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1990 PSA Design Awards



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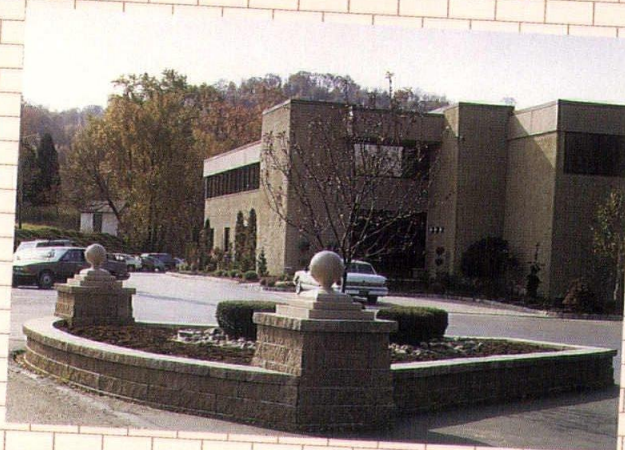
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### About the Cover

The PSA's highest design award for 1990, the Silver Medal, was bestowed upon the Winchester-Thurston School, a project designed by the architectural firm of Bohlin Powell Larkin Cywinski. The complete story can be found on page 16.

*Photography: Karl A. Backus*

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# The Editor's Letter

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How do we celebrate in such times? We are faced with the pain of the death and suffering of many human beings, destruction of property, damage to irreplaceable archeological sites and an environmental disaster the like of which we have never seen. I am struck by the contrast of the coincidence of worldwide chaos and the Award Issue of the *Pennsylvania Architect*. It seems almost a mundane and unimportant thing to do.

Yet I do take heart in this year's awards. While in some way all architecture is a validation of our future it is a curious thing that nearly all of our winning projects deal directly with either healing or the future. In these facilities we will heal and teach our children, try to make sense of the future, and bring affordable housing back to a community that desperately needs it. I congratulate the winners and express my appreciation to their clients for their willingness to commission architects to design good buildings.

I also can't help but notice that we have lawyers celebrating an architect and his wonderful building. I like that turn of events.

One final word of appreciation to the givers of the special awards to Robert Venturi, the Athenaeum, and Richard Boxall. Each in their special way have enriched our profession and I thank you.

In peace.

John A. Fatula, A.I.A.  
Editor-in-Chief



# PSA Special Awards

Each year the Board of Directors of The Pennsylvania Society of Architects presents special awards to celebrate outstanding contributions 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.

## **Medal of Distinction**

The PSA Medal of Distinction is the highest award bestowed by PSA upon a PSA member. The recipient must have made contributions to architecture that transcend local boundaries and have been of benefit to not only the professions, but also the citizens of Pennsylvania.

In 1990 the Board of Directors selected Robert Venturi, FAIA as the recipient of this award. Mr. Venturi was nominated by the Philadelphia Chapter, AIA for his significant contribution to contemporary architecture. Mr. Venturi first came to the attention of the architectural community with the publication of *Complexity and Contradiction in Architecture* in which he challenged the restrictiveness and ahistoricism of orthodox modernism. Instead, he called for a rich and inclusive architecture that found inspiration in the full range of the postmodern movement.

However, it is as a practicing architect that he derives his major reputation. As principal in charge of design, his firm has completed over 400 designs and projects in cities throughout the United States, England, Italy and Iraq. While the firm's practice is international in scope, he has always identified himself as a Philadelphia architect and a number of his major works are in Pennsylva-



*PSA President Herbert W. Levy, AIA (right) presents the Medal of Distinction to Robert Venturi, FAIA.*

nia. Perhaps his most famous building is the home he designed for his mother which was awarded the AIA's Twenty-Five Year Award in 1989.

## **Contribution to the Profession by a Non-Architect**

This award 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 The Athenaeum of Philadelphia.

It was founded in 1814 as an independent research library to collect materials "connected with the history and antiquities of America, the useful arts and generally to disseminate useful knowledge." Over the past 175 years The Athenaeum refined its objectives and today the 1,300 members support a not-for-profit institution which concentrates on nineteenth and early twentieth century social and cultural history, in particular, nationally signifi-

cant collections of architecture and interior design.

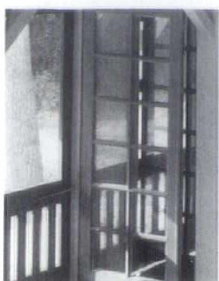
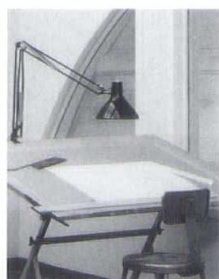
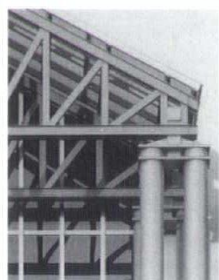
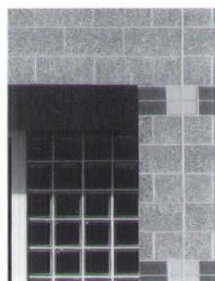
## **Contribution to the Profession by Furthering Artistic Appreciation.**

Richard G. Boxall, Chairman and CEO of Glen Gery Corporation received the Award for Contribution to the Profession by Furthering Artistic Appreciation. This award was created to recognize individuals or groups from either the public or private sector for contributions that have furthered the appreciation of architecture through helping to create an aesthetic and intellectual climate for the arts.

Mr. Boxall has promoted excellence in brickwork design through the establishment of brickwork design centers in England and the U.S. He has personally provided technical advice on the brickwork details of projects as diverse as the Presbyterian Hospital Extension in New York City, to the new wing of the National Gallery in London. □



# 1990 PSA Design Awards



Each 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 1990, thirteen projects were selected by jury as being the best designs of the year. The five jury members, all from the Boston area, included:

**Graham Gund, FAIA**

Graham Gund Architects

**Robert Campbell, AIA**

Architect and Critic

**Richard Green, AIA**

The Stubbins Associates

**Gail Flynn, AIA**

Gail Flynn & Associates

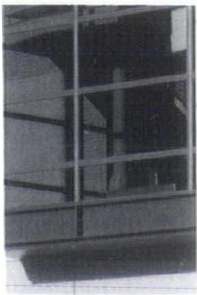
**Wendell Morgan, AIA**

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From among these thirteen awards, one was selected as the Silver Medal winner, which distinguishes it as the best of the best for 1990. The Silver Medal winner was Winchester-Thurston North School, designed by the architectural firm of Bohlin Powell Larkin Cywinski.

Presented on the following pages are all thirteen of these beautiful projects, including the jury's comments and other pertinent information. The Silver Medal winner can be found on page 16, the others include: Camp Tweedale; Options Lighting Company; the restoration of Courtroom No. 321; the Steinberg House; Liberty Harbor; the Atlantic City Convention Center and Rail Terminal; the Joseph Verner Reed Memorial Art Center; the Children's Hospital of Philadelphia; the New Corporate Facility for Hershey Foods Corporation; the Future Center-The Franklin Institute; Center for the Arts; and Regent Terrace.





# The Franklin Institute

---

**Architect:**

Geddes Brecher Qualls  
Cunningham: Architects  
Philadelphia

**Project:**

Futures Center  
The Franklin Institute  
Philadelphia, PA

**Client:**

The Franklin Institute

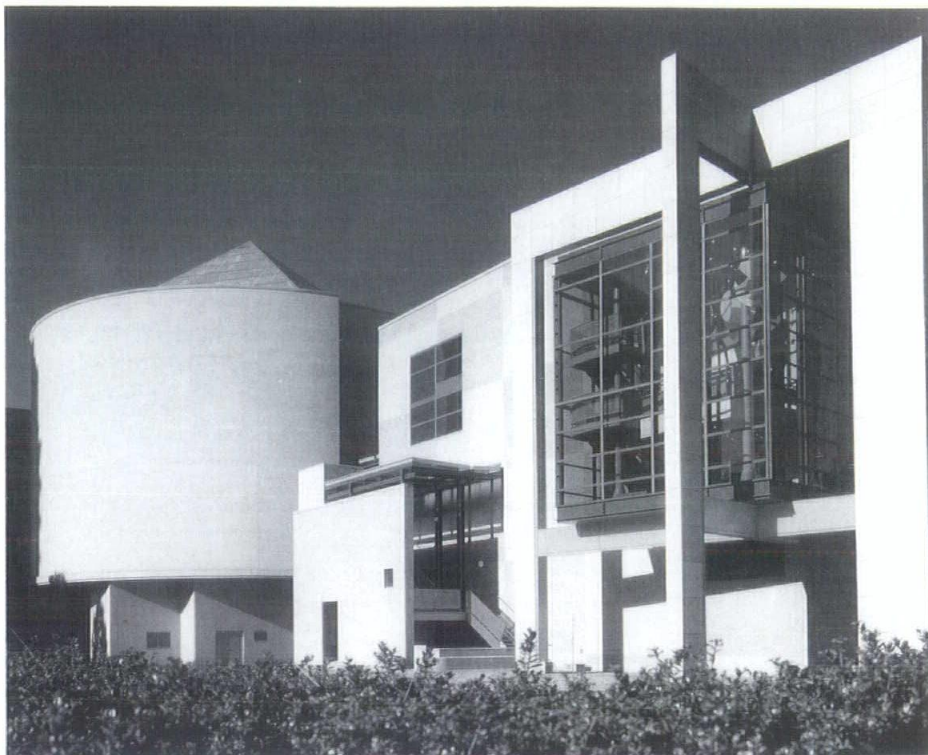
**Jury Comments:**

The project is very innovative and responds to the program provided.

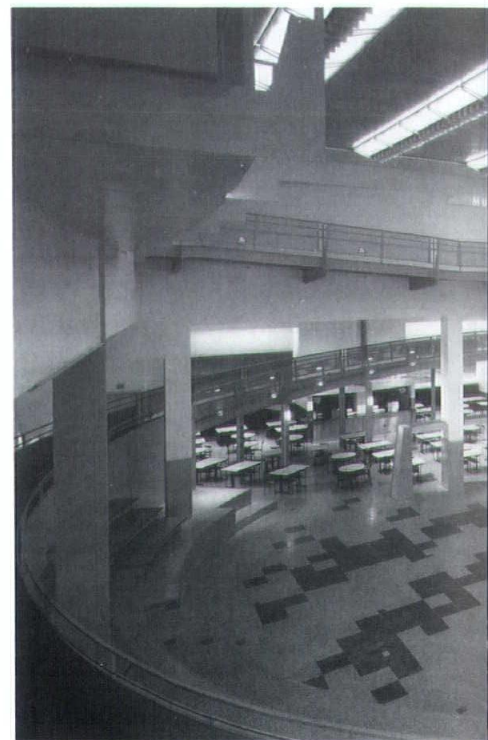
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The Futures Center is a new complex dedicated to educating young people about the issues of science and technology in the 21st century. It is intended to serve both as a complement and a counterpoint to the existing (1932) Franklin Institute Science Museum.

