

Winter 1990

Vol. 3 No. 1

\$2.50

Pennsylvania Architect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS

Special Issue
PSA 1989 Design Award Winners





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The Editor's Letter

Thanks to our very capable awards juries, this issue of the *Pennsylvania Architect* nearly assembled itself. The Editorial Committee will be getting back to work for the next issue which celebrates the small practice, soil from which nearly all large practices grow and in which many of us have had experience. As editor for 1990, I look forward to these submissions from firms with less than ten employees and, if this fits your operation, hope to hear from you.

Speaking of awards, I take great pleasure in serving on the magazine's Editorial Committee for the coming year, which will enable me to participate in the publication of all the fine work of the local chapters. The *Pennsylvania Architect* is a magazine with an expanding circulation and, as such, provides the architect in Pennsylvania with a wider audience to appreciate his or her work.

Of course, I can't let the moment pass without acknowledging the great contribution of Herb Levy in getting the *Pennsylvania Architect* out of our heads and into your hands. With unrelenting effort and considerable chutzpah, Herb planned, organized, managed and finally exacted the necessary money from the Board and made our dream come true. Thanks for a marvelous effort, Herb, and all good wishes for a successful term as president of PSA.

John Fatula
Editor-in-Chief

PSA Special Awards

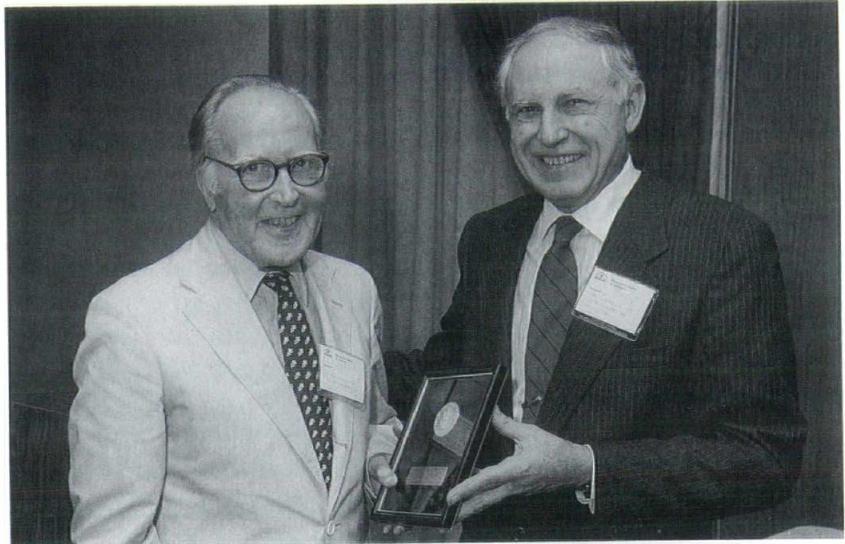
Each year the Board of Directors of the Pennsylvania Society of Architects presents special awards to celebrate outstanding contributions to the profession. These awards are presented in three categories: Medal of Distinction, Contribution to the Profession by a Non-Architect and Contribution to the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

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 profession, but also the citizens of Pennsylvania.

In 1989, the Board of Directors selected G. Holmes Perkins, FAIA as the recipient of this award. Mr. Perkins was nominated by the Philadelphia Chapter, AIA for his unique contribution to architectural education. He is single-handedly responsible for establishing the intellectual and artistic environment that has spawned a generation of contemporary architects. The faculty that he attracted to the University of Pennsylvania has spread throughout the country extending his influence nationally.

The AIA chose Mr. Perkins in the 1960's to head a task force to evaluate American architectural education and in 1979 awarded him the ASCA/AIA Medal for Excellence in Education. He is a nationally prominent figure in architecture and city planning and has served as a consultant to Britain's Ministry of Town and Country Planning in 1946, 1955, 1957 and 1959. He was Chancellor of the College of Fellows of The American Institute of Architects from 1964 to 1966.

In Philadelphia Mr. Perkins has been president of the Philadelphia Housing Association, chairman of the Philadelphia Zoning Advisory Commission and chairman of the Philadelphia City Planning Commission. He also served on the



Tomas H. Spiers, Jr., AIA (r) presents 1989 PSA Medal of Distinction to G. Holmes Perkins, FAIA.

Design Review Board of the Charles Center/Inner Harbor in Baltimore from 1960 through 1987.

In 1978 he established the architectural archives of the Graduate School of Fine Arts at the University of Pennsylvania and has remained active in its growth.

This past May, Dean Perkins received the Outstanding Service Award from the Senate of the Mid-East Technical University in Ankara, Turkey for his role in the founding of the University.

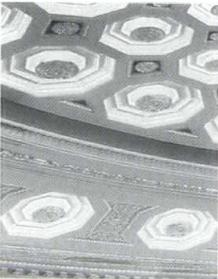
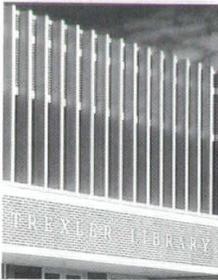
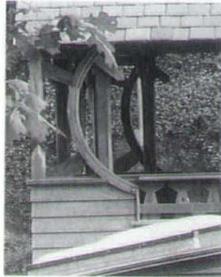
The award for Contribution to the Profession by a Non-Architect was created to recognize individuals or companies for unbuilt contributions that benefit the built world or the profession of architecture. The recipient of this award was Hobart G. Cawood, Superintendent of Independence National Historical Park in Philadelphia. Mr. Cawood was selected for this award in recognition of his role as superintendent of the park during the building of three outstanding structures – the Visitors' Center, the Welcome Park and the Liberty Bell Pavilion. These three build-

ings have enhanced the environment of Philadelphia. Mr. Cawood has also been outstanding in his care of the park and the historic buildings that are in it.

The Pittsburgh Cultural Trust 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.

The Pittsburgh Cultural Trust was created in 1984 to assist in the growth of the arts through the development of an attractive and viable downtown cultural district. It has been through the efforts of this group that the existing Stanley Theater has been restored and upgraded into the Benedum Center for the Performing Arts. The Trust is also continuing the development of the Penn-Liberty Cultural District which represents a major urban initiative to revitalize the last neglected section of downtown Pittsburgh. □

1989 PSA Design Awards



Pennsylvania architects are probably the most talented professionals in the country. Depending on why they are built, the projects they design are beautiful, functional and practical.

Every year, the Pennsylvania Society of Architects singles out a variety of these projects from the many entries it receives and, in recognition of this great pool of talent, bestows upon them its prestigious Design Awards.

In 1989 nine projects were selected by jury to be the best of the year. This year's jury included:

Arthur Cotton Moore, FAIA,
Chairperson
Washington, DC

Mildred F. Schmertz, FAIA
New York, NY

Roger Ferri, AIA
New York, NY

From among these nine awards, one was chosen as the Silver Medal winner, which distinguishes it as the best of the best. The 1989 Silver Medal winner was the Boat House of St. Andrew's School, located in Middletown, Delaware and designed by Richard Conway Meyer Architects.

Presented on the following 17 pages are the nine PSA Design Award winners. Beginning with the Silver Award winner, they also include: the Breezedale Alumni Center, the Alvernia Physical Education Center, the Trexler Library, the Pennsylvania Ballet Headquarters and School, Annenberg Research Institute, the Benedum Center, Hartwell/Clearwater and the No. 7 Fire Station.

Following the Design Awards, on the remaining nine pages, are the Chapter Award winners, representing the five Pennsylvania Chapters of Philadelphia, Middle PA, Central, Bucks County and Pittsburgh.



Silver Medal Winner The Boat House St. Andrew's School

Architect:

Richard Conway Meyer Architect
Philadelphia, PA

Project:

Boat House
St. Andrew's School
Middletown, DE

Jury Comments:

Building has invention, wit and charm. It feels like a boat house and yet it has a freshness you just don't see in most buildings today. It uses as a resource one or two of the great 19th Century recreational buildings, boat houses and tennis clubs. It transforms and adapts in a very fresh way. It is also a very happy and cheerful building. The shed in which the shells are stored is a beautiful space and equals the beauty of the shells. One of its strongest merits is that the resolution of the design is a series of very subtle decisions in the landscape. Extending the pond into the ravine and carving it out into an asymmetrical landing merges this set of man-made elements into the topography in a way that has a kind of inevitability and ease about it. There is also a great deal of visual intelligence in the resolution of the dominant motifs, the shifting of the major volume to the side and the implied false perspective of the balustrading and woodwork.



