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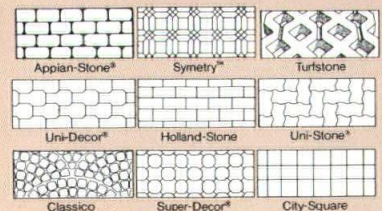
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The entrance to the private club at The Metropol, a glitzy nightclub in Pittsburgh's Strip District. The complete story can be found on page 22.

*Photograph by A. Moss/Y. Lee*

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# The Editor's Letter

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Normally, I would not use this magazine to provide temporal information. However, there are several items of such importance to our future that I believe PSA members should be alerted to them now.

Norman L. Koonce, in a fine article, describes the American Architecture Foundation's "Challenge 92," a campaign to raise 3.5 million dollars to restore and rehabilitate The Octagon. This magnificent 1798 home has long served not only as our headquarters but as our very symbol. Referred to as "a sadly tarnished jewel" by the *Washington Post*, the building is an example of maintenance dominated by lack of funds. The excellent ongoing window repair program has only heightened the building's "down at the heels" appearance. Foundations have already begun to provide substantial funds for the building's proposed restoration. Such activities should demonstrate the importance of the role of AIA members in this campaign. We must show that architects do care. I hope PSA members will respond when they are solicited. The Octagon must become an example of restoration at its finest; 1735 New York Avenue can again glitter with the precious gem that is ours.

Following up Secretary Jannetta's "letter to the editor," a meeting with DGS has been held. They responded to a series of our recommended changes for the Professional Services Contract. These responses are now being reviewed and future meetings will be held in order to develop a mutually fair agreement. DGS apparently will not consider the real need and appropriateness of "fees for services." Since we are prohibited from and will not participate in developing any future fee schedule, I hope the Secretary can be made aware that their present schedule is outdated and does not reflect the myriad factors making up today's professional practice. Similar project titles and budgets do not necessarily indicate like work requirements and should not indicate like fees. The occasional application of a five percent increase cannot correct a situation that inhibits firms from offering services to the State. PSA continues to believe in the advantages offered by a new professional services procurement system contained in House Bill 561 and we shall continue to press for the adoption of this Bill.

Presently, Senate Bill 1228 proposing to amend historical regulations regarding property of religious organizations is in Committee. Passage of this Bill could prohibit denoting as "historical" any religious property in the State. It could, retroactively, remove from such a list any property already so designated. The national policy of the AIA on Historic Preservation is in total opposition to such an action. This law would undermine local government power to regulate land use and to enact ordinances that further the very purpose of Historic Preservation. The bill conflicts with and attempts to abrogate the owner consent provision of the National Historic Preservation Act which allows registration of all properties in an historic district with the consent of a majority of the owners in that district. There are currently legal mechanisms for addressing the concerns and interests of religious groups and other property owners. To alter the present law would be to treat other property owners unfairly. The PSA Board unanimously agreed to oppose this bill and has so notified the Senate Committee. We ask that you contact your senators. Let them hear your thoughts; let's work to see this bill killed.

Herbert W. Levy, AIA  
Editor-in-Chief



## JUST WHAT DOES THE "CUSTOM" IN CUSTOM COLOR MASONRY CEMENT MEAN?

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# Letters To The Editor

Believe it or not, I had time to sit and read through the latest issue of *Pennsylvania Architect* and to be reminded that you have completed your first year. Congratulations!

There is definite progress and I believe that this issue stacks up very well against any other regional magazine that I have seen. In fact, I am now on the mailing list of quite a few component journals and I can't think of any that are better. The design, graphic layout, photographic reproduction and general content are great.

I am fully aware of the type of commitment that it takes to carry this off — I only hope that you will continue indefinitely to serve us in this fine fashion.

*Sylvester Damianos FAIA  
First Vice President, President Elect  
The American Institute of Architects*

The presentation of the Riggs Bank Lincoln Office and all of the PSA Design Award winners was very beautifully done. The *Pennsylvania Architect* continues to exhibit the very highest standard of quality.

*John Blatteau  
John Blatteau Associates, Architects*

Just a note to congratulate you on the continuing quality of the second issue of "P.A." Regret lack of floor plans but am sure budgeting limitations prevail. I know this must take a lot of your time and energy.

*Robert L. Richey  
Richey + Associates*

I read the recent issue of the *Pennsylvania Architect* with a great sense of pride and enjoyment. Your presentation of the Department's most current and notable projects certainly highlights, in a complimentary manner, our mutual accomplishments and the positive aspects of the cooperation between the Department and Design Professionals.

In the spirit of cooperation, we are certainly serious about our ongoing discussions with the Professional Liaison Committee to obtain well managed and cost effective projects. In a very positive and thorough manner, the Department is completing its comments to changes suggested by the Committee in October 1988 and on the 1986 Professional Agreement. This year's agenda will concentrate on Agreement revisions, and will also address changes to the fee schedule and improvements/updating of the Department publication providing E/A Instructions to its Design Professionals.

Regarding your comments about House Bill #561 in the subject issue of the *Pennsylvania Architect*, I have to be candid and tell you, as we told members of the Committee on May 25th, that we do not share your enthusiasm for this legislation. We have investigated other design reimbursement concepts, but continue to like and support the present fixed fees schedule — based on the principles of designing to a construction allocation and fees determined by construction awards. The public nature of approved allocations, the flexibility we need in dealing with our clients and the absence of dedicated negotiators make the present system ideal from our perspective. However, although our fees are fixed, they are fair, obtained by considering a myriad of technical and non-technical factors.

In closing, I want to again express my appreciation both for the superb manner in which you featured D.G.S. projects in your publication and the cooperation the Design Professional community is providing on addressing problems of mutual concern.

*David L. Jannetta  
Secretary  
Commonwealth of Pennsylvania  
Department of General Services*

I thought I should write you to say what a great job you're doing for the *Pennsylvania Architect*. Unlike so many of our architectural magazines these days, you:

1. Show plans and several views of a project so it can be understood, and
2. Your text tells why the project was built, its requirements and solutions.

Personally, I get very bored when other editors spend too much time telling me what "post-who-knows" period of architecture their particular project falls into.

*Roy Carroll FAIA  
Past President  
The American Institute of Architects*



## **Nineteen Selected As "Contractors of the Year" Induction Set for Institute of American Entrepreneurs**

Nineteen of the nation's leading contractors and construction companies were selected as "Contractors of the Year" in the fourth annual Entrepreneur of the Year™ program conducted by the Entrepreneurial Services and Construction Industry Groups of Ernst & Young. The Associated Builders and Contractors is the exclusive national construction industry sponsor of this special awards category of the competition.

These 19 will be inducted into The Institute of American Entrepreneurism along with 230 other leading business people at the group's national conference at The Breakers Resort in Palm Beach, Florida, November 17-19, 1989. Last year, 13 Contractors of the Year were honored. The conference marks the culmination of the nation's largest search to honor and recognize outstanding business founders and managers. A record-breaking 3,000 nominations were received nationwide.

The Contractors of the Year for 1989 included one firm whose principals are members of the Pennsylvania Society of Architects: Ralph Burt and John Kosar of Burt Hill Kosar Rittleman Associates (Butler, PA).

"The hard work and success of contractors is an important story and needs to be recognized," said William Palmer, chairman of Ernst & Young's Construction Industry Group. "The support of the Associated Builders and Contractors has dramatically enhanced the program and has brought greater visibility to the accomplishments of American contractors."



## **Philadelphia Firm Wins Awards**

CurtisCoxKennerly was presented two awards for excellence in masonry design by the Masonry Contractors Association of Central Pennsylvania at its Architect's Reception held recently in Harrisburg.

The firm won the prestigious "Excellence in Masonry Design Grand Award," as well as an award in the commercial category, for their work at the 96 South George Street office building owned by Susquehanna Broadcasting Company in York, Pennsylvania.

The distinguished panel of judges declared this project "a powerful expres-

sion of monumentality, a well-crafted building with excellent masonry detailing," the designers used a variety of masonry materials to create a formal structure which masterfully blends with downtown York.

CurtisCoxKennerly is a Philadelphia-based professional design services firm with an eminent reputation in office building design. Its disciplines include architecture, landscape architecture, land planning, civil engineering, programming, space planning and interior design.

## **Bartley Bronstein Long Mirenda Selected As Finalists**

In early 1989, Clemson University sponsored a national design competition for the design of a \$10,000,000 University Performing Arts Center. The Center's need to serve both the student body and the general public required entrants to address large scale campus planning issues as well as resolve the intricacies of a complex building program. A design submitted by the architectural firm of Bartley Bronstein Long Mirenda was selected as one of four finalists from

a contingent of some 270 firms submitting designs.

