

***DOCUMENTS TO BE GIVEN TO ARCHITECTS  
AND/OR  
INTERESTED COMMUNITY GROUPS***

1.	AN INTRODUCTION TO THE NATIONALITY ROOMS PROGRAM	PAGE 1-2
2.	NATIONALITY ROOMS PROGRAM FACT SHEET	PAGE 3
3.	PRINCIPLES GOVERNING THE CREATION OF NATIONALITY ROOMS	PAGE 4
4.	POLICY ON THE ESTABLISHMENT OF ADDITIONAL NATIONALITY AND HERITAGE ROOMS	PAGE 5
5.	GUIDELINES FOR CREATING A NATIONALITY OR HERITAGE ROOM	PAGE 6
6.	NATIONALITY ROOM DESIGN CONTENT AND REVIEW CRITERIA	PAGE 7 - 8
7.	STYLES OF ARCHITECTURE IN THE NATIONALITY ROOMS	PAGE 9
8.	POLICIES AND PROCEDURES	PAGE 10 - 14

## AN INTRODUCTION TO THE NATIONALITY ROOMS PROGRAM (1).

The University of Pittsburgh's renowned Nationality and Heritage Classrooms are gifts from the ethnic groups who helped to build Pittsburgh. The 26 rooms are glowing artistic tributes to their cultural heritages, which stem from the Far East, Middle East, Africa, Eastern and Western Europe. The Rooms' design often originated with architects living abroad. Artists came from Prague, Warsaw, Athens, and Ghana to decorate the walls and ceilings with gold leaf, earth colors, wood and stone sculptures or murals representing historic events and enduring values of that culture.

Though of museum caliber, the Nationality Rooms are in use almost constantly as classrooms during the fall and spring terms. A prime attraction for tourists and school groups, the rooms are interpreted by students and docents to more than 30,000 visitors yearly. Thus their educational impact is felt by all strata of society.

The idea of the Classrooms originated in 1926 when the University's landmark, the 42-story gothic Cathedral of Learning, was still in the design stage. As thousands of immigrants recently arrived from their homelands searched for an identity in this strange new country, it was decided to invite them to share in the building of the great tower by contributing Nationality Classrooms which would ring the magnificent three-story Gothic Commons Room on the first floor. In those Depression years, the funding of the rooms was a mighty endeavor. The Nationality Committees organized bake sales, church bazaars, and folk dances to earn money for "their" rooms. Then came World War II to complicate the already monumental task of coordinating work on three continents, including designs by foreign architects and designers, work by native artists and craftsmen, and imported artifacts. Each room's detail was carefully designed and executed -- even switch plates, door handles, hinges and wastebaskets. The Committees sought worthy representation of their cultures and the homelands they loved.

The Nationality Rooms do not contain political themes or symbols, nor may a living person be portrayed therein. It is a principle that the period of each room design predate the signing of the American Constitution and the founding of the University of Pittsburgh in 1787. Instead of plaques, donor recognition is recorded in a Donor Book.

The Czechoslovak Room is brightened with painted wild flowers on the beamed ceiling; the Hungarian Room glows with paprika red, the exact red of *paprikas* hung over fences to dry in the old country. Folk motifs permeate the hand-notched Slavonian oak paneling the Yugoslav Room. Nature's rhythm is depicted on the Russian Room ceiling, which is cornered with designs representing the four seasons that are traditionally found on Easter bread pans. The fairy tale stained-glass windows of the German Room glorify the works of the Brothers Grimm which continue to delight children of all ages. Yoruba sculptures on the door of the African Heritage Classroom depict the 10 ancient kingdoms of Africa.

Some of the rooms are specifically designed to illustrate a period that marked a cultural peak in the country's history. The Polish and Italian Rooms, for example, represent the Renaissance period. The Greek Room incorporates the perfect symmetry of classical 5<sup>th</sup>-century B.C. architecture in its marble columns and coffered ceiling.

Other rooms contain original material. The English Room houses many items salvaged from the London House of Commons, which was destroyed by bombs during World War II. The entire front wall is covered with linenfold paneling which arrived charred and stained in Pittsburgh. The fireplace comes from the "Aye" lobby, and original stone corbels, carved with the Tudor rose, support the beamed ceiling. The cornerstone is a brick from No. 10 Downing Street. The Syria-Lebanon Room is the only structure brought in its entirety from abroad. The library of a wealthy merchant in Damascus, its satin couches, *mihrab* (prayer niche), and walls covered with intricate designs in gesso inspire visitors to refer to it as a "jewel box."

