

Summer 1992

Vol. 5 No.3

\$2.50

Pennsylvania Architect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS

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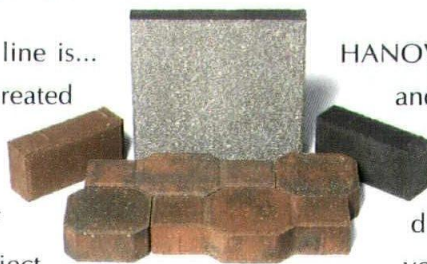


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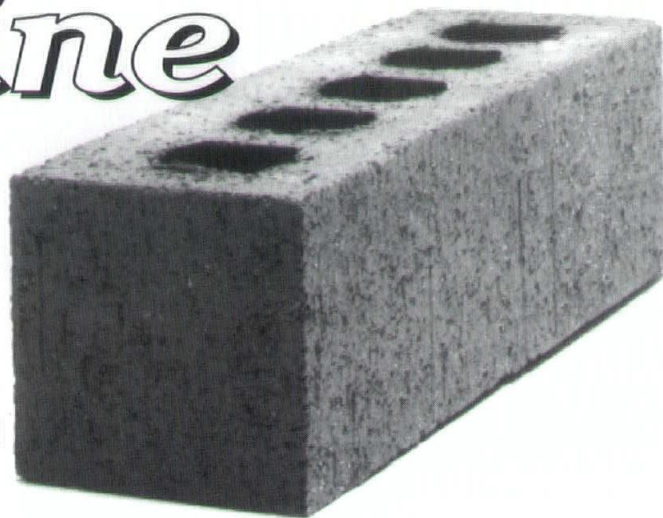
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About the Cover

Transforming an old baggage depot in Bryn Mawr, PA into the Central Bar & Grille not only required savvy architectural expertise but legal expertise as well. The complete story of this Bartley Bronstein Long Mirenda designed project can be found on page 14.

Photography by: Barry Halkin

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The Editor's Letter

Well, one convention's over and by the time you get this issue the Republicans will have had their shot. George Bush will have been through the formality of nomination and we will be in the final lap of our quadrennial reaffirmation of our democracy. Those of us who are tempted to take it all for granted must cast a glance to our brothers in eastern Europe trying to make a go of selecting leaders and democratic forms of government.

What has all this to do with our profession? Good question. For me the most significant and obvious is that the national leader puts forth the national agenda, but more important, he leads. We do not expect the President to just follow the pollsters. We can surely expect fallout from these decisions in the form of further corporate downsizing or expansion or interest rate changes. An attitude of apprehension or optimism makes all the difference.

Since we have, by Constitutional design, the opportunity to pass our collective judgment on the records of the incumbents or choose from alternatives, we had better understand what these people are all about. It is vital that we realize what they can, cannot, will or will not do. You and I need to see that the folks we send to Washington, Harrisburg, and every council and school board do their job. Once we get them there let's keep nipping at their heels and keep them from wandering around and getting into mischief.

Speaking of leadership, the Pennsylvania Architect congratulates those architects, students, community leaders and citizens who made the R/UDAT happen in Farrell. It provides a concrete example of what can be done when people are involved and committed. This is the leadership our profession offers to local communities which need it.

You have made us very proud. Thank you.

John A. Fatula, A.I.A.
Editor

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Rebuilding Dreams Through the R/UDAT Process

By: Beth Kephart Sulit

Farrell, Pennsylvania, is a classic company town, the kind of place that rises and falls with the fortunes of one prime employer. For Farrell, that employer has always been Sharon Steel, a once-prosperous steel manufacturer which built many of the town's small bungalow homes, represents some 41% of Farrell's real estate tax revenue, and once employed a full 20% of the Farrell townsfolk.

Five years ago, Sharon Steel went Chapter 11, catalyzing, throughout the Mercer County community, a downward spiral of economic and social decay. In the wake of Sharon Steel's difficulties, some 2,000 residents lost their jobs, the middle class moved itself out, small private businesses lost their client base, and welfare became the basic tool of support for a large percentage of the remaining population. Today, among Mercer County communities, Farrell ranks highest in black population, in the top three in poverty and unemployment, and has been called "the most economically disadvantaged population in the county." Housing alternatives are poor and many of the residents cannot afford the maintenance on their homes. Many commercial buildings stand vacant. Streets, sidewalks, parks, the sanitary sewer system, and signage could all benefit from considered improvements.

In contrast, the school district shines. Threatened with state management just ten years ago, it has, under the leadership of Farrell Area School District superintendent John Sava, earned an international reputation for its cradle-to-grave approach to education and its innovative use of available financing. Farrell schools have a zero drop-out

rate, and 60% of its graduates go on to higher education. And yet there is a predictable, unhappy irony in all of this: the greater number of Farrell's young successes pursue their careers outside their home town.

Farrell's socioeconomic decline is the kind of tragedy that typically engenders great empathy and few combatants. But under a special AIA program called R/UDAT—the Regional/Urban Design Assistance Team—Farrell and similar communities across the country are being given a second chance. The main objective, says Dennis Connell, PSA president and president of Bethlehem's Form Space Design, is to bring the resources of a multi-disciplinary team to bear on the special needs and challenges of communities in decline—to bring hope, new ideas, and possibility to towns that might otherwise have none.

At Farrell, the climax of the R/UDAT process came in mid-May of this year, when Connell and a team of 12 others spent four intensive days meeting with Farrell townsfolk, surveying needs, and developing meaningful plans and proposals. It was, according to those who participated, an experience of tremendous value.

Preparations for the Farrell R/UDAT had, of course, been underway months before the team swooped in for its four-day charrette. About two years ago, Connell says,

then-PSA president Herb Levy met with the Pennsylvania Department of Community Affairs to discuss ways the state's architectural community could be of more service to the community at large. The discussion turned to the national AIA's experimentation with R/UDATs and when Levy presented the idea at the next PSA board meeting, Connell volunteered to study the possibilities.

The next two years were spent planning—selecting the town, forming a steering committee, and laying the groundwork. Coordination



At the Saturday morning public forum, Reverend Terry Johnson asks the R/UDAT team to pay special attention to housing needs in Farrell. Photo courtesy of Anne Redfield-THE SHARON HERALD

of the program was entrusted to the Pennsylvania Economy League, which prepared an initial economic/demographic report on Farrell, worked through team logistics, and arranged for printing, photography, and video filming; the League also took responsibility for preparing a final written analysis of the Farrell program and is now hard at work on a film which captures the

energy and optimism that surrounded the process.

Of course, the key focus of all the preliminary activity were those four eventful days in May. Joining Connell on the team were team chairman Paul Farmer, AICP, the deputy planning director for the City of Pittsburgh and adjunct professor in the Architecture Department at Carnegie-Mellon University; James John McCarthy, Jr., senior economic development analyst for the City of Richmond; Christopher Shea, the principal economic planner for the City of Pittsburgh Planning Department; and nine students from Penn State University (see sidebar). Talk, tours, sketching, and writing were the orders of the day.

The team arrived on a Thursday evening to press meetings, cocktails, and late-night talk. Friday was spent walking and riding through the community, meeting with local organizations and talking to townsfolk; later that evening, the team reconvened to compare notes

and build consensus on the format and nature of their recommendations. The highlight of Saturday was a town meeting, attended by some 90 individuals, then more late-night talk and recommendations. All day Sunday, working with lots of coffee and very little sleep, the team members wrote and sketched, entering their report into borrowed PCs and one lone lap top computer. By Monday morning, one very thick and well-written volume entitled *Reforging Farrell* was at the printer and ready for ink.

What is even more amazing than the speed at which the recommendations emerged is the quality of them. They have charming names, like "Farrell Blooms," a plant-a-tree program which envisions such "extraordinary beauty that people will come from throughout Northwestern Pennsylvania and Northeastern Ohio to see the dogwoods, crabapples, and azaleas in bloom": "Adopt a Block," a volunteer litter control and street maintenance

program; and "Paint Your Heart Out Farrell," through which able-bodied townspeople will recoat the exteriors of neighboring homes with donated paints and equipment. *Reforging Farrell* speaks of streetscape improvements, clearer and more decorative signs, pedestrian centers, housing rehabilitation, Fourth of July parades, Christmas bazaars, redevelopment of vacant and dilapidated lots. It leverages off of the stunning successes of the school district. It addresses—in detail—the need for expanding the local industrial base, and for improving the town's relationship with Sharon Steel, which is just now reemerging from bankruptcy. It speaks at length of necessary changes in the administration and design of municipal services and facilities.

Most critically, however, *Reforging Farrell* underscores the importance of a public/private enterprise. "All throughout our early team meetings,

continues on page 27

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Copying Architectural Plans Can Cost You!

By: Franklin A. Miles, Jr., Esquire

What's easier than drafting one's own architectural plans? Why copying someone else's, of course! Why spend all of the time and effort creating an entirely original plan when you've seen something that you really like? Think how you can increase your profits! The only problem is, it's a violation of the copyright laws, and can cost you dearly.

Just how expensive unauthorized copying of architectural plans can be was demonstrated in a recent lawsuit. A California federal court ordered a real estate developer to pay an architect the actual damages which she lost when the developer copied her plans and built a home based upon her design. The developer was also required to turn over all of the profits which it made from the sale of that home. The grand total? More than \$57,000.

Linda Eales, an architect, was retained to prepare construction drawings for model homes at a development near Scottsdale, Arizona, known as "The Greens." The original developer of The Greens eventually went out of business. Subsequently, a couple bought a lot at The Greens, and selected one of Eales' plans for their home. A company named Environmental Lifestyles, Inc. was building pools and doing landscape work at The Greens. While Environmental Lifestyles had never constructed a home before, the couple asked the company to build the home from Eales' plan. Environmental Lifestyles agreed, but made the mistake of failing to ask Eales for permission to use her plans in constructing the home.

Eales eventually learned that her architectural plans had been used

without her permission. She wrote to Environmental Lifestyles and asked for her usual fee of \$4⁰⁰ per square foot, or \$11,968 for this 2,992 square foot home. She never received a response. About six months after she wrote to Environmental Lifestyles, Eales registered the copyrights in her plan. She then sued both Environmental Lifestyles and its officer for copyright infringement.

Just how expensive unauthorized copying of architectural plans can be was demonstrated in a recent lawsuit. A California federal court ordered a real estate developer to pay an architect the actual damages which she lost when the developer copied her plans, as well as the developer's profits.

At trial, Environmental Lifestyles tried to argue that Eales' plans were unprotectible because they amounted to a "useful article." The United States Copyright Act does not protect documents which merely have an intrinsic utilitarian function, that is, one which portrays the appearance of an article or conveys information. To do so would be to allow an individual or business to maintain a monopoly over information which is necessary for competition. It is well settled, however, that architectural drawings and plans are eligible for protection under the Copyright Act. (See: "How Far Does It Go? Copyright Protection for Architectural Plans," Fall 1989 *Pennsylvania Architect*.)

Environmental Lifestyles also contended that the architectural plans were nothing more than an

unprotectible idea. The copyright laws do not protect ideas; they protect only the expression of an idea. The court rejected this argument, however, and said it was clear that Eales had "fixed" her ideas in a tangible form. That is, her thoughts about room layouts, facade design, etc. had been expressed in the form of written plans.

Interestingly, the court pointed out that the dispute between Eales and Environmental Lifestyles did not implicate the Architectural Works Protection Act of 1990. That legislation extended copyright protection beyond written designs to actual buildings and other structures. Since this was a claim of infringement of copyrighted plans, and not an existing structure, the provisions of that Act did not apply, said the court. (For a discussion of the Architectural Works Protection Act, see "Copyright Protection for Architectural Works Becomes Law," Spring 1991 *Pennsylvania Architect*.)

Convinced that Eales' copyrights had been violated, the court turned to the question of damages and found that Eales was entitled to the lost fair market value of the architectural plans which she designed. In considering what a willing buyer would have been reasonably required to pay for the plans, the court found that Eales could have earned her usual commission by selling the plans herself. That commission would have amounted to \$11,968.

Under the Copyright Act, Eales also was entitled to all of the profits which were attributable to Environmental Lifestyles' unauthorized use of her plans. The court found that the correct measure of damages was the amount of

profits which Eales would have made on the house if she had sold it herself. After deducting the actual cost of the residence, which was \$156,500, from the sale price of \$201,750, it was determined that Environmental Lifestyles had earned a profit of \$45,250. The profit was awarded to Eales.

Apparently, Eales did not register her plans with the United States Copyright Office before Environmental Lifestyles infringed upon her copyrights. Had she done so, she also would have been entitled to recover her attorney's fees and costs. As it was, she did receive a total award of \$57,218.

In a fiercely competitive environment, where creativity deserves to be justly rewarded, the construction industry can expect to see more architects and designers asserting their right to determine who uses their plans.

What lessons are to be gleaned from the case of Linda Eales and Environmental Lifestyles, Inc.? First and foremost, one should never make use of another's architectural plans unless the owner has clearly consented, or it is evident that the plans are in the public domain. It is difficult to determine whether a plan is unprotected simply by examining the plans themselves. Since March 1, 1989, copyright owners are no longer required to place a notice of copyright on the plans in order to preserve the copyrights. (The notice of copyright usually consists of the symbol © or the word "copyright," the year the work was completed or first published, and the name of the

copyright owner.) Thus, an architectural plan bearing absolutely no notice of copyright may still be eligible for protection under the Copyright Act.

Secondly, architects who do not already register their plans with the Copyright Office should seriously consider making it a regular practice. The filing fee is only \$20, and it is a straightforward process. Timely registration can mean the difference between having to pay an attorney, or having the copyright infringer pay the legal fees. Similarly, prompt registration can give the copyright owner the option between trying to recover actual damages, or seeking damages allowable under the copyright statute, which are \$500 to

\$20,000 per infringement, and up to \$100,000 for a willful infringer.

While the copyright laws have long protected architectural plans, many involved in the construction industry appear to be woefully uninformed about their import. In a fiercely competitive environment, where creativity deserves to be justly rewarded, the industry can expect to see more architects and designers asserting their right to determine who uses their plans. □

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Franklin A. Miles, Jr. is a partner with the Harrisburg, Pennsylvania law firm of McNees, Wallace & Nurick where he heads the firm's Technology and Intellectual Property Practice Group..