The firm's solution allows the Performing Arts Center to take on many faces — respectful, monumental, transparent, exuberant, playful and theatrical. And through the use of simple structural and cladding systems, the building was professionally estimated at \$100,000 below the target construction budget of \$7,978,922, the adherence to which was one of the four major criteria for selection.



### **Pittsburgh Architectural Firms Merge**

Syl Damianos, FAIA, James D. Brown, AIA, and J. Philip Andrews, FAIA, have joined together to become one of Pittsburgh's newest and largest design firms, Damianos Brown Andrews Inc.

Damianos, principal of Damianos & Associates, has been in practice 28 years and will assume the national presidency of the 56,000-member American Institute of Architects in 1990; Brown, principal of the award-winning firm of James D. Brown Associates, has practiced 14 years; and Andrews, former director of the corporate design program at Westinghouse Electric Corporation, are the three principals of the new firm.

With 26 employees, the four other officers include: Park Rankin, AIA and John Krusienski, AIA, formerly of Damianos and Associates, Dana Riebling and Robert Beckjord, AIA, formerly of Brown's firm.

By late fall, Damianos Brown Andrews will occupy an 8,000-square-foot office located in the historic downtown landmark building, "The Pennsylvanian."

Some of the firm's projects include: North Shore Place — a mixed use housing, retail and hotel complex planned for Pittsburgh's North Shore, the University of Pittsburgh's Johnstown campus Pasquerilla Performing Arts Center, the Ellis school, the Western Pennsylvania School for Blind Children, the new Air Cargo Facility at the Greater Pittsburgh Airport and the Pittsburgh Cancer Institute.

### **Charles L. Desmone & Associates**

has been chosen to design the new office and production facilities for The Slideing Board, Inc., a meeting production and planning company to be located on the Boulevard of the Allies near Wood Street in Pittsburgh.

### **Architects Honored for Entry in Korean Memorial Competition**

John Paul Lucas, AIA, of the firm of Burns-Lucas/León/Lucas of State College, was a member of the winning team for the Korean War Veterans Memorial. The other members of the team were Don León, RA, Veronica Burns-Lucas, LA, and Eliza Penny-packer Oberholtzer, LA. Organized to find an appropriate monument to honor those who fought in the war, the competition attracted 545 entries from architects, designers and artists nationwide. The monument will be located in Washington, D.C.

The team received \$20,000 for their winning design, which embodies both the experience and documentation of the Korean War. The intention of the memorial is to record and unify knowledge of the war, to enlighten the uninformed and to remind those who already know its truth. The memorial accomplishes this intent by staging the experience of moving into and through conflict, of release into the embrace of peace and of reflection upon war.

For the visitor, the memorial will act as a theater of memory. It will allude to the experience of the Korean War and document aspects of its reality.

According to the American Battle Monuments Commission, members of the Korean War Veterans Memorial Advisory Board, appointed by former President Reagan, reviewed each entry to determine which best expressed, "The enduring gratitude of the American people for all who took part in that conflict under our flag." The committee also considered the design that best projected, "The spirit of service, the willingness to sacrifice and the dedication to the cause of freedom."

The **Pennsylvania Architect** regrets the omission in its Summer issue of Burt Hill Kosar Rittleman Associates and Bohlin Powell Larkin Cywinski, who were honored at the 13th annual Building Stone Institute — Tucker Architectural Award luncheon, for their joint venture of the Software Engineering Institute.

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# The ABCs Of A National Design Literacy

**By:** Norman L. Koonce, FAIA  
President, The American Architectural Foundation

*Front view of The Octagon, headquarters of The American Architectural Foundation. Site of the signing of the Treaty of Ghent ending the War of 1812, The Octagon was designed for George Washington's friend and fellow Virginia Planter John Tayloe III by the first architect of the U.S. Capitol, William Thornton. (Photo ©Walter Smalling, Jr., courtesy of the AAF)*



"An art for all to learn, because all are concerned with it." That is how British essayist and critic John Ruskin defined architecture.

Ruskin's admonition to learn about architecture is in no way diminished by changes in the building process since his death. In fact, if anything, the need to know and be concerned is even greater. The task of shaping the environment of a small planet that has little if any disposable open space can no longer be arbitrary or left to chance. Design must be steered by an informed consensus that puts stewardship above ownership.

Helping the architectural profession and the public alike to be effective stewards of the designed environment is one way of describing how The American Archi-

tectural Foundation (AAF) works. Within the AAF, programs such as The Octagon, traveling exhibitions, the prints and drawings collection, grants and scholarships, and public programming collectively (1) advocate a creative and responsible public stewardship of America's architectural heritage, (2) facilitate alliances between the public and America's architects, and (3) foster development of a national vision of livable communities through design excellence.

Guiding program development and the allocation of Foundation resources is a 30-person Board of Regents. Established in December 1988 when the American Institute of Architects, its founding organization, approved a new form of governance for the Foundation, the

Regents include not only architects, but national leaders from the corporate, educational, and philanthropic sectors as well. Apart from being an important new resource, the AAF's Regents are a model of the kind of public/professional partnership key to achieving a national design literacy.

Some might argue it's unrealistic to hope that such a partnership will proliferate and become more influential. Yet on every side there is an astonishing, almost explosive growth of sophisticated public programming by local AIA chapters and local architectural foundations. Can the Foundation aid these local efforts? Unquestionably, give the American Architectural Foundation's commitment to be a national resource to all those



*The Octagon, view of the portico. Headquarters of the American Architectural Foundation. (Photo ©Walter Smalling, Jr., courtesy of the AAF)*



who share its belief that design is a quality of life issue.

Recently, this commitment to enable, facilitate, and share took a major step forward. On October 13, the Foundation publicly launched "Challenge '92: Building on Excellence." "Challenge 92" is a national campaign to secure funds for the restoration of The Octagon, a national historic landmark and the visible symbol of the Foundation's commitment to America's design heritage. How will the public benefit from this undertaking? Information developed during the restoration process will be collected as a case study of how to properly do the job of restoration. The intent is to give restoration teams in every community access to state-of-the-art information.

Important as it is, the restoration of The Octagon marks just the opening stage of a new chapter in the Foundation's nearly 50 years of service to architects and the public. Adding the "D" of Design to the ABCs of traditional American education is necessarily a full-time, multi-dimensional effort at every level — local, state, and national. Empowering the public — all the public — to think and then act upon design excellence is one of the best hopes we have for more livable communities. To empower through the development of a national design legacy is the American Architectural Foundation's mission; more livable communities for all Americans is its goal. □

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# How Far Does it Go?

## Copyright Protection for Architectural Plans

By Franklin A. Miles, Jr.

Nicholas and Cheryl Kaufmann greatly admired the Demetriades' house. And why shouldn't they? After all, this was no ordinary home. It was a uniquely designed luxury home built in the fashionable New York City suburb of Scarsdale, and had sold for over two million dollars only one week after it was first shown at an open house. The Kaufmanns liked the design so much that they decided to build the same house for themselves. They had found the perfect lot, located just down the street from the Demetriades' home.

The Kaufmanns engaged a builder and asked that he erect a house which was a "substantially identical design" to the Demetriades' house. Unfortunately for everyone involved, the Kaufmanns did not contract with the builder that had originally constructed the Demetriades' house.

Sometime later, Mr. Demetriades began to notice that the frame of the Kaufmann house suggested a design which was strikingly similar to the house which he had built. He became irritated, to say the least, at the notion that a copy of his distinctive home was being built right under his nose! As president of a development corporation specializing in the construction of exclusive (and expensive) homes, he had a reputation to protect. And so, he decided that the building had to stop. To do that, he had to go to court and so, a few weeks later, with the foundation and frame of the copycat home completed, he filed a lawsuit in New York Federal Court asking that the Kaufmanns be prevented from building their house. His primary basis for the lawsuit was the United States Copyright Act. Mr. Demetriades contended that the Kaufmann home infringed the architectural drawings which he owned and which he had registered with the United States Copyright Office. (Although the

drawings originally were prepared by Nadler Philopena and Associates, Nadler subsequently assigned its rights to Demetriades.) The court was thus faced with a difficult question: Does copyright protection in architectural drawings extend to the actual structure depicted in and built from those drawings?

### **Protection For The Expression, Not The Idea**

It is clear that architectural plans may be protected under the Copyright Act. That statute expressly recognizes "technical drawings, diagrams, and models" as appropriate subject matter for which copyright protection is available. In addition, a report concerning the Copyright Act issued by Congress recognizes that: "An architect's plans and drawings would, of course, be protected by copyright . . ." Thus, there is no doubt that plans themselves can be protected, and the owner of those plans may prevent others from making unauthorized copies. The more troublesome question is whether the copyright owner can prevent someone else from building the structure depicted in the drawing, without the owner's permission.

