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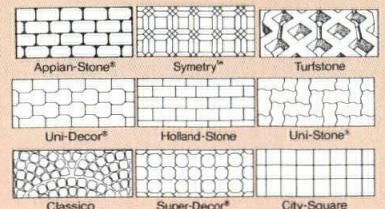
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Contents

Pennsylvania Architect/Spring 1990

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3 Editor's Letter

4 PSA News

6 Copycats Beware:

Legislation seeks to Protect Buildings Under Copyright Laws

8 Small by Design

The Small Architectural Practice in the 1990s

A Celebration of the Small Practice

10 Winterized Cabin Units

14 New Hackensack Reformed Church

18 The Menagerie Building

22 Branch Bank

24 Zocalo

28 Elysian Fields Residential Community

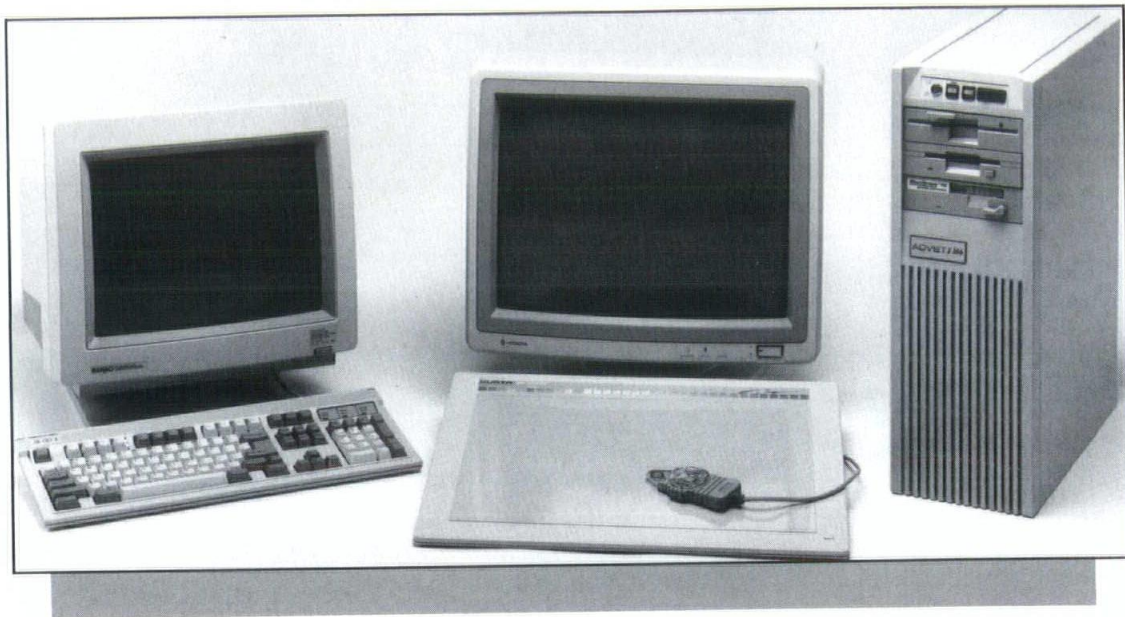
About the Cover

The Menagerie Building of the Providence, Rhode Island Zoo, restored to its original 1890's beauty, is listed on the National Register of Historic Structures. The complete story of this adaptive reuse project can be found on page 18.

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The Editor's Letter

Welcome to the celebration of the small practice, the theme for this issue of the Pennsylvania Architect. The small practice has always been the dream of most graduates, the foundation of many organizations, the office where we get to do everything from typing to design to marketing.

Several of our readers took the time to call and offer their assistance in turning this issue into reality. My thought was that small offices have a special place in the practice of architecture and your knowledge of that place could be shared with others. I encouraged you to put into words your ideas about what makes the small firm distinct from our larger brethren and you came through in spades.

We have two very interesting and informative new articles in this issue, one centering on the small practices that are featured on the following pages and one dealing with copyright infringements on the design of buildings. These kinds of articles are what the Editorial Board has been striving for and we would greatly appreciate your reactions to the articles as they appear.

All this being said, it was disappointing to review so few submissions from our Central Pennsylvania chapters. By count it was Philadelphia submitting ten, Pittsburgh three and one each from Bucks, Northeast and Central. It is not the intention of the PSA Board that the Pennsylvania Architect become the "Philadelphia" or the "Pittsburgh" Architect, but in this case, the lack of entries from the rest of the state gave us a lopsided issue. I am well aware that it takes a great deal of effort to assemble an article and that costs are incurred for good photography. However, I feel that the prestige and publicity received by a firm when its projects are published in the Pennsylvania Architect far exceed the expense.

The sound you hear is opportunity knocking.

John Fatula
Editor-in-Chief

Western Pennsylvania Construction Industry Awards Announced

The 1989 Construction Industry Awards were presented at the annual dinner of the Associated Builders & Contractors of Western Pennsylvania on Saturday, January 27, 1990.

One of the 1989 winners included Williams Trebilcock Whitehead for Architect/Engineer.

The ABC Project of the Year was the new Colony Savings Bank in Franklin Park Borough, constructed by Morgan-Landau Corporation for Colony Savings and Howard Hanna Land & Development Company. Architects for the building were Indiana Associates Architects.

John E. Chapin, national president of the Associated Builders & Contractors, was the featured speaker for the Western Pennsylvania Chapter Annual Dinner.

Associated Builders & Contractors of Western Pennsylvania is a construction trade association representing over 300 merit shop contractors, subcontractors and suppliers across western Pennsylvania. There are over 20,000 ABC members throughout the nation.

Grenald Honored for Holocaust Memorial

Raymond Grenald, FAIA, FIALD, was recently honored by the citizens of Miami Beach for the lighting design of the Miami Beach Holocaust Memorial. On December 10, 1989, Mr. Grenald was presented with a medal commending his "outstanding contribution in architectural lighting design."

As founder and chairman of Grenald Associates, LTD., Mr. Grenald is responsible for the de-

sign direction and marketing of the firm. Founded in 1968, Grenald Associates is an architectural lighting design and consultation firm with offices in Philadelphia, Los Angeles and Washington, DC. The firm employs a staff of 21 and consults with major corporate facilities managers and real estate developers, in addition to architecture and design firms.

Sullivan Associates Wins 1989 PINNACLE Awards for PineCrest

PineCrest Golf Club and Residential Community, located in Montgomery Township, PA, received the 1989 PINNACLE Award for "Community of the Year" during a program held recently at the Valley Forge Hilton. The PINNACLE awards are sponsored by the Sales and Marketing Council of the Home Builders Association of Bucks and Montgomery Counties.

Designed and planned by Sullivan Associates, Inc. for The Klein Company developers, PineCrest also received PINNACLE Awards for "Best Exterior Merchandising" and "Single-Family Home of the Year (over 2,800 square feet)." PineCrest is an example of how Sullivan Associates' architects and planners worked with the project team from The Klein Company to fit a residential project into the fabric of a pre-existing public golf course.

The Klein Company purchased the Montgomeryville public golf course and adjacent grounds and transformed them into a championship, 18-hole public course by master golf architect Ron Prichard, from Houston, TX. Prichard is noted for designing seven of the top 100 golf courses in the United States.

The plan for the first phase of PineCrest includes 142 townhomes and 49 single-family homes on 165 acres. An additional 130 townhomes will be developed in the second phase of the project.

WTW Designing Sterling Plaza in Oakland

Williams Trebilcock Whitehead, the Pittsburgh-based architectural, planning and interior design firm now celebrating its 30th anniversary, has been selected to design the new Sterling Plaza in Pittsburgh's Oakland area.

Located at the corner of North Craig and Bayard Streets, the two-phased development will include construction of a five-story, mid-rise office building with integral below-grade parking for approximately 150 automobiles and a six-story, mid-rise office building with integral below-grade parking for approximately 180 cars.

Project developer David P. McSorley, president of Sterling Land Company, Inc., expects construction of the first phase five-story, 85,000-square-foot building to begin in May 1990 and be completed by June of 1991. Dorrell, Inc. and Alton Properties are the development consultants and will handle all marketing for the project. Phase One is expected to cost \$9.5 million. Tedco Construction has been chosen as the general contractor.

WTW project architect Richard F. Bamburak, AIA said the building will be of masonry construction with careful attention to brick detailing and coloration. "It will be a first class office complex reflecting the scale and the character of this urban neighborhood," he added.



Regional Girl Scout Camp Wins National Design Award

Camp Tweedale in Chester County, PA has received an Honor Award in the American Wood Council's 1989 Wood Design Award Program. Designed by Susan Maxman Architects of Philadelphia, the Freedom Valley Girl Scout Council camp was among seven projects selected for top honors. In all, 15 winners were chosen from 305 national entries.

Shusterman & Shiller of Philadelphia were landscape architects for the project. Ortega Consulting of Media were structural engineers. Osborn General Contractors constructed the camp.

Distinguished architects serving on the awards jury included Walter F. Chatham, AIA, of New York; George Hoover, FAIA, of Hoover Berg Desmond, Denver; Margaret McCurry, AIA, of Tigerman McCurry, Chicago; Paul M. Sachner, Executive Editor of Architectural Record, New York; and Cathy Simon, FAIA, of Simon Martin-Vegue Winkelstein Moris, San Francisco.