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Dock Street Brew Pub

Location: Philadelphia, Pennsylvania

Architect: Tony Atkin & Associates, Architects

Contractor: Domus Construction

The architecture of the Dock Street Brew Pub, conceived of as a reflection on the traditional art of fine brewing, also had to conform to the strict functional requirements of a major dining area and kitchen. The public space was conceived as a single large room with low walls and level changes providing smaller more intimate spaces within. The heart of Dock Street is the micro-brewery which produces all of the combinations of brew available in the house. This brewery is visible behind a window wall, with the copper and stainless steel vessels open to view

from the bar and restaurant areas. The flat panel cherry bar, punctuated by stainless steel brackets and banding, sits in front of a painted mural which stretches for over forty feet between the brewery and the game room. Four massive painted plaster columns mark the steps dividing the bar area from the slightly raised dining room. The walls of the dining area are painted in amber tones to complement the terra cotta tiled floors in the the brewery and bar areas. A stylized hop frieze decorates the bottom of beams in the grey blue metal coffered ceiling.

continues





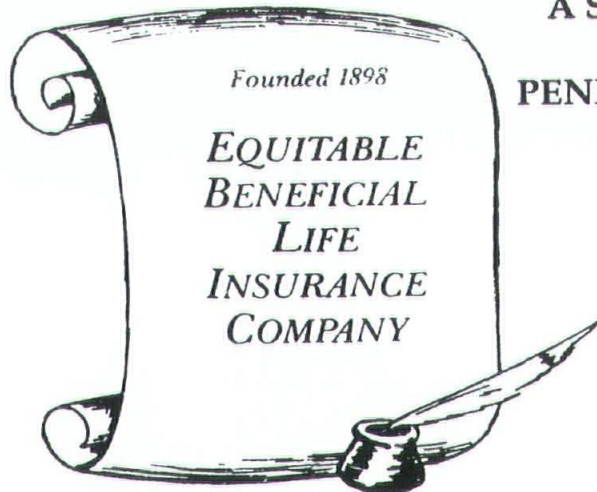


The palette used throughout the restaurant reflects the rich hues of natural materials. A robust Gropius designed print was selected for the long dining area banquette. The cherry wood bars and stations are detailed in stainless steel. Cherry library chairs were used around the dining tables while dark blue leatherette chairs, supported by black ebonized legs, were used in the lounge. The setting of natural materials and clean lines is suggestive of a period when traditional design and streamlined modernism overlapped. □

*Mechanical Engineer: Energy Consortium
Lighting Consultant: Light and Space
Interiors: Eberlein Design
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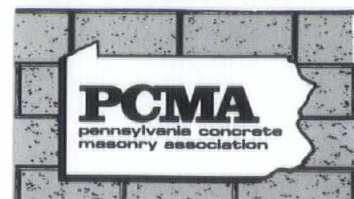
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South Hills Country Club

Location: Pittsburgh, Pennsylvania

Architect: Reid & Stuhldreher, Inc.

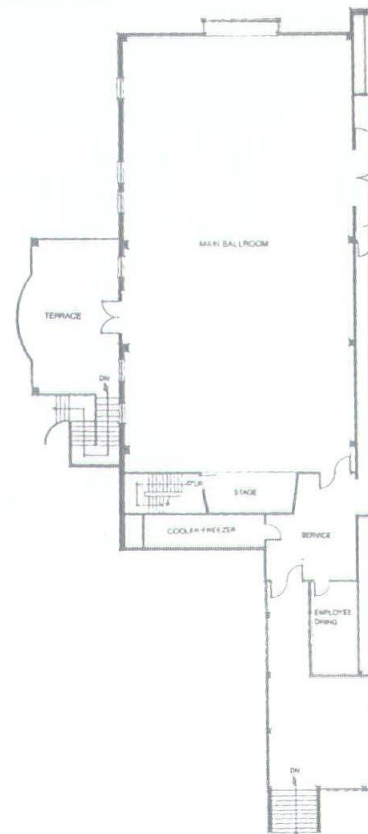
Contractor: Bridges & Company, Inc.

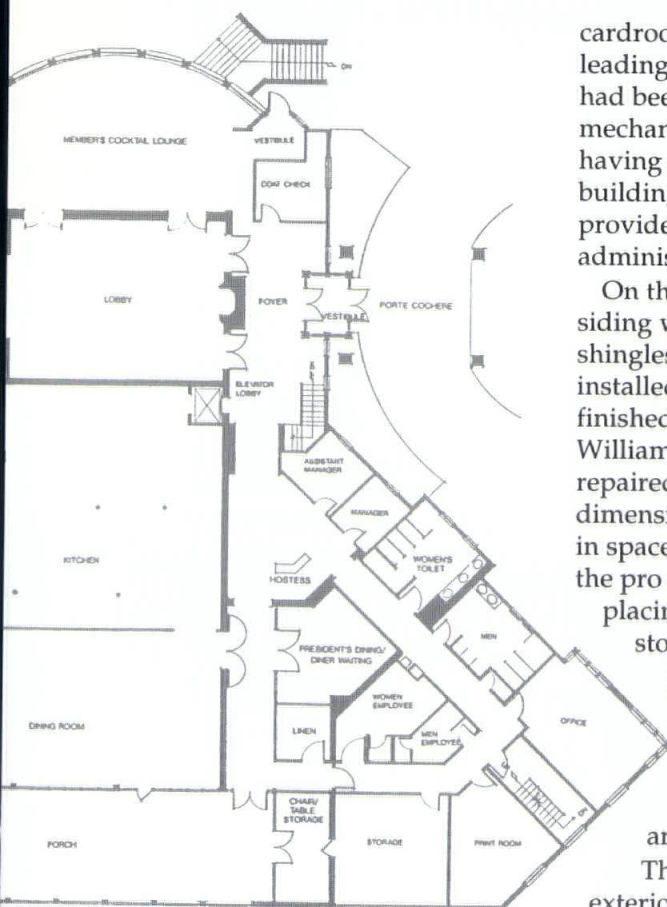


When the South Hills Country Club incorporated in the 1920s, the organization bought an old H-plan farmhouse to be the clubhouse that would soon be constructed in the neighboring fields. Sixty-some years, several renovations, and two fires later, the original building was virtually hidden under several sprawling additions, which had contributed aluminum awnings, a row of pillars, open brick veneers and a sheath of weather-damaged

aluminum siding. The current renovation achieved two goals: the enlargement and reorganization of the clubhouse's facilities to optimize members' comfort and enjoyment, and the unification and upgrading of the building's appearance. Approximately ninety percent of the clubhouse was affected, making this the most ambitious renovation in its history.

The first goal required extensive interior renovations. Virtually all rooms acquired new finishes. A cathedral ceiling now graces the members' lounge, and a wide new bay of curved-glass windows overlooks the first tee. New casework and finishes improve the men's grill, the ballroom and the portico. A small brick addition adjoining the practice tee was built to house the men's





First Floor

cardroom, with a terrace above leading into the ballroom. (This area had been previously taken up by mechanical equipment, despite having one of the best views in the building.) A new service wing provides a delivery bay, storage and administrative offices.

On the exterior, the aluminum siding was removed, and cedar shingles and bevel siding were installed. They were then sealed and finished in gray, white and Williamsburg blue. Fire damage was repaired and the roof was redone in dimensional shingles. A major gain in space was achieved by removing the pro shop from the clubhouse and placing it in a free-standing two-story building. The double-gabled pro shop has three times the square footage previously available; its original space is used for the Luther Dining Room, an area off of the main grill.

The goal of unifying the exterior was accomplished through the repetition of several design motifs; steeply pitched roofs, blue-

trimmed eaves, double-hung windows with broad shutters and shingle-style facades. The style harks back to Eclectic Shingle Style, but with numerous adaptations which suit the requirements of the project. The drive-through portico is greatly enlarged, providing a "grand entrance" and a focal point for the building, a comprehensive statement of the architectural themes.

The intent of the renovation throughout was, by the use of the shingle style and the shutters and the high pitched roofs and gables, to let a sense of the original character pervade the building, to let its tradition and history inform the style. □

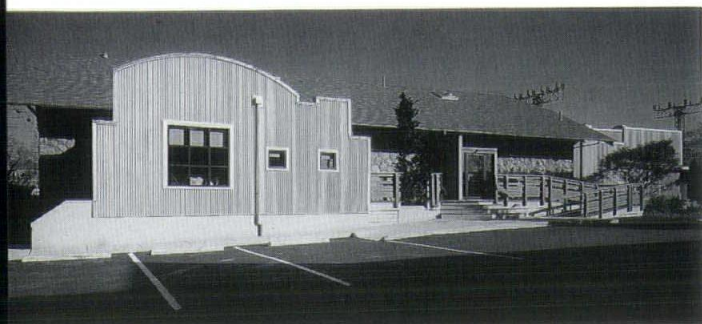
Landscape Architect: G W S M inc.
Structural Engineer: Structural Engineering Corporation
Mechanical Engineer: R. C. Firsching Associates
Electrical Engineer: Carl J. Long & Associates
Photographer: Dennis Marsico

Central Bar & Grille

Location: Bryn Mawr, Pennsylvania

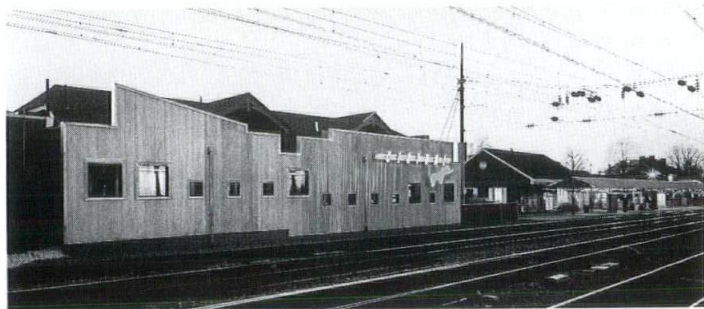
Architect: Bartley Bronstein Long Mirenda

Contractor: W. S. Cumby & Son, Inc.



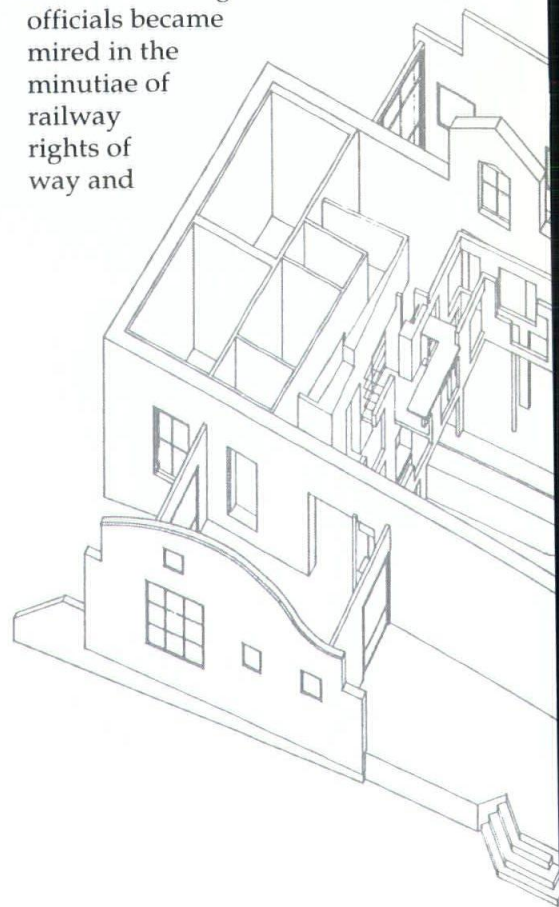
Upon initial sighting, the baggage depot for the Bryn Mawr train station in suburban Philadelphia offered few opportunities. The long abandoned building, a plain and utilitarian structure at best, had suffered the further insult of fire and water damage.

Creating from this an exciting series of dining and socializing environments seemed a daunting task indeed.



Several issues had to be addressed in order to make the project feasible. The client wanted the establishment to offer a variety of experiences, from intimate dining to festive socializing, all under one roof, in theatrical and lighthearted settings, even though its area initially seemed to preclude making the project profitable.

In addition, obstacles to the project extended beyond the bounds of the building itself. Negotiations with Amtrak, the owner of the building, and local zoning officials became mired in the minutiae of railway rights of way and



appropriate vehicular access in a legal process which spanned almost four years.

With these legal hurdles finally resolved and the client's goals in mind, the design team developed their concept of using clearly new structures, inserted within and protruding from the existing building. This is evident approaching the restaurant, as additions, clad in corrugated aluminum and traced along their sloping and curving parapets with neon, glow against the dark Wissahickon Schist of the original depot. The playful

juxtaposition of the new within the old creates a framework

through which patrons are visually connected to the overall dining scene, while still

providing the sense of privacy needed for a successful restaurant.

Just inside the door, one is greeted with a cleft slate menu board, mounted on stainless steel mesh and the maitre d' station, with views directly ahead to the train tracks. From this vantage point, the full variety and richness of the setting can begin to be realized.

In the center of the building is the heart of this "restaurant as theater." Between exposed stone walls and

under the original wood trusses is the horseshoe-shaped bar of galvanized sheet steel and black-stained maple. Suspended from the open structure above is the custom steel glass rack and rows of suspended and theater track lighting.

Around the perimeter of this main space are fixed, standing-height drink tables, again of galvanized steel and maple, pierced by slender steel columns. Views of the



bar area are controlled by multiple layers of painted gypsum wallboard soffits and partitions. This screening allows contact with the excitement of a lively social scene while providing areas for more private, intimate dining.

The theatrical theme is carried throughout the surrounding dining spaces with such disparate elements as a graffiti mural, stained glass panels and a colossal teal column with a gold gilt Corinthian capital. Three dining areas open off of the bar. One, housed in the balance of the original building, is the only dining space without views to the outside. It is enlivened by its proximity to the bar and by commissioned art works,

continues



including a stucco mural spreading across two walls, and an elegant stained glass panel separating it from the entry.

The other dining rooms are housed in the corrugated aluminum additions visible when approaching the restaurant. The first of these, on the south side of the building, is entered through a roughly patched opening in the original stone wall. With its location just above grade and oversized, two-over-two windows, it has the feel of an enclosed porch.

The last dining space is located in the trackside addition. Dining booths were placed along the exterior wall, each with its own small, square window. They are "enclosed" with continuous shelves above, traced in blue neon and demarked with grab bars. These elements, combined with the extremely narrow proportions of the space and windows at each and permitting views in both directions down the tracks, allude to the dining cars of the past. The space is further animated and the illusion heightened when trains thunder past on the adjacent tracks. □

*Mechanical/Electrical Engineers: Gillan and Hartmann, Inc.
Structural Engineer: David A. Wittes & Associates
Photographer: Barry Halkin*

Quicksilver Golf Club

Location: Midway, Pennsylvania

Architect: Indovina Associates Architects

Contractor: Broeren Construction Company



Quicksilver Golf Course is, in the words of owner Bob Murphy, a "country club for the public only." In the early stages of schematic design, the golf course was designated as a stop on the Ben Hogan PGA Tour.