Several rooms display the seals of that nation's earliest schools in stained-glass windows. Educational concepts can be discerned in the German Room, where the teacher lectures from a platform, whereas in the Chinese Room the teacher and the students sit around a moon-shaped teakwood table, before a slate portrait of Confucius.

Between 1938 and 1957 -- 19 rooms were completed. After a hiatus of 30 years seven new rooms have been dedicated: Israel Heritage Room (1987), Armenian Nationality Room (1988), African Heritage Room (1989), Ukrainian Nationality Room (1990), Austrian Nationality Room (1996), Japanese Nationality Room (1999) and the Indian Nationality Room (2000). The Danish, Latin American/Caribbean Heritage, Philippine, Swiss, Turkish and Welsh Rooms are now in the planning stages.

Completing their rooms does not end a committee's work. National holidays are observed and hospitality provided for important visitors from abroad. Cultural benefits, exhibits, concerts, and lectures fund scholarships for summer study abroad (34 in 2001). In an effort to promote ethnic awareness, the rich resources of the rooms and their committees are often drawn upon. The link which the committees provide with the community serves to enhance the international dimension of the University of Pittsburgh.

Current Committees and affiliating organizations are:

African Heritage	Japanese	Women's Int'l Club
Armenian	Latin American/Caribbean Heritage	Nationality Council
Austrian	Lithuanian	Czechoslovak Technological Society
Chinese	Norwegian	Scandinavian Society (SSWP)
Czechoslovak	Philippine	Gaelic Arts League
Danish	Polish	Polish Arts League
English	Romanian	Sons of Norway
Finnish	Russian	Quo Vadis Alumni
French	Scottish	Austrian American Cultural Society
German	Swedish	German American Cultural Society
Greek	Swiss	Japan American Cultural Society
Hungarian	Syria-Lebanon	Ukrainian Renaissance Committee
Indian	Turkish	Ukrainian Technological Society
Irish	Welsh	St. Andrew's Society (Scottish)
Italian	Yugoslav	St. David's Society (Welsh)
Pittsburgh American Turkish Association	Filipino American Association	

Revised June, 2001  
 E. Maxine Bruhns, Director  
 (8/94;1/96;2/97)

## NATIONALITY ROOMS PROGRAM FACT SHEET (2).

- The program was founded in 1926 by Ruth Crawford Mitchell at Chancellor Bowman's request to involve immigrant communities in University life.
- Despite the Depression and World War II, all funds were raised by communities with generous donations from George Hubbard Clapp, Rachel McMasters Hunt, Mabel Gillespie, and governments abroad.
- 19 rooms were completed by 1957 when Ruth Mitchell retired: Chinese, Czechoslovak, Early American, English, French, German, Greek, Hungarian, Irish, Italian, Lithuanian, Norwegian, Polish, Romanian, Russian, Scottish, Swedish, Syria-Lebanon and Yugoslav.
- Room design period must pre-date 1787 (founding of the University of Pittsburgh and completion of the United States Constitution).
- The rooms may not include any political symbols nor depict living persons.
- After dedication, maintenance is provided by the University of Pittsburgh.
- In 1948, the room committees' goals turned to raising funds for summer study abroad scholarships (708 - awarded to date - 34 of those in 2001 - for a total of \$1,051,400). Individual scholarship average is \$2,500.
- New rooms completed since 1957; Israel Heritage, 1987; Armenian, 1988; African Heritage, 1989; Ukrainian, 1990; Austrian, 1996; Japanese, 1999 and Indian 2000.
- Rooms in planning and funding stages: Danish, Latin American/Caribbean Heritage, Philippine, Swiss, Turkish and Welsh Rooms
- All rooms except Early American and Syria-Lebanon are used daily as classrooms
- Rooms are scheduled mainly for Humanities classes, determined by class size, although French is often taught in the French Room, Chinese in the Chinese Room, etc. Faculty may request to teach in a certain room. However, class size is the main determinant.
- A committee may use its room for meetings, lectures, etc., if no classes are scheduled. All programs must be cultural not political.
- Rooms are a prime tourist attraction, especially for school groups and motor coach tours. A free Holiday Open House attracted 2,500 guests on Sunday, December 3, 2000. This is an annual event to celebrate ethnic traditions and the holiday decoration of the rooms. 17,366 visitors received guided tours from Quo Vadis student guides in 2000. 6,851 guests took tape-guided tours. An estimated total of 100,000 (including walk-ins) visit the room each year.
- After a room is dedicated. Committees provide hospitality to important visitors, participate in program activities (future dedications, annual balls, Chancellor's special events); purchase books on cultural heritage for Hillman Library; provide for special needs, e.g., national dress for University events.

