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### **Contents**

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#### 3 Editor's Letter

#### 4 Anna Wager Keichline:

A Portrait of Pennsylvania's First Registered Female Architect

#### 6 Mercyhurst Road Rally

#### 7 1991 PSA Design Awards

- 8 F. W. Olin Hall
- 10 Riggs Bank Northwest Office
- 12 Furness Building
- 16 Silver Medal Winner
- 20 Matteson Public Library
- 22 Drexel University
- 24 Pittsburgh Corning Corporate Headquarters
- 26 Zeiter House

#### **About the Cover**

This most beautiful facility has won the PSA's Silver Medal designating it as the best of the best for 1991. It is Princeton University's Fisher and Bendheim Hall and was designed by the architectural firm of Venturi, Scott Brown & Associates. The complete story can be found on page 16.

Photography by: Matt Wargo

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### The Editor's Letter

"To establish a clear and comprehensive prohibition of discrimination on the basis of disability."

So begins Public Law 101-336, July 26, 1990. It is clearly set forth and even eloquent in its simplicity.

I liked the opening statement at the video conference on the Americans with Disabilities Act. We should be thinking of it as *universal* access, not handicap access, and it makes a whole lot of sense. Many of those "requirements" make it easier for the rest of us as well. I look forward to the day when an American taxi is as easy to use as those in London.

Actually, we have a good start on universal accessibility by adhering to ANSI 117.1, which has been with us in its current form since 1986. It's just this matter of enforcement. Let us hope that the seminar session on enforcement proves to be helpful. What will make the process easier will be our individual and collective attitude. If we want to do the right thing and our clients move with us in the right direction, it will be a positive experience for all of us. Let's not treat this as an onerous task where we grudgingly do just the minimum to get a permit or otherwise stay out of trouble.

Beth Sulit's article on Anna Wagner Keichline is another reminder of the richness of our profession. From time to time the Editorial Board seeks to share that heritage more widely and would like to hear your ideas for articles on this subject.

My congratulations to those PSA award winners featured in this special issue devoted to their work. You again remind us that good design is part of why we do what we do in bad economic times as well as good.

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

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

## **Anna Wagner Keichline:**

A Portrait of Pennsylvania's First Registered Female Architect By: Beth Kephart Sulit

It was the Roaring Twenties—the decade of suffrage and flappers, jazz and Art Deco—and within the columns of a Philadelphia newspaper, a debate was raging.

"Are men or women better as architects of homes?" columnist Eleanor Morton had the temerity to ask.

"Save me from a woman architect," Frederick P. Matlack boldly opined. "It's bad enough to have women decorators. It's gotten so a man can't smoke a pipe in a room unless a woman decorator decides what kind of cretonne curtains he ought to hang at the window. Women are frivolous, Miss Morton, as sane people admit. That's not against them. Who wants a

woman architect? I'd as soon have a woman dentist."

Ridiculous! thought Anna Wagner Keichline, Pennsylvania's first registered female architect; a designer of homes, institutional facilities, and commercial structures; and the author of what would eventually number seven patents. There should be, she argued, "scientifically built homes," a feat better accomplished by a woman than a man. "Efficiency, simplicity, economy," she wrote. "Only a woman knows where to effect it, and how."

If Keichline's words seemed stunningly forthright to the readers of Morton's column, they came as no surprise to those who had watched the young architect stride unswervingly toward her goals. Born the youngest of four children in 1889, the Bellefonte, PA native was already earning design accolades by the age of 14 for an oak card table and a walnut chest which she had, according to an October 18, 1903 Philadelphia Inquirer story, made with her own hands. After reporting that Miss Keichline has "taken such a liking" to industrial art that she "expects to make it a life study," the *Inquirer* writer went on to note that her work, in quality and finish:







Anna Wagner Keichline 1889 - 1943

...compare favorably with the work of a skilled mechanic. At her home here she has a workshop complete in every detail, and is in possession of the best outfit of carpenter implements to be found in the town. She goes to school, but every spare moment is put in her shop.

According to Nancy J. Perkins, IDSA, Keichline's great-niece and a leading industrial designer in her own right, Keichline's unflagging belief in her own abilities and her confident pursuit of a thenuncommon career were as much the product of her innate talents as they were the happy consequence of the household in which she was raised.

"Without her parents' support, Anna's problem-solving and threedimensional/spacial abilities would have been left untapped, buried in a traditional female lifestyle," says Perkins, who recently moved her private consulting practice from Chicago to Bellefonte, PA to facilitate her research of Keichline's life. "Her parents financed her 'professionallyequipped model shop' and paid for her pursuit of an architectural degree. Her parents' underlying attitude, which was rooted in Protestantism, made no distinction between the achievement expectations of female and male children, encouraging both to be educated contributors to society. Anna's father treated her as a professional and her mother expected excellence."

They also financed her education: Keichline undertook a year of mechanical engineering study at nearby Penn State College before moving on to Cornell University, where she was granted her architecture degree in 1911. In 1912, as the nation debated the progressive

reforms of Theodore Roosevelt and the New Freedoms of Woodrow Wilson, the recent graduate was already applying for and receiving her first patent for a sink improvement which, she claimed, "would require less space than has heretofore been made use of in installing stationary wash tubs and sinks in kitchens, laundry rooms, and the like." Four years later, Keichline was embarked on the design of one of her first early buildings, the Bald Eagle and Nittany Valley Presbyterian Church at Mill Hall. A brick and stone-trimmed structure which replaced a building struck down by fire, the church was built for a sum of \$10,000.

As World War I unfolded, Keichline turned her attention to matters of national security, serving as a special agent with the government military intelligence division. Upon Hoover's ascent to the Presidency, she became a delegate to the Better Housing Conference in Washington, DC, and became, as one obituary put it, "a personal friend and admirer of the former President."