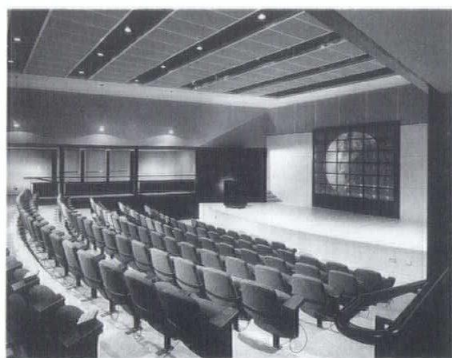
The monumental facades (only the north and east wings were completed) of the existing building face two of Philadelphia's grand civic spaces: The Benjamin Franklin Parkway and Logan Circle. In contrast, the southern and western edges of the site are bordered by small-scale residential buildings. The addition recognizes the original neoclassical master plan by placing a new room where a major hall had originally been envisioned. It acknowledges the residential neighborhood by providing a landscaped "science park" between itself and the surrounding three and four story townhouses. A much needed 350- car garage has been unobtrusively placed below the main floor of the addition.



On the exterior, the Futures Center derives its color and texture from the grey brick and limestone of the original building. Brightly colored steel elements differentiate the addition formally and announce its programmatic departure from the existing science museum. At the southwest corner of the site a glass cube displays a solar energy exhibit and provides museum visitors a link to the science park below and the city beyond. □

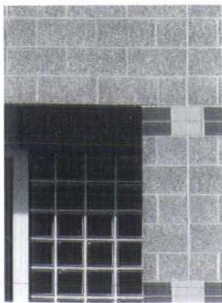






*Photography: Durston Saylor, Brian Wait*





# Center for the Arts

## **Architect:**

H2L2 Architects/Planners  
Philadelphia

## **Project:**

Center for the Arts  
Pottstown, PA

## **Client:**

The Hill School  
Pottstown, PA

## **Jury Comments:**

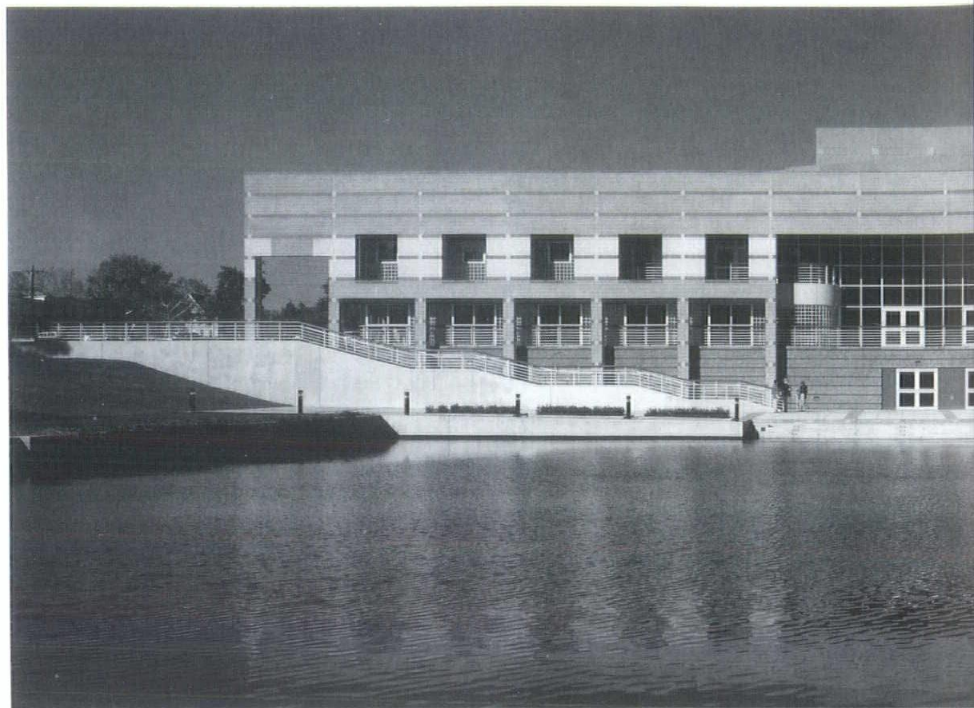
The building captures the feeling of creativeness and provides an integration of spaces that are of interest to the user.

The client, a college preparatory school, commissioned the architect to design a facility to house its drama and fine arts program.

What resulted was a theater that accommodates 720 in gently raked auditorium seating. It houses a proscenium stage, a fly tower, an orchestra pit and a demountable fore-stage. On the upper level, a foyer provides entry to the theater and is used for art exhibitions and special events.

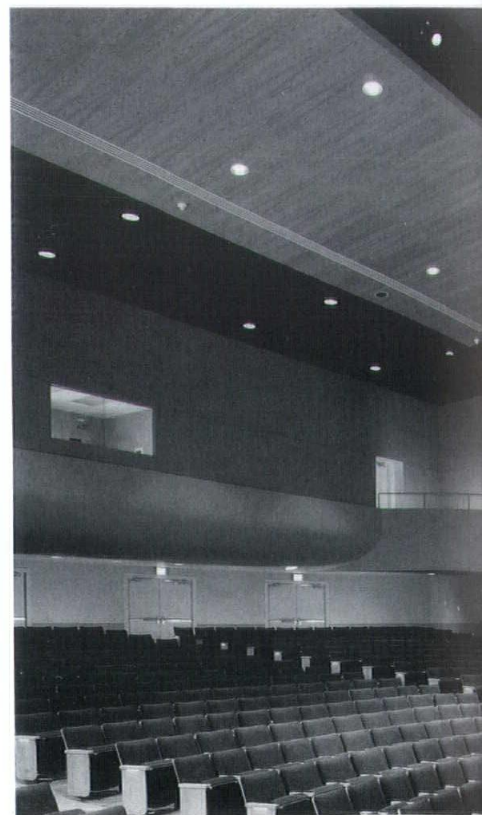
The striking design feature of the building's exterior is the masonry-clad, "free-standing" wall of the front facade. Through the use of cut-outs and functioning as a kind of "curtain," it alternately conceals and reveals the glass and structural steel of the building behind it.

Aesthetically, the variety of texture and colors available in the ground face block that was chosen for the free-standing wall enabled the architect to create a dramatic facade. The material emulates the

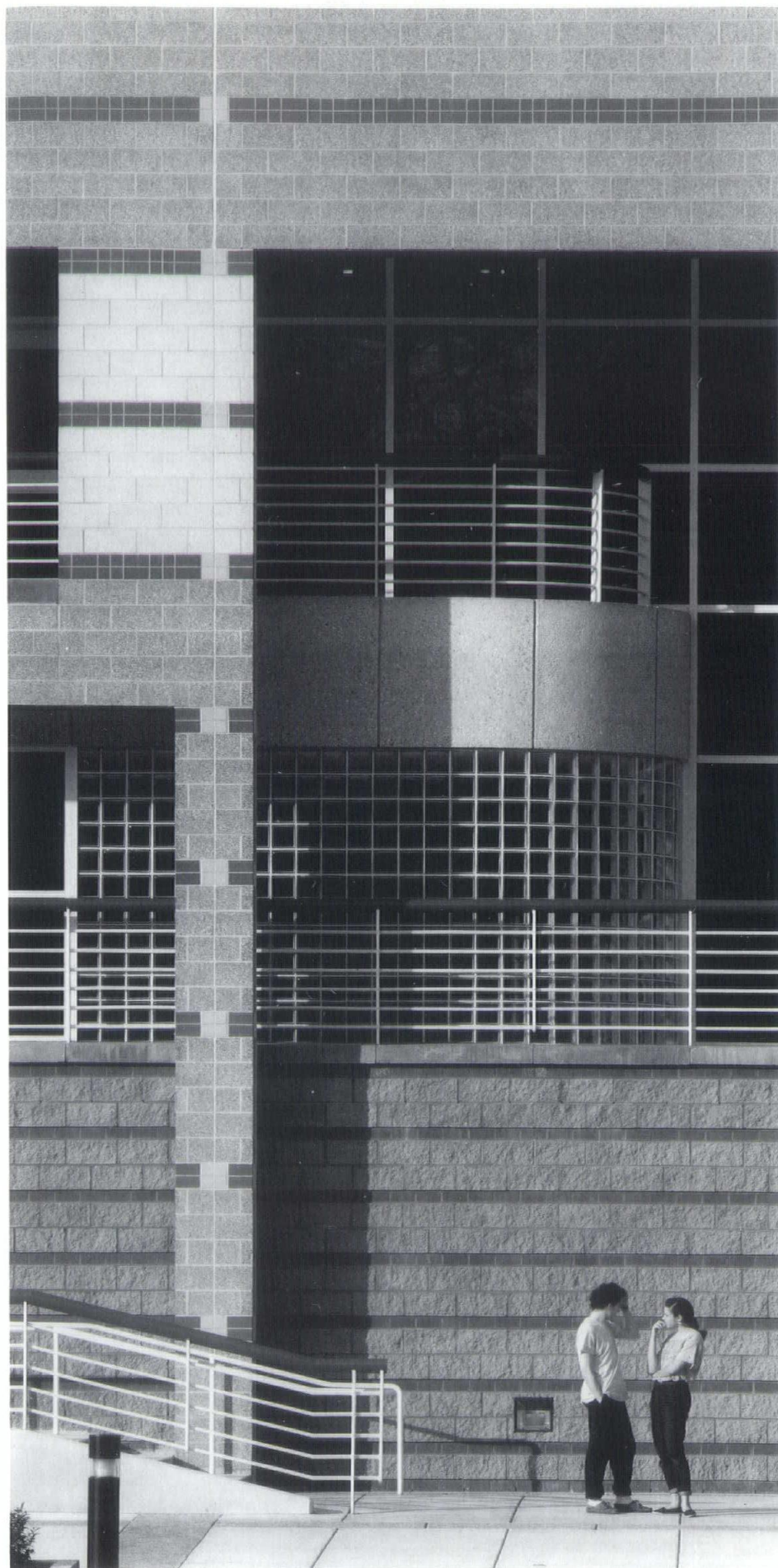
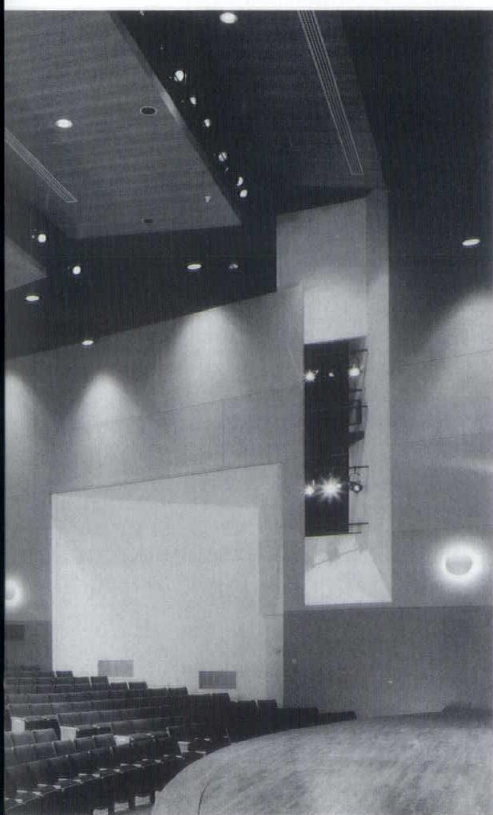
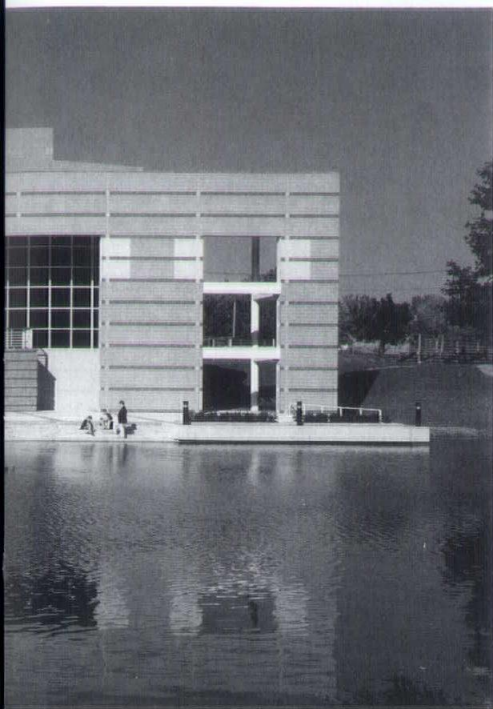


