

# COLUMNS





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## ON THE COVER

Ettore Sottsass, designer of Knoll Furniture's Mandarin Chair, provides an unusual focal point for The Rivetti Group's new downtown showroom in the CNG Tower, designed by Ross Bianco Architects. See "Small Firm Sizes Up Big Projects" on page 12.

THE PITTSBURGH CHAPTER AIA serves 12 Western Pennsylvania counties as the local component of the American Institute of Architects and the Pennsylvania Society of Architects. Membership is open to all registered architects, architectural interns, and a limited number of professionals in supporting fields. Chapter Headquarters: CNG Tower, 625 Liberty Ave., Pittsburgh, PA 15222 412/471-9548.

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COLUMNS is published ten times a year by the Pittsburgh Chapter of the American Institute of Architects in association with the Cantor Group.

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COLUMNS is mailed each month to 2000 architects, engineers, interior designers, landscape architects, facility managers, specialty and general contractors, and press editors in 12 western Pennsylvania counties. For inquiries on advertising or literature insertion, please call Tom Lavelle (882-3410) or Connie Cantor (661-3734).

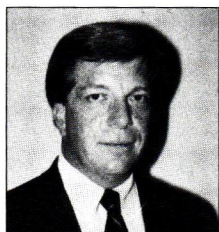
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## VIEW POINT

DOUGLAS C. BERRYMAN, AIA, 1ST VICE PRESIDENT



Each year, chapters nationwide send their presidents and presidents-elect to Washington, D.C. to attend with regional/state board members and national officers a Leadership Training Conference called Grassroots. I was fortunate to have attended this year, and hope that I'll be able to convey what I learned to anyone who will listen. Space will not permit a complete recap here.

The conference makes available such a wealth and volume of information that it seems difficult to totally absorb all of it. Pieces and snippets do register, however, on a variety of topics delivered and disseminated by National AIA leaders, congressmen, National staff, other chapters and motivational consultants. The intent is to teach us how to lead; the session relies more on the attendees becoming self-taught.

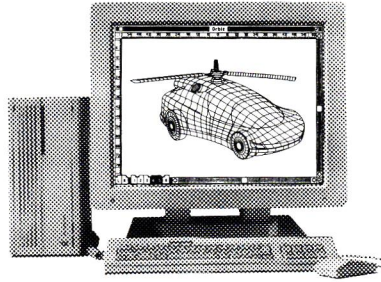
The most beneficial aspect of Grassroots is without question the interaction and networking among all the players. This takes place during breaks (all of 15 minutes between 2 hour sessions), over dinner, during regional meetings or just listening to questions—and sometimes, answers. It is learning what other architects think, be they old or young (sorry, there is an arbitrary age cutoff for this category of 35 years; I'm still chafing at that). It's learning how they feel about themselves, their chapters, the National AIA, the environment, the whole profession, and on and on. It's learning from them about what can and should be done for the betterment of our respective roles in our profession; hopefully with a minimum of self-aggrandizement. And it's relevant because the exchange of ideas takes place between architects who are by nature committed to the process of interaction, thereby assuring that some action will ensue. It is the hallmark of Grassroots and, I would submit, the national convention.

We don't have National's 220 person staff (hard working people attempting to provide as many programs, services and lobbying efforts as possible — a subject for another article). We don't have concentrated workshops and seminars. But we do have our own "Grassroots" meeting every month, and more often, when one includes the committee structure. We're all leaders, after all, each in our own way, and for the most part, self-taught. The benefits derived from any Grassroots conference can be visited on this chapter by the members themselves coupled with the specific information distributed by National.

Our own interaction (I'm tired of "networking") here at the local level is what makes this organization. Δ



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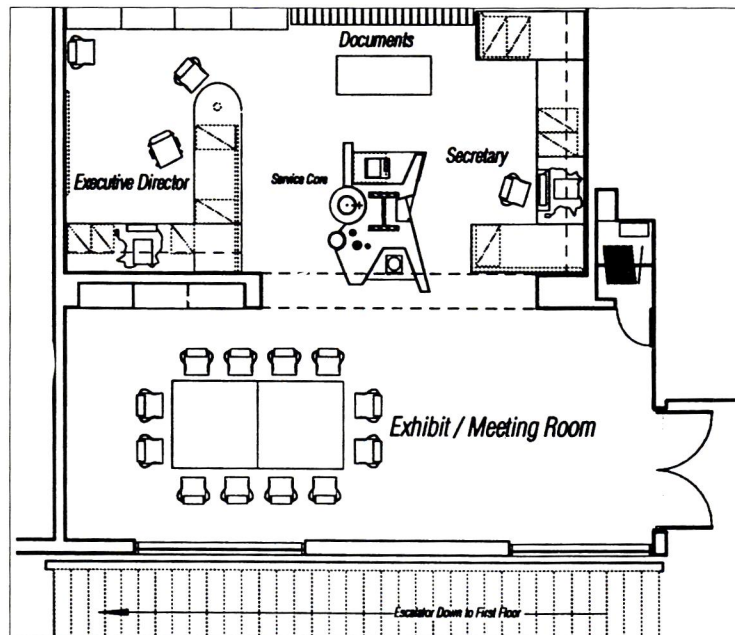
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# SPACIOUS CHAPTER OFFICE...



## ...MAKES ROOM FOR IMPROVEMENT

**W**hat's twice as big, more visible to the public and has a column running through the center? Give up?

For the answer, just follow the staff of the Pittsburgh Chapter AIA to its new office in the second floor mezzanine of CNG Tower. There, Chapter staff will serve the membership in an 800 sq. ft. office, with a glass-walled meeting and exhibit space visible from the escalator.

"We were after more public exposure and thought it fitting to locate ourselves in the cultural district of the city," says Chapter President Marsha Berger, AIA, of the Chapter's new location.

Formerly in the Bank Tower, the staff operated in cramped quarters—a few hundred sq. ft. that were compared to a walk-in closet. When Rob Pfaffmann, AIA, was asked to design the new office for the chapter, he soothed the claustrophobic sentiment by keeping the space open instead of breaking it up into traditional rooms.

This flexibility allows the front area to be both an exhibit hall and meeting space, while the work station is nestled in the rear

**"We were after more public exposure and thought it fitting to locate ourselves in the city's cultural district."**

**Marsha Berger, AIA  
Chapter President**

area, behind a column situated in the center of the space.

Rather than take a mundane approach and try to hide this rather obtrusive object, Pfaffmann says he chose to play up the pillar and turn it into a service column; the microwave, coffeemaker and slide projector are all stored inside.

"I decided to keep the overall design straightforward and modern and let things go wild on the column. It's a chance to take a constraint and turn it into an opportunity," explains Pfaffmann.

The column enclosure will be painted a gray lavender with a glimpse of the actual

column painted red at the top to accent the otherwise white-walled office.

Other office features include a floating, drywall ceiling with track lights set in a series of aluminum ribs. The canted ceiling gets progressively higher as it approaches the glass wall.

"The new office is a showplace for architects," says Administrative Assistant Nancy Tragard. "It represents what the Chapter stands for. We couldn't do that in our old space."