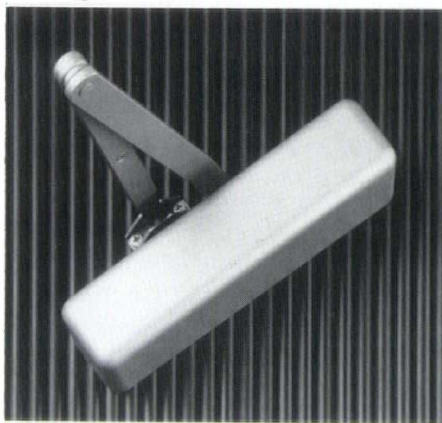
The 1989 Wood Design Award Program was held to honor outstanding wood design in residential and nonresidential buildings, both new and remodeled. It is the eighth annual awards program sponsored by the American Wood Council, a national association of wood industry and trade organizations, founded in 1969 to provide communication services.

DORMA Introduces New Closer Series

DORMA Door Controls Inc. introduces its new 7800/4800 & 6800 Door Closer Series. The attractive, new surface-applied closers are immediately available from DORMA for use on buildings where aesthetics is of utmost importance to the design of the door opening.

Manufactured in the U.S., the new closers come complete with over-the-spindle, one-piece covers, giving the new Series a very stylish, streamlined appearance. Also, the closers incorporate flatform arms to further enhance their sleek look.

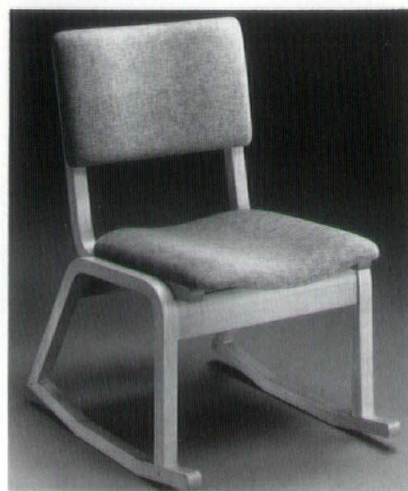
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For further information on the DORMA 7800/4800 & 6800 Closer Series, write or call: Marketing Department, DORMA Door Controls Inc., Dorma Drive, Reamstown, PA 17567, 800/523-8483, FAX 215/267-2106.



Sauder Three-Position Chair Design Awarded U.S. Patent

Sauder Manufacturing has been awarded a U.S. patent for the design of its new PlyLok® Three-Position chair.

Created for commercial, educational and institutional applications, the Three-Position chair increases user comfort and reduces excessive carpet and floor wear. The patented sled base design angles upward at each end and is flat in the middle, providing a firm, stable base for people who tilt chairs forward or backward while working or relaxing. This provides more comfort to the person using the chair. The chair is also very gentle on floors and carpeting because it has no pointed legs to poke or scrape.

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For pricing and product information, call or write Sauder Manufacturing Company, 600 Middle Street, Archbold, OH, 43502-0230. The company's toll free phone number is 1-800/537-1530 (in Ohio 2-800/472-2722). □

Copycats Beware:

Legislation Seeks to Protect Buildings Under Copyright Laws

By: Franklin A. Miles, Jr., Esquire

Creative Architecture, Inc. was exceptionally proud of its latest project: a 20 story office building and retail shopping pavilion that was more a work of art than a structure composed of steel and glass. The developer and owner touted their unique offering, and space was being leased at a remarkable pace. Yes, Creative's design was really one of a kind — that is, until a competitor began to erect a nearly identical structure down on the waterfront, not six blocks away. Worst of all, there was simply nothing Creative could do about it.

All of this may change if recently introduced legislation becomes law. On February 7, 1990, U.S. Representative Robert W. Kastenmeir (D-Wisconsin), chairman of the House Subcommittee on Courts, Intellectual Property and the Administration of Justice, introduced two bills which seek to amend the United States Copyright Act to provide copyright protection for works of architecture.

The introduction of this legislation is prompted by the United States' ascendancy in March of last year to the Berne Convention for the Protection of Literary and Artistic Rights, an international copyright treaty. The Berne Convention requires that works of architecture be accorded copyright protection. Under the United States Copyright Act copyrighted architectural plans may not be copied without the owner's authorization. Presently, however, the structure actually depicted in those plans is unprotected. [Ed. note: The protection of architectural plans and structures built from those plans was the subject of Mr. Miles' article "How Far Does It Go?"

Copyright Protection for Architectural Plans" which appeared in the fall 1989 issue of *Pennsylvania Architect*.]

In his introductory remarks Representative Kastenmeir underscored the significance of architecture to our society. He observed that architecture plays a central role in our daily lives "not only as forms of shelter and as investments, but also as works of art." Kastenmeir reminded the House of Representatives of Winston Churchill's tribute: "We shape our buildings and our buildings shape us." Despite his admiration for architecture,

"The United States Copyright Act does not provide such protection. While copyrighted architectural plans may not be copied without the owner's authorization, presently, the structure depicted in those plans is unprotected."

however, Kastenmeir was careful to point out that his legislation is intended only to cover an architect's artistic expression. "It does not encompass methods of construction, or purely functional elements comprised of standard features, such as plain doorways, arches, windows, or roofs, nor to the Levittowns of the country," said Kastenmeir.

Two Bills Offered For Consideration

Interestingly, Kastenmeir has introduced two bills: HR 3990 and HR 3991. While both bills provide copyright protection for architectural works, they attempt to do so through distinctly different approaches. The purpose of introducing two bills is to encourage an informed debate about the relative merits of each approach, in the hope of arriving at the most suitable

language needed to meet the requirements of the Berne Convention.

HR 3990, the "Architectural Works Copyright Protection Act of 1990," would amend several sections of the Copyright Act, and add an entirely new provision governing the scope of exclusive rights in architectural works. The bill defines architectural works as "the design of a building or other three-dimensional structure, as embodied in that building or structure." The term "design" is intended to encompass both the overall shape of a structure and its protectible elements. However, there is only one "architectural work" per structure.

Congressman Kastenmeir observed that this bill recognizes "both that creativity in architecture frequently takes the form of a selection, coordination, or arrangement of unprotectible individual elements into an original, protectible whole, and that an architect may incorporate new, protectible design elements and otherwise standard, unprotectible building features. In both cases, what is protected is only the architect's original contribution." In short, while certain elements of a structure, standing alone, may not be subject to copyright protection, if an architect utilizes those elements in a creative fashion, under this bill they will receive copyright protection. In addition, he will be able to protect new and original elements of design.

HR 3990 makes it clear that the copyright protection extends only to the design as constructed. It does not cover the building as depicted in architectural plans, drawings, models, or elevations. Such plans, drawings and the like are already

protected under the Copyright as pictorial, graphic or sculptural works.

One of the most controversial features of HR 3990 is the provision governing the alterations of buildings. If enacted, owners of a building will only be able to make minor alteration or repairs to a building without first securing the consent of the copyright owner of the architectural work. The clear implication is that any significant alteration will require the copyright owner's permission. In hearings held on March 14, 1990, this requirement was uniformly criticized. Michael Graves, an architect and professor of Architecture at Princeton University, advocated

"In short, while certain elements of a structure, standing alone, may not be subject to copyright protection, if an architect utilizes those elements in a creative fashion, under this bill they will receive copyright protection."

the position that an owner should have the clear right to alter, repair or demolish an existing building, regardless of whether another party owns the copyright. David D. Daile-da, testifying on behalf of the American Institute of Architects, agreed. He stated that such limitations could have a drastic effect on the building industry. Richard Carney, representing the Frank Lloyd Wright Foundation, shared this view, and added that historic preservation and landmark laws probably should prevent sweeping changes to important structures.

Adequate Remedies For Copying?

One of the most difficult issues inherent in providing copyright protection for architectural works is the remedy to be provided when the

copyrights in a structure are infringed. Courts have heretofore refused to prohibit the building of an infringing structure, even when it is based upon the unauthorized use of copyrighted plans. While HR 3990 permits a copyright owner to stop the erection of an infringing work before construction is started, it expressly prohibits that same copyright owner from obtaining an injunction if construction has "substantially begun." In addition, under HR 3990 a court may not, under any circumstances, require that an infringing building be seized or demolished. Thus, unless a copyright owner learns of a probable infringement before construction starts, it will be virtually impossible to prevent the infringing building from being erected.

It remains to be seen whether a court will require a would be infringer to modify the infringing structure so that it does not violate copyrights. Where, for example, the protectible elements of the structure consist of design work on the facade, and that work has not yet begun, it may be appropriate to ask a court to exercise its equitable powers and direct that the facade be modified.