Construction improvements and building design became Keichline's primary focus after that. Perkins' research has turned up at least fourteen Keichline-designed structures-including a theater, a club house, a school, residences and an automotive dealer's shop and apartment complex—and she is trying to verify ten more. While Keichline's buildings are not easily classified, they do share a common building material-stone or brickand a timeless durability which has left nearly all of them sought-after

hardto-get properties. This has been a source of both pride and frustration

to Perkins, who hopes to have an opportunity to purchase and live in one of her great aunt's creations.

How did an early twentiethcentury woman instill so much confidence in her potential building clients? "Bellefonte, especially at the time Keichline was practicing, was a small, prosperous mining town in which architectural design was in great demand," explains Perkins. Keichline's Cornell degree, her family connections and her reputation as "a true professional who drove her own car and always wore a hat," (in the words of a former client) were essential attributes in her continued ability to earn and execute design commissions. In addition, says Perkins, Keichline had "a winning, jovial personality, a personality wellsuited to overcoming any ingrained prejudices."

Simultaneous with her execution of building commissions, Keichline endlessly pursued the development of ideas, inventions and products which would make life more comfortable and chores less burdensome. There was, for example,

continues on page 27

## **Mercyhurst Road Rally**

By: Dennis Astorino, AIA

It was something to see. Five dozen of the state's best and brightest high school students hunched over maps, agonizing over clues, racing around Erie's Mercyhurst College trying to piece together a mental jigsaw puzzle—all in the interests of architecture.

That was last July, when the Pennsylvania Society of Architects (PSA) met the Governor's School for the Arts (GSA) in what was officially called a road rally. In reality, it was more like an intellectual scavenger hunt, part Indiana Jones and the Last Crusade, part The Name of the Rose. (If this were a part of it, your clue would have been "James Bond" played in both.)

In the past, PSA has held highschool design competitions to spark interest in architecture. This year, however, PSA asked the high school design committee to design a selfcontained activity which we could

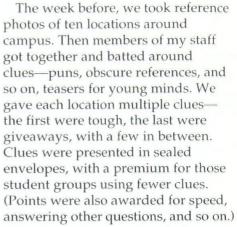
take to GSA and present to students from all across the state—outstanding young men and women interested in the arts, but not necessarily architecture.

How to do it? Models? That's what we do to see—and feel—a building. But models are complex, and take too long to develop. Seminars? By age 17, most students have sat through enough lectures to last a lifetime. No, we said, it had to be something different, something they could get their hands-and minds-on. We needed a vehicle to get them to take architecture apart like a good detective story. We needed something—dare I say it?—fun.

We hit upon twin ideas—the road rally and a trip to Fallingwater. The first part would get them to perceive architecture at work, the second to demonstrate that, as Goethe said, architecture is frozen music—as played at Frank Lloyd Wright's compact masterpiece.

For the road rally, Erie's Mercyhurst College, where GSA was spending six weeks, was perfect:

> remote, selfcontained, with some nice indigenous architecture to get them thinking about man and materials, sense and space. From the wroughtiron gates to the sedate chapel to Old Main, we looked at the campus and decided to make them see.



One building, for example, has large medallions of notable people along its side. For the primary clue we said, "Would you say, 'God bless you' if I said cartouch?" Succeeding clues included the same introduction and added such lines as "not until hell freezes over" (referring to Dante), "this has much ado about nothing" (Shakespeare), and "Last Judgment" (Michaelangelo).

For the campus greenhouse, we said, "Some may think I am a passivist, but I collect my energy one day at a time." For the stark grotto, "This place reinforces the architectural principle that sometimes 'less is more."

On the view from Eagan Hall, we wrote:

"One man's floor is another man's ceiling,

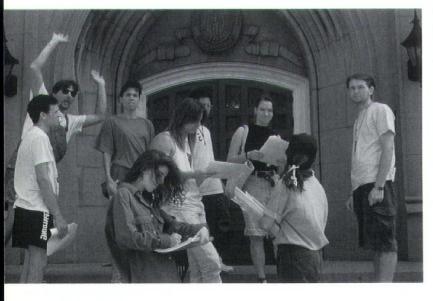
One man's trash is another man's treasure

Look to the east and get a strange

Look to the north and take visual pleasure."

And referring to Old Main's clock and other decorations:

"Go through the wall of time and no hour will be mute: Stand on the center-line and receive your crown of fruit."



continues on page 28

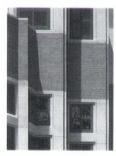
## 1991 PSA Design Awards

















Once again in 1991, as it has in years past, the Pennsylvania Society of Architects has singled out a variety of projects from the many entries it received and bestowed upon them its very prestigious Design Awards.

A total of eight projects were selected by jury as being the best designs of the year. The four 1991 jury members included the following:

#### Fred Clarke, AIA

Cesar Pelli and Associates

#### George Ranalli

George Ranalli Architects

#### **Alan Plattus**

Associate Dean Yale University

#### Peter DeBretteville

Visitng Critic in Architecture at Yale University

From among these most distinguished eight finalists, one was selected as the Silver Medal winner which recognized it as the best of the best for 1991. The Silver Medal winner was the Fisher and Bendheim Hall at Princeton University, designed by the architectural firm of Venturi, Scott Brown and Associates,

Presented on the following pages are all eight 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: Drexel University -New Engineering Center, Restoration of the Furness Building, Matteson Public Library, F.W. Olin Hall, Zeiter House Additions, Riggs Bank Northwest Office and the Pittsburgh Corning Corporate Headquarters.

### F. W. Olin Hall

#### **Architect:**

Dagit/Saylor Architects Philadelphia

#### **Project:**

F.W. Olin Hall Collegeville, PA

#### Client:

Ursinus College

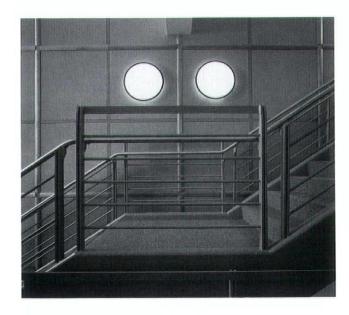
#### **Jury Comments:**

The jury liked the restrained but sophisticated composition. It was one of the most impressively detailed interiors.

