



# SteelStacks Arts and Cultural Campus

Bethlehem, Pennsylvania

Redevelopment Authority of the City of Bethlehem

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# 2015 RUDY BRUNER AWARD PROJECT DATA



# 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 \_\_\_\_\_ Location \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Owner \_\_\_\_\_

Project Use(s) \_\_\_\_\_

Project Size \_\_\_\_\_ Total Development Cost \_\_\_\_\_

Annual Operating Budget (if appropriate) \_\_\_\_\_

Date Initiated \_\_\_\_\_ Percent Completed by December 1, 2014 \_\_\_\_\_

Project Completion Date (if appropriate) \_\_\_\_\_ Project Website (if appropriate) \_\_\_\_\_

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

## Application submitted by:

Name \_\_\_\_\_ Title \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_ City/State/Zip \_\_\_\_\_

Telephone ( ) \_\_\_\_\_ Fax ( ) \_\_\_\_\_

E-mail \_\_\_\_\_ Website (if appropriate) \_\_\_\_\_

## Perspective Sheets:

Organization \_\_\_\_\_ Name \_\_\_\_\_ E-mail \_\_\_\_\_

Public Agencies \_\_\_\_\_

Architect/Designer \_\_\_\_\_

Developer \_\_\_\_\_

Professional Consultant \_\_\_\_\_

Community Group \_\_\_\_\_

Other \_\_\_\_\_

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\_\_\_\_\_

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 | Other (please specify) |
| Online Notice  | Previous RBA entrant | Professional Organization           | _____                  |
|                | Social Media         | Bruner/Loeb Forum                   |                        |

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Signature \_\_\_\_\_ Date \_\_\_\_\_

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**2015**  
**RUDY BRUNER AWARD**  
**PROJECT**  
**AT-A-GLANCE**



# 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. Approximately 500 words.

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.) Approximately 500 words.

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# 2015 RUDY BRUNER AWARD PROJECT DESCRIPTION



# 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? Approximately 500 words.

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? Approximately 500 words.

## PROJECT DESCRIPTION (CONT'D)

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3. Describe the key elements of the development process, including community participation where appropriate. Approximately 400 words.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable. Approximately 400 words.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings? Approximately 400 words.

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**2015**  
**RUDY BRUNER AWARD**  
**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	John Callahan	Title	Executive Director
Organization	Mayor's Office/City of Bethlehem	Telephone	(610) 997-7634
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Signature	?	Date	
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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 the year 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 with 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 landscape and Levitt Pavilion Design 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 in partnership with the regional tourism destination agency, Discover Lehigh Valley, by utilizing electronic displays that can offer diverse presentations to guests.

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 difficult to quantify at this time. As the owner of parking lots two blocks from SteelStacks we can affirmatively state that the lots are used frequently for overflow parking for events at SteelStacks. The RDA is in discussions with three developers who have expressed interest in three of the buildings on the site, two for residential and one for commercial use. Given the challenges of developing existing buildings in an urban site, this is a very positive sign that as the economy improves the development of the site will continue. Without the SteelStacks project, there would be no interest in development of these challenging buildings.

With over 1,000,000 people attending events at SteelStacks, 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. An example of an event held at SteelStacks was the Runners World Half Marathon, held during the weekend of October 19-21 at SteelStacks. It attracted over 6,000 runners and their families, who filled the local hotels.

Anecdotally, a new restaurant opened one year ago two blocks from the ArtsQuest Center. The new restaurant and a previously open restaurant are thriving. They definitely credit the traffic at SteelStacks for their success.

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 over \$90 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. Over 28 non-profit organizations have held public events there. The only aspect of the project that is not yet successful is the development of one of the eight remaining buildings on the site. This is a matter of time and the economy.

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**2015**  
**RUDY BRUNER AWARD**  
**ARCHITECT**  
**OR DESIGNER**  
**PERSPECTIVE**



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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	Ignacio F. Bunster-Ossa, FASLA, LEED AP	Title	Principal
Organization	WRT	Telephone	(215) 772-1460
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Signature  Date 12/4/14

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

The SteelStacks Arts and Cultural Campus is a 9.5-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. 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, vibrant art- and entertainment-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 device, 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 grade.

The site plan and landscape design tie together all the parts of the SteelStacks Arts and Cultural Campus 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.

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 is 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 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.

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

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.

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.

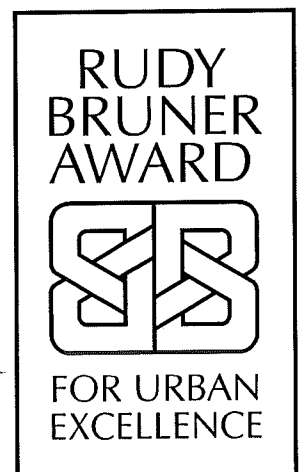
In addition to being tied together through the repetition of materials and forms, the campus is unified through a series of large-scale modulations. For example, the landscape is hardest against the new buildings and steadily grows softer as it moves northward and approaches the blast furnaces. Against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

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**PUBLIC AGENCY**  
**PERSPECTIVE**



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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, PA 18018
Fax	(610) 865-7330	E-mail	thanna@bethlehem-pa.gov

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Signature	Tony Hanna	<small>Digitally signed by Tony Hanna DN: cn=Tony Hanna, o=Bethlehem Redevelopment Authority, ou=Executive Director, email=thanna@bethlehem-pa.gov</small>	Date	December 6, 2014
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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). Approximately 400 words.

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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? Approximately 400 words.

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## PUBLIC AGENCY PERSPECTIVE (CONT'D)

3. Describe the project's impact on your city. Please be as specific as possible. Approximately 400 words.

Because SteelStacks has only been open since May, 2011, its impact is difficult to quantify at this time. As the owner of parking lots two blocks from SteelStacks we can affirmatively state that the lots are used frequently for overflow parking for events at SteelStacks. The RDA is in discussions with three developers who have expressed interest in three of the buildings on the site, two for residential and one for commercial use. Given the challenges of developing existing buildings in an urban site, this is a very positive sign that as the economy improves the development of the site will continue. Without the SteelStacks project, there would be no interest in development of these challenging buildings.

With over 1,000,000 people attending events at SteelStacks, 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. An example of an event held at SteelStacks was the Runners World Half Marathon, held during the weekend of October 19-21 at SteelStacks. It attracted over 6,000 runners and their families, who filled the local hotels.