From its inception, it was determined that this facility would not only be a high point on the Ben Hogan Tour, but a quality facility that would serve the most discerning amateur golfer.

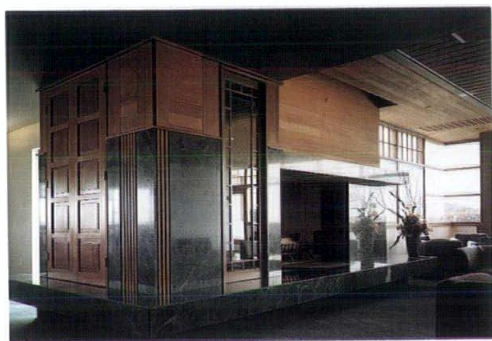
Formerly the site of a strip mine, the course and its modest concrete block clubhouse had been in operation since the early 1970s. When the owner purchased the course, the facility was rather spartan and in poor condition. Despite the existing clubhouse's condition, however, it was decided that it occupied the most desirable spot on



the site. To locate the new facility elsewhere would have caused a major interruption in the flow of play. In addition to this, the owner wanted to keep the facility in operation for as long as possible during the changeover process.

Since the basement walls and portions of the first floor were sound, it was determined that the new facility could be developed around the existing core of the old. A second floor consisting of an executive office suite and a 200-seat banquet-meeting room was designed to straddle the

continues





existing structure on a series of steel columns threaded through the existing roof and floor and supported on new footings excavated in the building's basement. Additional extensions of the building served as golf cart storage to the east, a greatly expanded kitchen facility to the north, an octagonal snack bar to the west, and the extension of the dining room and banquet hall to the south. A porte-cochere to the north gave greater importance to the club's main entry.

Because of the building's large size and prominent location on the site, lessening its perceived mass became problematic. The design solution evolved as a reaction to this, with an emphasis on the horizontal with broad overhanging eaves and a roof that hovers over a continuous band of glazing. At the ground level, planters anchor the building to the site. On the south facade, where the building's height is most apparent, the extension of the dining room and banquet hall is suspended over an open court. The vertical supports are broken by a gap that contains only the supporting columns.

The selection of materials that would be sympathetic to the building's context was also a major design goal. The standing seam roof was specified to withstand the high winds that buffet the site. Its color is a shade of blue-green to ease the transition from the green of the fairway to the blue of the sky. White stucco reflects the sun which alternately casts shadows on the eaves at mid-day and strikes the building full-on with golden light at sunrise and sunset.

The complex program inherent in the building's multi-use nature largely determined the interior space planning and circulation. The entry lobby serves as a nexus for all activities. From this entry point patrons are able to access all the club's functions. Elements from the exterior were transformed and carried through to the lobby space. Interior windows glazed with mirror add further complexity to the space. □

Mechanical/Consultant: Ruthrauff Inc.

Electrical Consultant: Gerson Electric Construction Co.

Kitchen and Restaurant: J. Sullivan Company

Photographer: Dennis Marsico

United Artists Theatre at Riverview Plaza

Location: Philadelphia, Pennsylvania

Architect: JK Roller Architects

Contractor: P. Agnes Construction

United Artists Theatre at Riverview is the new, flagship theatre for United Artists Theatre Circuit Inc. in center city Philadelphia. A 3,000-seat, eleven-screen movie and retail complex is part of the large Riverview Plaza retail development and has become the major anchor of Philadelphia's budding Delaware River waterfront development, with restaurants and stores servicing business and residential customers.

Although United Artists operates the numerous Eric theatres in and around Philadelphia, this theatre is the first newly designed one to be opened under the United Artists banner. As such, the client wanted to create a memorable movie house to establish a reputation for a quality

movie-going experience. With a location just minutes from the central business district, yet served by two major interstate highways, the combination of easy access and free parking has made this theatre one of the busiest in the Philadelphia area, and indeed, the United States, attracting customers from Philadelphia, the suburban counties, and New Jersey.

The theatre's design evokes the image and grandeur of the big screen art deco movie houses as well as alludes to the pier head houses that line the waterfront. Borrowing a nautical motif from the boats sailing 500 feet away on the Delaware River, the facade combines porthole windows and pipe railings with blue,





white, black, red and salmon glazed and split-faced concrete block. The intricate pattern of block and glazed block helps create an exciting, decorated structure, avoiding the drabness present in other contemporary movie theatres. A masonry tower with an integrated black and gold finial outlined in neon, and a large marquee provide additional focus at the theatre's entry.

The liveliness of the facade is carried into the terrazzo-floored lobby and concession area, with neon lights and a multicolored valance. Exterior forms of the facade are reinterpreted in the floor pattern and again in the frieze band around the concession stand. Elaborate tile patterns and a variety of lighting elements add to the visual excitement, culminating in a four-screen video wall featured opposite the entrance. Unlike many enclosed multiplexes, large expanses of glass in the vestibule and lobby bring the streetscape in and allow passers-by to partake of the energy and bustle of

human activity inside the theatre.

Passing through the lobby into the 16-foot-wide promenade, the movie-goer—with popcorn and soda in hand—can enter one of eleven auditoriums through individual entrances framed by art deco portals. Originally designed to house nine screens, the project was expanded during the construction phase to eleven auditoriums ranging in capacity from 190 to 460 seats. In a major commitment to quality in film exhibition, all

continues





auditoriums are well proportioned with mezzanine projection and large screens. The largest auditorium has a 17-foot by 40-foot picture size. Technically, the United Artists Theatre at Riverview is also prepared to meet the demands of a 21st Century audience. The two largest auditoriums have 70mm capability. Two auditoriums have Cinema Digital sound, while the remaining nine have Dolby and Kintec stereo. All auditoriums also are equipped with infra-red listening devices for the hearing impaired as well as integrated cup holders in the arm rests of the fixed seating.

With the number and variety of auditoriums available, greater flexibility for multiple screen showings of the same film, exclusive and feature presentations and longer runs may be provided for the movie-goer's entertainment.

In addition to the movie theatre, the complex contains 20,000 square feet



of retail and office space, including three food service establishments. In response to the demands for parking and a tight, urban site, a rooftop parking deck was developed. Extra heavy steel structure and seven inches of concrete were provided to insulate the auditoriums from any sound transmission. An elaborate rubber roof membrane was utilized and extensively tested to insure a trouble-free movie viewing experience.

Since opening in November 1991, the success of the theatre has surpassed all projections. The combination of an exciting movie venue, easy access, and free available parking has brought droves of Philadelphians to the United Artists Theatre at Riverview, and consequently to the waterfront area. Indeed, this may very well be the impetus necessary to spur further development in an area which has been rife with plans, but has had few actual completed projects. □

*Interior Design: J.K. Roller Architects with
Corporated Design Inc.*

Structural Engineer: Cooke/Chachkes Associates

Mechanical/Electrical Engineer: Patton Engineers, Inc.

Photographer: Hugh Loomis



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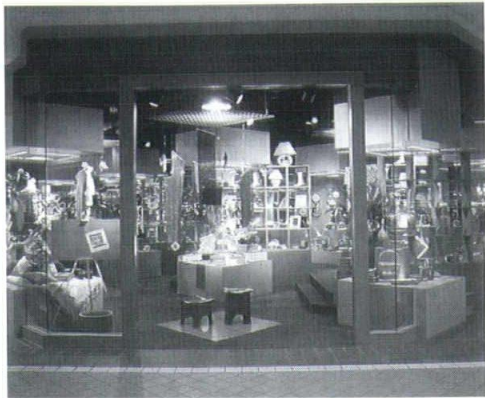
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John M. Kostecky Jr. & Associates
Wormleysburg, Pennsylvania

Project:

Raintree Gallery
Camp Hill, Pennsylvania



Architect:

Reese Lower Patrick & Scott
Lancaster, Pennsylvania

Project:

Manheim Auto Auction
Manheim, Pennsylvania

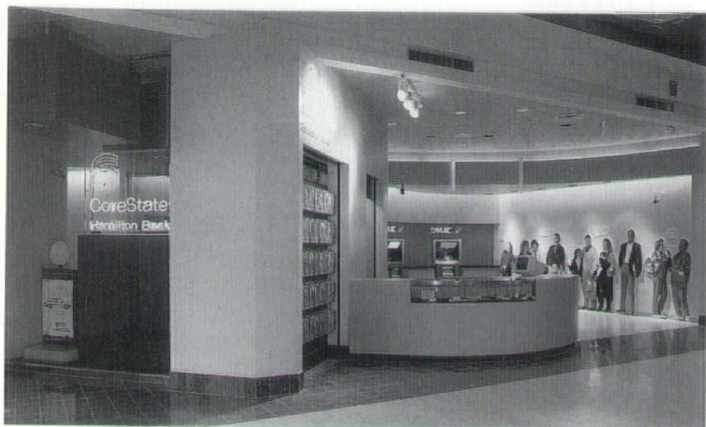
Architect:

Wallover Architects
Lancaster, Pennsylvania

Project:

Martin Residence Pool
Manheim, Pennsylvania





Architect:

NuTec Design Associates, Inc.
York, Pennsylvania

Project:

Core States Hamilton Bank
York, Pennsylvania

Architect:

Crabtree Rohrbaugh & Associates, Harrisburg, Pennsylvania

Project:

Erie Insurance, Mechanicsburg, Pennsylvania

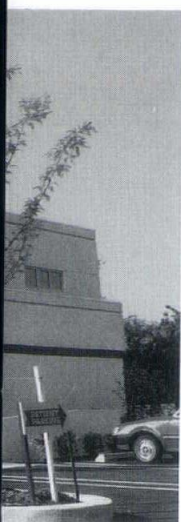


Architect:

Crabtree, Rohrbaugh & Associates
Harrisburg, Pennsylvania

Project:

Cumberland County Courthouse
Carlisle, Pennsylvania



Architect:

Willigerod & MacAvoy
Architects
Harrisburg, Pennsylvania

Project:

Mendelson, Foer & Harrison
Dental Offices
Mechanicsburg,
Pennsylvania

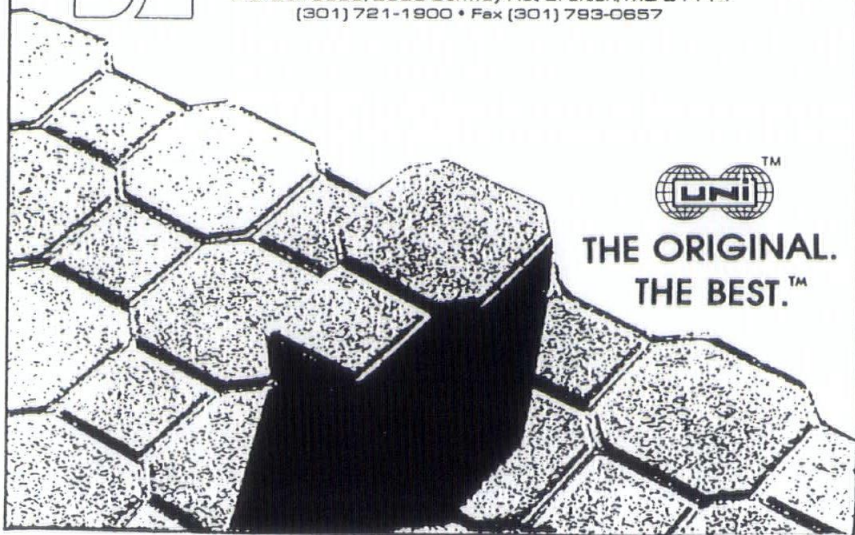
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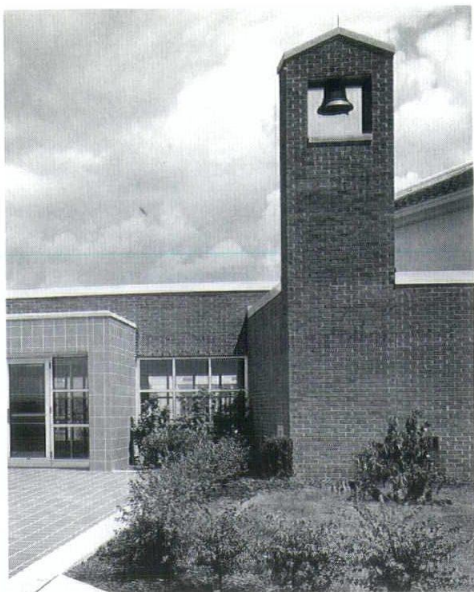
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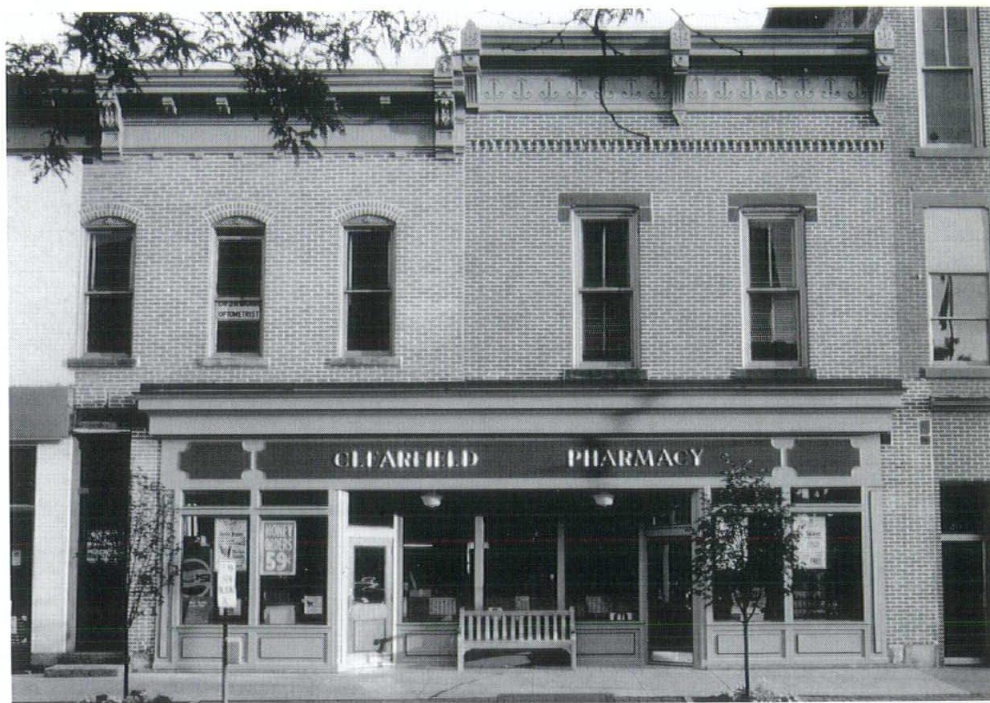