masonry of existing, neoclassical buildings while the use of pattern in the design brings a modernity to the 139-year-old campus.

This free-standing wall is an important design element for the Center for the Arts. In addition to creating a functional outdoor theater on axis with the interior theater, it symbolically expresses the importance of the theater arts to the school. □











# Regent Terrace

## **Architect:**

Kelly/Maiello, Inc.  
Philadelphia and  
GGK & Associates

## **Project:**

Regent Terrace  
Philadelphia, PA

## **Client:**

Pennrose Properties, Inc.  
Office of Housing & Community  
Development, City of Philadelphia  
Philadelphia Housing Development  
Corporation

## **Jury Comments:**

This project is a model for all of us. The photographs speak for themselves. This project is about the ability to recapture the quality and character of the streetscape.

In recent years, concern has grown over the difficulties involved in providing sufficient "affordable housing." Is it possible to design low- and moderate-income housing that is respectable, even noteworthy? Can such a project make sense economically and aesthetically? The newly completed rehabilitation and restoration of Regent Terrace, an 80-unit apartment complex located in the 5100 block of Regent Street in Southwest Philadelphia, answers these questions with an achievement often thought to be impossible in the 1980s — desirable residences for low- and moderate-income families.

The apartment complex, constructed between 1908 and 1910, was originally known as Regent Rennoc Court and was designed by prominent Philadelphia architect E.A.



Wilson. By 1983, when the Redevelopment Authority acquired three of the buildings, the complex had deteriorated significantly and become a blight on the neighborhood. In 1984, Mayor Goode and City Councilman Lucien Blackwell made a firm commitment to the neighborhood regarding the rehabilitation of these properties, and the project began to move forward.

The completed complex opened officially in November of 1988, and the apartments are now fully occupied with a long waiting list.

The complex consists of three buildings on each side of the street, with common rear courtyards; of the 80 units, 36 are two-bedroom, 44 are one-bedroom and 8 have wheelchair access. All six of the



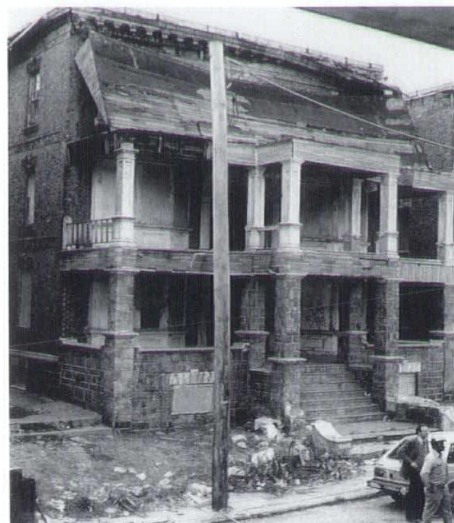
*The rehabilitation of Regent Terrace was a cooperative effort among neighborhood groups, city agencies, architects and the developer.*



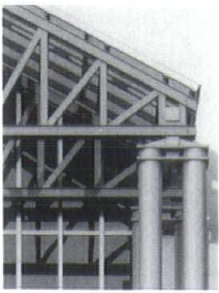
buildings are historically certified and many of the original features, both exterior and interior, including cornices, balustrades, windows, cast stone work, pointing, and paneling, have been retained. The apartments are thoughtfully designed both within and without. They are conventional in the best sense of that word; the objective was for them to serve the demands of a comfortable and secure lifestyle. It is, however, the public presence of this complex which is of particular note. The verandas and decorative elements on

the outside of the buildings encourage pedestrians to stroll down the tree-lined street and chat with residents. In this way, these buildings of brick and stone recall the spirit of earlier times.

Regent Terrace manages to address the needs of its occupants and those of the neighborhood. The residents have found apartments that provide them with the elusive "affordable housing," and the neighborhood has regained a part of its original elegance. □







# The Children's Hospital of Philadelphia

## **Architect:**

Ballinger  
Philadelphia

## **Project:**

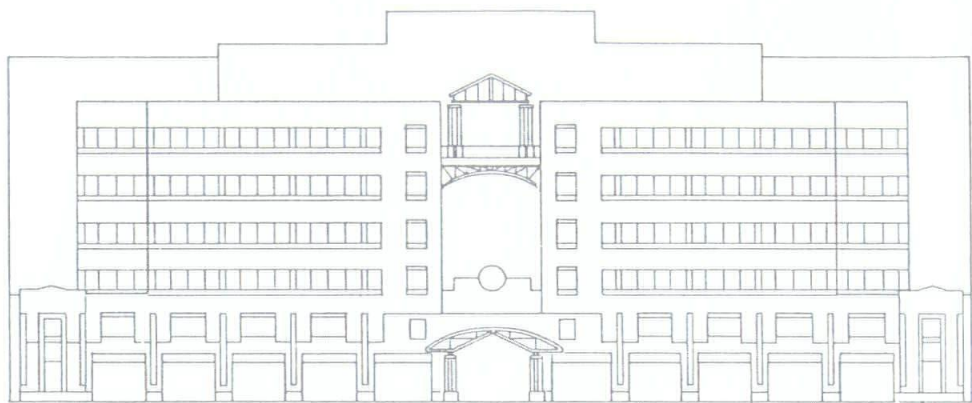
The Children's Hospital of  
Philadelphia  
Philadelphia, PA

## **Client:**

The Children's Hospital of Philadel-  
phia

## **Jury Comments:**

The building is well done within the context of the site. The design incorporates a feeling of classic features and hierarchies in a very large building with a complex program.



The client is a well known children's hospital in Philadelphia. The primary mission of the facility is to provide state-of-the-art clinical care for children. A total of 190,000 square feet is approximately three quarters clinic space, with the remainder equally divided between research and administrative space.

The site selected for the facility was part of a healthcare complex surrounding a built-up plaza.

The site is adjacent to the existing hospital. A bridge of approximately 250 feet was required to connect the two facilities at the second floor. A second bridge was added to connect the research floor to an adjacent research facility.

The exterior is organized with special emphasis at the center, reflecting both the interior organization and as a response to the site plan. Straightforward horizontal windows give way to punched windows that flank the curtainwall at the center. Two special pieces, a vertical entrance canopy and a largely symbolic pavilion are located respectively at the bottom and top of the central indentation. A special

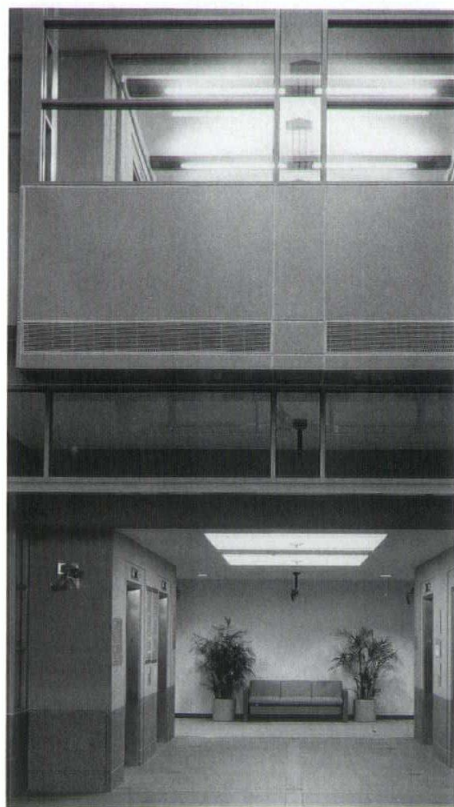
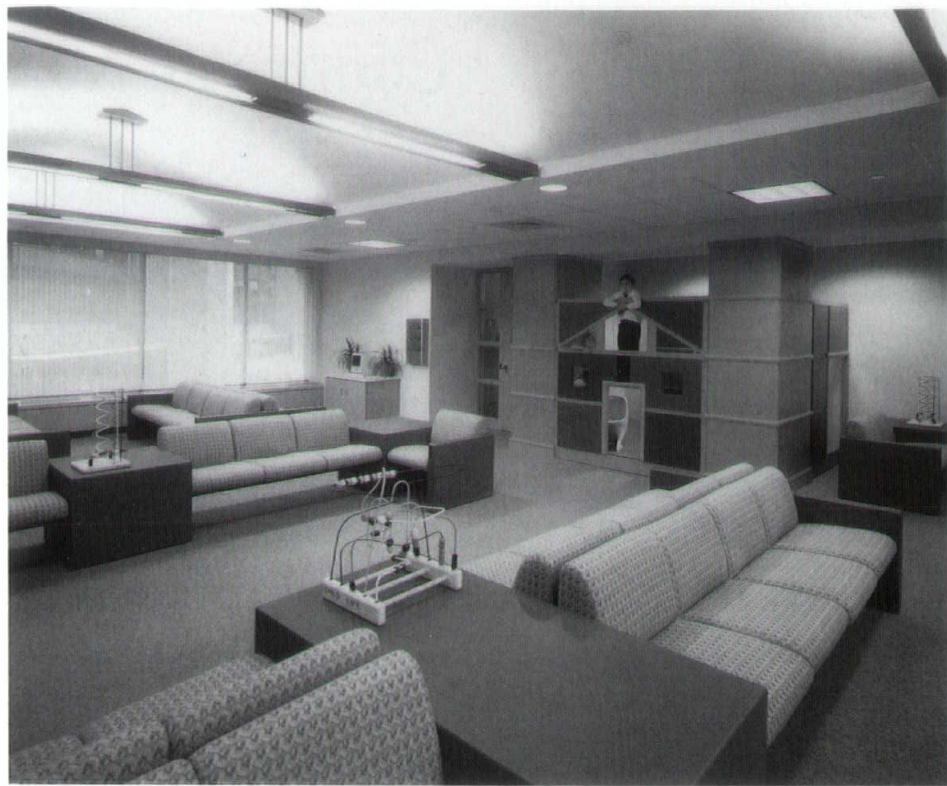
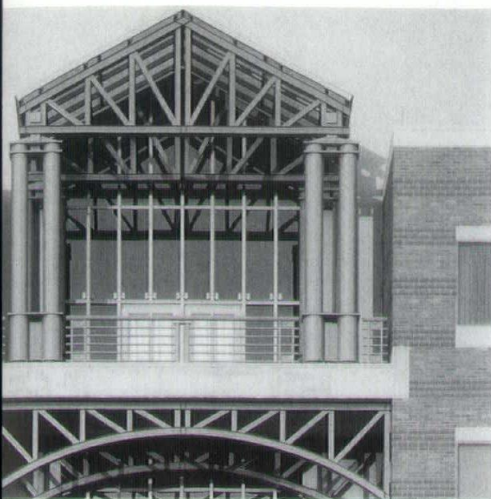
brick is employed to create a subtle shadow line with increased density toward the middle. The bottom two floors are developed with repetitive openings and piers that incorporate custom lighting fixtures. The fire-stairs, penthouse and central indentation are clad in metal panel providing, along with the canopy and pavilion, a counterpoint to the more traditional brick and limestone.