A major mixed-use development along East Third Street- in the Bethlehem Works Redevelopment Area and Tax-Incremental financing district- was recently approved for development by the City of Bethlehem. The development, Greenway Commons, is residential, retail and office development. The first phase, comprised of new residential units and retail started construction recently and first development, an historic restoration of a former bank building, will be open for the holidays. The building is being adaptively reused as a "micro-distillery"- the first in the Lehigh Valley. The residential components will begin construction in 2015 with retail and office to follow. Anecdotally, a new restaurant opened one year ago two blocks from the ArtsQuest Center. The new restaurant and a previously open restaurant are thriving. They definitely credit the traffic at SteelStacks for their success.

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? Approximately 400 words.

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? Approximately 400 words.

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 over \$90 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. Over 28 non-profit organizations have held public events there. The only aspect of the project that is not yet successful is the development of one 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.

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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	Antonio Fiol-Silva	Title	Principal
Organization	WRT	Telephone	(215) 772-1469
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Signature Antonio Fiol-Silva Date \_\_\_\_\_

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

The Levitt Pavilion is the focal point of the 9.5-acre SteelStacks Arts and Cultural Campus on the former Bethlehem Steel mill, once the source of steel for many iconic structures like the Golden Gate Bridge and Chrysler building. By design, the mill's five 20-story blast furnaces, iconic in their own right, form a dramatic backdrop to the open-air Pavilion and its bowl-shaped amphitheater. Accommodating the venue on its constrained long and narrow site was a major design challenge that shaped the design of the Pavilion and amphitheater. The pavilion's balancing act neither blends with the rusted stacks nor visually competes with them. Clad in perforated, stainless-steel panels, the shell is an asymmetrical segmented arch that touches the ground on one side and cantilevers over the stage. It was conceived as a large-scale origami-like folded plate sculpture - one that poignantly suggests yet-to-be completed work. The design is resolutely forward-looking, yet intent on establishing a discourse between new and old. As one moves around the shell, its form and character transform, at times appearing solid and monolithic, at times trellis-like and transparent. The amphitheater bowl's chevron shaped cor-ten steel and precast concrete retaining walls echo the folded plates of the pavilion's shell, establishing a dialogue that binds the overall site together.

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

The social and programmatic objectives focused on the overall architectural character of the campus: its "sense of place." WRT architects and landscape architects embraced the awe-inspiring scale and poetic grit of the former industrial complex surrounding the site to create a world class public space that reflected the history and aspirations of the people of Bethlehem. The 21st Century Town Square project includes four plazas, a playground, and a picnic area, and at the heart of it stands the Levitt Pavilion. Located along the newly inflected 1st street, which bows to receive the audience at the intersection with Founder's Way, the pavilion becomes a focal point that inspires and strengthens the community through civic activities, seasonal live music and performance experiences. Designed to Levitt foundation standards, the pavilion is a dynamic band shell with an adjacent back-of-house building and features a sloped lawn seating amphitheater that accommodates an audience of 2,500. As part of the Levitt concert series, over 50 free family oriented concerts occur annually which fill the amphitheater with community members from Spring to Fall months. The pavilion design harmoniously adds one more layer to a re-purposed industrial site that is richly overlaid with history and cultural associations. As a testimony to its success, Sharon Yozowski, Executive Director of the Levitt Pavilions foundation states, "The project at SteelStacks has absolutely lived up to the expectations of Levitt Pavilions. It is a brilliant design in that it is truly a reflection of the Bethlehem community and its rich history. When people in the community go to a concert at The Levitt Pavilion SteelStacks, they feel that they belong because the place reflects their own personal history in addition to the community's history."

## ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

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

The initial challenge was to create a composition between an amphitheater and the 21st Century Town Square. Several site strategies were evaluated to locate the Levitt Pavilion. With the requirement of seating 2,500 people on a sloped lawn surface, it was quickly recognized that First Street, in its existing location, created a very narrow viewing constraint for the audience. As a result the street was re-designed as a bowed inflection at the intersection of Founders Way. This not only created better viewing angles, but it also placed the Levitt Pavilion as a focal point within the campus, appropriates the blast furnaces to be its dramatic backdrop, and unites the various adjacent plazas to establish a real sense of community.

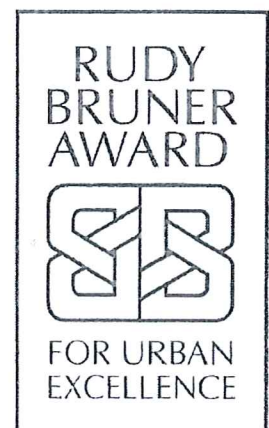
This extremely complex project also had the challenge of a tight budget and schedule, with only a five-month construction time-frame for site and structure. To accommodate the compressed schedule, the design team relied on the latest in building integration modeling software technologies. Through the use of 3d BIM, models developed between the architect and structural engineer were shared directly with the steel fabricator prior to the start of construction. This enhanced communication and understanding of the complexities in the geometry, enabled the project to meet the opening day deadline on time and on budget.

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

The Levitt Pavilion, in its signature form, was designed to not overwhelm the other historic buildings or structures in or adjacent to the campus or the campus' three new buildings. The pavilion 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 industrial site.

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**2015**  
**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 Jeffery A. Parks Title President and CQO  
Organization ArtsQuest Telephone (610) 332-1300  
Address 711 East 1st Street City/State/ZIP Bethlehem, PA 18015  
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Signature  Date 11.21.2014

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

I am the president of ArtsQuest, the organization that proposed the SteelStacks project as a community revitalization vehicle. Our organization was founded in 1984 to present Musikfest, now the largest music festival in the United States attracting over 1 million guests to Bethlehem's center city during 10 days in August. Our organization also established Christkindlmarkt Bethlehem, a holiday gift, craft, food and entertainment event in 1993; and the Banana Factory Arts Education Center in 1998. The mission of ArtsQuest is to support the social, cultural and economic development of the community through the arts.

The Bethlehem Steel home plant closed in November, 1995, creating a 1,600 acre brownfield site. Prior to its bankruptcy in 2001, Bethlehem Steel developed a plan for "BethWorks" a 120 acre history and entertainment complex to be anchored by a National Museum of Industrial History (NMIH). The site included the five remaining original blast furnaces. Bethlehem Steel obtained a Tax Incremental Financing District for BethWorks. While Bethlehem Steel was instrumental in creating the nonprofit NMIH and in obtaining affiliation with the Smithsonian, the bankruptcy of Bethlehem Steel resulted in significant loss of capacity for development of the museum.