Architect:

Hayes Large Architects
Altoona, Pennsylvania

Project:

North Hopewell/Winterstown
Elementary School
North Hopewell/Winterstown,
Pennsylvania



Architect:

Comprehensive Design Architects/Engineers
State College, Pennsylvania

Project:

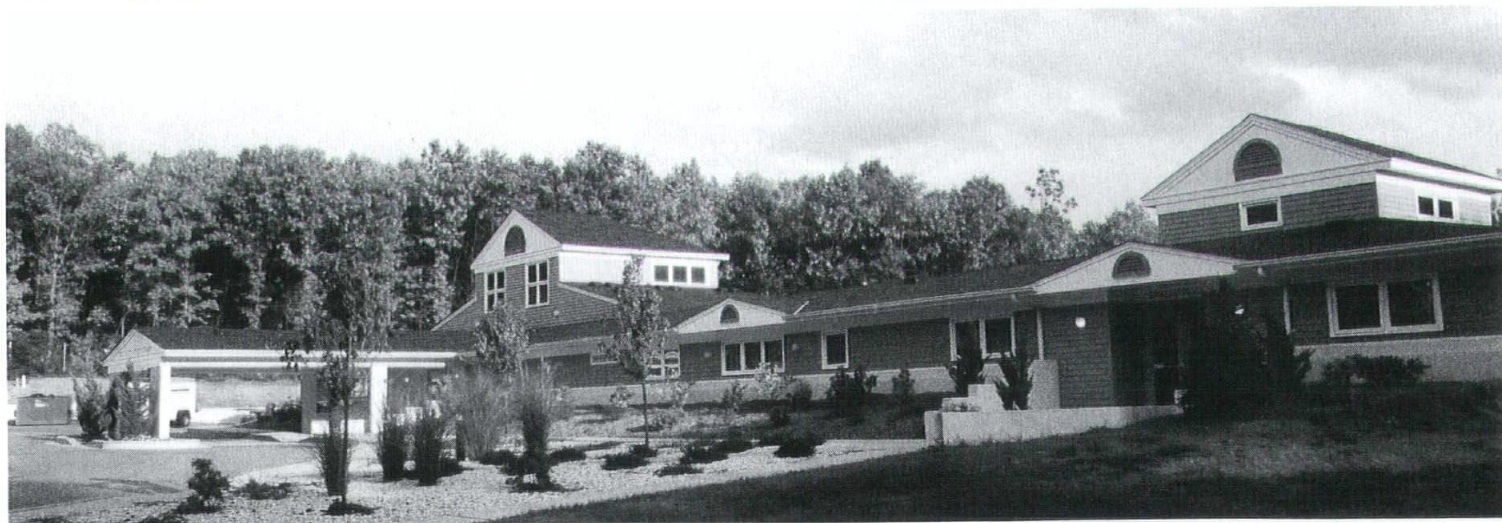
Clearfield Lifecare Pharmacy
Clearfield, Pennsylvania

Architect:

John Lucas, AIA, Architect
State College, Pennsylvania

Project:

Cecil County Activity Centers/ Association for the Retarded
Elkton, Maryland



the need for a comprehensive public/private partnership kept surfacing as a primary theme," recalls Connell. "We went into our Saturday town meeting thoroughly expecting to explain and describe this need to the community." As it turns out, the team never even had to address it, for as the meeting evolved, one business and governmental leader after the other stood up from their seat in the audience and expressed their interest in getting involved—in becoming a real asset in a partnership effort. It was, says Connell, a wonderful moment.

The Pennsylvania R/UDAT team left Farrell on a mid-day Monday, leaving behind reams of recommendations, a comprehensive calendar/check list, and the traces of opportunity. Within weeks, Sharon Steel had already taken some of the actions outlined in the report; it will be months and years before many of the other ideas will have a chance to take seed. What is most important, says Connell, is that Farrell has regained a sense of its self and is now firmly focused on the future. □

Beth Kephart Sulit is a freelance writer residing in Glenside, Pennsylvania.

Nine Penn State University Students played critical roles in the R/UDAT effort—contributing their time and talents to the intensive process. Their names are listed below:

- Craig Berger- a fifth year Thesis Student who is focusing on urban problems for his thesis;
- Michael J. Drury- a fifth year Architecture Student;
- Karen Hill, a fourth year Architecture Student;
- Jodi Lacoe- a four year aged COG in the Department of Architecture;
- Daniel G. Macek- a fifth year Architecture Student;
- David C. Mazzocco- a fifth year Architecture Student;
- Jason E. Smith- a fourth year Architectural Student recently nominated for the Harry S.

- Truman Scholarship and the AIA/AAS Award;
- Scott H. Stewart, a fourth year Architecture Student; and
- Young Yoon- a fifth year Architecture Student who was entered in the 1992 RIBA International Competition for Hybrid Superimposition.

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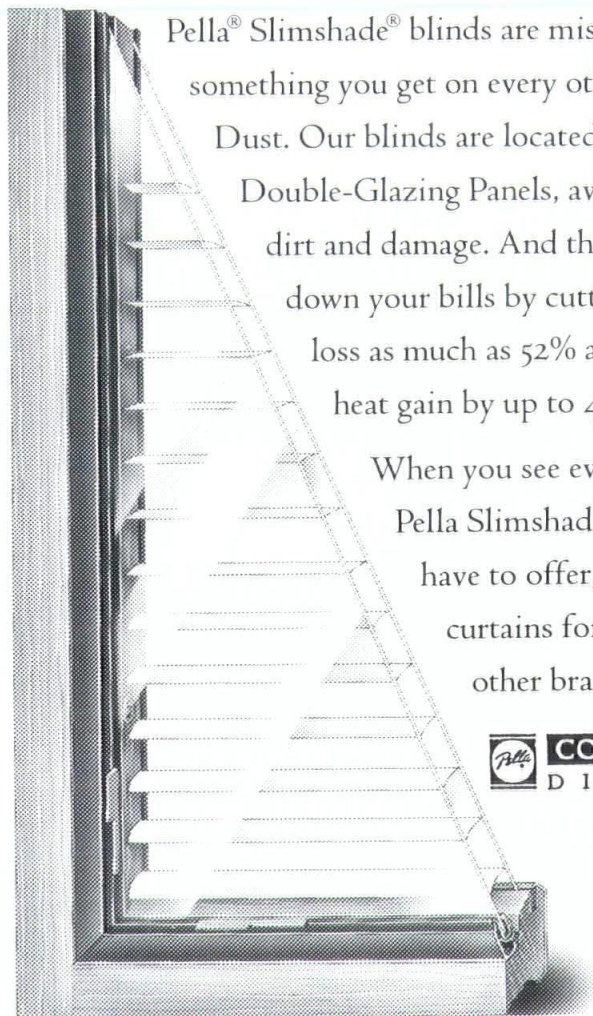
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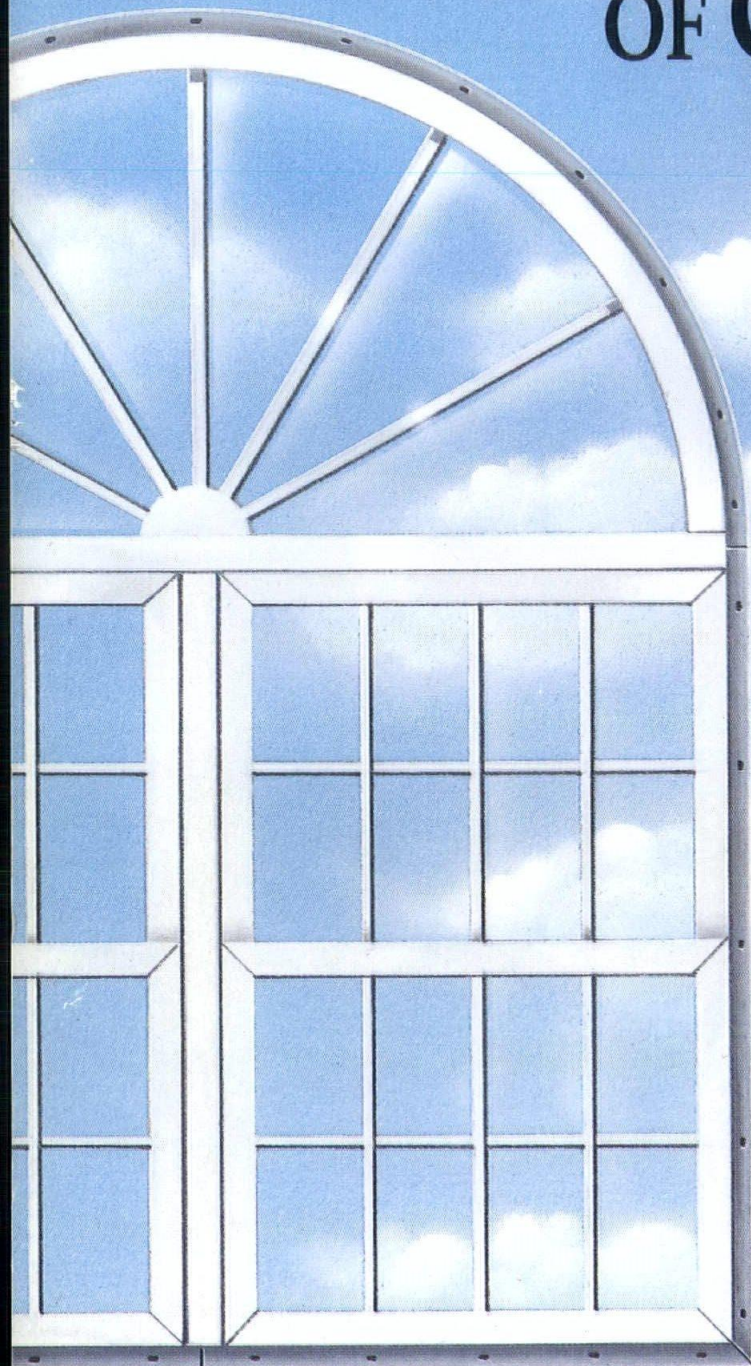
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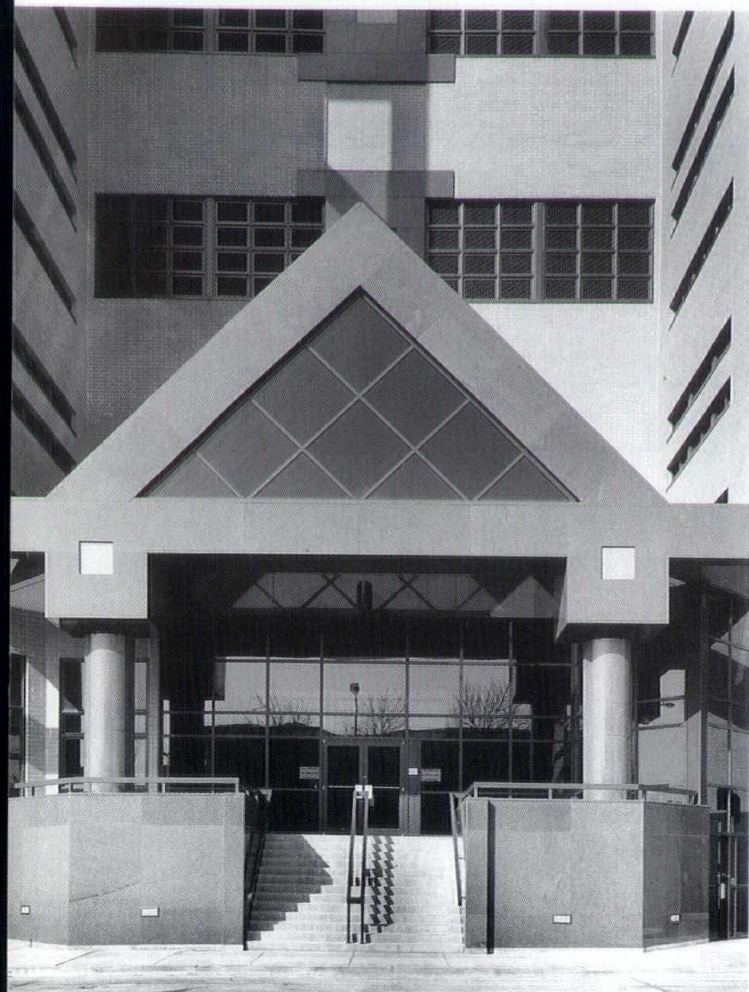
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Middle Pennsylvania Chapter Awards



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Architect:

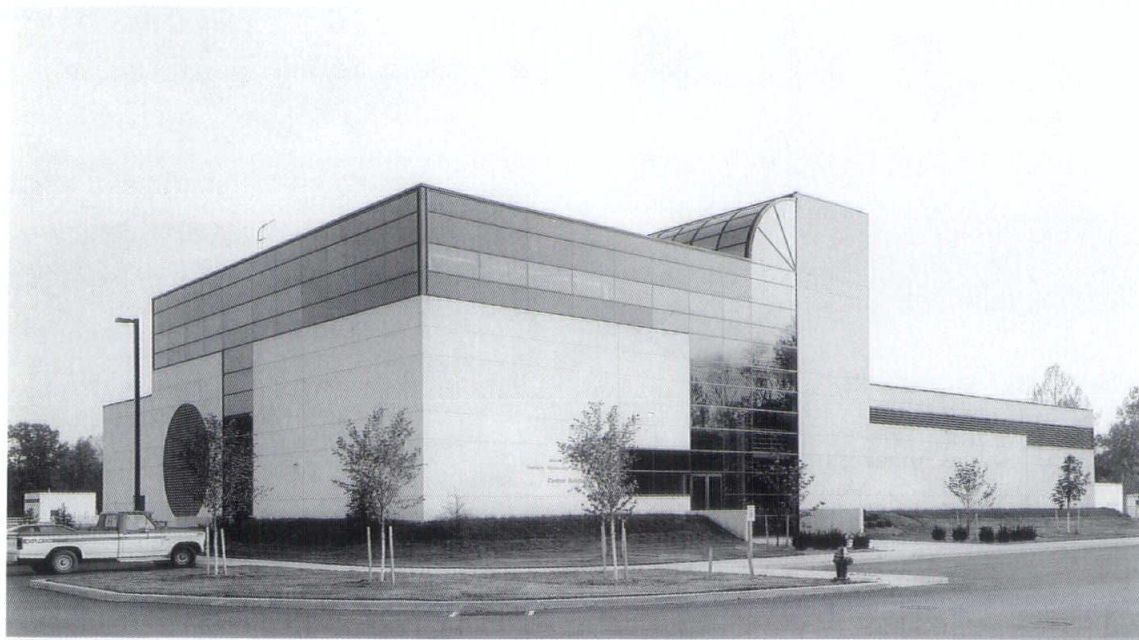
Hayes Large Architects, Altoona, Pennsylvania