A two-story entrance lobby brings the metal panel and horizontal fenestration to the interior. The horizontal modulation of the curtainwall is translated to the colored paneling that defines the public areas. A custom light fixture defines the central zone throughout the building. The accent colors of the lights, mullions and trim recall the exterior and accentuate the open and light spaces. Colorful play-houses and playwells for the children enliven the waiting areas.

The design of the exterior and interior are responsive to both the site and the need to provide the children with a friendly and inviting as well as efficient environment. □







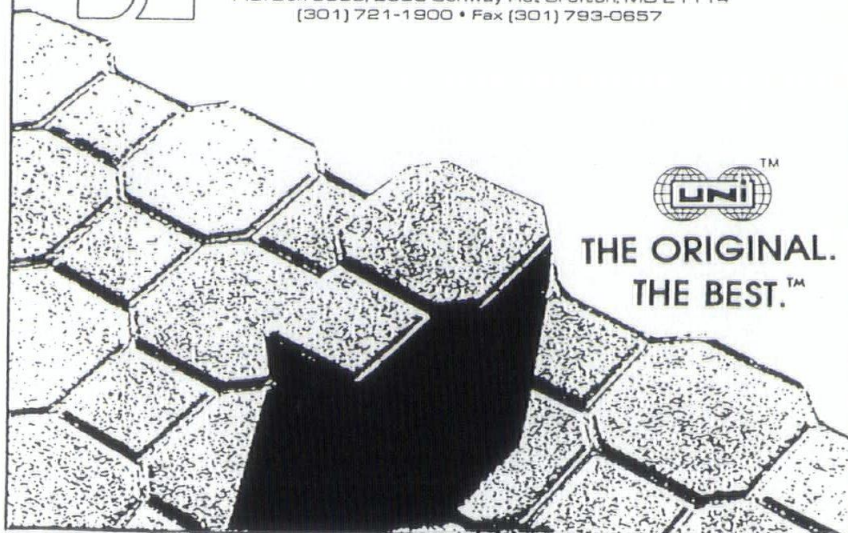
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# Restoration of Courtroom No. 321

## **Architect:**

UDA Architects  
Pittsburgh

## **Project:**

Restoration of Courtroom No. 321  
Allegheny County Courthouse  
Pittsburgh, PA

## **Client:**

The Fund for the Bicentennial  
Celebration of the Court of Com-  
mon Pleas

## **Jury Comments:**

The space captures the character of  
the function.

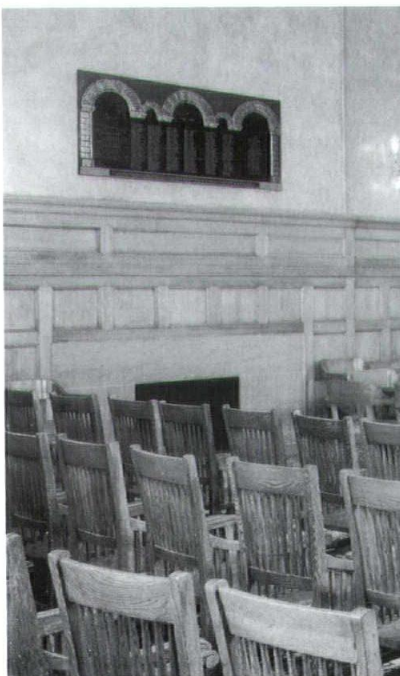
The Allegheny County Court-  
house and Jail are considered by  
many historians to be the finest 19th  
century buildings in the United  
States. To Henry Hobson Richard-  
son they were his best. The spare-  
ness of his detailing, his expression  
of structure, and the clarity of his  
space relationships carried 19th cen-  
tury medieval eclecticism to the  
threshold of the modern move-  
ment.

Completed in 1888, the buildings  
tragically underwent many changes  
in the century that followed. Win-  
dows were truncated, walls were

painted, carpets were replaced, new  
courtroom furniture was installed,  
and in some cases new doorways  
were inserted.

In 1970 the courtrooms were once  
again "modernized." Ceilings were  
lowered again and the entire upper  
half of the room ravaged for the in-  
stallation of new mechanical work.

However, 1988 was the centennial  
of Richardson's Courthouse and  
Jail. It was also the bicentennial of  
the Court of Common Pleas, the  
first court west of the Alleghenies.  
Lawyers in Allegheny County  
decided to celebrate these twin oc-





casions by raising funds to restore Richardson's Common Pleas Courtroom to its original form.

In the late 1960s the roll of Richardson's original ink drawings for the Allegheny County Courthouse competition were discovered in the recesses of a cupboard in the Courthouse. These drawings became an invaluable resource in uncovering Richardson's original scheme. Months of detective work followed. Paint layers were analyzed; the Courthouse was scoured from top to bottom for Richardson artifacts such as newel posts, balusters, duct covers, and jury chairs; hundreds of photographs and newspaper articles at the Carnegie Library were researched for details.

Today the Common Pleas Court is a museum piece and is fully operational on a daily basis as a jury trial room in the way that Richardson intended it to be. □



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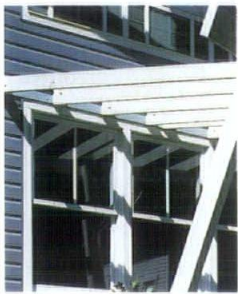
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# Silver Medal Winner Winchester-Thurston North School

## **Architect:**

Bohlin Powell Larkin Cywinski  
Wilkes-Barre, Pittsburgh, Philadel-  
phia

## **Project:**

Winchester-Thurston North School  
Hampton Township, PA

## **Client:**

The Winchester-Thurston School

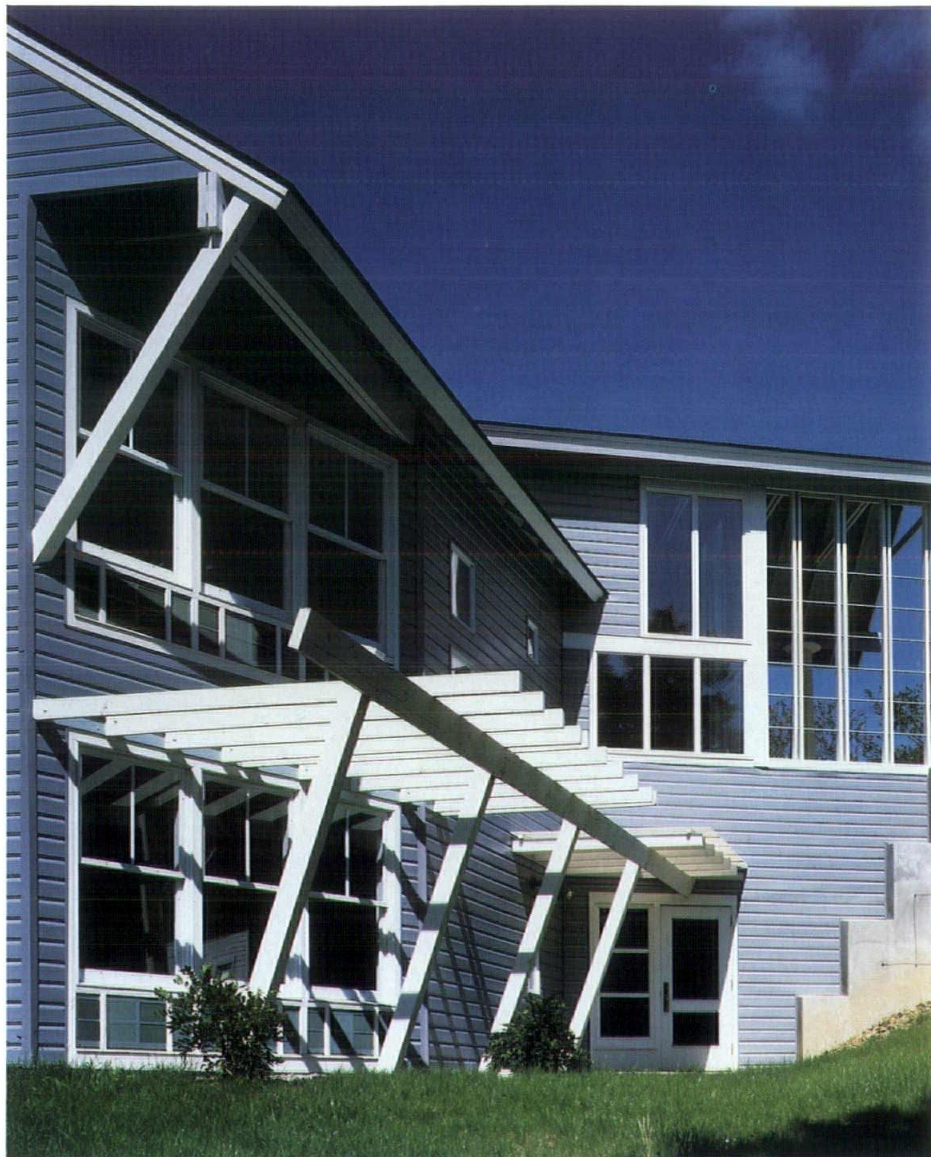
## **Jury Comments:**

A real gem of a design. All details are well done both inside and out. Most post modern designs are outdated and cliché, but this building responds to function and content and provides a very pleasant atmosphere.