In September, 2001, a delegation from ArtsQuest traveled to the Ruhr Valley of Germany to tour repurposed coal mine and steel facilities. It was there that the delegation realized the historic value and the cultural importance of the core of the steel plant, particularly the iconic blast furnaces, which have dominated the skyline of Bethlehem since the early Twentieth Century.

In 2002 ArtsQuest began a series of community meetings with other nonprofit organizations in the arts, education and cultural field, seeking prospective partners in the development of an "arts park" in the former steel plant. PBS 39, the regional PBS affiliate, became a partner in the project. In 2006, after slots gaming was authorized in Pennsylvania, The Las Vegas Sands Corporation purchased BethWorks for a destination development and included the Arts Park in their casino gaming license application. The 10-acre park was to be donated by the developers to ArtsQuest, PBS 39 and the City of Bethlehem (through the Redevelopment Authority). ArtsQuest was responsible for advancing the concept; engaging organizations, the community and city, county, state and federal government agencies and legislative bodies; and raising the funds for the anchor building on the site, the 65,000 square foot ArtsQuest Center for the Performing Arts.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

The major concerns for the BethWorks site development in the community were:

- 1) Will the heritage of Bethlehem Steel be lost?
- 2) Will the buildings be ripped down and replaced with big box retail as was done in other communities?
- 3) How would any development relate to the residents of the community and contribute to the further economic development of the SouthSide?

Those concerns were addressed as follows:

- 1) The partners in SteelStacks have been very engaged with the community to preserve, interpret and support the heritage of Bethlehem Steel.

Examples of this include:

- a. The partnership between the Sands and the community to preserve and illuminate the blast furnaces, incorporating them as a part of the culture of the evolving community.
- b. The partnership between ArtsQuest, the Redevelopment Authority and Discover Lehigh Valley (the regional travel promotion agency) to operate the Bethlehem Visitor Center in the restored "Stock House" where a film on the history of the community and Bethlehem Steel is available for daily viewing by visitors.
- c. The partnership between ArtsQuest and Historic Bethlehem Museums and Sites to offer regularly scheduled guided tours of the steel site that offer insights on the history of Bethlehem Steel.
- d. The partnership between the Redevelopment Authority, the Steelworkers Archives, Lehigh University, South Bethlehem Historical Society, Delaware and Lehigh National Heritage Corridor Commission and Historic Bethlehem Museums and Sites in developing content for the interpretation of the soon to be completed park on the Hoover Mason Trestle adjacent to the blast furnaces.

2) While several of the former steel buildings had to be removed for new construction, the redevelopment of the eastern part of the site will include the repurposing of several of the former steel buildings including the 1863 Stock House; Turn and Grind Shop (owned by ArtsQuest) and the former Steel General Office Building which will be retrofitted for apartments.

3) SteelStacks has provided much needed green space, as well as free concerts, movies and festivals accessible to the residents of the nearby low income community. Existing restaurants have reported increased business and new restaurants have opened. The project has induced new development including the Lehigh Valley Charter High School for the Arts, over 70 low to moderate income apartments geared towards artists, and soon to be constructed multi-use project including 60 market rate apartments. SteelStacks has created over 200 full time job equivalents.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

Since opening in 2011, SteelStacks has fulfilled its vision of becoming a center for culture and for community gathering, as well as an anchor for further economic development. One of the goals of SteelStacks was to help the community address the issues of attracting and retaining the workforce needed for the community, its institutions and businesses to be successful in the 21st Century. The community needs to be competitive in its cultural, recreational and housing offerings. SteelStacks programming includes the following areas that were determined to be lacking in the region:

- Three venues for live music, ranging from a 2,500 seat outdoor amphitheater at the base of the blast furnaces, to a 500 – 1,000 capacity indoor venue with glass behind the stage and a view of the illuminated blast furnaces; to a first floor level space for community performers. Through these venues ArtsQuest is able to encourage and support a vibrant scene for local artists.
- A two screen cinema offering independent, foreign and documentary film as well as repertory film screenings, the Lehigh Valley Filmmakers Festival and a gay and lesbian film series. The cinema is used extensively by community organizations for special films relating to their causes including high school sports, suicide prevention, cancer support and a variety of other causes. The outdoor pavilion has a large video screen that offers free family movies throughout the summer months.
- A combination of spaces, including a parking lot, that are used for a wide variety of community gatherings. Over 50 days of programming for these celebrations occurs each year. A sample for 2014 includes: official FIFA viewing site for the 2014 World Cup (attracting over 50,000 people); "Cars and Coffee" a Sunday morning gathering held 5 times during the year for car enthusiasts; St. Luke's Hospital Night of Heros; Lehigh Valley Maker Fair; and many runs, including the Runner's World Half Marathon.
- Festivals at SteelStacks were designed to further supplement the cultural life of the community. They include:
  - o Sabor – a festival celebrating Latin culture in our community
  - o River Jazz – devoted to this special form of American Music
  - o Peeps Fest – a children's New Years Eve event featuring the "Peep Drop" and early evening fireworks
  - o InVision – a photography festival that includes lectures, exhibits and education events.
- Partnerships have been expanded with neighborhood schools to provide educational opportunities for students and their families both at SteelStacks and in the classroom.

