



SteelStacks Arts and Cultural Campus

Bethlehem, Pennsylvania

Redevelopment Authority of the City of Bethlehem

2017

RUDY BRUNER AWARD

PROJECT DATA



**RUDY
BRUNER
AWARD**
FOR URBAN EXCELLENCE

PROJECT DATA

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name **SteelStacks Arts and Cultural Campus** Location City **Bethlehem** State **PA**

Owner **A consortium that includes the Redevelopment Authority of the city of Bethlehem and two nonprofit organizations**

Project Use(s) **A mixed-use arts, culture, education, recreation, and entertainment district**

Project Size **9.5 acres** Total Development Cost **\$120 million**

Annual Operating Budget (if appropriate) **n.a.**

Date Initiated **Planning: 2004 construction: 2009** Percent Completed by December 1, 2016 **100%**

Project Completion Date (if appropriate) **May, 2016** Project Website (if appropriate)

Attach, if you wish, a list of relevant project dates

Application submitted by:

Name **Tony Hanna** Title **Executive Director**

Organization **Redevelopment Authority of the City of Bethlehem**

Address **10 East Church Street** City/State/Zip **Bethlehem PA 18018**

Telephone **610 997-7634** E-mail **THanna@bethlehem-pa.gov**

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies		
Bethlehem Redevelopment Authority	Tony Hanna	484-375-8381 THanna@bethlehem-pa.gov
Architect/Designer WRT	Ignascio Bunster-Ossa	215-235-9415 ossa@aecom.com
Developer ArtsQuest	Kassie Hilgert	
Professional Consultant		
Community Group City of Bethlehem Mayor	Robert Donchez	610-865-7100 rdonchez@bethlehem-pa.gov
Discover Lehigh Valley	Mike Stershic	484-241-9670 mike@discoverlehighvalley.org

Other _____

(see attachment for a list of all 13 perspectives)

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

Direct Mailing
 Direct Email
 Previous Selection Committee member
 Professional Organization
 Professional
 Previous RBA entrant
 Online Notice
 Other (please specify) _____
 Facebook
 Social Media
 Bruner/Loeb Forum

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2017

RUDY BRUNER AWARD

PROJECT AT-A-GLANCE



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FOR URBAN EXCELLENCE

PROJECT AT-A-GLANCE

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This sheet, the Project Data sheet, and the representative photo will be sent to the Committee in advance as the *Project Overview*.

Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project. (1000 characters)

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.) (1000 characters)

2017

RUDY BRUNER AWARD

PROJECT DESCRIPTION



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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project? f) \$\$\$ k cfXg'a UI Ł

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve?
How many people are served by the project? f) \$\$\$ k cfXg'a UI Ł

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate. fl \$\$\$ k cfXga UI Ł

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. fl \$\$\$ k cfXga UI Ł

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? fl \$\$\$ k cfXga UI Ł

2017

RUDY BRUNER AWARD

COMMUNITY REPRESENTATIVE PERSPECTIVE



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COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name **Robert J. Donchez** Title **Mayor**
Organization **City of Bethlehem** Telephone **(610) 865-7100**
Address **10 E. Church Street** City/State/ZIP **Bethlehem PA 18018**
E-mail **rdonchez@bethlehem-pa.gov** Website **www.bethlehem-pa.gov**

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Signature  Date **11/18/16**

1. How did you, or the organization you represent, become involved in this project? What role did you play?

What, if any, is your ongoing role or interest in the project?

SteelStacks Arts and Cultural Campus (SteelStacks) celebrates our traditions of innovation and creativity while inviting creative people to live here and innovate for the future. As SteelStacks attracts hundreds of thousands of visitors annually, it has met and exceeded the expectations of the community for which substantial public support has been offered through the Tax Incremental Financing District. As a public-private partnership SteelStacks has demonstrated the accomplishments that are possible when government and citizens work together with a common vision.

Part of that vision, the Hoover-Mason Trestle, was identified as a significant resource for pedestrian connectivity by a panel of experts at a design forum sponsored by the American Architectural Foundation. The project is all about connections - connecting pedestrians from the Sands Casino Resort Bethlehem to the SteelStacks campus, utilizing the same trestle that carried iron ore and other raw materials from the ore yard - site of the Sands Casino - to the blast furnaces - site of SteelStacks.

It's also about connecting the public to the site's history, allowing unprecedented access and views of the historic and iconic blast furnaces, gas-blowing engine house, Number 2 machine shop, and other historic structures along its route. And finally it's about connecting the neighborhood to the site, both visually and symbolically providing unique views of the streets, houses, churches and other landmarks of South Bethlehem and South Mountain.

2. From the community's point of view, what were the major issues concerning this project?

COMMUNITY REPRESENTATIVE PERSPECTIVE

3. Has this project made the community a better place to live or work? If so, how?

4. Would you change anything about this project or the development process you went through?

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name **Roger J. Hudak**

Title **Chairman**

Organization **Mayor's South Side Task Force**

Telephone **610,865-4695**

Address **1256 East Fifth St.**

City/State/ZIP **Bethlehem, PA 18015-2102**

E-mail **rjhudak@juno.com**

Website

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Signature

Date

1. How did you, or the organization you represent, become involved in this project? What role did you play? ¶ \$ \$ k c f X g a U t

What, if any, is your ongoing role or interest in the project? I am still chairman of the Mayor's South side Task Force and very actively involved with the continued renaissance of the City of Bethlehem's brownfields on the land of the former Bethlehem Steel Corporation. At the turn of this century, Bethlehem major industry and employer ceased all operations here and its property was sold off to a real estate developer. Under the capable leadership of former mayor John Callahan, LVIP7 was made in charge of developing the properties east of Lehigh Heavy Forge, which is still in business today just east the Sands-Bethlehem Casino and convention center. The steel properties west of LHF are owned by LVS, which donated the land upon which PBS-39 and Arts Quest buildings now stand to those entities. The repurposing of the site includes the NMIH building, the NCC Bethlehem campus and the potential development of the other buildings on the site. The Hoover-Mason Tressle project was developed by Tony Hanna's group and Sands-Bethlehem.

The SSTF has met with city officials and LVS on a regular basis for the past decade. Each aspect of the mammoth project is carefully planned and executed upon success of previous phase.

2. From the community's point of view, what were the major issues concerning this project? ¶ \$ \$ k c f X g a U t

The redevelopment of a massive brownfield site into an arts and entertainment site complete with hotels, a convention center, and a casino necessitated overcoming huge roadblocks from many city residents, many of whom were very angry with Bethlehem Steel for leaving us. The potential of the site was energized by the selection of the site for one of the PA gaming licenses in 2005. It was a very difficult decision for the citizenry. But it has been a resounding success story.

The Arts Quest Campus is now hosting major many festivals, concerts, entertainment venues. PBS is a state of the art TV studio and production site, and the NMIH is open and running. Sands-Bethlehem has 97 percent occupancy rate in its hotel and is number one in the state in casino table games every month. The shops in its shopping mall are booming and the convention center is booking conventions and big name entertainers. The story of steel making at Bethlehem Steel is being told on the Hoover-Mason and the City welcome center on the site next to the iconic blast furnaces. The historic narrative of the site has been my primary goal for this project from the onset.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT.)

3. Has this project made the community a better place to live or work? If so, how?

The site has provided 7000 plus jobs, cleaner air quality, real estate price increases, a new tourism destination on a year round basis, and will bring back some of the lost taxes on to our city's tax rolls. The site covers a huge swath of land from the Hill-to-Hill Bridge to I-78. To repurpose and reuse the site, complete with some brownfields is a monumental task necessitating a monumental effort and billions of dollars of investment into the infrastructure. It is a precedent of historic scope, cost, and importance. Without it, this city would have surely gone bankrupt.

4. Would you change anything about this project or the development process you went through?

I wish some folks would forgive us for bringing what they deemed "sin" into their "Christmas City." I lost many family and friends due to my involvement in this project... some still will not speak to me. Other than that, I would not change a thing. It has been a first class project with first class partners. I hope to live long enough to see where it goes from here.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Michael Stershic	Title	President
Organization	Discover Lehigh Valley	Telephone	(610) 388-9955
Address	840 Hamilton Street, Suite 200	City/State/ZIP	Allentown PA 18101
E-mail	mike@discoverlehighvalley.com	Website	www.discoverlehighvalley.com

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1. How did you, or the organization you represent, become involved in this project? What role did you play?

Discover Lehigh Valley is the destination marketing organization for Lehigh and Northampton Counties. Then Mayor John Callahan asked us to partner with the City of Bethlehem in the development of the SteelStacks Campus, and more specifically in the planning and programming of a visitor center in the Stock House at the base of the blast furnaces. Dating from 1863, it is the oldest building on the former Bethlehem Steel site. It serves as a "gateway" visitor center for Lehigh Valley as a whole. Discover Lehigh Valley worked with the Bethlehem Redevelopment Authority and their planners for the Visitor Center, Riggs Ward of Richmond, VA, to convene community stakeholders to provide input into the design and programming of the building. More than 20 local and regional organizations participated in the discussions. The organizations were small and regional arts organizations, the chamber of commerce and economic development interests, and hotels, retail and restaurants in addition to the tourism component that Discover Lehigh Valley brought to the table. Former steelworkers also participated in the discussions. There was excellent discussion and while not everything on everyone's wish list was able to be accommodated, we were able to come to consensus and provide significant input to Riggs Ward that provided for space for viewing videos about the site and steelmaking. Interactive displays driven by Discover Lehigh Valley data (updated weekly) provides local as well as regional information. Tickets for ArtsQuest events and tours may be purchased at the visitor center, in addition to a small souvenir area. The visitor center is staffed by people who are ArtsQuest employees partially funded by Discover Lehigh Valley. Those employees participate in Destination Lehigh Valley, a three half-day program for front line hospitality staff that is delivered through a partnership between Northampton Community College and Discover Lehigh Valley. The program provides them an overview of customer service, the importance of the customer experience and an overview of all there is to offer visitors to Lehigh Valley.

2. From the community's point of view, what were the major issues concerning this project?

From the community's perspective there were several concerns. The primary one was about ArtsQuest's willingness and ability to represent both North and South Bethlehem along with the entire Lehigh Valley. There were concerns about the training of the people who would be staffing the visitor center. There were concerns about the ability of staff to answer questions about the steelmaking process and Bethlehem Steel. The video component addressed education process and it has been further enhanced with the addition of the Hoover Mason Trestle. ArtsQuest's staff has performed admirably and has become more knowledgeable over time, with the continued support of Discover Lehigh Valley. There were also some concerns about the scale of the project, which have turned out to be unwarranted.

COMMUNITY REPRESENTATIVE PERSPECTIVE

3. Has this project made the community a better place? If so, how? If not, why not?

The SteelStacks campus has without a doubt made Bethlehem and Lehigh Valley an attraction for residents and visitors alike. It has provided a location for multiple festivals, concerts, and events. Everything from Octoberfest and Musikfest to 5K races to Cars and Coffee and much, much more. The campus has indeed become a town center for Lehigh Valley and a great starting point for visitors to Lehigh Valley. More importantly, it has become a symbol for the rebirth of Lehigh Valley. Taking a brownfields site and converting to an entertainment and gathering spot has opened many eyes to the possibilities on the site. It has played a significant role in attracting employers and new residents to the region. It has also become a point of pride for local residents. It has made a significant contribution to improving the quality of life in Lehigh Valley.

4. Would you change anything about this project or the development process you went through?

Thinking back on the planning and development process, the only thing that would have improved anything was more frequent and more specific communication about what was being done, especially for local residents beyond Bethlehem. It is challenging to present a vision this complex before it becomes reality and this project presented some special challenges. There was no way to simplify the multiple changes to the campus over time. The development on site is not yet complete and there is potential for projects that were not discussed when the initial stages were envisioned. Clear and effective communication on these future phases of development would benefit the entire community.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Julie Benjamin	Title Executive Director Levitt Pavilion SteelStacks
Organization Levitt Pavilion SteelStacks	Telephone 610-332-1345
Address 25 W Third Street	City/State/ZIP Bethlehem PA 18015
E-mail jbenjamin@artsquest.org	Website www.levittsteelstacks.org

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Signature	Date
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1. How did you, or the organization you represent, become involved in this project? What role did you play? * * * * *

What, if any, is your ongoing role or interest in the project?

The Friends of Levitt Pavilion SteelStacks (FOLPSS) is a nonprofit organization that produces and presents 50 free family-friendly concerts each summer season on the Levitt Pavilion stage. Personally I have been involved with the development of the Pavilion and the initial and ongoing relationship with the Levitt Foundation, partial funders of the Pavilion. Serving as liaison between our local FOLPSS, the City of Bethlehem and the Levitt Foundation to draft working agreements for the programming, funding and maintenance of the facility. The FOLPSS continues to work with a number of community partners to program and produce the free music concert series.

The FOLPSS is a nonprofit subsidiary of the nonprofit ArtsQuest. Please see the submission prepared by ArtsQuest for additional information.

2. From the community's point of view, what were the major issues concerning this project? * * * * *

From the Levitt perspective, the physical pavilion and the free concert and family movie programming has been extremely well received by the community. In fact, the Levitt programming is one of the most successful elements of the SteelStacks development. More than 250,000 people have attended Levitt concerts since its opening in July 2011. The pavilion also serves as a physical anchor just below the iconic blast furnaces and provides a sense of arrival as it is positioned at the terminus of Founder's Way in the center of the campus.

