

Winter 1989

Vol.2 No. 1

# Pennsylvania Architect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS







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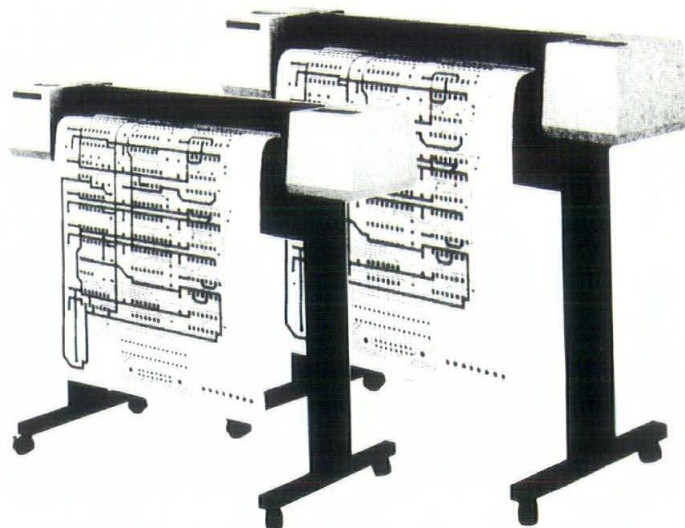
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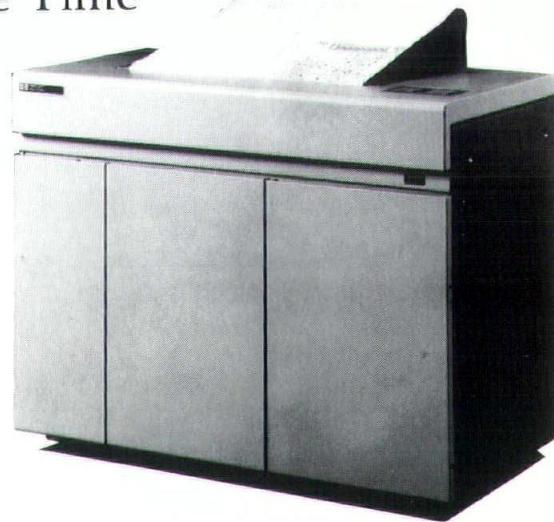
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# The Editor's Letter

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As the final copy of our first magazine was mailed, we all waited anxiously to hear how this newest endeavor of the Pennsylvania Society of Architects was going to be received. While waiting, I had the opportunity to discover that, among other things in this first issue, the name of one board member was misspelled, the name of another was not only misspelled once but appeared differently two other times. The cover photo was credited but not identified and, as one astute reader correctly pointed out, one photo was printed in reverse. At least, I thought, our errors were no worse than those found in larger and older publications.

It was with a sigh of relief and gratification that I read the many favorable comments regarding this first issue of *Pennsylvania Architect*. It seems that most of you enjoyed and appreciated the inaugural issue and that makes me, and more importantly, the editorial committee and the board of the PSA feel good. The fact is that because of a lack of critical comments, I canceled a proposed "Letters to the Editor" column, at least for this issue. We've broken new ground with our magazine and we are confident that, with your help, it will grow and prosper to become a valuable, "must read" publication for the architects of Pennsylvania.

This second issue features not only the 1988 PSA design awards, but also the awards given by the Bucks, Central, Middle, Pittsburgh and Philadelphia Chapters. We are now able to present the winners' works in a manner never before available to us. We hope that this presentation will give all of you a better appreciation of the high quality of work being performed not only here in Pennsylvania, but also across the country in locations like Washington, DC, Hollywood and Seattle.

Our next issue will feature residential work by our members. We hope that as the system for producing the magazine is smoothed out we can develop articles on such items as management, marketing, technology, feedback and profiles of our members. But, we must hear from you. It's your letters, photos, drawings, and accolades or criticisms that will make the magazine. Without you there can be no *Pennsylvania Architect*!

Herbert W. Levy, AIA  
Editor-in-Chief



# PSA Special Awards

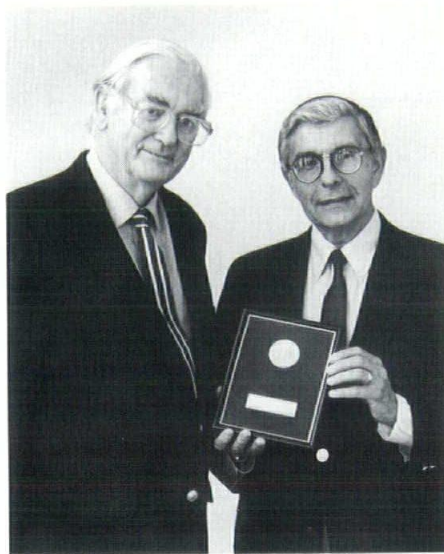
The Board of Directors of the Pennsylvania Society of Architects conducts a special awards program to celebrate outstanding contributions made to the profession. These awards are presented in three categories: Medal of Distinction, Contribution to the Profession by a Non-Architect and Contribution to the Profession by Furthering Artistic Appreciation.

**The PSA Medal of Distinction** is the highest award bestowed by PSA upon a PSA member. The recipient shall have made contributions to architecture that transcend local boundaries and have been of benefit to the profession and citizens of Pennsylvania.

In 1988, the Board of Directors selected David N. Lewis, FAIA, to receive this award. Mr. Lewis is a pioneer in the field of urban design and founder of UDA Architects in Pittsburgh, PA. He was chosen in recognition of his service to the profession over the past 25 years as an author, artist, urban planner, architect and community activist.

He was a pioneer of the concept of citizen participation in the urban design process and his concern for community and multi-disciplinary involvement in a city's growth and development is reflected in his AIA activities. He was a co-founder in the mid-1970s of the Institute for Urban Design.

In his own Pittsburgh community, he has been a member of the Pittsburgh History and Landmarks Foundation, a Board member of the Pittsburgh Center for the Arts and, over the past seven years, has been reappointed three times by the mayor as a member of the city's Art Commission. He is currently a member of the Pittsburgh Foundation's Task Force to commemorate on film the legacy and achievements of the Pittsburgh Renaissance. He served as chairman of the AIA/RIBA-convened "Remaking Cities" Conference in Pitts-



*Stephen A. George, FAIA is shown presenting the Medal of Distinction to David N. Lewis, FAIA.*

burgh and is the 1988 recipient of AIA's highest service award, the Edward C. Kemper Award.

The award for **Contribution to the Profession by a Non-Architect** was created to recognize individuals or companies for unbuilt contributions that benefit the built world or the profession of architecture. The recipient of this award was George E. Thomas, Ph.D. Mr. Thomas has been responsible for a significant group of exhibitions that cover the history of architecture in the Philadelphia region and numerous publications as well as a decade of teaching architectural history at the University of Pennsylvania, Drexel and Bryn Mawr.

Mr. Thomas was selected for this award in recognition of his role in the creation and implementation of "Drawing Toward Building: Philadelphia Architectural Graphics 1732-1986."

This exhibit was a comprehensive collection of three centuries of Philadelphia architectural drawings that was held at the museum of the Pennsylvania Academy of Fine Arts. Mr. Thomas was involved with the exhibit from its inception. He was one of its curators and co-author of its catalogue. However, it was his

involvement in raising funds that saved the show at the eleventh hour.

Mellon Bank (East) of Philadelphia was also honored for its involvement in the Drawing Toward Building Exhibit. The Board selected this firm for an award for **Contribution to the Profession by Furthering Artistic Appreciation**. Although the bank was specifically selected for its key role in funding the exhibit, Mellon Bank (East) has supported the preservation and renovation of many important buildings in Philadelphia and has been an advocate of good urban design through its support of the Foundation for Architecture.

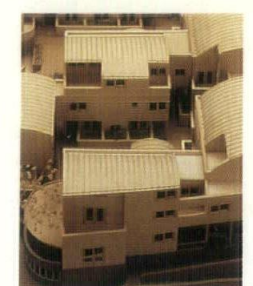
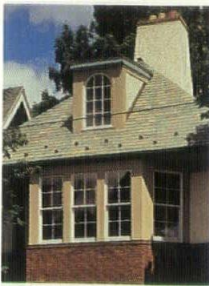
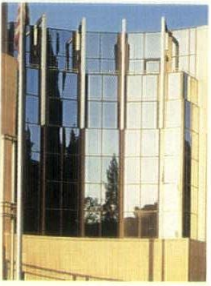
A second award for **Contribution to the Profession by Furthering Artistic Appreciation** was presented to the PENJERDEL Council and the Benjamin Franklin Bridge Lighting Committee. The PENJERDEL Council is a tri-state volunteer organization which, through the volunteer efforts of the Benjamin Franklin Bridge Lighting Committee, proposed, implemented and managed the lighting of the bridge.

The committee, chaired by James P. MacLean, III, Esq., conducted an invitational design competition and selected the Philadelphia-based firm of Venturi, Rauch and Scott Brown to carry the concept forward to reality. In addition, the committee initiated and conducted a funding campaign with a goal of raising \$2.5 million. Over 200 individuals dedicated their time and resources to this project.

On September 17, 1987, the Benjamin Franklin Bridge was illuminated for the first time as a part of the finale to the Bicentennial Celebration of the United States Constitution and remains as the only legacy of this event. On that night, the bridge became the most uniquely lighted bridge in the world incorporating advanced technology to create the only "dancing" bridge of its kind.

These awards were presented during the Awards Ceremony held as part of ARCON 88.





## The 1988 PSA Design Awards

Every year, the Pennsylvania Society of Architects singles out a variety of projects from the many entries it receives and bestows upon them its prestigious Design Awards.