Project:

Lehigh County Prison, Allentown, Pennsylvania

Architect:

L. Robert Kimball and Associates, Ebensburg, Pennsylvania

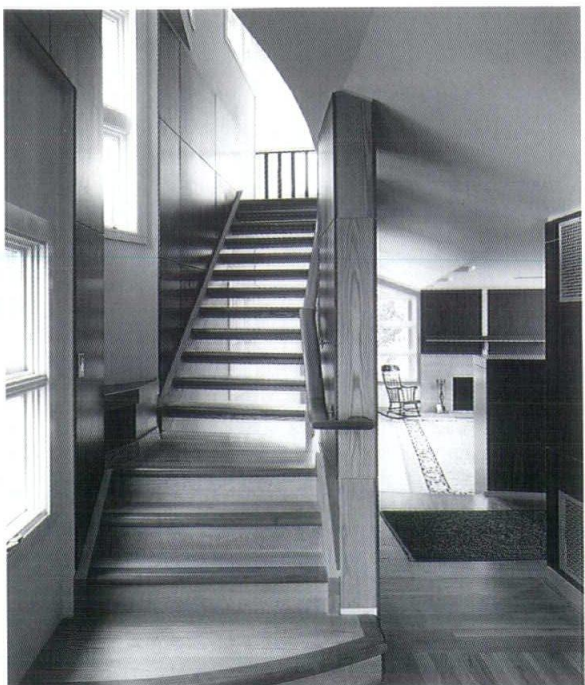


Project:

Westerly Altoona
Wastewater Treatment
Facil,
Altoona, Pennsylvania

Architect:

L. Robert Kimball and
Associates,
Ebensburg, Pennsylvania

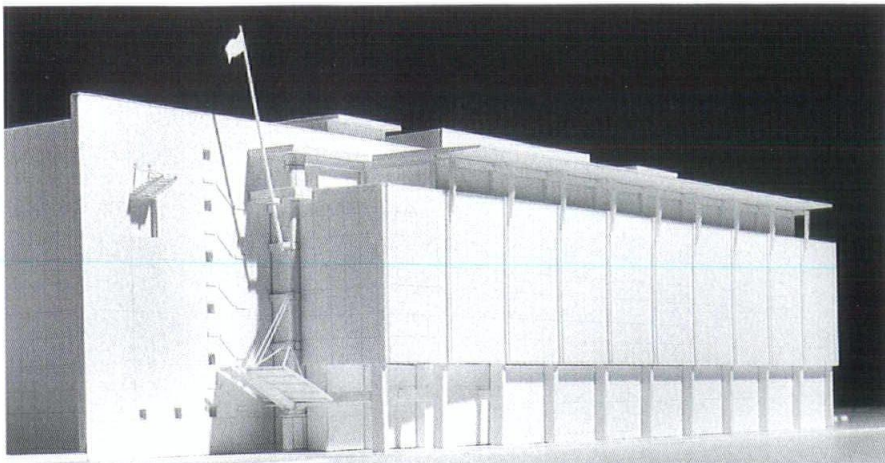


Project:

Shapiro Residence, Cherry Hill, New Jersey

Architect:

Kieran, Timberlake & Harris

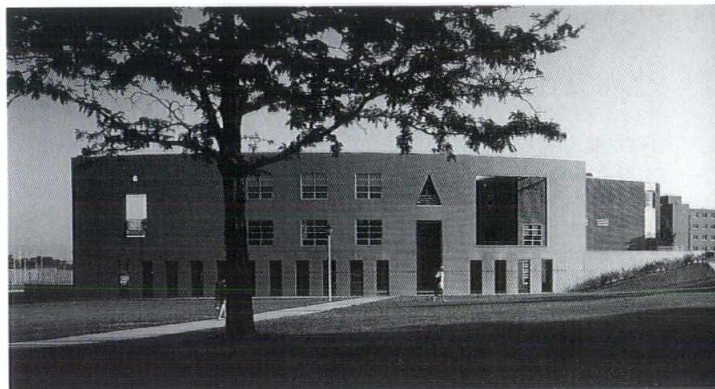


Project:

Pennsylvania Higher Education Assistance Agency
(PHEAA) Headquarters Office Building, Harrisburg, Pennsylvania

Architect:

Bohlin Cywinski Jackson, Philadelphia, Pennsylvania

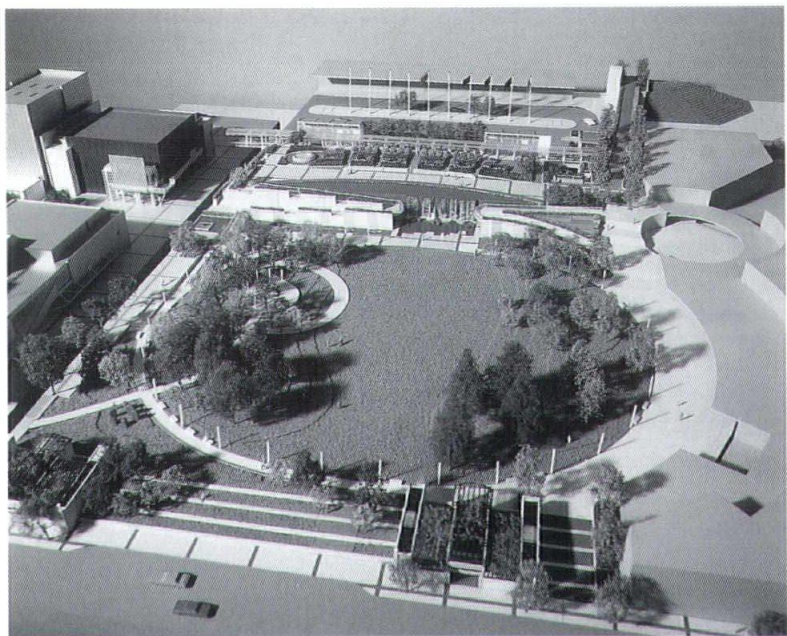


Project:

Cumberland Union Building Addition
Shippensburg University
Shippensburg, Pennsylvania

Architect:

Dagit Saylor Architects, Philadelphia, Pennsylvania



Project:

Yerba Buena Gardens Esplanade, San Francisco, California

Architect:

MGA Partners with, Romaldo Giurgola, FAIA, Philadelphia, Pennsylvania

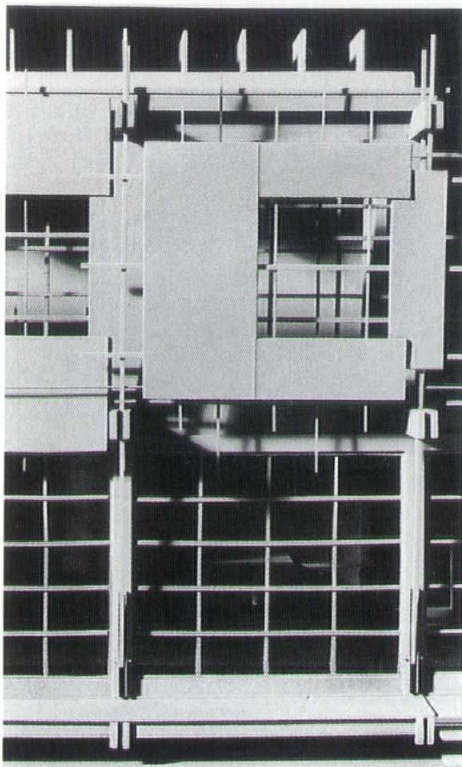
Project:

Portable Theater for, "Angle of Ascent", New York, NY

Architect:

Anthony Tsirantonakis, Philadelphia, Pennsylvania





Project:

Guest House/Pool House Oxford,
Maryland

Architect:

Wesley Wei Architects
Philadelphia, Pennsylvania

Project:

Grapefruit House, Crete, Greece

Architect:

Anthony Tsirantonakis
Philadelphia, Pennsylvania

Philadelphia Chapter Awards

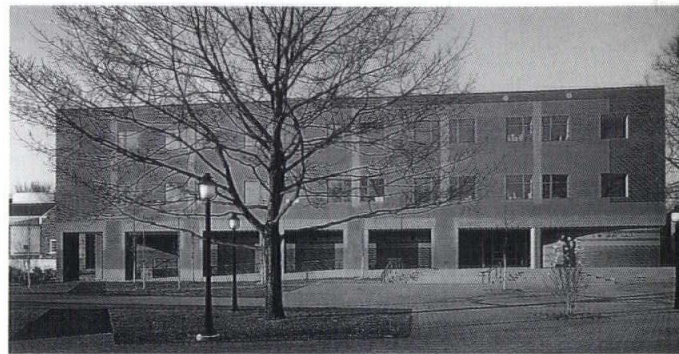


Project:

F.W. Olin Hall
Ursinus College
Collegeville, Pennsylvania

Architect:

Dagit Saylor Architects
Philadelphia, Pennsylvania

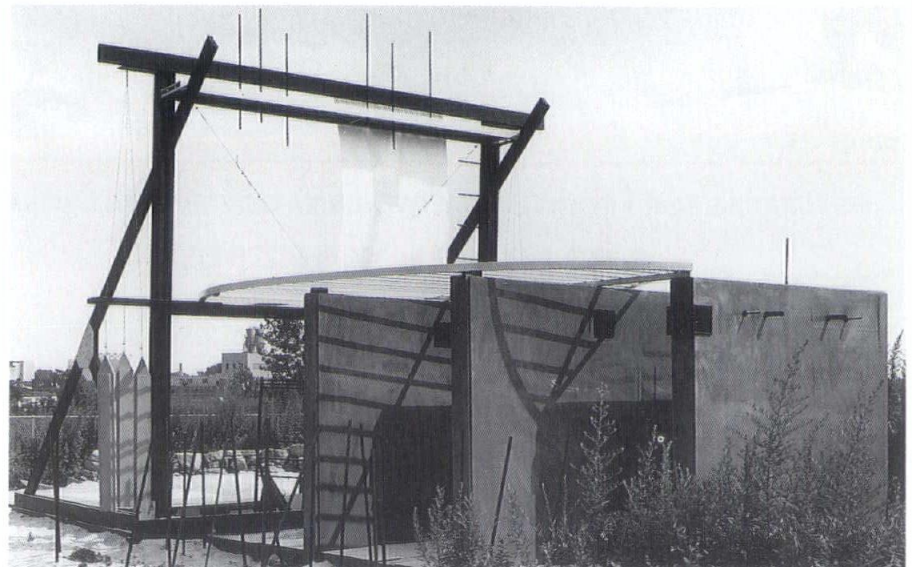
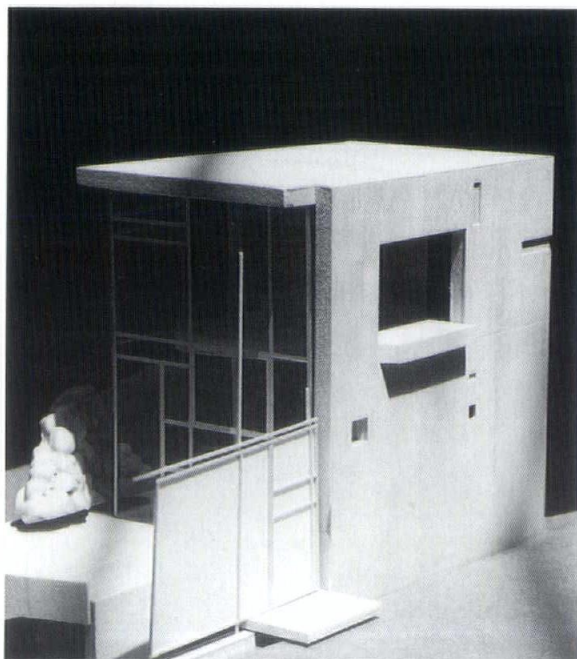


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Outdoor Theater for "Anagenesis, Long Island, NY

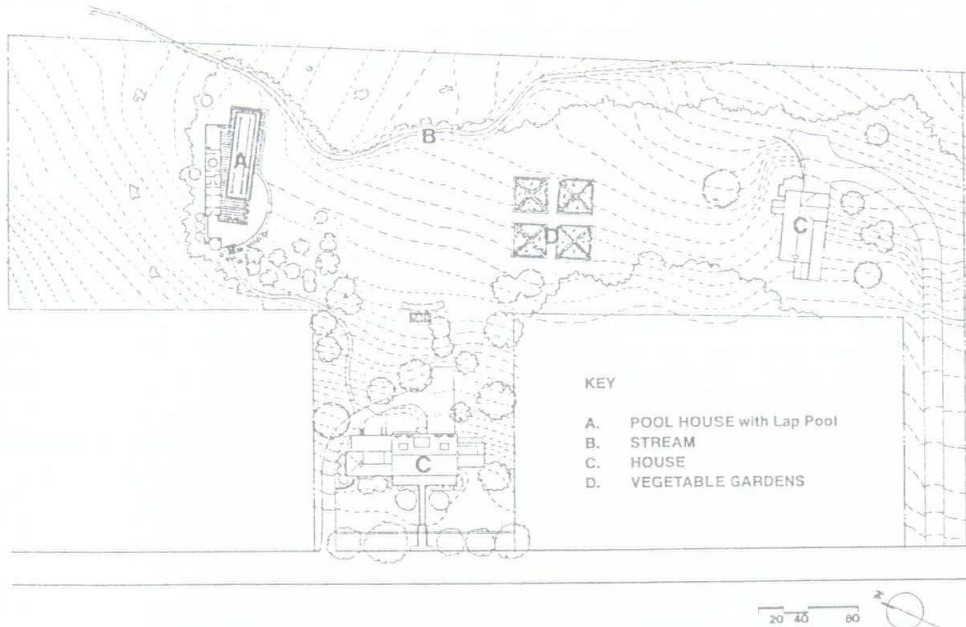
Architect:

Anthony Tsirantonakis, Philadelphia, Pennsylvania



open columnar space of the pool enclosure.