Prepared by E. Maxine Bruhns, Director

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(7/93; 1/96; 2/97)

## PRINCIPLES GOVERNING THE CREATION OF NATIONALITY ROOMS (3).

From the inception of the Nationality Rooms Program in 1926 until the completion of the Irish Classroom in 1957, the following principles governed the creation of the rooms, assuring a basic commonality of purpose, authenticity, and cultural, non-political, emphasis:

A Nationality Room must illustrate one of the outstanding architectural or design traditions of a nation that is recognized as such by the United States Department of State.\*

The design of a given historical period must be cultural and aesthetic; not political. The period depicted should be prior to 1787, the date of the United States Constitution and the founding of the University of Pittsburgh, with emphasis on cultural roots.

To avoid political implications in the room, no political symbol is permitted in the decorations, not a portrait or likeness of any living person.

The only place a political symbol may be used is on the corridor stone above the room's entrance.

No donor recognition may appear in the rooms except in a Donor Book.

Most architects and designers of the rooms have been born and educated abroad. This has been instrumental in insuring authenticity of design.

\*In the 1970's, policy revisions were implemented which, while retaining most of the earlier principles, utilized the broader definition of nation, i.e., a body of people associated with a particular territory and possessing a distinctive cultural and social way of life.

Adoption of this non-political terminology enabled the community to undertake creation of an African Heritage Classroom and Latin American/Caribbean Heritage Room, which represent a continent. It also opened the way for the Armenians and Ukrainians and to build rooms representing their unique cultures.

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Based on an excerpt from "Nationality Rooms Book" – 1975  
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POLICY ON THE ESTABLISHMENT OF ADDITIONAL NATIONALITY AND HERITAGE  
CLASSROOMS IN THE CATHEDRAL OF LEARNING. (4).

The University of Pittsburgh encourages the establishment in the Cathedral of Learning of additional Nationality and Heritage classrooms which portray by architectural design and décor the cultural contribution of a nation, region, ethnic group or heritage which has a significant community currently residing in Pittsburgh.

To initiate the establishment of such rooms, individuals or groups should contact and consult the Director of the Nationality Rooms Program who will inform them of the detailed policies and procedures to be followed as well as the availability and location of possible classroom space with its cost implications. When sufficient community and other support has been developed, the interested individuals will organize an Ad Hoc Committee for the purpose of preparing and submitting a written proposal to the Chancellor of the University of Pittsburgh through the Director of the Nationality Rooms Program. Committees should be aware that the time span from inception to dedication often exceeds 10 years.

After the preliminary proposal has been approved by the University of Pittsburgh, a permanent classroom committee will be established. Its task is to raise the necessary funds, formulate an acceptable design concept, collaborate and cooperate with the Director of the Nationality Rooms Program and other University staff to complete the room and initiate an on-going intercultural program. Contributions are made to the committee's account at the University of Pittsburgh, which is administered by the Director of the Nationality Rooms Program. Funds raised shall be used only for expenses related to the project. Donations are thus income tax deductible. Remaining contributed funds will be used for study abroad scholarships.

A dedication ceremony is held to commemorate the completion of the room. Formal presentation of the ceremonial key by the committee to the University Chancellor symbolizes the bestowal and acceptance of the gift with a commitment on behalf of the University to maintain the room in perpetuity.

Following the dedication of the classroom, the committee's officers (**not to exceed five**) will become active members of the Nationality Council (annual committee dues \$100). The focus of Council members is to provide summer study abroad scholarships for University of Pittsburgh students (average 30 awards annually). Other activities include providing hospitality at the University of Pittsburgh for distinguished visitors from the nation, ethnic group, or heritage involved, and other non-political cultural or educational events within the Program's scope.

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GUIDELINES FOR CREATING A NATIONALITY OR HERITAGE ROOM  
AT THE UNIVERSITY OF PITTSBURGH (5).

- A. Consult with the Director of the Nationality Rooms Program.
- B. Form an Ad Hoc Committee; assess community support.
- C. Submit a proposal through the Nationality Rooms Program Director to the Chancellor of the University of Pittsburgh.
- D. Form a permanent classroom committee which includes the following:
  - 1. Concept Committee
  - 2. Fund Raising Committee
  - 3. Events Committee
- E. Declaration of Gift – Present \$5,000 to the Nationality Rooms Program. It will be placed in the Committee's agency account to seed fundraising.
- F. Select space on the third floor of the Cathedral of Learning.
- G. Plan a fundraising campaign; establish a budget.
- H. Develop design concept. Submit in writing to Director, Nationality Rooms Program.
- I. Select an architect registered in Pennsylvania. Submit the architect's name and qualifications for University approval and hiring (the contract is between University and architect).
- J. Obtain preliminary designs.
- K. Develop design
- L. Refine design
- M. Obtain approval of the final design by the Rooms Committee and the University.
- N. Architect: Prepare contract documents.
- O. University of Pittsburgh: Invite construction bids.
- P. Committee: Provide total construction costs for deposit in the Room's building fund at the University of Pittsburgh.
- Q. University of Pittsburgh: Negotiate the contract.
- R. Construction – Architect of Record attends weekly site meetings with Nationality Rooms Program Director and other relevant staff.
- S. Create Ceremonial Key. Prepare Dedication Booklet.
- T. Dedication
- U. University of Pittsburgh: Maintain Room in perpetuity
- V. Organize Committee and Room records for University Archives.
- W. Continue Intercultural Programs, Scholarships for Summer Study Abroad.