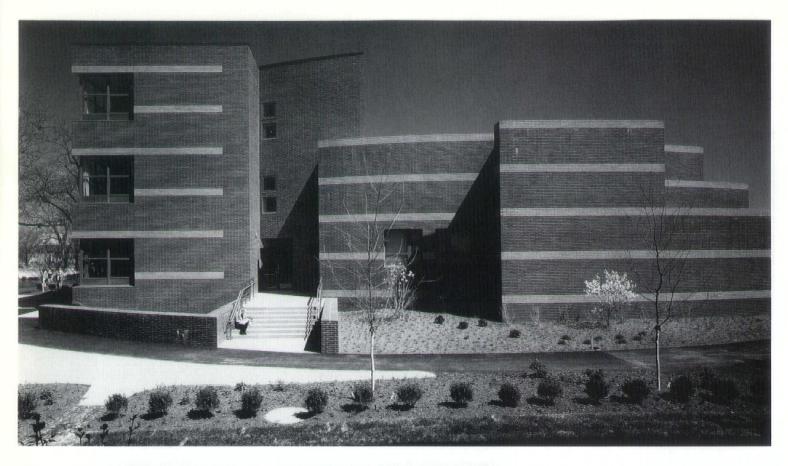
The project was to consolidate all of the campus humanities at Ursinus College into one facility. In doing so the departmental offices for faculty were to be arranged so as to encourage interaction between faculty and students. Programmatically, there were to be 32 offices, 13 classrooms and four seminar areas. Additionally, there were several special lecture rooms, including a major multi-media hall seating 320. Computer labs, writing centers, faculty lounge and informal kitchen/lounges complete the program needs. The design was located in the central core of the

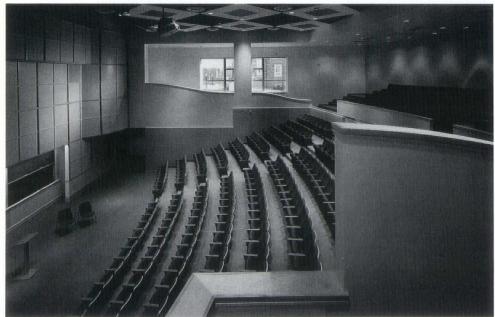
campus and was to serve as the academic focus of the campus.

Because of the large and special form of the principle lecture hall in the project, the building is organized to express that space. The order and repetition of faculty offices and classrooms are established in an L-shaped plan. The two sides of the project that these spaces form embrace and hold the lecture hall, creating two distinct exterior sides of the building, one rectilinear and one arced. These sides then respond to the campus setting for the project in that the main entrance or "academic" face of the building is clearly anchored by





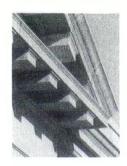




Photography by: Tom Crane

the office and classroom L shape, while the arc of the lecture hall forms a garden-like backdrop for the sweeping campus lawn. Internally, the visual connection of the upper floors is enhanced by a great stair hall, open at one end to view the campus and revealing the full height of the lecture hall as well. The typical floors are specifically organized to stimulate student/faculty interaction through the creation of a central department office at the stair landing and linking it to informal seminar rooms and lounges. Crisp internal and external detailing are employed to create a taut, skin-like character for the design.

The structure of this project is poured concrete below grade with steel columns and beams above. Brick facing is accomplished using three colors, while aluminum window fenestration provides for accent. Carpet, Armstrong ceiling tile and painted drywall form much of the internal finish, with the exception of ceramic tile for the great hall and fabric-wrapped panels with natural wood stripping for acoustical control. The project is fully air conditioned.



## Riggs Bank Northwest Office

#### **Architect:**

John Blatteau Associates Philadelphia

#### Project:

Riggs Bank Northwest Office Washington, DC

#### Client:

Riggs Bank

#### **Jury Comments:**

An extremely handsome exercise in neo-classical revival producing a strong civic building.

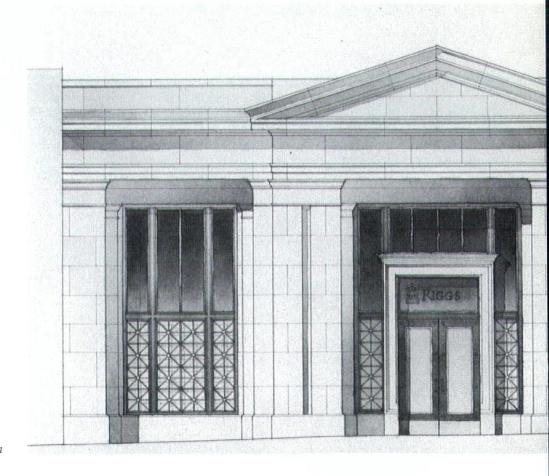
This project provides a new infill structure to accommodate a large public banking facility with provisions for ten tellers, five banking officers and associated support personnel, waiting areas, conference rooms and staff areas. The vault and safe deposit rooms are provided for in the basement.

The project is on an urban site, in a low-rise, but relatively dense neighborhood. The street facade must establish a strong presence for the bank. The architecture of the building is in a classical style that is consistent with the image of the Bank's other branch offices. This branch is part of a long-term master plan to establish a

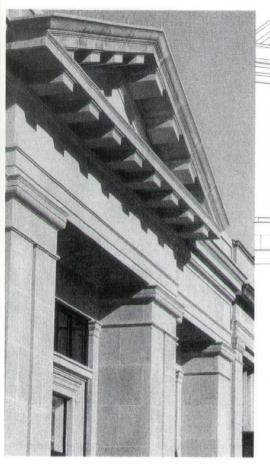
recognizable classical image for the Bank throughout the city.

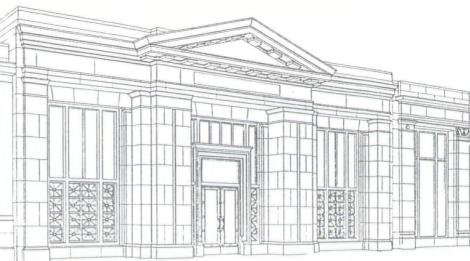
The rear portion of the site contains customer parking. Both the front and rear entrances to the bank are required to be equally dignified, although different in character and materials.

