a lampshade, the screen will emit a beckoning, lantern like glow. At a staff meeting this past winter, not surprisingly it was the screen that was creating the most buzz among the enthusiastic and tuned-in staff. When the museum is completed, the screen will certainly attract attention, luring visitors inside where they'll be encounter numerous other exhibits and features worthy of their attention. Not to mention outstanding architectural details.

For starters, the café in the Grand Hall of the old Buhl Planetarium (remember the pendulum pit? Still there) will be a

PHOTO BY TRACY CERTO



L to R: Project Manager Chris Siefert, Executive Director Jane Werner, Owner's Representative Dennis McCarthy, architects Hank Koning, FAIA and Julie Eizenberg.



Richard Northway, AIA and Debbie Przekop, AIA of local architects Perkins Eastman.

public space, where anyone can go without a ticket. The Hall will be available for large events and weddings making it a moneymaker for the museum.

In the children's areas, clearly the point is for kids' imagination to soar while their feet are planted as they tangle with real stuff. They can dig for dirt in the gardens, play with mud, or sculpt clay creations for kiln firing. With so much more space, the activities will be more plentiful and varied with an emphasis on a hands-on approach, not high-tech. Water Play will let kids become landscape architects, designing their own water fountains. What kid can resist that? And—if they can keep their curious parents away—kids can take on the role of mechanic as they tinker under the hood of a genuine Mini Cooper.

Fear not, those who love the old Children's Museum: classic and beloved Children's Museum exhibits such as the Muppets and of course, Mister Roger's Neighborhood will be featured with even more tender tribute and prominence in the new quarters.

Since the museum is focused on children and the future, green design was a must and they're aiming for a silver LEED certification, says Siefert. To help ensure success, Bob Kobet, AIA, has been hired in partnership with

While the interior serves as a backdrop for exhibits it also becomes part of the exhibit in revealing its structure, explains architect Hank Koning, FAIA

Clearview Project Services Company to review and oversee the process of LEED certification.

"It's an extension of our mission," says Siefert of the green design, "a very natural and obvious decision to make since it's an idea of the future and that's our whole mission, children and the future." Granted, he says, for most cultural organizations that's fairly evident since they're all about "model ideas".

With neighbors such as the National Aviary, the Science Center, the Sarah Heinz House, the Warhol and the Mattress Factory, the expansion of the Children's Museum will enhance an already culturally rich Northside. It will be good for the North Side in more ways than one, notes architect Debbie Przekop, AIA of Perkins Eastman. Already, it has opened up a street—renamed "Children's Way"—to improve circulation for the new facility within the campus setting.

The new quarters will also bring together six other child-based organizations: Reading is FUNDamental, Saturday Light Brigade, Childwatch, Gateway to the Arts, and the University of Pittsburgh Learning Research and Development Center. The idea—a rising tide lifts all boats philosophy—is that close proximity will spark a stimulating incubator environment that will improve the performance of all the groups.

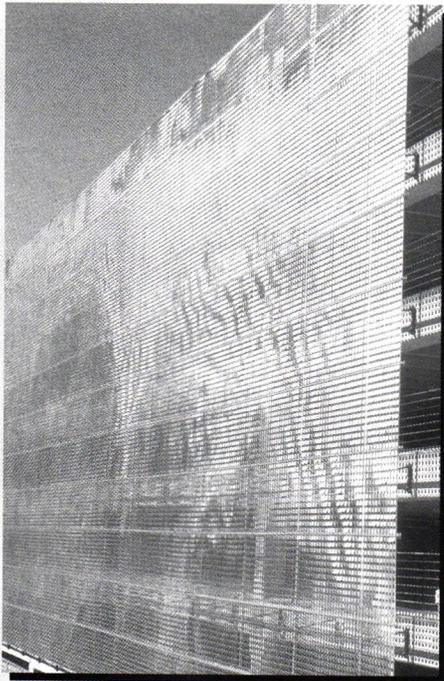
NED KAHN'S ART

INTO TOWN

They call it the screen. The flapper wall. The membrane. Art wrapped around a building. Since it's still more concept than reality at this stage, the name changes depending on who's talking. But whatever they call it, the skin of the new connector building (and they call that "the lantern building") at the Children's Museum is highly anticipated, the crowning touch of a \$28 million expansion. "The entire façade," says creator and artist Ned Kahn over the phone from his home in Sebastopol, California, "will look like it's rippling in the wind."

"It will be stunning" promises architect Hank Koning, FAIA. Partner Julie Eizenberg says it might not be as dramatic as the folds of the original proposed screen but this will be even more extraordinary.

The new and modern connector building that will bridge the current Old Post Office building with the historic Buhl Planetarium building, will be clad with a screen of thousands of six by six inch translucent plastic squares, each mounted



THE WIND VEIL is part of a parking garage façade in Charlotte, NC.

on a hinge to catch and move with every breeze.

Kahn, an internationally known artist and a recipient of a MacArthur grant last year, created a similar piece in a parking garage façade made of thin aluminum panels "reminiscent of metallic grass flowing" in Charlotte, North Carolina.

Among many other projects, Kahn also created Wind Portal, a 55-foot long lattice that encircles a set of escalators at the BART station of the San Francisco airport. The 200,000 glimmering stainless-steel disks, each set at the end of a pin, pick up wind currents that set the sculpture in motion. "The premise is wonderfully simple and irresistible to anyone who has ever admired the ripples on a pond," praised San Francisco Magazine when it opened last year.

The wonder of nature is at the heart of Kahn's work. "My interest," says the artist, "is in patterns emerging when a field gets influenced by a force." He likens the notion to detectors, those light gathering devices in telescopes. You can view these things like a scientific instrument, he suggests, and in that sense it is certainly educational.

The beauty is in the revelation: "what the wind looks like, that amazing stuff we're immersed in and depend on for our lives," says the artist. Instead of taking it for granted as we do, Kahn chooses to reveal it in a different and mesmerizing way as it is captured and expressed in the building's skin. His latest creation at the Children's Museum will be installed on a metal frame extending out from the structure on all four sides. The skin will float outside the box with a tuck in it like a belted waistline. "It has a nice dynamic energy to it," he says.

Since the windows will be behind the membrane, that will allow for more emerging patterns of environmental art—changing light forms and shadows in the interior.

Kahn's affinity for exhibits of natural phenomena served him well as artist-in-residence at San Francisco's Exploratorium,



Ned Kahn's creations include THE WIND PORTAL at the BART station at San Francisco International Airport

where he met Children's Museum of Pittsburgh's executive director Jane Werner. The two have remained friends ever since. One of Kahn's pieces, a sculpture with a matrix of nails that kids can drop pebbles through, is in the current museum.

Throughout the Children's Museum collaboration, the artist grew a thick file of possible ideas that didn't cut it. "To help them get their LEED points, I had a few ideas for the ventilation system, such as making the respiratory function visible," he said.