In 1988, the six design awards were selected by jury from 90 entries the PSA received, representing 53 Pennsylvania architectural firms. The jury, all from Chicago, Illinois, included the following architects:

**Adrian Smith, FAIA**  
**Skidmore Owings & Merrill**

**Jim Nagle, FAIA**  
**Nagle Hartray & Associates**

**Paul C. Florian, AIA**  
**Florian-Wierzbowski, Architecture**

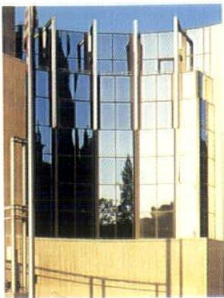
Among these six awards, one was chosen as the Silver Medal winner, which distinguishes that project as the best of the year.

The 1988 Silver Medal winner was Carnegie-Mellon University's Software Engineering Institute, located in Pittsburgh, Pennsylvania and designed through the joint venture of Bohlin Powell Larkin Cywinski and Burt Hill Kosar Rittlemann.

Presented for your scrutiny on the following 14 pages are the six PSA Design Award winners for 1988. Beginning with the Silver Award winner, they also include: The Gaither House, Philadelphia, Pennsylvania; Eleventh Street Urban Infill Project, Philadelphia, Pennsylvania; Riggs Bank-Lincoln Office, Washington, D.C.; Federal Philadelphia, Philadelphia, Pennsylvania; and Franklin/Labrea Multifamily Housing, Hollywood, California.

Following the PSA Design Awards are the Chapter Award winners, representing the five Pennsylvania Chapters of Philadelphia, Central, Bucks County, Pittsburgh and Middle.





# Silver Medal Winner Carnegie Mellon's Software Engineering Institute

## **Project:**

Carnegie Mellon's Software Engineering Institute  
Pittsburgh, Pennsylvania

## **Architects:**

Bohlin, Powell, Larkin, Cywinski and  
Burt, Hill, Kosar, Rittlemann (*joint venture*)

The Software Engineering Institute (SEI) is an independent research and development center operated by Carnegie Mellon University for the Department of Defense, to advance software engineering and the use of software as a tool in the generation of new software. Carnegie Mellon was awarded the SEI contract in late 1984, primarily due to the University's long standing preeminence in its Computer Science programs. Part of CMU's winning proposal was the intended site for a new building to house the SEI: a parcel on the south side of Fifth Avenue in Pittsburgh's Oakland district opposite St. Paul's Cathedral and immediately east of the Mellon Institute. The proximity to Mellon Institute is especially meaningful in that the applied industrial research initiated there more than 50 years ago is an antecedent for the work of the SEI.

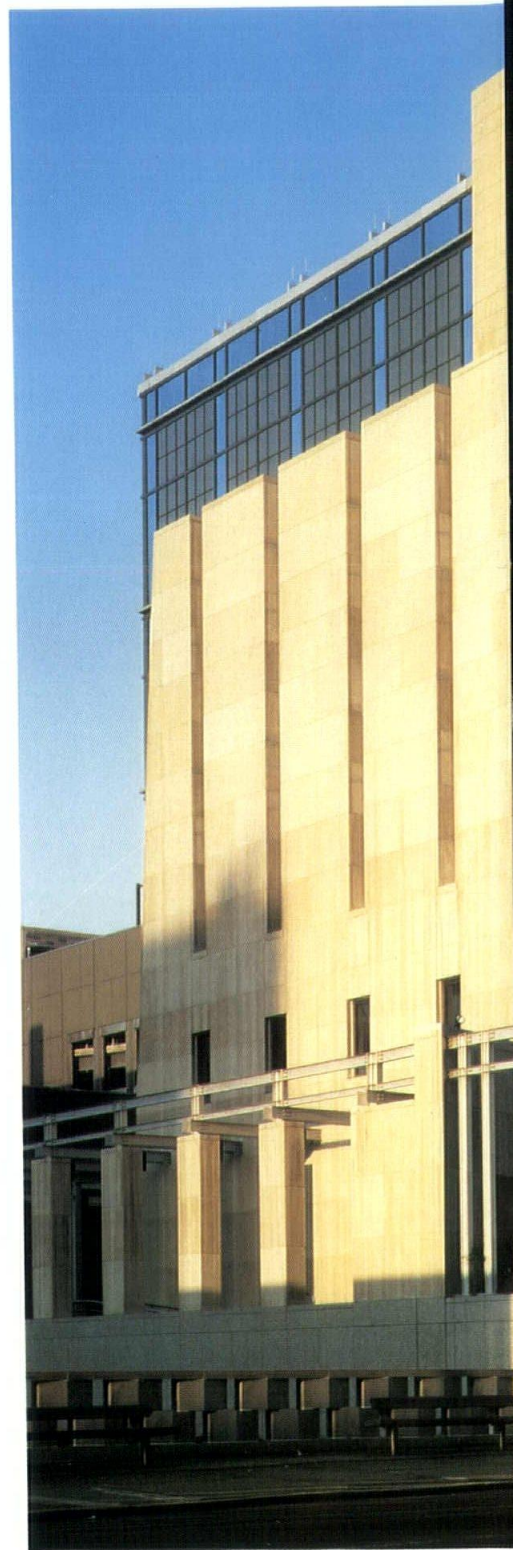
Design of the SEI had to integrate the sometimes conflicting demands made by two sets of issues. The nature of the building's use, the technical and

behavioral demands of its occupancy, and the symbolic expression of an organizational structure only beginning to take shape provided a building program laden with opportunities for innovation. The only precedents for internal organization were to be drawn from industrial software development laboratories located in the low-density, high-amenity settings of suburban California research parks. The lessons learned from these examples had to be translated for implementation in a facility set in a dense, institutional district of a city which was once regarded as the nation's grimmest workplace. The second set of demands on the design emerged both from the monumental qualities of its immediate physical setting, and the need to appropriately embody an institution regarded by many as a symbol of Pittsburgh's aspirations to transform its traditional industrial economy with the emerging opportunities of high technology spawned by the city's universities.

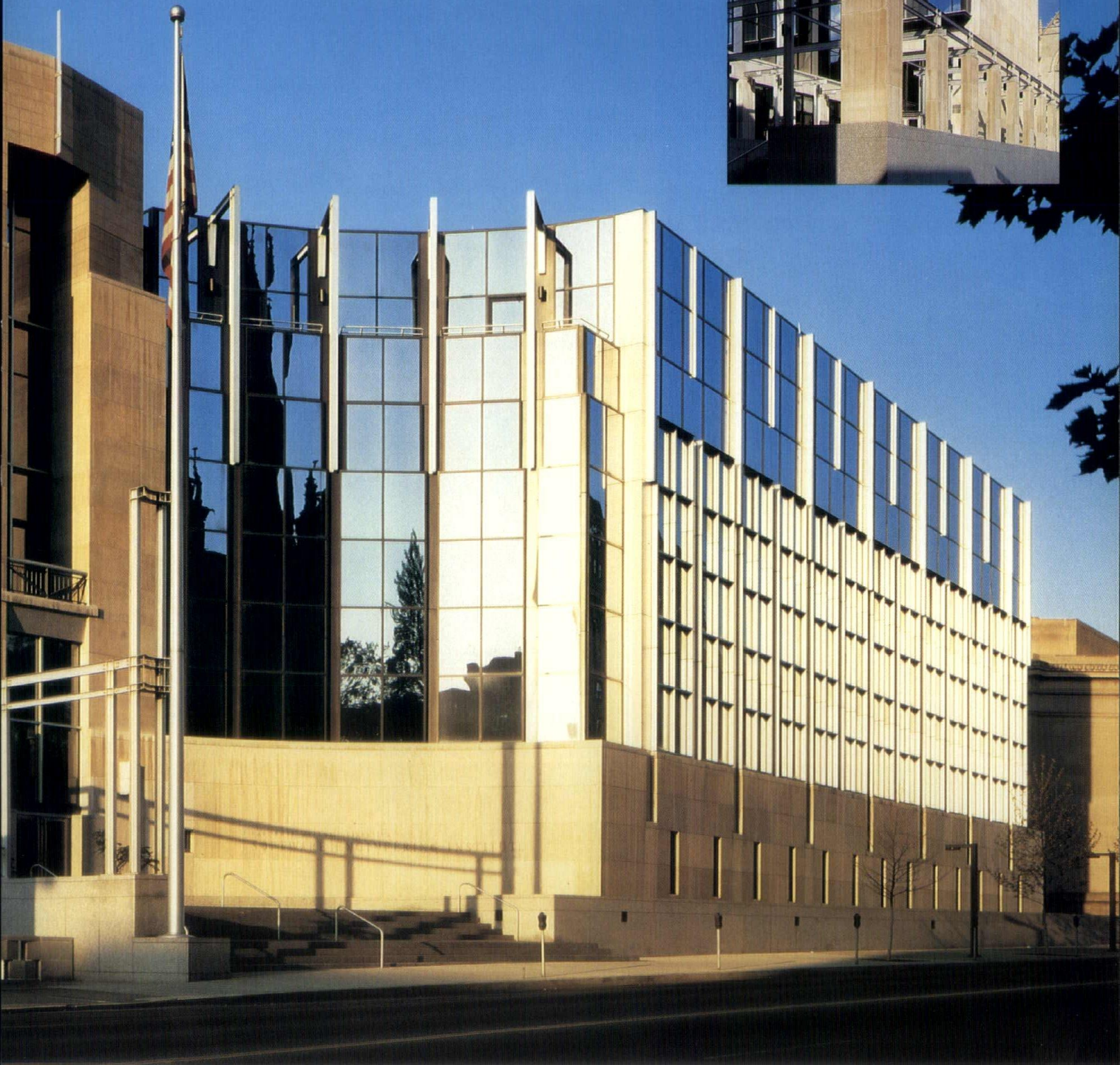
**Continued**

## **Jury Comments:**

Relentlessly Modern. Really original Italian Futurism with a lot of other stuff. Interior is consistent with the exterior concept; the whole thing is played out. It is contextual without copying – a wonderful combination of materials, assembled in a way that it gives. A Contemporary building that feels good with both Classical and Gothic around it.