The street facade of this new infill bank building carries on the tradition of the classical American bank. The simple temple-like facade is a clear and recognizable symbol of stability and permanence, the hallmark of good public buildings. It is designed in the Doric Style and fits into and enhances the urban fabric of its neighborhood. The limestone front



Entrance Elevation





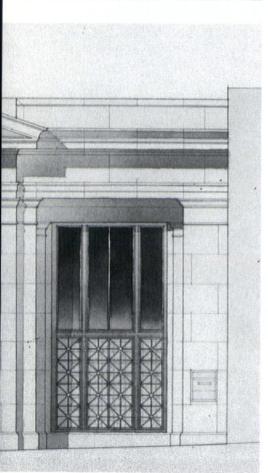
facade and brick rear facade echo the scale, color and character of the surrounding buildings.

The design of this branch bank's plan and elevations also makes reference to the owner's original and still existing historically significant main bank building that has recently been restored. This branch office is,

in effect, a gracious echo of the original office, continuing its classical tradition and reminding the public of the bank's intimate connection with the historic and social fabric of the city of Washington, DC.

Materials Supplier-Teller's and officer's area and basement: Armstrong ceiling tile

Photography by: John Blatteau Associates





## **Furness Building**

#### **Architect:**

Venturi, Scott Brown and Associates, Inc. Philadelphia

#### **Project:**

Restoration of the Furness Building University of Pennsylvania

#### Client:

Trustees of the University of Pennsylvania

#### **Jury Comments:**

A brilliant and intense restoration. Both exterior and interior restoration detail work is superb. Sympathetic choice of new furnishings.

When modern critics recognized the merits to the Furness Building, plans to demolish it were abandoned in favor of restoration and renovation. The building, which originally served as the University of Pennsylvania's main library, was designed in 1888 by Frank Furness and is widely regarded as one of his masterpieces.

The restoration of the building, which once completed would house the University's Fine Arts Library, began with a three-part master plan study guided by a building committee comprised of architecture, art history and historic preservation faculty, and Library staff. The study focused on historical documentation, assessment of building conditions and evolving a program of



Photography by: Matt Wargo



restoration and reorganization of uses. The resulting plan reveals the logic of the 1888 Library plan and allows for growth of the Fine Arts Library and the Architectural Archives while meeting studio, teaching and faculty office space needs for the Graduate School of Fine Arts.

Construction involved three phases beginning with exterior restoration in 1987. Renovations and exterior restoration of the bookstack building followed, including installation of modern environmental control, sprinkler, electrical, data and security systems. The third phase involved restoration of the great interior spaces. The Main Reading Room leaded-glass skylight was restored and the 1922 mid-level floor addition was removed. Recreated historical lighting fixtures and custom furnishings, designed to recall lost Furness pieces, were installed in time for the centennial celebration of the completion of the building, February 7, 1991 cenntennial celebration of the completion of the building.

Materials Supplier-lower level service corridor: Armstrong Ceiling tile

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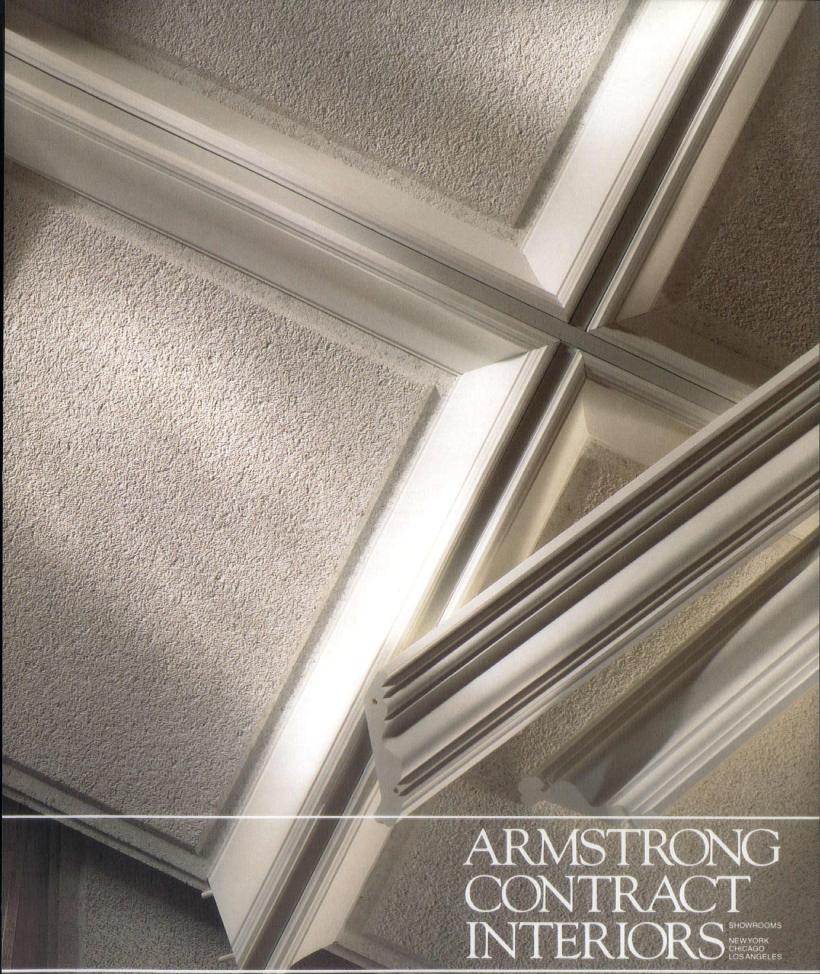






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### Silver Medal Winner Fisher and Bendheim Hall

#### **Architect:**

Venturi, Scott Brown & Associates

#### Project:

Fisher and Bendheim Hall Department of Economics and Center of International Studies Building, Princeton University