The most fundamental principal of copyright law is that copyrights protect the expression of an idea, but not the idea itself. While Warner Brothers may be able to prevent others from making movies or writing stories which utilize a character that is a copy of, that is, "substantially similar" to, Bugs Bunny, it does not own the idea of a wisecracking cartoon rabbit. Thus, Roger Rabbit does not infringe Warner's copyrights in the Bugs Bunny character.

In addition to the fact that the Copyright Act does not protect an idea in and of

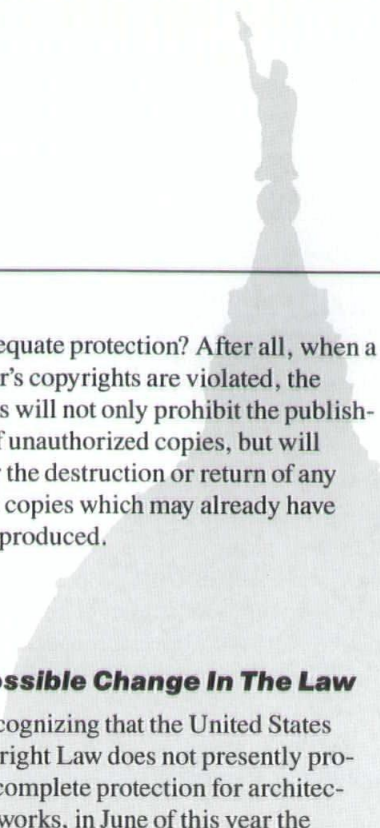
itself, neither was it intended to protect the utilitarian aspects of an otherwise unique and original work. While a particularly ornate design for the base of a table lamp may be protected by copyright, the function components of the lamp are not protected. Such protection can only be provided by patent laws, and only if the invention or discovery is "new and useful." This is consistent with the purposes of the copyright and patent laws, which is to encourage and reward creativity without stifling competition.

### **Build The House, But Don't Use The Plans**

Taking these principles into consideration the judge in the Demetriades' lawsuit decided that, while Demetriades had the right to prevent the unauthorized copying of his architectural plans, he could not, without the benefit of a design patent, obtain a protectable interest in the useful article depicted by those plans, namely, the house. The judge reached this conclusion even though the Kaufmanns and their builder conceded that they came into "unauthorized possession" of the plans used by Demetriades. The engineers retained by the builder to prepare the design plan simply traced the copy of the Demetriades' plans provided to him.

Demetriades admitted that, even with copyrighted architectural plans, he did not possess a general right to prevent the construction of a home imitative of the design depicted in those plans. He acknowledged that an individual may take photographs or draw sketches of the house and, coupled with innate ability, seek to reproduce that structure. Nevertheless, Demetriades argued that because the plans had been copied, construction of the Kaufmann house





amounted to copyright infringement and must therefore be stopped. The judge disagreed. While the Kaufmanns were not permitted to make any further use of Demetriades' plans, and were required to turn the unauthorized copies over, they were nonetheless permitted to proceed and try to complete the house. The court agreed to protect the plans, but refused to protect the structure.

How, then, is an architect to be compensated when his copyrighted plans are used, without his permission, to build the structure which he has designed? The judge in the Demetriades' case noted that the Copyright Act permits the recovery of statutory damages, which can include attorneys' fees, or actual damages. The judge observed that, as has been permitted in other cases, Demetriades probably should be able to recover the actual damages suffered as a result of the infringement. He also was entitled to any profits earned by the infringer that are attributable to the infringement, and which are not taken into account in computing actual damages.

In another case, where a builder constructed seven homes using unauthorized copies of architectural plans, a federal judge in Michigan awarded the designer \$212,550 in lost profits, plus \$86,320 which amounted to the ill-gotten profits obtained by the infringer. The court also awarded attorneys' fees to the copyright owner. Following the lead of the Michigan judge, a Georgia federal court recently reached a similar result.

Thus, courts in some jurisdictions have protected architectural plans, but have stopped short of prohibiting others from building the structure taught by the plans themselves. While courts have compensated copyright owners by awarding them the damages suffered as a result of the unauthorized copying and use of the plans, does this really amount

to adequate protection? After all, when a writer's copyrights are violated, the courts will not only prohibit the publishing of unauthorized copies, but will order the destruction or return of any illicit copies which may already have been produced.

### **A Possible Change In The Law**

Recognizing that the United States Copyright Law does not presently provide complete protection for architectural works, in June of this year the Copyright Office issued a report recommending that additional protections be extended. Prompted in part by Congress' decision to join the international copyright treaty known as the Berne Convention for the Protection of Literary and Artistic Works, the Register of Copyrights observed that countries throughout the world provide significantly more protection for architectural works than does the U.S. The Copyright Office report states:

*Our review of existing law in the United States, the evolution of protection for works of architecture in the Berne Convention, and the laws and practices in Berne member countries, suggests to us that the Berne Convention requires copyright protection for works of architecture beyond that now accorded by United States law, including the overall shape of what may be termed works of "fine architecture," e.g., the Guggenheim Museum.*

The Copyright Office has also announced that it will support appropriate legislation needed to make the protections now afforded in other Berne Convention countries available here in the United States.

In order to help clarify the copyright law in this area, William Wesley Peters of

the Frank Lloyd Wright Foundation has submitted applications to the Copyright Office for the registration of two famous structures built by Wright: the Guggenheim Museum and the Beth Shalom Temple, located outside of Philadelphia. The Copyright Office has indicated that it will "hold back" on its decision as to whether to register these works, anticipating the possible introduction of legislation to address this very issue.

### **Lessons To Be Learned**

While the extent to which architectural plans may be protected remains somewhat unsettled, a review of current copyright law teaches three guidelines for the architect who seeks to protect his plans. Following these guidelines will place the copyright owner in a better position in the event that his rights are infringed.

1. While no longer required to secure protection under the Copyright Act, a visibly perceptible notice of copyright should be placed on all materials for which protection is sought. This is a clear indication that copyright ownership is claimed, and should prevent anyone from asserting that they are an "innocent infringer."

2. In order to obtain maximum protection under the Copyright Act, a work should be registered as promptly as possible. The registration process is relatively easy and inexpensive.

3. Even when plans that contain the proper notice of copyright and have been registered with the United States Copyright office, steps should be taken to insure that these plans are not readily

*continues*



available for use by others. Consideration should be given to requiring prospective clients to sign agreements stating that they will not use the plans in any way, shape or form, including building the structure depicted in the plan, without the owner's authorization. The fewer people who can get their hands on the plans, the less likely it is that copying will occur. In addition, while the copyright law may not prevent the unauthorized erection of a structure, a party may nevertheless contractually agree that he will not do so.

A tremendous amount of talent, ingenuity and effort goes into creating architectural plans. Since our laws

provide protection, albeit incomplete, for those plans, it only makes sense to take advantage of the rights which are available.

While few people ever really want to get involved with litigation, neither do they want to see their creative efforts and hard work stolen. Understanding some basic principles of copyright law and following the suggestions outlined above should prevent that from happening. □

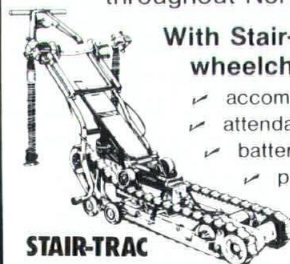
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# The S.W. Randall Toy Store

**Location:** Pittsburgh, Pennsylvania

**Architect:** Charles L. Desmone and Associates

**Contractor:** Court Construction

The S.W. Randall Toy Store is located in Pittsburgh's Shadyside district. Shady-side's Walnut Street is home to a strong retail strip of specialty stores. Since this project was to be located off Walnut on Ivy Street, it had to make a strong statement in order to attract pedestrian traffic from the main promenade.