One of the most critical elements of the pavilion's development was the re-routing of First Street in order to create the lawn space for the audience. Not only did this provide much needed green space, but also changed the traffic pattern, slowed traffic and created a more pedestrian-friendly environment.

COMMUNITY REPRESENTATIVE PERSPECTIVE

3. Has this project made the community a better place to live or work? If so, how?

The Levitt Pavilion has undoubtedly played a positive role at SteelStacks. The presentation of 50 high-quality free performances activates the space more than 60 days from May through September, drawing people not only from the adjacent neighborhood, but also from the Greater Lehigh Valley and beyond. This creates a desirable destination for neighbors and draws visitors to South Bethlehem.

4. Would you change anything about this project or the development process you went through?

As with all projects of this scale and number of partners involved, the process required a true commitment to the larger vision for all concerned and has been an incredibly rewarding and positive experience for Levitt. Through this project development we forged lasting relationships with individuals and organizations who are as equally committed to creating a vibrant, creative community.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Charlene Doncez Mowers	Title	President
Organization	Historic Bethlehem Museums & Sites	Telephone	610-882-0450
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E-mail	cdm@historicbethlehem.org	Website	www.historicbethlehem.org

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Signature	Date
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1. How did you, or the organization you represent, become involved in this project? What role did you play? * * * * *

What, if any, is your ongoing role or interest in the project?

Tony Hanna, the head of the Bethlehem Redevelopment Authority, asked for input from organizations in the City of Bethlehem involved with historic preservation and interpretation. I, as a representative of my institution, participated in a series of meetings providing information and suggestions regarding the site.

On a continuing basis, I researched and wrote two walking tours and trained guides to give the "Rise and Fall of Bethlehem Steel" tour and "Hoover Mason Trestle" tour which my institution offers on a weekly basis throughout the year in partnership with ArtsQuest and their film about the history of Bethlehem.

2. From the community's point of view, what were the major issues concerning this project? * * * * *

There was a concern that the history of the site would be lost and the industrial buildings would be torn down.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

The development of this site, both SteelStacks and the Hoover Mason Trestle, have added a wonderful dimension to the arts and culture of our community. The ArtsQuest Center and PBS structures, although modern in design, are very evocative of the industrial buildings and add to the site, not diminish it. Their glass walls reflect the huge blast furnaces and they used colors and textures that have an industrial feel.

By providing spaces for concerts, exhibits, programs for adults and children, and various types of festivals, the community participates in many activities at this location. It adds to the quality of life of our community and to the economic vitality by bringing residents and visitors to our downtown.

4. Would you change anything about this project or the development process you went through?

I felt that the process was very open and respectful of the community.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or represents an organization that was involved, in helping the project respond to neighborhood issues.

Name Julia Maserjian Title Digital Scholarship Manager & BHC member*
Organization Lehigh University Telephone 610,758-2635
Address 8A East Packer Avenue City/State/ZIP Bethlehem PA
E-mail jcm5@lehigh.edu Website _____

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Signature  Date 11.15.16

1. How did you, or the organization you represent, become involved in this project? What role did you play? fl \$\$\$ k c.fXga U L

What, if any, is your ongoing role or interest in the project?

My participation in the Hoover-Mason Trestle project was as a member of Lehigh University's South Side Initiative. In order to fill the need for historic interpretation along the Trestle, I reached out to local archives, historical societies and museums to help the City of Bethlehem's Redevelopment Authority give the site a historical context. This group historical professionals and organizations became the Bethlehem Heritage Coalition*. The Coalition played an integral part in the historical signage along the Trestle. In addition to historical consultation, the Coalition was involved in discussion on the Trestles design to include discussions of preservation issues.

2. From the community's point of view, what were the major issues concerning this project? fl \$\$\$ k c.fXga U L

The Bethlehem Heritage Coalition was concerned that the Hoover-Mason Trestle project would miss the opportunity to inform visitors about the region's industrial past. By all accounts, the inclusion of historical interpretation has been very well recieved by the community and visitors.

There was also a concern about the structural integrity of the site, but the footprint of the Trestle and the plantings were designed to have very little impact on the remains of this important historical presence.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

Absolutley! The Hoover-Mason Trestle walkway has become a go-to place for residents and a real draw for visitors. I have heard both groups say what a great addition the walkway is for its vistas of Bethlehem, the historical context given by the signage, and as a great place to spend some time out of doors.

4. Would you change anything about this project or the development process you went through?

The Bethlehem Heritage Coalition would like to have seen a projection system installed for the blast furnace stacks. The original plan was to project t portraits of former steelworkers with quotes. Unfortunately, funding did not permit the projection system installation; however, we have been assured that, with the planned expansion of the Trestle, the projection and additional historical signage will be seriously considered.

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PUBLIC AGENCY PERSPECTIVE



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This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review, or public approvals that affected this project.

Name	Tony Hanna	Title	Executive Director
Organization	Redevelopment Authority of the City of Bethlehem	Telephone	(610) 997-7634
Address	10 East Church Street	City/State/ZIP	Bethlehem, PA18018
E-mail	thanna@bethlehem-pa.gov	Website	www.bethlehem-pa.gov

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1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

In 2000, Bethlehem Steel worked with the three real estate taxing bodies, the City of Bethlehem, Bethlehem Area School District and Northampton County to create a Tax Incremental Financing District on the 126 acres of the 1,800 acre Bethlehem Steel plant which was located in the heart of the commercial and residential section of the south side of Bethlehem. Home to metal production for over 140 years, this area is the most historic portion of the plant and the area most proximate to both the row houses of the workers and their retail district, which was decimated in the 1960's and 1970's. Bethlehem Steel tried to develop the project as "BethWorks", a cultural destination which was to be anchored by a National Museum of Industrial History. The project languished with the demise of the company two years later. There was minor development in the TIF District until 2009 when the Sands Bethlehem Casino Resort developed the eastern end of the site, adding significant revenues to the TIF funds. The Redevelopment Authority (RDA) is the recipient of the TIF funds and is charged with applying these funds to developing public amenities on the site. As part of the overall plan developed by the City of Bethlehem, ArtsQuest and PBS 39 for SteelStacks, the RDA funded design of the streets and plazas of SteelStacks, construction of streets and parking lots, the Levitt Pavilion SteelStacks (new construction), the Bethlehem Visitor Center (adaptive reuse of the 1863 Stock House), PNC Plaza and the Air Products Town Square (directly in front of the ArtsQuest Center and the PBS 39 Public Media and Education Center). In a collaborative process the RDA selected Wallace Roberts & Todd of Philadelphia for the site master planning, landscape architecture and Levitt Pavilion design, as well as the design of the Hoover-Mason Trestle and USA Architects of Easton, PA for the design of the Visitor Center, which was restored to the Secretary of the Interior's standards.

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

SteelStacks was intended to address the need of the city to redevelop the historic core of the Bethlehem Steel plant in a way that other industrial centers like Pittsburgh were not able to do. As a community that has strong historic preservation values, and significant community engagement, the community did not want to destroy the historic core of the Bethlehem Steel plant. Yet the structures, including the iconic blast furnaces continued to rust and there was no fiscally sound use of the land forthcoming. The SteelStacks project, initiated through the non-profit community, promised to address cultural needs, while offering an anchor role for the development of the historic core of the plant. The goal of the project long term is to attract private investment to adaptively re-use the remaining eight buildings on the site.

Due to the high assessment of the casino, the funding for the portions of the project that the RDA was responsible for was sufficient for its designated role in the project. The biggest trade off was that a circulation tower had to be added to the Stock House to create a second floor for office space for ArtsQuest to manage the SteelStacks site. There was insufficient room inside of the Stock House for stairways and elevator required by code. This circulation tower was approved by the National Park Service. The RDA was fully involved in this process. The other issue was the expectation that many local individuals and organizations had with regard to "displays" in the Visitor Center (which only has an 8,000 square foot footprint, much of which is devoted to public rest rooms to serve major events). This was resolved by utilizing electronic displays that can offer diverse presentations to guests. When the Hoover-Mason Trestle was planned and designed we established a much more formal process, working with the Bethlehem Heritage Coalition, a group that represented all local history and museum groups in the City and region to help with the interpretation and planning.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible.

Because SteelStacks has only been open since May, 2011, its impact is just starting to get quantified at this time. The RDA is in discussions with several developers who have expressed interest in three of the buildings on the site, two for residential and one for commercial use, with the most significant being the adaptive reuse of the Number 2 Machine Shop and its redevelopment into 300 thousand square feet of retail space. The project is expected to cost almost \$60 million. Without the SteelStacks project and in particular, the Hoover-Mason Trestle development, there would be no interest in development of these challenging buildings.

With over 1,000,000 people attending events at SteelStacks, and another 8 million visitors to the Sands Casino, the impact on hotels, restaurants and retail establishments is significant. While hotel occupancy in the Lehigh Valley is down, hotel occupancy in Bethlehem is up, as are room rates. The Sands Hotel is running at over 90% occupancy, engendering plans for another 300 hotel room. That project is expected to cost over \$60 million and will be connected to the Hoover-Mason Trestle as part of its design.

A major mixed-use development along East Third Street- also in the Bethlehem Works Redevelopment Area and Tax-Incremental financing district- was approved for development by the City of Bethlehem. The development, Greenway Commons, is a mix of residential, retail and office development. The first phase, comprised of new residential units and retail started construction recently and part of the early development was the region's first micro-distillery, Social Still.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The RDA was aware of the national movement of creative place-making. While this project was not the first partnership between a redevelopment agency and an arts organization, the combination of agencies that were assembled to put this project together may be unique, and offer lessons to other agencies. In addition to the RDA, ArtsQuest, PBS 39 and the City, the agencies involved included the Environmental Protection Agency, Pennsylvania Department of Environmental Protection, Pennsylvania Department of Community and Economic Development, Federal Department of Housing and Urban Development, and Northampton County Department of Community and Economic Development. Due to the nature of the brownfield site, these agencies participated in various ways to partner to make this project work. The RDA was engaged in much of the inter agency collaboration. Our experience would have benefit for communities who have similar issues with brownfield projects in their urban core.

5. What do you consider to be the most and least successful aspects of this project?

The most successful part of the project is that it happened at all. The overall investment of the RDA, ArtsQuest, PBS 39, and the donation of the property by Sands BethWorks Retail LLC, is almost \$100 million. This project moved forward with groundbreaking in December, 2009 at the height of the recession. With opening in May, 2011, the campus has come to life and been widely accepted as a part of community life, with gatherings for every conceivable holiday and for a diverse range of people and organizations. Many non-profit organizations have held public events there. The only aspect of the project that is not yet successful is the development of some of the eight remaining buildings on the site. This is a matter of time and the economy. Based upon the new development proposed along East Third Street, the Redevelopment Authority is planning to construct a 600 space parking facility to support the new construction and development. The capital investment will be in excess of \$15 million.

2017

RUDY BRUNER AWARD

DEVELOPER PERSPECTIVE



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DEVELOPER PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

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1. What role did you or your company play in the development of this project? Describe the scope of involvement.

ArtsQuest, established in 1984, was one of the primary partners on the project, with the others being the Bethlehem Redevelopment Authority, City of Bethlehem, Bethlehem Area School District, County of Northampton and PBS 39 public television.

SteelStacks was designed to be a community gathering place that would celebrate the site's rich industrial history, while continuing the evolution of the city and its SouthSide through music, art, festivals and cultural programming. The main goal was to use arts and culture as key elements of economic development and urban revitalization, assisting with jobs creation, neighborhood stabilization and enhancing the quality of life in the region. A main component of the site is our ArtsQuest Center, a 65,000-square-foot arts center that has a 1,000-person capacity music venue, a 250-person capacity multi-purpose room and a two-screen independent arthouse cinema. Opened in spring 2011, the building serves as one of the anchors of SteelStacks, presenting hundreds of movies, concerts and comedy shows annually.

ArtsQuest also partners with the Redevelopment Authority and the national Levitt Pavilions to present the Levitt Pavilion SteelStacks, a dynamic outdoor music pavilion that offers 50 free concerts for the community through the summer. The site is owned by the RDA, with ArtsQuest providing the programming elements that draw residents and tourists to the downtown. Last year, in its fifth season, the pavilion had a record attendance of 89,000 people.

ArtsQuest is the primary programmer for SteelStacks, offering concerts, educational classes, community events and more throughout the year with 12 festivals, 2,000 concerts, family programs, movies, and comedy shows attracting 1.5 million people to Bethlehem each year. Overall, the programming at SteelStacks now has an economic impact of \$50 million annually on the region, with people coming from more than 40 states and a dozen countries each year.

2. What trade-offs or compromises were required during the development of the project?

ArtsQuest originally wanted to use the former No. 8 Hammer Shop on Bethlehem Steel site for its new arts center; however, the building was too deteriorated to adaptively reuse. While the building was ultimately razed, many elements of the newly-constructed ArtsQuest Center were designed to respect the industrial heritage of the site and its place in history. The south-facing wall of the ArtsQuest Center is made entirely of glass, providing people on all three floors of the ArtsQuest Center with stunning views of the site's towering, former Bethlehem Steel blast furnaces, the centerpiece of the SteelStacks campus. In addition, all of the exposed steel beams used in the construction of the ArtsQuest Center were painted with industrial orange, the same color of the Golden Gate Bridge, one of Bethlehem Steel's most well-known projects. The ArtsQuest Center was designed not to compete with the remaining Bethlehem Steel buildings on the site, but to pay homage to the site and its important place in our nation's history, while also celebrating its rebirth through the arts.