Client: The Trustees of Princeton University

#### **Jury Comments:**

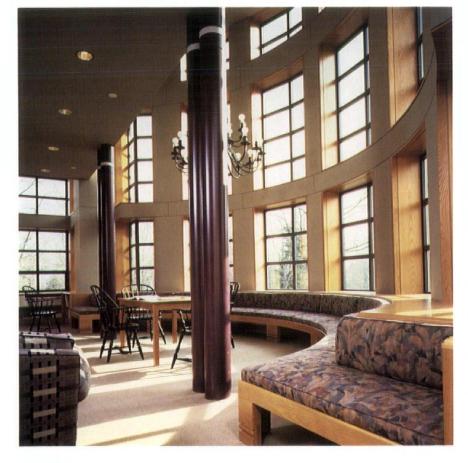
A brilliant and unexpected solution to a very difficult site. As a complete work of architecture it is thoughtful and provocative at every level.

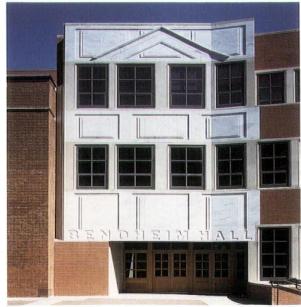
The program for Princeton University's Fisher and Bendheim Halls sounds vexing: 54,000 square feet (including the renovated Corwin Hall) on a sloping sliver of land with a 52-foot height limit; three university departments who each want their own identies preserved with separate entrances; a row of old, residentiallyscaled eating clubs on one side and an aloof 1964 building by Minoru Yamasaki (Robertson Hall) on the other. But the solution produced a building that seems like an essential part of Princeton's campus plan. The building's street face, with a bow window, mediates between the eating clubs and the institutionally-scaled campus Robertson Hall with grace. A

monumental set of stairs separates Fisher and Bendheim from Robertson Hall, strengthening an existing circulation route to Scudder Plaza, a popular gathering space. And by placing the two new entrances on different levels—the Economics Department's Fisher Hall at the street, and the Center for International Studies' Bendheim Hall at the level of Robertson Hall's podium—barrierfree access is provided at each level.

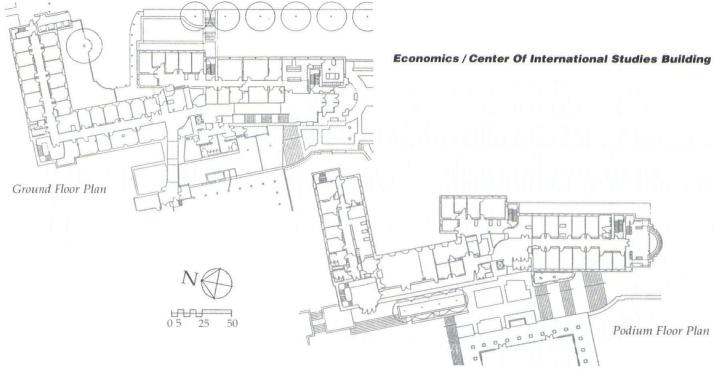
Aside from these planning successes and a couple of pleasant interiors, Fisher/Bendheim is a rather conventional building dominated by offices. Inside its corridors, it is not unlike Corwin Hall, the spare Gothic building to which it connects. One strange sight is the abrupt change of floor tile and wall color in the corridors where you pass from one department to another. The architects had planned to put doors between the departments but fire laws prohibited this; still, the departments insisted on some sort of visual separation.

continued on page 18









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#### Fisher and Bendheim Hall continued

The building's decoration is clever and self-conscious, with the brick bow hanging above the Fisher Hall entrance vehemently denying that it is a bearing wall. A shallow shed-roofed volume is "added" to the street face. Detailing is clean and modern, with flush connections throughout, reminding us that the architect does not subscribe to the argument that moldings and trim can hide a multitude of sins.

Though most of the new construction houses faculty offices, there are larger classrooms, seminar and computer rooms, as well as study and meeting areas for graduate students in the basement.

The slab-like form of Fisher and Bendheim Halls accommodates the three-story series of offices inside which promote in turn, via their repetitive window configurations, a rhythmic quality in the facades outside. The slab terminates at its southern end in the two-story bay window which acts to establish a hierarchy of scale outside and promotes a sense of the building as a whole; it also works to identify the Fisher entrance at the lower level. At the northern end the slab expands to accommodate the particular plan requirements of the Center of International Studies and works as well to distinguish this end of the building from the other and to inflect compositionally toward Corwin Hall. The entrance to the Bendheim end of the slab connects with the plaza and faces Robertson Hall. Its bay of white marble expresses its special quality and identifies in its hue and value with Robertson Hall. Its windows above are special as they refer to seminar rooms rather than offices inside; they are also surrounded by some ornamental relief and surmounted by an ornamental pediment.

Extensive site design supports the new building's role as a mediator between the intimate, domestic scale of the eating clubs along Prospect Street and the larger, handsome institutional structures of the main campus.

An essential quality of the architecture here is its play between order and disorder, system and circumstance, consistency and exception in its form and symbolism. The building promotes, on one hand, order that is generic and comforting emanating from the basic quality of its complex academic program and, on the other hand, exceptions to order that reflect and accomodate valid contradictions within a complex whole-where, in the end, the tension among these forces makes for valid art. Also there is an accommodation to the campus context, formal and symbolic, that discourages forms of architectural showing off that would be fun for the architect but inappropriate within the complex and precious whole that Princeton, as a place, consists of.

Photography by: Matt Wargo

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### **Matteson Public Library**

#### **Architect:**

Spangler Semler Schlenker Architects Philadelphia

#### **Project:**

Matteson Public Library Matteson, IL

#### Client:

Matteson Public Library - Board of Trustees

#### **Jury Comments:**

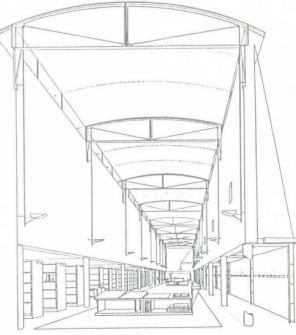
Extremely lucid treatment of parti and space. Well crafted drawings and models. Nicely represented.