Not surprisingly, the AIA has expressed the view that courts should not be precluded from stopping the construction of an infringing structure or even ordering that it be torn down. The AIA went still further and stated that the legislation should be amended to allow the owner of the copyrighted plans to prohibit construction of a building which is based upon those plans. To

Continued on page 30

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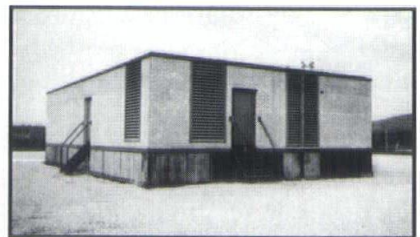
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Small By Design

The Small Architectural Practice in the 1990s

By: Beth Kephart Sulit

A certain ingenuousness governed American architecture for the greater part of the nineteenth century. Most aspiring professionals trained their hands not in classrooms, but in the offices of individual practitioners who had themselves graduated from an informal apprenticeship. "Large" offices, like those of H.H. Richardson, took their cues from the Beaux Arts, and were, in the words of M.G. Van Rensselaer, "... filled with a score of workers ranging in age and grade from boyish novice up to the capable, experienced artist, all fraternally bound together and loyally devoted to their chief, all laboring together on work which had a single inspiration and a common accent, and each feeling a personal pride in results which the world knows as the master's only."

Towards the end of the century, the emergence of an aggressively corporate America, the Columbian Exposition, and a Chicago building boom thrust Daniel Burnham out of the small practice mode. His aspiration, as recorded by Louis Sullivan, was to "work up to a big business, to handle big things, deal with big businessmen, and to build a big organization, for you can't handle big things unless you have an organization." By 1912, Burnham's big vision had been transformed into a multidisciplinary, multi-location, 180-person firm in which lines of responsibility and expertise were clearly drawn. It would not be long before numerous other firms — Skidmore Owings Merrill auspiciously among them — followed suit.

Throughout this century, every architect has had to come to grips

with the choice between the artistic independence and risk of a smaller firm and the relative security and division of skills of a large organization. Clients, too, have had to decide whether or not to tip their hats in favor of personalized attention or multidisciplinary expertise.

For the architects featured in this issue of *Pennsylvania Architect*, small is, at least for now, the *modus operandi*. In some cases, firm size has been dictated quite deliberately by a principal who seeks participation in all aspects of the architectural process. In others, size is the simple by-product of firm age, capital, and current project load.

Jim Kruhly of James Oleg Kruhly + Associates is representative of the former. Thirteen years ago, he ventured out on his own because he wanted to practice architecture in a more personal way. From the very beginning, a commitment to working with clients whose projects were imbued with architectural promise guided the growth of his firm. He designed his firm with the same care he gave his projects — incrementally, purposefully, without adhering to any specific growth goals.

Today, the size of James Oleg Kruhly + Associates (five professionals) and its project load — essentially one large, multi-million dollar project a year plus several smaller-sized commissions — make it possible for Kruhly to participate in all aspects of the architectural process. At the same time, he continues to have the opportunity to, as he puts it, "let architecture go beyond the simple fulfillment of programmatic needs and to begin to tell a story." When large projects

beckon, Kruhly says, the firm is equipped to respond.

John Hayes of Blackney Hayes: Architects formed his firm two years ago when he realized that he had learned just about everything there was to learn as an employee. What began as a basement operation nursed on several \$2,000 fees has since blossomed into a five-person firm which carries several \$5 million projects annually. Hayes' short-term goal is to triple the size of his office.

"We want to be large enough to effectively handle \$20-million projects of substantial architectural value," says Hayes. "In order to get from here to there, we have to prove our ability to handle project types that are not currently in our portfolio. We believe strong marketing, coupled with successful entires in design competitions, is the means to this end."

As any entrepreneurially minded architect knows, hanging out the shingle takes a lot more than know-how and mettle. Like the larger concern, small practices shoulder the costs of space, conference rooms, and non-technical support staff. Print machines, fax machines, and computer systems eat up a healthy portion of the expense budget. And there is always the not-so-small matter of finding, paying, and keeping talented design personnel. When a single visionary holds the design reins, staffing can be an especially delicate issue.

"I cannot offer my staff utter project autonomy or big benefits packages," admits Kruhly. "Instead, I extend the opportunity to be involved in most aspects of some very interesting projects — to work as a team and to develop a well-rounded understanding of architecture. I do not

expect my employees to make a lifetime commitment to my firm, but I do demand that they be willing to practice architecture in a personal way, and that they commit to seeing a project through to its very end. The proverbial two-weeks' notice has very little meaning in my office."

Yet another issue that cuts across large and small firm lines is marketing. Kruhly views marketing as means to securing more and more interesting projects. Hayes ranks marketing next to design as a firm priority. "We want to be perceived as an aggressive young firm that does good work," says Hayes. "To gain visibility and opportunities, we spend a lot of time getting our feelers out and talking to everyone. We also make sure that we do our utmost to turn every commission into an architectural opportunity."

Of course, small firm dreams live and die on the decisions made by their prospective clients. It is the clients who hold the projects in their hands and the budgets in their pockets, clients who must cast the vote for or against the small organization.

For developer Art Axelrod of the Axelrod Group, a project's sophistication dictates the size of the firm selected to carry out the architectural design. "Smaller projects — rehabilitations, residential units, 40,000-square-foot shopping centers, 25,000-square-foot office complexes, for example — are a perfect fit for a small firm like Rodgers Mainwaring & Associates," he says. "In those instances, we enjoy the chance to work directly with the principal-owners, and we do not have to carry the burden of large firm overhead. Once a project surpasses a certain size, however, it be-

hooves us to procure the services of a larger outfit. Large firms provide us with the opportunity to work with a variety of individuals throughout the problem-solving stages, and with the resources to get the job done within the allotted time."

Is there a bias working against small firms seeking consideration for key projects? As with most things in life, the answer to this question depends on the particulars. When the Freedom Valley Girl Scout Council decided to build three complexes of recreational buildings on two different sites, the size of the prospective architectural firm did not even appear on the list of criteria.

"Our advertisement for a request for proposal was met with responses from small and large firms alike, and we gave each of them equal consideration," says John D. Campbell, the Council's director of property development. "Our decision to go with Susan Maxman Architects was based on the fact that they took the time to develop a careful and well-detailed proposal that reflected first-hand knowledge of our situation. Once the firm was on board, their commitment to the project never wavered. We were invited to participate fully in the design process, all decisions were thoroughly documented, we received timely responses to our concerns, and by the time we reached the construction phase, the Council had a firm understanding of our project's history and direction. There is a good chance that a larger firm would have simply come back to us with a final product."

Bert Brooks, vice president of corporate planning for Dollar Bank in

Pittsburgh, took yet another tack when selecting a firm to meet his architectural requirements. "Dollar Bank's relationship with Integrated Architectural Services (IAS) began about five years ago," he recalls, "when we learned that one of the firm's founding principals had just successfully completed the kind of project that we needed to build within a very tight time frame. Large or small didn't factor into the decision-making equation. Since then, we have returned to the firm because we have been impressed with the quality of its work, and because we like the people personally. While I recognize that large firms are equipped with greater horsepower, IAS has always met our expectations, even on projects as large as 80,000 square feet."

All in all, it seems, being small is not such a bad thing these days. Where the program fits and the chemistry is right, the door swings open for the architectural entrepreneur. At least for the time being, firms like those presented in the pages that follow are capitalizing on their size and opportunities. "We all have to recognize that the market is shrinking and that there is less work out there than there used to be," concludes John Hayes. "For now we at Blackney Hayes plan to spend our time producing quality work and building an infrastructure smart enough, and flexible enough, for us to grow into." □

Beth Kephart Sulit is a Philadelphia-based freelance writer.

Winterized Cabin Units

Location: Chester County, Pennsylvania

Architect: Susan Maxman Architects

Contractor: Osborn General Contractors, Inc.

The Board of Directors of the Freedom Valley Girl Scout Council required three complexes of new buildings to be located at two Girl Scout camps. It was of benefit to utilize a small architectural firm since the Council had never before been involved with building a project of this nature, with program requirements that included sleeping, dining and activity facilities for year round use. As a first time user of architectural services, the Council relied on the architect for a different type of guidance than other clients might require, such as advice

regarding normal design and construction procedures as well as assurance against unwanted surprises during the course of the project.

Construction of the first cluster of buildings was completed in the summer of 1989. The total number of units for this campsite included four cabins and one program building. The position of the buildings reinforces the distinct natural features of the site which include a small, fairly level, open area surrounded by steep wooded slopes. The access road leads up a hill to where the program building is situ-

continues

Wood is used extensively for exposed structure as well as interior and exterior finishes.







ated. A free-standing tower on axis with the road immediately greets visitors. This tower, linked to the program building by a bridge, is designed to provide a unique area for programs as well as serving as a symbol for the campsite. The cabins are nestled at the edge of the woods, with rear decks that cantilever over the slope.

The aesthetic of the new campsite, winner of a 1989 American Wood Council Wood Design Honor Award, was derived from camp and park buildings of the early twentieth century and from the platform tents previously located on the site.

Wood is used extensively for exposed structure as well as interior and exterior finishes. The architects designed buildings so that they do not upstage the natural setting; rather they provide another dimension to the camper's experience.