3. How was the project financed? What, if any, innovative means of financing were used?.....

The ArtsQuest Center at SteelStacks was made possible through an innovative combination of public and private support. Among these were \$8 million in Redevelopment Assistance Capital Program funds from the Commonwealth of Pennsylvania, funds generated from private donors and supporters, and \$1 million from the County of Northampton through the county's hotel tax because of the impact SteelStacks was projected to have on tourism and overnight stays in the region.

Perhaps most significantly, SteelStacks was the first project in the Lehigh Valley region of Pennsylvania to be financed under the New Markets Tax Credit Program (NMTC) created by Congress in 2000. This program is designed to encourage private investment in low-income census tracts, which in turn leads to jobs for residents in these areas. The former Bethlehem Steel site and neighboring SouthSide Bethlehem were strategically identified as a location where this type of investment could have a very positive impact on our community and our city.

As the developer, ArtsQuest was required to put most of the project funding together, combined with equity from a private NMTC investor in the project.

At the time, ArtsQuest invested \$19 million in funding into the ArtsQuest Center as part of the NMTC program, with the other \$7 million coming from the New Markets Tax Credit Program investor, US Bancorp Community Development Corporation. This complex financing structure resulted in approximately \$5 million to apply toward the construction of the building and related costs. As a result of the development of the ArtsQuest Center and SteelStacks, we have been able to generate nearly 200 construction jobs and the equivalent of 60 new full-time jobs on the site over the past six years, having a very positive impact on economic development in the city and the region.

The foundation for SteelStacks was laid when the three local taxing entities - the City of Bethlehem, Bethlehem Area School District and the County of Northampton - designated the site as a Tax Incremental Financing District in 2000, meaning that any future tax revenues generated from corporate development on the site would go back into revitalization and infrastructure projects such as roads, lighting and public spaces such as parks and plazas. When Sands Resort Bethlehem opened on the former steel site in 2009, it paved the way for the further development on the site.

4. What do you consider to be the most and least successful aspects of the project?.....

SteelStacks has been incredibly successful due to the innovative public-private partnership that made the redevelopment possible, taking an abandoned steel mill and transforming it into a site that now attracts 1.5 million people annually, in a city that's home to only 75,000 people. In fact, Money Magazine just named Bethlehem the Top Place in the Northeast for people to retire, with SteelStacks listed as one of the primary reasons. Making this story even more amazing is the fact that the SteelStacks project was completed during the Great Recession, at a time when some thought it may not even be possible.

If there is one aspect of the project that has not been fully realized yet, it's the hope that there would be more development on the properties directly adjacent to SteelStacks. These properties are not owned by any of the SteelStacks partners, so this element is not within our control, but there are some very promising prospects and projects on the horizon.

The bottom line is that with Bethlehem's major industry (The Bethlehem Steel) closing 20 years ago, this is a city that could have gone in an entirely different direction; however, thanks to incredible leadership and vision, it continues to reinvent itself and the city's future is incredibly bright. There's little doubt that SteelStacks has played an integral role in all of this.

DEVELOPER PERSPECTIVE

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This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

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1. What role did you or your company play in the development of this project? Describe the scope of involvement:.....

In the early 2000's, PBS39 recognized that it needed to modernize to join the digital age. The choices were to renovate the existing, 40 plus year old, facility, or move to a new building. PBS39 was one of three main partners (the Bethlehem Redevelopment Authority and ArtsQuest being the others) that created the SteelStacks Campus. From its earliest conceptual meetings (2002), PBS39 was engaged in charting the course. In 2003, a small group of volunteers (including myself) went to the Ruhr Valley of Germany to look at former industrial sites that had been adapted for reuse. From this trip the physical construct of SteelStacks was born. From 2003 through 2009, PBS39 and the other partners developed the actual physical plan and financing alternatives for the campus. We all worked with various architects to design the campus. Included in the financing was RACP from the Commonwealth of PA, commitments from the County of Northampton as well as large private donors. In 2009, I stepped off the Board of Directors of PBS39 and joined the professional staff to be the Project Director for PBS39 @ SteelStacks. From 2009 to 2011 I oversaw the design, construction and financing of the \$23MM broadcast and education center. What moving to the SteelStacks campus did for PBS39 was allow us to become much more outward facing to the community we serve. Having significant public space, as well as a central, well known location was exactly what was needed to revitalize the organization and set it on a new course of public engagement.

2. What trade-offs or compromises were required during the development of the project?.....

Two major items here:

The first was the sacrifice of building a joint facility with ArtsQuest. There were a myriad number of impediments to this idea, but it is truly unfortunate that we were not able to accomplish this,

The second was the inability to build a 3rd story on the top of the PBS39 facility for dedicated classroom space. The reason for this was strictly financial - we did not have the funds to complete that part of the project.

DEVELOPER PERSPECTIVE (CONT'D)

3. How was the project financed? What, if any, innovative means of financing were used?.....

The project was a combination of public financing (RACP), grants and traditional financing. The innovative financing was done through the use of New Markets Tax Credits.

4. What do you consider to be the most and least successful aspects of the project?.....

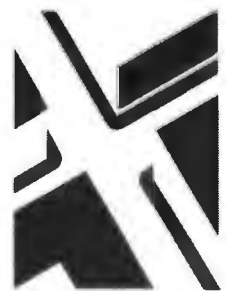
The most successful aspect is that we have built something that attracts millions of visitors a year to a former steel plant in Bethlehem PA. The combination of public and private interests to bring more than \$100MM of investment is a huge win for any community, but especially for a small city so closely identified with a single manufacturing entity.

I really do not have anything I would put out as unsuccessful.

2017

RUDY BRUNER AWARD

ARCHITECT OR DESIGNER
PERSPECTIVE



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1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

The SteelStacks Arts and Cultural Campus and Hoover-Mason Trestle is a 10-acre district within the former Bethlehem Steel Corporation's 1,800-acre steel-making facility in Bethlehem, Pennsylvania. Wallace Roberts & Todd LLC (WRT) developed the campus' site plan and designed its open spaces and 1/4-mile raised trestle walk. Sited on a portion of the largest brown field in America, the campus is surrounded by buildings and industrial structures that chronicle the city's – and the nation's – manufacturing might during the 19th and 20th centuries.

In response to the setting, WRT designers thoughtfully studied the layers of visible history in and around the campus and developed a vocabulary of materials, details, and places that appropriately re-purpose the site into a new, national art-, entertainment- and education-oriented destination for the 21st century.

Two new buildings and two historic buildings were on the site when WRT's involvement began. WRT sited and designed a third new building -- The Levitt Pavilion SteelStacks -- during the course of their work. Site planning produced nine distinct, interconnecting open spaces within the SteelStacks Arts and Cultural Campus: four plazas; one square; an amphitheater; a playground; a picnic grove; and a parking lot. As a unifying devise, the WRT landscape designers developed a single vocabulary of materials and forms to use throughout the campus. In deference to the ponderous height of the blast furnaces, landscape elements rarely rise above the trestle walk. The walk itself was designed as an interpretive venue for people to experience the massive furnaces up-close and to learn about their function. Constructed over the rails that brought ore and lime to the facility, the walk offers an unparalleled view of the campus, providing, ultimately, access to lodging and other entertainment venues within the redevelopment district.

The site plan and landscape design tie together all the parts of the SteelStacks Arts and Cultural Campus and Hoover-Mason Trestle while creating a series of outdoor places that are aesthetically appropriate and programmatically supportive of the activities and aspirations of both campus tenants and campus visitors.

2. Describe the most important social and programmatic functions of the design. Approximately 400 words.

Our design supports the following functions:

- No other public space in the United States captures the historic setting and significance of steel-making as a vital national industry—repurposed through art and cultural facilities that draw residents and visitors world-wide and year-round.
- The Plaza and trestle are the common ground of the art and culture campus, which is helping to revitalize south Bethlehem and give new economic vitality to the city as a whole. More than a million people visit the campus on an annual basis, attending Musicfest, Oktoberfest and Christkindmarkt among other events.
- The Plaza encompasses a variety of spaces and functions, from large-scale seasonal concerts to small performance stages, an iconic music pavilion (the Levitt), outdoor dining, picnic grounds, a playground, flex areas for food and craft markets, historic interpretive displays, public art and gardens.
- Designed to showcase the remnant artifacts and structures of the former Bethlehem steel works, the plaza and trestle incorporates rugged paving, steel plating, and distinct lighting that brings pedestrian-scale immediacy to the industrial monuments that surround it. E First Street traverses the plaza, table-topped with pavers and protective bollards that help create a seamless vehicular and pedestrian environment (the roadway is closed during performances).
- The plaza advances a sustainable agenda, introducing significant vegetation and pervious surfacing where previously none existed. The project lighting was designed to supplement the dramatic glow of the blast furnaces while maximizing energy efficiency and dark-sky policies.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project. Approximately 400 words.

On the plaza, the major challenge was the design and construction timeline. The project had to be designed, documented, approved and constructed in 18 months to meet the Musicfest schedule. To do so, the design team worked closely with the construction manager during the early phases of the design to ensure cost control, but also to guarantee material availability and timely delivery and fabrication of all project components.

On the Hoover-Mason Trestle, the major challenge was having to adapt the design concept to a site with degraded conditions, requiring inventive detailing that would only lightly touch upon the existing industrial artefacture. This approach allowed maximum exposure to the furnace environment, including volunteer vegetation.

4. Describe the ways in which the design relates to its urban context. Approximately 400 words.

The details of the landscape – its materials, paving patterns, lighting fixtures, and the shape of its planting beds – are derived from the details of the remaining former steel plant and used in a way that honors the past with integrity. The selected materials are long-lasting and emulate the color and texture of the former industrial site including: paving brick flashed with magnesium that echoes the dark color of the rusted surface of the steel stacks; COR-TEN steel; precast concrete; unornamented wire-frame benches and metal trash bins; galvanized and stainless steel lighting fixtures; asphalt; and red and orange ornamental grasses that harmonize with the palette established for the site. The richness of the material and the craftsmanship of the detailing are a respectful nod to the industrial heritage of the Bethlehem Steel Corporation.

Paving is used to unify plazas, pathways, and streets. Changes in paving material and the placement of landscape elements happen around bends, folds, and angles suggestive of the industrial production the site once supported: lines and forms are hard, dye-cut, and punched – not soft or round.

On the trestle, grating is used on the walking surface and wire mesh on the railing to achieve transparency and, therefore, maximize visual (but not tactile) exposure to the extant artefacture.

Where landscape elements rise above grade – such as The Levitt Pavilion SteelStacks amphitheater and the PNS39 Plaza amphitheater – support comes from steel plates or concrete panels bursting through hard pavement.

In addition to being tied together through the repetition of materials and forms, the campus is unified through a series of large-scale modulations. For example, the landscape is hardest against the new buildings and steadily grows softer as it moves northward and approaches the blast furnaces. Against the blast furnaces, the landscape is lawn and trees with soft-looking paving that simulates loose gravel.

As a visitor moves through the campus, spaces open and close and reopen. A consideration for episodic movement is played out further through the shifting alignment of pathways that aim views toward major landmarks and building entrances. One of the campus' best long views is down the pathway that connects the Bethlehem Regional Visitors Center to the stage and shell of The Levitt Pavilion SteelStacks and beyond. As noted by David Ostrich, "Here, an undulating river of green flows against the heavy, dark wall of the steel stacks."

Groves of honey-locust shade trees at the western and eastern ends of the campus frame the open, grassy amphitheater lawn at the center of the campus creating a unified composition along the northern edge of the site. Clustered lighting among the trees preserves the frame at night. The tall hoop lighting scattered throughout the campus is arranged on a grid, but movement through the site does not follow a grid. The result is a landscape that unfolds through an ever-changing composition of casually clustered and balanced elements.

ARCHITECT OR DESIGNER PERSPECTIVE

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Signature  Date **11.30.2016**

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The creation of the SteelStacks Arts and Cultural Campus was a key element in the strategy to redevelop the abandoned facilities and land within a 126-acre Bethlehem Works parcel at the western end of a former 1,800-acre Bethlehem Steel Corporation steel-production plant. The development of the SteelStacks Arts and Cultural Campus has contributed to the sustainability of the arts, entertainment, and cultural organizations that have relocated to the site. The master plan developed designs for three projects that emerged as the plan evolved, including 1) the 21st Century Town Square landscape architecture and place-making plans for the overall site; 2) the Levitt Pavilion, including realignment of the street to allow for a larger seating area; and 3) the Hoover-Mason Trestle.

The open space and design elements of the new landscape became a foreground to the powerful scale and physicality of the five gigantic blast furnaces. By design, these 20-story blast furnaces, iconic in their own right, form a dramatic backdrop the newly created 21st Century Town Square project. Knitted together in its repurposed industrial landscape are four plazas, a playground, a picnic area, and at the heart stands the Levitt Pavilion. The Levitt Pavilion is the focal point of the Campus and neither blends with the rusted stacks nor visually competes with them. The design is resolutely forward-looking, yet intent on establishing a discourse between new and old.