The Winchester-Thurston School, founded in 1887, is Pennsylvania's oldest independent girl's school. The school's main building is a contemporary Georgian structure.

Faced with shifts in Pittsburgh's demographics and a declining school-age population the school decided in late 1987 to establish a coeducational lower school in the rapidly developing northern suburbs. The new satellite facility would supplement the programs of the main school, particularly nature studies and athletics, restricted by the latter's city location. The site chosen for the new school was a 7 1/4-acre parcel set in a semi-rural area. Formerly a riding stable with a house, horse barn and farm pond, the hilly site suggested a country day school: personal, special and warmly idiosyncratic.

In January 1988, Winchester-Thurston commissioned the architects to design both a master strategy for the ultimate development of the facility, and a first phase



building to contain kindergarten through second grade. Phase I was designed to include the basic services for the second phase. Phase II will add the classroom space needed for the students to complete the fifth grade, after which they will move to the main campus for middle school.

Following an accelerated design and construction schedule, the first

two classrooms of Phase I were completed and occupied when classes began in September.

The buildings of the complex are arranged concentrically around a focal point, the old farm pond. Outdoor facilities, such as play areas, an amphitheater and several different nature study stations surround the buildings. The phased building must adjust to a grade change of





nearly 20 feet in the middle third of its length, a physical feature conducive to further fragmentation of the ultimate scheme. It will include special classrooms for art and science, a performing arts wing with an auditorium and spaces for music and dance, a full-scale library and a small gymnasium.

The site context, the need for speed and economy of construction, the multiphased schedule, and a desire to maintain a small scale suited to young children pointed to an architectural solution using common residential construction techniques, and modest detailing recalling both houses and utilitarian farm structures. Phase I is a rectangular box modified by alcoves, porches and trellises. Walls and partitions are skewed to define varied separate areas, to frame views or to direct circulation paths. The most important modification of the simple rectilinear form is the stair angled



*continues*





Photography: Karl A. Backus

across the east/west orientation of Phases I and II. This directs the entrance towards the site approach and shortcuts the transition to the future north/south wing. While relieving the rigidity of an orthographic grid, these plan changes relax the spaces in the lower grades, where a less regimented program is encouraged. As the children grow older, more traditionally ordered classrooms express a more structured program.

Winchester-Thurston and the architects placed a high priority on spaces designed for multiple uses to increase spatial efficiency and illustrate to students that education is not compartmentalized, but an integral part of life. Thus, circulation nodes are equipped with benches for story hour, or shaped to hold a computer station. The entrance lobby also serves as the library in the early phases, and virtually all wall space is available for graphic displays. Exits from the kindergarten

and first grade have been designed to serve as a small outdoor stage and nature instruction platform.

The building's greatest appeal to children is in the attention to detail. Carved beam ends and brackets suggest animate figures, windows focus on unexpected views at heights scaled to children, and fossils are imbedded in the accent tiles in the lobby floor. Soft or bright colors emphasize particular spaces or features. At the front entrance, a tall vertical band of red-painted wood trim is marked in inches throughout the children's height range. Above the lobby and stair, the ceiling is cut away to expose the wood-trussed roof construction, enriching the space and challenging the students to notice the means required to hold up the roof of their school. In a direct and simple way appropriate to children, the building is a playful and memorable place that expresses an optimistic approach to education. □









# Atlantic City Convention Center and Rail Terminal

## **Architect:**

Wallace Roberts & Todd  
Philadelphia and  
STV/Seelie Stevenson Value and  
Knecht

## **Project:**

Atlantic City Convention Center  
and  
Rail Terminal

## **Client:**

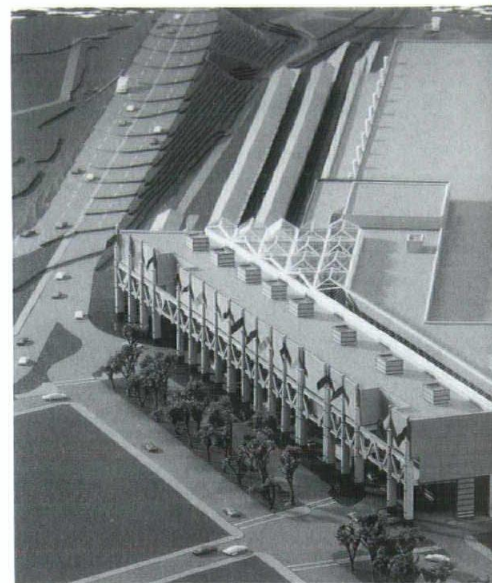
The Atlantic County Improvement  
Authority  
The Atlantic City Convention Cen-  
ter  
Authority

## **Jury Comments:**

The design incorporates classic fea-  
tures and adds order to a large pro-  
gram and large spaces.

The design for this enormous, 2.2 million square foot building is an intentionally uneven solution. There is a "grand" front and a "poor" rear; there is one expensive space and many less expensive spaces; there are selected exotic surfaces and there are areas surfaced with the most common of materials.

The building's program is fairly simple: there is a large, 5,000-square-foot box, 1,600 parking spaces, 40 meeting rooms, a few restaurants, a rail terminal and lots of service space, along with a 500-room hotel to be designed in a future phase. The large box is placed above the 1,600-car area, then surrounded by service spaces, with a free-standing "head house," filled

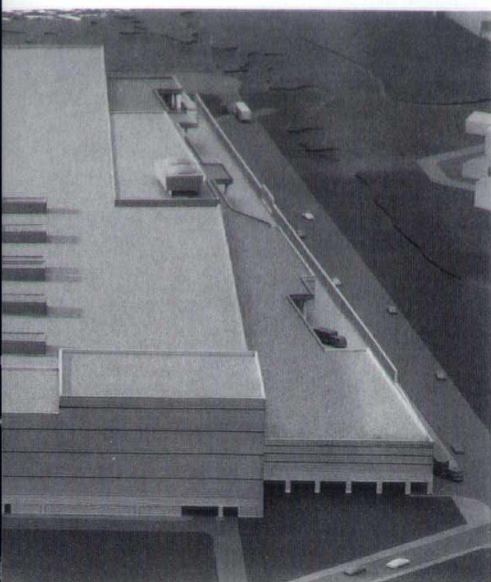


with meeting rooms, placed out in front to face the city. The open space between the head house and the surrounded box becomes a skylit indoor street and triangular plaza, a result of the oblique site geometries. At one end of this plaza is the rail terminal; and at the far end of the street is the future hotel, with escalators climbing to connect the cascading atria.

The three-dimensional civic scale facade is created from the deeply carved head house, organized by the rhythm of the columnar frame, with patterned blank panels broken only by the windows of the restaurant and one sole meeting room. Stripes of ground- faced and split-faced concrete block in alternating colors provide continuous decoration along the base, while the columns devolve from massive granite bases to braced concrete shafts to stainless steel light cages and finally to light alone.



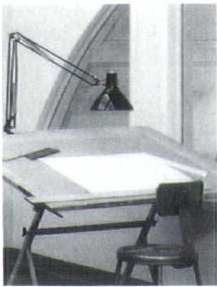




Like the aqueducts of ancient Rome, whose remnant discontinuous ruins align in their own geometry, independent of the gridded valley farmland across which they once stepped, the colonnaded facade follows the only street which is not on the city grid. At the same time, and closer to home, these repeating forms also recall the long amusement piers which used to extend across the beach and into the sea. □







# Joseph Verner Reed Memorial Art Center

## **Architect:**

Tony Atkin & Associates Architects  
Philadelphia

## **Project:**

Joseph Verner Reed Memorial Art Center  
Deerfield, MA

## **Client:**

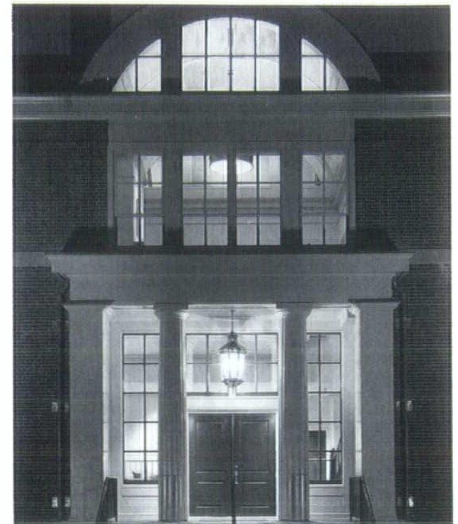
The Trustees of Deerfield Academy

## **Jury Comments:**

This project provides a very pleasant environment for the development of art students.

Deerfield Academy sits within the town of Historic Deerfield, Massachusetts, which is comprised of one of the oldest collections of colonial house museums in the United States. The Academy owns a number of these structures and has consistently integrated its new buildings into the town.

In 1985 Deerfield embarked on an ambitious program of restoration and new construction to create facilities which would support and enhance their outstanding academic



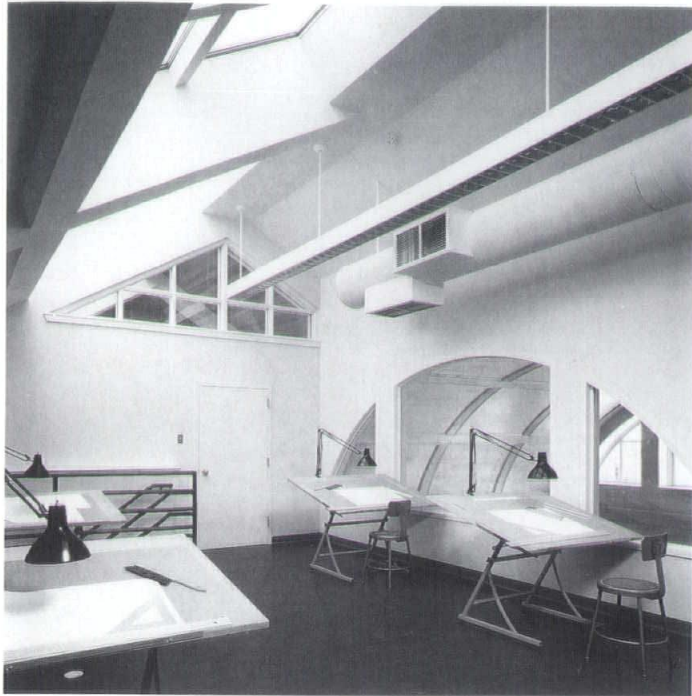
programs. The architects worked with the Academy's board and staff to establish a program which clearly stated spatial requirements, adjacencies, budgets and a phased construction plan which would keep the school open and operational throughout the process.