Extech, a Pittsburgh company has pieced together the final project proposal and is refining the prototype of the screen. A four by four foot sample section is hanging from the museum now, a tease of a preview which architect Hank Koning says is akin to looking at a paint chip on a wall.

As for maintenance of the white translucent piece, Kahn jokes, "Are we going to have to send some guy up there with a little squirt bottle and a cloth?" Not likely. The dirt, he assures, won't be very noticeable with the movement and light of the piece. In downtown San Francisco, in a project of his above the convention center, the piece looks incredibly dirty if you look closeup which most viewers can't do, he assures. But from the ground? It still looks new.

Not that any kid would mind a little dirt. But there's plenty of that awaiting them in the garden area inside.

The Mattress Factory

The Mattress Factory

\$1.5 million

DESIGN TEAM: Barbara Luderowski, founder and executive/artistic director; Landmarks Design; preliminary sketches by Jennifer Lucchino, AIA; Ellis Schmidlapp, Consultant
CONTRACTOR: Rycon Construction

From the street front, the new addition to the Mattress Factory blends right in with the street, appearing like two old row houses. But look closer: you'll note that the door on the left house features steps as well as a street address above the entranceway. But the door on the far right house has no steps. It's just kind of floating there, where it's supposed to be and yet—useless, right?

Not quite. Although it no longer serves as a doorway, it does serve a purpose. For one it blends in as an historic façade with the neighborhood and two, it hints that behind this door, things aren't always what they seem to be. Or maybe it's a bit of an inside joke, for people have always had trouble finding the front door of the main building of the Mattress Factory, Pittsburgh's unique laboratory for installation art.

The illusion continues inside (see cover shot) where the same door is intact, painted white and in full view on the other side of the wall. Only it's four feet off the floor. With no steps in sight. And there are windows below.

It's architecture that makes you think, says founder Barbara Luderowski. "It's the start of examining where you are and what's going on around you and your awareness of space."

That element of "what's going on here" is evident throughout. In the conference room, a view wall is floor to ceiling windows while the adjacent wall is brick with a chipped-out doorway, four bricks deep. Down the main corridor one wall is brick while the other is concrete block. It's an asymmetrical effect that forces you to take note of both walls. In the same corridor, knockout views of the North Side to the west and the city to the east announce themselves. Seeing from one end of the building to the other was important to Luderowski for the "vistas, varied and



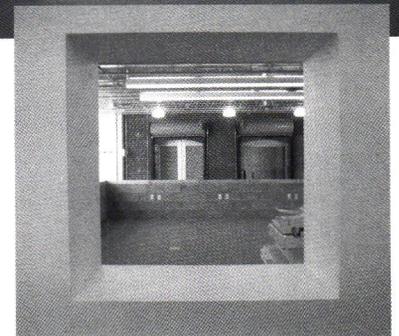
The street front view of the new addition contrasts greatly with the rest of the modern museum space. The door with no steps faces Sampsonia Street.

great". More views unfold with great drama in the living spaces on the top floor of the main building and again on the new roof garden of the addition.

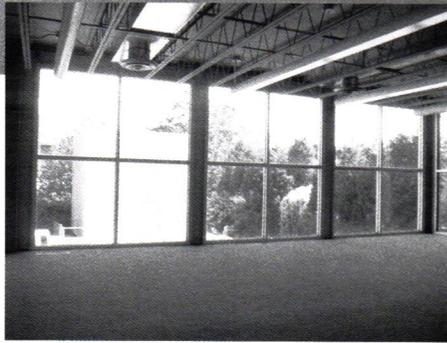
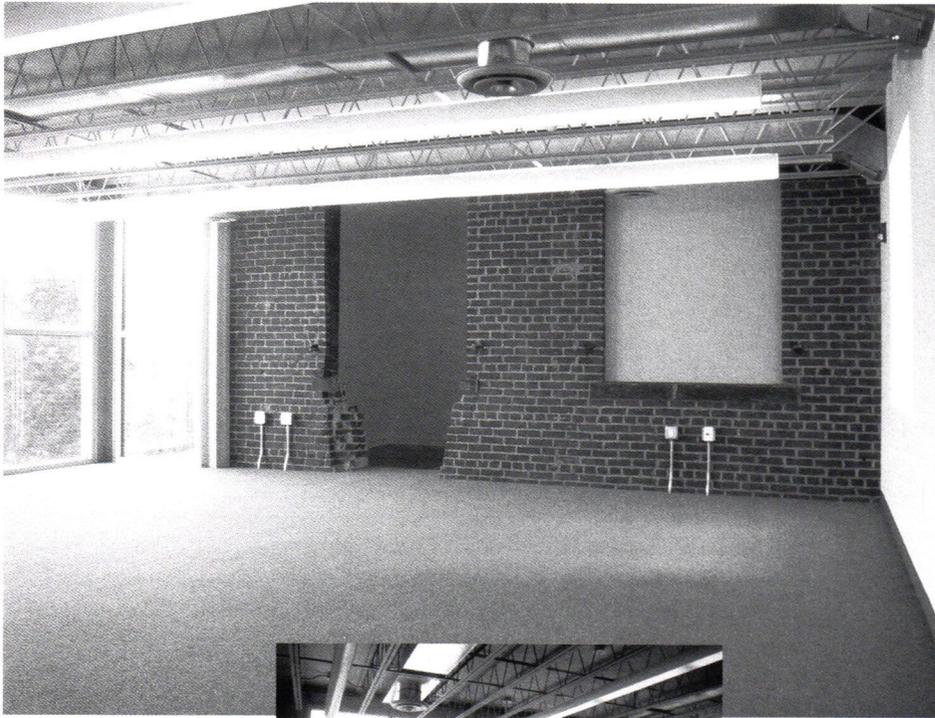
While others contributed ideas, it was Luderowski, a sculptor whose father was an architect, who ultimately conceived of the design for the new \$1.5 million addition for administrative and education space. "It is not unlike



The addition for the Mattress Factory as seen from the parking lot. Walls of glass permit ample daylight while striking urban views abound.



Rooms with cut-out views look over lofts which overlook floors below. It's architecture that makes you think about your surroundings, says Luderowski.



my own sculptural work," says Luderowski of the new space which consists of two new interconnected buildings that open into the current lobby.

With 4,000 square feet of administrative space, the addition is a vast improvement over the old cramped quarters for the staff of 15. And it helps meet a number of objectives for the museum which started in the 101-year-old Stearns and Foster industrial building back in 1977.

One mission is art education which now has its own dedicated 780 square feet of space for more programming including school visits, Saturday Art Labs, workshops and art-making projects for in-residence artists.