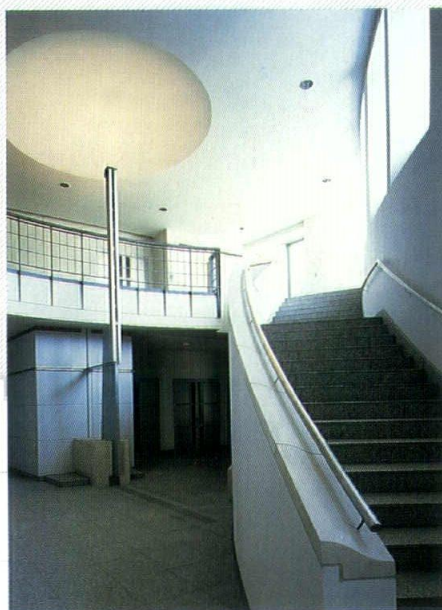






Many of SEI's neighbors are university and civic buildings constructed in the early decades of this century with materials and detailing which cannot be duplicated today in any but the most lavish commissions. Directly across a side street is the Mellon Institute. Conceived as a "temple of science," its facades are simple Ionic colonnades, five stories tall, detailed in the austere neo-classical style of the 1930s. Immediately opposite SEI on Fifth Avenue is St. Paul's Cathedral, an imposing limestone Gothic edifice which is the seat of Pittsburgh's Roman Catholic bishop. The twin spires of St. Paul's are the tallest architectural element in the immediate vicinity, except for the nearby University of Pittsburgh's 40-story Cathedral of Learning, a unique example of the "academic gothic" vogue of the 1920s and 1930s.

With five floors and more than 150,000 square feet, and a 400-car parking garage, the SEI achieves the mass requisite of a monumental building. The height of the building matches that of Mellon Institute, and a horizontal break in the curtain wall grid at the top floor relates to the bottom of the Mellon Institute pediment. Vertical bands within the curtain-wall pattern are designed to echo the rhythm and scale of the Mellon Institute columns. Further connections to the older buildings are made by the use of a granite base capped by limestone at the first floor, and by extending the offset angle of the Mellon Institute facade with respect to Fifth Avenue in the facade of SEI. While the use of a glazed curtain wall for SEI was dictated by the needs for lighting of perimeter offices, economy and speed of construction, the articulation of the curtain wall and its integration with the building's stone base make it a responsive neighbor to the masonry facades of the adjacent buildings. The relationship of the SEI to St. Paul's Cathedral is less literal than that to the Mellon Institute, although no less care-





fully structured. Responding to the cathedral facade, the street face of the SEI has been inflected, creating a stone-paved, semi-circular entry plaza on axis with St. Paul's Cathedral.

SEI's principal entry forms the focus of the limestone entry pavilion. This is the building's tallest element, whose proportions reflect the vertical thrust of the cathedral's spires. Above the two-story entry lobby, the pavilion houses those elements of the building program which have special significance: the library reading room, the main conference suite, and, on the top floor, the Institute's board room. To the east of the pavilion, the SEI site is softly bordered by a wisteria-covered pergola, which is carried behind the pavilion to define a rear entry courtyard sharing access to the main lobby.

The internal focus of SEI is the individual researcher's workspace. Preliminary research demonstrated that neither traditional office space nor laboratory space could successfully address the full range of demands posed by software engineering. The researchers required a dense network of computer equipment, with the further requirement that it be capable of quick reconfiguration. Rapid evolution has enabled computers to move from remote machine rooms into the work environment — bringing with them, unfortunately, heat, noise and a labyrinth of cabling. The conflict between machines and the researcher's need for solitude and privacy to support intense concentration was resolved by the creation of personal laboratories: 10-ft. by 13-ft. offices, which could accommodate up to 2,000 watts of equipment with special temperature control and sound insulation to counteract heat and noise. Casework for HVAC terminals and in-office computers was arranged so that computer-generated excess heat could be drawn directly into the HVAC unit, eliminating uncomfortable hot spots. The HVAC system utilizes

multi-speed fan-coil units and chilled water flow cartridges, so that capacities can be easily adjusted as equipment loads fluctuate, providing temperature control, energy efficiency and quiet operation. A good example of the integration of technical and visual objectives in the SEI is the organization of the cabling system. Color coded cable trays were suspended below the ceilings on both sides of the corridors, becoming a dominant element of the interior design as a visual expression of the facility's life blood — the flow of electronic information — as well as a practical solution incorporating flexible data communications, lighting and visual reinforcement of the building's circulation patterns.

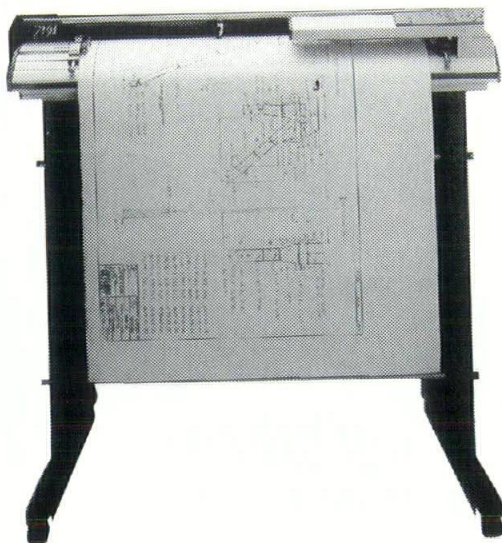


In September, the SEI was awarded the PSA 1988 Silver Medal by a jury of Chicago architects chaired by Adrian Smith, FAIA. The jury commented that the SEI is "relentlessly modern, really original, and contextual without copying," concluding that it is "a contemporary building that feels good with both Classical and Gothic around it." Several weeks later, the SEI was again honored by the Pittsburgh Chapter in its 1988 awards program. Jury chair Margaret McCurry, AIA of Tigerman McCurry commented that the building's forms "are simultaneously traditional and modern, with aesthetics appropriate to both." ■



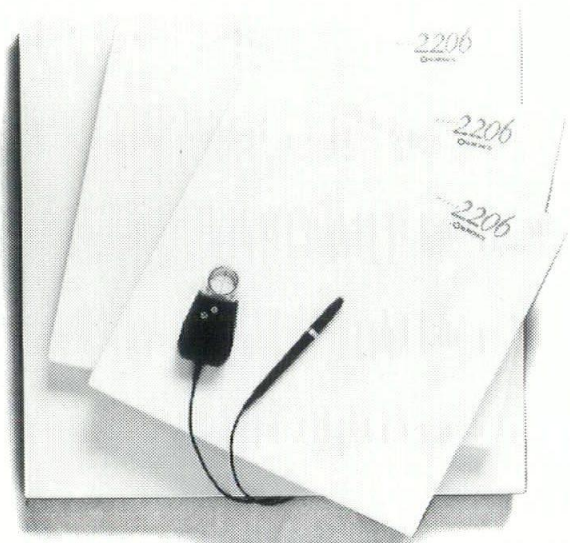
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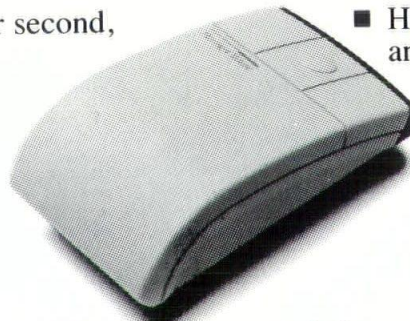
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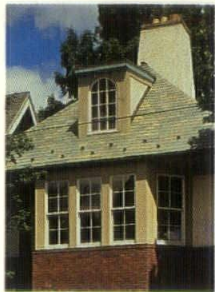


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# PSA Design Awards Gaither House