Two more clusters of camp buildings are currently being designed for the Girl Scouts' Bucks County facility. The architects continue to work closely with their client to ensure that there is consensus throughout the process and that the client is informed of all aspects of the project as it moves ahead. □

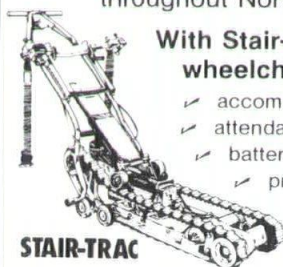
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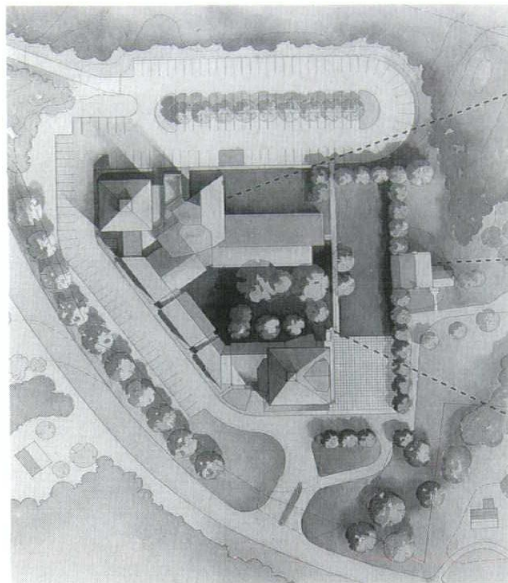
James

New Hackensack Reformed Church

Location: Wappingers Falls, New York

Architect: James Oleg Kruhly + Associates

Contractor: William Manfredi Construction, Corp.



Existing
Education Building

Existing
Parsonage

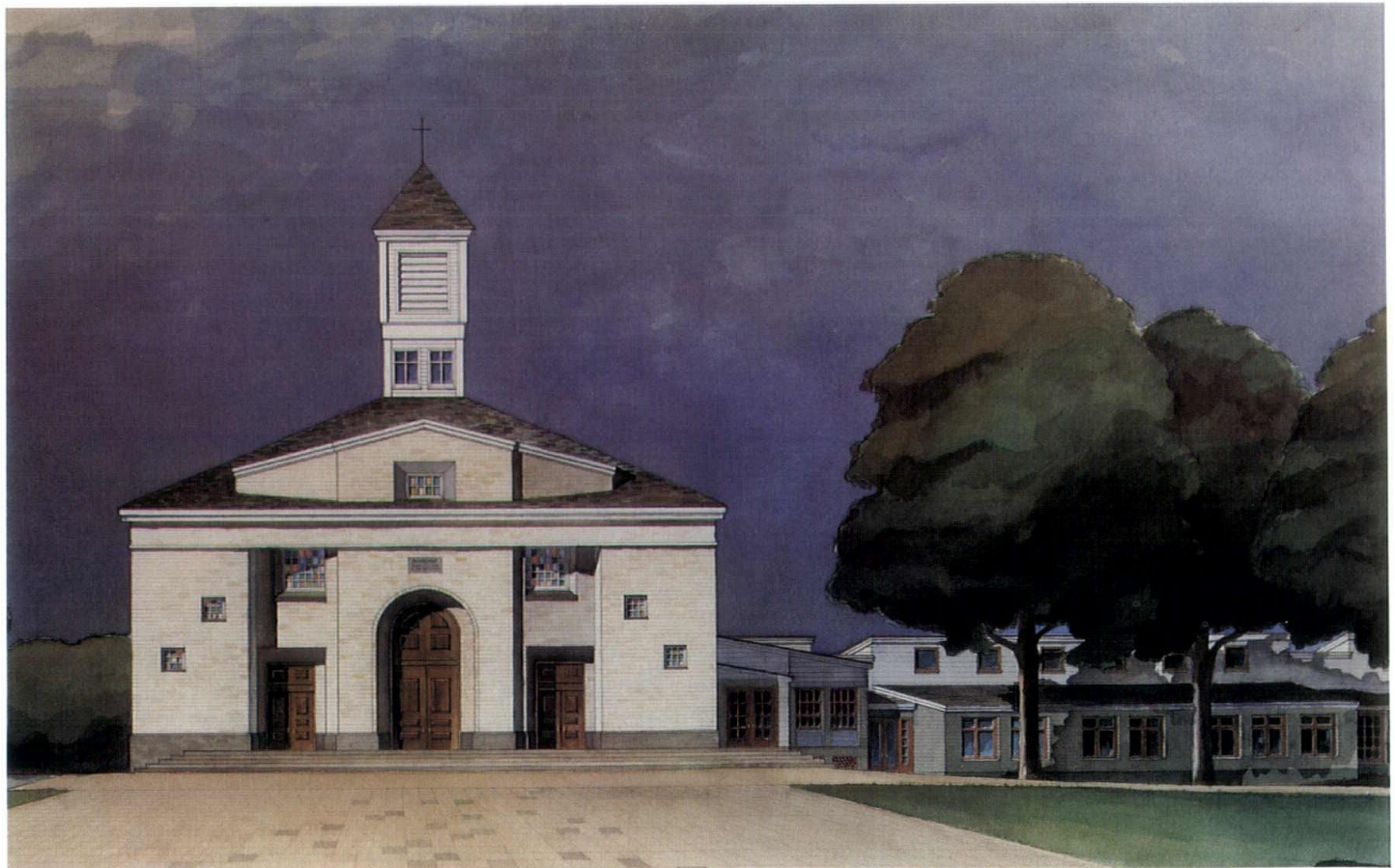
Existing Green

SITE PLAN

Two decades ago, the New Hackensack Reformed Church acquired a 12-acre property in anticipation of building a new church complex. Their existing sanctuary, a 19th Century Greek Revival structure, had been slated for eventual demolition because it stood in the flight path of the Dutchess County Airport. A beautiful circa 1840 brick mansion on the new site became the parsonage, and in 1969 a new education building was constructed.

The congregation continued to hold services in the existing sanctuary, but in 1987 they commissioned the architect to design an integral church complex which would complete the site and provide a new sanctuary, music rehearsal space,

continues



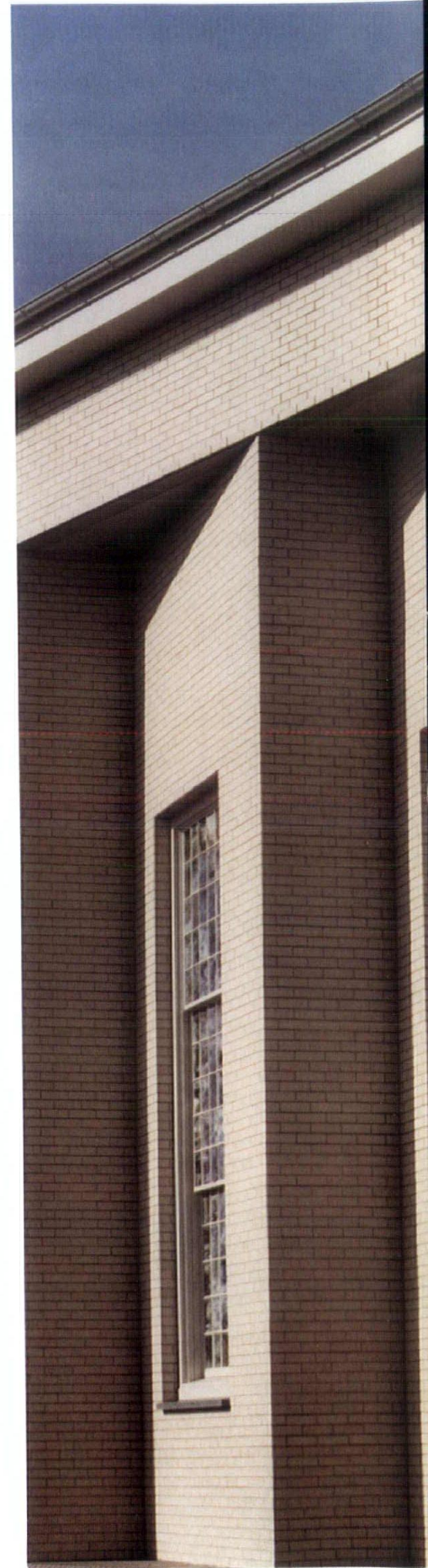


offices, and a fellowship hall with stage and kitchen. Construction was completed at the beginning of 1990, with the exception of the fellowship hall wing, which is slated for a second phase of building.

Siting the new buildings proved to be the crux of the design problem. The architect chose to establish a strong relationship between sanctuary and parsonage by creating a formalized green space between them, while de-emphasizing the stark modern education building. This "New England town green" sets the character of the complex. A string of smaller building volumes links the sanctuary and future fellowship hall, while giving the entire complex a public presence along the busy road which borders the long side of the site.

The sanctuary, the most prominent piece of the whole, takes the form of a large meeting room clad in white brick. The fellowship hall, designed as a similar volume in gray brick, is more modestly dimensioned and detailed. The structures in between are simple shed buildings with clerestories containing the offices, music rooms, gathering room and support areas. All parts of the new construction are unified by a base of dark gray brick. □

The architect chose to establish a strong relationship between the church's sanctuary and parsonage by creating a formalized green space between them, while de-emphasizing the education building.