In addition to offering all of these programs SteelStacks has sparked the interest of artists, businesses, restaurants and new residents.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

The development of SteelStacks involved very complex partnerships and financing arrangements. There were opportunities for issues every step of the way. Navigating these partnerships was the biggest challenge of the project:

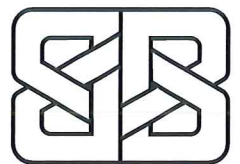
- Addressing the environmental concerns of lenders and government regulators, even though the site had been "cleared" by Bethlehem Steel under Pennsylvania's Act 2. This issue required that no soil leave the site and that no building have a foundation deeper than 6 feet below the surface. We also received a federal grant for removal of asbestos and lead based paint of a building that had to be removed.
- The partnership with the Sands and the independent investment group that purchased the BethWorks property, which ultimately led to the donation of the land. This process involved not only the immediate parties but the Pennsylvania Gaming Commission and the Nevada Gaming Commission (because Sands is domiciled in Nevada).
  - Being the first entity in our region to use Federal New Market Tax Credits to develop the ArtsQuest Center. This mechanism, while significant to the project, was extraordinarily complex involving three Community Development Entities.
  - Utilizing the regional loan pool for high risk projects that are deemed important to the community. This loan was to have been retired within 2 years of completion of the project but had to be extended to match the termination of the other debt service on the project.
  - Addressing the concerns of the Pennsylvania Historic and Museum Commission with regard to having to remove an existing building in order to develop both the ArtsQuest Center and the PBS 39 building. While the outcome was favorable and confirmed an existing commitment of ArtsQuest to develop the other building donated to it in accordance with the Secretary of the Interior's standards for historic preservation, it was a process that in reflection could have been addressed with a more proactive engagement with the PHMC.
  - The City became engaged in the process later than was ideal. As ArtsQuest was ready to commence construction on the site, the City Redevelopment Authority was just beginning to be completely engaged in the process leading to less than ideal timing of the site design process. Ultimately the design process resulted in a design that was far better than originally envisioned, but the Levitt Pavilion construction was rushed due to the timing of the design process.

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**2015**

**RUDY BRUNER AWARD  
COMMUNITY  
REPRESENTATIVE  
PERSPECTIVE**

RUDY  
BRUNER  
AWARD



FOR URBAN  
EXCELLENCE

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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	Tim Fallon	Title	CEO
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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?

PBS39 was the earliest partner with ArtsQuest in the vision that would become SteelStacks. The Board of Directors recognized that a move from the previous location, tucked away on the campus of Lehigh University, would be a bold step to engage with the community in a more direct, physical way – and partnering with a strong NFP such as ArtsQuest was the right way to go.

I first became involved as a volunteer – working with other volunteers and visionary Jeff Parks (President of ArtsQuest) to “blue sky” what an arts, culture and entertainment park would look like, somewhere in the Lehigh Valley. Later, I went with 6 other interested parties to the Ruhr Valley in 2003 to see firsthand what “creative, adaptive reuse” of former industrial sites would look like. From that trip came a game plan to transform the former Bethlehem Steel site to the SteelStacks campus we know now. Over the next 10 years I worked with all of the stakeholders to create the vision, ultimately taking on a professional role as the Project Director for the construction of the PBS39 facility that is part of the campus. In 2012 I became the CEO of PBS39, and consider it one of the perks of my position to continue to work with the RDA and ArtsQuest to make this a singular destination for the world.

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

Our community, as a whole, embraced the concept of the SteelStacks campus from its earliest stages. Having seen the former Steel Company campus sit dormant for 15 years, the community was eager for the property to be revitalized.

All large scale redevelopment projects have bumps in the road and slight disagreements over tactical execution, but these were relatively minor and dealt with expeditiously.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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

This project has done exactly what it was supposed to do – bring new, creative, jobs to an economically challenged neighborhood, along with millions of disposable income spending visitors. Richard Florida's "Rise of the Creative Class" has been a guiding principle for this project – and the hundreds of millions of dollars' worth of economic development is proof of its success.

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

As noted previously, all large scale projects of this type will have some challenges and 20/20 hindsight considerations. There is not a single one that rises to the level of game changing – but rather a small number of "it would have been nice if we had done xxx". Identified early on as a potential challenge, surface parking is always at a premium for major events. The fact that 1st Street is still an active roadway is an area that might be looked at going forward for change. With regard to the development process – I would posit that 8 years from concept to execution is world class speed and should be regarded as a model for other projects of this size and scope.

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**2015**  
**RUDY BRUNER AWARD**  
**COMMUNITY**  
**REPRESENTATIVE**  
**PERSPECTIVE**



# 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.

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Fax (610)	882-0460	E-mail	cdm@historicbethlehem.org

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Signature *Charlene Donchez Mowers* Date Nov 21, 2014

1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

My institution, Historic Bethlehem Museums & Sites, includes the Colonial Industrial Quarter, which is believed to be America's earliest industrial park with the largest concentration of crafts, trades and industries in the mid-1700s. In addition, for several years, I was co-chair of the Lehigh Valley Industrial Heritage Coalition which brought together various organizations across the valley to discuss how to save and interpret the industrial heritage of our region.

As a member of the Board of Discover Lehigh Valley, I was part of the discussions concerning the Stock House Visitor Center.

My institution is part of the so called "Bethlehem Heritage Coalition", an informal group involved in preservation efforts here in the City of Bethlehem which is assisting with the interpretation plan for the Hoover Mason Trestle.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

People were concerned that all of the industrial buildings would be demolished and that nothing would remain of "The Steel". There was much disappointment that the building which stood where SteelStacks stands today was demolished, but everyone is pleased with the industrial look of the new structure and how it fits into its environment.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

**Absolutely.** There are so many opportunities for residents and the visiting public to experience: from gaming and shopping at the Sands to movies, concerts, festivals, public television, children's activities, not to mention tours of the former Bethlehem Steel site either with a guide or through the Historic Bethlehem Heritage Trail.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

**Not from my perspective.**

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**2015**  
**RUDY BRUNER AWARD**  
**COMMUNITY**  
**REPRESENTATIVE**  
**PERSPECTIVE**



# 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 Project Manager
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Signature	Julia Maserjian	<small>Digitally signed by Julia Maserjian DN: cn=Julia Maserjian, o=, email=jcm5@lehigh.edu, c=US Date: 2014.12.03 16:47:15 -0500</small>	Date	11-30-14
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1. How did you, or the organization you represent, become involved in this project? What role did you play? Approximately 400 words.

As an active member of the public history component of Lehigh University's South Side Initiative, I became involved in organizing the diverse group of historical societies and museum professionals interested in the critical interpretation of the Hoover-Mason Trestle (HMT) and the surrounding community. The Bethlehem Heritage Coalition (BHC) was founded in order to support the historic interpretation of the Hoover-Mason Trestle. In February 2013, the BHC submitted an interpretive plan for the HMT to the Bethlehem Redevelopment Authority. The Coalition is hopeful that its formation will aid the City at this and other historic sites.

2. From the community's point of view, what were the major issues concerning this project? Approximately 400 words.

The BHC represents a diverse population of community members interested in not only in industrial history, but also the social history of place to include immigrant groups, churches, and ethnic organizations that supported the Bethlehem Steel plant. Through the HMT and meaningful historic interpretation the site can connect with residents and visitors in a number of ways.

## COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

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3. Has this project made the community a better place to live or work? If so, how? Approximately 400 words.

Certainly, much of the pride of place has been restored to a very important location. If we can maintain this momentum of arts and entertainment, with a respect for the historically significant, we can provide a model for other post-industrial communities.

4. Would you change anything about this project or the development process you went through? Approximately 400 words.

Yes. I would hope that the City would get the historical community involved earlier in projects and sustain that involvement throughout the process.

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**2015**  
**RUDY BRUNER AWARD**  
**ARCHITECT**  
**OR DESIGNER**  
**PERSPECTIVE**

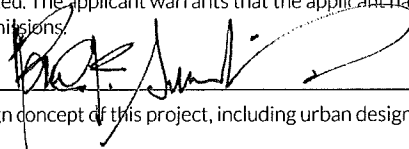


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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name	Paul R. Swartz, AIA	Title	Principal
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Signature		Date	12/8/2014
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1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc. Approximately 400 words.

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 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. Approximately 400 words.

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)

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

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. Approximately 400 words.

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.

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**2015**  
**RUDY BRUNER AWARD**  
**ARCHITECT**  
**OR DESIGNER**  
**PERSPECTIVE**



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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.

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Signature \_\_\_\_\_ Date \_\_\_\_\_

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

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. Approximately 400 words.

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, cafes, 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.

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

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 facade. 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 facade, the south, east, and west facades contain little to no windows. The building's compact shape also contributes to its efficiency. The building is rectilinear and 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. Approximately 400 words.

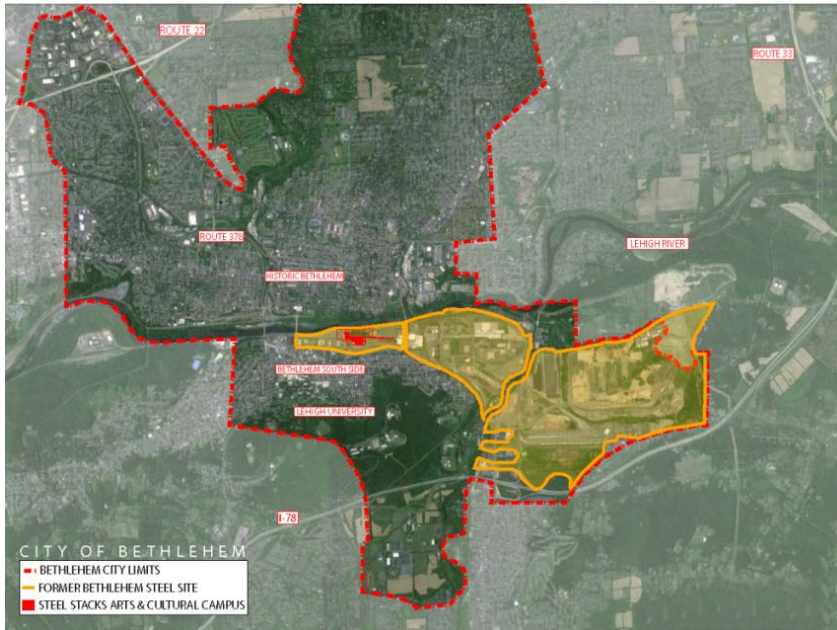
At the foot of the ruins of the former Bethlehem Steel Corporation lies the ArtsQuest Center, a 67,000 square-foot building housing performance space, exhibition venues, art cinemas, educational space, food venues, retail, and community commons. The building plays a critical role, creating a vibrant 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.

## Urban Context

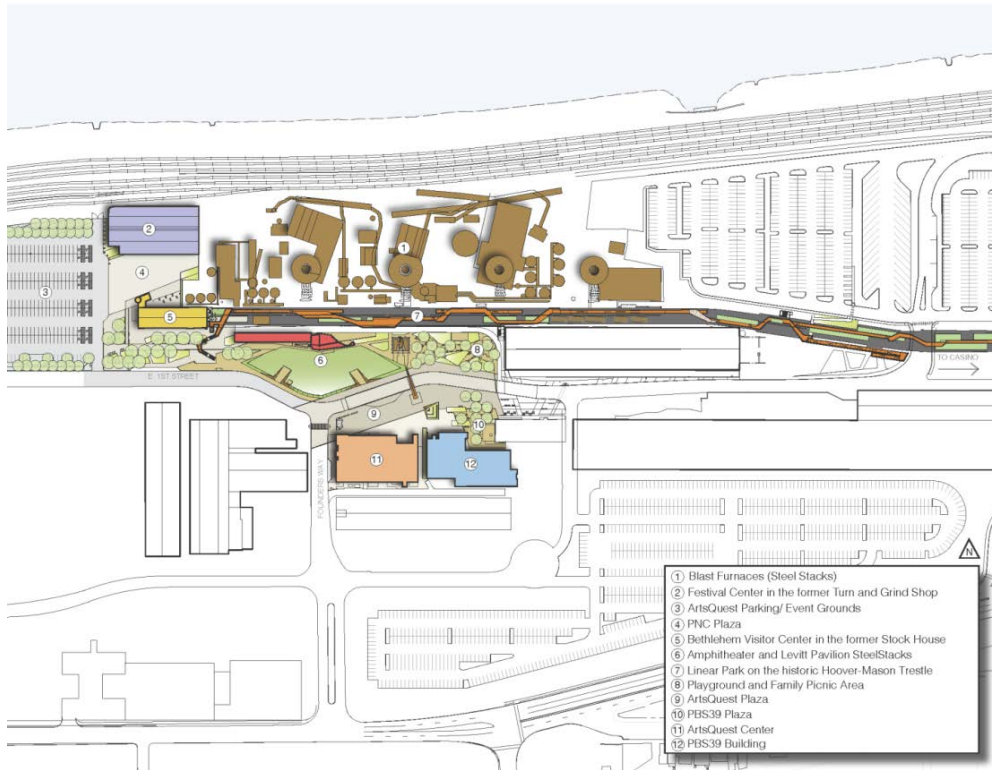


**Bethlehem, Penn. (population 75,000) Municipal Plan.** The former Bethlehem Steel Plant – shaded in yellow -- occupies 1,800 acres (20 percent of the city). Within the former plant, the 9.5-acre SteelStacks Arts and Cultural Campus – shaded in red -- is located at the western end of the brownfield and is part of a 126-acre parcel – Bethlehem Works—that includes an exceptional collection of historically significant industrial structures. (Map courtesy Bethlehem Redevelopment Authority)