Selected by Touchstone Pictures as the set for the movie "Dead Poets Society," the campus at St. Andrew's School draws much of its beauty from an intimate relationship with the water.

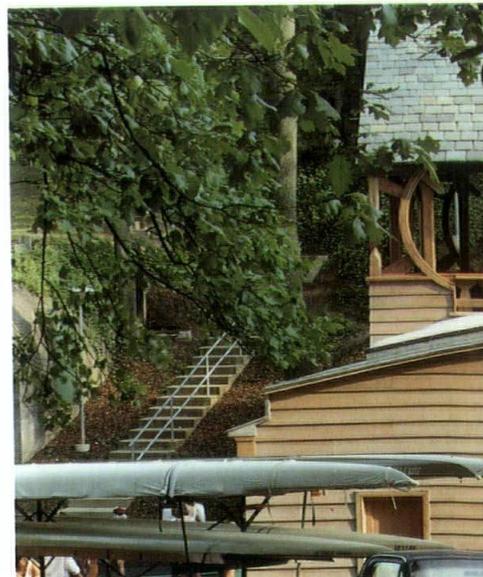
The founder of the school was a rowing enthusiast who planned and located the campus on two-mile-long Noxontown Pond for the expressed purpose of establishing a strong crew program. His planning was appropriate since the name of the school is based on the traditional association of St. Andrew with the water.

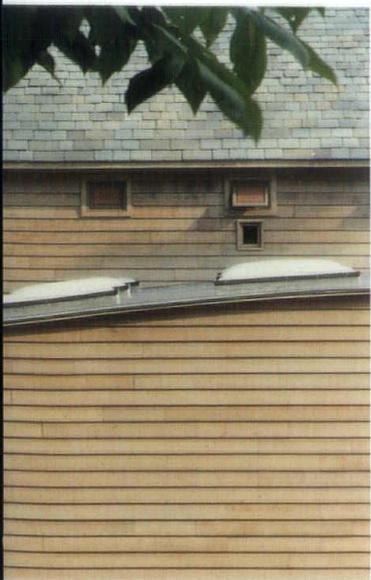
The previous boathouse was built in 1947. It began to fail structurally, and was held in a plumb position by temporary cables. It was too small for the current crew program.

During the course of a site study for the new boat house, the architects found an even more fundamental relationship. In trying to re-discover the premise of the original site plan, designed by Arthur H. Brockie in 1928, it was realized that considerable effort was being made to invoke the romantic spirit of Mont St. Michel or (at a more appropriate scale) Lindesfarne. It was proposed that Brockie created St. Andrew's as a "Holy Isle," surrounded almost entirely by water, and connected by a long sweeping causeway to the "mainland."

The actual land form is much closer to a peninsula; where the water actually exists, Brockie let his "island" be shaped by the natural shore line. When this becomes less distinct and the pond gives way to a marshy gully, he enhanced the adjacent steep bluff with a terraced serpentine roadway and strong stone walls. The result is the main building standing in grand isolation, exhibiting all the density, geometric clarity, and judicious use of precious open land that occurs where

continues

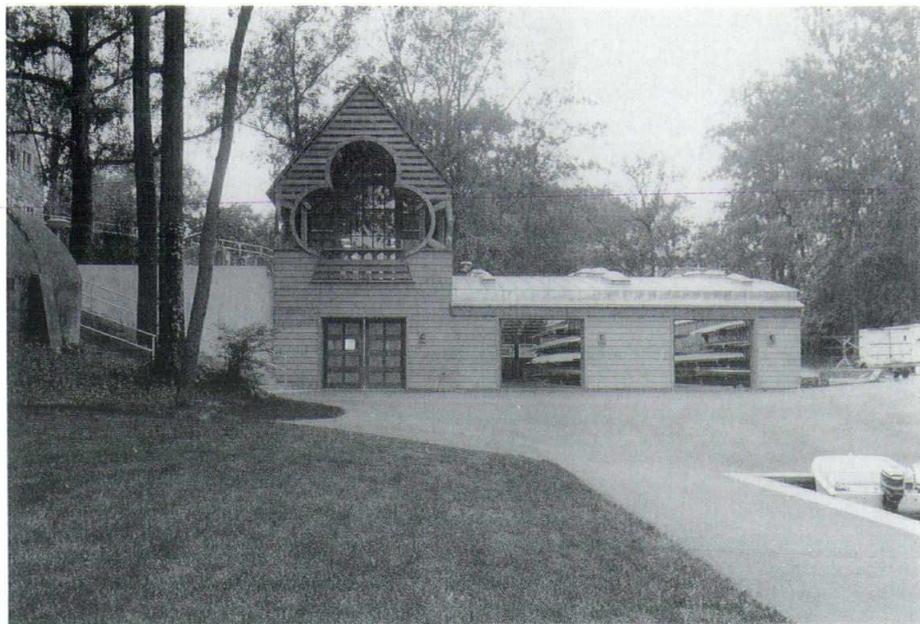




space is severely limited. The “mainland” areas of the campus are by contrast much more relaxed, with buildings occurring in picturesquely scattered groupings.

To the many who had lived on the campus for years, this idea was a revelation. It explained in a single premise why some new buildings were admired and some were not. It was easy to see that buildings that fit the original plan contributed to the whole, and those that did not detracted from it.

It was also obvious that pond water, rather than a boathouse, should occupy the marshy gully and that the new building should be included among the walls and terraces of the structured island edge so well established by Arthur Brockie in 1928.



Photography: Swallow's Studio

The Detailing of the Boat House

In the assembly of a building, the ideal is to develop details that are a natural consequence of craftsmanship; assuming that the technical performance and utility of a building are not compromised, there are many visual decisions that are best solved on the site by a master craftsman who is sensitive to the overall composition of the building and willing to be constrained by it.

The building trades attract this kind of person; the architects have worked with many over the years. In this case, however, the scale and materials of the boat house and the exceptionally high quality of the mechanics involved inspired Meyer to go further down this risky path than ever before.

He all but abandoned the normal shop drawing procedure and installed a sophisticated “clerk-of-the-works” on site during critical periods, equipped with full-size templates, models and a cordless telephone provided by the contractor.

This arrangement allowed a kind of collaborative interpretation of the contract documents, with certain detail questions set aside as the province of the master carpenter. The result was details that would simply never occur on paper in a drafting room and, overall, a finished work that is exceptionally tactile and humane. □

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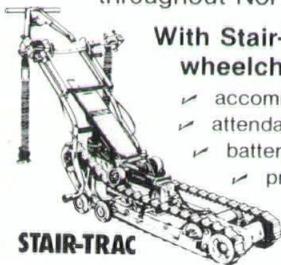
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Annenberg Research Institute

Architect:

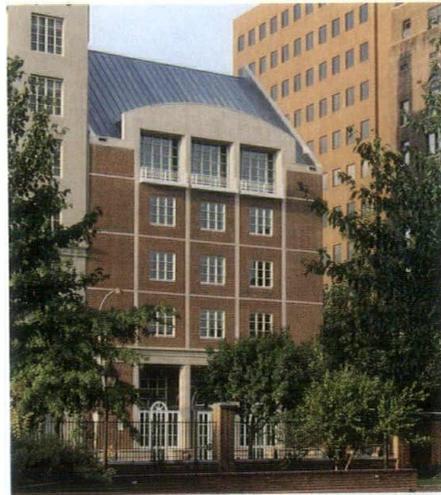
Geddes Brecher Qualls Cunningham
Philadelphia, PA

Project:

Annenberg Research Institute
Philadelphia, PA

Jury Comments:

The building has a very strong presence which allows it to fit in with its much larger neighbors. The general curved shapes are kept in good balance with the rather disciplined banding of the grid work.



The architecture of the Institute evolved through three major efforts: to provide the director and his staff with the most convenient arrangement of space for their work, to express this organization in a manner that reflects the scholarly importance of their pursuits, and to place the structure comfortably into its historic Philadelphia setting.