The site is a flat, three-acre parcel adjacent to a park and community center located within an open space quadrant in a suburban community of Chicago. It is bordered to the north and west with residences.

The Library's program consists of three primary programmatic elements including the adult reading room, the youth reading room and the public meeting room totaling 22,000 square feet. Accessory shelving areas and support functions fulfill the remainder of the program.

The design of the building unifies separate library and meeting functions with a shared civic court. The Lshaped library proper, which includes the adult and youth reading spaces, is separated from the public meeting room with a skylit circulation zone. Each of the three primary rooms are externally expressed and are hierarchically formed respective to their size and programmatic importance.

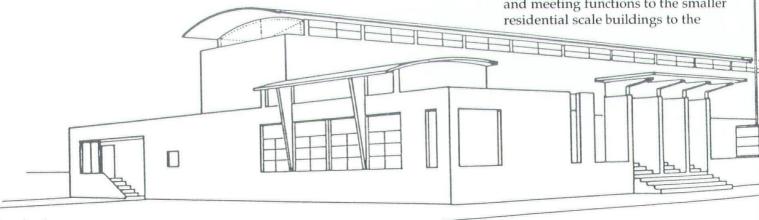
Two portals on a raised platform identify the primary entrance to the



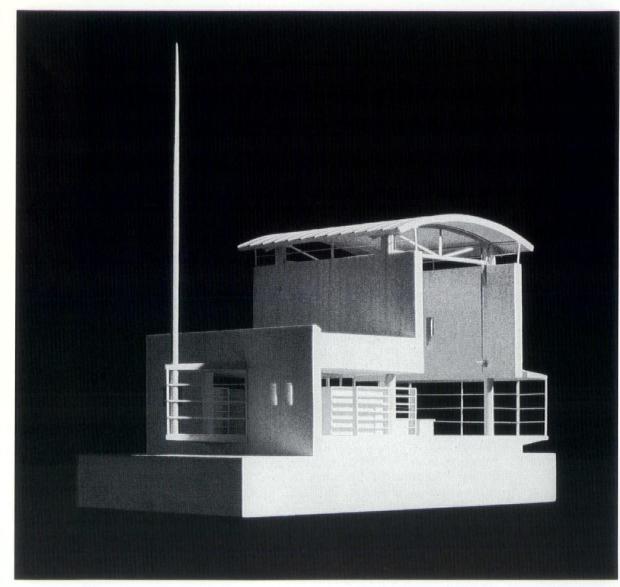
Adult/Reading Room

Library, while a secondary entrance provides separate access to the public meeting functions. The shared civic court is designed to accommodate a multitude of community activities appropriate to promoting the Library and to reinforce the importance of the building as a public edifice.

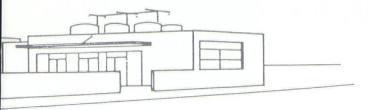
The external form is responsive to the surrounding context by relating the two plan projections of the youth and meeting functions to the smaller



View Southeast



Sectional Model
Photography by: Spangler Semler Schlenker Architects



north and west. The larger scale adult reading room elevation relates to the expanse of the park area to the east.

Internally, the adult and youth areas are separated by the entry lobby and staff work area. This arrangement affords the libary staff visual control of both patron areas. The adult reading room is conceived as the principal internal space to identify the Library as an important civic building. The linear arrangement of this room provides direct access to the shelving from the reading areas and to the enclosed "porch" for casual reading while overlooking the park. Private reading carrels are separated from the adult reading room by shelving and are identified externally with individual

windows facing the court.

The building exterior is precast stone on a steel frame structure. The roofs of the primary room projections are clad in standing seam copper. The heating and cooling of the Library is provided by a gas-fired forced air combination heating and cooling system with perimeter fin tube radiation.  $\Box$ 



## **Drexel University New Engineering Center**

#### **Architect:**

The Kling-Lindquist Partnership, Inc. Philadelphia

#### Project:

Drexel University -New Engineering Center Philadelphia

#### Client:

**Drexel University** 

#### **Jury Comments:**

A distinguished piece of urban architecture which presents a strong and impressive street facade.

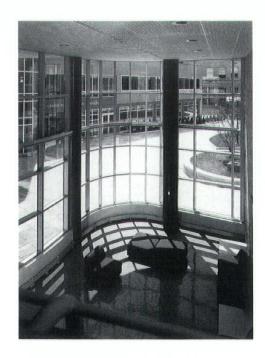
In order to enhance its reputation as a center for academic excellence and innovative research, the College of Engineering at Drexel University in Philadelphia has constructed a two-phase,111,000 square foot state-of-theart research facility with flexible laboratory, teaching and faculty office spaces that can easily be adapted to suit a variety of specialized research activities.

The Phase I LeBow Engineering Building is designed to house various materials research laboratories including Clean Rooms, Ceramic Lab, Fibrous Materials Lab, Bio-Materials Lab, Polymer Processing Lab, Mechanical Testing Lab, Composite Processing Lab, and complete Bio-Behavioral Labs and related classrooms, facility offices and central computer room.

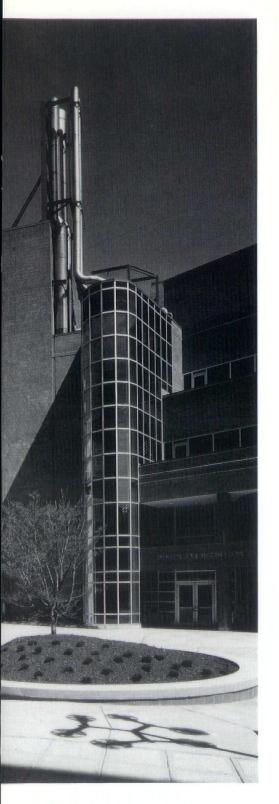
The Phase II Center for Automation Technology accomodates a variety of research activities relating to Chemical Engineering, including Photolithography Lab, Biosenser Lab, Chemical Vapor Deposition Lab, Process Control Lab, Unit Operations and Measurements Lab, Chemical Engineering Laboratories, Clean Rooms, Catalysis and Reaction Engineering Lab, and Biochemistry Lab. Also included is an Integrated Automation Technology Lab, Transport Phenomena Lab, Architectural Engineering Laboratory and related laboratory and support facilities.