## **Project:**

Gaither House  
Philadelphia, Pennsylvania

## **Architect:**

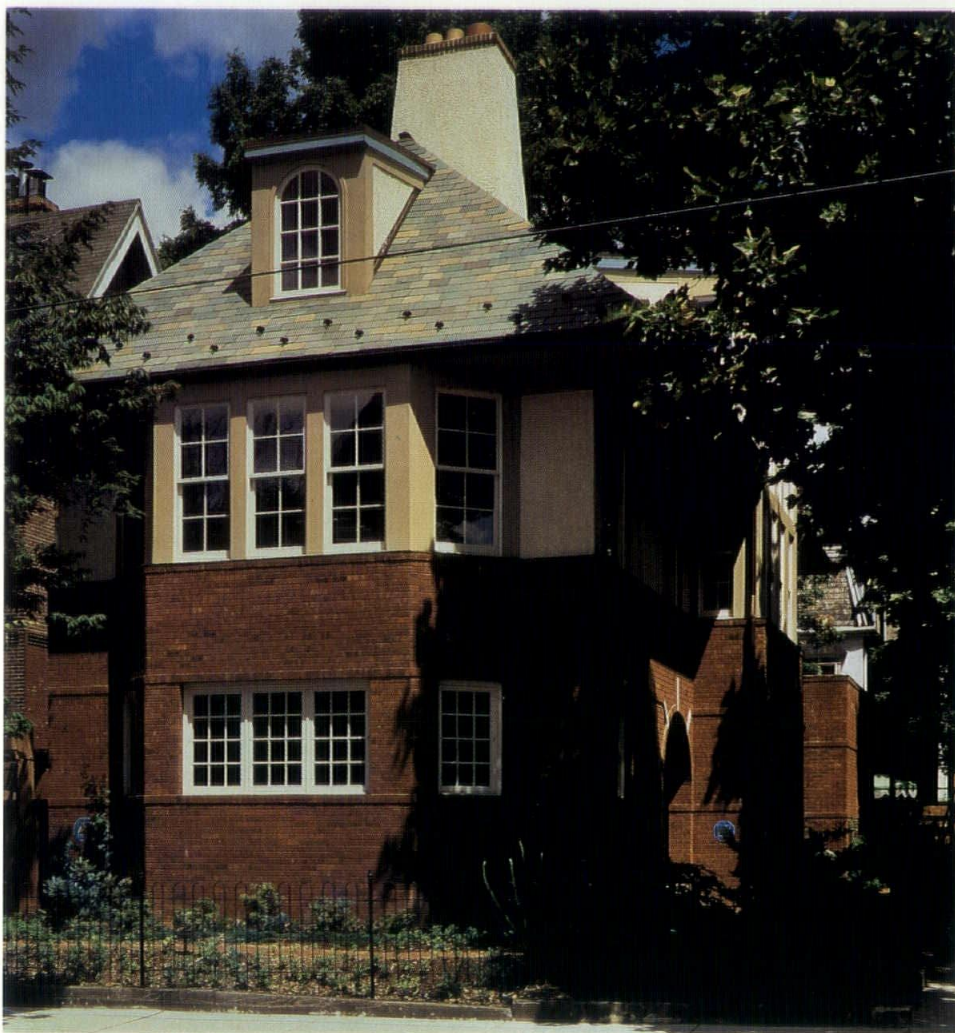
Atkin, Voith & Associates

## **Jury Comments:**

All the best of the period. Great sense of proportion. Generous well lit spaces. Very livable house. Use of volumes makes it special. Charm without being fussy. Good use of color, sense of palette.

The Gaither House is built on a tight urban site previously occupied by a Victorian house that was destroyed by fire. The challenge was to build a modern, modestly-sized house with a large enough scale and appropriate architectural image to hold its own in the context of its 19th century neighbors.

The heavy masonry base, small window openings and recessed entry porch on the ground floor give the house a solid presence on the street. The larger windows and lighter stucco of the upper level gives the building an openness rare in the

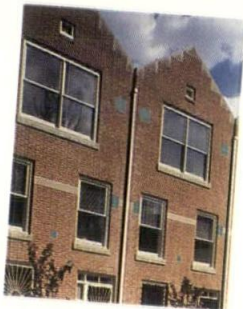


dense urban neighborhood of Powelton Village. The third floor under the roof is lit by shed dormers. One of these dormers emerges from the dining room bay and forms a vertical element around which the east elevation is organized. This is set off by the horizontal lines established by the slate covered hip roof and wide eaves.

At the ground floor entrance, a small vestibule is flanked by Dr. Gaither's office and guest bedrooms down a subsidiary hall. One is immediately drawn to the second floor by the natural light

flooding the main stair. In response to the client's request for large flowing well-lit spaces for entertaining, the house has a "piano nobile" plan with the major spaces such as the living room, dining room, kitchen and deck located on the second floor. The centerpiece of the house is a double height living room at the front end. This space is surrounded by a stenciled frieze designed by the architects. A massive mantle piece and battered chimney breast are overlooked by windows from the third floor master bedroom.





# Eleventh Street Urban Infill Project

## **Project:**

Eleventh Street Urban Infill Project  
Philadelphia, Pennsylvania

## **Architect:**

Jacobs/Wyper Architects

## **Jury Comments:**

Made judgements to select the best of what was there and then added to it sensitively.

Show an understanding of the context of urban setting, the sense of the difference between street and alley.

The principal urban design problem was to repair and reinforce the existing fabric of a busy commercial street and a





quieter residential street through careful selective demolition and infill in a historic district, styling new construction to older buildings to create a unity for the project as a whole. The indigenous patterns of Philadelphia row house streets were studied and utilized to knit the new construction into the existing block. A new, south-facing courtyard was carved into the center of the block, to bring light and garden spaces to the rear of all the buildings, a pattern generic to the row house block.

The existing pattern on Eleventh Street of street level commercial spaces with apartments above is maintained in the renovated historic buildings and continued in the new infill construction. Similarly, the existing row house pattern is maintained on Jessup Street including the 16-foot lot width and small brick stoops. Parking for the three single-family row houses, a zoning requirement, is provided at the side of the houses. The alternative, street level garages at the ground floor of the houses, was considered to be destructive of the scale and character of the traditional row house streets, where the stoops and first floor windows provide a sense of street life and community.

The process of selecting the developer/architect team for this RDA owned site was by competition. Competing developers submitted schemes for the site which met the program criteria and bids for the property. The proposals were reviewed by the Washington Square West neighborhood organization and the decision review committee of the RDA before selecting this scheme as the winner. Several recommendations of the reviewers were incorporated in the final scheme including moving most of the apartment entrances onto busier Eleventh Street and reinforcing the smaller scale fabric of Jessup Street.



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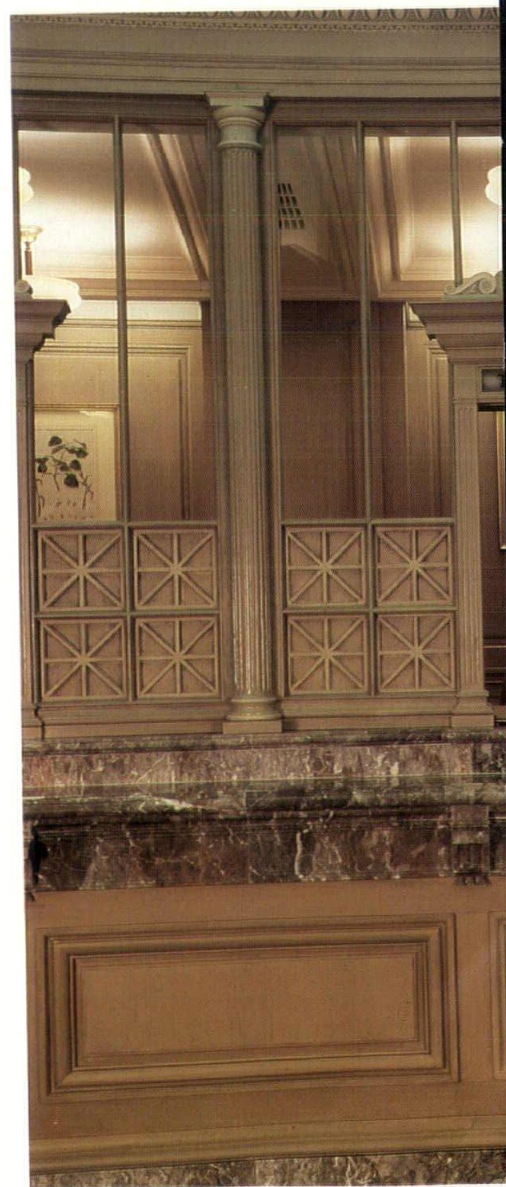
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# Riggs Bank

**Project:**

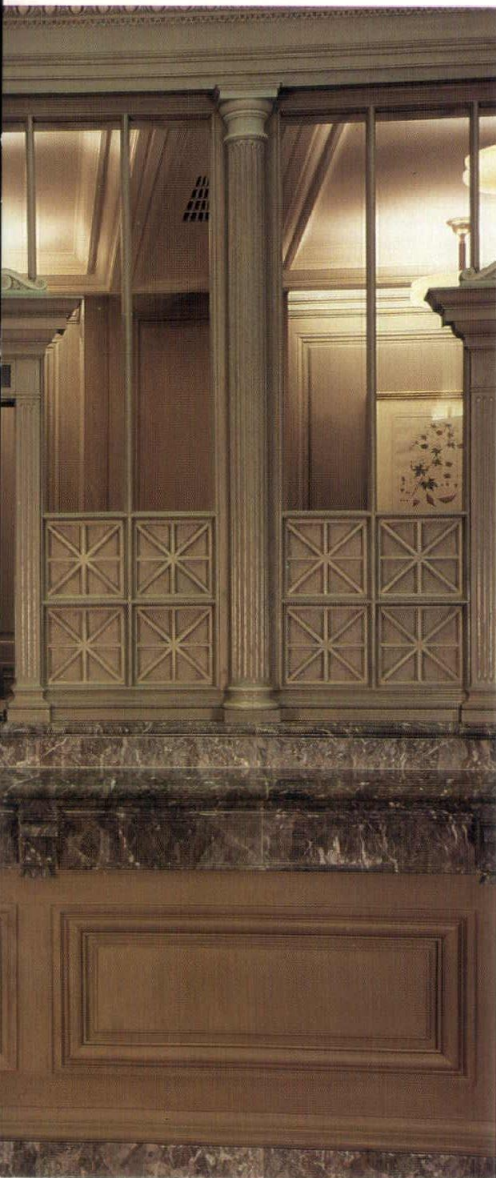
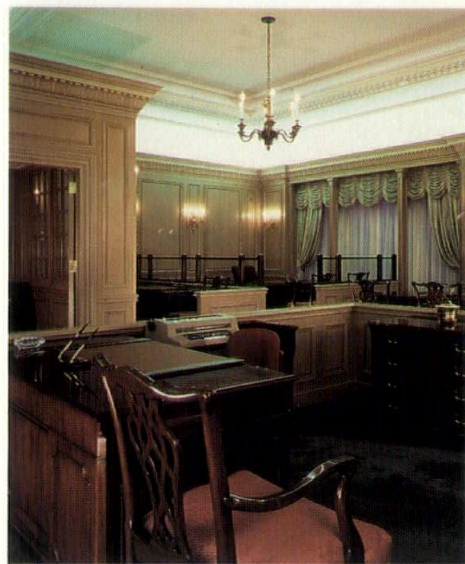
Riggs Bank – Lincoln Office  
Washington, DC

**Architect:**

John Blatteau Associates

**Jury Comments:**

Couldn't have been done better in its period. Used authentic Classical detailing with respect to the scale of the piece.