The building is essentially a research library with offices for the director, the administrative staff, and the resident scholars. There is a rare book room, conference and lecture spaces, and a dining room. The focal point of the interior is the main reading room surrounded by two floors of open shelving. The exterior gives evidence of these features through the individual office windows on Walnut Street, the large dormers in the roof reflecting the conference spaces, the two-story entrance announcing the presence of the Institute, and the dominant opening on the side wall which states the central importance of the reading room.

Given its location near many historic buildings and astride an entrance to the National Park, it was felt the building should be clad in materials that would be perceived as indigenous to the old city. The same brick and limestone has been used that is found in the garden walls of the adjacent park and the roof is surfaced with the same lead-coated copper found on many of the older buildings in the area. □

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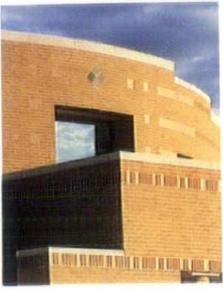
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Alvernia Physical Education Center

Architect:

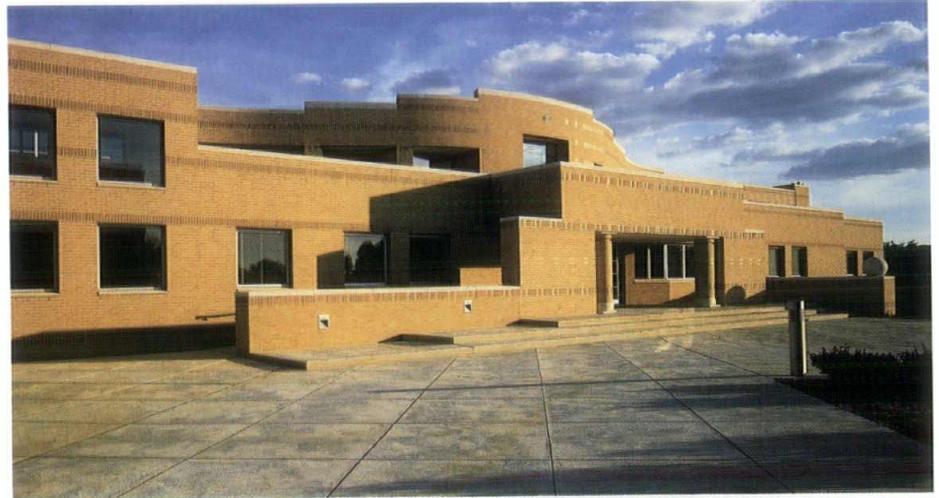
Breslin Ridyard Fadero Architects
Allentown, PA

Project:

Alvernia Physical Education Center
Alvernia College

Jury Comments:

This project represents a highly intelligent use of an established vocabulary in a way that produces a very rich and assured building. The building has a wonderful lyricism using rather conventional forms. The play of solids and voids, the changes of the fenestration proportions with the strong bowing central accent contribute to a quiet vitality. It is also commendable for the simple clear organization of the plan and how it relates to circulation and sectional organization.



The project is located on a small college campus in Reading, Pennsylvania. The building consists of a 17,000-square-foot gymnasium, auxiliary gymnasium, weight room, four locker rooms, team rooms, offices and a club room which is used for seminars and various fund raising events for the college.

This 40,000-square-foot facility is located on a steeply sloping site. The architect took advantage of this condition by entering the building on the upper floor. The visitor is greeted by a one-and-one-half-story lobby filled with natural light provided by celestory win-

dows above. Directly beyond the lobby is the gymnasium below, which is dramatically entered by descending the bleachers.

The building exterior incorporates multi-colored brick work similar to the surrounding campus buildings. Brick patterns incorporated in the soldier course banding highlight the main entrance. The sinuous forms and stepping of the parapet are derived from the local vernacular architecture.

By placing the offices which contain windows on the main elevation, the architect created a friendly character and scale for this facade rather than the stark box-like gymnasium so often encountered on college campuses. □

Photography: Chris Barone
David Plank



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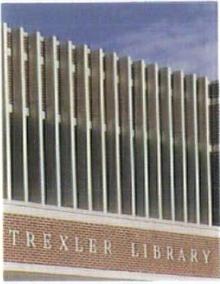
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Trexler Library

Architect:

Breslin Ridyard Fadero Architects
Allentown, PA

Project:

Trexler Library
Allentown College of St. Francis deSales

Jury Comments:

Shows a thoughtful and disciplined understanding of an established architectural vocabulary which is nonetheless used in a way that amalgamates several different vocabularies. The entry to the building is an interesting exploration which is perhaps overly restrained, but nonetheless shows a high level of plan organization and structure and all the basic architectural issues.



This 36,000-square-foot library is centrally located on the campus of Allentown College. The building is constructed in a terra-cotta colored brick with cast stone trim to harmonize with the similar treatment of materials on other campus buildings. Symbolism appropriate to a Catholic College such as the cruciform shape to the left of the main entry is incorporated into the design. The grass terraces, benches and retaining walls offer a much needed outdoor gathering place near the main entrance to the library.

Internally, natural light is introduced through strategically placed windows and skylights. The design features a two-story reading room in addition to housing 180,000 volumes and state-of-the-art audio visual facilities. □

*Photography: Peter K. Cowan
Chris Barone*





Pennsylvania Ballet Headquarters & School

Architect:

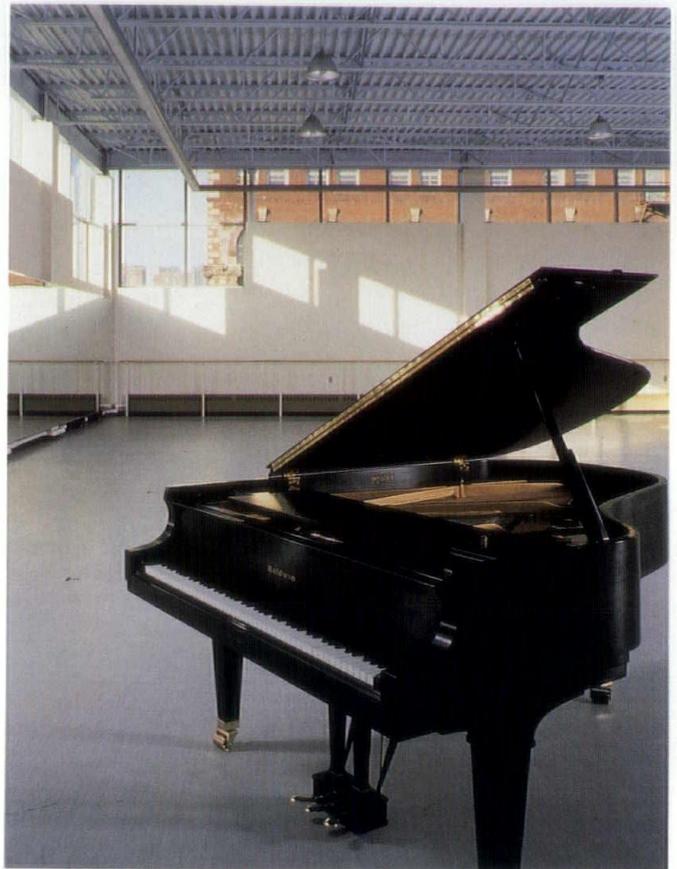
Dagit/Saylor Architects
Philadelphia, PA

Project:

Pennsylvania Ballet Headquarters
and School
Philadelphia, PA

Jury Comments:

The rationale of the fact that they had to replace the entire structure provided the architect with an opportunity and a challenge to do something with the top of the building. There is a strength of originality in the solution. The lightness of materials and contrasting textures against the masonry structure is appealing.



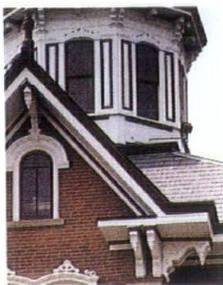
The Pennsylvania Ballet purchased a former automobile showroom structure to use as its new headquarters and studio location. The four story building was devoid of interior characteristics of note, except for its bell column structural system. The program required six column-free dance rehearsal studios, locker and exercise facilities, executive and artistic offices, and general reception spaces.