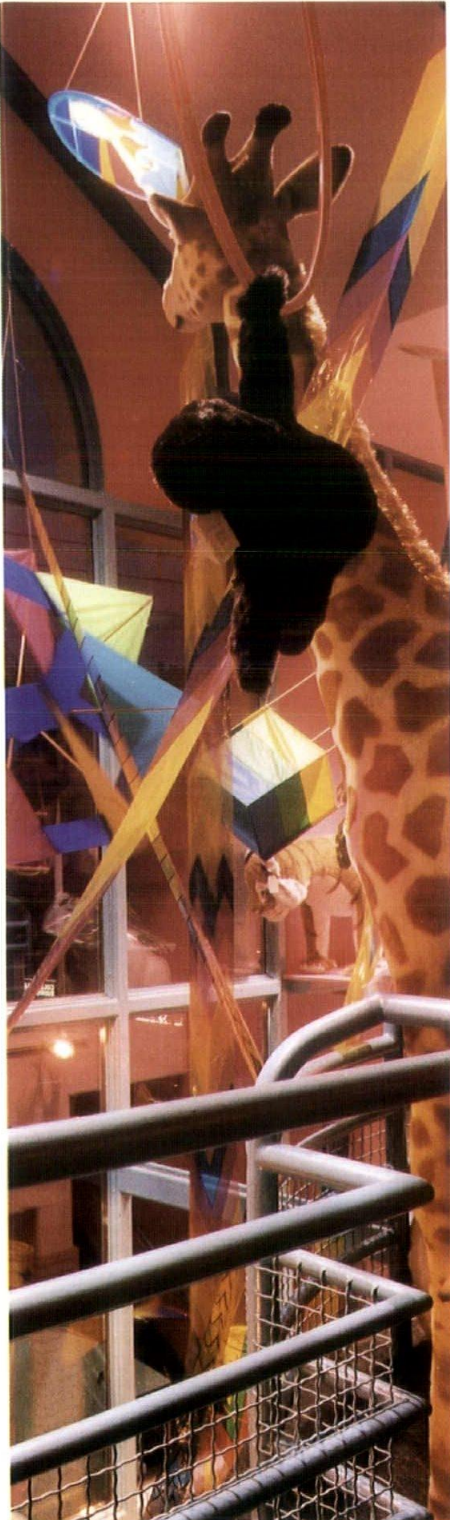
The original 4,200 square foot one story concrete structure once served as an auto repair garage that had a later prefabricated metal addition on the second floor.

The imagery of the building had to be visually exciting to adults as well as an inviting, exciting, fantasy-like playhouse for children. Original concept drawings placed a great deal of emphasis on the idea of the interaction between children

and the toys they might purchase. Among the concepts was a small pond on the first floor raised to a child's eye level with an atrium extending through the second floor where there were to be remote controls for toy boat operations. Unfortunately, this was eventually replaced with a large demonstration table for other types of motorized toys.

The architect's first priority provided the building with a bright and impressive front entrance which serves as both an announcement of the building's presence and of its contents. The second floor was pulled back from the wall to create a 24-foot high entrance. It is the architect's intention that this space be used for displaying remote control planes, helicopters, boats, rockets, kites, windsocks and

*continues*



*The S.W. Randall Toy Store is both visually exciting to adults as well as an inviting, exciting, fantasy-like playhouse for children.*











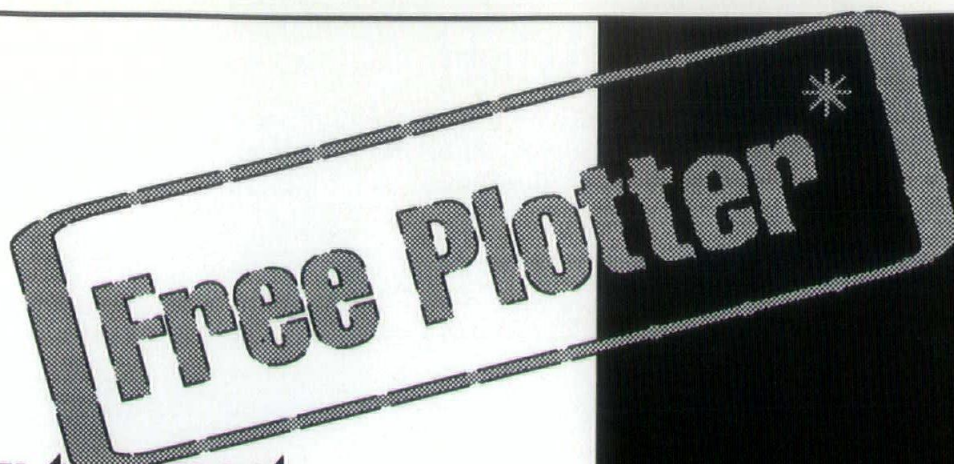
large stuffed animals, which would heighten a child's excitement. Toys that would be recognizable from a sidewalk on Walnut Street more than 30 feet away.

The cabinetry was designed to interact at both a child's and adult's level, with a functional capability to maximize both the display's visibility and storage capacity. The larger, more significant pieces of columned cabinetry were designed to showcase objects directed more towards the older buyer and collector of expensive dolls, electronic games and toys, chess sets of marble, and other higher priced collectables.

This project was completed in late 1987, in time for the holiday shopping. □



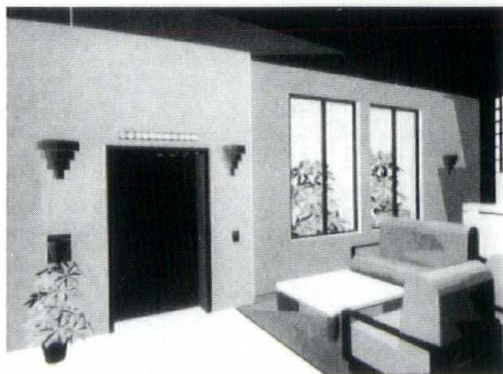




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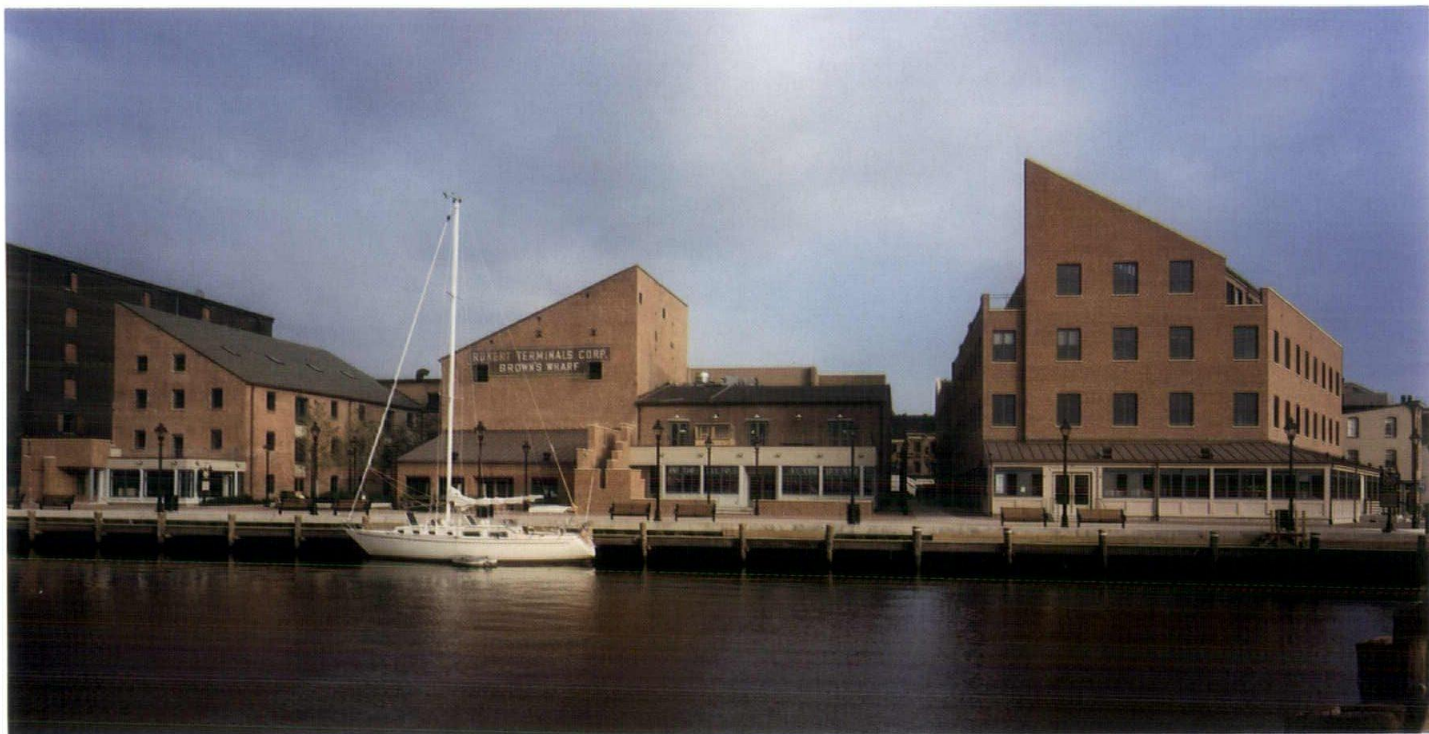