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E. Maxine Bruhns, Director  
(5/98 & 1/97)

## NATIONALITY ROOM DESIGN AND REVIEW CRITERIA (6).

To represent a nation or continent within a functional classroom is a tremendous challenge to the imagination, creative talent and taste of a designer. It is hoped that this document will focus attention on elements, which merit consideration in the room design.

The University reviews every design submission for a Nationality or Heritage Room, which is presented by the Room Committee. In recent years we have worked on plans for the Israel Heritage, Ukrainian, Armenian, African Heritage, Austrian, Indian and Japanese Rooms. Among those who must approve the design are: Director, Nationality Rooms Program; University Architect; University Engineer; Registrar and the Chancellor. These design submissions are judged against certain common criteria.

It is the responsibility of the designer to provide the Director of the Nationality Rooms with a narrative as well as adequate reference material to support his/her concept and design. The narrative, accompanied by a sketch, should precede design development.

Listed below are some of the points which serve as guidelines as we conduct design reviews. Consideration is, of course, not limited to these points.

### FUNCTION

1. The room must, above all, be a functional teaching classroom with a specific number of seats determined by University formula.
2. Room must comply with all applicable building and city codes.
3. Design must satisfy the requirements of the A.D.A. (Americans with Disabilities Act).
4. Comfortable student seats with writing capability, bookracks and sightlines to the chalkboard shall be provided.
5. Professor's lectern, or table and chair is necessary.
6. Chalkboard shall meet University standards.
7. Provide adequate HVAC and electrical services.
8. Sprinkler system is required.
9. Provide audiovisual technology as required by the University CIDDE (Center for Instructional Development and Distance Education). Projection screen shall be located in the Professor's area.
10. Art objects and displays shall be secured.
11. Narrated tour equipment, player, loudspeakers, "on/off" toggle switch on light control panel is required (The Nationality Rooms Program provides players and loudspeakers). Contractor provides and installs "on/off" toggle switch.
12. Materials shall be authentic and durable – chairs shall have stable legs, backs and tablet arms.
13. Ease of maintenance is important.

### GENERAL POLICIES

1. Must serve as a functioning classroom.
2. Room period must predate 1787.
3. No political symbols in room (only on corridor entrance stone).
4. No living person represented in room.
5. No donor recognition (except in donor book or above corridor door).

### CONCEPT

1. Should inspire, possess dignity, and strive for eternal qualities.
2. Theme clearly expressed.
3. Selection of the appropriate time frame (pre-1787).
4. Historic justification.
5. Intellectual content, potential to "teach" about the culture.
6. Appropriate symbols and artifacts.
7. Execution through architectural form not mere surface embellishment.

8. Theme may focus on:
  - a. Architecture
  - b. History
  - c. Multiplicity of heritages
  - d. Multiplicity of languages
  - e. Family life
  - f. Education
  - g. Traditions/Religions
  - h. Art and artifacts
  - i. Other – non-political themes

#### AESTHETICS

1. Compatibility with other Nationality Rooms
2. Unity of design/theme clearly expressed.
3. Harmony of elements.
4. Authenticity of furniture – period, style, material, craftsmanship.
5. Windows, floor, wall and ceiling treatment
6. Lighting fixtures.

#### DECORATIVE OPPORTUNITIES

1. A protected display area – secure glass and locks.
2. Furniture design – authentic style, material, workmanship.
3. Door, window and ceiling treatment, compatible with walls and floor.
4. Floor treatment – inlay, mosaic, stone and brick.
5. Functional and display lighting.
6. Artistic treatment of chalkboard cover.
7. Hardware (door hinges and straps, switchplates, door handles).
8. Corridor entrance stone may bear cultural or political symbol or tasteful donor recognition using traditional symbols.
9. Decorative holder on door for room name and number.