The renovation to the Lincoln Office of the Riggs Bank of Washington, DC was the first commission that John Blatteau Associates undertook for the Bank. This was the beginning of a continuing series of projects, all of which involve the upgrading of many of the Bank's existing facilities and the re-establishment of a consistent traditional image.

The renovation required the development of a new axis, bisecting the existing space and connecting the new main entrance with the elevator lobby of the office building. This new axis heightens the tension between the semicircular, intricately detailed Banking Hall on one side and the rectangular, expansive Officers' Platform on the other.

The existing space has been transformed into two 18th century rooms of Classical Style. All the architectural and decorative elements of the design express the sense of dignity, security, stability and permanence traditionally associated with banking and sought by the client. In the Banking Hall, the space is defined by the sweep of the semicircular wall of

tellers' windows. Within this strongly defined horizontal curve, the square-headed tellers' windows alternate between Doric columns, creating a second vertical rhythm. This vertical rhythm is finally contained by the uninterrupted Doric entablature and graceful, coved ceiling. The extensive richness of the surface decoration establishes a lyrical rhythm and balance in this space.

Complementing the more public character of the Banking Hall, the Officers' Platform is planned to accommodate the more personal but separate needs of openness and privacy required of such a space. The walls are paneled in quarter sawn white oak as are the low partitions defining each officers' space. The paneling has been painted with several layers of transparent glaze to highlight the natural grain and color of the wood. The ceiling coves and plaster ornament have been painted with very pale tints of salmon and blue to complement the curtain fabric, carpet and rich natural finish of the wood furniture.





# Federal Philadelphia

## Project:

Federal Philadelphia  
Philadelphia, Pennsylvania

## Architect:

Richard Conway Meyer

## Jury Comments:

Without color or ornamentation, have created with drywall an elegant setting. Informal arrangement of the installation complements the context of the exhibit. Dealt successfully with a difficult ceiling system.

This arrangement, suggested by Benjamin Henry Latrobe's shocking vision of 1800 Philadelphia as "The Athens of the Western World" is presented as a theatrical composite landscape made up of shapes from the decorative arts and architecture of the time. This is a similarly "anecdotal" collection. The references are specific and are noted on the Plan following; however, the level of meaning added to the exhibition is enjoyable for itself and does not need to be "understood" by the observer.

The Plan is organized as three concentric tiers, each a summary of the one following, the emphasis shifting from the impact of the exhibit design (at the center), to the objects themselves (at the edge).

Federal Philadelphia was intended as the Philadelphia Museum of Art's contribution to a city-wide celebration of the Bicentennial of the Constitution. The exhibition was to be accessible and entertaining for a large number of one-time visitors.



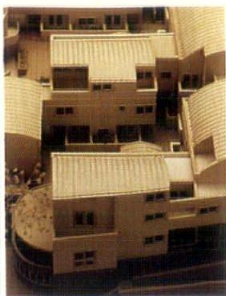


The curator, Beatrice Garvan, assembled a catalog that she would call "anecdotal" rather than didactic, including architectural woodwork, household furniture, paintings and prints, silver and fabrics substantially drawn from the Museum's permanent collections.

The exhibit was to be in place for eleven weeks.







# Franklin/Labrea Multifamily Housing

## **Project:**

Franklin/Labrea Multifamily Housing  
Hollywood, California

## **Architect:**

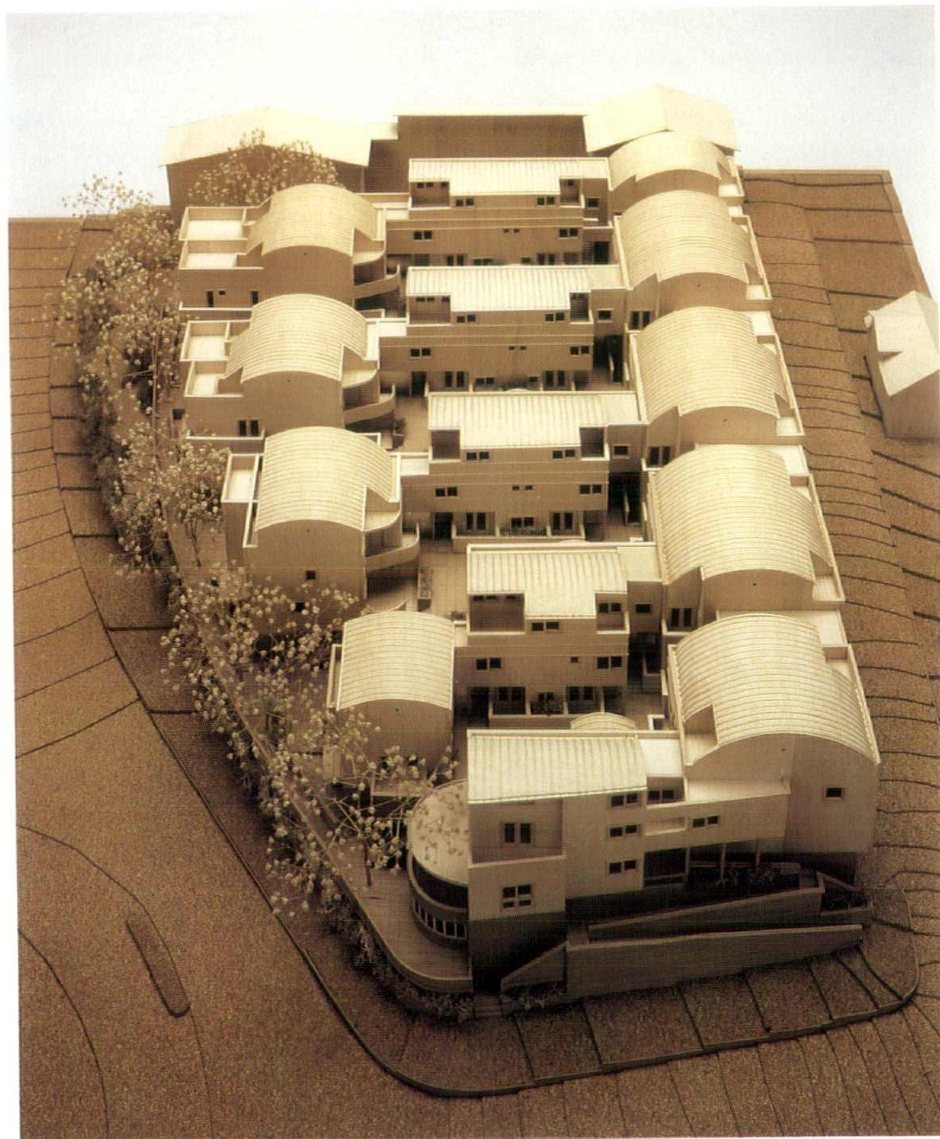
Adele Naude Santos

## **Jury Comments:**

Very innovative site plan; the site views are great. Strong forms that could be built inexpensively. Wonderful scale in the exterior spaces.

The project challenges the current approach to cost effective housing in Los Angeles, in which three floors of apartments served by double loaded corridors are stacked above an underlit subterranean garage. Instead, a small scale complex has been created with the structure of a small town made up of squares linked by offset walkways passing through archways. The project contains numerous places for neighbors to socialize, children to play and plants to flourish and is made up of house-like living units with individualized entries, dual orientations for light and air, and naturally lit kitchens and bathrooms. All dwellings have private outdoor space, and share community amenities. Garages remain small, serving approximately eight units each, to provide for a minimum distance from the car to front door, and to allow natural lighting and ventilation.

The project is intended to house approximately 183 persons, too large a group to know each other, share facilities and ensure the safety and maintenance of the complex. In response, four smaller, human-scaled environments have been created with clear territorial hierarchy. Approximately ten households share common spaces including laundry/lounge, play area, covered porch and parking structure. Each grouping is made up of a representative cross section

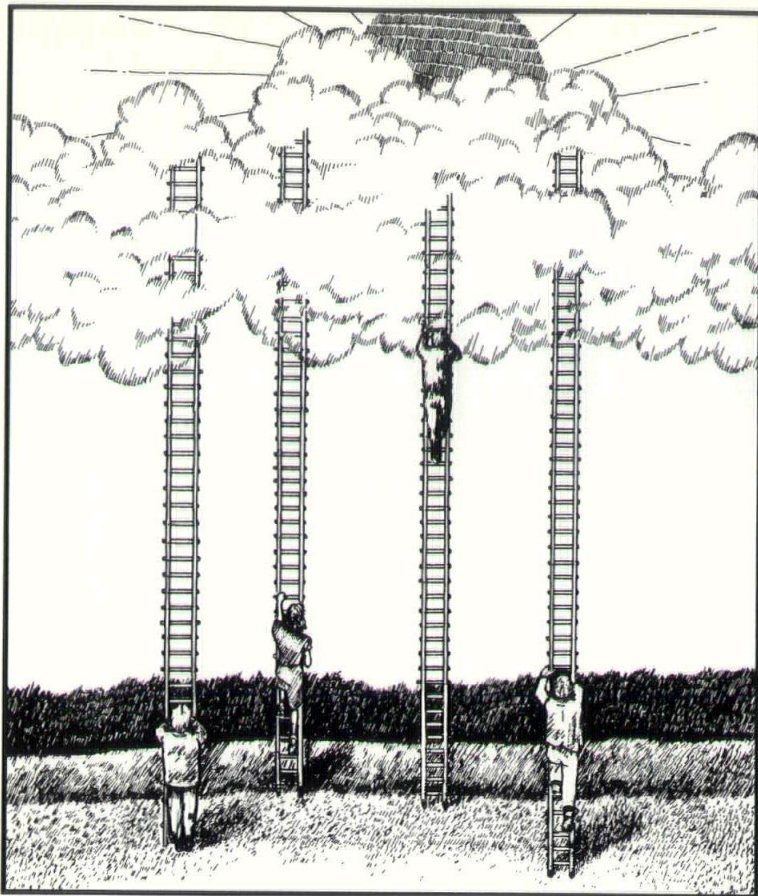


of households, which are viewed as a large extended family.