# Brown's Wharf

**Location:** Baltimore, Maryland

**Architect:** Bartley Bronstein Long Mirenda

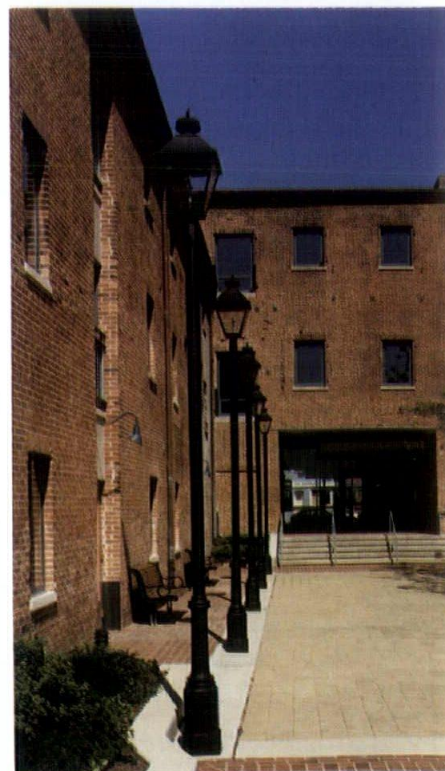
**Contractor:** Whiting-Turner



Brown's Wharf is the initial phase of a ten-acre, mixed-use waterfront development in the Fell's Point section of Baltimore. It is a collection of shops, restaurants and office space, with a marina and promenade along the water's edge. The intensity of activity and variety of events is intended to capture the essence of Baltimore's early waterfront history, when the city extended to the waterfront in an active and meaningful way.

The site was fully developed with warehouses, including four buildings dating from the early and mid-eighteen hundreds. The Fell's Point area, which had been Baltimore's original working waterfront, had recently been "discovered" and was rapidly becoming the new center of development activity in Baltimore.

The design intent of this project was to capture and recreate what is truly wonderful about Fell's Point — the sidewalks,



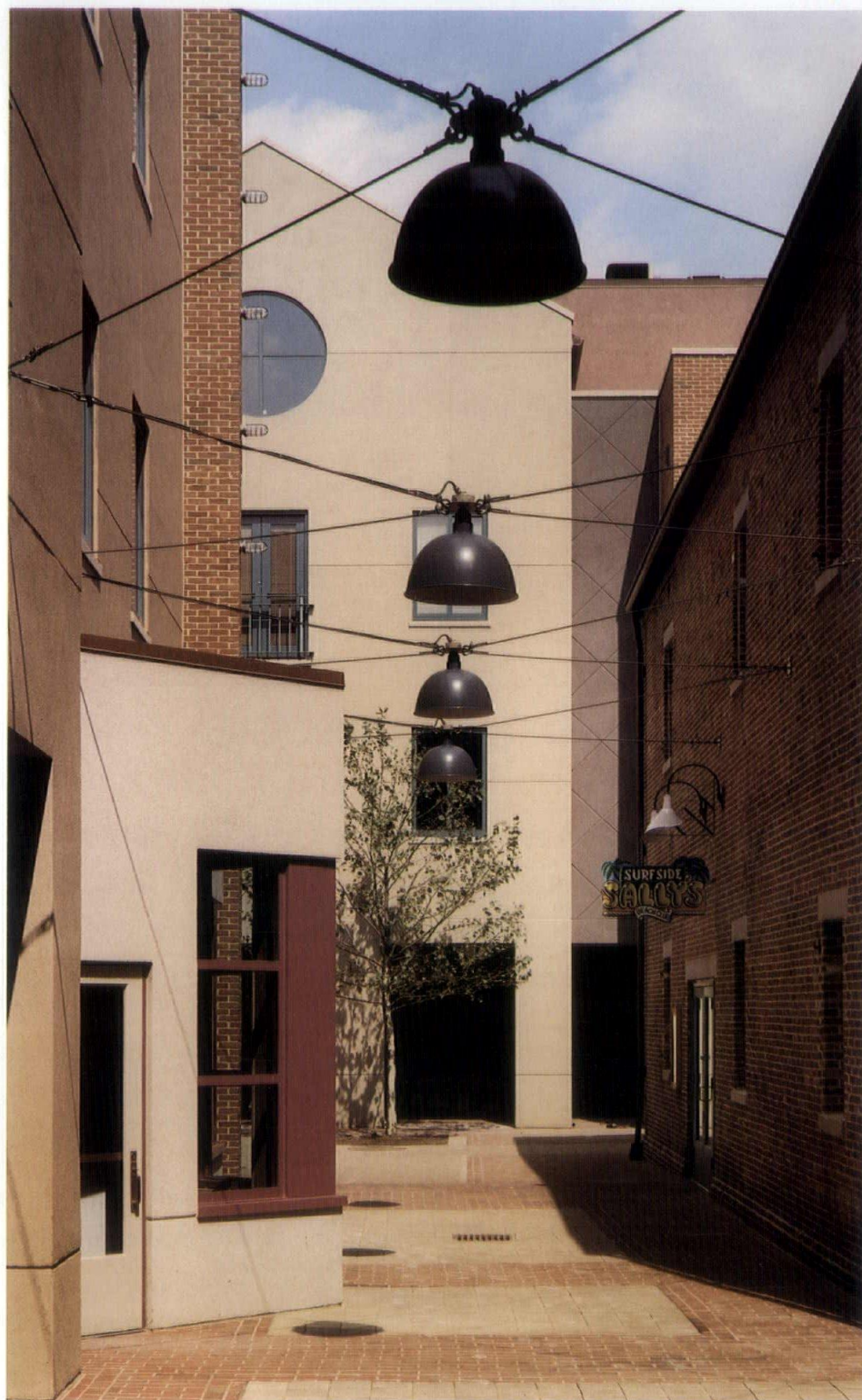


the alleyways, the unexpected views, the richness of the pedestrian experience. The solution treats the site as a series of buildings, as an extension of the existing urban fabric, not as one image, a singular shopping "pavilion." This approach maintains the traditional street front relationships, and works to create spaces to wander through and places to discover. The new buildings are carefully considered as to their relationships with the existing, both in the site plan and in their physical appearance. The operable office windows match the size and scale of existing ones; the exterior brick, cast stone, standing seam copper roofing and painted wood were chosen for their visual compatibility with the existing structures.

The program called for 40,000 square feet of commercial space at street level, with 60,000 square feet of office space above. The commercial tenants were to be neighborhood oriented, to serve the stable, ethnic population of Fell's Point. Although the original warehouses never allowed direct public access to the waterfront, a new pedestrian promenade, intended to eventually connect with the public promenade around the Inner Harbor, was called for as an element of the overall site plan.

With those requirements as a starting point, the designers worked to organize the programmed space by distributing the space amongst the existing structures and the two new buildings. These new buildings work with the existing structures to create several new brick-paved pedestrian alleyways and courts through the middle of the project. Alleyways connect through to the waterfront and provide a direct visual connection between the city and the waterfront, luring people from Thames Street, through the site and out to the harbor promenade.

**continues**







While the existing buildings were restored within narrow historical guidelines, the detailing, use of materials, and lighting throughout the project give clues as to what is old and what is new. The

project indeed captures the essential characteristics of the city and the city fabric without making a literal interpretation of the historical components of the project. □

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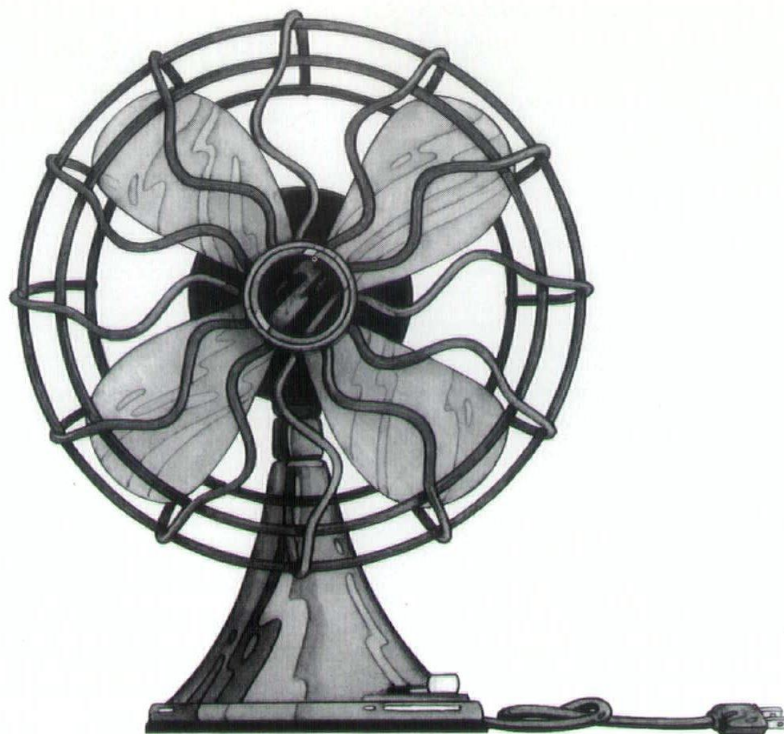
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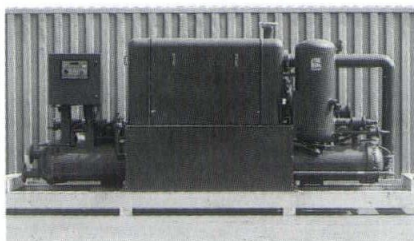
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# A Night Club Called Metropol