While the other office was wall-to-wall furniture, the staff now has room for a FAX machine, copier, microwave and two more phone lines. "Now we'll have counter space

*continued on page 8*

Pat Iams, Executive Director of the Pittsburgh Chapter AIA, resigned on February 28, for personal reasons. Members of the Chapter wish her well. Chapter officers hope to announce a new Executive Director soon.



# BACK IN THE USSR

A THIRD TEAM OF DESIGN-MINDED PITTSBURGHERS VISITS THE SOVIET UNION

BY JOHN MARTINE, AIA

**I**n February I was most fortunate to travel with three other Pittsburgh designers, Rick Landesberg, Tim Cunningham and Dan Boyarski, to Pittsburgh's Soviet Sister City of Donetsk. The purpose of the visit was to participate in a week-long seminar held in conjunction with "Design USA," an ambitious and quite successful exhibit sponsored by the United States Information Agency (USIA) and currently scheduled to travel to nine Soviet cities over a two-year period.

Needless to say, this was one of those occasions one could label as an experience of a lifetime. For those of you who read with interest, as I did, the recent COLUMNNS article (February issue) by Paul Rosenblatt, AIA and Dr. Richard Cleary of their Leningrad experiences, I can add that my experiences were quite similar with one major difference.

That difference being the fact that we were doing this in the city of Donetsk, the center of the Donbass area of the Ukraine, and I doubt the destination point for any American or other foreign visitor seeking a romantic or picturesque view of old Russia. Donetsk is a major coal mining center as well as a leader in the iron and steel industry. Machinery mills and chemical plants dot the landscape. The air quality immediately transformed me back to my childhood days in Pittsburgh before Renaissance I. It was only on our final day in Donetsk that the air cleared enough for us to see beyond the next block, with great amazement, giant pyramidal slag heaps rising skyward in a surreal fashion.

Because coal mining is of paramount importance in Donetsk, the American ambassador wanted our design seminar augmented with a talk on mine safety. This was done by Bill Tattersall, the Assistant Secretary of Labor. We were in fact scheduled to go down a mine on our last day there, but

this was cancelled due to a major mine disaster in which 13 miners lost their lives in a mine only 500 meters from the one we were to visit. This did afford us the opportunity to spend more time at the exhibit itself where we attempted to answer questions posed by the ordinary citizen. The architectural portion (which is first) opens with a dazzling multi-screen trip to six American cities and you will be pleased as I was that Pittsburgh was one of the cities visited.

There were so many interesting aspects to this entire experience that in this short space I can only highlight a few of them. The exhibit and seminar were the biggest things to hit Donetsk in some time and drew busloads of people from all over the Ukraine. The architects and designers who attended the seminar stayed for most of the sessions over a three-day period.

**The concept of bidding procedures, of receiving different quotes based on the same drawings and specifications, was difficult to comprehend.**

Although I met a number of architects during the course of the seminar, I did not get the opportunity to visit any of their offices or studios. As a group, however, we did get to visit the studio of Dimitri Azrikan, a product designer (industrial designer) in Moscow. There we were presented with a slide show of his work, which was most impressive. Of particular interest were his prototypical models, made in his studio by his staff and of a quality not usually seen in American studios. Under the new regulations Dimitri has formed his own business and seems to have more than enough commissions. We in turn made an impromptu presentation of some of our

Unlike the first two groups of visitors whose stays were in the regal cities of Moscow and Leningrad, members of the third team spent most of their time in the less-than-luxe surroundings of Donetsk, Pittsburgh's sister city. They did manage to slip off to Leningrad for two days, where John Martine, AIA, snapped this shot of the fabled Winter Palace.







The Soviet conference attendees were very eager to share information—and gifts, as the caricature of the Pittsburgh entourage, *above*, drawn by a woman in the audience, will attest. *From left*, Dan Boyarski, Rick Landesberg, Tim Cunningham and John Martine, AIA.

work which they were quite eager to see.

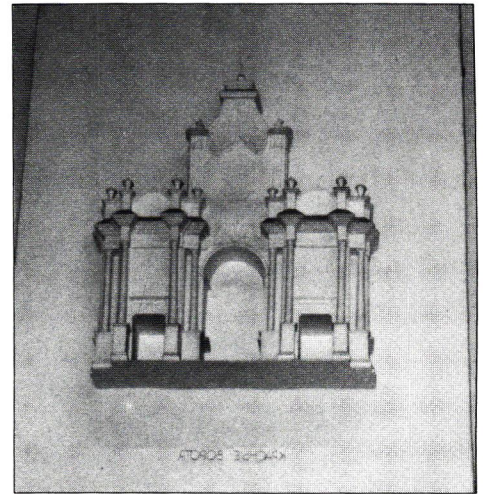
Also in Moscow we got to visit the Stroganoff Design Institute and again came away most impressed with the skill and quality of student craftsmanship shown in reproductions of historical furniture as well as a wonderful collection of architectural models and renderings of historical buildings found hanging in one the school's hallways. My only regret is that our time at the institute was limited.

The only other visit to designers' studios came on our last night in Donetsk. We were invited guests of some members of the local artists union. The eating and drinking event took place in progressive fashion in several studios all located in one building as part of or adjacent to their living quarters. This particular evening remains in my memory as one of the friendliest and warmest exchanges of the entire visit.

Our particular seminar was focused for the most part on an explanation of how members of small design firms practice their profession, with an emphasis on projects, clients, staff, and office procedure. My presentation also included a brief history of Pittsburgh and the changes that have occurred since the end of World War II, the cleaning of the air (of special interest in Donetsk), Renaissance I and II, and Pittsburgh's changing economic base. Although each of us made only one presentation during the seminar, we all participated in the question-and-answer periods that

**[They] asked if we use the same drawings to repeat a building over and over again.**

followed each presentation. These always proved to be interesting and stimulating. The questions posed by the Soviet designers were excellent and at times unexpected. Typical questions concerned ownership of drawings, designs, patents and copyrights. With regards to architecture, the question was asked if we use the same drawings to repeat a building over and over again. This question was asked by an environmentalist who went on to denounce the architects in the audience for the uniform ugliness of most buildings seen everywhere in the Soviet Union. Other architectural questions concerned zoning regulations, building codes (approximately two dozen uniformed fire marshals attended my presentation) and construction materials. The relationships between owner, architect and contractor were also of great interest. The concept of bidding procedures, of receiving different quotes based on the same drawings and specifications, was difficult to comprehend. Because most of the architects in the Soviet Union work in what we would term large A/E type offices of 100 to 200 staff, they were curious about how small firms without engineers on staff work with outside consultants. Since so many of their



Models, such as the one above, done by students of Moscow's Stroganoff Design Institute, were executed in the highest fashion and displayed painstaking attention to detail.

projects remain on paper, they were anxious about the percentage of our projects that end up realized.

We ended our Soviet adventure with two days "on our own" in Leningrad. At some point in the future I would like the chance for a return visit and the opportunity for further exchanges with our Soviet counterparts. Δ



to do what we've been doing on our laps," says Tragard.

And with twice as much space, the Chapter expects to expand its services. Committee meetings, small seminars and exhibitions can now be held in the office. The first exhibit scheduled is a retrospective of the Chapter's past awards and programs.