As art education is being cut in schools, the museum can fill the void, says Jessica Coup, development director. The new museum store, with its emphasis on books, furthers the mission to make art better understood. And classes such as Introduction to Installation Art help stu-

dents think through art, says Luderowski whose purpose is "having kids experience things they would never experience

before so they ask questions and recognize differences." Developing a flexibility of thinking is key for the executive director who would one day like to offer community development classes for kids. ("All tolerance is local," she says. "It starts with the small things.")

Since they've moved into the new addition, valuable space is freed up for exhibits in the main building. Plus the new MF will soon be more resource-friendly with a café which will make for a more pleasant—and possibly prolonged—stay for visitors. Faithful patrons can attest that there wasn't so much as a soda machine in the old space, nor a good restaurant close by.

The reality for this museum, as well as others, is the need to prove more resourceful in attracting diversified funding



The surrounding North Side and downtown Pittsburgh are in full view from the top floor.

LEFT: In the conference room, one all-window wall is adjacent to an all-brick wall with a doorway that is partly chipped out and four-brick deep.

including a broader audience and more members as well as increased business support.

Now the first floor room of the main building has a capacity for a sit-down dinner for 150 which translates into bigger weddings and special events, not to mention the lucrative market for children's parties.

In designing the new addition, "the challenge was how to interpret these buildings in a way that was suitable for the neighborhood," says Luderowski. Pittsburgh History & Landmarks Foundation had lent them money to hold onto the older adjacent buildings until they developed them. Once they did, they were sensitive to the needs of the neighborhood in keeping the historical facades. Not to mention the firemen. In case of fire, as Luderowski points out, firefighters won't go crashing through the floating door since they can't get to it.

But since this is the Mattress Factory, they'll probably think twice about it.

Fallingwater Rising • By Franklin Toker

FRANK LLOYD WRIGHT, E. J. KAUFMANN, AND AMERICA'S MOST EXTRAORDINARY HOUSE

BOOK REVIEW BY ROBERT J. BAILEY, AIA

“Put this book down now if you can’t live without the old myths about Fallingwater,” demands Franklin Toker, professor of art history at the University of Pittsburgh, in his biography of ‘America’s most extraordinary house.’ But you can’t put it down. This book deeply engages the reader through a lively style, distinctive description, and Prof. Toker’s typically bold assertions. He writes, “It was not before Fallingwater but after it—and because of it—that Frank Lloyd Wright became the prophetic voice of American architecture.” Toker sees the house as “a kind of industrial trophy, set in the bosom of nature and enhancing nature not by copying but by superimposing itself as a man-made nature—a literal *second* nature—over the real thing.”

The biography concept works, permitting Toker to tell the story necessary to support his argument, which is dependent on the psychology of Fallingwater’s “parents” if you will, E.J. Kaufmann and Frank Lloyd Wright. He points out Wright’s keen awareness of the international style despite his expressed disdain for it, or, as Toker puts it, Wright’s need to feel persecuted by the movement. (Toker notes that when Wright’s work was displayed between Neutra and Schindler at a 1931 UCLA exhibit of California architects, the old man likened himself to Christ at Golgotha, crucified between two thieves.) Kaufmann, Toker argues, had a general awareness of developments in architecture but was not in the least an ideologue and was driven more by the need to outshine his peers coupled with what his reading of society told him was the thing to do.

Toker states four long-held beliefs about Fallingwater and its conception that he seeks to dispel within the pages of this book. The most entrenched and persistent may be Edgar Kaufmann Jr.’s time-honored claim that it was he who was responsible for steering his father to Wright, thereby bringing about the creation of Fallingwater. Toker goes after this alleged myth early in the book, making a strong case for both the role and the significance of architecture in E.J. Kaufmann’s life. His argument is tenacious and well founded, and he clearly has Edgar on the ropes. Later in the book, Toker uncharacteristically pulls his punches and gives him an out—several in fact—for why



E.J. Kaufmann, the “top retailer in the U.S.” according to Stanley Marcus of Neiman Marcus. Kaufmann hired Frank Lloyd Wright to design a weekend house that would become ‘America’s most extraordinary.’

he may have persisted with the claim to be the progenitor for the Fallingwater conception.

The Kaufmanns were a large clan of Jewish immigrants ultimately fractured by the rise of the family store in Pittsburgh. In 1908 E.J., back from an extended stay in Europe, ran a store in Connellsville, Pennsylvania (“waiting out the power struggle,” Toker surmises). During his time in Connellsville, E.J. discovered woodland near a stream called Bear Run, so lovely that he later bought the property. Family circumstances resulted in just one heir to the Pittsburgh store outside E.J.’s branch, his first cousin Liliane. E.J. wed Liliane in 1909 (Toker states that it was not uncommon for Jews to marry their first cousins in those days) and by November 1910 had control of the family store, which he would preside over for 40 years.

E.J.’s first building project was the 1913 wing of the store, built to outshine the come-lately store of his disenfranchised cousins. For this project E.J. hired noted traditional architect Benno Janssen. The choice of Janssen was important for E.J. because it gave him links to Pittsburgh high society that he had lacked. In 1928 Janssen designed Kaufmann’s Fox Chapel estate, La Tourelle, which won acclaim in architectural publications of the day despite being stylistically backward. Toker notes that E.J. learned an important lesson on the value of architecture as propaganda, which he added to his ever-increasing public rela-

tions savvy. E.J.'s old rival Stanley Marcus (of Neiman Marcus) told Toker, "You can't compare me to E.J. Kaufmann. E.J. was the top retailer in the U.S."

Yet for all his business acumen and seeming social prominence, as a Jew E.J. could not join such august institutions as the Duquesne Club or the Rolling Rock Club (both of which had Janssen as their architect). In a wonderful observation that is something of a Toker trademark, he writes, "Janssen left behind no notes, but we can tell from one commission that he seems to have found Kaufmann's jousting of architecture and ethnicity a little risible. The stables and kennels he produced for the Mellons at Rolling Rock reproduced the main lines of La Tourelle in the heart of enemy territory. Janssen had superimposed Kaufmann's image on a club that would not let the man in for lunch."

It seems clear that Kaufmann appreciated and intended to do something with the property at Bear Run after it ceased to be a camp for store employees around 1930. He had a private cottage there (a glorified shack) that he loved. He had begun a serious reforestation effort. Roads accessing the area were being greatly improved. Kaufmann, Toker asserts, was ready to live in concert with nature, and to do that he couldn't go back to traditionalist architect Janssen. He needed someone who understood building with nature.