**Location:** Pittsburgh, Pennsylvania

**Architect:** UDA Architects

**Contractor:** Court Construction



*The Metropol . . . by day, hardly noticeable but, by night, it's a place where fashion, art, progressive dance music and sharply illuminated excitement reign.*

Pittsburgh. America's powerhouse of heavy industry. The city whose national image was steel mills, furnaces, smoke, molten metals pouring from giant ladles suspended from moving gantries, nocturnal rivers reflecting arc lamps.

Now, most of the mills have closed. The furnaces are cold and silent, many have been demolished. The city's major corporations, however, continue to flourish. They have become the administrative headquarters of worldwide networks of production and distribution. Furnaces have been replaced by office towers and research centers. The blue collar city has become a white collar city, and the national image of "the city of steel" is drifting into nostalgia.

When a group of young entrepreneurs came into the offices of UDA Architects and said, "We want to open a night club in the Strip like nothing Pittsburgh

has ever seen, and we want to call it "Metropol — Industrial Dancing," rich vocabularies cascaded into the minds of the designers.

They recalled the Pittsburgh of a few short years ago when the night sky over the Monongahela Valley glowed and pulsed from the molten slag pouring from crucibles; when the river was a sheet of orange and gold reflections from the naked flames of furnaces in the mills that lined its banks.

Images of this kind formed the basis of a design language that evolved for Metropol. Indeed, the smoking light pylons they designed became the club's logo and the key to all of its graphics.

The night club is located on a cobbled street in the wholesale food warehouse district in Pittsburgh, called the Strip, on a site where a steel mill once stood, yet is only three blocks from the skyscraper core of the city and its convention center.

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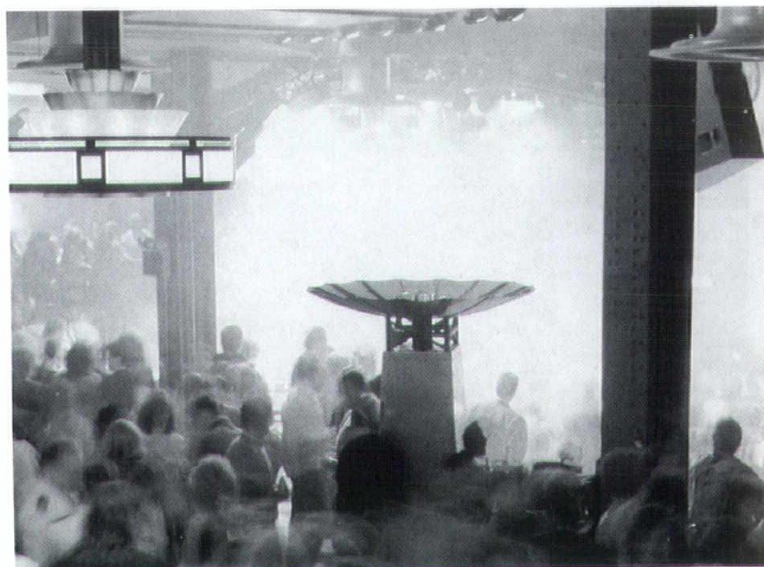
By day the club is by intention hardly noticeable. Its garage door entrance is lowered; its metal canopy is similar to the canopies over other loading docks. But at night, when the warehouse district is dark and asleep, Metropol's canopy is aglow as its garage door is raised to reveal the shimmering diamond checker plate lining the entrance foyer.

The architects inherited an eerily empty warehouse; a space with hard-wood floors interrupted by a grid of steel columns reinforced by angles and plates all fastened together with rivets. These simple elements have been kept, sanded, polished and expressed. Into them has been inserted a diagonal grid of new elements consisting of a stage, balconies, mezzanines, bars, bridges, dance floor, sound and equipment rooms, and light gantries as well as a private club all creating an image of rich industrial fantasy and vitality.

Metropol is a year old now. From night one, it has been a roaring, clanging, pounding, throbbing, stomping success. it is still the only place in the city where fashion, art, progressive dance music, and live concerts reign. On its walls are exhibited avant-garde art, and in addition to special events, on its stage are live concerts, dance performances, and opera (the Threepenny Opera was an outstanding success).

The images of Metropol echo industrial motifs, art deco, pylons, old movies, and mills; a rich composite of industrial materials on stair treads and countertops, around the entry walls, and across the entrance foyer ceiling; diagonal warning strips in yellow and black, and steel pipe handrails, all constantly changing under endlessly rotating colored lights and strobes. Yet, all is unified, because the architects were made responsible for the design of everything from the concept plan to final graphics.

The Pittsburgh Chapter of the American Institute of Architects recently awarded UDA a Citation of Design Excellence for the design of the Metropol. □



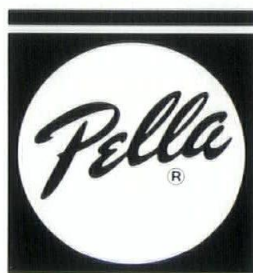
*Photography by A. Moss/Y. Lee*

*Owner: Metropol, Inc./Robin Fernandez, President*





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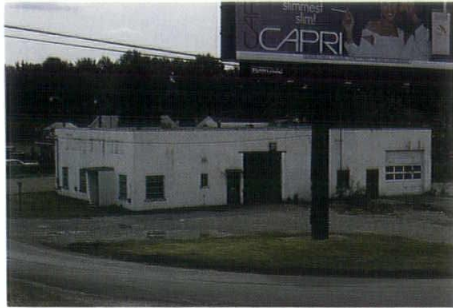


# Autoclave Engineers' New Corporate World Headquarters

**Location:** Erie, Pennsylvania

**Architect:** Weborg Rectenwald Architects, Inc.

**Contractor:** Whipple-Allen



*This existing, high-bay, concrete-block, rectangular building was chosen by Autoclave Engineers to be renovated into its new offices and conference rooms for the corporate staff and the firm's yearly board meetings.*

With their increasing international reputation for high quality engineered products and systems, Autoclave Engineers, Inc. decided to relocate their headquarters from within its Erie plant to another on-site location.

An existing high bay concrete block unit near the entrance to the site was chosen to be renovated into new offices and conference rooms for the corporate staff as well as yearly board meetings. Although the programmed space requirements were less than the available 4,000 square feet, the limited budget would not allow the existing structure or its exterior to be significantly altered.

Because the views from the building are of a paved parking lot immediately to the west, a service garage within five feet to the south and a retaining bank for a state road to the east, the northern graveled parking area was developed into a landscaped area. This gives a transition space from the parking lot and provides a controlled view from within.

The exterior insulation building skin was developed as a means to insulate and entirely cover the existing block without the cost of joints of an insulated metal clad panel system. Although the extreme building height was an exterior scale problem, it did allow additional ceiling height in the corridors and conference room. To reduce the apparent exterior scale, linear banding was established to visually extend the actual length.

The interior space was divided into three main function groupings: office suites with secretarial support for the corporate officers were located into the building's corners, mechanical areas were located in the middle near the existing utility entrances and the core was divided into two parallel circulation paths.