Within the rigid structural bays of the existing building, the plan is organized around a series of special "cores" on each floor, allowing large areas of open space on the perimeter to vary with the different program requirements. Fundamentally, the public and executive functions are on the first and second floors, with lockers and artistic offices on the third. The fourth and new fifth floor hold the principal dance studios. Analysis of the existing structure resulted in the principal design change to the original building. All columns and the roof slab were removed, while a new large span struc-



ture and new floor were added within and above the fourth floor facade walls. This enabled the program requirement for column-free dance studios to be achieved. □





Breezedale – Alumni Center

Architect:

MacLachlan, Cornelius & Filoni, Inc.
Pittsburgh, PA

Project:

Breezedale – Alumni House
Indiana University of Pennsylvania

Jury Comments:

This is wonderful. The building has an unusual sense of assuredness in a lush symphony of pattern and color. The materials are terrific. As a restoration job this was done without any miscues. There is a sense in the patterns and textures that is probably better than in the original. It is skillfully done. There is a tremendous range of choices in a project of this type and the architects made the correct choices without a mistake.



Through years of expansion, the Indiana University of Pennsylvania grew to encircle the grounds, outbuildings and finally, the house known as “Breezedale.”

When the University acquired the main house in the mid-1940s, after Mrs. Elkins’ death, the dilapidated Queen Anne style veranda and porte cochere were removed.

In years following, the house was used as a dormitory, classroom building and housed the Art Department until five years ago when the University decided to restore and renovate the landmark building.

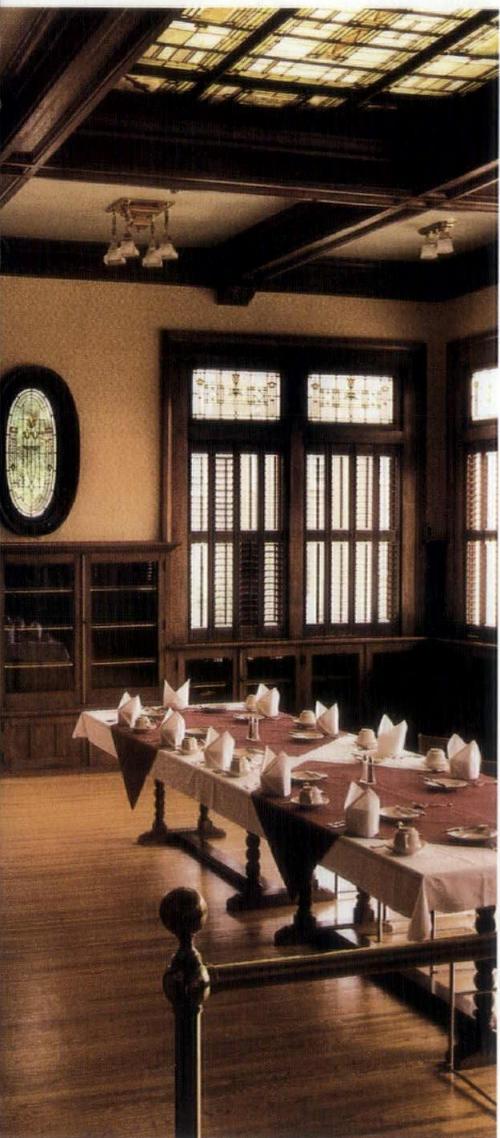
As with many historic structures of this type, determining the most appropriate period for an authentic restoration proved to be difficult; therefore, an eclectic mix (oftentimes a result of room-by-room decorating in Victorian times)

of interior finishes and design was selected. Room styles vary as a sort of chronology of Victorian interiors, including Anglo-Japanesque, Eastlake and Revival periods.

While much of the original interior woodwork, stained and leaded glass and light fixtures remained in place, damage caused by excessive heat, painting and alteration necessitated restoration. The fashionable Turkish smoking room, dining room, law library, and original dining room retain their walnut, cherry and mahogany paneling, parquet wainscoting and floors.

Breezedale, now lovingly restored and adapted with private funding and skillful work and dedication of the administration, faculty, and staff of I.U.P., remains a fine example of grand Victorian architecture. □





The Benedum Center



Architect:

MacLachlan, Cornelius & Filoni, Inc.
Pittsburgh, PA

Project:

The Benedum Center
for the Performing Arts
Pittsburgh, PA

Jury Comments:

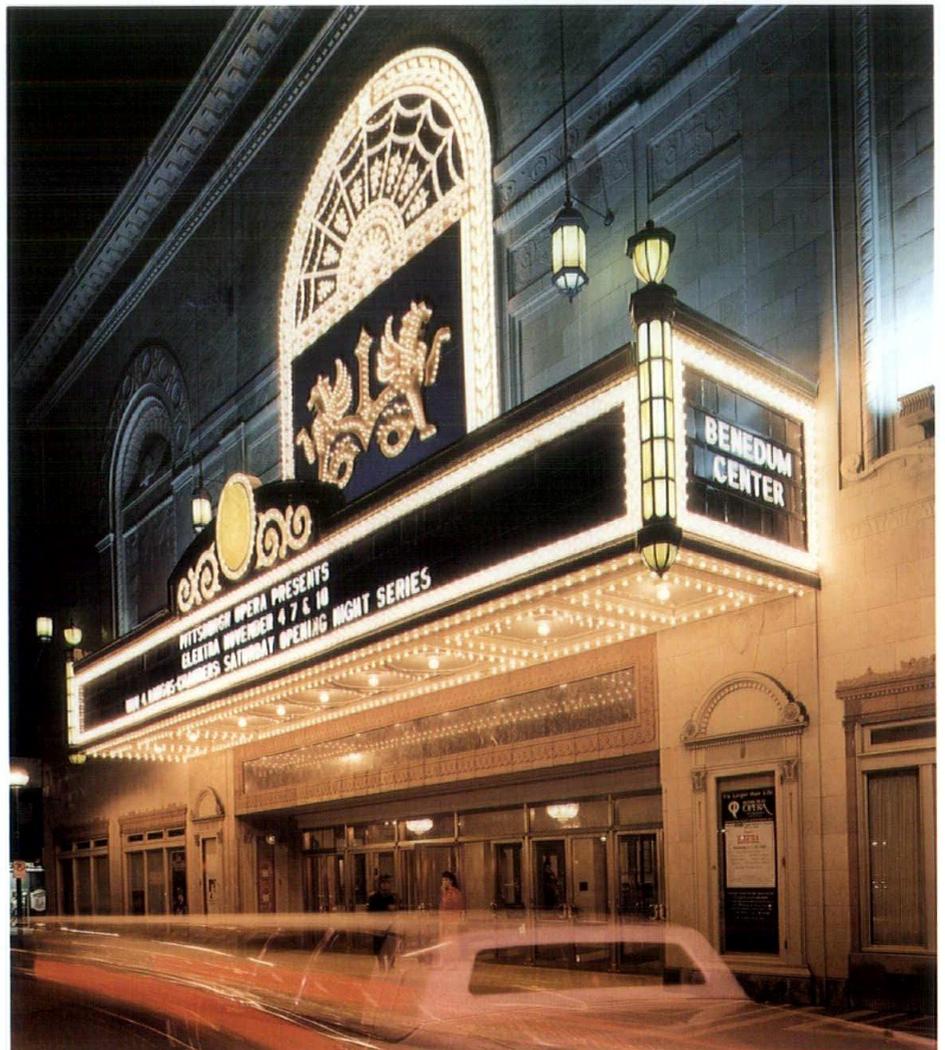
Interior restoration is quite grand. We particularly admire the skill of the support building. The finesse with which it is done complements the original.



Hoffman-Henon's 1928 "Stanley Theatre" movie palace in Pittsburgh's newly-created Cultural District was renovated to become the Benedum Center for the Performing Arts, an approximately 2,800-seat home for the Pittsburgh Opera, the Pittsburgh Ballet, the Civic Light Opera, Pittsburgh Dance Council, and traveling musical theater shows. The design objective was to restore, to the greatest extent possible, the ornately decorated public spaces of the original theater while providing a facility that will function as a state-of-the-art venue for the performing arts in Pittsburgh.