The office is also a showcase of volunteerism. Pfaffmann, who volunteered his design services, says the project gave him an opportunity to work with a new CAD modeling program he is in the process of setting up as a training program for employees at Bohlin Powell Larkin Cywinski. Donations of materials and furniture are currently being pursued.

There's another plus which Berger likes to point out about locating the chapter in CNG Tower. Its designers, Kohn, Pedersen and Fox of New York, recently were given a National AIA Firm Award for the work they have produced over the past 10 years.

"It is significant the AIA office is in there. I'm hoping the community becomes more aware of our architectural presence," offers a hopeful Berger. Δ

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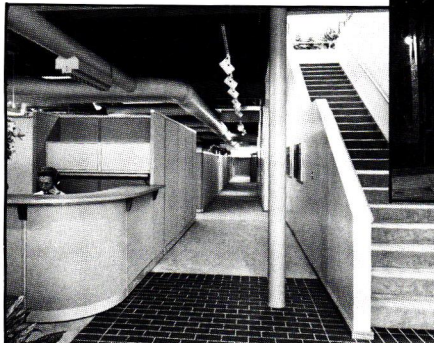
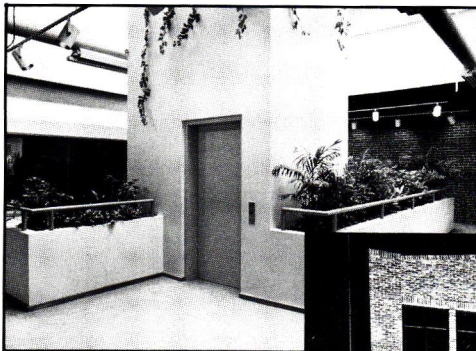
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## THE ART-ARCHITECTURE CONNECTION

**T**he Westmoreland Museum of Art in Greensburg, designed in 1957 by Sorber and Hoone, is typical of many buildings constructed in the 1950's. Built in the days of cheap fuel, the museum features single-pane windows, no insulation, and by now an outmoded heating and ventilation system. As a result, the interior environment fluctuates on a daily basis, threatening to seriously damage the precious artworks housed within.

Conservation and control are the latest buzzwords in museum design and construction. Conservation of the artwork is made possible by new technology which allows curators to control the physical environment, including temperature, relative humidity and lighting. Museum directors world-wide are scrambling to raise funds for these mostly invisible improvements. Architect John Dencler, AIA, of Williams Trebilcock Whitehead is supervising an \$800,000 mechanical renovation of the Westmoreland Museum which will bring the two-story, 35,000 sq. ft. structure up to the emerging standards of the 1990's.

The work includes replacing windows throughout the building, renovating the HVAC system, building new insulated flat roofs, upgrading exterior doors and adding new doors to some galleries. An energy monitoring system will be installed to control the flow of heat and humidity throughout the building. These changes will allow the museum to maintain a year-round temperature of 68 to 70 degrees and a relative humidity of 45 to 50 percent.

Temperature and humidity aren't the only culprits though; paintings can also be damaged by exposure to certain frequencies of light, particularly the ultraviolet bands found in natural sunlight. To prevent such harm, several existing gallery skylights will be closed; to make up for the lost light, the interior lighting system will be upgraded with track lighting.

Conserving artwork is not without risk, however, and a tension exists between maintenance of the interior environment and preservation of the exterior. "Increasing humidity can cause damage to the



**Above:** Window replacements and door improvements will provide more efficient climate control for the Westmoreland Museum of Art. Interior spaces, *at right*, will be upgraded by a new lighting system as skylights are closed to protect paintings from ultraviolet light.



building's skin," explains Dencler. "In the winter, when you increase the humidity, the vapor wants to migrate through the walls to equalize. In buildings without a vapor barrier, this can result in a deterioration of the masonry due to freezing and thawing."

Short of gutting the interior and installing a vapor barrier, the solution selected by most museums is to gradually modify the wintertime relative humidity setpoints down to about 30%. While not ideal, this provides a controlled climate for the paintings while minimizing risk to the exterior.

"It's always a challenge to go into an existing building and put new equipment into limited space," says Dencler. "While

this renovation doesn't encompass the architectural design scope of the William Pitt Union, there's a great deal of satisfaction doing a job like this for a small museum with such an excellent regional collection. We feel we're performing a real service to the arts."

The art-architecture connection continues to thrive in Pittsburgh, through small projects such as this. Architects at WTW have ensured that the museum's collection of paintings by Mary Cassatt, John Singer Sargent and Andrew Wyeth, to name but a few, will be preserved for the future through WTW's invisible—yet significant renovations. Δ



## BRICKS &amp; MORTAR: COMMITTEE NEWS

## AIA/CMU LIAISON

Chair: Steve Quick, AIA  
Quick Ledewitz Architects, 687-7070

Members are strongly encouraged to introduce themselves to and talk with students at the upcoming chapter meeting (Hornbostel Lecture).

Steve Quick, AIA, and CMU architecture professor Doug Cooper will attend PSA's Educator/Practitioner Forum, to be held March 30-31. Representatives from the state's five accredited architecture schools will gather to discuss ways of increasing the communication links between the business world and academia.

The AIA/CMU Liaison Committee meets the second Thursday of each month, 5 PM at CMU's Department of Architecture (201 College of Fine Arts).

## WOMEN IN ARCHITECTURE

Chair: Marilyn Lupo, assoc. member  
Burt Hill Kosar Rittelmann, 394-7000

The WIA Committee, an impressive 84 members strong, is busy making preparations for its upcoming exhibit "Creation is a Patient Search." The show opens June 30 at Pittsburgh Center for the Arts. Use the enclosed insert to enter; deadline for entry application and fee is **May 1, 1990**.

The results are in from a survey of women architects in the area. The two-part survey conducted in July, 1989 and January, 1990, was designed to compile information about women architects and also gauge

their feelings on the WIA Committee. Responses ranged from 25-year veterans to just-graduated interns, with the average length of work at seven years. One-third are working mothers, and another third are AIA members. The top three priorities they believed the committee should address are (in order of importance): women in a male-dominated profession, networking, and educating the public. Maternity and lower-pay issues were further down the list because, explained one respondent, these issues are usually handled on an individual basis.

A request on behalf of all the committees: if you change jobs, please inform both the office and any committees you serve on, since many committees maintain their own mailing lists.

The WIA Committee meets the first Tuesday of the month at 5:15 PM at BHKR.

## HISTORIC PRESERVATION

Chair: John Martine, AIA  
IAS Corp., 856-4744

Good news for downtown history buffs: Walking tours are coming back! *Go Fourth!*, the historical activist group concerned with preserving the Fourth Avenue Historic District, is offering weekly tours of the area known as Pittsburgh's Wall Street. Highlights along the route include the Bank Tower, the Union National Building, the Times Building, The Engineer's Club and Dollar Bank. Leading the way will be dis-

tinguished local architects and historians. Tours are scheduled for every Saturday at 11 AM (weather permitting); meet at the bronze historic district plaque at the Union National Bank, corner of Wood and Fourth. The first tour will be held April 7—don't miss out on what promises to be an enjoyable, educational experience! New faces are always welcome—if you are interested in leading a tour or joining *Go Fourth!*, contact Earl James at 471-5808.