The steeply pitched roof of the pool enclosure has deep eaves to shade the large south-facing windows in summer, and provides a generous volume above the pool. The long narrow proportion of the space is modulated and enlivened by the custom cedar trusses. The warm red of the cedar ceiling compliments the cooler blues of the pool tile and water. □



Mechanical & Electrical Engineer: Bruce E. Brooks & Associates
Structural Engineer: Kamariotis & Associates
Builder: Harry McCallister & Sons
Lighting: Tigie Lighting
Pool: Armond Aquatech
Photography: Tom Bernard

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A Pool House

Location: Philadelphia, Pennsylvania

Architect: Jacobs Wyper Architects



The client's requirements for the construction of a free-standing enclosed lap pool included a shower and changing facilities, spa, kitchen and seating area. The pool was to be wide enough to accommodate two swimmers and was to be used all year. Cross ventilation and shading were critical requirements

for summer. Passive solar gain in winter was also desirable both for thermal comfort and aesthetics.

The heavily treed suburban site consists of two contiguous lots forming a "tee" shape. The new building was to relate to both of the existing houses on the property and help resolve the odd shape of the site.

The generous site permitted the building to be located at the north end of a rolling lawn, nestled into a grove of evergreen trees to the rear and more mature deciduous trees to the east and west sides. Sited for energy efficiency and to take advantage of the view from the pool

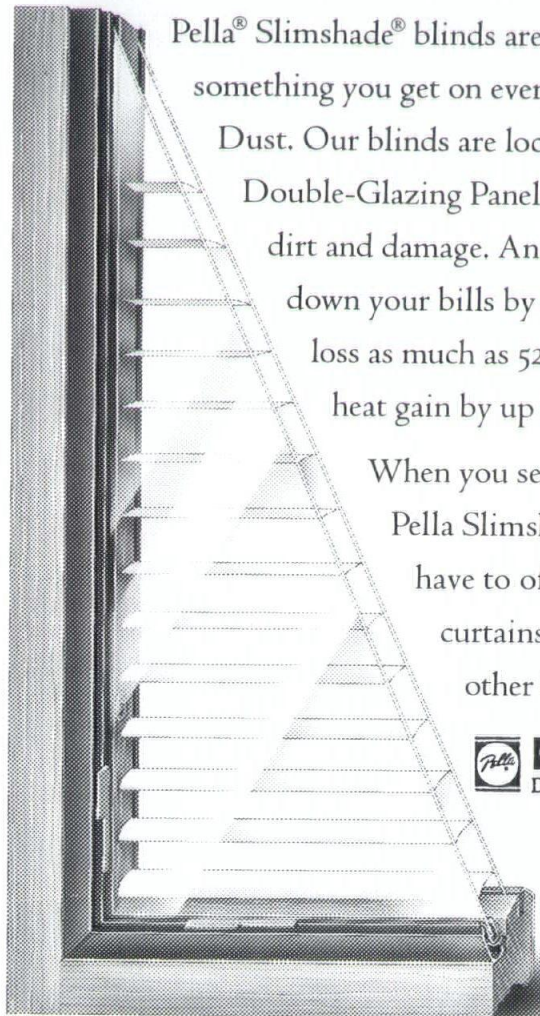
back out across the lawn, the pool building forms a backdrop to the site, as seen from the two houses on the property. In keeping with an informal garden structure the roof is given a whimsical touch with seven eyebrow dormers.

The plan of the building is formed out of two pieces—a flat roofed service wing, set parallel to the property lines and main house, and the gable roofed pool enclosure, rotated to face south. The tension between the two geometries is expressed on the interior by the solid wall of the service wing intersecting the



continues

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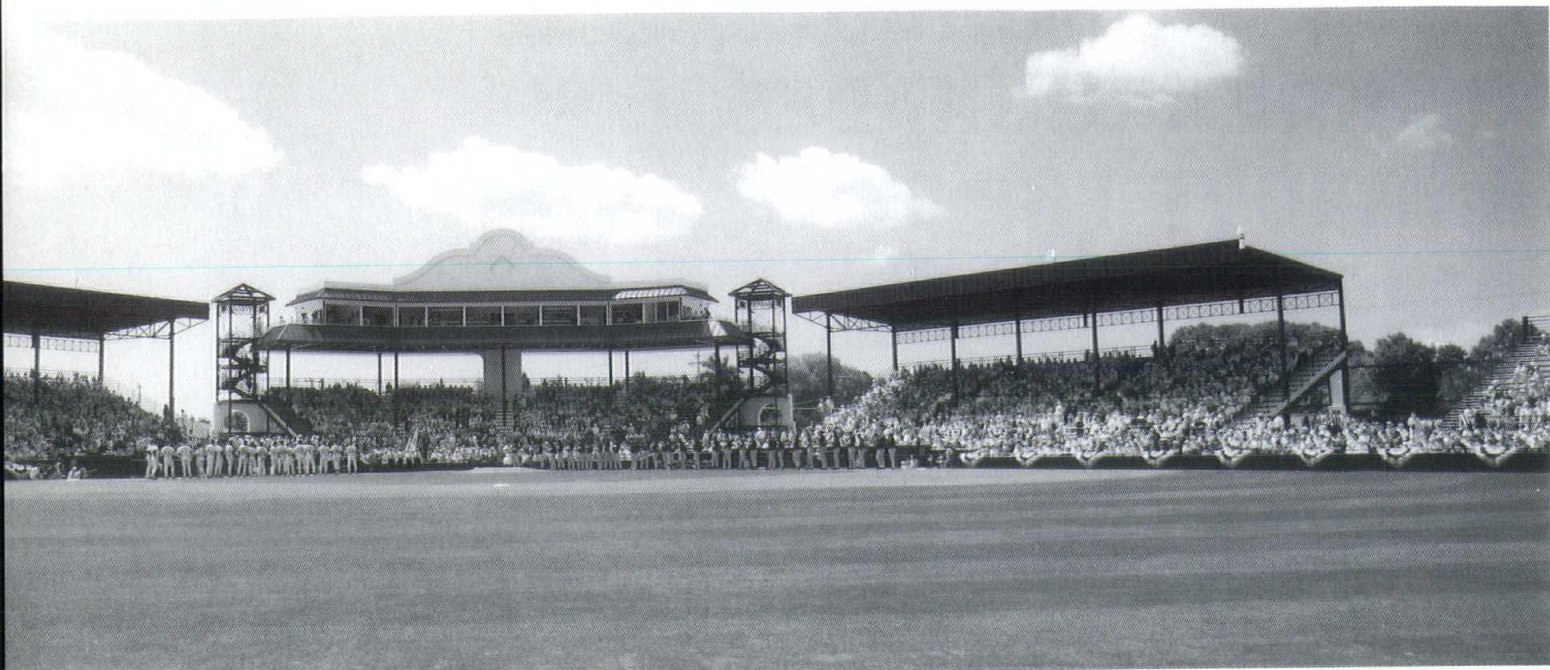
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Florida—materials were used throughout: masonry, stucco, structural steel, aluminum.

Outside, McKechnie Field was pulled back from the street, creating a public plaza and a walkway around the park. Inside, Phase Two began after the Pirates finished exhibition play last year and included a completely new grandstand which raised the seating capacity of the park from 4,200 to 6,562. Unlike the old park, whose seats were either metal folding chairs or 70-year-old wooden benches, the new McKechnie features more than 4,500, state-of-the-art, contoured seats in addition to nearly 2,000 aluminum bleachers. Also, unlike the old park, the seats are much closer to the field.

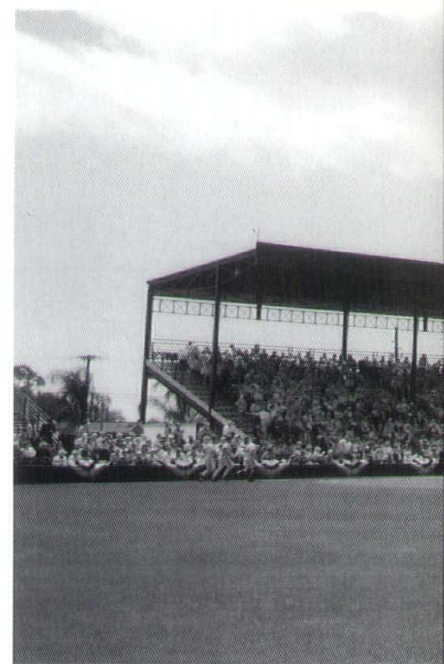
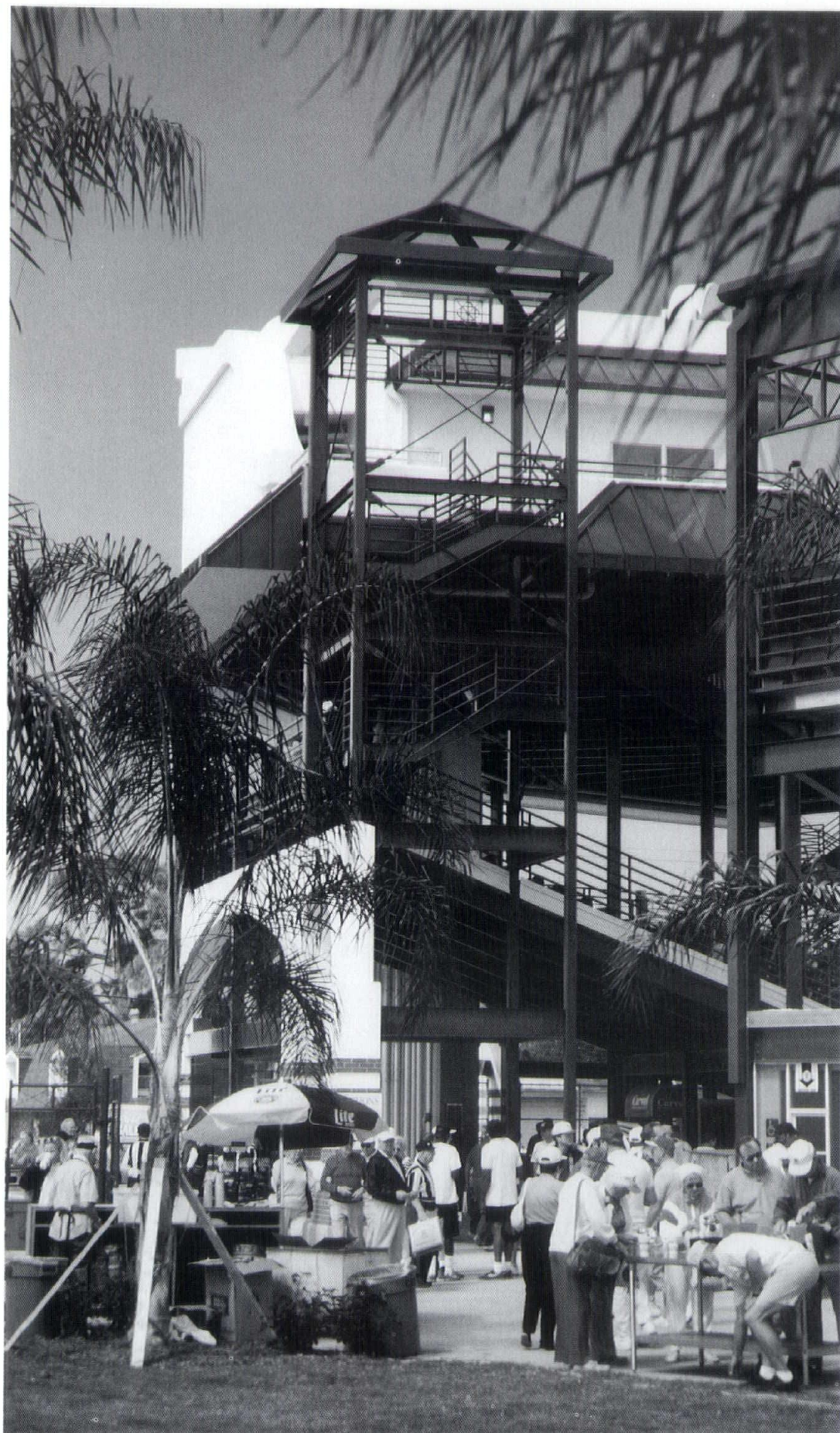
At the old McKechnie, the seats ran parallel to the field some 80 feet from the foul lines. Now the front row is only 60 feet away on the infield with the seats then pinching toward the line in the outfield. Some seats in the outfield are actually less than 10 feet from the foul line.

While a new security fence surrounding McKechnie Field keeps youngsters off the new, padded outfield wall, children have not been shunted aside. Instead, a Boy's Club section in left field has been included

where youngsters can be part of the timeless baseball feeling, watching the Pirates play for free.

The new park—designed for the Pirates and the City of Bradenton, Florida, by Pittsburgh's L.D. Astorino and Associates—was actually constructed in less than six months at a cost of only \$3.5-million. By comparison, most new spring training parks have cost at least \$10-million with the Red Sox' new home in Fort Myers reaching \$24-million. □

Project Engineer:
Astorino Branch Engineers, Inc.
Project Contractors: D.L. Porter
Construction, Inc.
Dant Clayton Corporation
Photography: Bryn Alan Studios



the Pirates moved to Bradenton in 1969, it was already known as the oldest park being used for spring training. The next 20 years were not kind to the park and, by 1990, the Pirates concluded that McKechnie Field badly needed repairs on the field and off. After a review was made of its

myriad problems—aging wooden and folding-chair seats, lead-based paint, access difficulties, poor amenities, and inadequate security—the conclusion

was reached that for safety, durability, comfort and beauty, a complete makeover was necessary.

Extensive interviews were conducted leading to the recommendation of an intimate park with new grounds, wide access ramps, concession stands and kiosks, and better sight lines, all while maintaining a ballpark's classic ambience.

The beauty of the Florida surroundings was also mirrored. Beginning with the neighborhood, the park was integrated into the area's 1920s Spanish Mission style. Ringing McKechnie Field with palm trees, traditional baseball—and traditional

continues



McKechnie Field

Location: Bradenton, Florida

Architect: L.D. Astorino and Associates

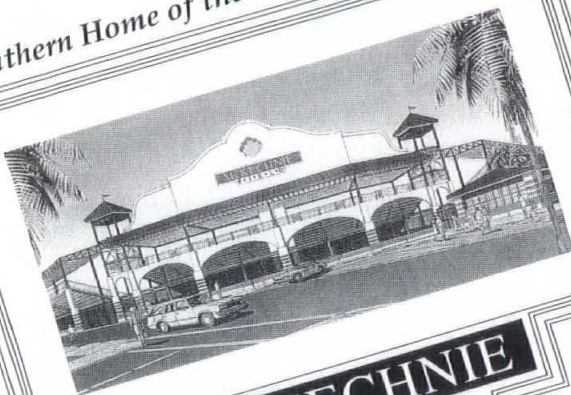
A baseball park is more than merely a place for sports. Instead, it's a city's major public statement, its face on the world. That's why, before design work could begin on Bradenton's new McKechnie Field, it was necessary to assess the needs of the community, its residents, and the

ballpark's major tenant, the Pittsburgh Pirates.