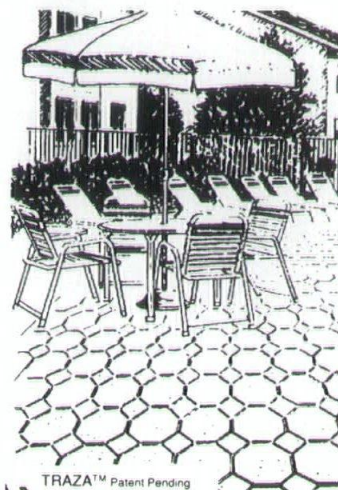


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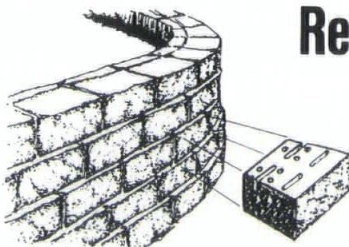


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The Menagerie Building

Location: Providence, Rhode Island

Architect: Rodgers Mainwaring & Associates

Contractor: Nationwide Construction



An adaptive reuse design was carried out for the Providence City Zoo's old Bird House, listed on the National Register of Historic Structures.

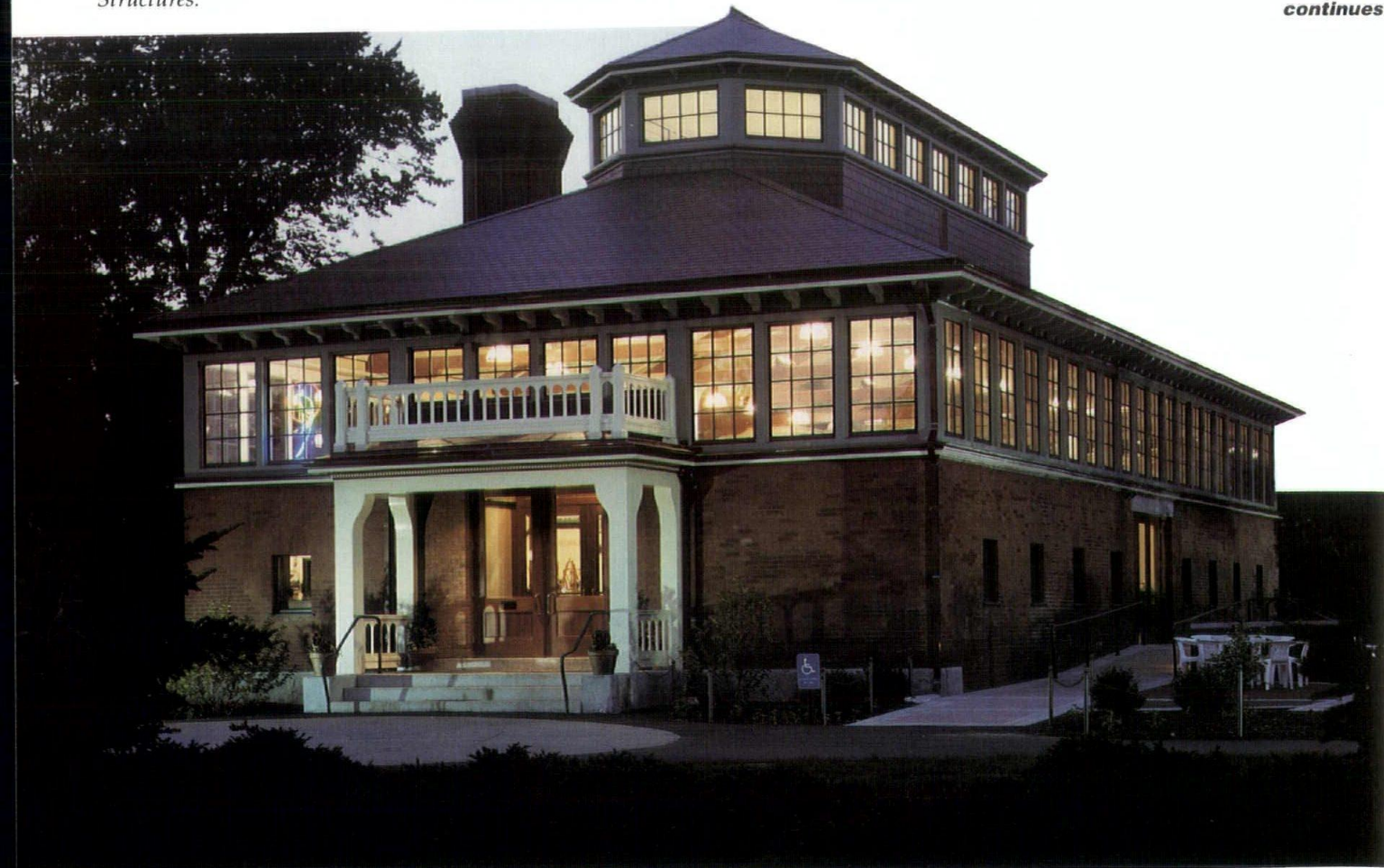
In 1987 the Providence Parks Department embarked on a plan to improve the City Zoo facility and restore it to its original beauty. A landscape architecture firm specializing in zoo design and master planning was commissioned to prepare the master plan for this improvement and expansion project.

Located in the center of the zoo facility was the old Bird House, a turn of the century building built in 1893, which had originally been the only zoo structure. The building was designed as an elegant barn to house several different species of animals, including lions, tigers and

bears. Its most recent use, a bird house, did not prove successful. Contemporary holding requirements made the building obsolete for animal purposes and it was closed in 1979.

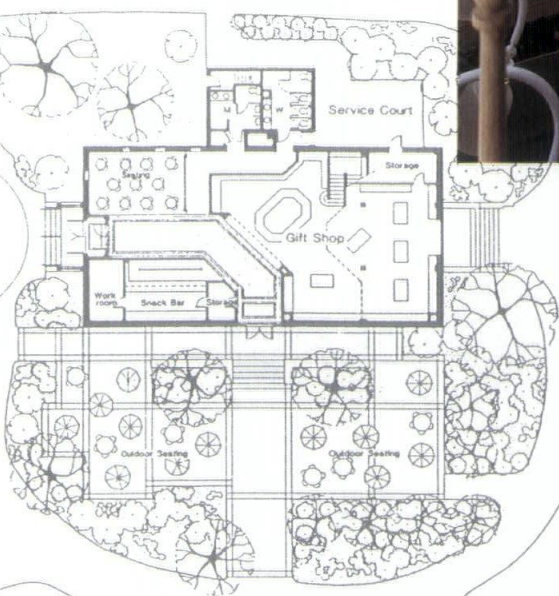
The architect was asked to carry out an adaptive reuse design for the building. The new plans placed visitor services, restrooms, a cafe and a gift shop in the building. The soaring vertical space and the important historic aspects of the building were preserved and enhanced. Construction was completed in the spring of 1989 and the building opened to the public as The Menagerie that summer.

continues





The soaring vertical space and the important historic aspects of the building were preserved and enhanced.



Mezzanine Plan

First Floor Plan





The renovation cost of \$1.2 million included new heating and air conditioning systems, complete interior renovation, restoration of the brick exterior, a new synthetic slate roof, reconfiguration of the building's corbeled chimney and demolition of a 1960s addition.

The overall design intent was simply to install a visitors services center in the building in as sympathetic a manner as possible. The selected architectural style was a combination of high tech, as required by the addition of the HVAC system and Victorian revival, to reflect the

building's history. It was decided in the project's early stages that the building would be improved if a mezzanine level were added to allow visitors to view the fantastic truss structural system up close, provide views of the entire zoo from the building's mid-level windows, and provide an overview of the total interior space. An added entrance on the southern side of the building provides access to the new exterior courtyard.

National Register of Historic Structures and is approximately 4,000 square feet in area. □

Photography: Warren Jagger Photography, Inc.