**Bethlehem Works.** The 126 acres comprising Bethlehem Works is anchored in the west by the SteelStacks Arts and Cultural Campus (identified in this aerial photograph by the campus' 21<sup>st</sup> Century Plaza) and in the east by the Sands Casino Resort Bethlehem. The Lehigh River and East 3<sup>rd</sup> Street form the district's north and south boundaries. East 3<sup>rd</sup> Street is an established commercial corridor for the South Side neighborhood. The neighborhood begins on East 3<sup>rd</sup> Street and climbs up the hillside leading to Lehigh University. The city's municipal center is on the north bank of the river labeled above as Downtown Bethlehem. (Map courtesy WRT)

# SteelStacks Arts and Cultural Campus



**The SteelStacks Arts and Cultural Campus site plan.** The 9.5-acre campus is sited in the oldest and most historically significant section of the former Bethlehem Steel plant. A partnership that includes the Bethlehem Redevelopment Authority, the city, two nonprofit organizations, and the private developers behind the larger 126-acre Bethlehem Works redeveloped the campus site into a thriving civic space. The SteelStacks Arts and Cultural Campus sits at the base of five 20-story-tall blast furnaces (steel stacks) that form a dramatic architectural backdrop to the campus. The campus comprises three new buildings, two historic buildings, and a variety of flexible, outdoor public spaces that are programmed throughout the year with cultural and entertainment events. (Plan courtesy WRT)



**Before and after redevelopment.** The SteelStacks Arts and Cultural Campus site before redevelopment (left) and in 2013 (right) when 93% of the redevelopment is complete. (Photo courtesy Bethlehem Redevelopment Authority)

## SteelStacks Arts and Cultural Campus



**Northeast corner of the campus at twilight.** An audience drawn from the City of Bethlehem, the Lehigh Valley, and beyond gather in the Amphitheater Lawn for a free outdoor concert at the Levitt Pavilion SteelStacks. Blast furnaces (steel stacks) are illuminated in the background. In this photograph, the Bethlehem Visitor Center (the restored 1863 Stock House) is at the left of the furnaces. (Photo: Jeffery Totaro, courtesy WRT)



**A cheering audience enjoys a musical act performing on a campus plaza north of the Bethlehem Visitor Center.** Spectators in the foreground watch the concert while standing in a flexible parking lot designed to accommodate large events. In the background, other members of the audience are in temporary stadium seating erected on the parking surface. (Photo courtesy The Morning Call)

## Campus Places: Bethlehem Visitor Center



**West wall of the former Stock House before restoration (above left).** The Stock House is one of five buildings constructed in 1863 to form the original Bethlehem Iron Company, which eventually became the Bethlehem Steel Corp., an American industrial powerhouse in the 20<sup>th</sup> century. It is the only original building that remains, though much of it was demolished in 1907 and replaced with the Hoover-Mason Trestle. (Photo courtesy Bethlehem Redevelopment Authority)

**Restored and adapted Stock House, now the Bethlehem Visitor Center (above right).** The restoration was completed in compliance with the U.S. Secretary of Interior's Standards for Restoration and Rehabilitation. An addition at the north side of the historic building encloses an entrance lobby, elevator, and stairway that connect the ground level of the historic structure to the newly created mezzanine level. (Photo courtesy USA Architects)



**West and south walls of the Stock House before restoration and adaptation as the Bethlehem Visitor Center (above left).** (Photo courtesy Bethlehem Redevelopment Authority)

**South wall of the Bethlehem Visitor Center after restoration (above right).** The ground level of the Bethlehem Visitor Center is open to the public year round. The space includes drinking-water fountains; public restrooms with 50 toilets for large crowds attending campus events; and an exhibition area with information about the history of the site and regional attractions. (Photo courtesy USA Architects)