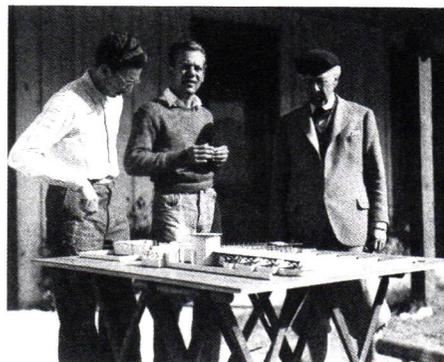
The exact beginning of Kaufmann's relationship with Wright did not yield its secret even to Prof. Toker's formidable sweep of research. But Toker did discover a letter that shows without doubt that retailer and architect had met many months before the traditionally accepted meeting date of November 1934, and were in fact on familiar terms by then. Toker suggests that it was E.J.'s acquaintance with Wright that led to Kaufmann Jr.'s apprenticeship at Taliesin, and *not* Jr.'s apprenticeship that led to E.J. meeting Wright, as is traditionally accepted. Toker proves that the July 1935 site visit was the first for Kaufmann Jr., and *not* the December 1934 visit at which Edgar would claim to have been present for the rest of his life. (Jr. was actually at Taliesin as an apprentice in December, 1934.)

Yet there is one critical question the book does not adequately answer. Toker asserts that E.J. wanted to build a modern house; evidence presented suggests that this is probably true. Yet, if E.J. want to build a great work of modern architecture, *how did he know he was going to get it?* In 1933, Frank Lloyd Wright's best work was old news.

After some strange California houses in the 1920's he'd only been heard of lately with the 1932 publication of his biography. At the time, Neutra was arguably the world's hottest architect; which, Toker suggests, E.J. would have been aware of. Toker himself says, "we have no idea what Kaufmann knew or understood about modern architecture."

Prof. Toker frames the house as an upstart to the architectural world, given the circumstances of its creators: an aging architect who had built virtually nothing for years and a Jew to whom many of high society's doors were not open. But behind those apparent encumbrances lay great motivation. Wright had been humiliated by being all but excluded from the Museum of Modern Art's 1931 international exhibition of modern architecture. Toker argues that Wright sought to trump the European modernists, Kaufmann sought to trump Christians of his station; both knew exactly what they were doing and both succeeded. "In planning Fallingwater to exact artistic revenge," Toker states, "Wright was in lockstep with Kaufmann, who wanted it to exact social revenge against the snobbish bluebloods of Pittsburgh."

How did E.J. know he was going to get a great modern building? We don't know that he did, but Toker argues that such a result was an inescapable outcome of the Wright-E.J. "collaboration." E.J. provided a big checkbook and basically assented to Wright's design concept, stepping in only to steer the old man away from occasional bizarre tendencies like his legendary desire to gold-leaf Fallingwater's balconies. "At Fallingwater," Toker argues, "Kaufmann mainstreamed a Wrightian vision that had grown too eccentric for American taste."



Edgar Kaufman Jr. (far left) in January 1935 during his 5-month apprenticeship at Taliesin. Toker believes that E.J. Kaufmann planned to hire Wright before his son's apprenticeship at Taliesin and not as result of it.

"It was not before Fallingwater but after it – and because of it – that Frank Lloyd Wright became the prophetic voice of American architecture."

Drawing on the recollections of two of Wright's apprentices present during a Wright visit to Bear Run in July 1935, Toker makes a good case for dispensing with the myth that Wright's design ideas were unknown between the time of Wright's first site visit and September, 1935, when E.J. came to Taliesin to see the drawings. Toker rejects the chestnut that Wright cooked up the design in a few frantic hours before E.J.'s arrival.

Toker examines Wright's design process and explores a wide range of sources from which elements were drawn—including the European modernists—that resulted in Fallingwater being the most gorgeous (if physically unsound) of all Wright's architectural progeny. Toker seems to make the point that the house, while not an aberration among Wright buildings, is certainly a spike on the continuum. He notes that this house is exceptionally stark for Wright, adding, "This perhaps explains why Fallingwater, though twenty years older, looks more modern than Kentuck Knob."

"Scholars writing on Fallingwater," Toker asserts, "for too long played the role of enablers to the fiction that Wright was influenced by no other buildings in his design of the house." Toker shows us antecedents, such as Wright's Gale House of 1909 and suggests that Fallingwater is full of external references in the same way that *Finnegans Wake* is jammed with literary allusions. For instance, he likens the spatial experience of the house to a pueblo, which gives the house its well-known sense of timelessness. In asserting that Wright did indeed beat the European modernists at their own game—but in an unexpected way—Toker writes, "Fallingwater became vastly more popular than [Neutra's 1929] Lovell house not by being more modern but by being less so. Its futurism was tempered by its rough-hewn stone walls, by its comforting links to nature, and by its subliminal links to America's colonial and pre-historic past."

Toker points out Wright's final refinements that propelled the design into the stratosphere of modern architecture. Included is a diagram that maps some of these crucial design modifications: the elimination of hip roofs; the addition of E.J.'s terrace; the "hatch" stairs being made round-ended; the balcony edges and the penthouse stair edges being rounded; the elimination of the fourth (easternmost) concrete bolster; the change of the bolsters' profile during construction; and the extending of Liliane's balcony, "the most important [design] change of all," Toker states, add-

ing that he sees this as one of the signature pieces of the house.

Toker doesn't devote a lot of text to Liliane, yet he infers the subtle symbolism that Wright seems to have worked into the house, perhaps owing to Wright's full knowledge of the Kaufmann's troubled marriage. "There is something wry in the way Wright gave the master bedroom to Liliane and not to E.J.," Toker observes, "Liliane's balcony, not E.J.'s, was the external highlight of the house." The drama of Liliane's balcony blinded most observers to the structural problems it caused, much like the image of the house would suggest the Kaufmanns at their best, masking a dysfunctional family. Toker doesn't downplay Fallingwater's considerable structural problems, and identifies longtime Taliesin presence and structural engineer Wes Peters as declaring that even today there isn't a city that would issue a building permit for the house.

The construction of the house is examined. If you're not familiar with how the building was built, you will be flabbergasted at how chaotic and disorderly the construction was. As for materials, the Pottsville sandstone and the concrete are given their due. I would have liked to have seen more on other materials and their detailing. What were the specifications for the roofing (the bane of Wright's buildings)? Did Wright's office draw any details for it? How was other water infiltration addressed?

As the house has its coming out, we see the accolades—deceptive in appearance, as Toker asserts that it was a tremendous publicity campaign orchestrated by Wright and E.J. (both master publicists), though not necessarily acting in concert. The house "matures" with further development of the property; as a repository of artwork; in E.J.'s "betrayal" of Wright when he builds the famed Palm Springs house with Neutra; Edgar Kaufmann Jr.'s tenure as owner-cum-revered personage; the giving of Fallingwater to the Western Pennsylvania Conservancy; and finally in the house truly entering the public domain after Edgar Kaufmann's death.