The Hoover-Mason Trestle is an elevated rail line behind the Levitt Pavilion that once fed raw materials to the massive blast furnaces. Now repurposed as a 1/3 mile long elevated pedestrian-oriented promenade, it supports circulation, native plantings, historic interpretation and passive recreation uses. Breathing new life into the campus, the Trestle once again provides an up-close, interpretive, and powerfully personal view of the elaborate and complex steel plant and its iconic blast furnaces. All new elements are perched above the tracks, creating an archeological experience over the artifact below. This allows for a complete experience that pays homage to the site as a historic landmark by treading lightly over the existing structure, while also providing a unique pedestrian experience.

2. Describe the most important social and programmatic functions of the design.

The social and programmatic objectives focused on the overall character of the campus: its "sense of place". The designers embraced the awe-inspiring scale and poetic grit of the former industrial complex surrounding the site to create a world class public space that reflects the history and community of Bethlehem. The 21st Century Town Square project includes four plazas, a playground, a picnic area, and at the heart stands the Levitt Pavilion. The pavilion is a focal point that inspires and gathers the community through seasonal live performances, and is strategically located along the newly inflected First Street, which now bows to receive the audience at the intersection with Founder's Way. Designed to the Levitt foundation standards, the pavilion accommodates back-of-house programmatic needs alongside a dynamic band shell with an integrated a sloped lawn amphitheater designed to accommodate an audience of 2,500. As part of the Levitt Concert Series, over 50 free family oriented concerts occur each year from May to September, filling the site with multiple outdoor performances several nights each week. Additionally, the newly repurposed Hoover-Mason Trestle provides day and night access to the furnaces throughout the year. This elevated walkway creates dynamic interactions from the circulation vertical elements to the 1/3 mile horizontal walk across the Campus. Located at a datum above the existing tracks, the Trestle creates an archeological experience over the artifact below that pays homage to the site by treading lightly over the historic structure, while also providing a unique and new pedestrian experience. This unique relationship offers visitors a revealing and interpretive understanding of the site and design. The HMT serves to enhance the community of Bethlehem, PA by preserving the history and integrity of this magnificent site, and allowing everyone the opportunity to once again stand at the foot of the majestic and iconic Bethlehem Steel blast furnaces.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The initial challenge was to create a composition that encompassed the 21st Century Town Square and the Levitt Pavilion. With the requirement of the 2,500-amphitheater seating, it was quickly recognized that First Street, in its existing location, created a very narrow viewing constraint for the audience of the Pavilion and the overall site. Thus, the street was re-designed as a bowed inflection at the intersection of Founder's Way. This not only created better viewing angles, but it also placed the Levitt Pavilion as a focal point within the campus, appropriating the blast furnaces to be its dramatic backdrop, uniting the various adjacent plazas to establish a central sense of community. Following the successful development, the next challenge was to re-purpose the long vacated Hoover-Mason Trestle into an elevated walkway intermingled with native planting and interpretive pieces. Historically integrated into the mechanics of the blast furnaces, the overall structure of the Trestle was generally unknown therefore requiring it to be closely 3d scanned and analyzed for deficiencies. Several repairs were necessary prior to construction of the new walkway and vertical circulation elements.

Both the Levitt Pavilion and the Hoover-Mason Trestle were extremely complex, involving intense existing conditions research and investigation. Each project also had the challenge of constricted budgets and tight schedules of less than 6 months. To accommodate the compressed schedule the design team relied on the latest in building integration modeling software on both projects. Through the use of 3d BIM, models developed between the architect, engineer, and fabricator were shared directly and closely developed prior to the start of construction. This enhanced communication and understanding of the complexities in the project enabled each project to successfully meet their opening day deadline on time and on budget.

4. Describe the ways in which the design relates to its urban context.

The urban design, landscape design, and architecture ties together all the various parts of the SteelStacks Arts and Cultural Campus by creating a series of outdoor places that are aesthetically appropriate and programmatically supportive of the activities and aspirations of both the tenants and the visitors. Sited on a portion of the largest brownfield in America, the Campus is densely surrounded by buildings and industrial structures that reflect the city's, and the nation's, manufacturing might during the 19th and 20th centuries. To meet the over-arching goal of a unified campus, the designers thoughtfully studied the layers of visible history around the campus. Then, in response to its unique setting, a vocabulary of materials, details, and places were developed that appropriately re-repurposed the site into a new vibrant performance arts and entertainment designation on a regional level and afar. The open space and the design elements of the Levitt Pavilion and the Hoover-Mason Trestle become a foreground to the powerful scale and physicality of the five, twenty story tall blast furnaces. The Levitt Pavilion, in its signature form, was designed to not overwhelm the other historic buildings or structures in or adjacent to the campus. It neither blends with the rusted metal of the furnaces nor visually competes with it, but instead harmoniously adds one more layer to a re-purposed site. The newly repurposed Hoover-Mason Trestle creates dynamic interactions from the circulation vertical elements to the horizontal walk of the elevated railway across the campus. The new architectural and landscape intervention occurs at a datum above the existing tracks, creating an archeological experience over the artifact below that pays homage to the site by treading lightly over the historic structure, while also providing a exceptional and new pedestrian experience. This unique relationship offers visitors a revealing and interpretive understanding of the site and design. Breathing new life into the campus, the SteelStacks Arts and Cultural Campus once again provides an up-close, interpretive, and powerfully personal view of the elaborate and complex Bethlehem Steel plant.

ARCHITECT OR DESIGNER PERSPECTIVE

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Signature _____ Date _____

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

Located adjacent to rusting and towering blast furnaces that once produced hot molten iron, the 16,000 sq ft Bethlehem Visitor Center is an adaptive reuse of the Bethlehem Steel Company's Stock House. Built in 1863 to store the iron ore needed to feed the kilns, the Stock House is the oldest surviving structure on the former Bethlehem Steel plant property. The crumbling rubble stone walls were meticulously restored and transformed into a regional visitor center that serves as the gateway for visitors to the redeveloped site (now dedicated to community and cultural events) as well as the greater Lehigh Valley.

After painstakingly documenting the building and researching historical drawings, the architects started by preparing a plan for the restoration of the Stock House. The complete refurbishment to its original stone work, interior steel, and 30-foot-high arching wooden windows required customized material specifications to ensure the preservation of historic character and historically accurate re-pointing methods. Consideration was given to products manufactured or quarried in the Lehigh Valley, such as the stone used to repair holes in the structure's façade. The massive arched wood windows were refurbished and replicated with historic recycled glass, which offers an abundance of natural light into the two-level interior, as well as impressive close-up views of the blast furnaces. Much of the building's supplemental steel structure was also cleaned, painted, and exposed in the final design, highlighting the industrial nature of the site.

Since the original building was never designed to have a distinguishable entrance, a stair and elevator addition was conceived to provide access to the visitor center and second floor office space. The elevator shaft's size and scale is meant to emulate the nearby blast furnaces, which are on display from within the curtain wall clad stair. Zinc wall panels adorn the addition, perpetuating the City's history in zinc mining.

2. Describe the most important social and programmatic functions of the design.

The design team met with former Bethlehem Steel Workers and citizens to ensure the design concept would adhere to the community's vision and pay homage to a site that had been the livelihood for many generations in the Lehigh Valley. The Center itself is a preservation of architectural historical significance as the last surviving building to an industrial past that left an indelible mark on the area. Its design is an authentic recreation of the building, both inside and out. The history of the century-old steel plant and its economic impact to the area is kept alive through a variety of passive and interactive exhibits and multimedia displays, including computer kiosks with touch-screen maps.

The urban revitalization occurring on the site also lent itself to the programming of the building. Along with the regional visitor center, half of the ground floor was dedicated to public restrooms serving a nearby public amphitheater, as well as Musikfest, an annual city-wide music festival which holds some of its larger events on the site. Supplemental steel was added to the original steel structure to build a partial second floor to house one of the area's leading art and cultural foundations, ArtsQuest, which looks onto a grand two-story corridor that takes advantage of the abundant natural light through the restored monumental windows.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

Modernizing a dilapidated building never intended to be more than a storage facility, proved to be one of the most challenging aspects of the project. A set of 1910 drawings of the building only had half of the information needed, and the design team had to generate details and recreate information that originally was not within the context or their work. Furthermore, the concept was to keep the interior of the building as "basic" as possible, which meant finding ways to hide modern services and utilities. HVAC units and ductwork had to be hidden or constructed in a manner that matched the character of the building. The Pennsylvania Museum and Historical Commission required that the original fieldstone be repointed with historically correct mortar, and that the existing wooden windows be refurbished or recreated to original specifications. A compatible mortar including of hydraulic lime was used to repoint the building's interior and exterior walls. The lime and mortar had to be a certain color and consistency, and installed under a specific temperature with a specific curing time. During the winter months the masons creatively erected a tent around the building as they were repointing, so as not to adversely affect the lime mortar. Of all the original windows, only three were able to be salvaged and restored. The remaining 18 windows were recreated from details observed in the salvaged windows, along with the original documents. The attached Hoover-Mason Tressle, which transported the ore from the Stock House to the furnaces, also provided a challenge. Steel rails and large beams which connected the Tressle and Stock House had to be cut to separate the structures, leaving open tracks over a portion of the space below. A supplemental structure was designed to cover this area with a new roof, and the large steel beams that remained were exposed to the office space.

4. Describe the ways in which the design relates to its urban context.

The adaptive reuse and historic preservation of the stock house exemplifies excellence in revitalizing the community and paying homage to the history of steelmaking and the glory days of the booming steel industry in the Lehigh Valley. This historic project is part of a thriving ten-acre cultural event campus with the blast furnaces of the former Bethlehem Steel plant as a dramatic backdrop. The resurrection of this building was an opportunity to save a cultural and historic resource and have it serve as a starting point for visitors eager to pursue different historical stories and narratives about the City, the Lehigh Valley and the industrial and cultural heritage of this region. The design was in a way a symbol of Bethlehem; a blend of old and new; an example of the rich history of the area, and the rebirth of the City.

ARCHITECT OR DESIGNER PERSPECTIVE

Please answer questions in space provided. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name	Joseph N. Biondo	Title	Principal
Organization	Spillman Farmer Architects	Telephone (.)	(610) 865-2621
Address	1720 Spillman Drive	City/State/ZIP	Bethlehem PA 18015
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Signature  Date **November 16, 2016**

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

Bethlehem Steel was one of the most iconic companies of the Industrial Revolution. While the plant ceased operations in 1995, its majestic 285-foot blast furnaces still stand. These historic ruins tower over the largest privately-owned brownfield in the U.S. Recently, the site has undergone a revitalization effort, transforming the once-abandoned area into a dynamic mixed-use community.

We saw ArtsQuest Center as an opportunity to make architecture that is clear, precise and honest; one that honors the site's industrial past while crafting spaces that feel as authentic as the iconic cathedrals of industry that surround it. The building's form and function was predicated on performance. We delivered this by creating a building which was conceived as a finely tuned music box with public spaces opening up to and fronting the industrial machines; a community living room, which opens up to an outdoor plaza, and shows clear evidence of how and why it was made.

The architecture of the Center is influenced by the principles of Critical Regionalism and its former industrial site. The project embraces material and craft over abstract concept, recognizing the raw material and human spirit that fueled the Industrial Revolution. Its materials, steel and concrete, were produced locally and celebrate the process of how the building is made. The building takes its cues from the site's context, with authentic materials that speak to the history of place. The design fosters connection and interaction with the history of the site while moving forward with new cultural energy.

2. Describe the most important social and programmatic functions of the design.

The ArtsQuest Center is part performance space, exhibition venue, art cinema, education center, and cultural landmark. Its 67,000 SF envelops a 450-seat venue for live musical performance, a two-screen cinema, and a number of multifunctional performance and community venues.

The ArtsQuest Center is a very flexible and adaptable building with the unique ability to hold five performance venues simultaneously. The primary building envelope serves not only as skin, but also as a load-bearing element of the structural system. The mass of the panel system organized the parti, allowing for the highly-public performance and gathering spaces to be acoustically isolated from the service core that houses the cinemas, kitchen, mechanical, and back-of-house spaces. Within this structural concrete strong box is a robust skeletal steel frame that completes the hybrid system and honors the site's steelmaking history. Programmatic elements are articulated as objects placed within the overall volumes of the factory-like spaces. The skeleton is finished in International Orange, an iconic color borrowed from notable Bethlehem Steel structures, including the Golden Gate Bridge.

The ArtsQuest Center has a prime location in Bethlehem. The building is well-connected to the community, surrounded by a variety of shops, galleries, cafés, restaurants, hotels, and a casino. The site is pedestrian and bicycle friendly and is also accessible from other forms of public transportation and major area highways. Through its programming, the ArtsQuest Center connects the community by providing flexible spaces for events such as concerts, art exhibits, documentary and independent film viewings, comedic acts, corporate and social functions, and al fresco dining.

ARCHITECT OR DESIGNER PERSPECTIVE

3. Describe the major challenges of designing this project and how design team's responses helped to solve the project.

For us, good design is not about how a building looks, but how it works. The ArtsQuest Center was designed to house multiple performance spaces that could function simultaneously, which presented acoustical challenges. Both isolation and absorption were paramount to the success of the building's performance. Proper planning is the critical first step - each performance space is strategically located within the building to achieve acoustic success. Spaces are acoustically isolated from each other through structural isolation and with building mass; sand filled masonry walls and thickened structural slabs create the isolation while isolated walls/ceiling planes and insulation complete the dampening qualities. In spite of their reflective surfaces, interior performance spaces perform extraordinarily well.