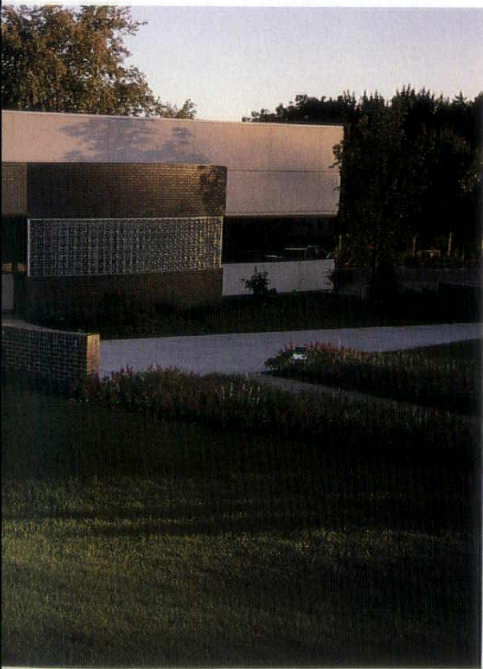
By enlarging an existing garage door opening, the exterior curved wall of the conference room was allowed to penetrate the original block building. Glass

block was used to flood the room with light but diffuse the panoramic view of the factory across the site.

Entrance to the building is past this curved block wall of the conference room into a barrel vaulted lobby. The corridor to the right and left of the lobby connect the front office suite, conference and C.E.O.'s offices. The corridor has bold round columns that encompass the original center steel columns and establish a rhythm. A series of soffits and high ceilings reflected in the carpet pattern also reinforce the corridor importance and again terminate in curved walls, this time with prominent artwork niches. □







*Photography by Art Becker*





# Bellefonte Place

**Location:** Pittsburgh, Pennsylvania

**Architect:** L.P. Perfido Associates

**Contractor:** KCF Construction

Bellefonte Place, tightly surrounded by a residential area, is a brick and stone, three level, urban retail development with top floor offices in an exclusive, four-block-long shopping district. The development includes a cafe with sidewalk seating in addition to retail shops on the first two levels, and a "street" of small specialty food shops in the basement.

The front half of the first floor is the building owner's women's clothing store and a shoe store. This store consists of a two story space at the corner which leads up to an additional area on the second floor. The rear half of the first floor is the cafe while the rear of the second floor includes two clothing stores for young teens.

Because Bellefonte Place has only a 37 foot frontage on the main street and 140 foot frontage on a side street, the major design and retail development problem was to capitalize on the side street frontage, bring people to it while developing a use for the basement, which

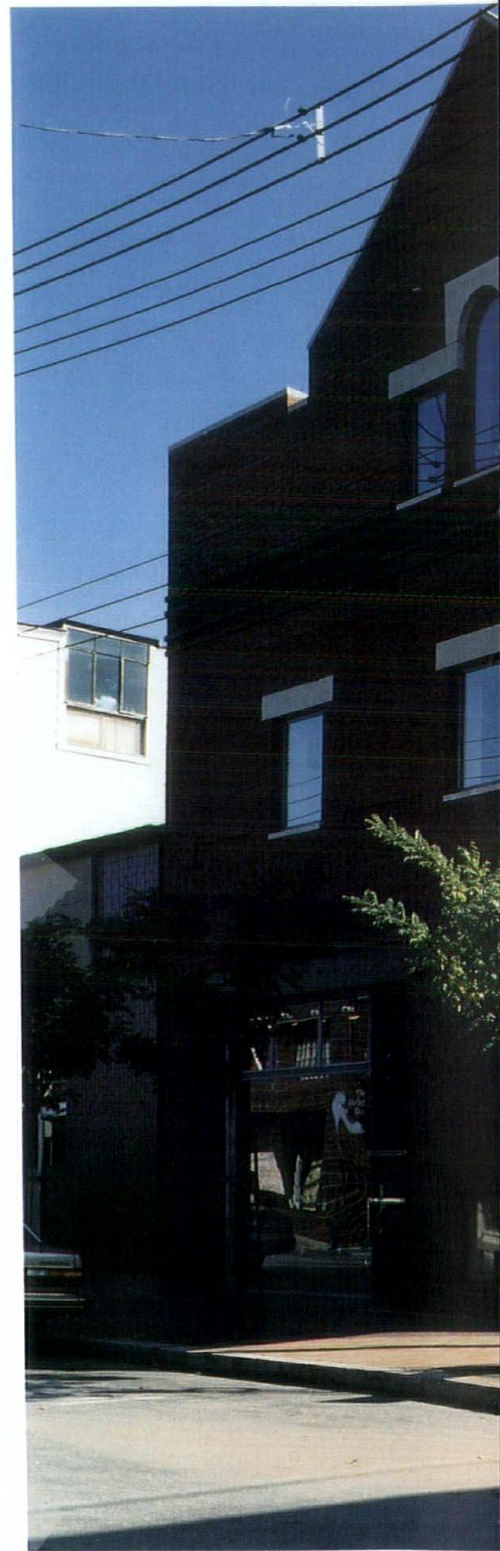
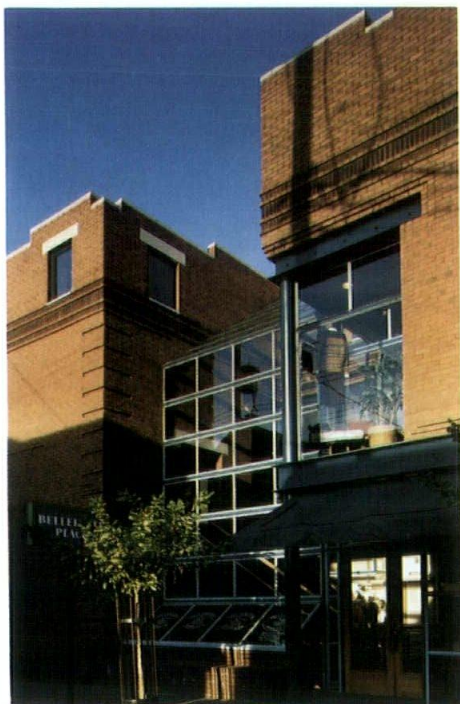
was limited by an 8 feet 4 inch ceiling height, and existing foundation walls which were to be maintained.

A two story glass corner was created and was repeated half way down the street to mark that development with a second corner entrance. A vertical "street" was set between the front and rear masses, intersecting the space from the second floor shops and down to the "basement street" of food shops. This is covered by a massive skylight.

The massing of the building was fragmented into many smaller compositions and the commercial fenestration contrasts with nearby housing to respond to the residential and commercial duality of the immediate context.

"This project design . . . is particularly laudable in that it demonstrates great courage . . . to establish a village square and shopping arcade as an alternative to the strip center or mall on asphalt approach that we have become so accustomed to." □

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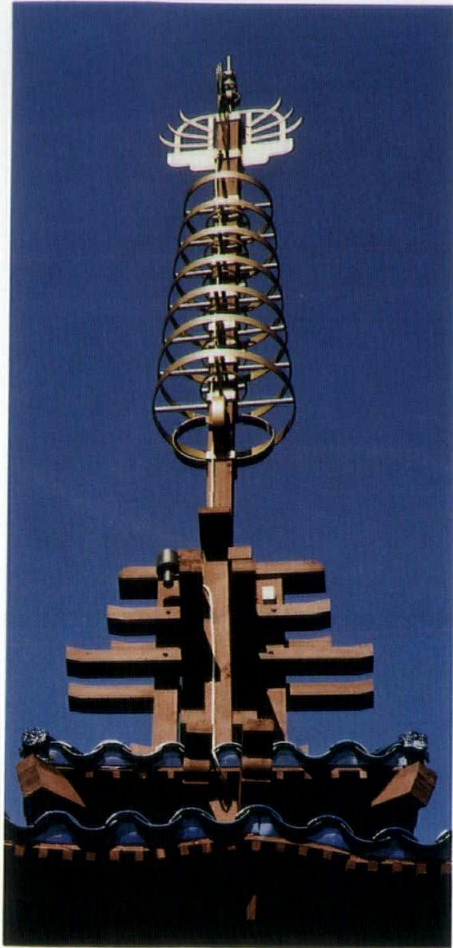