For all the seriousness of this study, the reading is mostly kept light and is a reason why the story succeeds. In relating the oddity of E.J. Kaufmann's relationship with Frank Lloyd Wright, Toker says, "It makes you think of those



The falls prior to the building of the house. Long before Fallingwater, the Bear Run property was a camp for Kaufmann store employees, some of whom are pictured in this shot from the 1920's.

movies in which two escaped prisoners, handcuffed together but hating each other, are forced to work together to make a successful getaway." He even shows the relevance of E.J.'s libidinous personal life, such as the mistresses ("Father seems to be with architects as he is with women," Wright would pen to Jr.). Asides such as E.J.'s love of strip joints add color: Bill Hedrich, visiting photographer for *Architectural Record* who would capture the world-famous shot from below the falls, "was bug-eyed when Kaufmann lent him his entry card to one of those fleshpots."

What one reads between the lines is that this book aspires to be the last word on the subject, and on many points it may be. Source notes attest to the extent of research undertaken to produce the book, some 18 years in the making, and text notes cover forty-seven pages. Illustrations are varied and abundant (nearly 100) but not lavish. Prof. Toker acknowledges a heretofore unavailable trove of documents that enabled his groundbreaking research: Drawings and documents at Avery Library formerly restricted by Kaufmann Jr.; thousands of Wright drawings and items of correspondence made publicly available by the Getty Foundation; hundreds of family documents donated to Fallingwater and a Pittsburgh history center by E.J.'s niece.

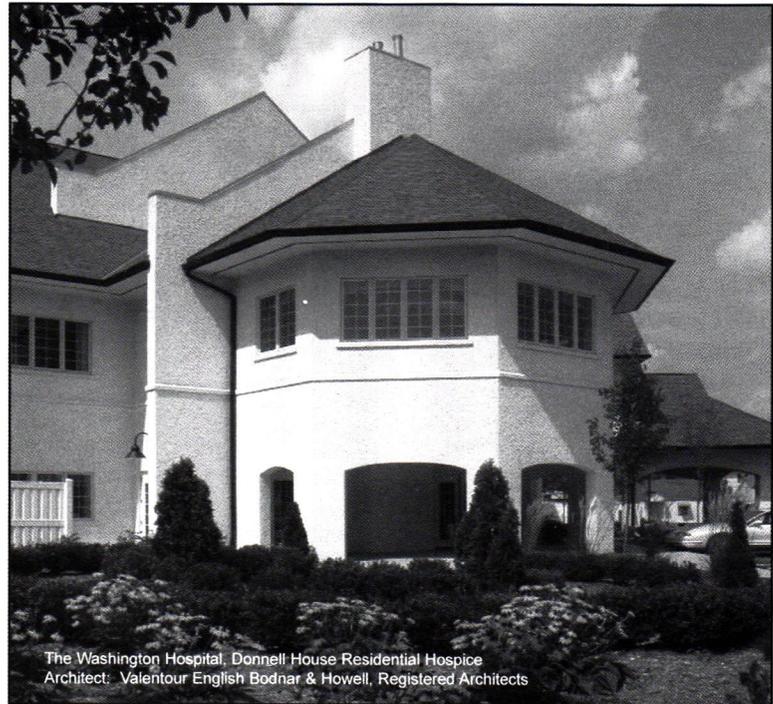
While the chapter on the topography, geography, and history of Bear Run is fascinating, other chapters such as the ones detailing the artwork of the house and E.J.'s shift of attention to the Palm Springs house seem to bog down a bit, and the chapter on Edgar Kaufmann Jr. seems somehow anticlimactic. Yet most books do not hold my attention the way this book did, and I savored reading it.



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ATTENTION ALL INTERNS!

Have you been postponing taking your ARE Exam? Take note: The ARE Exam has been revised. ARE Version 3.0 is not a major overhauling of the exam but there will be fewer questions in the multiple-choice division and the elimination of 2 graphic vignettes. The changes were implemented in February and specifically they include:

Multiple-Choice Divisions

- Reduction of the overall number of questions in each division
- A better organized content outline for each division, with more consistent titles
- The reintroduction of questions about site design throughout several divisions
- Questions covering new content areas, including "green architecture," sustainability, and new material technologies
- Renaming the Materials & Methods division Building Design / Materials & Methods to better reflect its expanded scope
- Expansion of practice and project management portions of the Construction Documents & Services division
- A redesigned screen layout that anticipates new types of questions in the future

Graphic Divisions

- Elimination of the Site Section vignette from the Site Planning division
- Elimination of the Block Diagram vignette from the Building Planning division
- Standardizing the sequence of all three graphic divisions by implementing one mandatory 15-minute break between sections of each division
- Elimination of access to the Practice Program at Prometric test centers during the examination reduces the scheduled appointment time
- The Practice Program remains available for downloading from the NCARB web site (www.ncarb.org)

OBITUARY

John F. Cerasini, AIA (Emeritus)

John F. Cerasini, AIA Emeritus, a Pittsburgh architect whose career spanned 60 years, died January 9th, 2004 at the age of 84.

"He was a remarkable person who became an architect without a formal education," said Herb Brankley, retired president of Dodson Engineering who was a friend and colleague for more than fifty years. Besides being an all around nice guy, Brankley said, "John was a very blunt, straightforward guy who developed very good relationships with people, particularly contractors and consultants. What John said you could take to the bank."

Mr. Cerasini, who had worked with his father in construction, was hired as a draftsman in 1940 by architect Larry Lefkowitz. After serving as a sergeant and combat veteran in Europe in WWII, Mr. Cerasini was hired by Prack & Prack Architects as a draftsman and eventually became an apprentice architect working under chief architects and mentors Henry Schwiren and Ernst Butke. In 1963, he became a registered architect in Pennsylvania. Shortly after, he and Arthur Prack, Jr., another long-time friend, formed the firm Prack & Cerasini Architects.

In his career, Mr. Cerasini worked on many notable projects including West Penn Hospital, Jeanette Hospital, the Federal Office Building downtown, the VA Medical in Highland Park, Steubenville post office and one of the earliest co-generation power plants in the U.S. at the Indiana University of Pennsylvania.

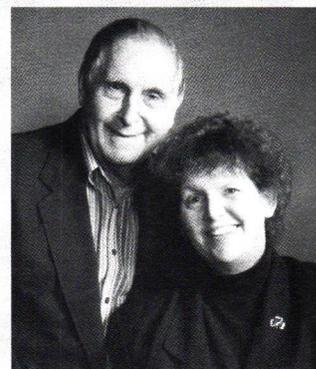
In 1987 Prack & Cerasini Architects was sold to the firm now known as Hayes Large Architects, where Mr. Cerasini worked until last year. Despite being ill with cancer, he continued to work daily until his doctor ordered him to stop.

William Strott, AIA, another friend of fifty-some years, said Mr. Cerasini was a good-hearted person who was extremely knowledgeable and intelligent. "He had the knowledge of a scholar and he really knew construction, the basics of putting a job together which is a lost art today," said Strott.