## Campus Places: Bethlehem Visitor Center

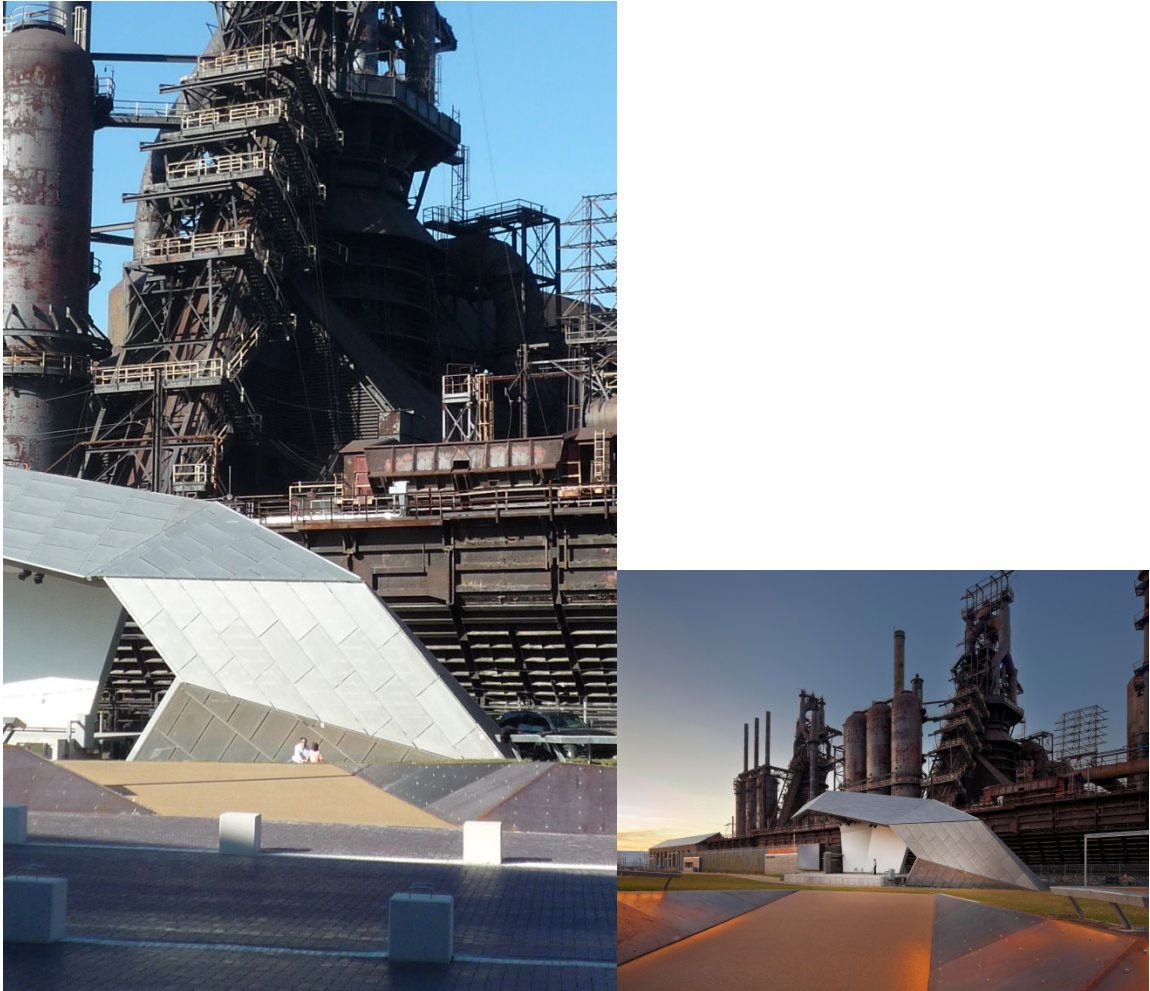


**Bethlehem Visitor Center interior.** ArtsQuest, the nonprofit organization that programs most of the events hosted on the campus, has offices on the mezzanine level of the Bethlehem Visitor Center (above left). Above right, ground level with the exhibition area at right and a video theater at the end of the corridor. (Photos courtesy USA Architects)



**Reception desk and exhibition area.** Discover Lehigh Valley, a nonprofit organization that promotes regional attractions and services provides visitor information at the reception desk (above left). A visitor learns about early 20th century steel-making at an electric kiosk (above right) in the exhibition area. (Photos courtesy USA Architects)

## Campus Places: Levitt Pavilion SteelStacks



**The Levitt Pavilion SteelStacks.** The shell for the performance stage is formed with perforated stainless-steel panels. Above left, East 1st Street is in the foreground, a segment of the Hoover-Mason Trestle is behind the pavilion and in front of a blast furnace in the background. The former rail trestle is being restored and adapted as an elevated park. Above right, steel plates in the foreground form retaining walls that support the bowl shape of the AmphiTheater Lawn. (Photos courtesy WRT)

## Campus Places: Levitt Pavilion SteelStacks



**Levitt Pavilion SteelStacks and Amphitheater Lawn during a summer concert.** Annual pavilion events during the spring, summer, and fall include a minimum of 50 free, family-friendly concerts to an Amphitheater Lawn that accommodates 2,500 spectators. Year round, cultural and entertainment events on the SteelStacks Arts and Cultural Campus attract over a million visits. (Photos: Paul Warchol, courtesy WRT)

## Campus Places: Levitt Pavilion SteelStacks



**Backstage at the Levitt Pavilion SteelStacks.** A service roadway behind the pavilion enables truck-delivery of staging and equipment. (Photo: Paul Warchol, courtesy WRT)



**The Levitt Pavilion SteelStacks and Amphitheater Lawn.** (Photo: Jeffrey Totaro, courtesy WRT)

## Campus Places: Levitt Pavilion SteelStacks



**Levitt Pavilion SteelStacks event.** An audience on the Amphitheater Lawn enjoys a musical act on the stage of the Levitt Pavilion SteelStacks. Altogether, the campus hosts more than 500 live music and dance performances annually. (Photo courtesy ArtsQuest)

## Campus Places: Amphitheater Lawn, Picnic Grove, and Playground



**Amphitheater Lawn.** The bowl-shaped Amphitheater Lawn is part of the Levitt Pavilion SteelStacks. It provides a welcome public green space at the heart of the campus. The PBS39 Building is in the background. (Photo courtesy WRT)



**Picnic Grove and Playground.** Adjacent to the Amphitheater Lawn, the Picnic Grove and Playground are activity areas connected by grassy mounds. The mounds add a measure of enclosure that brings intimacy to the playground and picnic area, while their lush surface presents a surprising counterpoint to the industrial grit of the Hoover-Mason Trestle and blast furnaces. (Phot courtesy WRT)

## Campus Places: 21<sup>st</sup> Century Plaza



**The 21<sup>st</sup> Century Plaza.** When East 1st Street in the campus is closed to vehicular traffic, campus paving and grade design allow two smaller plazas – the PBS39 Plaza and the ArtsQuest Plaza – to combine with the street and sidewalks to form a public space that accommodates large crowds. Above, spectators watch a live broadcast of the 2014 FIFA World Cup in the 21<sup>st</sup> Century Plaza. The game appeared on giant LED screens mounted in two locations: Levitt Pavilion SteelStacks and the PBS39 Plaza in front of the PBS39 Building. ArtsQuest organized two public views of FIFA games; each broadcast drew 8,000 spectators to the campus. (Photos Dave Saba)

## Campus Places: ArtsQuest Center



**Performance in the ArtsQuest Plaza.** Blast furnaces are reflected in the glass curtain wall of the ArtsQuest Center. Here, an audience in the ArtsQuest Plaza watches a performance on a temporary stage. (Photo: Paul Warchol, courtesy Spillman Farmer Architects)

## Campus Places: ArtsQuest Center



**North facade of the ArtsQuest Center with its upper-level balcony and glass curtain wall overlooking the campus open space, Levitt Pavilion SteelStacks, and blast furnaces.** The 6,700 sq. ft. building is owned and operated by ArtsQuest, a nonprofit organization that sponsors cultural and entertainment events throughout the City of Bethlehem. The owners of the Bethlehem Works parcel deeded ArtsQuest the land for the building within the SteelStacks Arts and Cultural Campus. Construction of the building was funded through a combination of public funding, philanthropic support, and conventional commercial financing. (Photo: Paul Warchol, courtesy Spillman Farmer Architects)

## Campus Places: ArtsQuest Center



**A stairway connecting the ground level to an open, multi-functioning café space on the second floor.** (Photo: Paul Warchol courtesy Spillman Farmer Architects)

## Campus Places: ArtsQuest Center



**The second floor café.** The café area offers food and beverage service. A mezzanine-level balcony overlooks it. The top illustration shows a music performance in front of the building's glass wall overlooking the iconic blast furnaces. The bottom illustration shows audience members seated at both the mezzanine balcony and main café levels. (Photos: Paul Warchol courtesy Spillman Farmer Architects)

## Campus Places: ArtsQuest Center



**Cinema theater.** There are two cinema theaters in the ArtsQuest Center, both show independently produced films year-round. In this photograph, a cinema theater is being used for a live music performance during ArtsQuest’s annual 10-day summer music festival, Musikfest. (Photo courtesy ArtsQuest)

## Campus Places: ArtsQuest Center



**I do.** A broad range of events are attracted to the setting and services provided by the ArtsQuest Center, including: job fairs; symposiums; health fairs; and private events, such as weddings. (Photo courtesy ArtsQuest).