Branch Bank

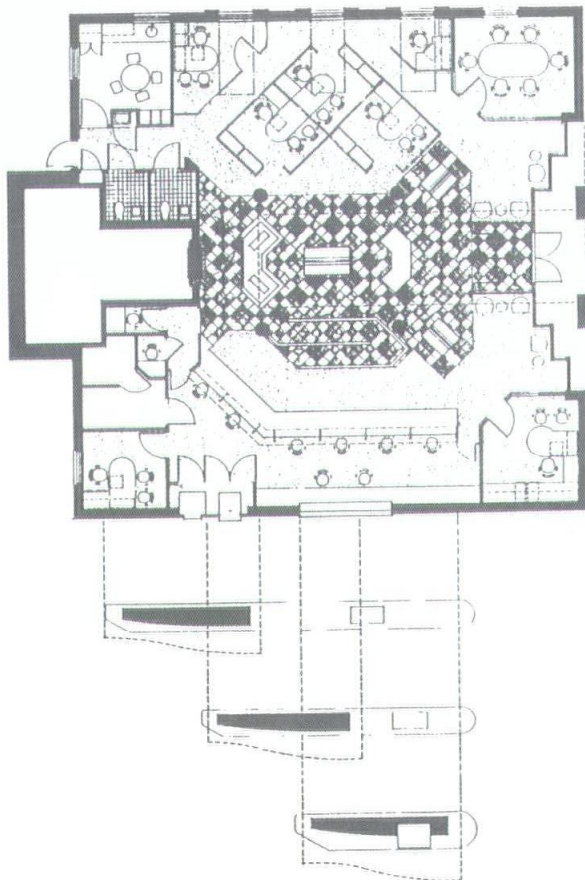
Location: Greensburg, Pennsylvania

Architect: Integrated Architectural Services

Contractor: Tom Mistick & Sons



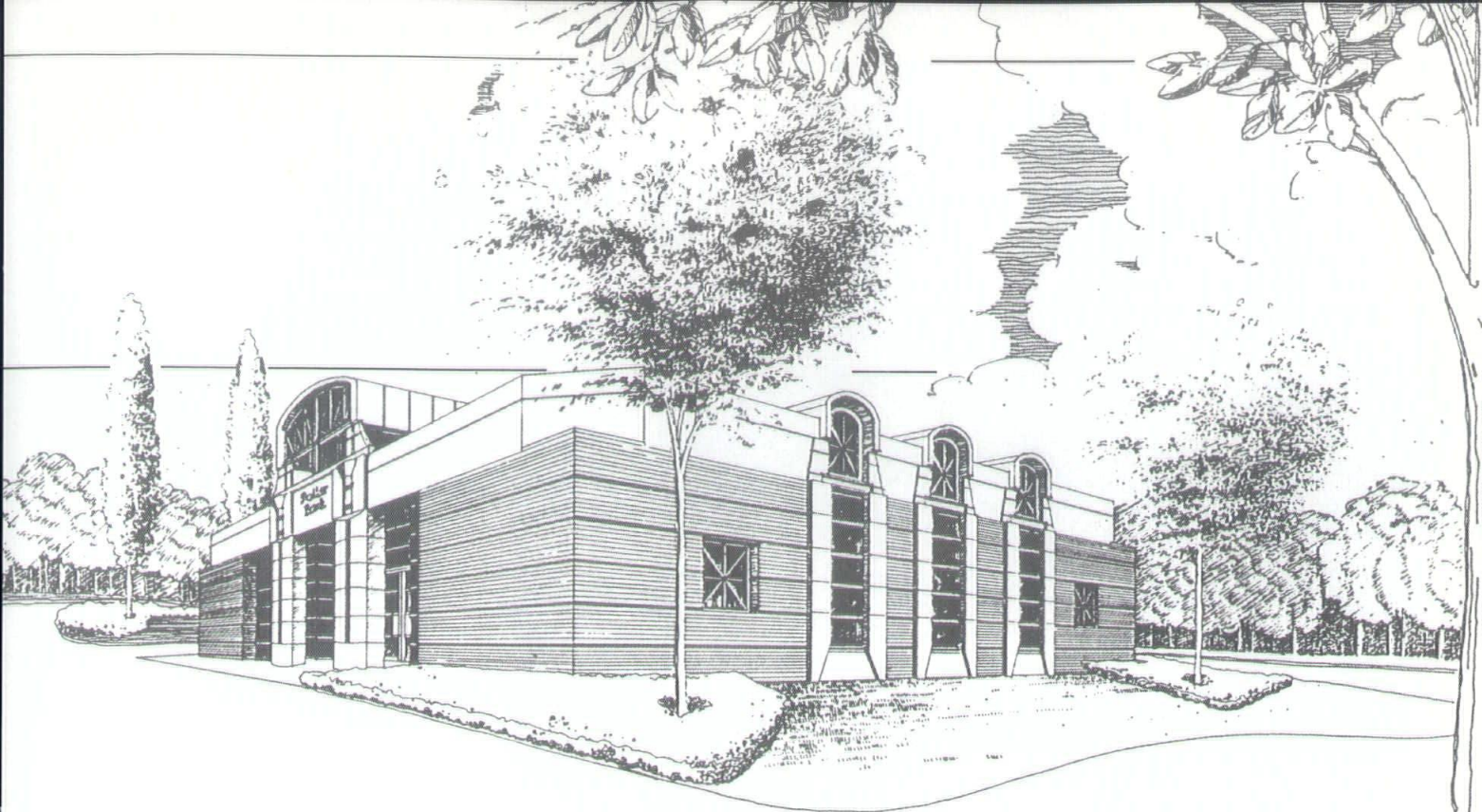
Because of local zoning codes, Dollar Bank's resulting plan is essentially square, with the drive-through area being located on the west side of the site.



Although well established for more than twenty years in the Greensburg, Pennsylvania area, Dollar Bank wished to upgrade its image and presence in the community. Traditionally, the bank's strategy had been to locate full-service branch facilities in existing shopping malls. This strategy had worked well in attaining a strong customer base, but it limited the bank's ability to provide the contiguous drive-through service demanded by a growing segment of its customers. Also, the bank's locations deep within the malls had limited their visibility in the larger community. With these concerns in mind, Dollar Bank acquired a long-term lease on property located on the periphery of the Greengate Mall, with high visibility from heavily traveled Pennsylvania Route 30.

The bank's 3,600-square-foot program called for a full-service branch including a large vault containing ample safe deposit boxes; a six-teller service line; a conference, meeting, and closing space; a customer service platform; a manager's office; and various staff-support spaces. In addition, four drive-through lanes were to be provided. Local zoning codes required 21 parking spaces on a site already constrained by a gas transmission line right of way and a 50-foot set back from the property line along Route 30.

In response to these site conditions, the resulting plan is essentially square, with the drive-through area being located on the west side of the site, serviced by a one-way access road. The main entrance faces Route 30, and is located on the axis of a vaulted clerestory, directly opposite the projecting bank vault.



The drive-through area is covered by three progressively smaller, overlapping roof structures which are designed to break up the required overhead protection, an element which in many other service drive-throughs seems heavy and uninteresting. Structural members are left exposed, and the roofs are supported by brick, limestone, and steel trussed piers with a slightly curving profile. Two state-of-the-art pneumatic stations are served by an underground access chase, and the other drive-through lanes provide access to two ATMs and a night deposit vault.

Externally, the materials and detailing of the building are intended to evoke the traditional values of permanence and stability associated with banking, while projecting the progressive and innovative image associated with Dollar Bank's management and services. The building shell is comprised of horizontally banded taupe-colored brick, alternating with recessed courses of a dark iron-spot brick. Capping the brick and edging the roof is a substantial metal fascia which is eased at each of the build-

ing's four corners. This fascia is interrupted at the main entrance and on the east facade at the tall, dormered window-skylights, reminiscent of turn of the century banking pavilions. Each of these vertical openings is trimmed in limestone, and is terminated with decorative steel detailing. The exposed trusses of the central vault are continued internally, and the entrance columns are capped by decorative inset lighting fixtures. Both the vault and the skylights are uplit from the interior for visual impact at night.

Internally, the teller line is located to the left of the entrance and adjacent to the drive-through lanes. The open plan customer service platform faces the teller line across the central clerestory vault, which is defined by four internal structural columns, and which serves as the public lobby. The manager's office and conference-meeting area, immediately flanking the glazed recessed entrance, are balanced by the support areas which surround the bank vault at the opposite end of the building. □



Zocalo

Location: Philadelphia, Pennsylvania

Architect: Blackney Hayes: Architects

Contractor: David Fetkewicz, Owner/Builder



The owner already owned a successful Mexican lunch stand and a Mexican wholesale food distribution company when he decided it was time to expand with the opening of his own restaurant.

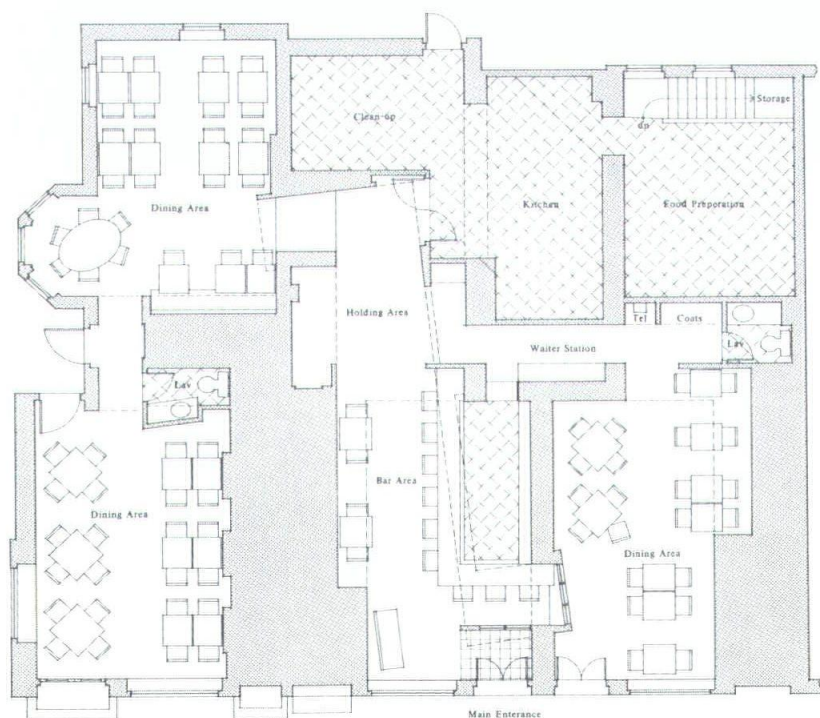
Like many young entrepreneurs, the owner had limited capital and plenty of energy. Based on this, he entered into a lease agreement for three connected retail spaces and one ground floor apartment in a newly redeveloped block of townhouses located in West Philadelphia near the University of Pennsylvania.