Committee member Rob Pfaffmann, AIA, attended the 100th anniversary conference of the National AIA Historic Resources Committee in Washington last month. Information on the AIA's "Brushfire" policy and arrangements for a sister city exchange on historic designation legislation were two items discussed that may be of interest to chapter members. For more information on the conference, contact Rob at 465-3890.

New members are always welcome! If you are interested in joining the Historic Resources Committee, please contact John Martine or Rob Pfaffmann.

## INTERN DEVELOPMENT

Chair: Ed Shriver, AIA  
Johnson/Schmidt & Assoc., 923-1566

The IDP's Construction Seminar Series continues to track the progress of an extended-care facility going up on Washington Road in Mount Lebanon. April's meeting will be held on Saturday the 21st from 9 AM until noon. The focus will be on interior finishing and exterior site work. The series is open to all Chapter members—contact Ed Shriver for information.

The IDP meets the second Thursday of each month, 6 PM at Franklin Interiors on the South Side.

## MEMBERSHIP

Chair: Gwen Williams, assoc. member  
Douglas C. Berryman, Assoc., 363-4622

A reminder to new and potential members: send your membership applications and payment to Gwen Williams, assoc.

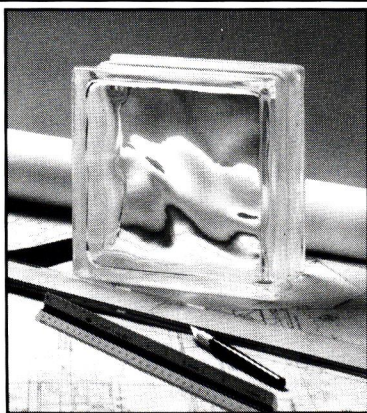
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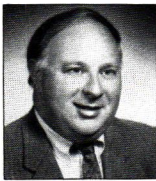
member, *not to National*. Her mailing address is: Gwen Williams, c/o Douglas C. Berryman, Assoc., 6740 Reynolds Street, Pgh., PA 15206.

As a way of making new members feel more welcome and familiarizing old members with their faces, COLUMNS is now including photos and personal information along with the names of new members. New members are encouraged to fill out the data sheets mailed to them when they join and include a photo for publication. Here are the most recent additions to the Chapter's membership list:

Arthur Wm. Carlson, III, AIA

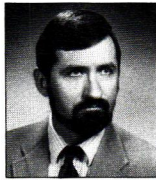
Project Manager with WTW  
Graduate of CMU

Past projects include: Emergency Response Facility Structure for Duquesne Light, Shippingport; Carpenters District Council Headquarters, Greentree; Schenley High School Teacher Center, Pittsburgh.  
Interests: Music and Travel



John Robert Cleary, AIA

WTW  
Graduate of Kent State  
Past projects include: Mobay Conference Center; Hartley Rose Building, Downtown; Campbells Run Business Center (buildings 4, 5, 6); Respiroics, Inc.  
Married to Kathy Ann Cleary; two children: Andrew, age 8 and Elizabeth, age 5  
Interests: Skiing and Sailing

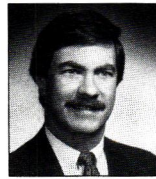


Claire Wallace Kist, AIA

507 Duquesne Drive  
Pgh., PA 15243

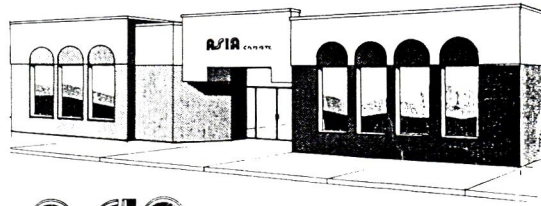
Kerry E. Solomon, AIA

WTW  
Graduate of CMU  
Past projects include: Penelec Office/Garage building; Simmons residence; Schenley High School Renovations; P&LE RR offices.  
Married to Mary P. Solomon; one child: Ashley Marie, 5 months  
Interests: Soccer, Golf, Family



Please welcome them to the Chapter. Δ

April 1990



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# CONTRACTOR INSIGHTS

*(The View from the Other Side)*

**By Ivan Santa-Cruz, AIA,**  
Vice President, Marketing, Repal Construction

## INSIGHT NO. 4: SECRET BID RESULTS:

As general contractors, we greatly prefer invitation over public bidding of projects. We do find fault with this process though, when bids are opened privately and the results are not announced promptly to all bidders. We especially object when results are not announced at all.

As I have mentioned before in this column, a contractor's investment in bidding a project is substantial (40 to 80 man hours). The losers, I believe, deserve the courtesy of being informed about how they fared against their competitors.

The unsuccessful G.C. needs this information for several reasons:

1. If the project was to be bonded, his bonding company requires it to release the bid bond obligation.
2. To find out how competitive (or uncompetitive) his own bid may have been.
3. To get a feeling for the competitiveness of the quotations provided by his subcontractors.
4. To relay the information to his subs, who in many cases would like to market their bids to the successful bidder.

Finally, prompt release of bid tabulations assures contractors that the project was bid competitively.

We are all happiest (and more willing to try again) if the bidding process is fair to all concerned.

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**R**oss Bianco, AIA, says his goal is to design on his feet and not just on paper. Bianco and his seven associates took the challenge standing up with a \$7 million, six-story office building they designed recently for the Hudson Construction Company as a build-to-suit for the state Department of Public Welfare (DPW) in Harrisburg.

The government building wasn't always six stories and 140,000 sq. ft.

"They decided half way through construction that they needed more space. We made substantial changes as we were building," he explains.

So Ross Bianco Associates added another story to the building-in-progress and tacked on an extra 20,000 sq. ft. The additions made room for other agencies that consolidated into the facility as DPW amended its leasing plans.

He says the last-minute changes reflect the input of employees of the 40 sub-agencies housed in the DPW building. And their changing needs were predictable compared to the adverse site and weather conditions as a result of winter construction. Bianco's firm custom designed shop-fabricated panels easily installed on site to help alleviate this problem.

The first-time office designers also contended with a tight budget and a short schedule. "It was a \$7 million responsibility with all the wrong constraints."

Bianco's North Side firm recently completed a project in its own back yard, designing a 20,000 sq. ft. addition and renovation to the old Bidwell Education, Music and Recreation Center. Now known as the Manchester Youth Development Center, the addition will include more classrooms, tutorial space, day care facilities, gallery space, a gymnasium and courtyard broken up to feel like you're in a large house.

"It's a user-friendly building. The design in-



## SMALL FIRM SIZE

AN UP-CLOSE I

"We don't want to be a large firm to match our project. We want to be a large project big."

Ross Bianco, AIA  
Ross Bianco Associates



Above: Ross Bianco Architects designed the Knoll furniture bearing room.