The major challenge was to make McKechnie Field not only exciting for baseball fans, but an attraction for the city itself.

The old McKechnie Field opened in 1923 as the spring home of the St. Louis Cardinals and, by the time

Southern Home of the Pittsburgh Pirates



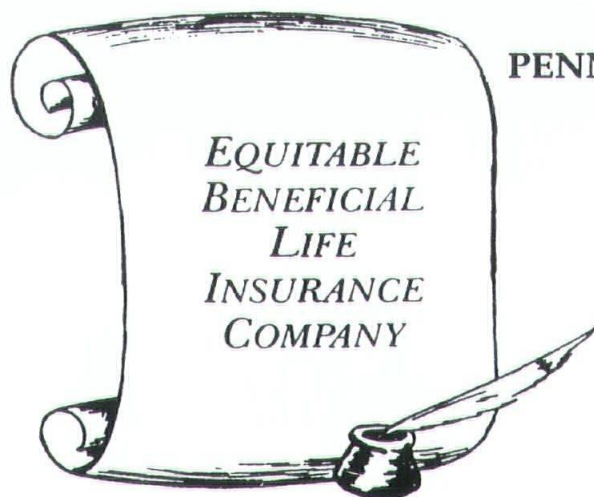
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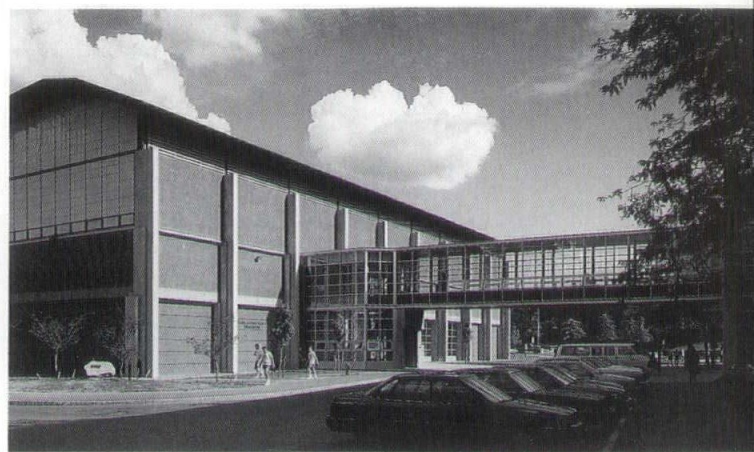
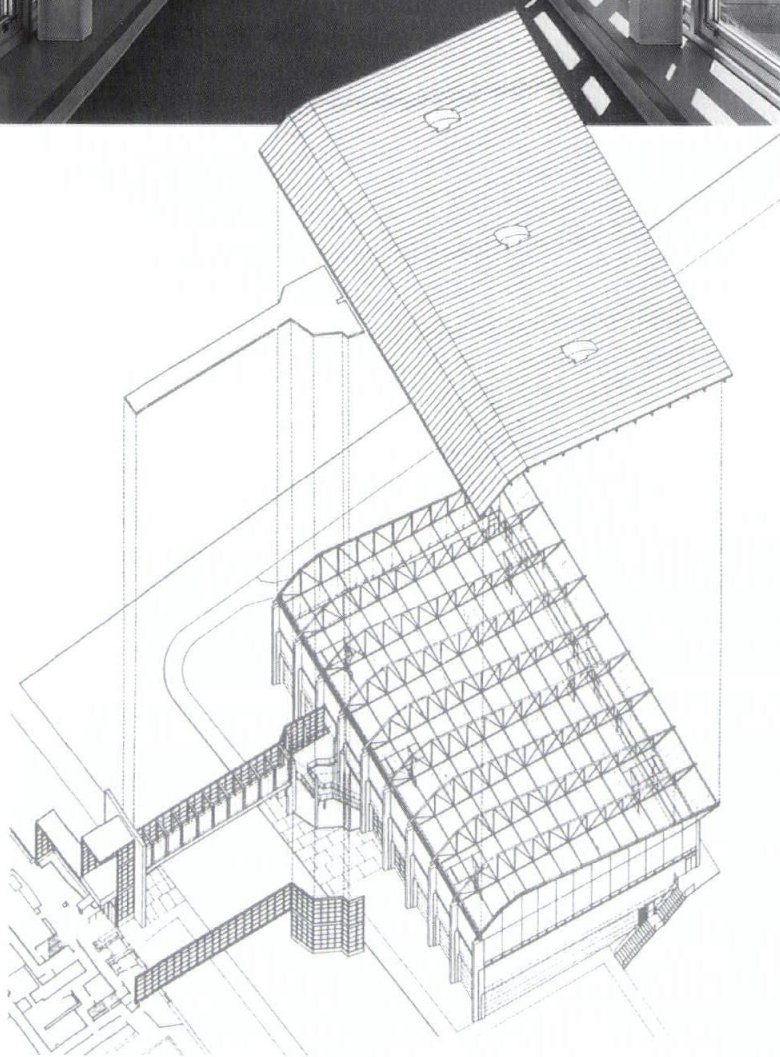
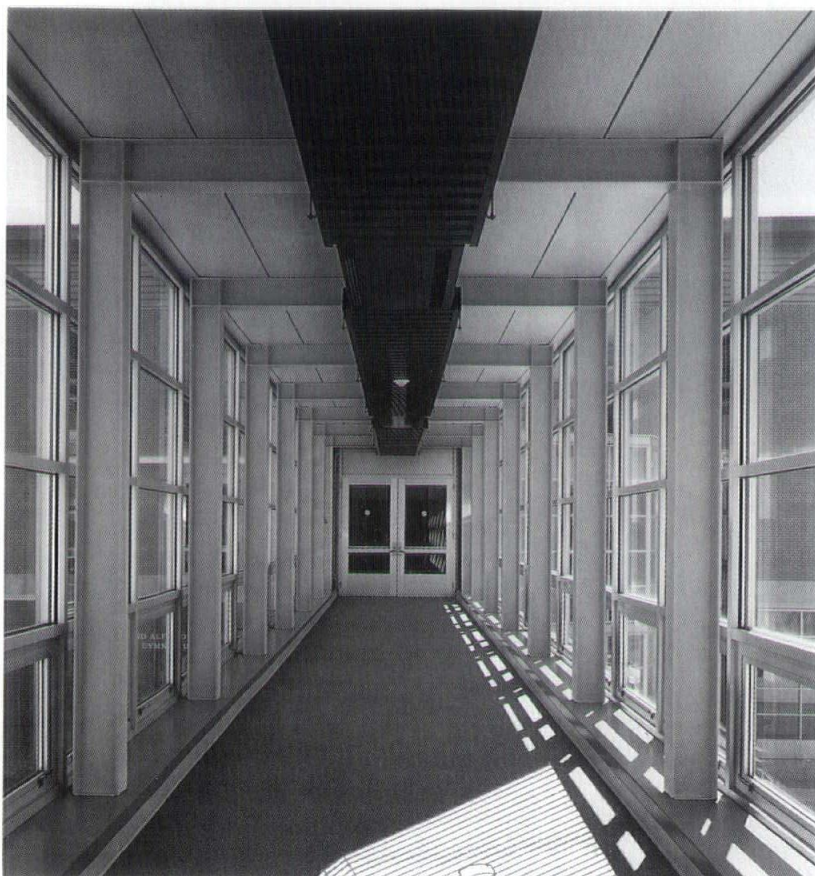
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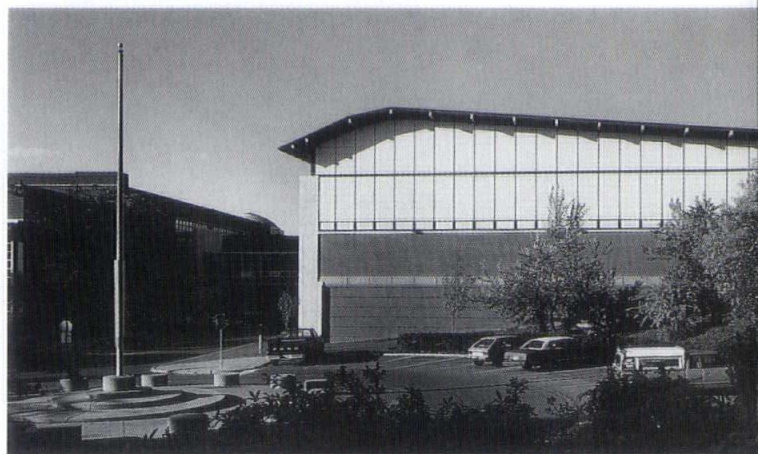
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The glazed bridge serves as the combined facility's beacon and entrance canopy. The complex's social spaces are fashioned from the juncture between the bridge and the buildings.

Much of the Flanagan Gymnasium's architectural character arises from the expression of its structural elements. Large stepped precast concrete columns animate the main facade, carrying long-span airfoil shaped trusses. The laminated purlins and curved wood roof deck echo the visual warmth of the playing courts' maple floor surface and the translucent end-walls fill the building with natural light. □

Mechanical & Electrical Engineers: Martin/Rogers Associates
Structural Engineers: John Stopen Engineering Partnership
Contractor: Murnane Associates
Photography: Karl Bachus



Lora and Alfred Flanagan Gymnasium Syracuse University

Location: Syracuse, New York

Architect: Bohlin Cywinski Jackson

The role of athletics in campus life has changed radically since the time of the traditional gymnasium. Fitness and recreational use have gained emphasis over varsity and physical education programs. Many colleges and universities are expanding and modifying their athletic facilities in response to this trend.

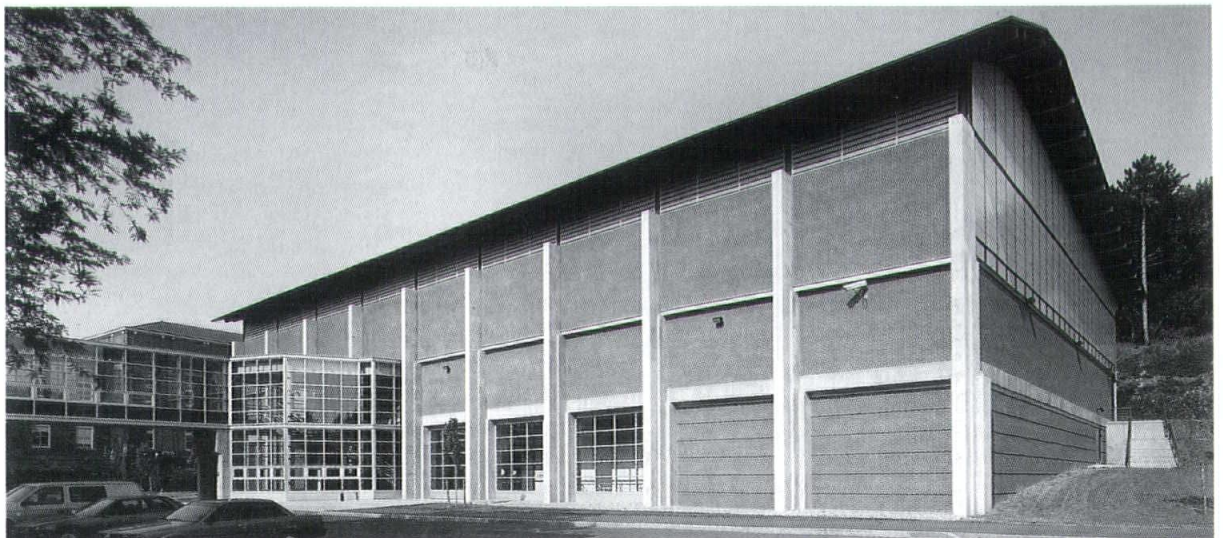
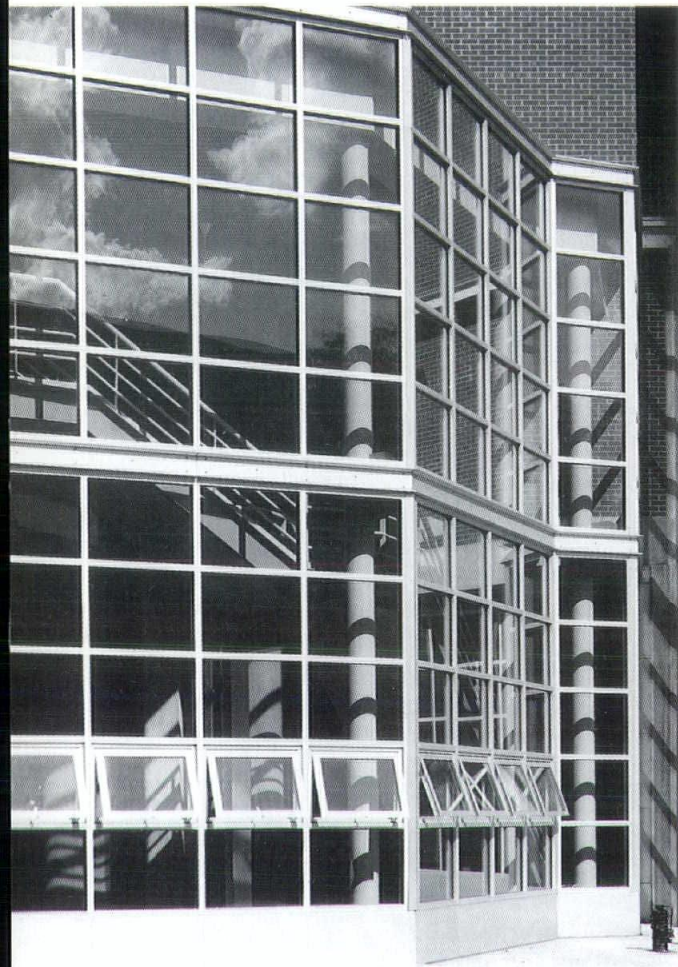
Recreational users prefer facilities that double as social centers and offer gathering space for people. Visual transparency is desirable to invite both social and athletic use. For many athletic activities, gender segregation of athletic activities is no longer the norm and formal spectator seating is less important.