The architectural firm was newly formed (approximately one month old) when the owner selected the firm to design the restaurant. Based on energy and optimism, the project began.

The design of the restaurant was a difficult one, since the existing lease space was composed of six different rooms, one apartment, six different exterior doors, and numerous plumbing pipes serving the apartments above. Without a large budget to change things to conform to the design, the architects had to work around all these constraints.

The final design solution was to connect all the rooms visually by inserting one strong architectural element, a diagonal wall and soffit. This element was further enhanced by using color to separate it from other architectural forms and dramatic lighting, where possible.

continues





The architect's design solution for a difficult space was to connect all six existing rooms visually by inserting a diagonal wall and soffit.

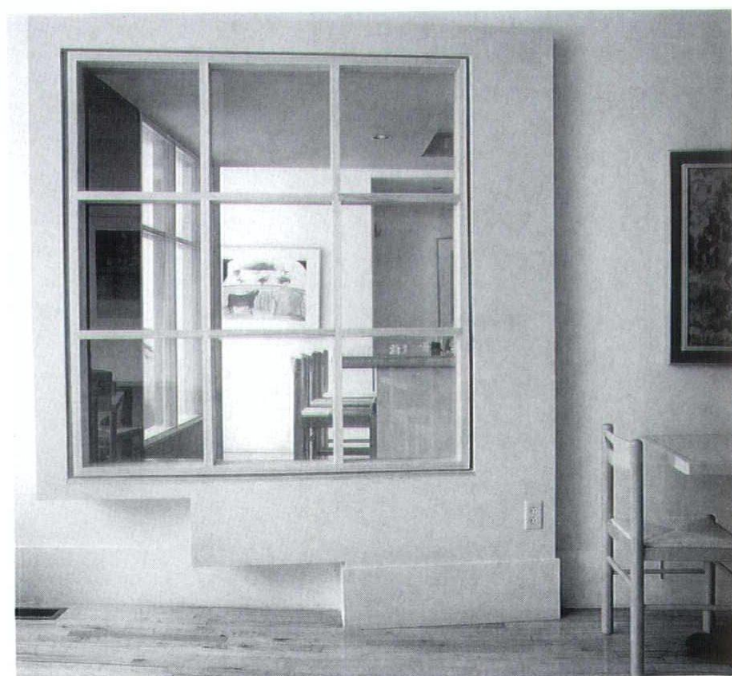


Color and dramatic lighting were used whenever possible.

One and one-half years later the restaurant opened, delayed by a long permit process and an owner who was able to construct his project using a great deal of second-hand equipment.

For the architect, this project was special for many reasons. Not only was Zocalo the firm's first project, but it was the type of project that a small firm can only do in the beginning when a desire to create quality work seems more important than fees and meeting overhead.

The owner has a successful restaurant that has appeared in many publications and has also been featured on a local television station. The architects were glad to be a part of this successful experience. □



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Elysian Fields Residential Community

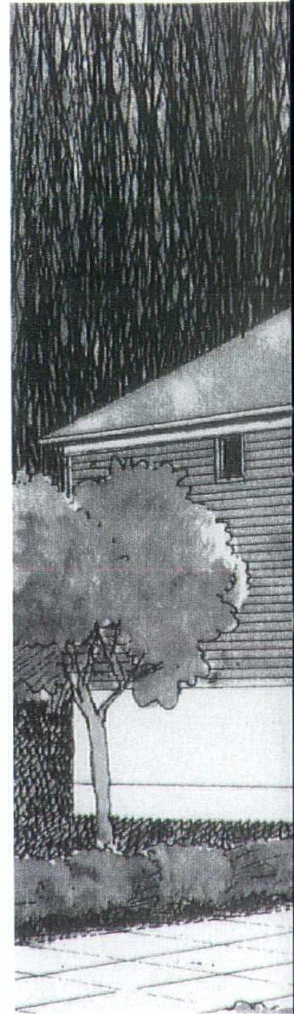
Location: Sellersville, PA

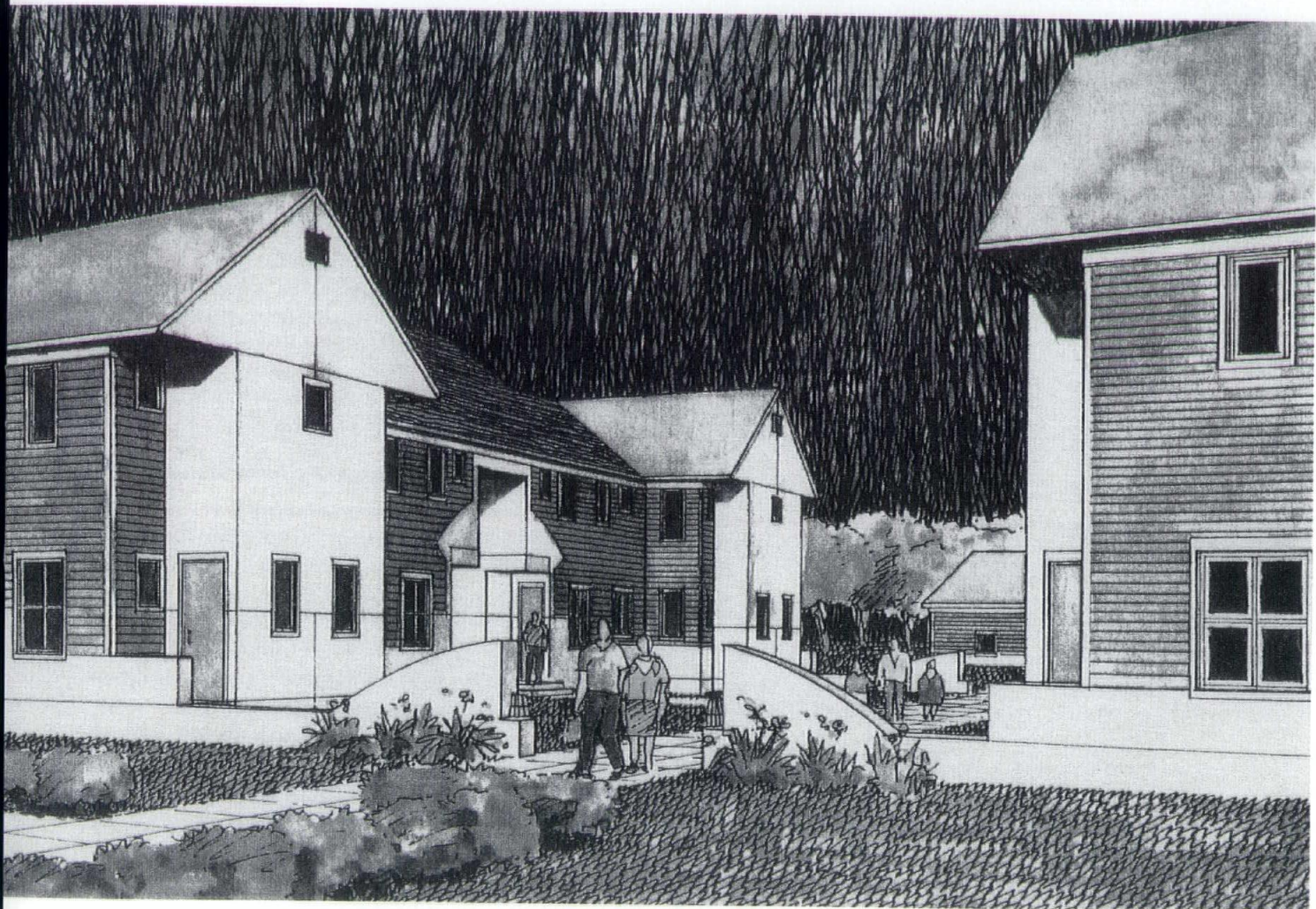
Architect: Raphael Syphers Architects

Encompassing 20 acres in Bucks County, PA, this 60-unit planned residential community reflects the architect's ongoing commitment to the creation of family-oriented neighborhoods. Much in the character of country manors and their surrounding gatehouses, the master plan clusters townhouses and single-family residences around six courtyards, providing every family with a separate front yard, individual entry and semi-private back yard.

To ensure a sense of community between the neighborhoods, the firm established a perambulatory. This pedestrian path links the clusters to each other and to the various natural features scattered throughout the site.

Master planned in 1988, construction of Elysian Fields began in the fall of 1989. □





"Owners of a building will only be able to make minor alterations or repairs to a building without first securing the consent of the copyright owner of the architectural work. The clear implication is that any significant alteration will require the copyright owner's permission."

allow protection of the design embodied in a three-dimensional structure, without according the same remedies for the work as depicted in two dimensions, does not make any sense, asserted Daileida. In introducing this legislation, Representative Kastenmeir was well aware of AIA's position. However, he found AIA's view to be troublesome in at least two areas.