Left: The \$7 million, six-story building houses 40 sub-agencies for

Right: The Manchester Youth Development Center includes more classrooms, tut

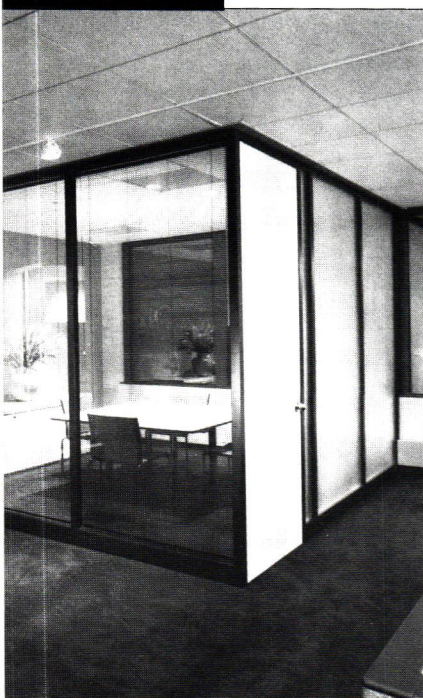


# P BIG PROJECTS

Ross BIANCO

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duces supportive education in a very informal setting," says Bianco.

The addition complements the Victorian buildings in this historic Pittsburgh neighborhood without being Victorian. In addition to designing the building, the firm worked with the school faculty and Manchester community to create a booklet used to attract funds for the project.

Ross Bianco Architects also renders complete architectural services for the Boys and Girls Club of Western Pennsylvania. Currently, projects include renovations of the Wilkinsburg and Duquesne clubs, office space in Lawrenceville and a new pool and dining hall addition at Camp Trees.

"Architects are basically problem solvers with a flair," he says. "We want to be better listeners and in order to do that we take on fewer projects."

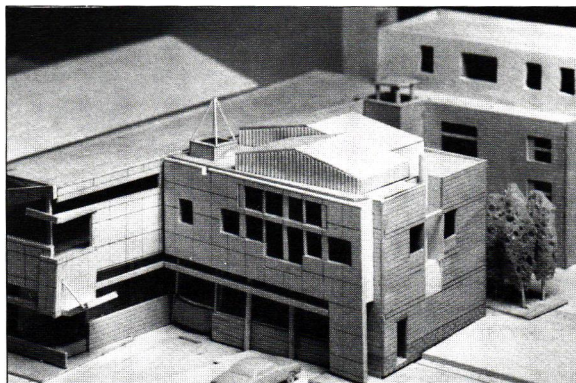
His firm took on another first with a showroom it designed for The Rivetti Group, a furniture dealership located in the mezzanine of the CNG Tower.

A background project, the showroom presented an architectural challenge of how not to overshadow a product. Bianco used a gray and white interior with wedge-shaped bulkheads, back-painted glass and a splash of primary colors to complement the Knoll furniture being displayed in the showroom.

Bianco, 32, worked for seven years for Damianos Brown Andrews before striking out on his own in 1988. That same year, he was named by the *Pittsburgh Post-Gazette* in the architecture category as one of the 20 people to watch in the city of Pittsburgh.

In less than two years, Ross Bianco Architects has grown from a one-man show to seven people. But that may vary in years to come.

Bianco says: "We don't want to necessarily be a large firm but we do want to match our process with the project. We're already doing large projects without being big." Δ



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## KUDOS

Two local firms received a joint award in the AIA's 1990 Honor Awards, the profession's highest recognition of design excellence for individual buildings. **Bohlin Powell Larkin Cywinski** and **Burt Hill Kosar Rittelmann** shared the honors for the Software Engineering Institute, one of 19 winning designs.

The jury commented that the building "cleverly accommodates complex computer systems and their human users... [it is] a modern-day temple honoring a new technology."

Other award-winning projects included corporate headquarters, a church, single- and multi-family residences, a band shell, a park pavilion and a winery, located throughout the US, the Netherlands and West Germany.

The awards ceremony topped off the AIA's four-day "Accent on Architecture" design celebration. Honored guest and speaker was Prince Charles.

Accepting the award were Bohlin Powell's **Jon Jackson, AIA**, principal and **Rob Pfaffmann, AIA**, project architect; **BHCR's Dick Rittelmann, FAIA**, and **Dave Henderson, AIA**; and **Brooks Robinson, AIA**, representing the Regional Industrial Development Corporation of Southwestern PA, co-owners of the SEI.

## FROM THE FIRMS

**George Ehringer, AIA**, announces the formation of **Baker and Associates**, a full service architectural engineering and planning firm. The 120-person company has offices in Coraopolis and Alexandria, VA.

Two major economic development initiatives have selected **UDA Architects** as urban design and architectural consultants; a Lawrence County study of real estate development sites along the proposed Route 60 toll road, linking the Beaver Valley Expressway to Interstate 80; and in Morgantown, WV, three related projects: development studies for the new four lane South University Avenue extension into the City; zoning and code studies for the Sunnyside neighborhood near WVU; and recommen-

## BREAKING GROUND

dations for the location of WVU's new technology and research park.

More goings-on in West Virginia; **Kingland Scott Bauer Havekotte** is designing a 58,000 sq. ft. mixed-use office, warehouse and manufacturing facility for the Winfield Corporation. The 10-acre building site is the first to be developed in the 890-acre West Virginia Life Sciences Center, an industrial research park near Clarksburg. The San Diego-based company manufactures infectious waste containment products for the medical industry.

The design includes silos for raw materials storage, which will be shipped in by rail. Two possible expansions would make the facility over 100,000 sq. ft. Phase one of the plant is scheduled to be operational by September, 1990.

Local Music Promoter **Dicesare Engler Productions** has chosen **Hanson Associates** to design the renovation of their soon-to-be headquarters building in the Strip District. Exterior and interior renovations of the Penn Avenue building will commence once construction is completed in the spring of 1991.

The latest additions to **Reid & Stuhldreher's** client list are two hospitals. The firm is handling the design and construction of a 40,000 sq. ft. addition for Lewisburg's Evangelical Community Hospital, which will house physical and occupational therapy units, a gastrointestinal lab, office space, and expansions to the operating suites and ambulatory surgery area. A transitional care unit is tentatively planned for the fourth floor of the four-story addition.

The firm has also been selected to design and construct a new addition for the United Community Hospital in Grove City. At an estimated construction cost of \$4-6 million, the addition will create a new front entrance for the hospital, as well as accommodate expanded radiology and ambula-

tory surgery units, physicians' offices, a gift shop, cafe and waiting/reception areas.

Cleveland, Ohio was the site of two interior projects recently completed for Dollar Bank by **Integrated Architectural Services Corporation**. Both the corporate headquarters for the Cleveland Division and a branch bank were outfitted in the downtown Erieview Tower. **John A. Martine, AIA**, was a principal in charge of both projects.

The building's ninth floor was finished in December to accommodate corporate headquarters. A mixture of open and private offices provides optimum flexibility in the 20,000 sq. ft. space. Glazed partitions of wood and reflective glass separate the areas, while allowing light to pass through.

In the lobby, a branch bank occupies a 3,000 sq. ft. L-shaped area. The firm provided a sandblasted storefront to improve the bank's visibility and provide light in the lobby. The branch opened in January.

Two department stores on the National Register are being renovated by **Burt Hill Kosar Rittelmann**. Philadelphia's John Wanamaker Building is being converted and renovated. One million of the total 1.8 million sq. ft. are dedicated to retail tenants, with the remaining space allocated to prime office space on the top seven floors of the 12-story building.