Syracuse University's Archbold Gymnasium, built as a men's gym in the early 1900s, possessed neither the characteristics nor the size required to meet the academic community's demand for recreational opportunity. Bohlin Cywinski Jackson's design extensively modified Archbold's entrance, public spaces, central "cage," and locker rooms, while linking it to a new athletic building, the Lora and Alfred Flanagan Gymnasium.

The new building added three playing courts with basketball, volleyball, badminton and tennis capabilities; a wrestling practice room; eight racquetball courts; two squash courts; and a multipurpose space for aerobics, martial arts, slimnastics and dance. The two buildings connect through a glass-enclosed bridge at the main activity level and function as a single facility.

The Flanagan Gymnasium sits at a shallow angle paralleling the contours of a hill and opening the circulation space between the buildings to views of the campus.

continues



Mike Rosen & Associates Presented "Best In American Living Award" for Outstanding Home Design

In recognition of the nation's best new housing designs, the ninth annual "Best In American Living Awards" (BALA) were presented recently in Las Vegas, Nevada. The awards breakfast ceremony was held in conjunction with the National Association of Home Builders' annual convention and exposition. Mike Rosen & Associates received the BALA for "Best Affordable Empty-Nester/Retiree Home" for their design of the Village of Hawthorne Hill. This townhome community, located in Spring Township, Pennsylvania, is built and managed by the Peter Carlino Company.

A total of 66 BALA winners in 16 categories were chosen from more than 300 entries. Mike Rosen & Associates' townhome design was selected for its combination of luxurious features and "maintenance-free" living. The award-winning unit includes a generous first-floor master bedroom suite and formal dining area, and two-story vaulted ceilings enhance the sunlit kitchen and breakfast room spaces.

The design also offers flexibility in the second floor plan to accommodate the varied needs of prospective buyers. Some residents enjoy the spaciousness of a second-floor loft with an adjoining bed and bath. Others have maintained substantial loft space while incorporating a third bedroom and sizable storage area.

Exteriors were thoughtfully designed to create a sense of

individuality for each unit. The design team chose stucco, cultured stone and other high-quality, maintenance-free materials to ensure ease of home ownership. By combining the amenities and conveniences of community living with the detailed design of a custom home, architect and builder have created the Best in American Living.

Philadelphia Firm Wins a 1993 Brick in Architecture Award

The Kling-Lindquist Partnership, Inc. design for the LeBow Engineering Building Center for Automation Technology at Drexel University was among the eleven buildings selected to receive the 1993 Brick in Architecture Award.

The biennial awards program, cosponsored by The American Institute of Architects (AIA) and the Brick Institute of America, recognizes outstanding architectural achievement in brick design. The awards were presented June 19 at the AIA national convention in Chicago.

Selected from nearly 250 entries, the eleven winning projects include three in the nation's capital, two in Massachusetts and one each in Illinois, Pennsylvania, Texas, Washington and Canada.

According to the jurors: "The LeBow Building reinforces an image of strength, luster, and permanence for the Romanesque brick campus buildings dating back to 1891. The new engineering complex's scale of layer brick and sheen combine well with white metallic components and exposed ductwork to give the architecture a high-tech look appropriate to the modern lab's function. It's a design resolution that looks like it should— "an engineered engineering

building"—as well as "the great interplay between masonry and metal and the building's courtyard creates a sense of place and arrival." □

Advertising News

Moraine State Park McDaniel's Launch...

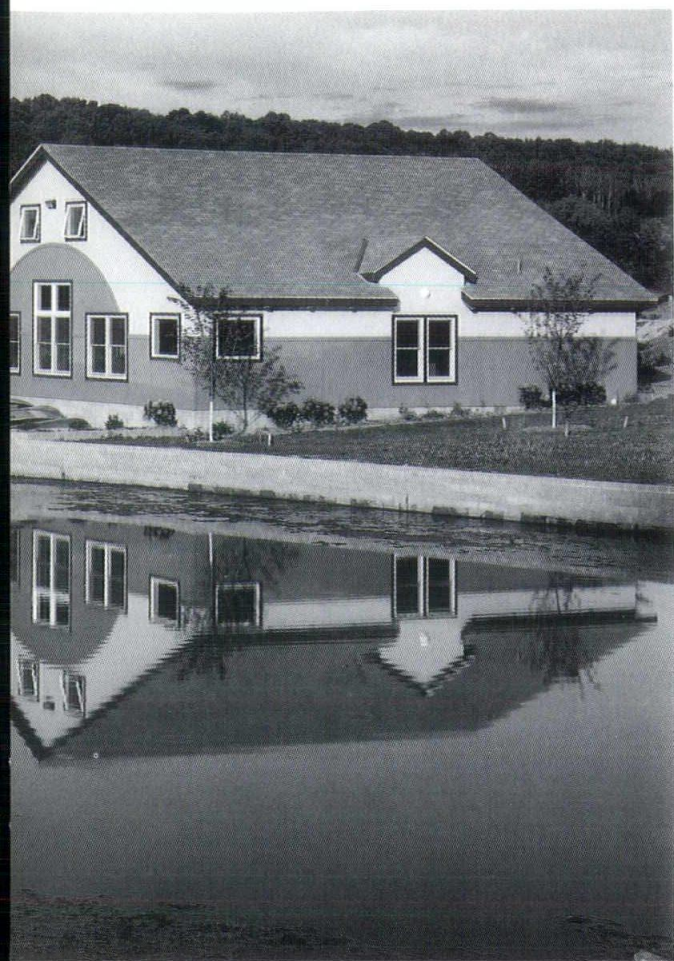
When the Moraine Preservation Fund, Inc. decided to devote their resources to making the new McDaniel's Launch area handicapped accessible they had several problems to overcome.

To assure that wheelchairs could easily get to the launch area, boat docks, fishing deck and restrooms, they needed a low maintenance paving product that would remain smooth, attractive and trouble free. They also needed to raise the funding to enable the project to proceed on schedule.

Mr. Bob Welling, paving product manager of the R.I. Lampus Company, provided both an excellent paving product and a way to raise funding for the project.

Personalized pavers were purchased by families, businesses, clubs and fraternal organizations that supported the new project. Each paver sold was engraved with up to three lines of type and the lettering was then epoxy filled to assure longevity and structural integrity.

Over 200 personalized pavers were bought by supporters of the project, bringing in over \$10,500 in direct funding from the community. Actual installation was done by the membership of the Moraine Preservation Fund, Inc. □



County hoped it would.

"Both aesthetically and functionally, this building works," says Paulik.

"Moreover, the solution allowed us to stay within the confines of

our budget, which approximated \$270,000."

The lesson, Paulik concludes, is simple.

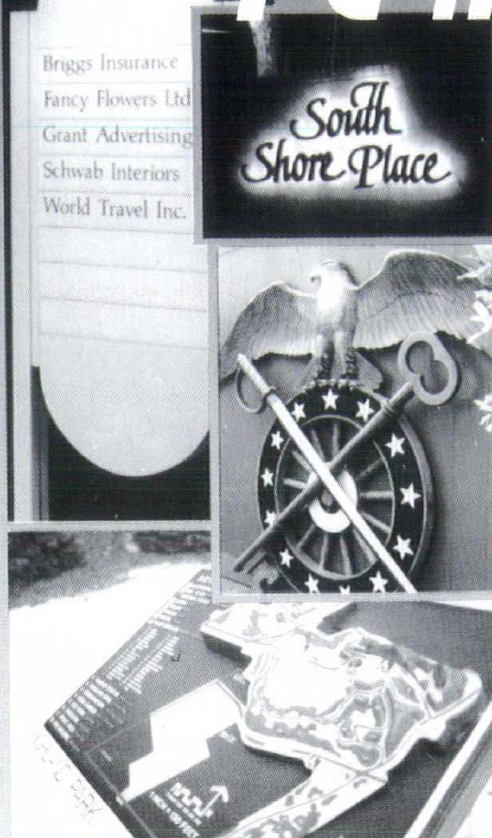
"Everybody benefits when the recreational park is made accessible to all. The parks are easier to clean at the end of the day. They are aesthetically pleasing. And they are popular with persons of all generations and inclinations. We hear positive comments about our parks nearly every day, and we believe our accessibility philosophy has much to do with the parks' popularity." □



Beth Kephart Sulit is a freelance writer residing in Glenside, PA.

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Accessible To All

By: Beth Kephart Sulit

In 1968, the Westmoreland County Parks system began the long process of converting 540 acres of Allegheny Township farmland into a wide-ranging recreational center featuring walkways, pavilions, race tracks, ballfields, airfields, and the like.

Christened Northmoreland, this new park would become the largest in the vast Westmoreland network. It would also become a prototype for parks around the country when, in 1978, far in advance of the Americans with Disabilities Act, the County adopted a plan to make its park system accessible to all individuals. Mothers with strollers, persons in wheelchairs, the young and the old were to all be made welcome, and this meant initiating change. Given its size, Northmoreland's conversion became a truly significant endeavor.

What does it mean to make a park accessible to all? Jack Paulik, planning coordinator for the Westmoreland County Bureau of Parks in Greensburg, PA, says that the county focused on several often subtle aspects of its parks throughout the conversion process. "With the parking lots and walkways, our prime focus was grade (not to exceed 8%) and surface," he says. Surfaces such as pebbles and wood chips were avoided in favor of easy-to-traverse surfaces like brick pavers, concrete and asphalt. In fishing areas, the County provided special fishing decks, protective railings, and permanent sleeves into which those who are fishing can place their poles. Truly accessible water fountains were also installed.

The pavilions, which appear throughout the campus and can be rented by families and organizations,

were made accessible not by a series of ramps or railings, but by changing the topography of the site. "Our design philosophy has been to create buildings which look like they belong in a park," explains Paulik. "We do not want any of our facilities to look therapeutic or institutional in nature."

Converting existing facilities is, of course, a bigger challenge than planning accessibility into an as-yet-unbuilt structure. A few years ago, the opportunity to create a building which was at once beautiful, functional, and accessible emerged when the County completed the construction of a 17-acre recreational lake and called for the construction of a Boating & Ski Concession and Activity Building to stand by its shore.

Roach Moore Hughes RWL Architects/Planners, Inc., a 70-year old design firm out of Greensburg, PA, earned the project commission. According to firm principal P. Scott Moore, AIA, the building was to house two very different sorts of functions under one roof—a 1,200 s.f. rental concession stand, where park goers can rent paddle boats and fishing gear in the summer and ice skates, cross-country skis, and snow shoes in winter; and a 2,000 s.f. pavilion which can be rented for picnics and banquets. A 600 s.f. open veranda serves as the connective link between the two.

The building, says Moore, is a study in simplicity. Its floors, walls, and ceiling system are all composed of a prefabricated Pace Maker Plastics engineering panel, a panel which is highly efficient both structurally and thermally. Outside, the building is clad in plywood panel and synthetic stucco; inside lies a

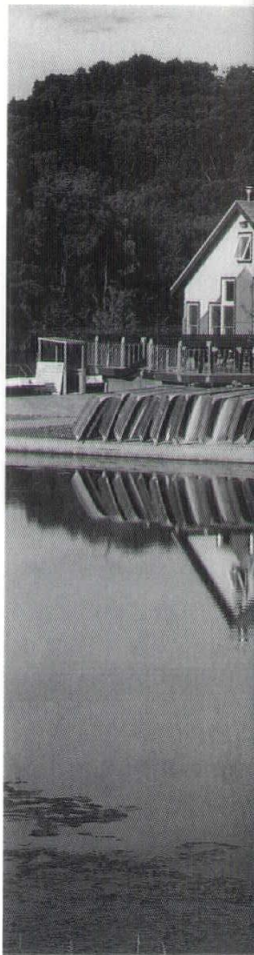
combination of tongue and groove pine, drywall, and, on the ceiling, exposed structural panel.

How did the architects respond to the County's insistence on a thoroughly accessible building? Moore explains:

"We spent a lot of time looking at the siting of the project to ensure that all public pathways to the building were appropriately graded, well-integrated, and unobtrusive. Even with the veranda we ensured that the pathways brought individuals to the buildings quite naturally—not by means of a large ramp."

The architects also took care to build accessibility into the facility's interior, not only in the restrooms and kitchen area, but in somewhat more unexpected places, like the windows. "When we started working on the location of the windows, we spent a lot of time studying venues of vision—that is, window heights, how window panes should best be divided, and the like." Because the building is not air-conditioned, the aesthetics of the windows had to be coordinated with how they would function to ensure that cool air would in fact come in low and the warm exit from above. Doors and railings were likewise studied with an eye towards accessibility.

The solution developed for the building by Roach Moore Hughes RWL does, says Paulik, do what the



The Editor's Letter

In this issue we take time to celebrate the athlete in all of us, whether it be the highly skilled professional baseball player, the college student playing intramural sports, the aerobic exerciser or an elderly couple enjoying a round of golf. What a dismal world without active leisure and recreation—a chance to recharge the batteries.

This month's cover evoked some discussion at the Editorial Board meeting. The photograph was clearly a powerful one but it was obviously not "architectural." In the end the decision went in favor of the image of sport and athletics so wonderfully depicted in this springtime field of hope and promise. Somehow, to me, that's what architecture at its conception is all about.

As architects we sometimes get caught up in the detail of meeting the Americans with Disabilities Act requirements and lose sight of the purpose of the ADA, which is to ensure that all citizens have access to what life has to offer and not be unnecessarily barred from what can be reasonably experienced. I received a sharp reminder of what some people have to endure as I watched four attendants wrestle an occupied wheelchair up a flight of stairs at the Hermitage museum in Saint Petersburg recently. Universal access is not just a big toilet or a ramp. It is an attitude. How can we be most helpful to the person who must struggle in some way to do the things the rest of us take for granted. Congratulations to the Westmoreland County Bureau of Parks for their contribution to the vocabulary of universal access.

John A. Fatula, A.I.A.
Editor

In the Editor's Letter that appeared in the Spring 1993 issue, it was reported that a certain Philadelphia real estate developer had contributed to the Philadelphia Foundation for Architecture. This was based on an article from the *Philadelphia Inquirer* which was erroneous. We have been informed that this developer has made no contribution to either the Foundation or AIA Philadelphia for at least nine years. PSA apologizes for any misunderstanding this may have caused.

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20 1992 Middle Pennsylvania Chapter Awards

About the Cover

Spring home of the Pittsburgh Pirates since 1969, McKechnie Field was completely refurbished in less than six months. The major design challenge facing the architects was to make the park not only exciting for baseball fans, but an attraction for the city itself. The complete story of this L.D. Astorino and Associates' project can be found on page 10.

Photography by: Bryn Alan Studios

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