From the beginning, ArtsQuest Center aimed to provide a connection to the historic blast furnaces through a fully-transparent façade. While this did not present challenge in terms of design, it did present a challenge in terms of sustainability. Although ArtsQuest Center did not seek LEED certification, it was designed and constructed using the USGBC's LEED rating system. The team used energy-saving strategies to offset potential energy loss from this transparent wall. All glass throughout the building is energy efficient. And, to balance potential energy loss from the northern façade, the south, east and west façades contain little to no windows. The building's compact shape also contributes to its efficiency. The building is rectangular, slightly off-square, which allows it to be heated and cooled easily and results in decreased thermal losses, decreased use of materials, and decreased complexity of systems.

ArtsQuest is located on the largest privately-owned brownfield in the U.S., meaning no new land was disturbed for the project. However, the land's brownfields status also limited some of our options about how to handle water on site, which is significant because of the large amounts of water utilized in the food service areas. The team focused on reducing the consumption of energy and water on the site, as well as creating a healthy environment. Throughout the ArtsQuest project, our team looked to natural ecological systems to help us design ecologically, thoughtfully and affordably. This required close cooperation of the design team, the architects, the engineers, and the client at all project stages, from site selection, scheme formation, material selection and procurement, to project implementation.

4. Describe the ways in which the design relates to its urban context.

At the foot of the ruins of the former Bethlehem Steel Corporation lies the ArtsQuest Center, a 67,000 square-foot building housing performance space, exhibition venues, art cinemas, educational space, food venues, retail, and community commons. The building plays a critical role, creating a vibrant public space in Bethlehem's urban core and hosting more than 300 performances annually. The ArtsQuest Center has become the cultural incubator of a region that is re-inventing itself for the post-industrial age.

The building's glass and concrete exterior is oriented along an east-west axis to stand toe-to-toe with the now silent blast furnaces. The experience of the building is fully realized within the interior, where spaces bring visitors into intimate connection with the iconic furnaces, which stand proudly as an ever-present backdrop. The building is wrapped with locally-manufactured, pre-cast concrete panels mounted with their rough, hand-screed surface facing outward. The panels celebrate both the process of how they are made and the people that produced them by revealing the marks of production. Their mottled color and uneven surface, reminiscent of the scale and texture of the steelmaking process, will become enhanced through the passage of the sun and seasons.

To convey the powerful emotion and reverence of this industrial heritage, particular attention was paid to the human experience of moving through the space. Major thresholds are marked by shrouds, vernacular doorway forms found in many of the site's industrial buildings. Visitors enter through the shroud and experience successively increasing ceiling heights until a soaring two-story volume is revealed. In this way, a visitor's passage through the building becomes a journey of discovery enriched by spatial and tactile experiences.

The design team worked to create a human-centered experience that allows visitors to interact with and connect to the rough, weathered physicality of the brownfield as both a vibrant historical place and a contemporary site for the community. The result is a building that honors its history and contributes to the unique and profoundly meaningful spirit of the region.

SteelStacks Arts and Cultural Campus



SteelStacks Arts and Cultural Campus



The SteelStacks Arts and Cultural Campus. This view shows the north side of the campus. The Bethlehem Visitor Center is partially visible at left; the Levitt Pavilion SteelStacks can be seen in the distance at right.

SteelStacks Arts and Cultural Campus



Hoover-Masson Trestle Park. The park is situated on a 1906 rail trestle formerly used to carry iron ore and fuel to the blast furnaces. The park connects to the ground at both the east end of the campus (top) and west end (bottom right).

SteelStacks Arts and Cultural Campus



Hoover-Mason Trestle Park. The lit blast furnaces and elevated park is a year around attraction that greatly contributes the unique quality of this repurposed urban place.



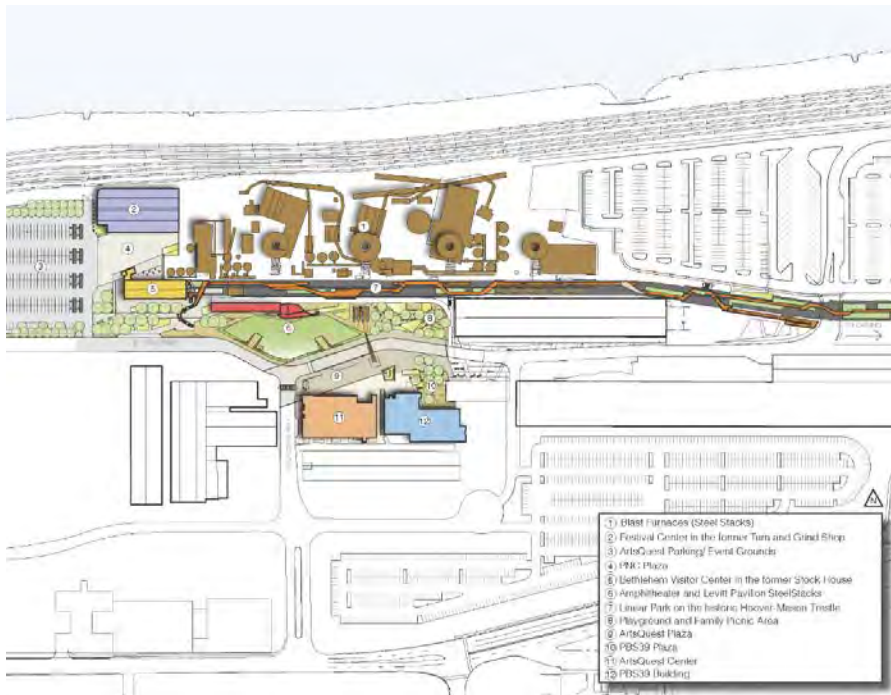
Hoover-Mason Trestle Park. The walkway and planting beds are elevated above the trestle to keep the fabric of the historic structure intact. Many of the plant varieties in the landscape design are species that voluntarily grew on the furnaces and trestle after the steel plant closed.

SteelStacks Arts and Cultural Campus



The SteelStacks Arts and Cultural Campus. The plaza facing the Bethlehem Visitor Center is in the foreground. The Bethlehem Visitor Center is at the left, the ArtsQuest Center is in the distance at the right, at center is a landing that's part of the stairway leading to the Hoover-Mason Trestle Park, the Levitt Pavilion SteelStacks is in the distance framed by the stairs.

SteelStacks Arts and Cultural Campus



SteelStacks Arts and Cultural Campus. Aerial night view of the northern part of the campus (top). Campus site plan (below).

SteelStacks Arts and Cultural Campus



The SteelStacks Arts and Cultural Campus. Aerial view of the campus (top). The Levitt Pavilion SteelStacks and Amphitheater Lawn bring a green carpet to the heart of the campus (below).



SteelStacks Arts and Cultural Campus. The campus hosts a ten-day music festival, Musikfest, every summer. To accommodate multiple, simultaneous events, campus designers configured outdoor spaces for flexibility. For example, a parking lot is transformed into the Main Stage at Musikfest when a stage is built on the campus's western plaza and temporary stadium seating is erected in the adjacent parking lot (above).

SteelStacks Arts and Cultural Campus



21st Century Plaza. Plazas in front of individual campus buildings are designed to connect across East 1st Street to form a continuous event space that serves as a public square for the City of Bethlehem and the entire Lehigh Valley Region. Spectators watch a live broadcast of the 2014 FIFA World Cup in the 21st Century Plaza (above). A starting line is established in the plaza for twelve 5-K races per year: A Color Me Red 5-K fundraiser starts (below).

SteelStacks Arts and Cultural Campus



ArtsQuest Center. North façade of the ArtsQuest Center with the PBS39 Building to the left (top). The ArtsQuest Center and its plaza at dusk (below).

SteelStacks Arts and Cultural Campus



ArtsQuest Center. A stairway connecting the ground level to an open, multi-functioning café space on the second floor.

SteelStacks Arts and Cultural Campus



ArtsQuest Center. The building facilitates a wide range of gatherings including informal concerts in the second floor café space (top) and an annual high school Jazz Band Showcase among fifteen schools in eastern Pennsylvania (below).

SteelStacks Arts and Cultural Campus



ArtsQuest Center. A cinema theaters that is also used for live performances (top). The café on the second floor has a mezzanine-level (lower photographs).

SteelStacks Arts and Cultural Campus



PBS39 Building. A foot race in front of the building is typical of the ongoing family-oriented events sponsored by PBS39 (top). A live audience watches the filming of a television program produced in one of two television studios in the PBS39 Building (below).

SteelStacks Arts and Cultural Campus



PBS39 Building. In addition to being a production facility, PBS39 organizes on-site educational opportunities throughout the year: production U 2016 (topmost three photographs); story time (bottom).

SteelStacks Arts and Cultural Campus



Bethlehem Visitor Center. The Center is housed in the restored and adapted 1863 Stock House, the only remaining structure that was part of the founding plant: the restored and adapted structure (top); the Stock House before restoration (lower left); a new addition at the northwest corner of the historic building that houses an entrance lobby, stairs, and elevator (lower right).

SteelStacks Arts and Cultural Campus



Interpreting the historic site. An exhibition area of the Bethlehem Visitor Center includes electric kiosks that offer information about steel production in the U.S., and the history of the Bethlehem plant (top). A network of interpretive signs along the Hoover-Mason Trestle Park tell the story of the site and the generations of workers who were once employed there.

SteelStacks Arts and Cultural Campus



Urban context. The top aerial photograph shows the SteelStacks Arts and Cultural Campus site before redevelopment. The 9.6-acre campus (located at the 21st Century Plaza dot in the middle map) is part of a 126-acre redevelopment parcel that will extend the adjacent Southside neighborhood with entertainment destinations, schools, stores, office space, and housing. The former Bethlehem Steel Plant occupied 1,800 acres (yellow shaded area in bottom map) which is 20 percent of the city's total area.

Supplementary Pages

ULI Case Studies

SteelStacks



CHRISTENSON PHOTOGRAPHY FOR WRT

The campus features a mixture of historic and modern structures surrounding open space that includes an outdoor performing arts pavilion.

PROJECT SUMMARY

The SteelStacks Arts and Cultural Campus is a former steel mill site that has been restored, adapted, and transformed into an arts and cultural campus that features preserved blast furnaces and other historic steel mill buildings, an elevated walkway/trestle that offers up-close views of the blast furnaces, a visitor/exhibit center in a historic building, parks and outdoor plazas, an outdoor performing arts pavilion, an office building and production studios for the local public broadcasting station, and a new ArtsQuest Center building devoted to performing arts of all types.

The redevelopment was funded via a variety of sources, including tax increment financing revenues, donations from businesses and philanthropic organizations, and funds and tax credits from federal and state governments. The 9.5-acre development has become a major tourist attraction and a source of pride for the city of Bethlehem, and the steel stacks themselves are iconic structures unlike any others in the United States.

QUICK FACTS

Location

Bethlehem, Pennsylvania

Project type

Special use

Site size

9.5 acres

Land uses

Cultural facilities, performing arts facilities, offices, entertainment facilities, retail, food services, park, event space, open space, visitor center, playground, parking

Keywords/special features

Former steel mill, redevelopment, cultural district, arts district, tourism, historic preservation, outdoor sculpture, brownfield, industrial redevelopment

Websites

www.steelstacks.org
www.levittsteelstacks.org

Project address

711 East First Street
Bethlehem, PA 18015

Master developer

Bethlehem Redevelopment Authority
Bethlehem, Pennsylvania
www.bethlehem-pa.gov

Building owners/developers

ArtsQuest (ArtsQuest Center)
PBS39 (PBS39 building)
Bethlehem Redevelopment Authority (Visitor Center and Levitt Pavilion)

First Bethlehem Works master planners (1998 plan)

HOK Architects Inc.
Studio E
Sandy & Babcock Inc.
The Idea Network

Second Bethlehem Works master planner (2005 plan)

KostowGreenwood Architects

SteelStacks site planner and landscape architect (2009 and subsequent plans)

WRT
Philadelphia, Pennsylvania
www.wrt-design.com

What is an old rusty steel mill good for anyway? To many observers, an obsolete industrial facility is just an eyesore, and the sooner it's gone the better.

But leaders in Bethlehem, Pennsylvania, saw something more than rusty steel stacks and dilapidated buildings in their city's abandoned Bethlehem Steel mill. They saw an important part of their regional heritage, an iconic symbol of U.S. industrial history, a magnificent example of industrial design on a large scale, and an opportunity to create a unique place—a cultural and visitor attraction that could become a new economic driver for the community.

They proceeded to redevelop the abandoned mill with these visions in mind and created the SteelStacks Arts and Cultural Campus, an iconic new place in Bethlehem unlike any other historic site or cultural venue in the United States.

The Site and Background

When Bethlehem Steel closed its mill in Bethlehem in 1997, the company owned 1,800 acres in the city—roughly 20 percent of the city's land area—located along almost six miles of the Lehigh River. The plant had been the source of steel used to create such iconic structures as the Chrysler Building in New York City and the Golden Gate Bridge in San Francisco, and during World War II the company made steel used the steel to build ships (at another facility) at an astonishing pace of about one per day.