The exterior renovation plans, which include cleaning and repointing of the facade, window replacement, and storefront repair, were prepared in accordance with the National Park Service guidelines. Inside, a mezzanine-level office lobby will preserve critical ground floor retail space and a skylight-topped atrium will extend from the ninth floor to the roof. The historic Crystal Tea Room, board room and Wanamaker Room, all located on the ninth floor, will also be maintained and restored.

Meanwhile, in Cleveland, the firm is renovating the Higbee Department Store, a one million sq. ft. 12-story building in the downtown area's Public Square. Higbee will continue to occupy the first five stories as retail space; the sixth through 12th floors will be B+ / A- quality office space.



## BREAKING GROUND

The demolition scope includes a complete gut and removal on floors six through 12 and selected removal of windows. Skylights will be added at several roof levels to provide natural light on the seventh, 11th and 12th stories. Other new installations include a new window-washing rig support system, centrally located toilets, skylight louvers and aluminum window blinds.

The Higbee Department Store, built in 1931 over railroad tracks, is one of seven early examples of a mixed-use development using the air-rights concept. It was listed on the National Register of Historic Places in 1976.

**Johnson/Schmidt and Associates** has three projects underway:

- Plan and design of new corporate offices for Rockwell International in the CNG Tower. Three hundred Rockwell employees will occupy 120,000 sq. ft. on five floors of the building. **Ray McCaughey, AIA**, is designer of the project.

- Design of the retrofit and expansion of Filene's Department Store in Natick, Massachusetts. The 180,000 sq. ft., \$8 million project will be completed in 1991. principal in charge is **James V. Eckles, AIA**.

- Preliminary design work for a new Kaufmann's Department Store in the Carousel Mall, Syracuse, New York. The unusual site conditions require that the building be constructed on a basement space floating in 8 ft. of water. The basement will provide parking as well as the foundation. **Thomas Mrozinski, AIA**, is project architect.

An Erie office building is being designed by **Williams Trebilcock Whitehead**. The two-story, 11,700 sq. ft. building will be home to Blue Cross and will be situated next to Blue Cross' existing building; a covered walkway at ground level and an elevated corridor on the upper level will link the two buildings. The \$1 million project will be completed by next year. Project Architect is **Paul F. Knell, AIA**.

Locally, the firm is completing its work at 301 Fifth Avenue, downtown. A major

renovation of the lobby area, including new lighting, finishes and flooring and new entrance doors and elevator interiors, has just been completed. The new entrance canopy should be finished soon. **Paul F. Knell, AIA** is project architect.

WTW is also providing interior design services for the seven-story Shadyside Medical Center. Six floors of physician offices will be offered with complete tenant build-out design services. Specialized facilities, including radiology and laboratories, will also be included.

## TRANSITIONS

**E. Joseph "Bud" Mracna, AIA**, has joined **Damianos Brown Andrews** as a project manager. Mracna, formerly a partner with KM Architects in Oakland, brings 14 years of architectural experience to DBA. He will be working on two of the firm's larger projects: the Perry Traditional Academy for the Pittsburgh Board of Public Education, and the Pittsburgh Technology Center.

**Johnson/Schmidt and Associates** recently promoted three architects: **James V. Eckles, AIA**, to senior vice president; **Edward A. Shriver, Jr., AIA**, to vice president and principal; and **Thomas J. Mrozinski, Jr., AIA**, from project architect to associate architect. Also, Catholic University graduate **Timothy J. Morgan, AIA**, has joined the firm as a project architect.

The firm of **Image Associates, Inc.** has relocated their office to 300 Oxford Drive, Suite 310, Monroeville, PA 15146.

## HERE AND THERE

North Hills builder **Tom Landau, professional affiliate**, has changed the name of his firm to **T. A. Landau Corporation**. Formerly Morgan-Landau, the regional general contractor was selected as "Builder of the Year" for 1989 by the Associated Builders

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*continued on page 16*



and Contractors of Western PA for the Colony Savings Bank corporate headquarters on Brandt School Road.

## CALL FOR ENTRIES

Recognizing excellence in the design and planning of public architecture is the raison d'être for *Architectural Record* magazine's "In the Public Interest" awards program. In this, its third year, the competition theme is civic buildings, which house and support governmental functions at the federal, state or local levels, such as: city halls, civic centers, public safety facilities, post offices, public works facilities, and administrative and service buildings.

Each submission should include color photographs of the project, reproductions of plans, and a one-page project description, bound together in an 8 1/2 x 11 inch folder. You may submit more than one project. A brief statement from the client or user, a report from a civic body, and articles from local newspapers may be included in support of the project.

All entries must be new or remodeled

## BREAKING GROUND

construction designed by registered architects and completed since January 1, 1987. Work previously published in other national design publications will be considered. Send your entry to:

Margaret Gaskie  
Architectural Record  
1221 Avenue of the Americas  
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All entries must be postmarked no later than **May 1, 1990**. Winning entries will be published in the November 1990 issue.

IDSA is sponsoring IDEA90, the 11th annual Industrial Design Excellence Awards. Entrants may choose from over 30 subcategories in the areas of transportation, furniture, environmental design, communication graphics, consumer products, business and industrial products, medical and scientific products, and design explorations.

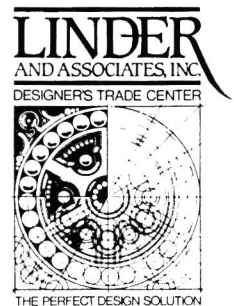
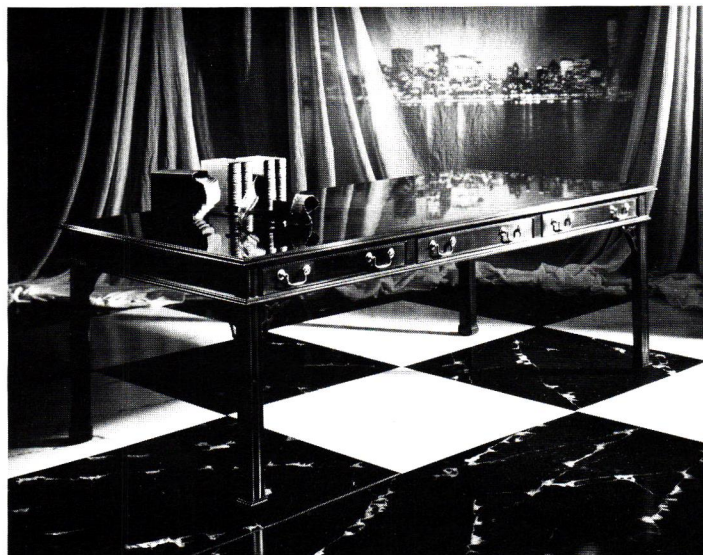
Submissions will be evaluated on innovation, use of appropriate materials and cost-efficient production, benefits to the user and client, and positive social impact

of the design. Winning projects will be announced and displayed at IDSA's national conference in August.

The competition is open to any product placed on the market between May 1, 1988 and May 1, 1990. Entry fee is \$65 for IDSA members, \$105 for non-members. **Entry deadline is May 4, 1990.** To receive an entry kit, contact IDSA at 1142-E Walker Road, Great Falls, VA 22066, or call 703/759-0100.