The existing ornate portions of the theater forward of the proscenium have been placed on the National Register of Historic Buildings and were renovated in compliance with Federal Rehabilitation standards. Lighting and control positions were added in the auditorium, existing public lobbies were refurbished, and new public spaces were added.

The theater portion of the building includes about 50,000 square feet of space. The stagehouse floor measures over 12,000 square feet, and the volume of the stagehouse is about a million and a





quarter cubic feet. The new support building is just over 45,000 square feet in gross area.

The Benedum Center was completed in time for a gala September 1987 opening. The theater's facilities, and in particular its acoustics, have received

enthusiastic responses from many of the initial users including Luciano Pavarotti, Dame Gwyneth Jones, Gunther Schuller, Henry Mancini, the Lincoln Center Chamber Music Society, and many others. □

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Hartwell/Clearwater

**Architect:**

Integrated Architectural Services
Corporation
Pittsburgh, PA

Project:

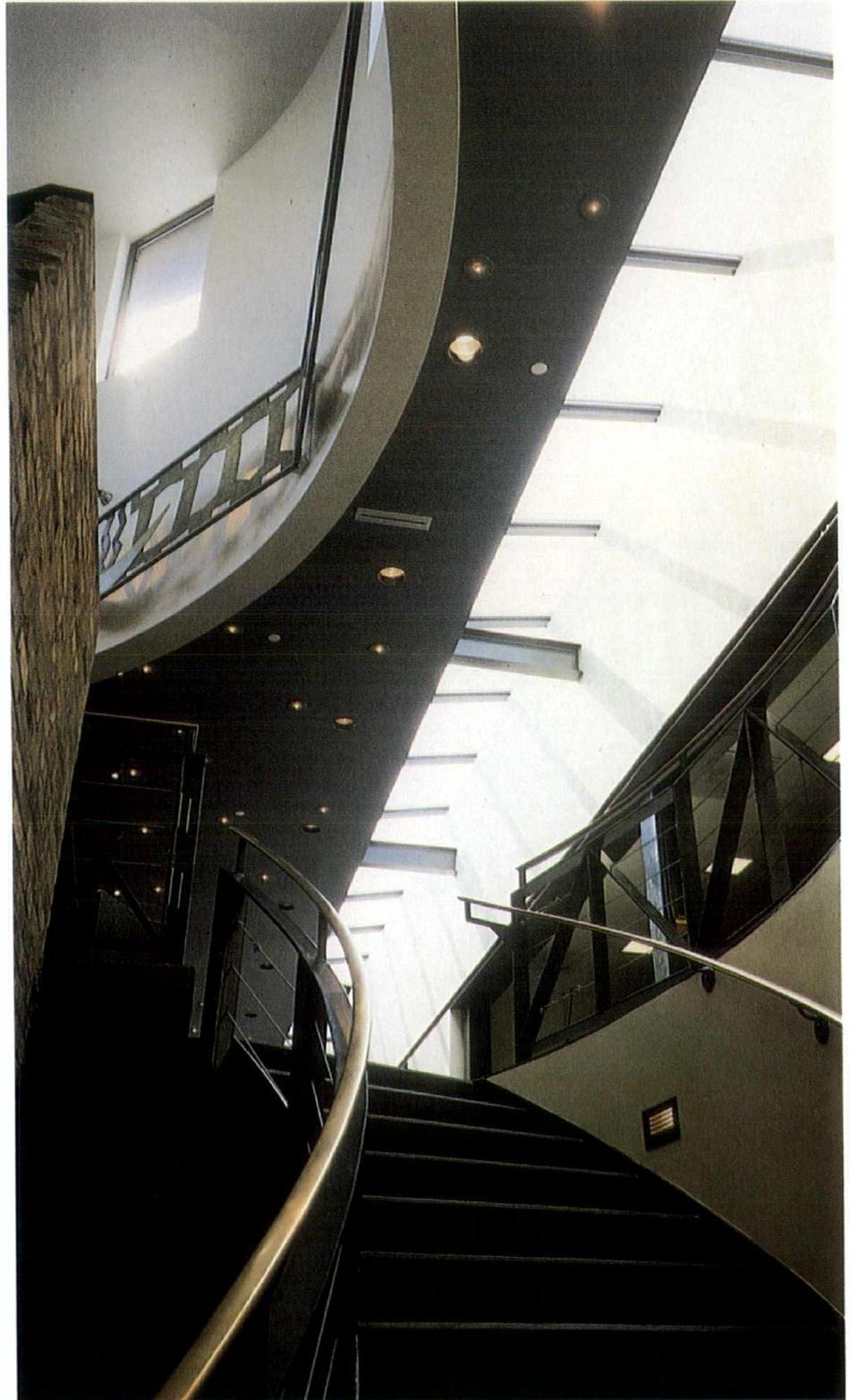
Hartwell/Clearwater Project, Retail
Shopping Complex
Pittsburgh, PA

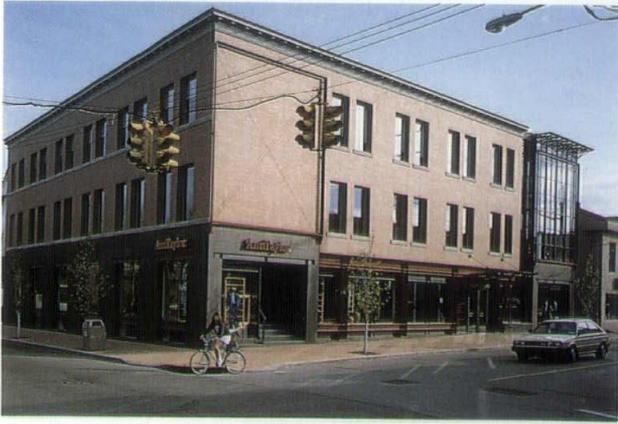
Jury Comments:

Whether it is reconstruction or the original, the punched window openings in the brick wall offer a kind of comfort to a commercial building. There is a play between the glass curtain wall and the brick panel on the left side that is appreciated by the jury. There is a nice juxtaposition between masonry and glass treatments.

Located in an upscale and growing urban retail area, this speculative retail shopping complex in the Shadyside area of Pittsburgh occupies the former site of four separate structures. The existing buildings were demolished and replaced with new construction. The new additions wrap around the remaining light-well and the replicated wall of the original corner building located at the corner of Aiken Avenue and Walnut Street. These buildings were gutted and interconnected with the added areas to form a single complex consisting of approximately 25,000-square-feet total on four levels.

The complex was reoriented to face Walnut Street with the construction of a new canopied entrance which separates the new addition from the existing structure on this facade. Along Walnut Street, the formerly solid brick facade was replaced with steel-framed storefronts at the first level shops. On the upper two levels, the fenestration pattern of the original brick facade above the first level





was intended to be saved, however during demolition it was discovered that the nineteenth century brickwork was inadequately tied to the building. It was therefore necessary to reconstruct these portions of the facades with a carefully selected iron spot brick and traditional narrow butter joints. In similar fashion, the fenestration pattern on the Aiken Avenue facade was continued on the upper levels.

A variety of traditional materials was used throughout the building, including painted steel, copper sheathing, brick, and pigmented plaster and concrete.

Tenants include several national clothing boutiques, a small art gallery, a furrier, and a restaurant. □

Photography: Jeff Goldberg



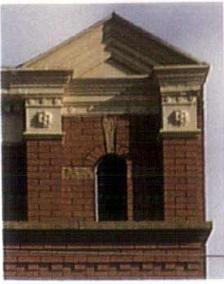
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No. 7 Fire Station



Architect:

Integrated Architectural Services, Inc.
Pittsburgh, PA

Project:

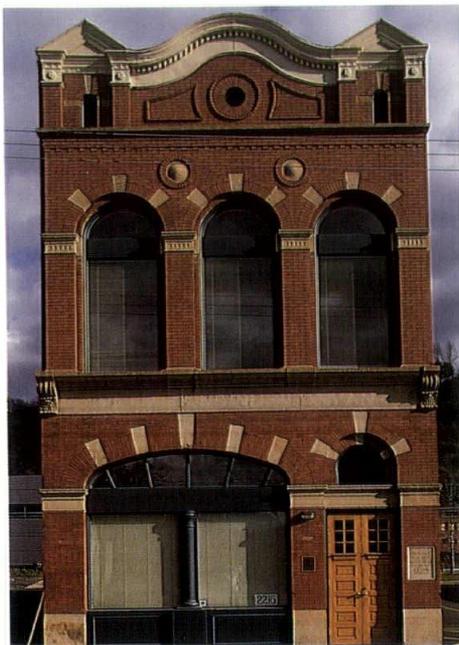
No. 7 Fire Station Renovation
Pittsburgh, PA

Jury Comments:

A charming building brought back to life. The architect did not do too much; they did just the right thing. They took out the brick infill and concrete block and studied the facade and restored it.