Existing Drexel buildings' scale, material and colors were strictly adhered to in order to enhance campus cohesiveness and identity.

Two sources of inspiration distinguished the final design outcome: The "gateway" function and









the engineering nature of work to be housed. The design energetically expresses these functions. □

Photography by: C. Geoffrey Berken



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### Pittsburgh Corning **Corporate Headquarters**

#### **Architect:**

McCormick McCarthy Pittsburgh

#### **Project:**

Pittsburgh Corning Corporate Headquarters Pittsburgh

#### Client:

Pittsburgh Corning Corporation

#### **Jury Comments:**

The jury felt the project was a tour de force in the use of glass block which results in a strong and impressive image.

Pittsburgh Corning Corporation's Headquarters was originally constructed in 1963 to house laboratory and pilot plant facilities for PPG Industries. Over the years the building has been slowly and somewhat haphazardly converted to offices for Pittsburgh Corning.

A feasibility study was commissioned in the summer of 1989 to perform an extensive needs analysis to assist Pittsburgh Corning in determining a long-term approach to address their facility requirements.

As a result of this study it was determined that rather than relocating or building a new facility, the existing building would be gutted and renovated with 10,000 square feet of new office space constructed. In addition to meeting space requirements and providing for adequate expansion, the addition provided for a means to resolve circulation problems associated with the existing facility which consisted of a series of independent blocks of space connected by a single circulation spine.

Primary owner goals included the following:

- Transforming the visual image of the existing facility
- · Creating functional, stateof-the-art office facilities with improved circulation.
- · Using glass block in creative ways to demonstrate potential uses of glass block and to test previously untried applications.

At the outset of the design process there was a conflict between the desire of the CEO to provide open work stations and the desire on the part of management staff to retain the pattern of private enclosed offices.

The building addition was positioned opposite and parallel to the existing circulation spine which provided an opportunity to both better connect the existing building blocks in terms of circulation and to create an enclosed exterior courtyard.

The existing front facade of the building was gutted and replaced entirely with glass block. A tower

> was incorporated to identify entry and to provide a terminus to the existing 400foot circulation spine.

With the exception of the primary circulation spine, the executive corridor ceiling heights are maintained at ten feet throughout. Generally partitions are limited to approximately seven feet. The tops of walls along corridors include an open trough for data and telephone cables. The tops of walls perpendicular to corridors and between offices are

Photography by: Dennis Marsico







capped with Zolatone painted industrial strip light fixtures. The use of industrial strip

fixtures at the tops of the walls provided a means to achieve an indirect lighting scheme in a VDT rich office environment at a fraction of the cost of commercial grade indirect fixtures. For the manager offices that required acoustic privacy, glass panels were used between the tops of walls and ceiling grid, with glass inserted directly in slots of the grid. The low wall scheme provided the sense of openness and connectedness desired by the CEO and the sense of privacy desired by management staff.

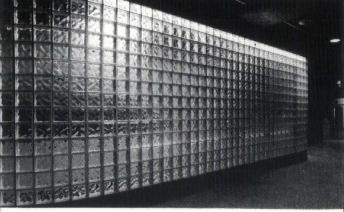
In developing the glass block facade at the public entry side of the building, the intent was to maintain a simple and timeless image. In the addition, treatment of the exterior facade focused on the potential to develop a pattern through the use of glass block. Six shapes and configurations were employed to create a continuous repetitive pattern which was repeated at the scored ceiling tiles and carpet tiles at the long corridors of the interior.

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### **Zeiter House**



#### **Architect:**

David C.S. Polk & Linda O'Gwynn, Architects Philadelphia

#### **Project:**

Zeiter House Additions Chestnut Hill, PA

#### Client:

Mr. & Mrs. William E. Zeiter

#### **Jury Comments:**

Impressed by resolution of the old and new pieces. Skillfully resolved old and new with the new addition having considerable strength on its own.

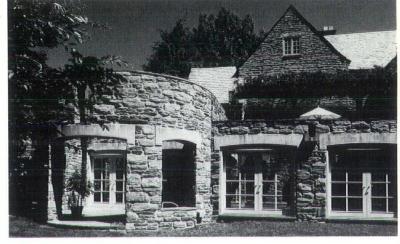
The original house, designed by Robert McGoodwin in 1929, is situated above a south facing slope and overlooks the woodlands of Fairmount Park. It gives the impression of being carved of one stone. The walls of the house extend into the landscape to form an entrance court on the north side of the house and enclose a kitchen garden and small court to the east. Both its interor and exterior spaces are very well made but the interior

ones, while relating to each other, are not particularly related to their exterior counterparts.

The project included the design of a new indoor swimming pool, whirlpool bath and terraces,

along with dressing rooms and a bathroom at the level of the existing basement. It also included the construction of a new terrace outside the living room and provisions for a new pedestrian entrance for large parties when guests park in the street below.

McGoodwin's lead was followed by extending the stone walls of the house to enclose a multi-level garden, parts of which are indoors while



Photography by: David Polk



other parts are outdoors. New steps are provided leading from the street up to the garden. Upon entering through the gate an axis is discovered which leads to a new front door and lower level hall. The main stair is extended down to this new hall. The pool is roofed with glass, extending sunlight into the interior.

The architecture of the new addition is an extension of the spirit of McGoodwin's work yet different, since it is more open and more closely related to the exterior spaces. Thus it respects the original work as a complete entity, while simultaneously creating a new totality of old and new together.