Early planning efforts. Once the plant was closed, the site became an abandoned brown-field, and it could have remained that way for a long time. However, Bethlehem Steel was not going to let that happen. "To their credit, [Bethlehem Steel] did not just walk away from the 1,800 acres of the Bethlehem Steel plant," says Tony Hanna, executive director of the Bethlehem Redevelopment Authority. The company brought in master planners, engineers, site remediation teams, and consultants and worked collaboratively with the city to lay out a plan for redevelopment. "What [the company] did for us was get us set up for post-Bethlehem Steel," notes Hanna. "They were actually pretty bullish on redeveloping the site themselves."

The company also worked with the city and paid for feasibility studies to set up a 20-year tax increment financing (TIF) district for the most historic portion of the site, a 126-acre par-



The site before redevelopment.

cel named Bethlehem Works. The TIF district, which was the first and remains the only such district in the city, is run by the redevelopment authority. In the late 1990s, before establishment of the TIF district, Bethlehem Steel also brought in planners to work with the city on rezoning of the land, including creation of a very flexible IR (industrial) zoning district for the property that allowed industrial uses as well as many other uses.

The site. The larger Bethlehem Works site is located between the Lehigh River and rail lines on the south and the well-established South Side neighborhood and Lehigh University to the north. The historic center of Bethlehem is on the other side of the Lehigh River to the north and west of the site. Much of the Bethlehem Steel property to the east of Bethlehem Works has been redeveloped as warehouse and distribution space because it is served by rail and located near Interstate 78, which provides connections to New York City. The site and the city are located 60 to 85 miles from both New York City and Philadelphia, both huge population centers.

Bethlehem Works is on a 126-acre parcel at the western edge of the 1,800-acre site, and SteelStacks covers 9.5 acres on the northern and western side of the Bethlehem Works site. The iconic steel stacks themselves are five separate stacks, each built at a different time, ranging from the early part of the 20th century to the 1960s.

The western edge of the SteelStacks site has two other dilapidated buildings, the Stock

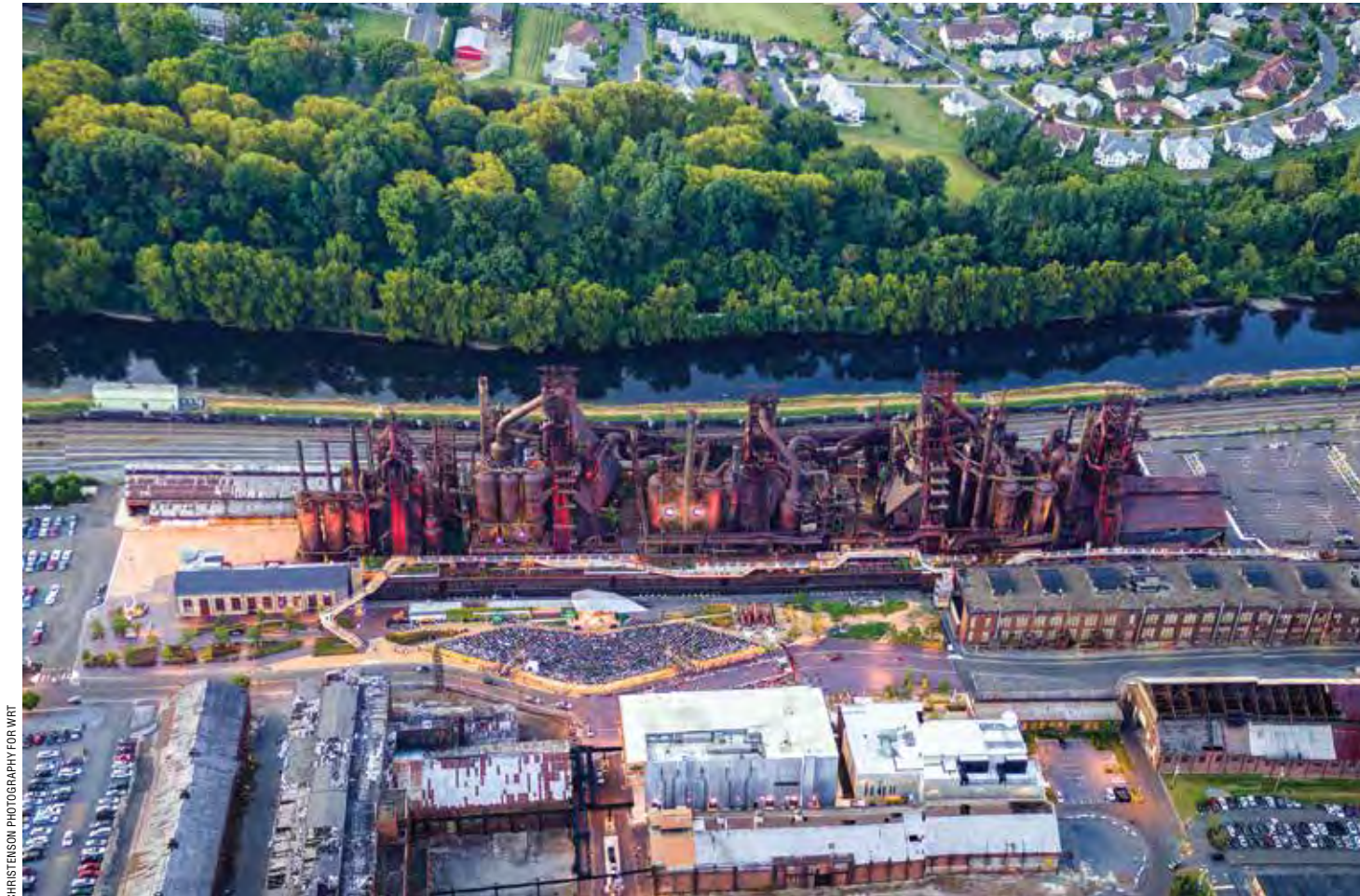
House and the Turn and Grind Building. Several buildings have been removed from the site, including one building formerly at its center. Other former steel mill buildings are adjacent to the site on its eastern and western sides.

Changing ownership. Bethlehem Steel spent about \$40 million preparing the site for redevelopment, including remediation of much of the SteelStacks site. The company attracted state and federal money to fund some of this work and even started efforts to bring a Smithsonian industrial museum to one of the machine shops on the property.

But in 2001 the company filed for bankruptcy, and in 2003 the company's assets were acquired by International Steel Group. International Steel in turn sold the property to various entities; 126 acres—the Bethlehem Works site—was sold to an investment and development group that included a local investor, Mike Perrucci, and several New York investors, including a prominent lawyer and several executives from the firm Newmark Knight Frank. These new investors—a five-person partnership known as BethWorks Now LLC—did not know exactly what they would do with the property, but they saw an opportunity and were very sympathetic to the redevelopment plan developed by the city and Bethlehem Steel.

Community visioning and leadership.

At the time, the city was struggling with how to preserve and enhance the historic blast furnaces and other historic buildings on the oldest part of



CHRISTENSON PHOTOGRAPHY FOR WRT

The redeveloped site, with the Lehigh River and Bethlehem neighborhoods to the north.

the site. Considerable disagreement existed at first about what to do. The community felt a lot of anger toward Bethlehem Steel and its abandoned steel facilities, and some residents wanted to tear down the steel stacks. But as the planning process proceeded, new ideas emerged.

Bethlehem has a sister city in Germany, and one of the inspirations for the SteelStacks development came from similar steel mill redevelopment projects that had been completed there. Jeff Parks, then leader of ArtsQuest, a local nonprofit organization dedicated to community revitalization through the arts, spent six days touring two former steel mills in the Ruhr Valley of Germany and came back with some interesting ideas for Bethlehem.

The project that most impressed Parks was the Landschaftspark Duisburg-Nord, which involved creation of a cultural and recreation center on the site of a former steel mill. He also visited a mill in Saarbrücken that was used as the centerpiece for a museum. John Callahan, mayor of Bethlehem, also made a separate trip to visit steel mills in Germany.

Parks and many others advised, and the mayor quickly concluded, that “whatever we do

with the site, we have got to work around those blast furnaces,” says Parks. Community leaders came to believe that the blast furnaces could form a dramatic skyline and backdrop for whatever was done on the site. The site had also been designated in 2004 as one of the most endangered historic sites in the country by the National Trust for Historic Preservation.

But redevelopment was a costly undertaking, and the TIF district in place had generated little revenue. The city was unable to move forward on the project because it did not have sufficient funds to do so.

Enter gaming. In 2004, shortly after the Perucci group purchased the site, Pennsylvania legalized gambling. The new ownership group had connections to Sheldon Adelson of the Sands gaming empire, and in 2007, the investment group sold much of its interest in the property to Las Vegas Sands Corporation, a casino developer/operator, which sought the right to build a casino on the property. The new partnership included two entities, Sands BethWorks Gaming

LLC and a nongaming real estate entity called Sands BethWorks Retail LLC.

The idea of gaming on the Bethlehem Works site was controversial. One consideration that tipped the scales in favor of a casino was the fact a casino developed within the tax increment financing district would generate a lot of revenue and allow the city to fund preservation of the steel stacks and creation of an arts and cultural campus around them.

Sands BethWorks Gaming needed the approval of the city to proceed because rezoning was required to allow gambling, and the rezoning became a point of contention with the community. Initially, the community was split about evenly on the issue, but eventually was won over when the city asked, “If gaming could allow and support the preservation of the Steel Stacks and the creation of an arts and cultural campus, would you support it?” In the end, the community decided that gaming was worth the risk and approved of the new zoning, and the SteelStacks campus concept was essentially written into the gaming license application.

Once the casino was approved, the city was very supportive of the development process, and the Sands group became very supportive of the SteelStacks development. Sands BethWorks Gaming eventually developed an integrated gaming, hotel, conference, and retail facility at the eastern end of the Bethlehem Works site and gave most of the western end of the site, 9.5 acres, to the redevelopment agency and its nonprofit partners—ArtsQuest and the local Public Broadcasting System television station PBS39—for the SteelStacks Arts and Cultural Campus.

The entire casino development was within the TIF district, which had been in place for ten years. Its presence turned the district from “a gasoline-propelled TIF to one that was jet fueled,” says Hanna. “Without these additional TIF revenues that the Sands was generating for us, we would not have been able to do what we have done here.” The redevelopment authority has invested about \$50 million of TIF money in site improvements, infrastructure, and building improvements on the site.

When the city agreed to support the Sands gaming license, Sands BethWorks Retail agreed to own, maintain, and help preserve the steel stacks and other historic buildings on the Bethlehem Works site. Thus, the steel stacks themselves are not owned by the redevelopment authority.

The ArtsQuest and PBS role. The redevelopment agency worked collaboratively with ArtsQuest and PBS39 to plan and develop the SteelStacks Arts and Cultural Campus, including the idea of developing new facilities for their operations as a part of the new campus. ArtsQuest was also integrally involved in the development of the Levitt Pavilion SteelStacks, an outdoor live performance venue. Parks and other community leaders had expanded on the ideas Parks had learned on his trip to the Ruhr Valley: they wanted to preserve the history while also making the place into an active arts and cultural campus that included music and other performances.

Even before final plans were developed for the campus, ArtsQuest and PBS39 moved forward with development of two separate and adjacent buildings on the southern part of the site, in accordance with the 2005 master plan for the larger Bethlehem Works site. Subsequently, the redevelopment agency brought in planners WRT to come up with a plan for the rest of the campus.



HALKIN/MASON PHOTOGRAPHY FOR WRT

Though the campus is busiest at night and on weekends, the Hoover-Mason Trestle has helped increase visits throughout the day and week.



PAUL WARCHOL, COURTESY OF SPILLMAN FARMER ARCHITECTS

The plaza in front of the ArtsQuest and PBS39 buildings features a large sculpture that is lit with fire at night.