#### MECHANICAL

1. Structural
2. Lighting plan
3. Ventilation
4. Heating/Air-conditioning
5. Sprinkler system

#### DOCUMENTATION

Submission of written material, photographs and drawing shall:

1. Explain concept
2. Verify prototypes (pre-existing structures)
3. Authenticate materials
4. Provide full and honest historic justification

**NOTE:** The Committee is encouraged to provide a copy of this document (translated into the appropriate language) to designers and others abroad who may provide services.

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## STYLES OF ARCHITECTURE IN THE NATIONALITY ROOMS (7).

African Heritage	Asante	18 <sup>th</sup> century
Armenian	Medieval	10 – 12 <sup>th</sup> century
Austrian	Baroque	18 <sup>th</sup> century
Chinese	Chinese Empire	18 <sup>th</sup> century
Czechoslovak	Folk	
Early American	New England Colonial	17 <sup>th</sup> century
English	Tudor-Gothic	16 <sup>th</sup> century
French	French Empire	18 <sup>th</sup> century
German	German Renaissance	16 <sup>th</sup> century
Greek	Classical	5 <sup>th</sup> century B.C.
Hungarian	Folk	
Indian	Renaissance	4-9 <sup>th</sup> century
Irish	Irish Romanesque	500 – 1200 A.D.
Israel Heritage	Stone Dwelling	1 <sup>st</sup> century A.D.
Italian	Italian Renaissance	15 <sup>th</sup> century
Japanese	Minka	18 <sup>th</sup> century
Lithuanian	Folk	
Norwegian	Folk	18 <sup>th</sup> century
Polish	Polish Renaissance	16 <sup>th</sup> century
Romanian	Byzantine	17 <sup>th</sup> century
Russian	Byzantine & folk motifs	17 <sup>th</sup> century
Scottish	Scottish Gentry	17 <sup>th</sup> century
Swedish	Folk	18 <sup>th</sup> century
Syria-Lebanon	Damascus	18 <sup>th</sup> century
Ukrainian	Baroque	17 – 18 <sup>th</sup> century
Yugoslav	Folk	

### CHRONOLOGIC GROUPING OF STYLES

Classical	5 <sup>th</sup> century B.C.	400 – 500 B.C.
Irish Romanesque	6 <sup>th</sup> – 12 <sup>th</sup> century A.D.	500 – 1200
Medieval	10 <sup>th</sup> – 15 <sup>th</sup> centuries	900 – 1100
Renaissance	15 – 16 <sup>th</sup> centuries	1400 – 1500
Tudor-Gothic	16 <sup>th</sup> century	1500
Byzantine	17 <sup>th</sup> century	1600
Colonial	17 <sup>th</sup> century	1600
Baroque	18 <sup>th</sup> century	1700
Chinese Empire	18 <sup>th</sup> century	1700
Damascus	18 <sup>th</sup> century	1700
French Empire	18 <sup>th</sup> century	1700

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POLICIES AND PRODECURES ON THE ESTABLISHMENT OF ADDITIONAL NATIONALITY AND HERITAGE  
ROOMS IN THE CATHEDRAL OF LEARNING (8).

**I. OVERVIEW**

The University of Pittsburgh encourages the establishment in the Cathedral of Learning of additional Nationality and Heritage classrooms, which portray by architectural design and décor the cultural contribution of a nation, region, ethnic group or heritage.

Such new rooms should continue the tradition established by the existing Nationality and Heritage Rooms in the Cathedral of Learning, which have been funded by ethnic communities having a distant culture or by individual donors who wish to honor a specific culture. New Nationality and Heritage Rooms may represent a nation, a heritage that spans many nations or geographical region or regions.

All new Nationality or Heritage Rooms will be located on the third floor of the Cathedral of Learning. As the standard Cathedral of Learning classrooms were renovated in 1994 and are equipped with audio-visual technology, new Nationality or Heritage Rooms must incorporate the existing audio-visual technology into their designs.

The Room's architecture and furnishing shall represent cultural, aesthetic and social aspects of the heritage and should emphasize historical perspective. The period chosen should predate 1787, the founding date of the University of Pittsburgh.

To promote the depiction of deeply rooted and lasting elements, political symbols do not appear in the Rooms nor portraits of, or reference to, any living person.

The Room's design shall be functional, educational and aesthetically pleasing. The number of students accommodated shall be in proportion to the space, i.e., while a seminar table arrangement for 12-15 students is appropriate for a small room, a larger room shall provide seating for a number determined by the available square footage – excluding a reasonable display area. University standards define the ratio.