Last but not least, PSA is sponsoring an architectural design competition for high school students. The competition will be held on Saturday, April 28, 1990 at five locations throughout the state. Students currently enrolled in a Pennsylvania high school who will graduate between 1990 and 1993 are eligible to compete in the eight hour competition; top prize is a \$1000 US savings bond. If you know of any aspiring architects, tell them to contact the PSA for their entry form: PSA, PO Box 5570, Harrisburg, PA 17110, or call 717/236-4055. But hurry—entries must be received by 5 pm **Friday, April 13, 1990.** Δ

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## MANAGING CHANGE IN GOOD TIMES AND BAD

A BOOK REVIEW BY CLARK STROHM

**M**anaging Brainpower by Chuck Thomsen, AIA Press, covers the essentials of management and leadership for companies that sell creative thought. Thomsen, who has been associated with architectural and construction management companies for more than 25 years, explains the principles of organizing a company, controlling financial performance and selling work. His examples apply not only to architecture, engineering and construction management firms, but also to law and accounting firms, advertising agencies and other kinds of professional service firms.

Thomsen's style is thought provoking and easy to read—filled with examples and anecdotes. As I read through these pages, I often caught myself thinking about how a particular passage applied to our firm's philosophies, problems, answers, and results—both positively and negatively.

The paperback is divided into three volumes: organizing, measuring and selling. *Book One: Organizing* explains the effect of corporate culture on creative behavior, the implications of different types of leadership and operating structures and ways of managing change in good times and bad.

Here, Thomsen makes the point that in a brainpower company the need to program activities is infinitely less important than the need to influence attitudes. Individual initiative, enthusiasm, self-esteem, commitment and personal relationships profoundly influence intellectual productivity. Brainpower companies aren't managed; they are led.

Thomsen talks about goals (performance, profit and growth), different levels of management as the firm grows and how, in a brainpower company, strictly defined organizational structure can never represent reality. Abstract theories of management, consistent structural principles and organization symmetry don't often fit individuals who must collaborate to succeed.

He goes on to say that successful leaders think strategically. They make an educated guess about the future and have the courage to turn those guesses into action, not philosophy. They make mistakes, but

**In a brainpower company,  
the need to program activities  
is infinitely less important than  
the need to influence attitudes.**

the biggest mistake is inaction.

*Book Two: Measuring* explains the ways in which compensation and other rewards—including salaries, perks, bonuses and ownership—affect performance in a company. It also covers the basics of financial statements and profit and loss statements.

Thomsen advises that the primary attraction of brainpower companies is intellectual, not strictly financial. More pay won't necessarily improve the quality of work or increase productivity. Productivity isn't a function of pay; it is a function of

productive people. Of course, in order to attract and stimulate productive people, fairness and the prospect of income and professional growth are essential. As he explains, this can be accomplished through proper use of performance reviews, managing more salaries, perks, bonuses and ownership—the ultimate form of compensation.

Next, Thomsen discusses financial reporting systems (he calls them scoreboards) that he says are usually flawed in three ways: they produce too much information; they don't fit management structures; and the "precision of the process exceeds the accuracy of the assumption," i.e., they can be misleading. His descriptions of the various components of a typical balance sheet and P & L statement are brief without a lot of technical jargon.

I agree with Thomsen when he says

*continued on page 18*

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levels of quality, innovation and service are difficult to summarize in financial reports. But they are useful because they provide feedback for control. If financial management reports are formatted to match the organization, they can tell you what people are doing and how they are performing.

In his introduction to *Book Three: Selling*, Thomsen says, "It all begins with sales. Everything else—brilliant people, extraordinary management, sophisticated reporting systems—amount to nothing if you don't have work." He goes on to discuss sales as an essential function of leadership and covers marketing strategies, sales presentation techniques, negotiating and joint ventures.

The best marketing strategies contain all the elements of innovation, price, service and quality. Clients want and deserve all of these and Thomsen gives some insight into how to deliver them.

Seeking out clients is not easy. Public relations, advertising, brochures and promotional resources all play a part, but as Thomsen points out, jobs come from people and not from a "market." The only effective way to think about a market is as a network of individuals with individual needs to be addressed.

Also, every project is unique and the way it is sold is unique. Thomsen suggests interviewing the client—listen to them and learn about them. Each proposal should have a minimum of boilerplate and clearly address the unique needs of the project. The same goes for presentations and Thomsen offers some ideas about content, preparation and style.

In summary, Thomsen touches on all aspects of managing and working in a creative, professional services environment. This set of paperbacks is a very good primer on the subject and will stimulate your thought process. If there is a weakness, it is that he covers too much ground. The subject matter is broad and diverse and could easily fill several more books. However, his writing style is so engaging that, if he'll write them, I'll read them.

[Clark Strohm is controller at MacLachlan, Cornelius & Filoni, Inc. and President of the Pittsburgh Chapter of The Society of Architectural Administrators.] Δ

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## HISTORY AND HYPE

## CMU WILL EXHIBIT ARCHITECTURAL BROCHURES

**C**arnegie Mellon University Architecture Archives is planning an exhibit this fall in the university's Hunt Library to showcase architectural brochures from 1890 to the present. Tentatively entitled "Architectural Brochures: History and Hype," the exhibit will explore the printed tools produced for promoting and marketing architectural and builder services. The exhibit will include items from the collection of the university archives and other repositories. CMU

**If you thought architectural marketing was a new idea...**

is seeking additional items for this exhibit from architectural, building and real estate firms as gifts to the archives' permanent collections or temporary loan. Brochures,

books, booklets, folders, flyers, letterheads, business cards, posters and exhibit catalogues of any date related to specific buildings, architectural services, builder services, architectural competitions and proposals are needed.

This is an opportunity to obtain public exposure for your firm. Contact Martin Aurand at the CMU Architecture Archives office at 268-8165 or 268-2451 if you would like to contribute to the exhibit. Δ

### ARCHITECTS SHOULD BE SHOT.

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**CALL FOR SUBMISSIONS**

COLUMNS is seeking entries for these upcoming theme issues: **Historic Preservation** in May, and **Health Care** in June. Send your project information to:

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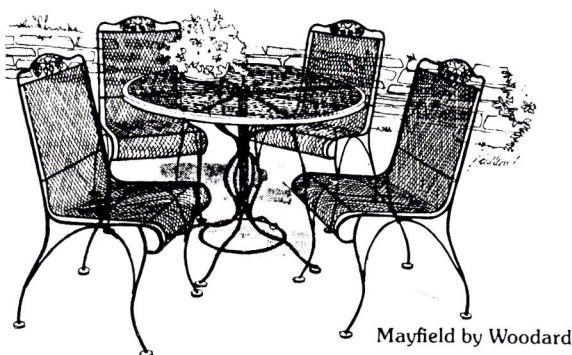
Photographs/renderings are appreciated! Projects may be of any size but must be current or recently completed by a member architect or firm.



PSA is seeking projects for upcoming issues of *Pennsylvania Architect*. Selections will be chosen at the following meetings:

June 4 — Residential  
September 10 — Interiors

Doug Shuck, AIA, will attend these selection meetings. If you would like to submit a project, please contact Doug at 321-0550.