"He was a wonderful person, very influential and highly respected" in the field, said Perry Patrick A. Zilka, AIA who was mentored by Mr. Cerasini. "I went to the John Cerasini School of Architecture," said Zilka, who didn't have formal architectural education. "One day he told me, 'You're ready. Go take the exam.'" Zilka did, and passed.

A gourmet cook who enjoyed good wine, golf, and travel, Mr. Cerasini was an active Rotarian with the Carnegie Rotary since 1972. He was a member of the Paul Harris Fellows, and club past-president 1982 and 1983. He and his much-loved wife, Alma, enjoyed traveling with the Rotarians to all parts of the world.

Born in Carnegie, Mr. Cerasini attended Sto Rox High School. He is survived by Alma, his wife of 25 years, and two sons, Marc Cerasini of New York City and Vance Cerasini of Columbus, Ohio.



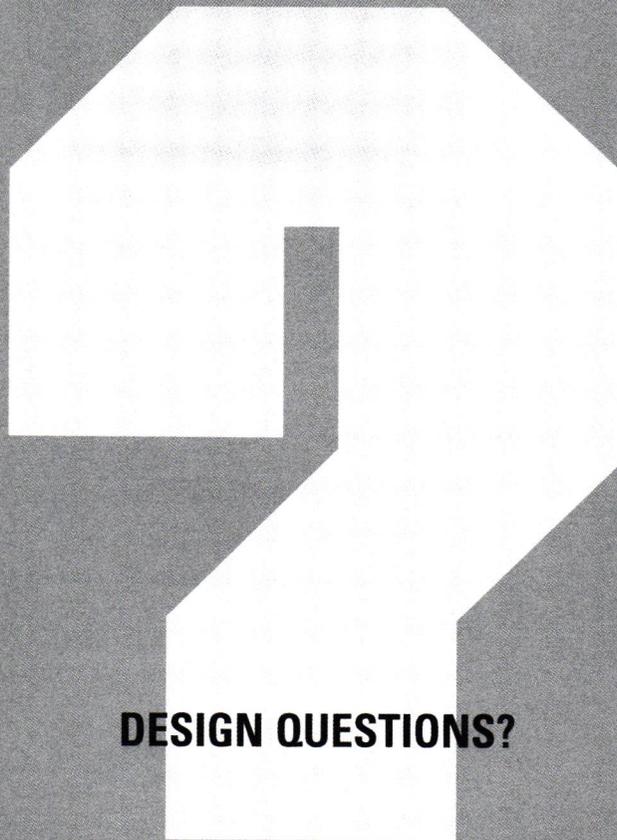
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From the Firms

► **Perkins Eastman** will design a new 50,000 sf facility for the Children's Home of Pittsburgh. The new building, on a 2.9 acre site in Friendship, will consolidate and expand its current programs for medically challenged children including day care, adoption services, transitional infant and pediatric care programs.

JSA Architecture Planning Engineering Interior Design announced the completion of the remodel to the first floor of the Learning Research and Development Center (below) on O'Hara Street at the University of Pittsburgh. The 3,300 sf space will be occupied by UPCLOSE (The University of Pittsburgh Center for Learning Out of School Environments), a non-profit organization that functions as an entrepreneurial presence within the university. All remodel work was accomplished while preserving the original architecture of the LRDC building. **Mark Lighthall, AIA** was project architect, design architect was **Richard Oziemblosky, AIA** and **Ray McCaughey, AIA**, was principal-in-charge. Interior designer was Anita Myers. General Contractor was Volpatt Construction.

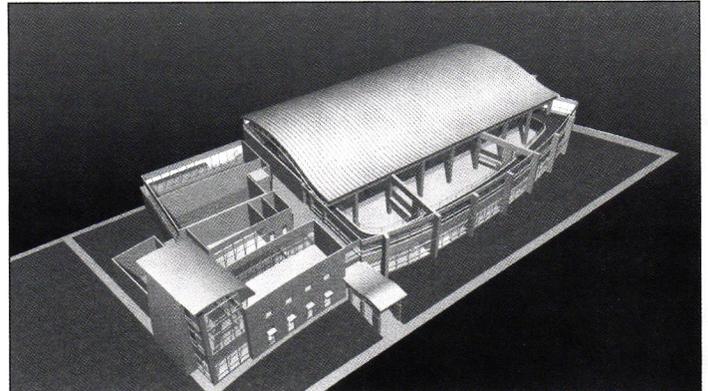


Construction has begun on the Butler Township Municipal Building, designed by **DRS Architects, Inc.** **Greg Madej, AIA** is the principal-in-charge for the \$3.4 million facility.

DRS Architects, Inc. began work with Oxford Development Company on the design and construction documents for a 50,000 sf General Services Administration facility at Thorn hill Industrial Park in Butler County.

The Department of Veterans Affairs selected **DRS Architects, Inc.** to renovate a 19,000 sf outpatient clinical facility at the Louis A. Johnson VAMC in Clarksburg, West Virginia.

WTW Architects was selected to design a new 44,000 sf recreation center (below) for Kutztown University of Pennsylvania in Kutztown, PA. Construction of the two-level, \$8.8 million facility should begin next summer and be completed by the fall of 2005.



KSBA Architects was selected to design ten projects for Family Services of Western Pennsylvania. Two residential group homes are renovation projects and the remaining eight are brand-new construction of 2,000 sf three and four bedroom homes. **Grant E. Scott, AIA** is principal in charge.

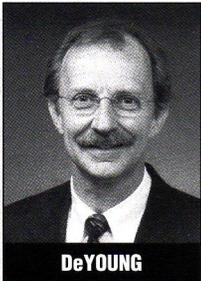
General Industries, Prof. Affil., recently broke ground on the new MedSource Technologies precision medical foreign facility in Houston, PA. The new 30,400 sf stand-alone forging facility features offices and light manufacturing amenities. The project will be completed in the spring of 2004.

Massaro Company was recently awarded a \$2,000,000 design/build renovation project for the Pittsburgh Presbytery. The historic Northern Light Building located on the North Side of Pittsburgh will serve as their new administrative offices.

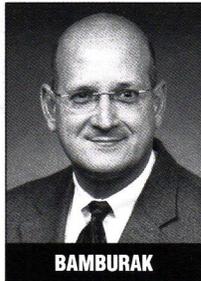
Massaro Company will soon begin construction of a SpringHill Suites by Marriott on Pittsburgh's North Shore. The \$15,186,000, ten-story, 135,000 sf hotel will include 198 guest suites, street level retail space, and indoor pool and in-suite Jacuzzis. The project architect is Architectural Alliance. Scheduled completion date is January 2005.

Business Briefs

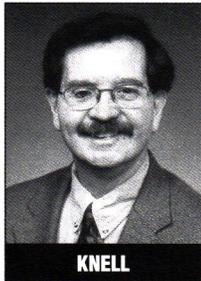
► A transition in ownership and management of **WTW Architects** in Pittsburgh that started 12 years ago when **Rich DeYoung, AIA** was named a principal in the firm has been completed. DeYoung assumes the position of president and chief executive officer, while senior principals **Richard F. Bamburak, AIA** and **Paul F. Knell, AIA** add the duties of senior vice presidents to their roles.