#### Anna Wagner Keichline continued

the "Kitchen Construction" patent, applied for in 1924 and granted in 1926. Conceived with the best interests of women in mind. Keichline said the patent was "to provide a kitchen, the parts of which are so designed to involve the minimum amount of labor on the part of the housekeeper and to reduce the operative cost." The Keichline kitchen was made up of a "...stove having an oven at the top thereof spaced from the front, a steamer on one side of the oven, a fireless cooker at the opposite side thereof, the fronts of said parts being in alignment and the front of the stove projecting forward therefrom to form a worktable and cooking top with grid-covered holes and drawers in the front of the stove."

Other patents which occupied Keichline were a compact "Bed for Apartments" and the so-called "K Brick," which was, in Perkin's words, a clay brick for hollow wall construction which featured breaking slots and notches that provided

predetermined fracture points for customization at the job site. Easier to handle than tile, requiring less mortar than brickwork, and far more flexible than either material, the K Brick went from theory to application in such projects as the DeSoto Bass Housing Project in Dayton, OH.

Anna Wagner Keichline died in her home on February 3rd of 1943 after a protracted battle with cancer. In addition to seven patents, an estimated two dozen buildings, and a personal library that included a "prized" biography of Abraham Lincoln, Keichline left behind the seeds of inspiration. "As a woman pursuing a career in industrial design in the 1970s, I too faced the pressures and challenges of operating in what was then essentially a man's world," says Perkins. It was Anna Wagner Keichline's example of personal courage that, in moments of despair, propelled Perkins on.

Perkins' debt of gratitude speaks through her plans to revive her great aunt's memory. Beyond developing a thorough documentation of Keichline's life, Perkins hopes to design and organize a travelling exhibit (to include full-scale reproductions of several Keichline patents, photographs and drawings of Keichline buildings, and a videotape of interviews with Keichline clients), merchandise products such as the oak card table which help relate Anna's story, develop fabric patterns using the K Brick design (Perkins has already incorporated this design into her own letterhead), and establish a scholarship fund that will provide for women architectural and industrial design students.

Ultimately, says Perkins, her mission is rather straightforward. "I want," she says, "to keep Anna's history alive-to maintain the notoriety she did achieve during her lifetime—as a permanent example for young people and the general public."

Beth Kephart Sulit, a freelance writer, resides in Glenside, PA.

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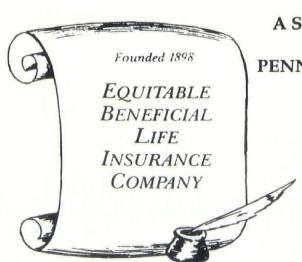


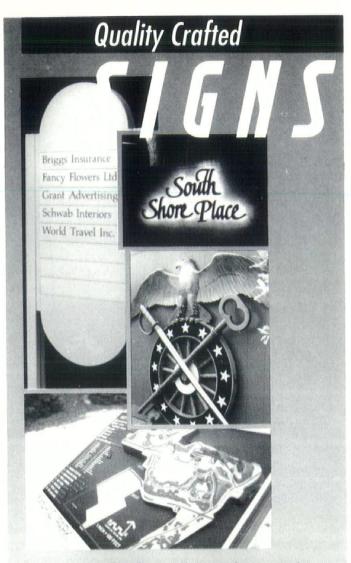


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#### Mercyhurst Road Rally continued

On rally day, we came two hours early and briefed the GSA faculty, who felt the clues were too difficult. We stuck to our guns.

When the students arrived, we divided them into ten groups of six and seven. Each group had an architect as a monitor, handing out maps and multiple, sealed clues, interacting with the students about architecture. The students immediately tore into it—and lit up. Enjoying the challenge, they did better than everyone thought they would—except us. We knew they'd rise to the occasion.

They had great fun and we had a ball. The winning group received its prize: a framed Fallingwater floor plan.

The following Monday, the entire group boarded two school buses, and with me on one and my partner (who in real life doubles as my brother Lou) on the other, we headed southeast, lecturing on Frank Lloyd Wright and Fallingwater, which opened exclusively for our private tour. While that was a prize for all of them, we found that we had gotten the biggest prize of all. We got some of the Commonwealth's finest young minds excited about architecture, about the world's most challenging, most frustrating, most satisfying profession.

They got their prizes and their trip, but as it turned out, we got more. We discovered something about working interactively with students. It's one thing to give moneyand I'm not downgrading that in the slightest. But to give of our time—of ourselves—is so much more rare, and so much more valuable. For even at our brief time at Merchurst, we were able to touch young lives, perhaps to plant seeds which might one day bear fruit. Our young charges may one day surprise us—as architects, sensitive clients, or simply as citizens who will lead to a greater public understanding of architecture—how it works, its value as public art.

Before we left them, we asked the students to encapsulate their experiences in a two-by-two-inch square, which we then incorporated into a commemorative T-shirt. The shirt became a group reminder of what they did, written in their own language. One student wrote "H20" with a line through it. Another simply asked, "What is real?" A third drew an eye. A fourth a nose. And so on. It's all personal symbolism, and I have no idea what the assorted hieroglyphics mean. What I do know is that it symbolizes the most exciting time I ever had with students.

All architects have mementos in our offices—models, project drawings, photos of ground-breakings. But none is more dear to me than this shirt, for it reminds me of a remarkable project, and a remarkable group of youngsters. We began to teach them about architecture, but, given their deep intelligence and boundless energy, they wound up teaching us more than they know.

For the success of this project we owe a debt of gratitude to the following Erie architects who served as monitors: John Evans, AIA, Bill Weborg, AIA, Jeff Kidder and Bob Crowner, AIA. Special thanks are also due to a highly dedicated group from the Astorino office who helped write, edit and put together the packages: Christine Astorino, Sandy Wasik, John Sickels, Anthony Lucarelli, Lori Vioropolis and Jim O'Shaughnessy.

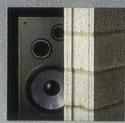




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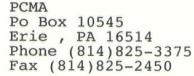
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