The largest project, the Reed Arts Center, is the addition to the existing auditorium building of a new black box theater and a wing to house the music, art, architecture and photography departments. The auditorium has been completely renovated and a small museum to display the school's fine collection of American and European portrait paintings has been built in the lower level adjacent to a student art gallery and art classrooms.

In siting the music wing the architects took the opportunity to create a subsidiary "academic courtyard" out of what had been a parking lot. The addition was situated to receive a campus cross axis and to enclose an intimately scaled exterior space. □







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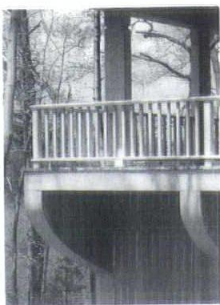
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# Steinberg House

## **Architect:**

Steinberg and Schade Architects  
Philadelphia

## **Project:**

Steinberg House  
Lords Valley, PA

## **Client:**

Bernard and Jacqueline Steinberg

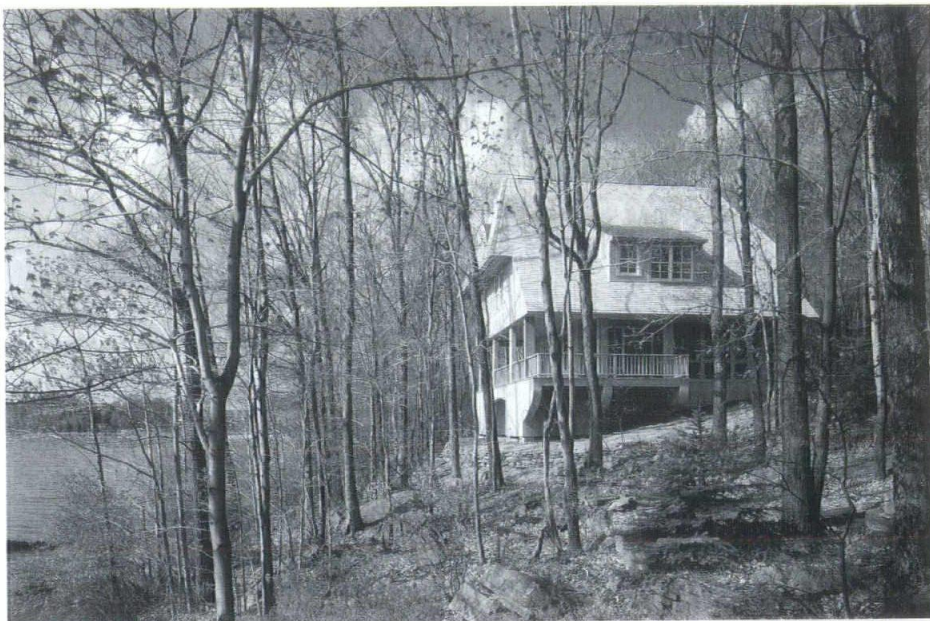
## **Jury Comments:**

The house responds in each facade to the site. It is a building that takes advantage of its setting and views inside and out. "A gem on the lake front."

The project is a 2,500-square-foot vacation home designed for a couple with grown children and young grandchildren. It is built upon the foundations of a house that the expanding family had outgrown. By keeping the existing basement and fireplace foundations, wrapping new porches around the first floor and extending new upper floors out over the porches, interior space was more than doubled.

The building program called for ample sleeping space for the different generations as well as a variety of places within the house that could serve as informal alternatives to the large living space on the ground floor. Outdoor spaces for living, entertaining and dining were also required.

The house is organized so as to provide multiple spaces for community and privacy. The ground floor is a large open room for living, dining and cooking. Covered and screened porches extend the living spaces outdoors during warm weather. The upper floors contain bedrooms, bathrooms and laundry.



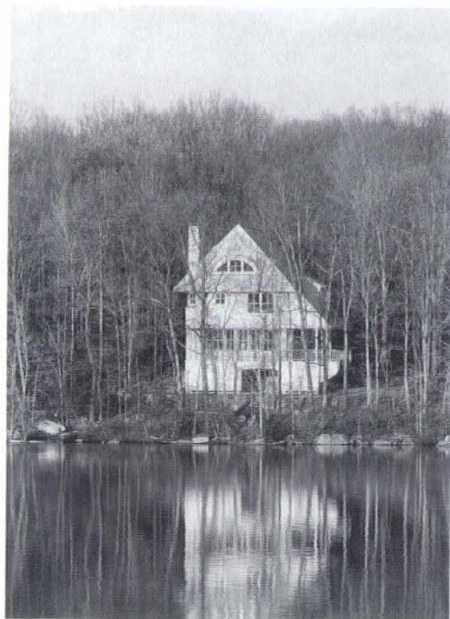
A small library and reading area opening off the second floor hall offers a quiet alternative to the main space below. A large room on the third floor accommodates many grandchildren, doubling as a sleeping space and playroom. A spacious arched window with a window seat looks out over the trees and the lake below.

The image of the house is drawn from many sources. The great roof, deep overhanging eaves and generous porches provide a strong sense of welcome and shelter, recalling sources as diverse as Polish wooden synagogues and turn-of-the-century suburban Philadelphia houses. Other references include the domestic work of Frank Furness, Wilson Eyre, Edwin Lutyens and Robert Venturi.

The structure of the house is wood and steel frame construction. The exterior is sheathed in horizontal and vertical clear red cedar "V"







*Photography: Tom Bernard*

joint tongue and groove siding with a bleaching oil finish. Exterior column covers, brackets, soffits, railings, decking and stairs are cedar. Windows are wood double-hung with a factory applied paint finish.

The interior of the house has prefinished hardwood flooring on

the first and second floors and carpeting on the third floor. The interior wood trim is painted poplar. Natural pine finishes on the first floor column, overmantel and kitchen cabinets provide contrast and richness in the public spaces. Heating is by hot water baseboard. □





# Liberty Harbor

## **Architect:**

Wallace Roberts & Todd  
Philadelphia

## **Project:**

Liberty Harbor  
Jersey City, NJ

## **Client:**

New Jersey Park Development  
Corporation  
New Jersey Department of  
Environmental Protection,  
Division of Parks and Forestry  
The Honorable Gerald McCann,  
Mayor, Jersey City  
Jersey City Redevelopment Agency

## **Jury Comments:**

A very reasonable solution to an extremely tough site.

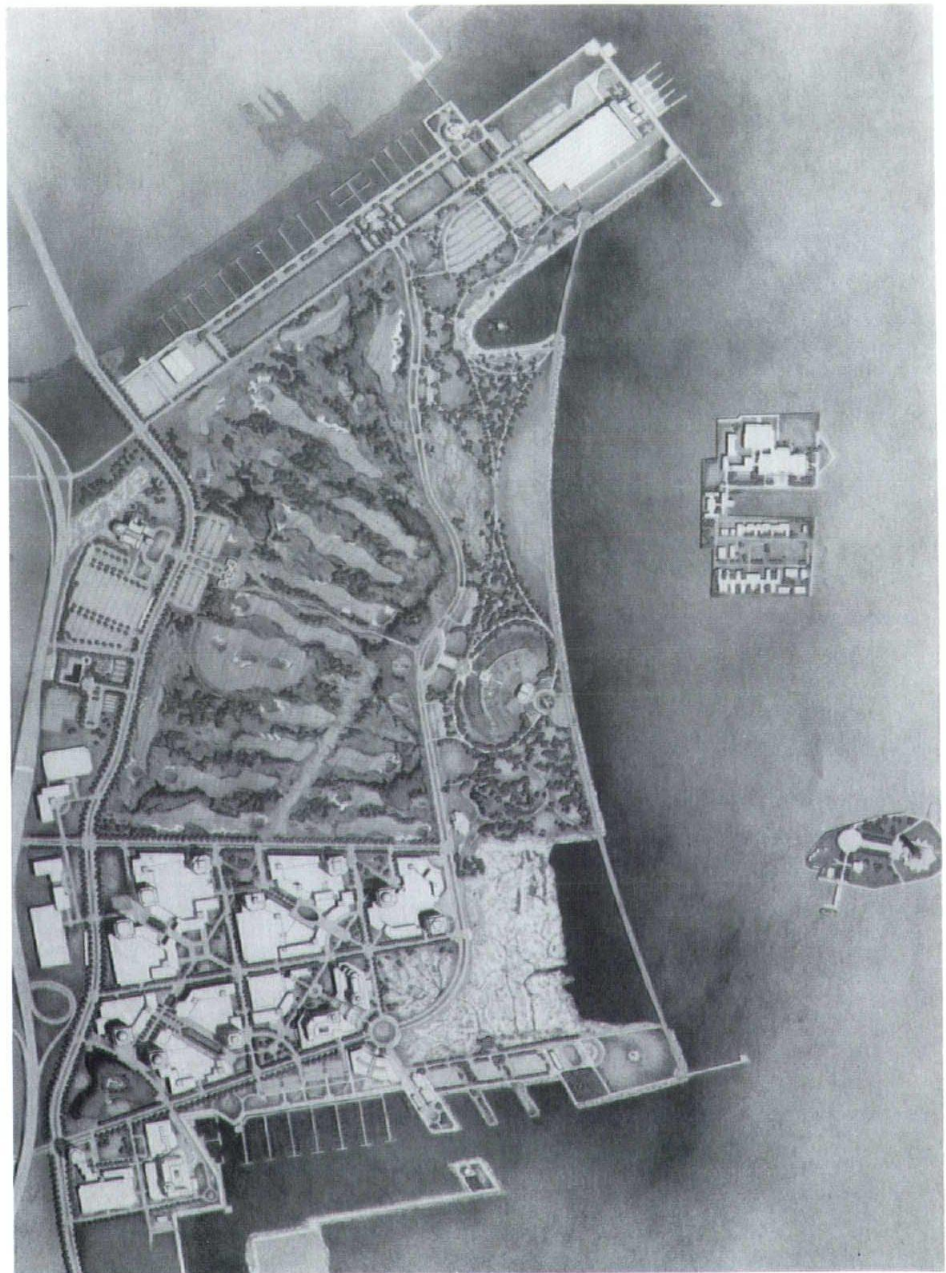
Liberty State Park symbolizes the golden door to the promised land of the United States. The concepts of liberty and freedom, through democracy, have evoked a design of expansiveness and uncluttered space, an organic landscape within a large framework of self-imposed order that seeks to embody these inspiring ideas.

The maritime terminal is enshrined as a historic monument to all who first entered the country through it from Ellis Island.