First, he felt that to extend the kind of protection sought by AIA to two-dimensional plans and drawings is beyond the "minimalist approach" which the United States has taken in bringing itself in com-

pliance with the Berne Convention. That is, Congress decided to amend the 1976 United States Copyright Act, which has been in effect only since January 1, 1978, only to the extent absolutely necessary to bring it into compliance with Berne. The AIA's suggestion, asserts Kastenmeir, goes beyond those minimal requirements. Secondly, if the AIA's position were adopted, HR 3990 will create rights "heretofore rejected by the Congress and the courts," said Kastenmeir. He observed that "copyright in two-dimensional works has never included the right to prohibit the construction of uncopyrightable three-dimensional works depicted therein."

HR 3990 also includes a provision which will permit the making, distributing or public display of pictures, paintings, or other pictorial representations of an architectural work, so long as the building or

other three-dimensional structure is located in a public place. Under copyright law, an unauthorized derivative work which is substantially similar to the copyrighted work constitutes an infringement of the copyright in the original work. For example, a photograph or poster of a copyrighted painting made without the authorization of the copyright owner constitutes a violation of that owner's copyrights.

While this provision appears to be benign, the American Institute of Architects has expressed concern about it. AIA's representative explained that it is possible for an individual to take a photograph of a structure and use it to draft plans on a computer. Those same plans could subsequently be used to build an infringing structure. The AIA has asked that language be added to the pending legislation to prevent such infringing use of photographs.

"Unique" Approach Rejected

The second bill introduced by Representative Kastenmeir, HR 3991, is entitled the "Unique Architectural Structures Copyright Act of 1990." This very brief piece of legislation, which consists of only three paragraphs, provides copyright protection to architectural works by amending the definition of "useful article" as it now appears in the Copyright Act. Under HR 3991 a useful article is defined as one having an "intrinsic utilitarian function that is not merely to portray the appearance of the article or to convey information" but would except "one-of-a-kind buildings" and other three-dimensional structures that possess a "unique artistic character."

Witnesses testifying at the March 14 hearing roundly rejected the approach taken by HR 3991. It was generally agreed that the language used to amend the definition of a "useful article" is too subjective, and is simply unworkable. Moreover, copyright law has

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never required that a work be "unique" in order to qualify for protection. Copyright protection extends to the original expression of an idea. Thus, as was observed by the Register of Copyrights, Ralph Oman, this bill might exclude from copyright protection many structures which would otherwise qualify for copyright protection by requiring that they be "one-of-a-kind" or contain "unique" artistic qualities.

Compromise Legislation Likely

It seems likely that HR 3991 will be rejected and that some version of HR 3990 will eventually be reported out of Committee. Certainly, the most important issues to be debated are whether the copyright owner of architectural plans will be able to

prevent the construction of an infringing structure from those plans, and whether the proposed remedies will be expanded to allow a copyright owner to stop a work in progress or obtain the destruction of an infringing building. Given the minimalist approach which Congress has taken in its efforts to bring our copyright laws into compliance with the Berne Convention, at the very least it seems unlikely that the former will occur.

As a practical matter, it makes little sense to restrict copyright protection to unauthorized copying of plans. Under this approach a copyright owner will not be able to obtain complete protection until the design depicted in his architectural plans is actually constructed. If a third party makes an unauthorized copy of copyrighted architectural plans, and is able to build the structure depicted in those plans before the copyright owner does so, the

only remedies left to the copyright owner will be monetary in nature. This is indeed unfortunate and frustrating to the copyright owner. However, since our laws have never extended such protection, it is doubtful that this legislation will be amended to do so.

It is possible that the remedies section of HR 3990 may be amended to permit a copyright owner to obtain an injunction restraining the construction of an infringing building, or even its destruction. Such a provision would be consistent with the United States Copyright Act which permits a copyright owner to obtain an injunction preventing the further production, distribution or sale of an infringing work. It also allows for the impounding and destruction of infringing copies.

Whatever the ultimate language of the bill, it is clear that architects and the construction industry will

continues

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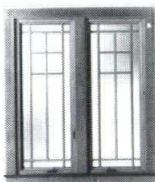


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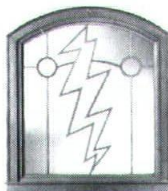
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be profoundly affected once it becomes law. Both HR 3990 and 3991 are prospective in nature, and will apply only to architectural works created on or after the effective date of the legislation. Nevertheless, once a law extending copyright protection to architectural works is enacted, both architects and builders will have to be concerned with designing and erecting a structure which is substantially similar to another. One thing is certain: the law will raise many questions, and it will once again be left to our federal courts to more fully explain the extent to which a building's design is protected by the copyright laws. □

Franklin A. Miles, Jr. is a partner in the Harrisburg, Pennsylvania law firm of McNees, Wallace & Nurick where he is chairman of the firm's Intellectual Property Group.

(Author's note: Any questions about either HR 3990 or 3991 may be addressed to the Subcommittee on Courts, Intellectual Property and the Administration of Justice, 2137 Rayburn Building, Washington, DC 20515; telephone 202/235-3926.)

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The Pennsylvania Architect apologizes for inadvertently omitting the firm name of UDA Architects for its design of the Metropol Club on page 32 of the Winter 1990 issue.

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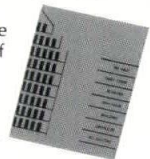
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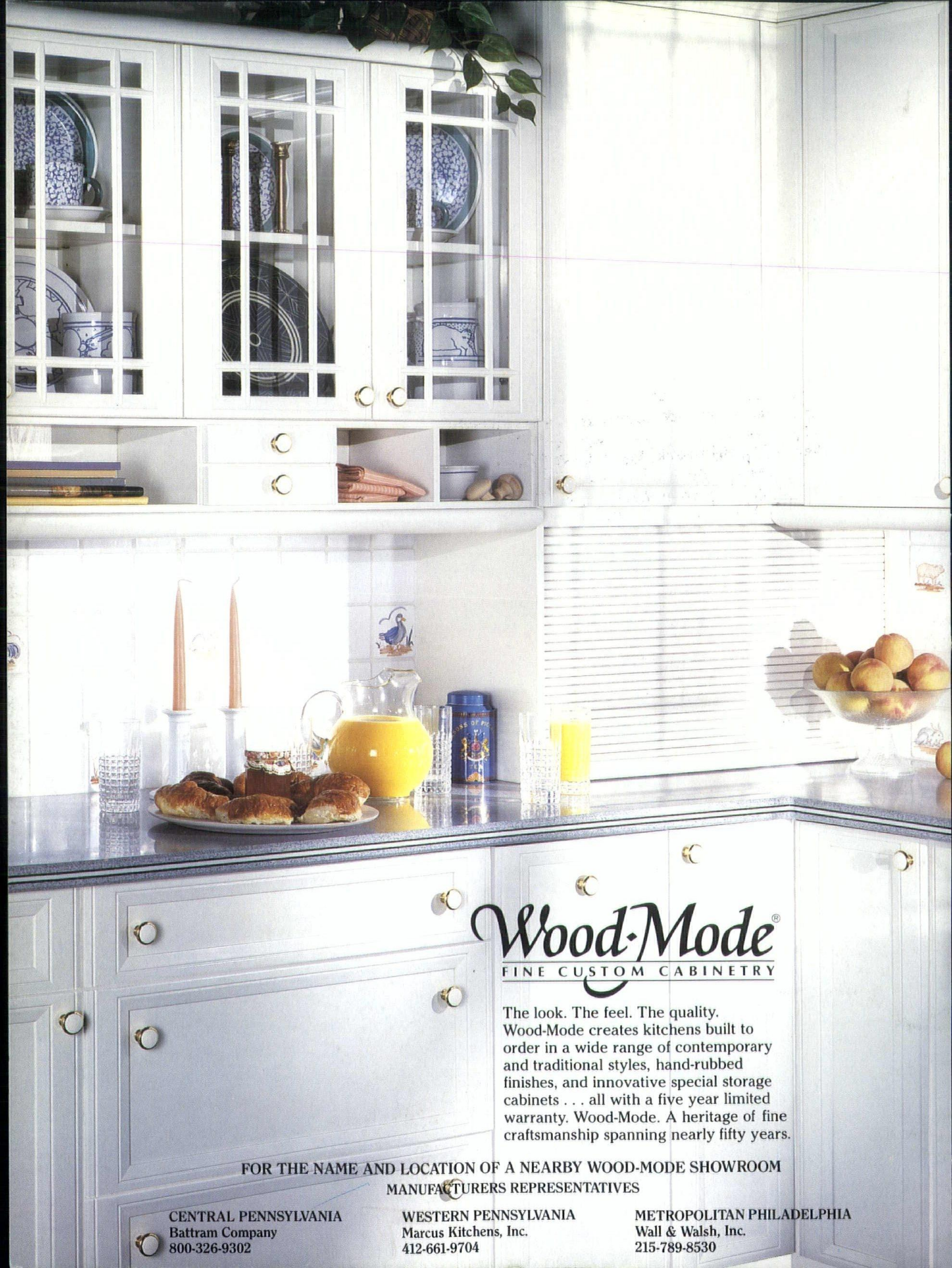
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