The furniture shall be of sturdy construction adapted to classroom use with authenticity and durability of materials given primary consideration. All seating must provide direct sightlines to the chalkboard. Lighting must be adequate for night classes, and shall be an integral part of the design. Secure installation of displayed objects is essential. Chalkboards, map holders, tablet arms, bookracks and a powered projection surface shall be provided as well as audio-visual equipment required by the University's Center for Instructional Development and Distance Education (CIDDE). Sprinkler heads and provision of ductwork for eventual air-conditioning is essential. The design and carving of the corridor stone and installation of speakers (furnished by the program) to accommodate the narrated tape tour are the responsibility of the Committee.

Every aspect of the furnishing throughout the classroom must be considered from the point of view of permanence and security as the Rooms are subjected to intensive use day and night, five or six days a week with only occasional surveillance possible.

Factors determining choice of floor and wall materials shall include durability and ease of maintenance. Art objects and decorative materials and their location should also be selected with those factors in mind.

**II GUIDELINES ON ORGANIZATION AND PROCEDURE**

**A. Consultation with the Director of the Program**

Individuals representing broad community support of and identification with a culture shall consult with the Director of the Nationality Rooms Program to discuss the possibility of creating a Classroom in the Cathedral of Learning. The Director shall inform the representatives of the principles and procedures which govern the establishment of a Classroom.

**B. Formation of Ad Hoc Committee, Assessment of Community Support**

When the community representatives and the Director have established a full exchange of ideas – including consultation with Facilities Management planning staff to obtain general information on building requirements – the representatives shall form an Ad Hoc Committee to determine if sufficient community interest exists to warrant embarking on the Classroom project.

C. **Submission of Proposal to Chancellor**

When it appears that community support is adequate to assume the decade-long task of creating a Classroom, the Ad Hoc Committee shall prepare and submit a proposal to that effect to the Chancellor of the University of Pittsburgh through the Director of the Nationality Rooms Program.

D. **Formation of a Permanent Classroom Committee**

Upon the University's approval of the group's proposal, a permanent Room Committee shall be formed to work in conjunction with the Director of the Program toward creating a Classroom representing its heritage.

To form a Room Committee, a meeting shall be convened at which officers are elected. Sub-committees for specific tasks shall be organized as necessary. These may include.

1. A Concept Sub-committee to research and study the history, art, architecture, literature, and traditions of the culture and formulate a concept or theme upon which the Classroom design can be developed.
2. A Fundraising Campaign Sub-committee to plan and carry out a comprehensive fundraising effort: analyze the specific community and its giving potential; plan a calendar of events and set goal targets. Fundraising shall be conducted in accordance with University policy.
3. An Events Sub-committee to plan and coordinate fundraising events. These may take many forms; concerts, lectures, banquets, films, exhibits, fashion shows, bake sales, car washes, dances, etc. University facilities may be reserved for appropriate events at little or no cost.

The permanent Room Committee will work in close cooperation with the Director of the Nationality Rooms Program and will submit to the Director for clearance drafts of all correspondence, announcements, and promotional material to ensure that University policy is followed. A copy of the minutes of committee meetings shall also be provided to the Director within 30 days.

E. **Declaration of Gift**

Upon presentation of the Declaration of Gift (See Section G3) the Committee may select and reserve a specific space for their room.

F. **Selection of Space**

The Director of the Program, in consultation with Facilities Management planning staff, the Registrar, and the University Classroom Committee, will designate possible rooms or spaces on the third floor of the Cathedral of Learning for the contemplated Nationality or Heritage Classroom. All of the aforementioned procedures having been fully accomplished, the Committee's preferred space shall be communicated to the Director of the Program, the Registrar and Facilities Management planning staff.

G. **Planning of fundraising Campaign, Establishment of Budget**

1. The Fundraising Sub-committee has the prime responsibility for raising necessary funds to complete the project.
2. A Room Committee Agency Account shall be established and administered by the Office of the Nationality Rooms and Intercultural Exchange Programs. All contributions and funds received shall be deposited in this account and all bills shall be paid from it in accordance with University accounting procedures. Such funds may be used only for expenses directly related to the Room's creation. Donations are thus income tax deductible.
3. The official recognition of the allocation of space within the Cathedral of Learning is obtained by the deposit of \$5,000 into the Committee's Agency Account. A Declaration of Gift is drawn up by the Director of the Nationality Rooms Program and presented to the Chancellor or his designated representative by the Committee. This \$5,000 may be used at the discretion of the Committee to obtain preliminary studies and designs for the Classroom and to finance further fundraising for construction costs. Upon deposit of the \$5,000, a classroom space will be assigned and reserved pending completion of the fundraising campaign.
4. The Room Committee shall endeavor to raise the initial \$5,000 during the first year of the campaign. The remaining funds should be scheduled for completion within a five-year period. If, at the end of this time, adequate funds to construct the Room as originally designed have not been collected, another design may be developed or alternative uses for the funds considered which are consonant with the purpose of the Intercultural Exchange Program (scholarships, library books, lecture series, visiting professors). Should conditions warrant

an extension of the fundraising campaign, the Director of the Program will arrange discussions between the Committee and appropriate University representatives to revise goals.