Liberty Centre is an unexpected and intriguing feature of Liberty State Park, forming a dramatic southern entry to Liberty Harbor. It is clearly an entrance to a great urban park.

Liberty State Park and Liberty Centre are counterpoints, together constituting Liberty Harbor, a landscape for recreation, contemplation, and a place of well-being.

Liberty Harbor is an 800-plus-acre Redevelopment Project on the New Jersey shore of upper New York Bay.



It consists of the partially completed Liberty State Park, and Liberty Centre, the commercial/service redevelopment of an industrial park, now in planning. Once an estuarine marsh, the area was progressively filled through the 1800s with cinders from the fur-

naces of New York. It became one of the largest bulk cargo ports in the world. From 1892 until 1954, the Central Rail Road of New Jersey's Maritime Terminal (CRRNJ) on the site served as the entry to the United States for more than half of all immigrants leaving Ellis Island. In



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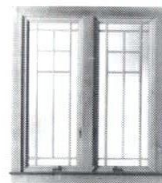


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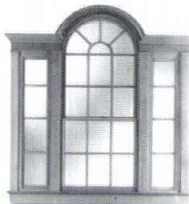


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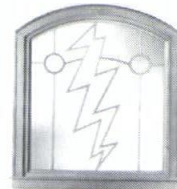
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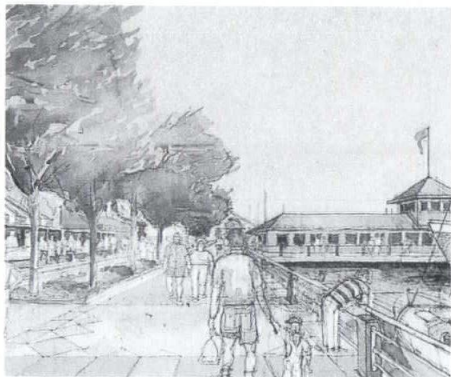


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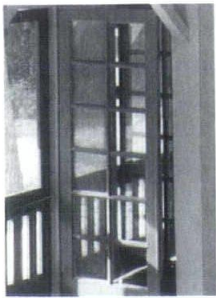
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the peak years, over 54,000 commuters a day passed through the Terminal to and from Lower Manhattan. By 1967 when ferry service finally stopped, the entire area was a wasteland. Well before that, Morris Pesin, a civic leader of Jersey City, had dreamed of the shoreline becoming a great urban park. In 1964 Jersey City offered the State 144 waterline acres which became the nucleus of today's Liberty State Park. □





# Camp Tweedale

## **Architect:**

Susan Maxman Architects  
Philadelphia

## **Project:**

Camp Tweedale  
Winterized Cabin Complex  
Chester County, PA

## **Client:**

Freedom Valley Girl Scout Council

## **Jury Comments:**

The project is very well done producing an inviting atmosphere. The project is very sympathetic to the site and setting.

Located in rural Chester County, Pennsylvania, this regional camp has traditionally been used for tent camping in the spring, summer and fall. The objective for this campsite, the Hill Site, is to provide winterized structures which are heated and weathertight, but create a sense of outdoor camping year round.

The Hill Site is comprised of five buildings: four sleeping cabins and one program building. The cabins contain a two-story sleeping area which accommodates 12 girls.

The program building is a center of activity for the campsite. Dining and meal preparation for as many as 48 campers occurs here, as well as various entertainment and indoor recreation activities. The building is designed for maximum flexibility of programming, with a large two-story assembly space; a kitchen sizable enough for group cooking activities and open to the dining area for cooking demonstrations; and a mezzanine which provides an activity area for smaller groups.



*Photography: Tom Bernard*

The five buildings are positioned on the site to reinforce its distinct natural features, including a small and mostly level open area surrounded by steep wooded slopes. As one climbs up the access path to the Hill Site, the tower of the program building comes into view as a landmark for the campsite. The tower is linked to the rest of the building by a short "bridge." The cabins are nestled at the edge of the woods, with rear decks that cantilever over the slope below. They front onto the open space and are

oriented to the wrap-around deck and porch of the program building. All structures are placed on pier footings to minimize disturbance to the site.

The buildings have a definite presence on the site, but do not upstage the natural setting. The entire complex was designed to maximize the connection between indoor and outdoor spaces. Mezzanines, steps, sheltered benches, and the lookout tower provide places for gathering and interaction within the built environment that also enhance the

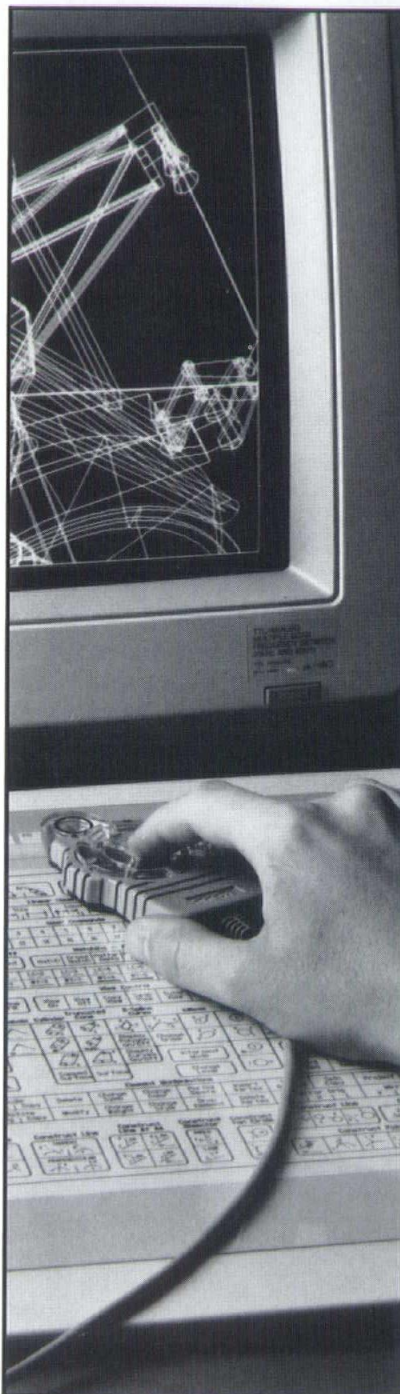




campers' appreciation of the natural world. The placement of both large and small windows allow for a variety of views to the outside.

The nature and use of materials are key elements in the design of the camp. All of the structures on the site maintain a respect for the natural surroundings with materials which are appropriately rustic and durable. Pine beaded board was used for the buildings' interiors. The boards were stained a light color and trim was painted barn-red, to lighten and add color to the all wood interiors.

The architects appreciated the direct and simple nature of the platform tents previously found on the site and endeavored to create a similar character in the new construction. This quality is found in many early 20th century park and recreation buildings, which served as additional inspiration for the camp's design. □



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# Options Lighting Company

## **Architect:**

Wesley Wei Architects  
Philadelphia

## **Project:**

OLC  
Philadelphia, PA

## **Client:**

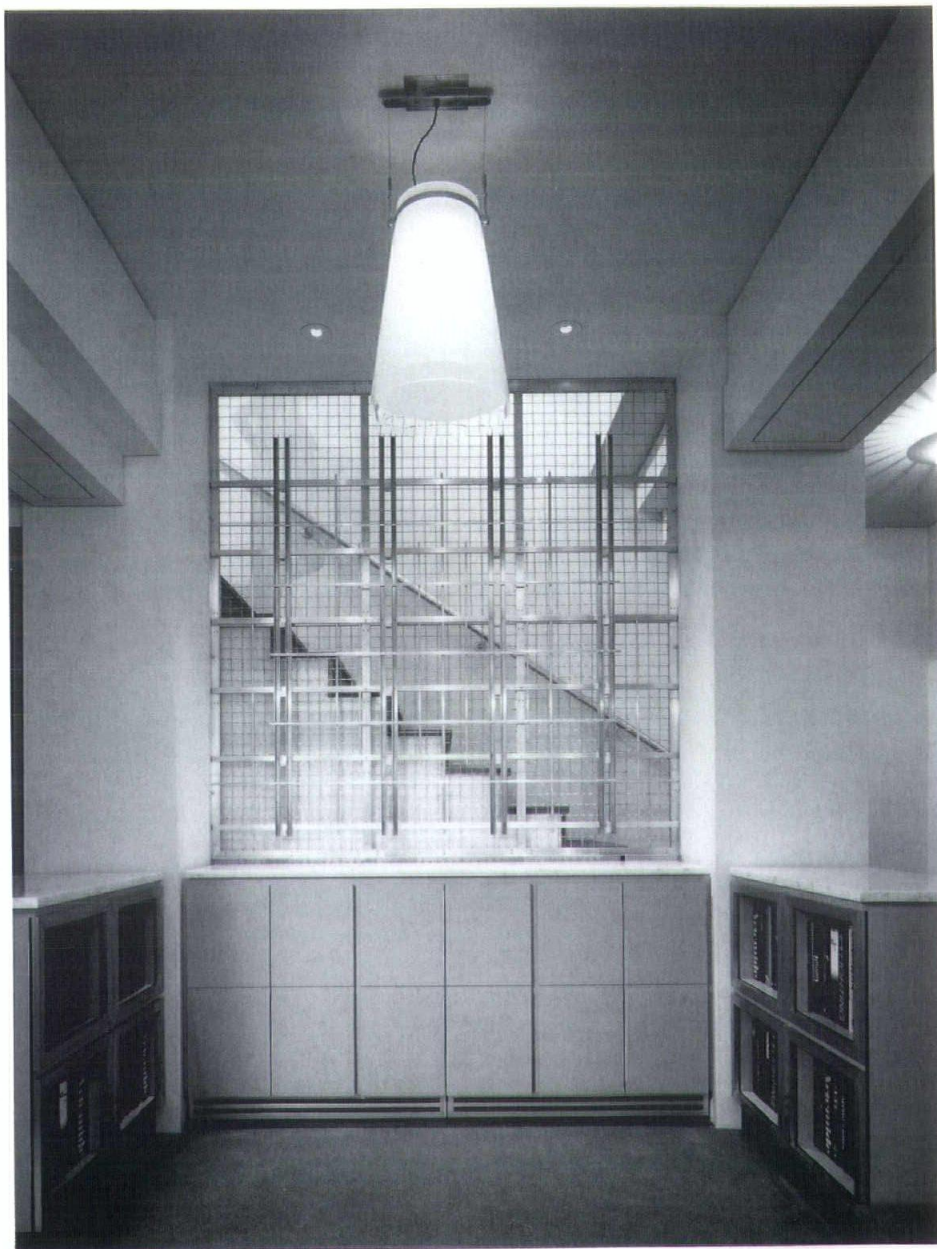
Janet Kalter  
Joseph Schiavo

## **Jury Comments:**

The architect showed care and concern in this integrated design which possesses a vitality and specialness. The project is elegant and sophisticated in its detailing.