The building was constructed in the 1880's, and had seen a variety of uses and modifications since its days as a functioning fire station. But for the new owners, the conversion and reuse of this approximately 7,200-square-foot building had to be performed on a limited budget.



To expand usable space, the basement of the building was gutted and reconfigured to provide a large multi-function work, meeting, and lounge area with full kitchenette. Existing fieldstone foundation walls were found to be in excellent condition, and were left exposed throughout.

On the first floor, the former equipment bays were converted into spaces for the two principals and a larger space for clerical support. On the exterior, this involved the design of a new glazed facade, sympathetic to the original building design, with the former equipment opening. New custom doors, based on

historical precedent for this building style, were designed for the entrance.

Windows at the second level, formerly filled with glass block and brick, were restored to their original size and were glazed with simple muntinless fixed windows with semi-circular transoms above. The second floor, the former living quarters, now houses graphic artists and other creative staff. This area is open plan, with architect-designed custom wood and glass movable dividers. The space retains its original high metal pan ceilings. □



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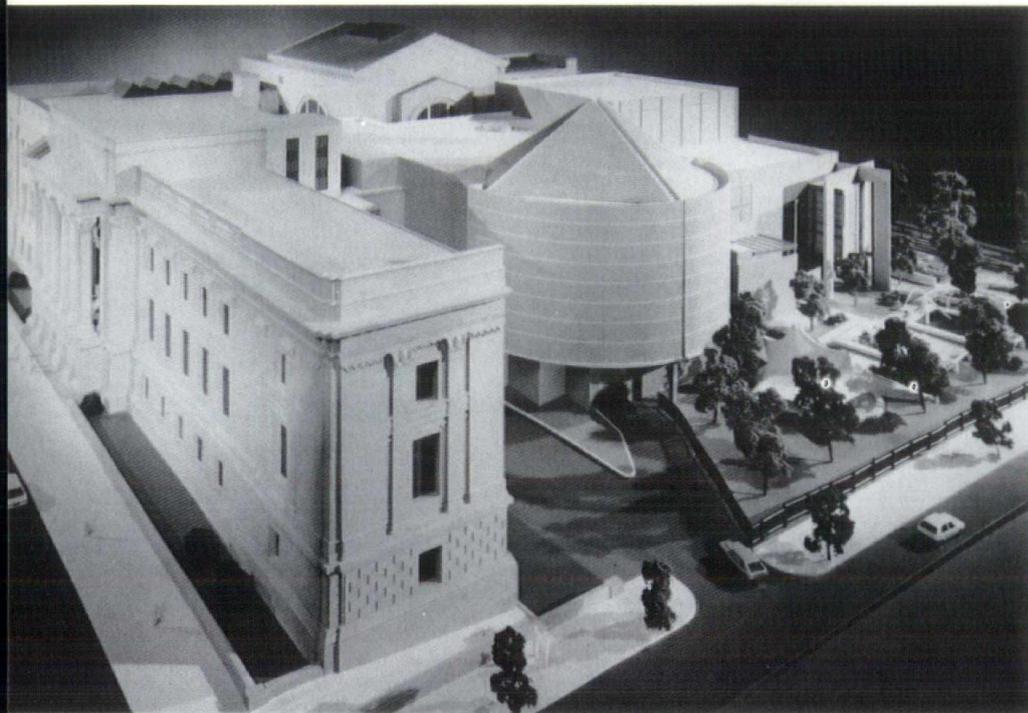
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Philadelphia Chapter Awards



Gold Medal

Project:

The Annenberg Research Institute,
Philadelphia, PA

*For complete details on the project
see page 10.*

Silver Medal

Architect:

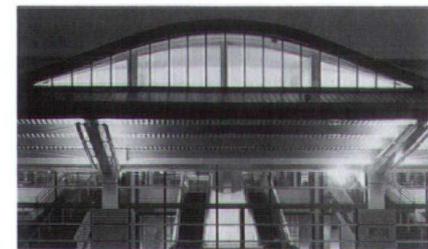
Geddes Brecher Qualls Cunningham

Project:

The Franklin Institute, Futures Center,
Philadelphia, PA

Jury Comments:

Strong object quality. Counterpoint/dialogue. Presentation could have given more emphasis to the relationship with the existing building.



Merit Award

Architect:

Bohlin Powell Larkin Cywinski

Project:

International Airport Terminal,
Harrisburg, PA

Jury Comments:

More design content than typical for this building type. Strong exterior form but some question about the mix of vernacular forms with high-tech materials.

Merit Award

Architect:

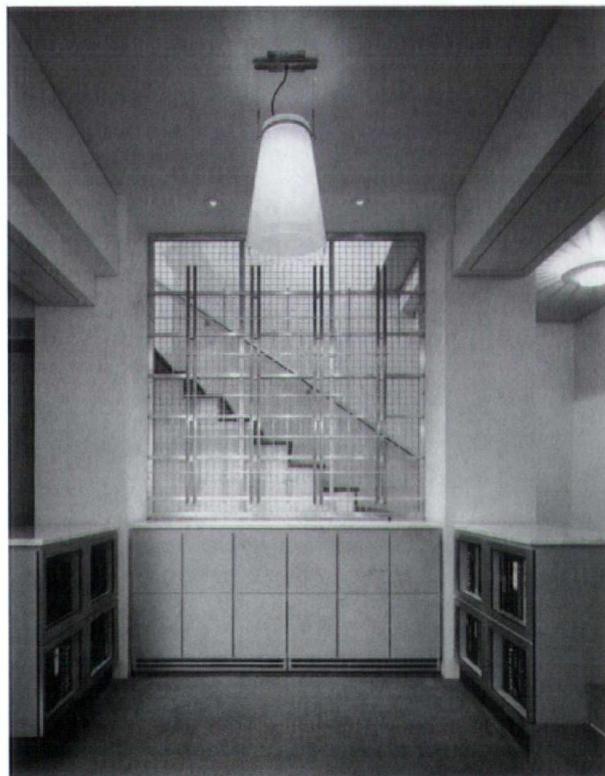
Wesley Wei Architects

Project:

Options Lighting Company,
Renovations (OLC),
Philadelphia, PA

Jury Comments:

Graphic, very carefully
chosen fragments.
Modulated space, nice details.



Middle PA Chapter Awards

Architect:

Hayes Large Suckling Fruth & Wedge

Project:

Additions and Alterations to Polyclinic Medical Center, Harrisburg, PA

Jury Comments:

The project is very well organized. The architect solved the problems from a functional and planning point of view. The non-institutional approach is very successful because it is bright and distinguished. The front of the building is formal and announces entry.



Architect:

Robert H. Hoffman Architect and Associates

Project:

McCoy Natatorium Renovations, Pennsylvania State University

Jury Comments:

The project maintains a strong design intent throughout. The use of graphics is effective and interesting. The architects accomplished their objective of providing reflective materials referencing overtones of water, using neutral colors with feature accents and integrating components such as lockers, benches and vanities.

Architect:

L. Robert Kimball & Associates

Project:

Naval and Marine Reserve Center, Ebensburg, PA

Jury Comments:

Very elegant solution for a low budget. Clear, clean floor plan and strong consistent idea.