5. Allowances must be made for periodic updating of cost estimates as classrooms details are developed, and for price escalation up to the anticipated time of construction. The determining of the project budget gives the Room Committee its target for fundraising.
6. A preliminary construction budget shall be determined with the assistance of the University's Office of Facilities Management. Quality and cost levels will be based on past experience with Nationality Rooms using costs taken at the time of construction as corrected by updated current cost for similar work on a square foot basis. Included shall be the architect's fee and an estimated of his/her reimbursable expenses, consultants' fee, furnishings, contingency fund and related expenses.
7. As substantial funds are raised, they are used to establish an interest-bearing Building Fund at the University. Alternatively, the Committee may elect to obtain non-profit 501 3C status and manage its own building fund until such time as of the full bid amount plus contingency is required to be deposited in the University building fund for the bid to be accepted and construction to begin.
8. Other expenses to be met are the design and carving of the corridor stone, installation of speakers for narrated tape tours, printing of the dedication book, dedication ceremony and reception.

#### H. **Development of a Design Concept**

The Concept Sub-committee shall enlist the participation and advice of historians, architects, artists and other individuals, here or abroad, with expertise appropriate to suggesting themes, content, philosophy, motifs and materials for the Room Committee's consideration. The Concept Sub-committee shall prepare a statement of concept for submission and approval by the Room Committee and the Director of the Nationality Rooms Program. It must be borne in mind that what the Room "says", that is, the essence of the message or spirit it conveys and the heritage it depicts will be projected to thousands of people for generations to come. The Concept Sub-committee shall strive to incorporate in the Room true and enduring values, symbols of meaningful traditions and contributions of this heritage to world culture.

A statement of the proposed concept for the Room shall then be prepared and submitted to the Director of the Nationality Rooms Program for necessary coordination.

#### I. **Selection of an Architect**

The University, recognizing that various artists may be involved in the development of preliminary studies, requires that a coordinating architect licensed in Pennsylvania be chosen who will work with the Committee, the University and others who may be involved in the design effort. The Committee may submit a list of architects, whom they believe especially well qualified, to the University for consideration and are encouraged to make recommendations to the University on the selection of the architect.

To further assist the selection process, the University will provide a Preliminary Design Statement for use by designers. This Concept and Preliminary Design Statement shall be distributed to potential architects and designers.

The Committee shall avoid making any commitments to, or contractual agreements with, any designer or artist.

Preliminary designs shall be reviewed by the staff of Facilities Management and the Director of the Program. The University will engage an architect in consultation with the Room Committee on the basis of designs submitted or as otherwise indicated, enter into the contract with him or her and authorize payments from the Room's building fund for services rendered. Results of any competition or efforts of a design professional shall in no way be construed to be binding upon the University or the Committee.

All commissioned design materials will become the property of the University which retains the right to utilize them in any manner whatsoever.

J. **Obtaining Preliminary Designs**

When the statement of concept has been approved by the Committee, The Director of the Program, and other appropriate University offices, steps shall be taken to obtain preliminary design studies which will serve as a basis for selection of a design professional.

Designers must be competent to prepare complete bidding documents or be associated with one who can. Experience has indicated that, in general, architects are best equipped to provide such service.

A Room Committee may elect to consult individuals or establish a Committee abroad to aid in formulating a concept, locating a designer, selecting appropriate building materials and artifacts, and securing government or private gifts.

Prospective designers may be asked to submit designs through invitation or by the vehicle of a competition. If competitions are held, they should be conducted in a manner similar to that prescribed by the American Institute of Architects. Guidelines for such a competition will be made available upon request.

K. **Design Development**

A preliminary design that meets general approval is admittedly difficult. To give expression to a concept that adequately represents aspects of the culture and that embodies fine craftsmanship, native materials, and architectural and decorative motifs which are truly unique to the heritage, requires the preparation of numerous sketches subject to serious review, criticism, rejection of some features and approval of others.

The engaged architect shall consult initially with the Room Committee, the Director of the Nationality Rooms Program, the University Architect and appropriate Facilities Management staff to obtain their reactions and suggestions. Subsequent consultations and guidance will be coordinated by the Director of the Nationality Rooms Program. The final design will be submitted to the Room Committee and the University for approval.

L. **Budget Estimate Update**

Before final design submissions to the University, the retained architect shall furnish cost estimate updates, based on current drawings or models. The project budget will then be revised as necessary and the fundraising goal appropriately adjusted.