The complex follows the slope of the land, capitalizing on distant views and preferred south and east orientations. Four courtyards above the parking form the focus for the residential groupings. The public spaces are organized to create diagonal vistas, giving a sense of spaciousness to the courtyards. A ramp links the courtyards at the north edge of the

project, and adjacent courtyards are lined across the contours at the southern edge, enabling wheelchair access to all deck level units. Each court focuses on a covered porch above a laundryroom, from which the ground level children's play areas can be surveyed. This public space is given architectural emphasis through its curved shape and material choice.





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# Philadelphia Chapter Awards



## **Merit Award**

### **Architect:**

Richard Conway Meyer

### **Project:**

Federal Philadelphia *The Athens of the Western World*

### **Jury Comments:**

Cited as an intervention of a clear spatial order which serves both to orient and disperse visitors, and the overall quality of exhibit design. Lighting and set pieces.





### **Honorable Mention**

#### **Architect:**

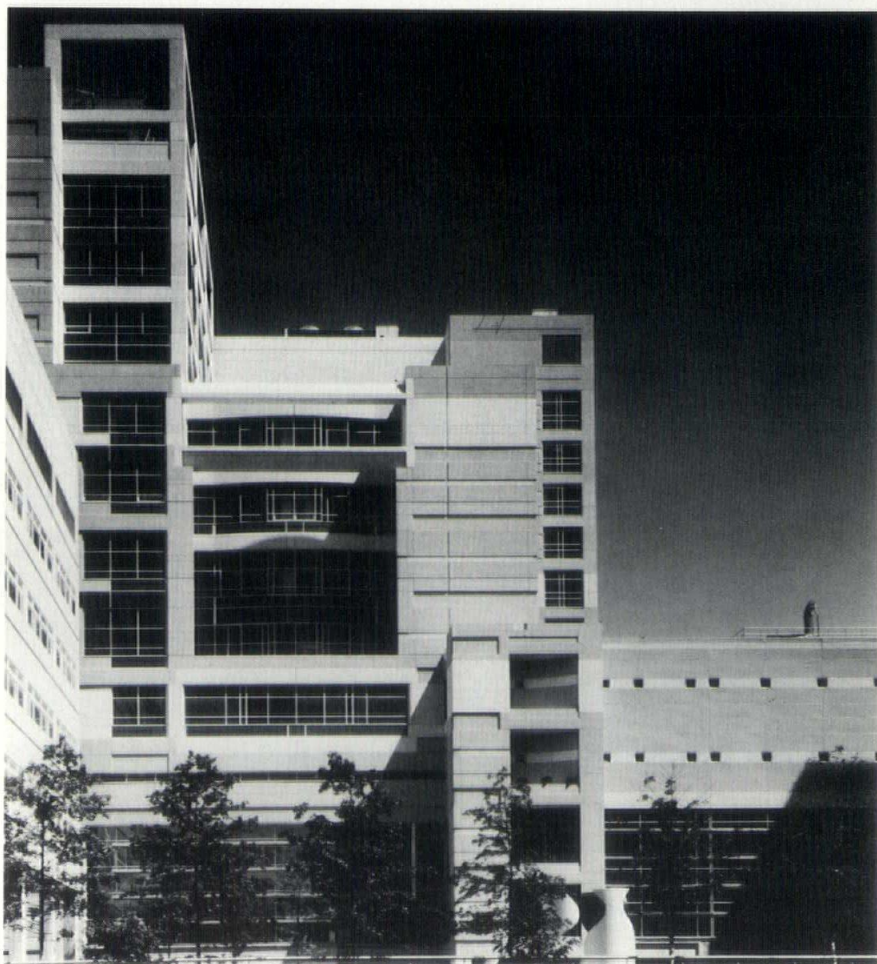
Venturi, Rauch and Scott Brown

#### **Project:**

Seattle Art Museum

#### **Jury Comments:**

The project was cited for the innovative development of its facade and the development of its lobby space which follow the natural contours of the site.



### **Merit Award**

#### **Architect:**

Geddes Brecher Qualls Cunningham

#### **Project:**

Founders Pavillion, Hospital of the University of PA

#### **Jury Comments:**

Cited for the rich and innovative development of its exterior wall and open space.



### **Merit Award**

#### **Architect:**

Kieran, Timberlake & Harris

#### **Project:**

Chestnut Hill College Student Activities Center

#### **Jury Comments:**

Cited for "a Superposition" of new elements which on its own gave meaning to a previously existing old structure which was quite unspecial and ordinary.