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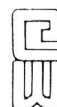
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# BEST BETS

COLUMNS'  
Pick of the Month

If you missed the Palladian Ball, don't despair — a touch of the glamour lingers on. "Pittsburgh in the 1930's," an exhibit mounted by the Community Design Center in conjunction with the ball, will remain on display in the lobby of the Gulf Tower until the end of April.

A wide array of photographs chronicle the era, focusing on the city and its neighborhoods and the effects of the Depression. Several pieces bear witness to the stunning triumph of Art Deco, a movement eagerly embraced by a public hungry for glamour and wealth in a depressed economy. Others illustrate the extreme hardships suffered by city dwellers residing in makeshift "Hoovervilles," depression villages occupying nearly six full blocks of the Strip District.

Often considered the heyday of industrial designers and innovative young architects, the 1930's was dubbed the "Design Decade" by *Architectural Forum* magazine. Good design and exciting architecture breathed new life into the all-but-abandoned American Dream.

Skyscrapers flourished in American cities during the 30's, and Pittsburgh certainly had its share of neck-stretching architecture. The Gulf Tower (née Building) remains an excellent artifact of this era, even though some contend that the neighboring Koppers building displays more typically Deco details.

The piece d'resistance of the exhibit is a series of architectural drawings by Trowbridge and Livingston, the Gulf Tower's original architects. Prints made from the original drawings feature plans and an alternate design for the top of the building. Photos documenting the building's construction are also on display.

Not all architecture was up in the air, though; other landmarks of the era on a shorter scale are featured here, including Mellon Institute and other buildings that went up despite the economic downturn. Street-long views of the Strip, North Side, South Side, Oakland and Bloomfield are on display as well.

Unlike the Ball, neither costumes nor tickets are required to view this exhibit. But it is an elegant fete for the eyes, and well worth a lunch hour visit or a special trip into town.

*"Pittsburgh in the 1930's" runs until April 30 and is free and open to the public. For more information, contact the Community Design Center at 391-4144. Δ*

## APRIL CALENDAR

### AIA ACTIVITIES

TUESDAY, APRIL 3

**WIA Committee meeting**, 5:15 PM at Burt Hill Kosar Rittelmann. Call Marilyn Lupo, associate member, 394-7000.

SATURDAY, APRIL 7, 28

**ARE Refresher Course**. Structures; Mechanical, Plumbing, Electrical and Life-Safety Systems. Call Deepak Wadhvani, AIA, 321-0550.

THURSDAY, APRIL 12

**IDP Committee meeting**, 6 PM at Franklin Interiors, 10th and Bingham on the South Side. Call Ed Shriver, AIA, 923-1566.

THURSDAY, APRIL 12

**AIA/CMU Liaison Committee meeting**, 5 PM at CMU Architecture Department. Call Steve Quick, AIA, 687-7070.

TUESDAY, APRIL 17

**Pittsburgh Chapter AIA Dinner Meeting**. CMU Hornbostel Lecture: speaker is Architect and Critic Robert Campbell. *See article and invitation on page 23.*

SATURDAY, APRIL 21

**IDP Construction Seminar Site Visit**, Washington Road in Mt. Lebanon, 9 AM-noon. Call Ed Shriver, AIA, 923-1566.

THURSDAY, APRIL 26

**Educational & Professional Development Committee meeting**, 5:30 PM at Brenenberg Brown. Call Dave Brenenberg, AIA, 683-0202.

### AROUND TOWN

TUESDAY, APRIL 3

**American Society of Interior Designers (ASID)** Board of Directors meeting, 5:30 PM, Engineer's Society Building, 337 Fourth Avenue. All ASID members are invited to attend.

TUESDAY, APRIL 10

**Society of Architectural Administrators (SAA)** monthly luncheon meeting at the HYP Club. Cost is \$10. Call Clark Strohm, 281-6568.

WEDNESDAY, APRIL 11

**CMU Architecture Lecture Series**, Thomas C. Celli, AIA, will discuss the development, programming, and design of Cell-Flynn's addition to the State Capitol in Harrisburg. 7:30 PM, Wean Hall 7500.

THROUGHOUT APRIL

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UNTIL APRIL 30

**Pittsburgh in the 1930's** photographic exhibit. See story at left.



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**MEMBER FIRMS—** WATCH THE MAIL THIS MONTH FOR A PROOF OF YOUR FIRM'S LISTING IN THE PITTSBURGH CHAPTER AIA DIRECTORY.

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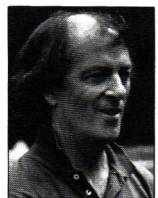
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## DESTRUCTION AND TRANSFORMATION ARE THE THEMES OF THIS LECTURE

With the invention of the elevator and automobile, the destruction of urban space reached its peak in the decades following World War II and is an ongoing transformation,



says architect and architecture critic Robert Campbell, AIA. Campbell will be the guest speaker at the Hornbostel Lecture and dinner where the Chapter welcomes graduating students of Carnegie Mellon's Department of Architecture to the profession.

"Traditional cities are being destroyed. City streets and squares are being blasted by abject buildings, freeways and dispersions. It doesn't work. It's unethical and not supportive of community life," says Campbell.

He is, however, optimistic that this destruction can be reversed, and points to compact, mixed-use cities and towns as planning examples.

He is architecture critic for the *Boston Globe* and a practicing architect in Cambridge, Mass., as well as a contributing editor to *Architecture*, the AIA journal for which he has written more than 40 feature articles. In 1980, he received an AIA medal for architectural criticism.

In private practice as an architect since 1975, Campbell chiefly consults for non-profit institutions including the American Academy of Arts and Sciences, the Whitehead Institute of Biomedical Research, the Boston Symphony Orchestra, and the Planning Board of the City of San Francisco. Before establishing his own practice, he was an associate in the firm of Sert, Jackson and Associates.

He is a graduate of Harvard College, the Columbia University Graduate School of Journalism and the Harvard Graduate School of Design. Current professional memberships include the Boston Society of Architects, the American Institute of Architects and the AIA Committee on Design.

Campbell has held a design fellowship from the National Endowment for the Arts and now is an advisor to the NEA's Mayors' Institute for City Design.

He has taught at the Harvard Graduate School of Design, the Boston Architectural Center and the College of Architecture of the University of North Carolina and is a member of the advisory council of the Rice University School of Architecture. He has lectured at more than 30 colleges and universities, numerous chapters of the American Institute of Architects and many other institutions.

Also at the April 17 dinner, the Chapter will present the Stuart L. Brown Award, a traveling fellowship given to the outstanding design student for investigative work over the coming summer. Last year's winner is also scheduled to give a travel presentation. ▲

▲  
The Pittsburgh Chapter AIA  
Cordially Invites You To  
The April Dinner Meeting

•  
1990 CMU Hornbostel Lecture

**Robert Campbell, AIA**

*Cambridge, Mass. Architect,  
Architecture Critic for the Boston Globe*

•  
**Tuesday, April 17**

**5:30 PM Social Hour in Faculty Lounge, Skibo**

**6:30 PM Dinner & program in Faculty Dining Room**

**8:30 PM Lecture in Doherty Hall 2210**

•  
**Members: Pre-paid    Guests: \$20**

**RSVP by Friday, April 13**

▲  
**RSVP**

**Hornbostel Lecture**

**CMU**

**Tuesday, April 17**

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