## Campus Places: PBS39 Building



**A foot race along East 1<sup>st</sup> Street.** The race is part of a family-oriented event sponsored by PBS39. PBS39 is the Lehigh Valley affiliate of the Public Broadcasting Service. Like the ArtsQuest Center, the PBS39 Building on the SteelStacks Arts and Cultural Campus was built on land deeded to PBS39 by the Bethlehem Works developers. The construction of the building was financed through a combination of public, philanthropic, and commercial funds. The plaza in front of the building – like the plaza in front of the ArtsQuest Center -- was developed with TIF funding administered by the Bethlehem Redevelopment Authority. (Photo courtesy PBS39)

## Campus Places: PBS39 Building



**Television studio.** A live audience watches the filming of a television program produced in one of two television studios in the PBS39 Building. (Photo courtesy PBS39)



**Building entrance.** The entrance area of the PBS39 Building is part of a network of public spaces within the building that host special events related to the organization's educational mission. (Photo courtesy PBS39)

## Campus Places: East 1<sup>st</sup> Street



**East 1<sup>st</sup> Street.** The street was closed to the public when the site was an active steel plant. East 1st Street today runs through the campus and by virtue of its paving design, blends with adjoining plazas. The street is closed to vehicular traffic for special events and combines with other paved public space to form the 21<sup>st</sup> Century Plaza. The sculpture, “The Bridge,” cantilevering over the street, is one of five site-specific art works commissioned for the campus. The Levitt Pavilion SteelStacks and its amphitheater is to the right, the ArtsQuest Center is at the left. (Photo Paul Warchol, courtesy WRT)

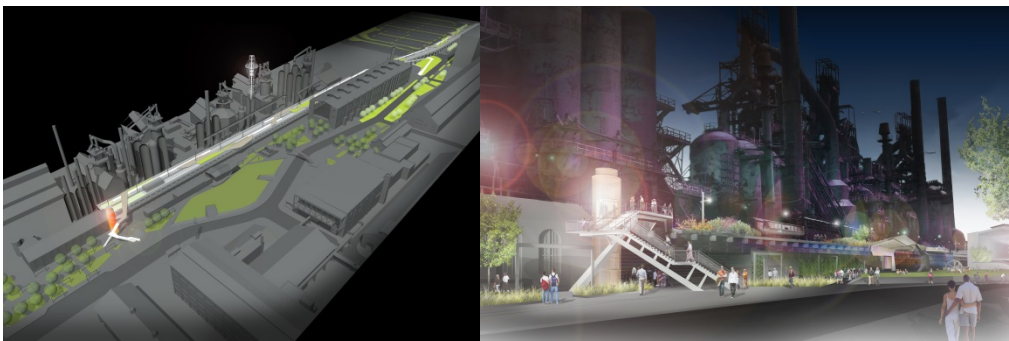


**Then and now.** While a private industry, the steel plant site was closed to the public (above left, early 20<sup>th</sup> century view of the plant). Today (above right) the site is a public space that blends the heritage of smokestack industry with a 21<sup>st</sup> century place-based culture and economy.

## Campus Places: Hoover-Mason Trestle

The Hoover-Mason Trestle was built by the Bethlehem Steel Corp. in 1907 to carry ore and fuel from storage yards east of the blast furnaces to the furnaces themselves – a distance of approximately half a mile. Today, the trestle forms the northern edge of the Bethlehem Works redevelopment parcel.

To strengthen pedestrian connections across the 126-acre Bethlehem Works redevelopment zone, the Bethlehem Redevelopment Authority is restoring the Hoover-Mason Trestle and adapting it for use as a 36-ft.-above-ground linear park. The Sands Casino Resort Bethlehem is at the east end of the trestle; the western terminus of the trestle is deep within the SteelStacks Arts and Cultural Campus where stairs and an elevator connect the ground level to the elevated park. Completion of trestle restoration and adaptation is scheduled for winter, 2015.



**Adapted trestle's integration within the SteelStacks Arts and Cultural Campus.** Plan at left illustrates the Hoover-Mason Trestle adaption where it enters the SteelStacks Arts and Cultural Campus. Above right: rendering illustrating the stairs and an elevator tower that connect the elevated park to ground-level public space in the campus. (Drawings courtesy WRT)



**Elevated park renderings.** The elevated linear park built on the former Hoover-Mason Trestle will incorporate interpretive signage that describes the material and social history of the former plant and surrounding communities. (Drawings courtesy WRT)

## Campus Places: Festival Center

The Bethlehem Steel Corp. built the Turn and Grid Shop at the beginning of the 20<sup>th</sup> century. ArtsQuest will restore the building to U.S. Department of the Interior Standards for Historic Preservation and adapt it for new use within the SteelStacks Arts and Cultural Campus as the Festival Center.

In the adaptation, the open space of the industrial shed will remain largely unchanged, and will support a variety of functions including sculpture exhibitions, temporary markets (including farmers' markets and craft fairs), and hospitality events.

Architectural design is complete. Twenty percent of project funding is in place. Project completion is scheduled for early 2016.



**Before restoration.** Above left: the Turn and Grind Shop stands to the left of the blast furnaces. Above right: interior of the Turn and Grind Shop. In the restoration and adaption, the openness and industrial character of the structure remain intact. (Photos courtesy Artefact Inc.)



**Planned restoration.** This rendering by the project architects (Artefact Inc.) shows the south facade of the Turn and Grind Shop after restoration and adaption for use as the Festival Center. (Drawing courtesy Artefact Inc.)