### **Honorable Mention**

#### **Architect:**

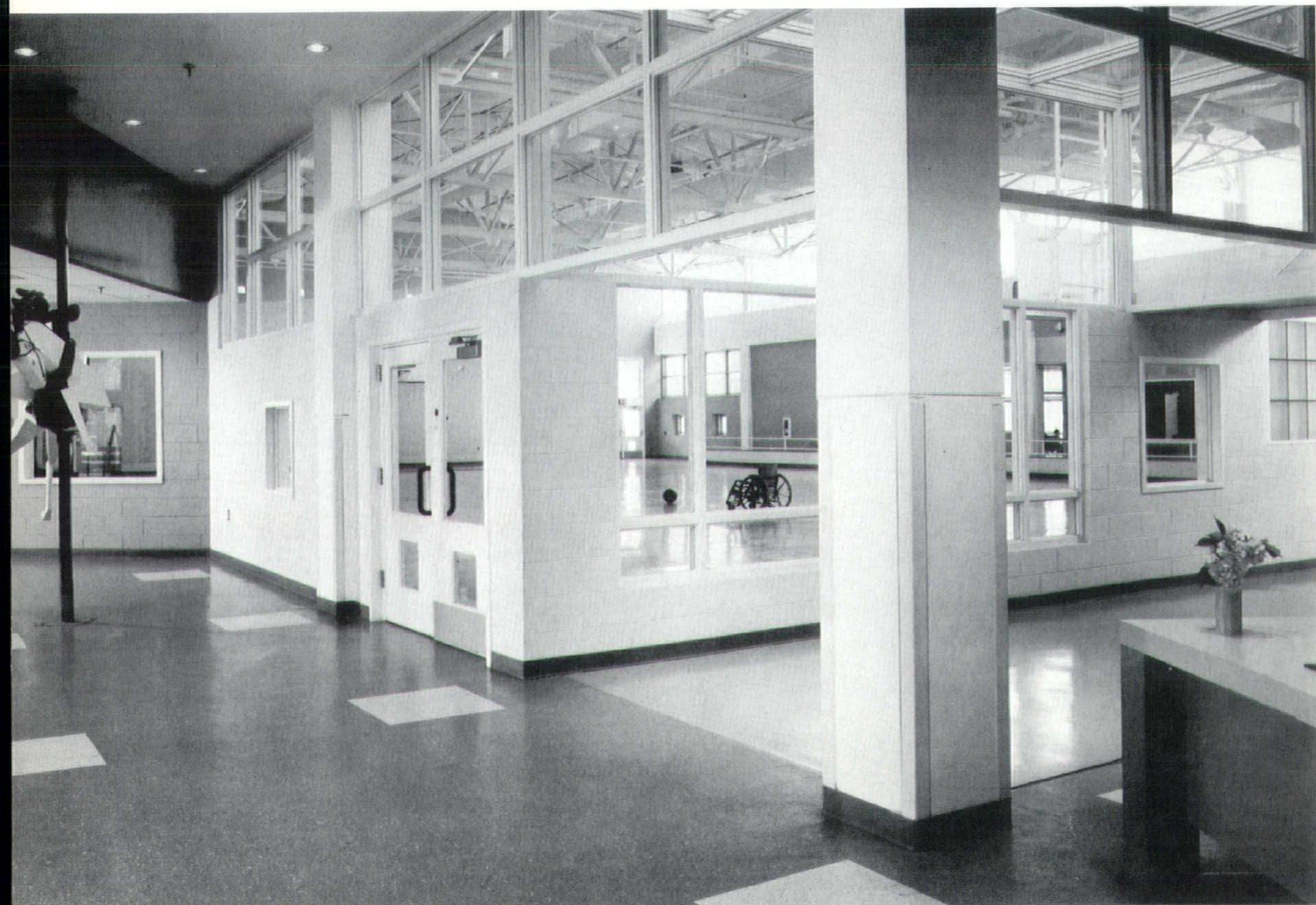
Richard Conway Meyer

#### **Project:**

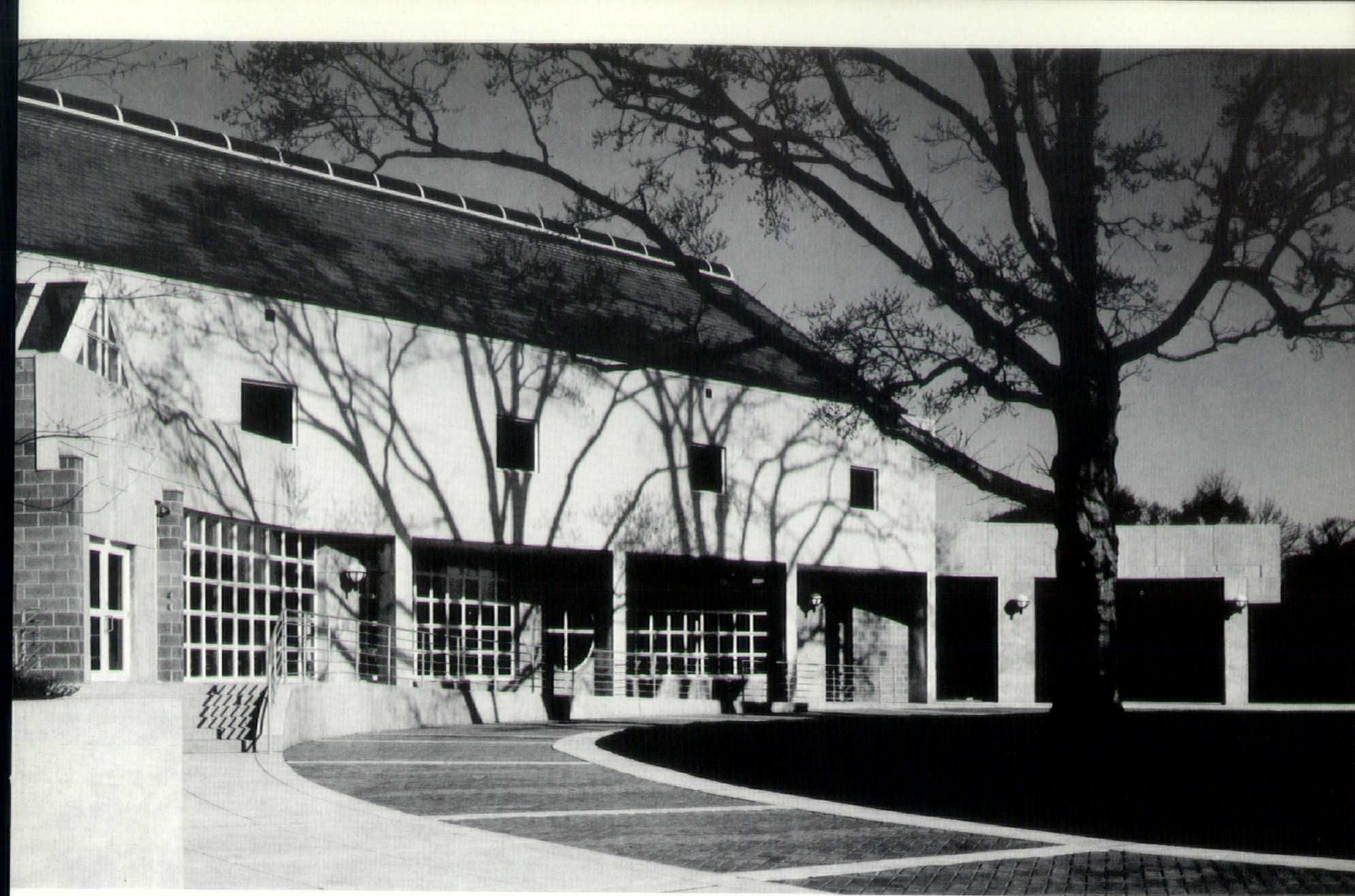
Carousel House  
Recreation Building for the Handicapped

#### **Jury Comments:**

A previous recipient of the Silver Medal as a project in design, this building was cited as a completed work for its sensitive development of space, use of natural light to create interesting texture and forms.







### **Honorable Mention**

#### **Architect:**

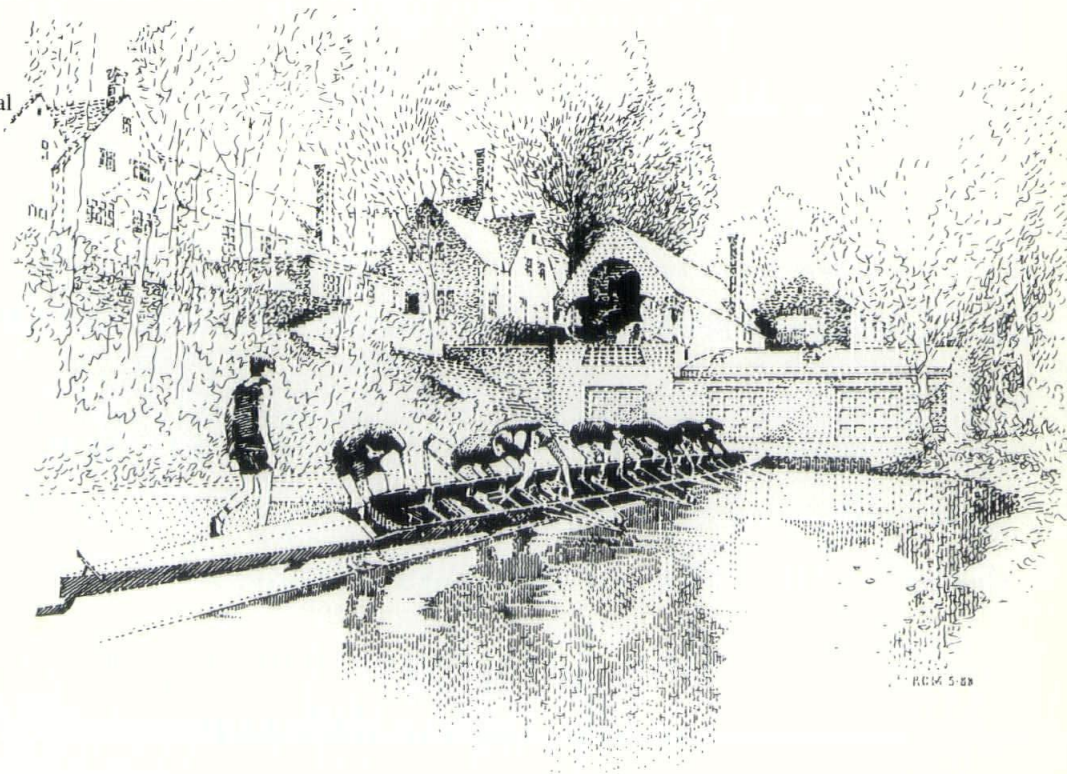
H2L2

#### **Project:**

The Academy of the New Church – Library

#### **Jury Comments:**

Cited for its overall architectural quality. Pleasant light and reading space made special by minimal means.



### **Merit Award**

#### **Architect:**

Richard Conway Meyer

#### **Project:**

Boathouse, Saint Andrews School

#### **Jury Comments:**

A "Jewel," sensitively sited and scaled and in complete harmony with its site.



# Central Chapter Awards

**Architect:**

John M. Kostecky, Jr. & Associates

**Project:**

Tollhouse Shopping Center, Leesburg, VA

**Jury Comments:**

Excellent scale, well detailed, interesting contrast of colors and textures.

**Architect:**

John M. Kostecky, Jr. & Associates

**Project:**

Cumberland County Courthouse East Wing, Carlisle, PA

**Jury Comments:**

Very urban and civic. Intelligent solution to a difficult problem. Preserved what was good.



**Architect:**

Crabtree, Rohrbaugh & Associates

**Project:**

YMCA Renovation, York, PA

**Jury Comments:**

Good detailing, contemporary statement enhances old building and provides updated environment for today's youth.



**Architect:**

David Lynch & Associates

**Project:**

Renovations and Addition to the Admissions House, Gettysburg College

**Jury Comments:**

Good articulation of massing. Better than original. Good sense of historical details.





**Architect:**

Crabtree, Rohrbaugh & Associates

**Project:**

Lemoyne Square Offices, Lemoyne, PA

**Jury Comments:**

Very artistic. Well executed use of black glass, tile and glazed masonry. Sculptural stairs contrast well with flush building lines.