Central Chapter Awards

Architect:

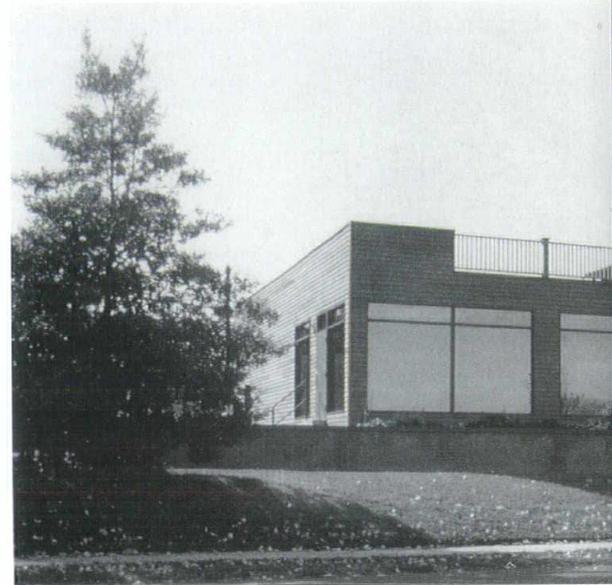
John M. Kostecky, Jr. & Associates

Project:

Harsco Corporation, Corporate Office
Expansion, Wormleysburg, PA

Jury Comments:

Excellent use of materials to reflect a corporate headquarters. Well planned spatial relationships.

**Architect:**

Crabtree, Rohrbaugh & Associates

Project:

Susquehanna Surgeons Medical Office
Building, Harrisburg, PA

Jury Comments:

The addition and renovation are united through common materials and colors, yet each component retains its historical identity.

**Architect:**

Reese, Lower, Patrick & Scott

Project:

Posey Iron Works, Graphics, Franklin &
Marshall College, Lancaster, PA

Jury Comments:

A delightful facade for an adaptive re-use.



Architect:

John M. Kostecky, Jr. & Associates

Project:

Cotton Club Retail Shop, Camp Hill Shopping Center, Camp Hill, PA

Jury Comments:

Good spatial organization for a narrow retail space accented by state-of-the-art lighting.



Architect:

John M. Kostecky, Jr. & Associates

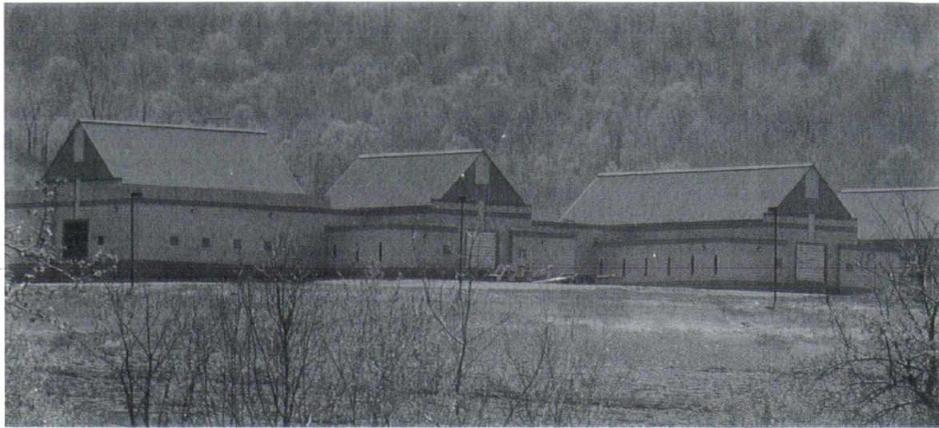
Project:

The Old Summerdale School Professional Office Suites, Summerdale, PA

Jury Comments:

Straightforward simplistic solution. Sculptural motif of the historic bell tower remembers the past.

continues



Architect:

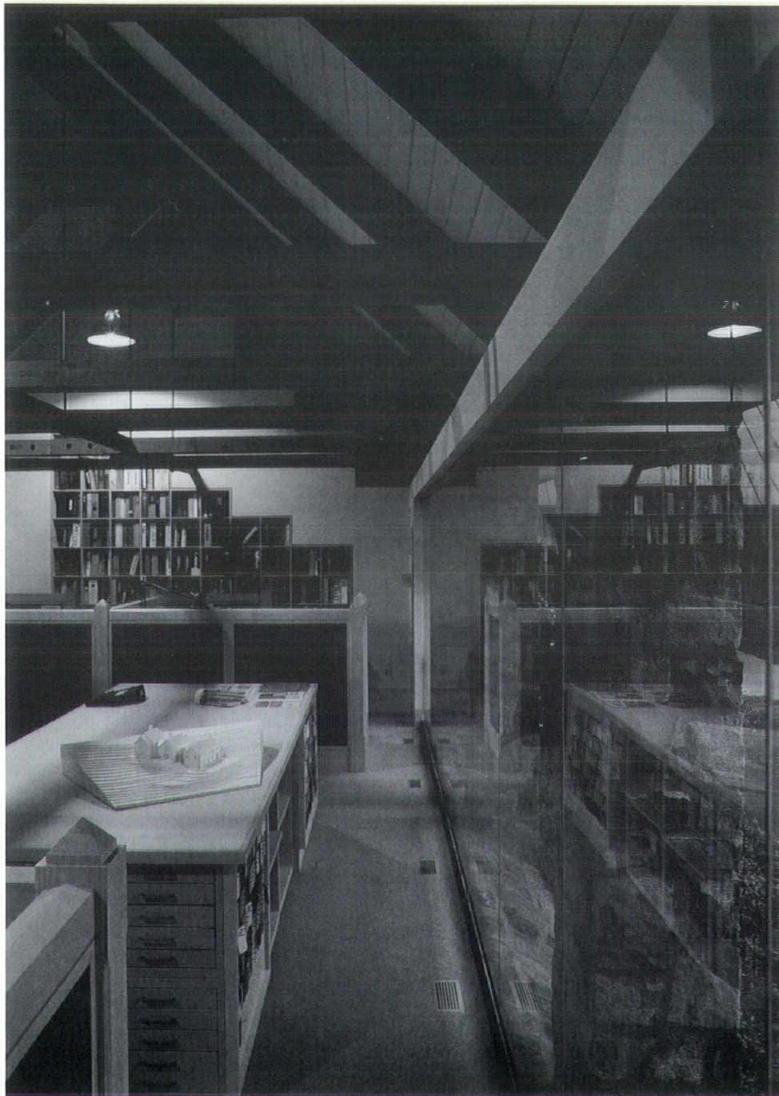
John M. Kostecky, Jr. & Associates

Project:

Tiosa County Prison, Wellsboro, PA

Jury Comments:

Interesting roof forms for both spacial use and mechanical screenings. Gabled forms integrate the structure to a rural area.



Architect:

Crabtree, Rohrbaugh & Associates

Project:

Inseye Associates Office Building,
Harrisburg, PA

Jury Comments:

Excellent design solution for a restricted site in the flood plain. Sensitive use of materials and colors.

Architect:

Reese, Lower, Patrick & Scott

Project:

Architect's Own Office, Reese, Lower,
Patrick & Scott, Lancaster, PA

Jury Comments:

Strong vernacular forms and use of materials indigenous to the area.

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Bucks County Chapter Awards



Interior Design Award

Architect:

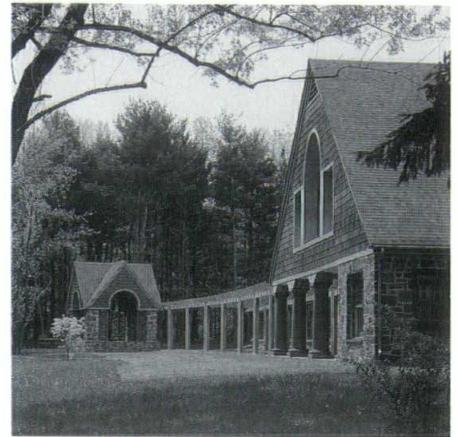
Creative Design Associates, Architects
Banik-Cumby, Inc., Interior Designers

Project:

Warminster Manor, Warminster, PA

Jury Comments:

The interior handling of this restaurant was lively and appropriately capricious and yet comfortable. The warm quality of the interior produced a setting perfectly suited to its use and atmosphere.