# The Pagoda At Kennywood Park

**Location:** West Mifflin, Pennsylvania

**Architect:** MacLachlan, Cornelius & Filoni, Inc.

**Contractor:** Kennywood Park

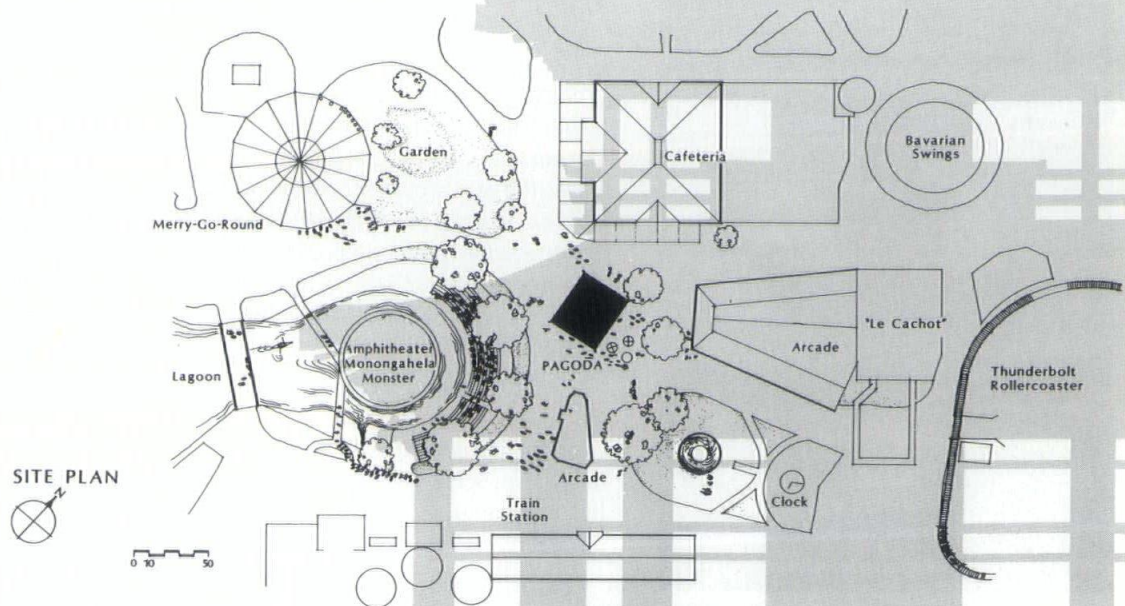


Western civilization has always held a certain fascination with the beauty and mysticism of Oriental architecture. That fascination can be seen in the tradition of building exotic structures as part of amusement parks. The Pagoda at Kennywood Park, located near Pittsburgh, continues that tradition and follows in the footsteps of such buildings as the Pagoda at Tivoli Gardens in Copenhagen, the Pagoda Gates of the Tiergarten in West Berlin and Disney's Oriental Village at Epcot Center.

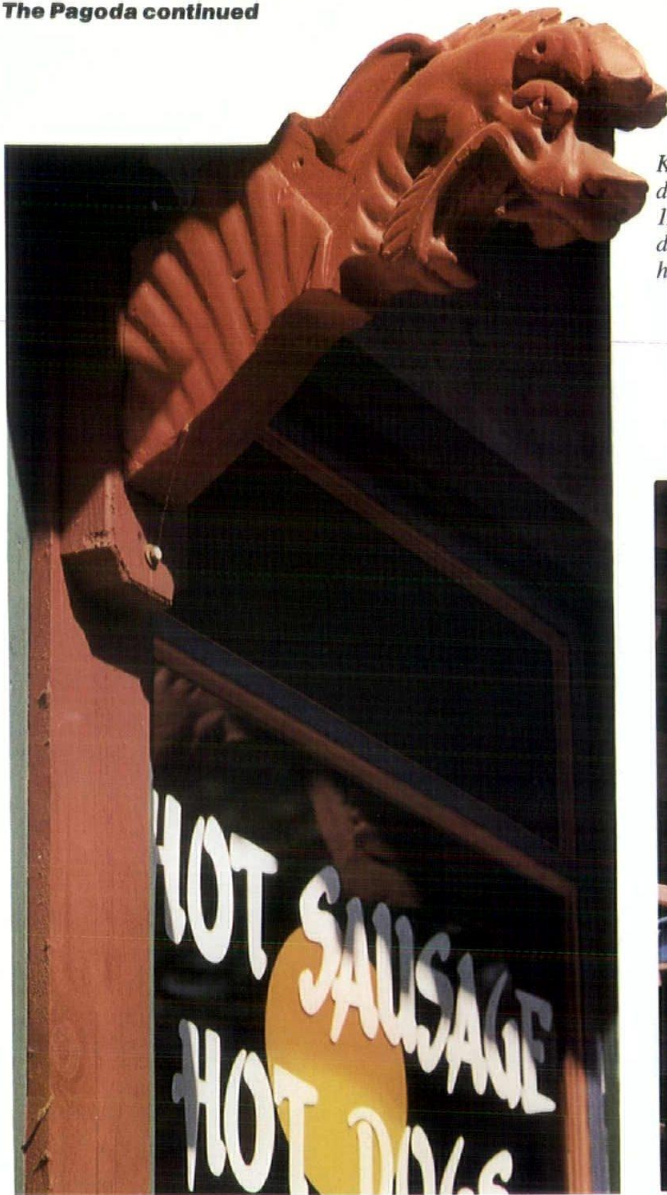
Kennywood operates today as it has since the turn of the century — a family run amusement park. It was a long time dream of the family to add a pagoda to the rich and varied fabric of the park. At the same time, it needed additional restaurant space to serve its growing clientele, so a decision was made to combine the two needs and construct a new symbol for the park.

The Pagoda's design is based on Eastern building techniques and details and also draws on the traditions of Kennywood Park itself for inspiration. The building's structure is an assemblage of

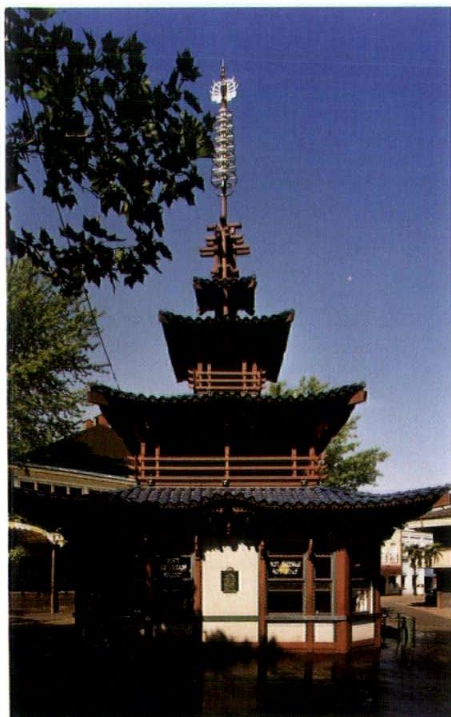
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*Kennywood Park near Pittsburgh was declared a National Historic Landmark in 1987. With the addition of the Pagoda, the tradition of quality and fantasy that made it historic are continued.*



interlocking heavy timbers reminiscent of the park's most famous attraction, its roller coasters. Each member was notched and fitted together to form the framework on which the roofs were constructed.

The gracefully sweeping roof line, synonymous with Oriental design, is framed using a series of built up timbers and carved brackets. Each layer helps create the gentle curves in the roof and adds a new level of detail to the eaves. The brackets used to support the framing members are a reminder of the personal touches and hand-carved detailing found on the park's historic carousel.

A more literal tie to the history of the park is the use of the dragon heads from the former Old Mill boat ride. The dragons provide a unique and fitting capital to the pilasters that march around the building.

The roofs themselves are made of a deep blue glazed terra cotta tile. Specially molded lion heads serve as sentries at each of the building's corners. Rising above the roofs to a height of 65 feet is an ornamental iron spire. Authentic in design and detail, the spire can be seen from all areas of the park and acts as an orientation point for its visitors.

In 1987, Kennywood was declared a national historic landmark. Its collection of buildings, rides and attractions are a noteworthy example of amusement park architecture. With the addition of the Pagoda, the traditions of quality and fantasy that make it historic are continued and the experiences that comprise a day at Kennywood are enriched. □



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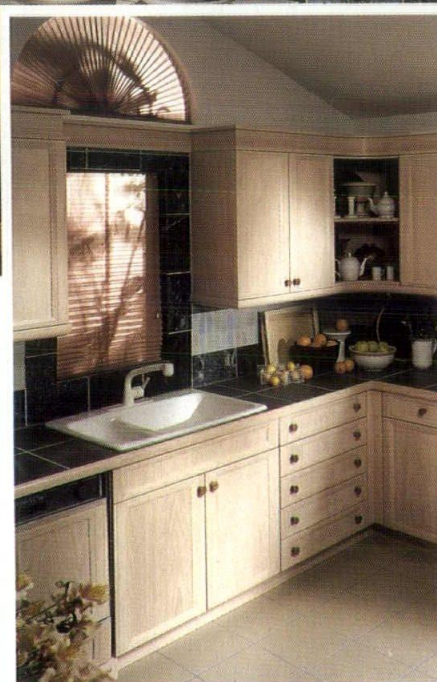




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Manufacturers Representative  
Joseph Safyan and Associates  
5956 Baum Blvd.  
Pittsburgh, PA 15206  
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### **METROPOLITAN PHILADELPHIA**

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