M. **Approval of Final Design**

The final design must be submitted to and approved by the Room Committee the Director of the Nationality Rooms Program, and several University administrators.

When the above approvals of the design have been obtained, the process of locating authentic materials and negotiating for special gifts from individuals or governments shall begin.

N. **Preparation of Contract Documents**

When the final design and the project budget have been approved by both the Room Committee and the University and when sufficient funds have been raised, authorization will be given to the architect to proceed with development of contract documents. These shall consist of detailed working drawings and specifications for architectural work, mechanical work, (heating, air-conditioning, ventilation and electrical), bidding instructions, and related conditions and requirements. Final plans and specifications must be reviewed and approved by the University.

O. **Bidding**

Throughout the above process the University shall work in close consultation with the architect. The actual letting of bids for contracts must be accomplished within the structure of University policy and legal requirements.

Upon completion of contract documents, bids shall be taken by the University from at least three qualified contractors.

P. **Committee Deposit of Total Construction Cost.**

When a satisfactory total cost estimate for the Room has been obtained and the necessary funds turned over to the Director of the Program for deposit in the Committee's building fund account, contracts may be let, and demolition of existing structures and construction can begin.

Q. **Negotiating the Contract**

The University negotiates and signs the construction contract. A completion date is usually a part of the contract. For work on University property, it is a legal necessity that the contract be between the contractor and the University. The Associate Vice-Chancellor for Facilities Management must approve all such contracts. Most conventional project

budgets provide an additional 10% for "contingencies", but as a matter of prudence this percentage should be adjusted upward as indicated by the particular project's needs.

R. **Construction**

The construction shall be done in one complete operation and at a time when construction noise will not interrupt classes. After completion of general construction, and a period (usually one term) of availability to visitors, the Room shall be available for class assignment.

S. **Ceremonial key**

An integral part of the Dedication Ceremony is the transfer of Room custody from the Room Committee to the Chancellor. A specially designed ceremonial key to symbolize this transfer is fabricated well in advance of the dedication date. After presentation to the Chancellor, the key is then placed in the Room's display case.

T. **Dedication**

Plans for the Room's dedication begin at least six months before construction is completed. The Dedication book is written, designed and printed. The event, which takes place in the Commons Room or Heinz Chapel, involves music, clergy, speakers, performers, a printed program and reception. Printed invitations sent three weeks prior to the event usually assure the attendance of several hundred guests as well as press and television coverage. Expenses, which include honoraria, and expenses for speakers usually total more than \$5,000. Detailed instructions for planning a dedication are available.

U. **Maintenance Responsibility**

Upon completion, dedication and presentation to the University, the Room shall become an integral part of the University of Pittsburgh's physical plant. The University shall assume the responsibility for general maintenance of the Room. To protect the integrity of the approved design, changes or additions are discouraged. Even minor changes, which do not intrude on the original designs, must have the approval of the University. If a major refurbishment or replacement becomes necessary, the Committee may be asked to raise additional funds to defray a portion of the expense.

V. **Room Records**

The Room Committee shall work in close cooperation with the Director of the Nationality Rooms and Intercultural Exchange Programs through every stage of the creation of the Room. In order to facilitate the compiling of archives, the committee shall maintain a detailed record, including correspondence, meeting minutes, architectural drawings, publicity, list of donors, a record of objects contributed or purchased, the history and significance of such art objects and maintenance instructions. The Room Committee and the Director then arrange for these documents to be suitably organized, annotated, boxed and deposited in Hillman Library's Special Collection section.

Donor recognition shall appear only in the Donor's Book which is hand-bound and shall be part of the Classroom archives. It is sometimes displayed in the Room's cabinet. A duplicate copy shall be provided by the Room Committee to be kept at the Information Center for public perusal.

W. **Continuing Intercultural Programs**

**Following the dedication of the Classroom, the Classroom Committee, working with the Director of the Nationality Rooms Program, shall continue its activities which include:**

1. Becoming a dues-paying member of the Nationality Council
2. Appointing three or four women to become members of the Women's International Club representing the Room's Heritage.
3. Offering scholarships to University of Pittsburgh students for summer study abroad.
4. Providing hospitality at the University of Pittsburgh for distinguished visitors from the Committee's continent, nation or region.
5. Decorating the Classroom in traditional fashion for appropriate holidays, religious or historical observances.
6. Sponsoring cultural exhibits, lectures, films, concerts and social events.
7. Participating in combined social and cultural events with other Nationality Council members, e.g. International Cabaret Ball in April, Holiday Open House in December.

Revised by E. Maxine Bruhns, Director  
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(8/93 & 5/98)