DeYOUNG

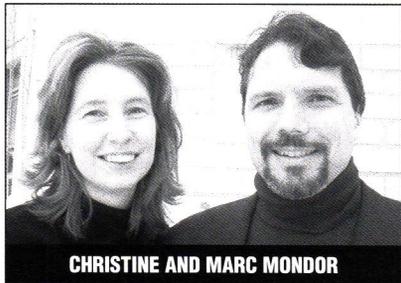


BAMBURAK



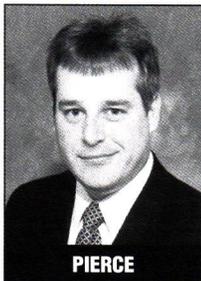
KNELL

Marc Mondor, AIA, has joined Big Picture Designs, a green building consulting company founded in 1997 with Christine Mondor. Most recently he was with the Green Building Alliance where he performed fee-for-service green building consulting and was instrumental in greening nearly a dozen projects. The decision to part was mutual and amicable, as the GBA plans to no longer offer direct project consulting, citing the market's increased green building capacity since he came on board.



CHRISTINE AND MARC MONDOR

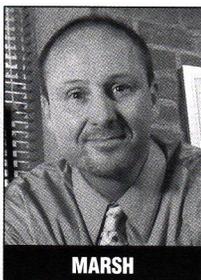
L. Robert Kimball & Associates, Architects and Engineers announced the appointments of **Ryan M. Pierce, AIA** as the firm's assistant operations manager and Michael Secrist as an architectural visualization artist in the architecture and engineering building systems group.



PIERCE

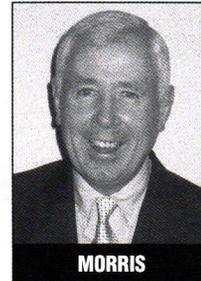
Dawn R. Cindric, AIA, Ana R. Migone, Assoc. AIA, Anne R. Savage and Jamie Gamble are the newest additions to the professional staff at **WTW Architects**.

The Sextant Group announces the addition of **Leo E. Marsh** as principal consultant.



MARSH

The Pittsburgh Builders Exchange announced that **John P. Morris, Jr.** was elected 2004 president by the Board of Directors. Morris is president of **J.J. Morris & Sons, Inc.**, a firm that specializes in interior finish construction in the tri-state area. The Pittsburgh Builders Exchange also announced the hiring of **Melody K. O'Brien** as marketing representative.



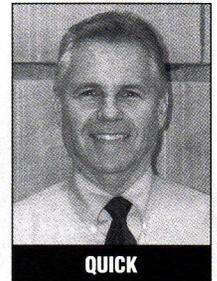
MORRIS



O'BRIEN

Kudos

► **Stephen Quick, AIA** of **Perkins Eastman**, has been selected to serve as a member on the **American Institute of Architects Livable Communities Committee**. This committee is responsible for designing the AIA's policies and programs on livable communities.



QUICK

Rich DeYoung, AIA of **WTW Architects** has been elected to a three-year term on the **AIA Pennsylvania Board of Directors**. DeYoung is immediate past president of **AIA Pittsburgh's Board of Directors** and also serves as executive vice chairman of the Western Pennsylvania chapter of the Arthritis Foundation.

Daniel Rothschild, AIA, of **Rothschild Doyno Architects PC** earned his Leadership in Energy and Environmental Design (LEED) 2.1 accreditation from the U.S. Green Building Council.

DRS Architects, Inc. announces that the Science, Technology and Cultural Center at Butler County Community College is one of ten facilities awarded a Citation by the **2004 Architectural Jury of the American Association of School Administrators/ American Institute of Architects/Council of Educational Facility Planners International**.

Radelet McCarthy, Architects and Designers, recently relocated to The First & Market Building in the Firstside area of downtown Pittsburgh. Their new location has 50% more space than their previous office in the Arrott Building. "Firstside has a strong neighborhood feel with numerous professional service firms," says **John Radelet, AIA**. "We enjoy a great view of the river and many appealing building features...including an atrium and exposed brick walls." —By *Maya Haptas*

PROJECTS OF MERIT

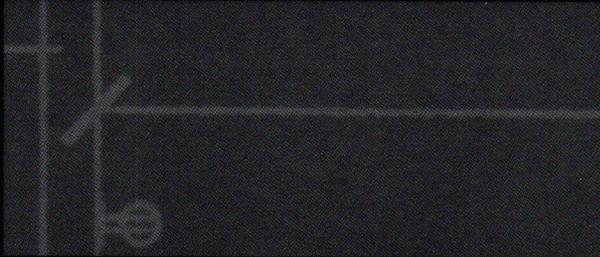


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Mistick PBT

When the Sisters of Divine Providence needed a major renovation completed at their chapel, they turned to Mistick Construction to complete the \$3.1 M project. Restoration included work at the plaster ceilings and cornice, granite columns, stone capitals, and new terrazzo. Fifty-eight stained glass windows were removed, restored, and replaced.

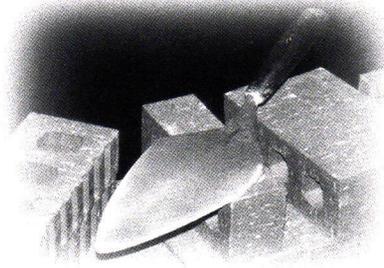
Because the Chapel is located at the center of the motherhouse, the entire project involved extensive coordination among the design team before and during construction.

The project received the 2002 AIA/IFRAA Design Award for Religious Architecture Renovation.



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CALENDAR

AIA ACTIVITIES

MARCH 9, TUESDAY

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

APRIL 23-24, FRIDAY-SATURDAY

Build Pittsburgh, 8am – 5pm on Friday, 8:30am – 3pm on Saturday at Union Trust Building, Downtown Pittsburgh. The theme of this two day conference is "Sharing Knowledge, Shaping Community." Breakfast and lunch will be provided. All members are welcome. **Fulfills 11 CES credits.** Please call AIA Pittsburgh at 412-471-9548 for more information and registration.

BUILDING BLOCKS

MARCH 17, WEDNESDAY

Innovations in Steel

SMI Steel Products
Marriott Hotel

112 Washington Place, 8:30 a.m. – 1:30 p.m.
Continental breakfast and lunch will be provided
Registration from 8 – 8:30am
No Cost (**4 CES credits**)

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- Architecturally Exposed Structure

Please visit www.smisteelproducts.com or call 1-800-308-9925 for more information and to register

MARCH 31, WEDNESDAY

Construction Delay Claims

Lorman Education Services
Ramada Plaza Suites & Conference Center
One Bigelow Square, 8:30 a.m. – 4:30 p.m.
Registration from 8 a.m. – 8:30 a.m.
Cost is \$289/individual; \$279/two or more individuals (**6.5 CES credits**)

- Documenting Delay Claim
- Contractual Issues
- Claim Methodology
- Determination of Responsibility for Delay
- The Delay Damage Calculation
- Legal Issues

Please visit www.lorma.com to register or call Kari at 715-833-3940.