Architectural Award

Architect:

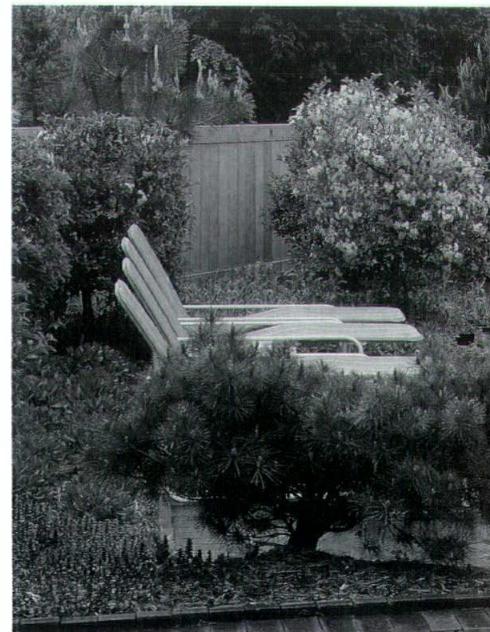
Diserod & Wolff, Inc., Architects

Project:

Pearl S. Buck Foundation – International
Headquarters and Cultural Center, Green
Hills Farm, Perkasié, PA

Jury Comments:

The architects enhanced the order of the site and carefully integrated a late 20th century building and function into 19th century context without sacrificing the integrity of either.



Architectural Award

Architect:

Raphael Syphers Architects

Project:

Tower Road Residence, West Rockhill
Township, Sellersville, PA

Jury Comments:

The Tower Road Residence was recognized for "a discreet house solution with a strong, simple plan and exciting roof shape." The house was detailed with a passion for appropriate architectural expressions related to the roof shape and overall image of the building.



Landscape & Planning Award

Architect:

Carter Van Dyke Associates, Landscape
Architect

Project:

A Small Residential Garden, Doylestown, PA

Jury Comments:

The project converted an irregular shaped, rear yard into an interesting arrangement of formal and informal outdoor "rooms," interspersed with sympathetic plantings, fencing, and color. The project was "intimately and carefully handled" and "married house and garden together with a quality of material and textures crafted together."



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Pittsburgh Chapter Awards



Citation Award

Architect:

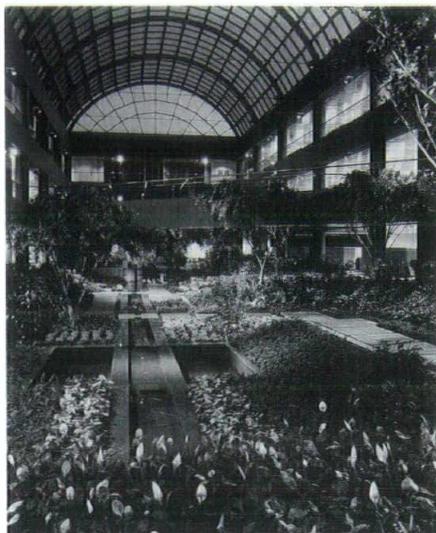
William Kerr, AIA
The Design Alliance

Project:

Mine Safety Appliance Company Corporate Headquarters, O'Hara Twp., Pittsburgh, PA

Jury Comments:

A right variety of design ideas. Particularly successful was the lushness and care of the garden space, the way the water element extended from the interior to exterior. A fragile tension between the delicacy of the glass and the boldness of the structure.



Citation Award

Architect:

Stephen Casey, AIA; Yong D. Lee, AIA

Project:

Metropol Club, Pittsburgh, PA

Jury Comments:

A highly architectural treatment of a project type that often is limited to graphic elements. A dramatic, atmospheric "stage set" that has at the same time a strong architectural solution. It brings a second vivid culture to the "Strip" playing an important programming role in the life mix of the city.

Honor Award

Architect:

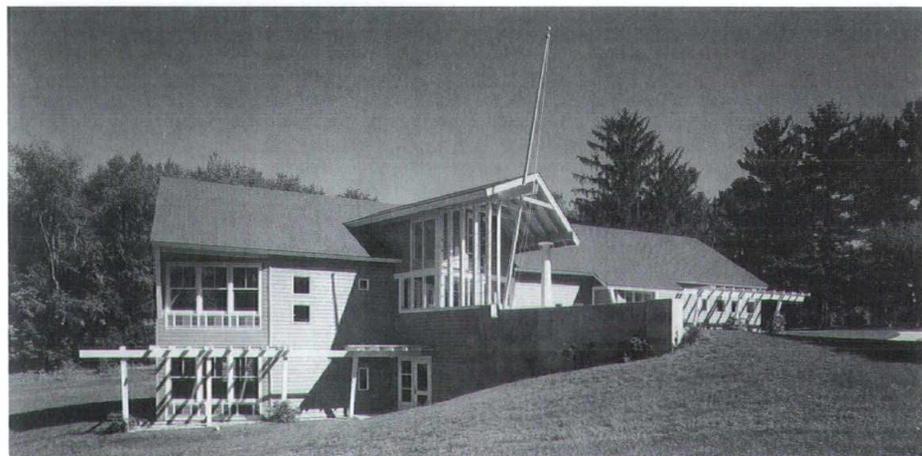
Bohlin Powell Larkin Cywinski

Project:

Winchester-Thurston North School, Hampton Township, PA

Jury Comments:

A masterful plan which is carried out through the interior and three-dimensional aspect of the building. Wonderfully humane and delightful treatment of detailing. A nice integration of inventive and standard materials. Well crafted. Truly a joyful place for children.



Citation Award

Architect:

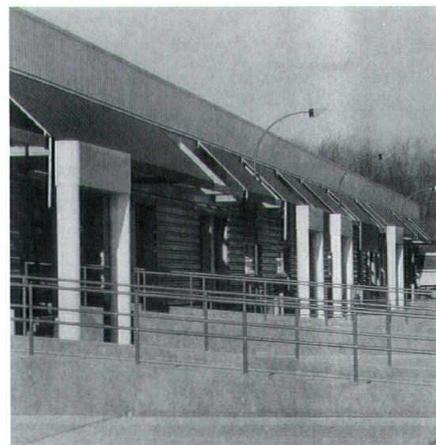
James D. Brown, AIA
Damianos Brown Andrews Inc.

Project:

Air Cargo Building III, Greater Pittsburgh International Airport

Jury Comments:

A careful and intelligent treatment of a building type that's not "glamorous" and is often neglected. A clever use of standard parts well put together. An important change in scale from airside to groundside. Well thought proportions make the structure stand out.



Honor Award

Project:

Hartwell/Clearwater Project, Retail Shopping Complex

For complete details on the project see page 20.

Special Mention for Adaptive Re-use and Restoration

Project:

Breededale — Alumni House, Indiana University of Pennsylvania, Indiana, PA

For complete details on the project see page 16.

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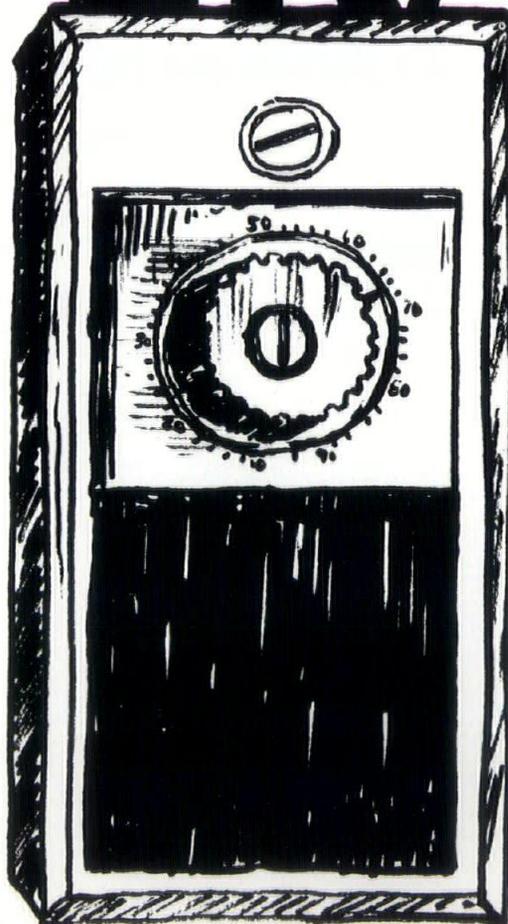
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