Development Finance

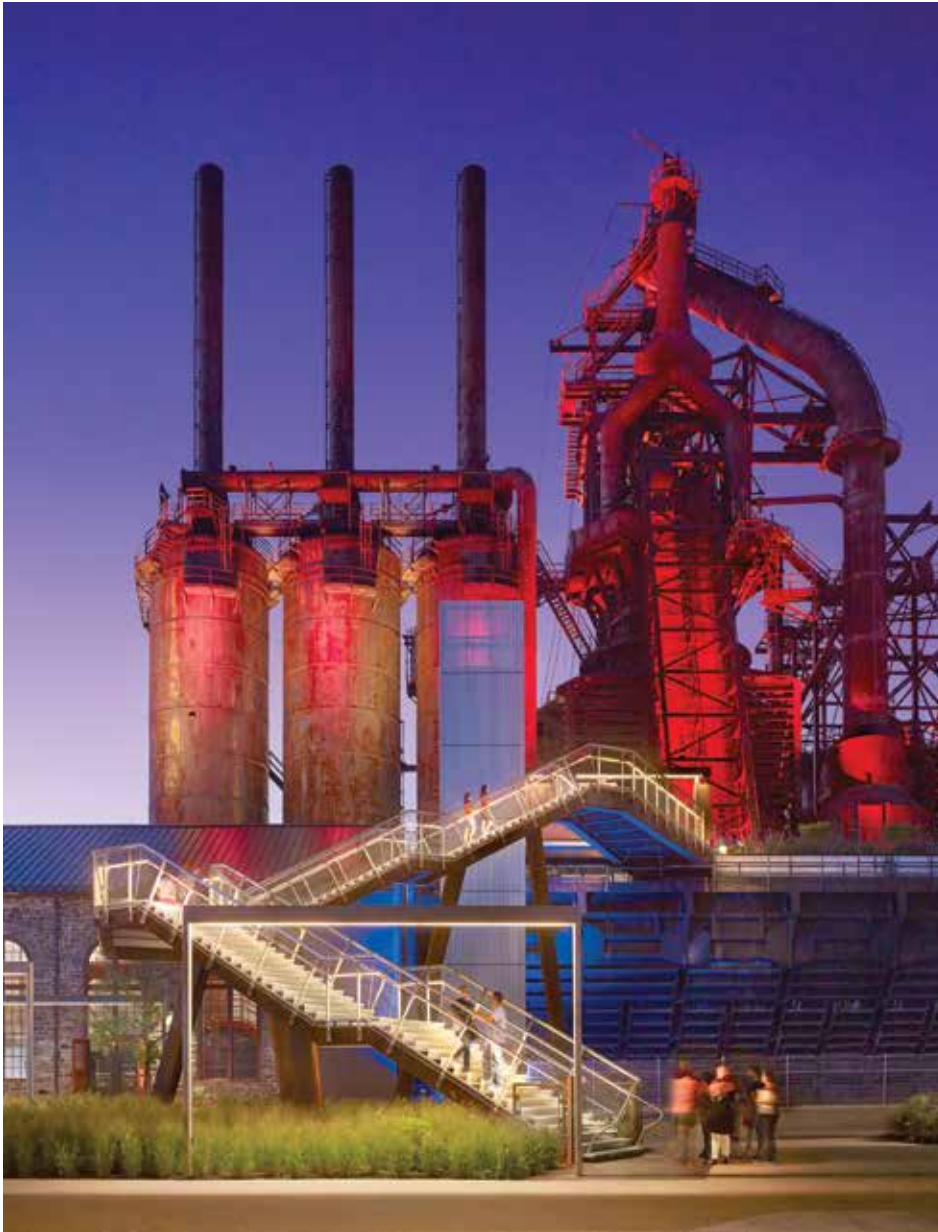
BethWorks Now purchased Bethlehem Works from the International Steel Group in 2005. Las Vegas Sands joined the partnership later that year, and two partnerships were created—Sands BethWorks Gaming for the casino and Sands BethWorks Retail for the noncasino real estate assets. Las Vegas Sands owns 50 percent of the real estate partnership and 90 percent of the gaming partnership. Sands BethWorks Gaming owns the casino and the land the casino and hotel sit on. The city receives \$10 million annually in host fees for the casino, in addition to TIF funds.

In October 2009, Sands BethWorks Retail donated all the land for the campus to the city, except for the footprints of the ArtsQuest Center

and the PBS building, which were donated to those organizations.

Sands BethWorks Retail was not required to do this as a part of its gaming license, though it was required to support the overall redevelopment effort. Hanna has noted that he believes the Sands group was wise to donate the land because it allowed the redevelopment authority to use its money wisely to develop the campus into something significant that in turn has enhanced the whole area, thereby benefiting the casino.

The subsequent SteelStacks development was financed via a combination of TIF funding, government grants, philanthropic donations, nonprofit funds, and private investment. The redevelopment costs and financing involved



HALKIN/MASON PHOTOGRAPHY FOR WRT

The steel stacks and the bridge to the Hoover-Mason Trestle at night.



CHRISTENSON PHOTOGRAPHY FOR WRT

The campus at night looking west, with the PBS39 and ArtsQuest buildings at lower left.

numerous elements, including two new buildings, two restored buildings, a restored viaduct/trestle and new elevated walkway, an outdoor performing arts pavilion, and acres of landscaped plazas and open space. All campus tenants and activities are nonprofit in nature.

Except for the ArtsQuest Center and the PBS39 building, the redevelopment was funded largely with TIF revenues generated by the Sands casino complex. Sands invested close to \$900 million in its casino resort complex, so the additional tax increment generated by this new complex was considerable. The TIF generates about \$12 million annually to support development on the site. To fund development, the redevelopment authority obtained loans secured by future TIF revenues. To date, the redevelopment authority has invested \$45 million.

The nonprofits that built and use the ArtsQuest Center and PBS building paid for the construction of their facilities with private donations, foundation support, public support, and conventional financing. The ArtsQuest Center cost \$26 million, and the PBS39 building cost \$14 million. ArtsQuest is also raising \$8.5 million to restore and adapt the Turn and Grind Shop into the Festival Center. ArtsQuest owns the building.

Financing for the ArtsQuest Center also included new markets tax credits via three different sources. In addition, redevelopment assistance capital came from the state of Pennsylvania, the Kresge Foundation provided about \$900,000, and several local corporations and businesses contributed funds, in part because they believe that ArtsQuest and the cultural assets it fosters are important for attracting talent to the community.

In addition to the development costs, the Mortimer & Mimi Levitt Foundation, which has funded the operation of numerous Levitt pavilions around the United States, provided funding to support programming and operational costs for the Levitt Pavilion SteelStacks, an outdoor performance venue that presents 50 free concerts per year. The Friends of the Levitt Pavilion also raises and gives money to operate the venue.

Planning and Design

Project planning and design involved several phases, including plans for the overall Bethlehem Works site and for the smaller SteelStacks campus.

Planning and design for the former began with a plan that Bethlehem Steel and its design team developed in 1998. A subsequent plan in 2005 by KostowGreenwood Architects provided updates to that plan and was the starting point for the SteelStacks Arts and Cultural Campus. When the new owners and the casino entered the picture, the plan for the Bethlehem Works site evolved further and planning began to proceed more quickly. The final plan that was adopted for the 120-acre site placed the casino on the eastern edge of the SteelStacks site, allowing pedestrian connections between the sites over time.

SteelStacks campus plan. With the new casino and the new funding from TIF revenues, the plan and concept for a cultural campus began to emerge, and a new plan began to take shape. Through a competitive request for qualifications (RFQ) process, the redevelopment agency selected WRT to develop a master plan. The firm subsequently developed three

plans that were added as the project evolved, including 1) landscape architecture and place making plans for the overall site; 2) the plan for the Levitt Pavilion, including realignment of the street to allow a larger seating area, and 3) the plan and design for the Hoover-Mason Trestle.

WRT began its work with the idea of “capturing the spirit of the place,” notes Antonio Fiol-Silva, a WRT principal. At the time WRT was brought in, the ArtsQuest Center and the PBS building had already been established on their sites, so the initial planning effort focused on the plaza and open space between the blast furnaces and these buildings, and on the development of the Stock House building and surrounding area. The overall plan as built includes the major elements outlined below.

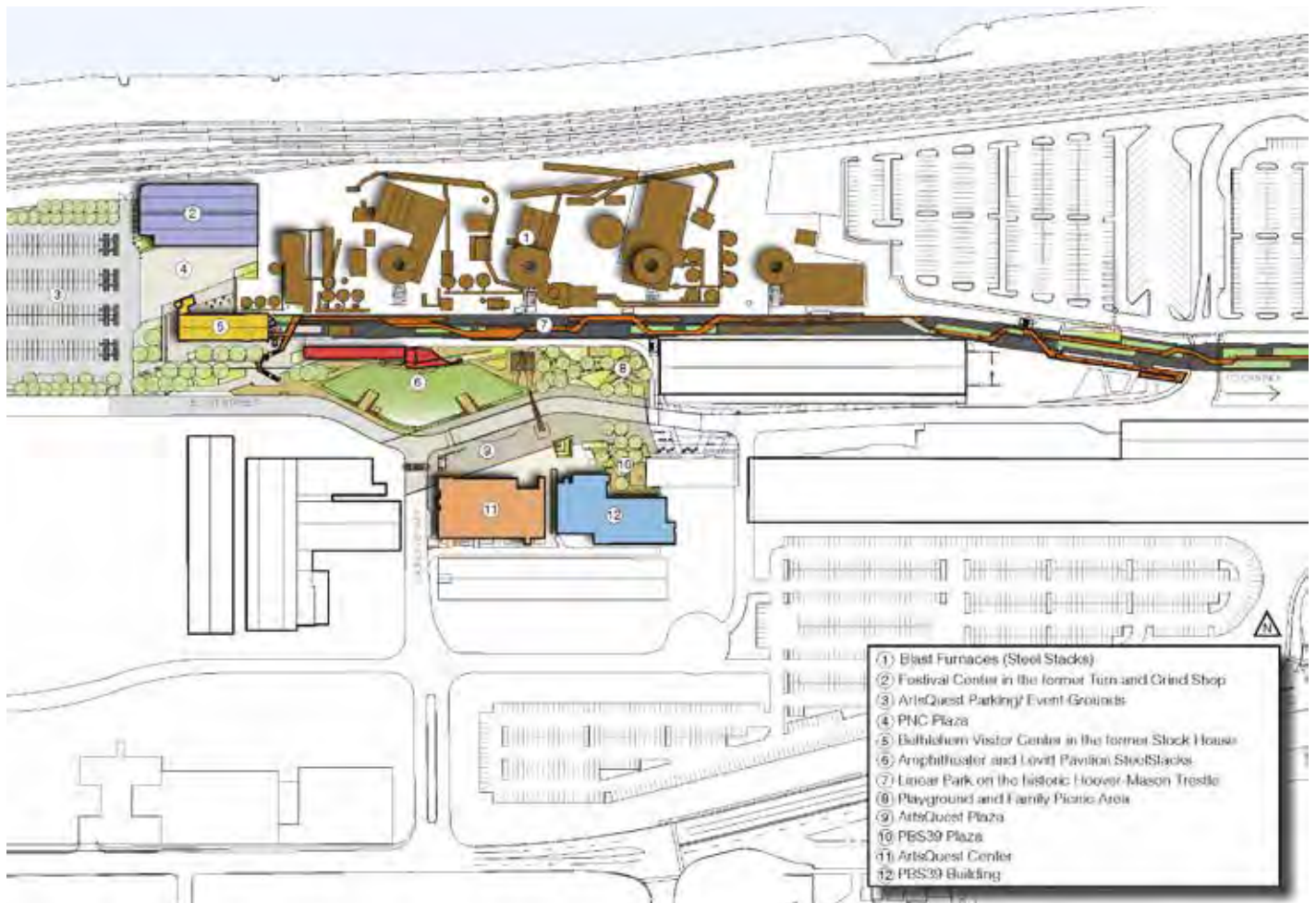
The ArtsQuest Center and PBS39 building. ArtsQuest and PBS39 originally began with the idea of creating a joint facility, and they tried to fit their programs into an existing mill building on the sites they were given. That idea proved

to be impractical and too complicated, so they decided to remove the dilapidated buildings and develop two new separate but adjacent buildings.

The ArtsQuest Center is a four-level building designed for cultural uses and events. “We wanted the building and the campus to be as flexible as possible,” says Parks. The direction ArtsQuest gave the architects was to try not to compete with the blast furnaces, which Parks believed were and should be the main feature of the site. ArtsQuest wanted a low-key modern building that would be different from the historic structures already in place.

The ArtsQuest Center includes four levels of flexible and primarily multifunctional event space; only a cinema has fixed seating. The top two levels are devoted to the Musikfest Café presented by Yuengling, a longtime Pennsylvania brewer. This is a two-story space that includes a balcony overlooking a stage and looking toward the steel stacks through large windows. The second level includes a smaller room for events as well as an art gallery.

SITE PLAN



The first floor is primarily one large space for food service, including a large seating area, a bar, a small shop, and a two-screen art cinema. It has large glass walls facing the steel stacks, with doors that open to an outdoor plaza.

Branding signage from sponsors and donors appears on the front of the building. It can accommodate trade shows, dances, concerts, theater performances, and small business meetings.

The PBS39 building, adjacent to the ArtsQuest Center, is the office headquarters for PBS39, and also includes two television production studios and a community room used for public education. In front of both of these buildings are plazas that include seating, performance areas and stages, and a 30-foot-tall, 70-foot-long cantilevered bridge sculpture that arches across East First Street and is lit with fire at night.

Stock House and the Turn and Grind Shop.

The Stock House, located at the western side of the site, is the oldest building on the site and was in very bad shape—near collapse—when redevelopment planning began. The redevelopment agency chose to restore the building at considerable expense and make it a visitor center for the city and the site, with the upper level used as office space for ArtsQuest. “We were meticulous in restoring the building,” Hanna notes. “We wanted to provide to future developers a proof of concept.”

Another building just north of the Stock House—the Turn and Grind Shop—is yet to be completed. It will be used as a festival center and will support a number of functions, including sculpture exhibitions, temporary markets (including farmers’ markets and craft fairs), and hospitality events. The building is owned by ArtsQuest and will be completed during 2016. The Stock House and the Turn and Grind Shop, together with PNC Plaza, a landscaped area between the two buildings, provides the principal pedestrian entry point to the campus from the parking lot to the west.

Playground and family picnic area.

Before redevelopment, the area where the playground and Levitt Pavilion are located was occupied by a long industrial building that housed large machines and wheels used in making steel. One of these buildings still stands on the eastern edge of the site, but the other was removed to open up the views to the steel stacks themselves and to provide open space. A playground and picnic area have been created on the eastern half of this central open



PAUL WARCHOL, COURTESY OF SPILLMAN FARMER ARCHITECTS

The ArtsQuest Center right and PBS39 building left, with a performing arts plaza in front. ArtsQuest and PBS39 were key players in redeveloping the site, together with the Bethlehem Redevelopment Authority.