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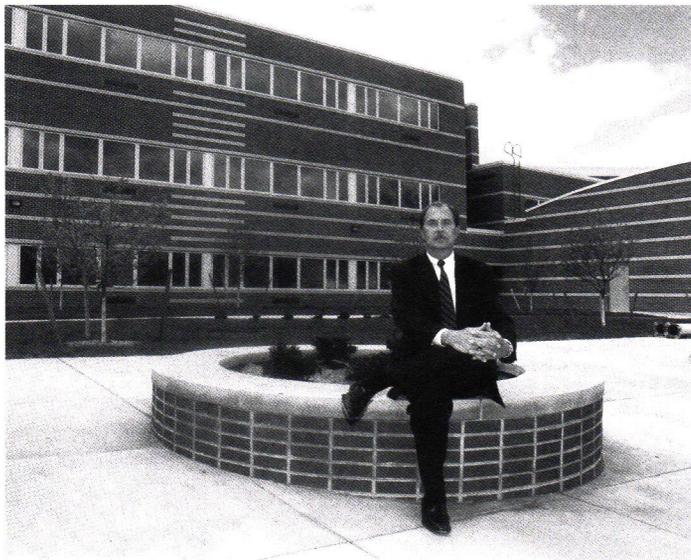
*Corporate Director of Development, Leonard S. Fiore, Inc. General Contractors
President, AIA Middle PA*



PERSONAL: Married to Cynthia for 25 years (vice-president and resident manager of State College, PA Merrill Lynch Office)
 – 21 year old son, Richard, Jr., junior at Bucknell University majoring in economics
 – Twin 17 year old daughters, Stephanie and Brittany, juniors in high school
 – “Zookeeper” for 1 black labrador, 2 shi-tzus, 2 siamese cats and 1 iguana
 – Hobbies include fly fishing, skiing, golf, tennis, gardening and reading

YEARS IN PRACTICE: Began my Pennsylvania architectural career by joining Hayes Large Architects on April 1 (my birthday), 1980

EDUCATION: Bachelor of Fine Arts in Industrial Design, 1975, Carnegie-Mellon University
 Master’s of Architecture, 1978, Yale University



**Junjata Gap Elementary School,
Altoona Area School District**

PROJECT WITH SPECIAL MEANING: Penn State University’s Pennsylvania College of Technology (PCT). Their on-going multi-million dollar construction program presented me with the opportunity of providing a diversity of architectural services for over 15 years. Starting out as a designer in 1981, I soon became registered and quickly transitioned into the role of project manager. In 1990, I became partner-in-charge of this client, taking over for my retiring partner, Tom Large. Working with a very vision-driven president and Board of Trustees at the time resulted in the creation of their first long range plan and the subsequent design, management and construction of new Technology, Student, Aviation, Life-long, Academic and Community Arts Centers for this Williamsport, PA location. It was converted from a former city high school and community college campus into one of the Northeast’s premier technology colleges and providers.

IF I HADN’T BEEN AN ARCHITECT: I would have been an industrial designer...the career that I had originally pursued at CMU. I still continue to design new ideas for products and packaging, but unfortunately, they haven’t gotten further than my sketchbook!

FAVORITE ARCHITECT AND WHY: Cesar Pelli...A great designer, impartial and humble, with no ego. An admired father, approachable friend and respected architect.

I WANT TO BE REMEMBERED FOR (AND WHY): Being the reason that someone decided to achieve further in his or her life or education because of what I represented or shared as an architect, father, husband, employer, friend or mentor.

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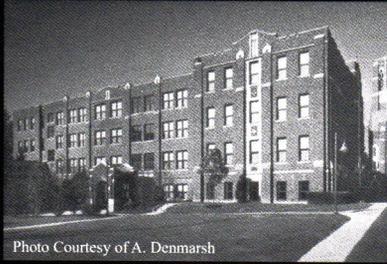


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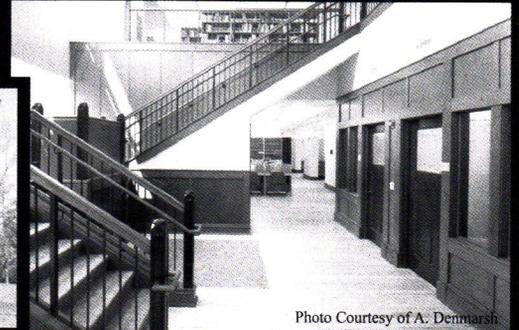
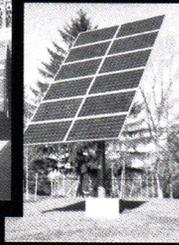


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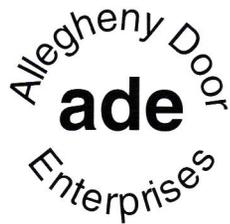
This 160,000 s.f. LEED registered substantial renovation project required an accelerated schedule and close coordination. The Felician Sisters Convent and Our Lady of Sacred Heart High School will be 30% more energy efficient than model energy code requirements while preserving the look of the historic structure through extensive reuse of the original doors and woodwork. Other green features included: high performance windows, heat recovery, low emitting materials, storm water reuse, occupancy sensors, low flow fixtures, recycled construction waste, construction IAQ plan, conversion of 7 acres of lawn to meadow, solar domestic hot water system and construction of a bioshelter for vermicomposting and education.



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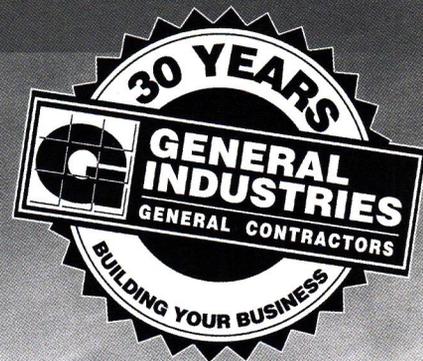
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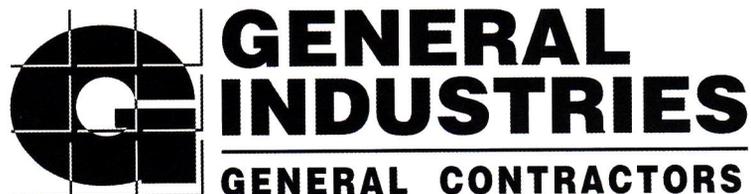
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