**Architect:**

Crabtree, Rohrbaugh & Associates

**Project:**

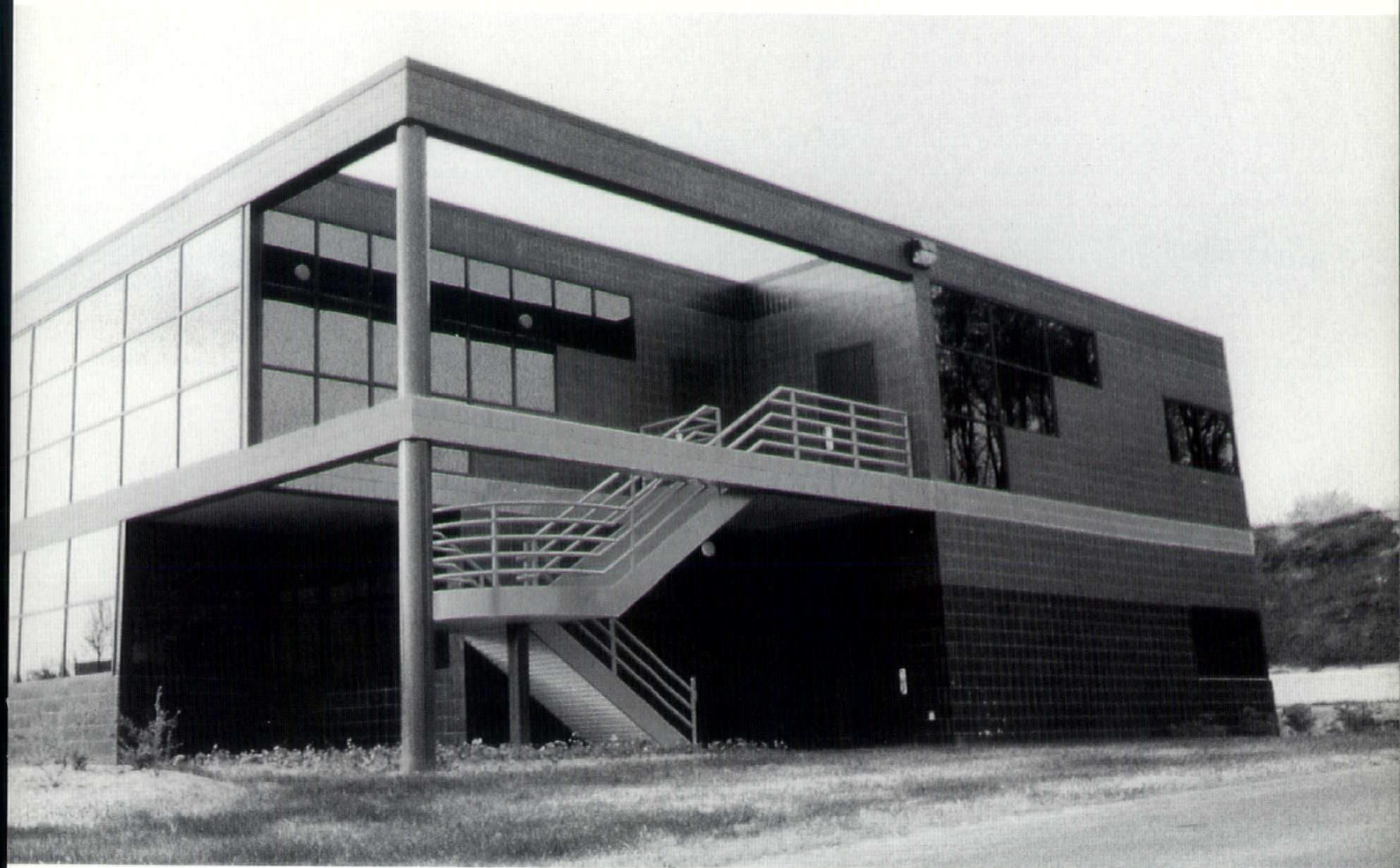
Building No. 50, Rossmoyne Industrial Park, Mechanicsburg, PA

**Jury Comments:**

Excellent plan. Relationship of buildings screens service area. Sensitive use of color and natural materials.







**Architect:**

John M. Kostecky, Jr. & Associates

**Project:**

Pealer's Flower Shop, Camp Hill Shopping Mall, Camp Hill, PA

**Jury Comments:**

Strong ceiling treatment. Trellis design symbolic of a flower garden.





**Architect:**

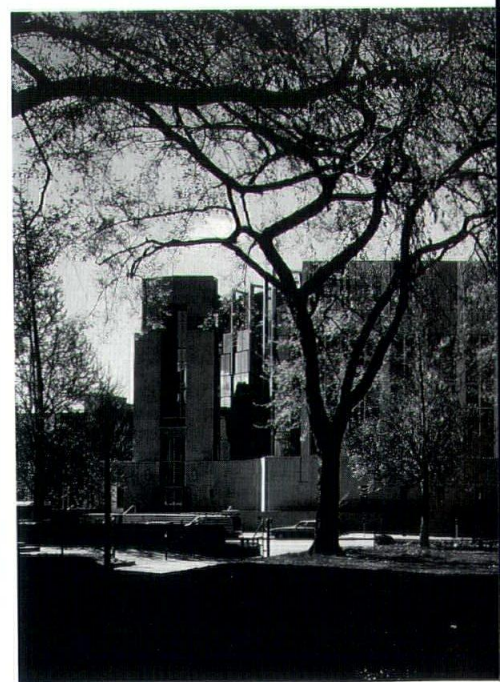
MacLachlan, Cornelius & Filoni, Inc.

**Project:**

Benedum Center for the Performing Arts,  
Pittsburgh, PA

**Jury Comments:**

An enormously impressive restoration and expansion of a significant urban building. The contiguous Support Building is a sensitive addition — responsive in scale as a transition from the street fabric to the larger mass of the stagehouse and responsible in context as is exemplified by the handsome brick detailing and proportions of the facade that take this clue from the original theater and yet establish a satisfying identity of its own.





# Pittsburgh Chapter Awards



**Architect:**

Bohlin Powell Larkin Cywinski

**Project:**

Royal Oil & Gas Corporate Headquarters



**Architect:**

Williams Trebilcock Whitehead

**Project:**

The Hawthorne Group Corporate Headquarters, Pittsburgh, PA

**Jury Comments:**

A breath of traditional modern fresh air! The classic breezes blow through this corporate headquarters with a light, gentle touch — spaces are well proportioned and detailed, the material palette is rich yet used with restraint; objects are gracefully integrated. The whole composition is in harmony with itself.

**Architects:**

Bohlin, Powell, Larkin, Cywinski and Burt, Hill, Kosar, Rittlemann (*joint venture*)

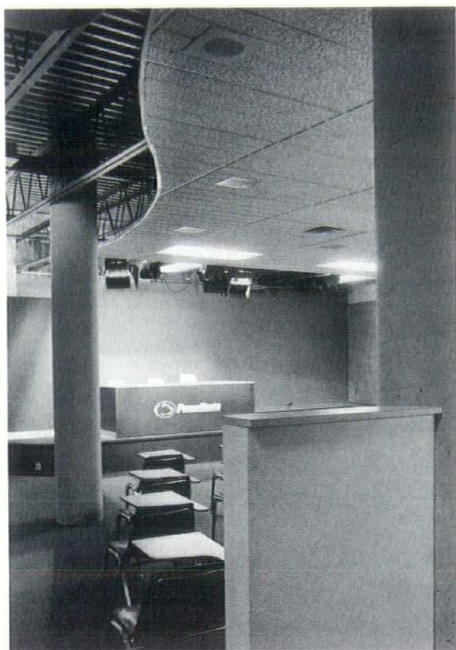
**Project:**

Software Engineering Institute, Carnegie-Mellon University, Pittsburgh, PA





# Middle PA Chapter Awards



**Architect:**

Robert H. Hoffman, Architect & Associates

**Projects:**

New Media T.V. Interview Space, Home Team Locker Room — Beaver Stadium, Penn State University

**Jury Comments:**

Good colors. Playful details. Presents people well, both to cameras and audience. Plan somewhat awkward, but simple. Could have responded to overall stadium plan better. Need to define problem statement better in future presentations.



**Architect:**

Brian Kring, AIA

**Project:**

Ebensburg Senior Citizens Center, Ebensburg, PA

**Jury Comments:**

Exterior is warm and welcoming. Well suited to context. Geometry of front elevation is well planned, but nearly clumsy in proportion. Interiors are not cohesive with exteriors. Interior trim does not match other elements. Slides of exterior are burned out and hard to read. Need to define problem better in future submissions.

**Architect:**

Hayes, Large, Suckling, Fruth & Wedge

**Project:**

Williamsport Area Community College Advanced Technology & Allied Health Center, Williamsport, PA

**Jury Comments:**

Excellent presentation of problem and solution. Clear concept. Nice use of materials, but could have reflected the high tech aspect of project better. Beam in front of glass atrium is overbearing and detracts from the climax of making a strong statement.





# Bucks County Chapter Awards

**Architect:**

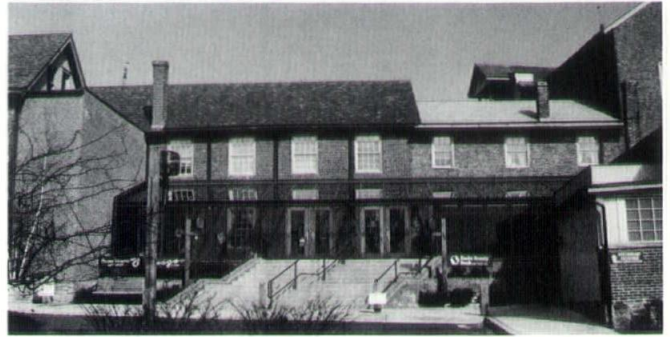
Vaughn Organization, P.C., Architects,  
Planners

**Project:**

Bucks County Bank, Yardley, PA

**Jury Comments:**

A successful merger of Victorian details with simple forms to create a stately building. Building and parking was carefully situated on the site to preserve specimen trees. A "personable" building was created that has been well accepted by the entire community.

**Architect:**

Robert A. Kear

**Project:**

Doylestown Agricultural Works,  
Doylestown, PA

**Jury Comments:**

The complex of rundown industrial buildings and residences dating back to 1830 were carefully preserved and transferred into viable, attractive commercial office and retail spaces. Project was a strong catalyst for restoration and revitalization of the surrounding area of town.

**Architect:**

Lynn Taylor & Associates

**Project:**

The Professional, Doylestown, PA

**Jury Comments:**

The conversion of an old boarded-up supermarket into new office and retail space was achieved with the tasteful introduction of new rooflines, overhangs and facade. The completed project blended well with the character of surrounding buildings. Site landscaping and modifications further enhanced the overall project success.







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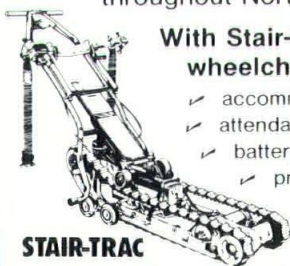
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