BETHLEHEM REDEVELOPMENT AUTHORITY

The Stock House before restoration and reuse as the Bethlehem Visitor Center.



HALKIN MASON PHOTOGRAPHY FOR WRT

The plaza in front of the restored Stock House, now home to the Bethlehem Visitor Center.

space, which has as a central feature one of the large wheels from the demolished building.

Levitt Pavilion. When the Levitt Foundation committed funds to support a new outdoor performing arts facility at SteelStacks in 2010, the campus plan was revised to accommodate the Levitt Pavilion concept. WRT revised the plan to locate the pavilion directly in front of the steel stacks, providing a dramatic backdrop for the venue. To make this work, however, WRT needed to realign the street to make the seating area large enough to accommodate large audiences. As a result, East First Street now bends and curves to

the south, around the stage and seating area. The result is a wide, grassy seating area in front of the pavilion that accommodates 2,500 people.

The pavilion itself is a modern, covered, open-air stage with stainless-steel cladding. Because the site is shallow, there is no room behind the stage, so back-of-house facilities are located to its side.

The Hoover-Mason Trestle and the steel stacks. The Hoover-Mason Trestle, completed in 2015, is an elevated steel walkway—36 feet above the ground—that spans the entire front and length of the five 20-story blast furnace

towers. When work began on the new trestle, everything was just as it had been when the mill closed: many train cars were still located on the old trestle, some with ore still in them. Likewise, the skip cars used to move material to the top of the stacks were still in place, some also with materials still in them.

The trestle provides an entirely new perspective on the mill and the campus as a whole, allowing visitors to reach the level where much of the work of making steel took place, right next to the stacks. The new trestle has been carefully inserted four to six feet above the original elevated trestle, which was used by the trains mov-



JEFFREY TOTARD PHOTOGRAPHY FOR WRT

The Levitt Pavilion is the featured outdoor event space on the campus; more than 50 free concerts are held at the venue each year.



HALKIN/MASON PHOTOGRAPHY FOR WRT

The Hoover-Mason Trestle is a new structure that was placed over and in some places next to the existing rail trestle; the original trestle was used to deliver materials to the blast furnaces.



HALKIN/MASON PHOTOGRAPHY FOR WRT

The steel stacks are beautifully lit at night, drawing visitors to the site even when there are no events scheduled.

ing the length of the mill to supply materials to the furnaces. The new trestle not only provides views of the steel stacks soaring above, but also of the oar cars at the original trestle level and the bins below where the cars dropped the oar for the furnaces.

To create the new trestle, the designers had to locate points where the new trestle could rest on the existing mill structures below because there was no way for the supporting structure to reach all the way to the ground. The trestle weaves back and forth in a zig zag pattern along the length of the stacks and beyond, extending toward the casino to the east. It eventually will extend to the casino once uses are added to the area between the casino and the campus.

Interpretive signs along the new trestle describe the steel making process and provide background on steel workers, the community, the history of the mill, and the many structures built with steel from the mill. The story line was developed in cooperation with Lehigh University and the Steelworkers' Archives; PBS39 also provided footage and images from the mill's history. WRT oversaw the signage program, working with the company Blue Cadet. An interactive app is available that provides audio commentary and an oral history for visitors as they walk along the trestle.

Planters added along the length of the trestle include vegetation that is native to the area, including some of the plants (weeds) that grew in and around the steel mill itself after it was closed.

The Hoover-Mason Trestle was not always part of the plan for the site, but it has become one of its most popular attractions, especially during quieter times when no performances are taking place. Construction took about a year, spanning one of the area's worst winters on record, and the trestle was opened in June 2015 at a cost of about \$15 million.

Lighting, main entry, and parking. In adding the trestle, the redevelopment agency also had to redesign the lighting of the steel stacks—lighting that had originally been put in place by Sands BethWorks Retail. The stacks had been lit from the historic trestle, but this lighting had to be moved with the addition of the new walkway. The new plan placed the lighting closer to and within the stacks and used a variety of colors to create a powerful image for the blast furnaces at night. The new lighting cost over \$300,000.

The stairs to the trestle and the trestle itself are also lit in a dramatic fashion. Night lighting in general is a key feature throughout the cam-

pus since performances are frequently offered in the evening.

The major entry point for the project, including signage, is located at the corner of East Third Street and Founders Way; an entry street, Founders Way, leads straight to the Levitt Pavilion at the center of the campus. A large surface parking area with 225 spaces is located on the western portion of the site. Off-site parking is also available on the casino property at the eastern edge of the site.

Off-campus uses nearby. In addition to the casino, the National Museum of Industrial History, which had been one of the original planned uses for the cultural campus, is being developed with the Smithsonian Institution in a building on the Bethlehem Works site just to the west of the SteelStacks campus. It is expected to open in the middle of 2016. A community college, located next to the museum, draws many students and faculty members to the area each day. Several other historic mill buildings are also located to the west, with plans for a brew pub and other uses being considered.

To the east, Sands BethWorks Retail is planning to redevelop the Machine Shop No. 2 structure as a retail/hotel building, with Bass Pro Shops frequently mentioned as a prime candidate to occupy a large portion of the retail space.

Marketing and Management

When planning began, ArtsQuest and the redevelopment agency estimated that the marketing radius for the performance venues on the site would extend about 40 miles, a radius that includes around 2.7 million people, according to Parks.

A good deal of marketing power had already been established for the development via the Musikfest event that had been operating in the city for decades. Musikfest, which was started in Bethlehem in 1983 under the leadership of Parks, is the largest free music festival in the United States and the largest event on the campus each year. In 2015, Musikfest featured more than 500 live performances over nine days.

Not surprisingly, much of the marketing and management for SteelStacks emanates from ArtsQuest because it is the entity that promotes and manages Musikfest and the other events on the campus. ArtsQuest operates the Levitt Pavilion, as well as the other performance venues at SteelStacks, including those in the ArtsQuest plaza and in ArtsQuest Center

OTHER PARTICIPANTS

Campus lighting

L'Observatoire International

Blast furnace (steel stacks) lighting

L'Observatoire International

Stock House/Bethlehem Visitor Center architect

USA Architects

ArtsQuest Center architect

Spillman Farmer Architects

PBS39 building architect

URS Corporation

Levitt Pavilion SteelStacks architect

WRT

Hoover-Mason Trestle architect and landscape architect

WRT

Turn and Grind Shop/Festival Center architect

Artefact Inc.

Interviewees

John Callahan, mayor of Bethlehem (2004–2013) and director of business development, Florio Perrucci Steinhardt & Fader

Tony Hanna, executive director, Redevelopment Authority of the City of Bethlehem

Jeffrey A. Parks, executive director, ArtsQuest Foundation

Antonio Fiol-Silva, principal, WRT

Joe Klocek, project manager, Boyle Construction

Joe Biondo, principal, Spillman Farmer Architects

Grover Silcox, reporter/producer, PBS39

Awards

ULI Global Awards for Excellence Winner 2014



The interior of the ArtsQuest Center, a flexible building designed to showcase the performing arts and other cultural events.

itself. The Levitt Pavilion is supported by both the Levitt Foundation and money raised locally, and around 50 free family-friendly performances are held there each year between late May and early September.

Within its own building, ArtsQuest sponsors 150 to 170 live shows per year in the Musikfest Café, including jazz, rock, blues, country, and even classical music. ArtsQuest also holds concerts on Thursday, Friday, and Saturday on the lower level of the building, with primarily local performers. ArtsQuest is the largest employer of local musicians in the area. The cinema serves up independent films as well as food and beer in the theater.

As owners of the steel stacks themselves, Sands BethWorks Retail maintains them as a part of its license agreement with the city. The structures are maintained primarily from the inside.

Seven million to 8 million people are attracted to the casino annually, and about 1 million visit the SteelStacks site each year.

Observations and Lessons Learned

For the city of Bethlehem, the impact of the SteelStacks campus has been remarkable. “The economic impact has been enormous,” notes former mayor Callahan, “but SteelStacks has also become [a source of community pride]—the place where residents take visitors to show off the cultural assets of the city.”

It also gives the former steel workers and their families the opportunity to come back to the site and see it up close; before redevelopment, it had been fenced off. “We didn’t abandon our past in order to embrace a better future,” Callahan says. The SteelStacks redevelopment concept embraced the past and transformed an industrial artifact into the centerpiece of a cultural center.

The lesson that can be drawn from this project is obvious in hindsight: historic industrial structures, even decaying and rusty old steel stacks, are incredibly interesting artifacts and can be transformed into fascinating attractions. But this transformation requires the vision to look beyond the existing rust and decay. Parks originally was in favor of tearing down the blast furnaces. “It wasn’t until we got to Germany that I saw the error of my way,” he says. “This [the steel stacks] is probably the biggest piece of art that we are ever going to have in this community, and it is part of our heritage.”

Many facilities around the world like the Bethlehem steel mill have been torn down because they were seen as obsolete eyesores. The SteelStacks development proves that if industrial facilities are surrounded with the right uses and the right setting and design, they can shine again. “The good old days won’t come back,” notes Parks. “Time marches on, and you have to be aware of that and say, ‘What can we do to move forward?’”

From a design perspective, it is important to plan for and be aware of the fact that a campus like this will have quiet times and extremely busy times; the plan and the uses need to be arranged to support this range of activity levels. The SteelStacks campus can accommodate 30,000 people, and because there are numerous venues and places to visit, crowds can be comfortably spread across the site, including at observation points from above on the trestle. The trestle, the steel stacks themselves, and the visitor’s center are attractive and interesting in their own right during quieter times, when the place takes on a more parklike character.

From a finance perspective, the redevelopment was not easy or simple and required compromises that veered away from an ideal scenario. Bethlehem is known as the “Christmas City,” and the idea of bringing gambling to the Christmas City was not the preferred scenario for many residents and city leaders. In the end, however, the compromise that approved gaming, and brought in the accompanying TIF revenue, allowed a lot of good things to happen on the SteelStacks site. While gambling is controversial, in this case the city decided it would be more of a plus than a minus, and most community leaders continue to believe that today.

Community leadership was essential to make this project what it is today. “Consistency and quality of leadership is the number-one requirement to get anything done in any community,”

notes Parks. “It is very easy to fall into a ‘We cannot do that mentality.’” In Bethlehem, the mayors, the city council, and civic and business leaders all remained committed to the project over time, and that is why it exists today. Notes Fiol-Silva, “Bringing everybody together to understand and share a vision and to know how they could contribute . . . was really very key.”

But the leadership effort really began long before the SteelStacks concept was first developed. Bethlehem Steel executives and the city started the redevelopment planning process for

the site in 1997, but even before that, the principal ideas behind the project—that Bethlehem’s history was vital to its future, and that that culture and the performing arts are important for a community—were well established in Bethlehem. The city can trace its history back to the Moravians who established the community in 1741, and city leaders have been preserving and promoting that history for many decades.

And through the leadership of Parks and other city leaders—who founded the ArtsQuest organization and started the Musikfest

program in Bethlehem in 1984—a very strong musical tradition has been fostered and is well established in the city. Really good ideas, and the leadership to act on them and support them, can be transformative for communities facing difficult changes, and these good ideas can and do live on for a long time.

PROJECT INFORMATION

Development timeline

	Month/year
Bethlehem Steel mill closes/redevelopment planning begins	1997
New flexible zoning established for the site	1997
TIF district formed	2000
Bethlehem Steel files for bankruptcy	2001
International Steel acquires entire 1,800-acre site	2003
BethWorks Now LLC acquires 120-acre BethWorks site	2005
Gambling legalized in Pennsylvania	2004
State awards gaming license to Sands	2006
Sands partnership acquires 120-acre Bethlehem Works site	2007
Sands Casino Resort Bethlehem opens	2009
Deal finalized for acquisition of SteelStacks site	October 2009
Construction begins	October 2009
SteelStacks site officially acquired	June 2011
Levitt Foundation commits funding for Levitt Pavilion	2010
Phase I completed	July 2011
Hoover-Mason Trestle opens	Spring 2015
Project completion expected	2016

Gross building area (GBA)

Use	Building area
ArtsQuest Center	68,000 sq ft
PBS39 building	29,000 sq ft
Stock House/visitor center*	14,000 sq ft
Turn and Grind Shop/Festival Center	22,000 sq ft
Total GBA	133,000 sq ft
Parking spaces	225 spaces

*Second-level space is used for ArtsQuest offices.

Land use plan

	Square feet	Percentage of site
Buildings	76,310	19
Streets/surface parking	150,000	36
Open space/landscaping	182,500	44
Other	5,190	1
Total	414,000	100

Site size **9.5 acres**

Development cost information

Bethlehem Redevelopment Authority investments

Streets, utilities, parking, and related infrastructure	\$8,000,000
Open space (plazas, parks, amphitheater lawn, etc.)	\$7,000,000
Bethlehem Visitor Center	\$6,500,000
Levitt Pavilion SteelStacks	\$7,500,000
Hoover-Mason Trestle (includes blast furnace lighting)	\$16,000,000
Total	\$45,000,000

ArtsQuest/PBS39 investments

ArtsQuest Center	\$26,000,000
PBS39 building	\$14,000,000
Total	\$40,000,000

Projected ArtsQuest investment in Turn and Grind Shop **\$8,500,000**

Projected cost of comprehensive development **\$93,500,000**



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Patrick L. Phillips, Global Chief Executive Officer

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