Founded in 1981, OLC (Options Lighting Company) set the standard for later showrooms in Philadelphia in the display and sale of imported classic and contemporary furniture and lighting. The challenge that faced the architect in the renovation of two contiguous 19th century loft buildings that would become the new showroom was to accommodate a greater variety of display areas while maintaining a sense of continuity.

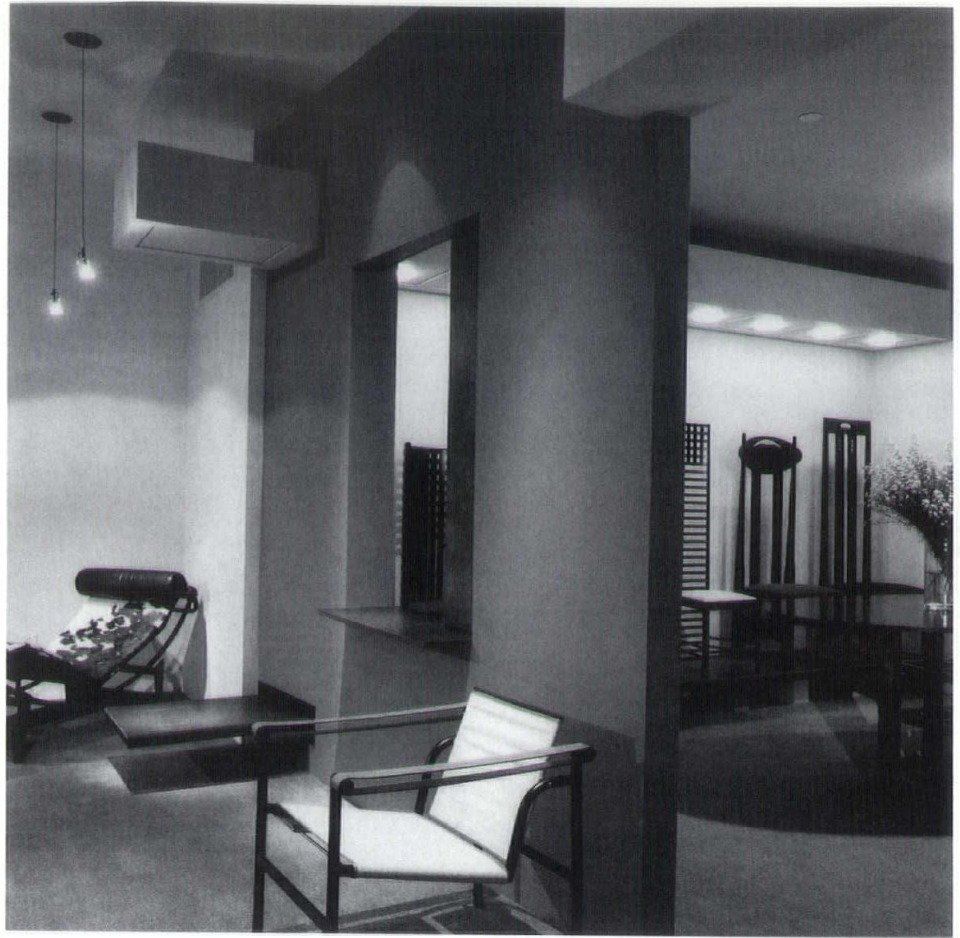
The architecture was seen as a collection of "things" assembled employing simple juxtaposition in contrast to any Classical strategies of hierarchical ordering. The settings are related through recurring architectural gestures, materials and attitudes, and consist of spaces ranging from a cubicle for an isolated object to specific rooms for a collection of pieces. The elements are materially related through the repetitive use of bronze, aluminum and plate steel. These pieces, fabricated and installed by the architect,





are seen to relate across spatial and temporal dimensions through repetition and resemblance.

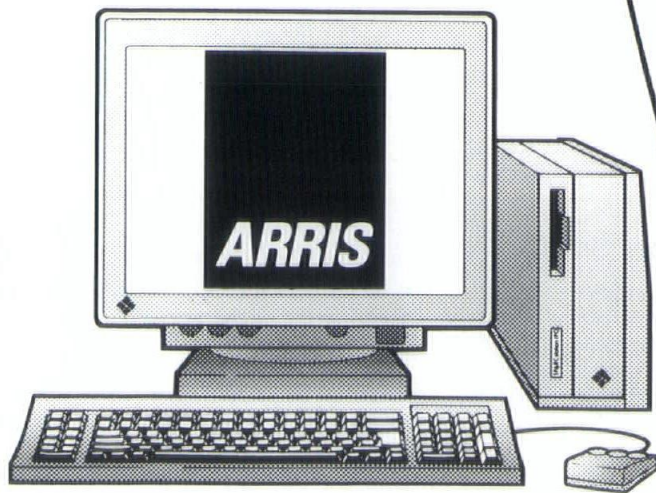
The narrative for the project is neither prescribed nor linear but has infinite possible readings. The sequence of parts reveal themselves through the focused participation of the observer and, like the furniture and lighting, as material beings they speak with a mute voice. □



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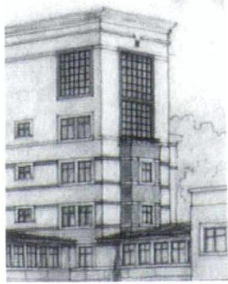
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# Hershey Foods Corporation

## **Architect:**

Ballinger  
Philadelphia

## **Project:**

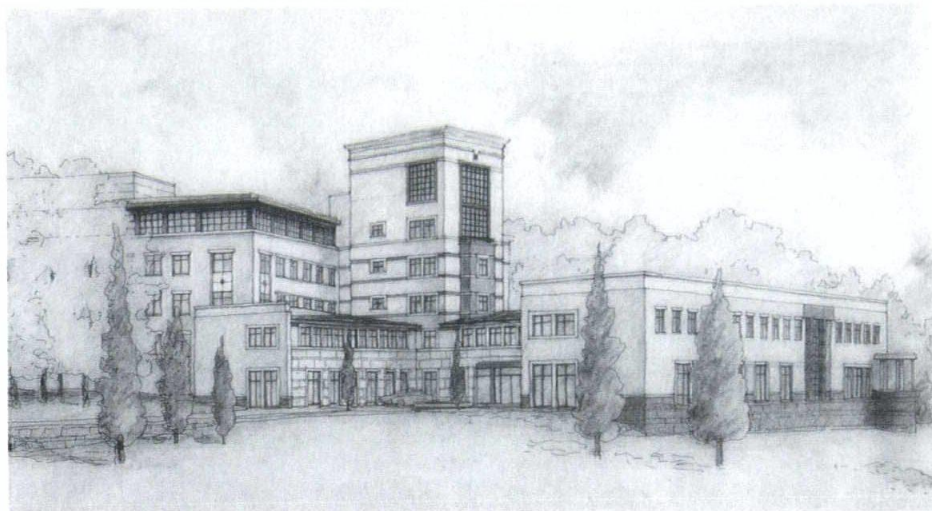
Hershey Foods Corporation  
Corporate Headquarters and Data  
Center  
Hershey, PA

## **Client:**

Hershey Foods Corporation

## **Jury Comments:**

The facility responds to the site well  
for a large building.



The client is a Fortune 500 corporation located in central Pennsylvania. Their current corporate facilities are dispersed throughout a number of buildings in a congested downtown area. The continued growth of the corporate staff has pressed the current facilities to their maximum capacity. A long range study of corporate growth concluded that a new corporate headquarters facility should be constructed.

It was decided that two buildings would be constructed in the initial phase of the site development. The

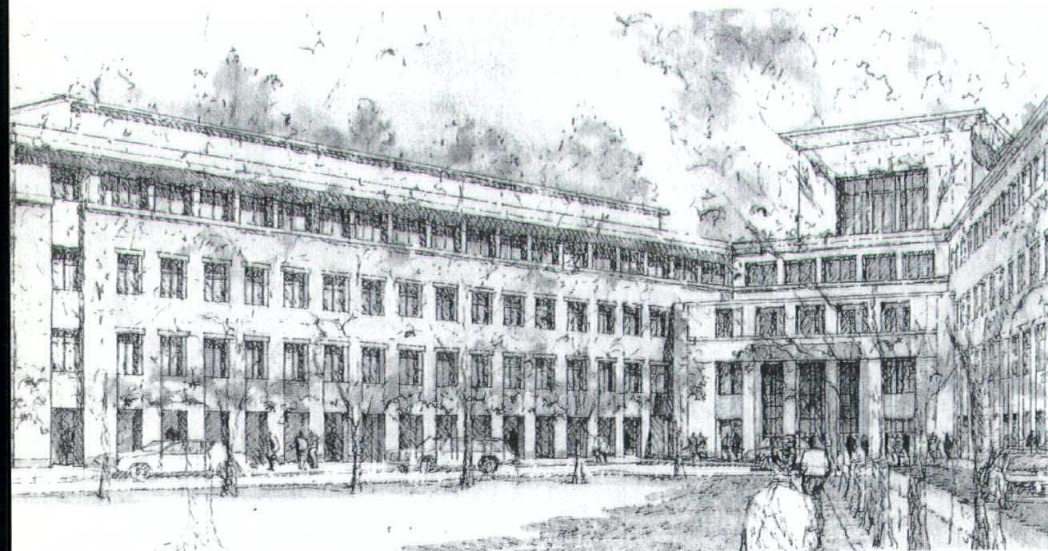
primary structure is a new corporate facility for 450 staff members.

The second building at the site is a new data center which would consolidate the various computer facilities of the client.

Straddling a slight promontory at the center of the site, the corporate headquarters building is bounded on two sides by heavily wooded ravines. The two four-story office wings rest at the upper edges of the ravines forming a V-shaped employee entrance courtyard.

The two-story executive wing and the four-story office wings all hinge around a central seven-story tower that rises out of the lower courtyard. The tower contains the elevator/stair core as well as the primary conference rooms for the office areas. A large special functions room located at the top of the tower has "panoramic" views of the valley. From the exterior, the tower provides a central focus for the corporate campus and a constant reference for the shifting volumetrics of the building. On the interior, an axis is created between the employee entrance lobby, tower base, and executive lobby. The axis develops a spatial reference for the various portions of the building and is terminated by a fully glazed wall that looks out over the valley to downtown.

The design and character of both the headquarters building and the data center were shaped by the unique nature of the site and landscape, the built qualities of the client's existing facilities, and the simple straightforward character of local farm structures. □





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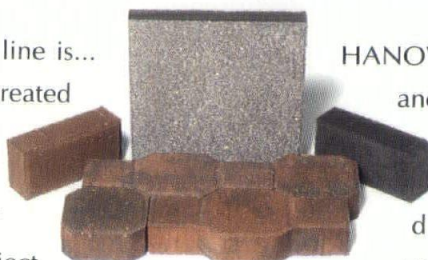


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