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# PennsylvaniaArchitect

JOURNAL OF THE PENNSYLVANIA SOCIETY OF ARCHITECTS

1992 PSA Design Awards

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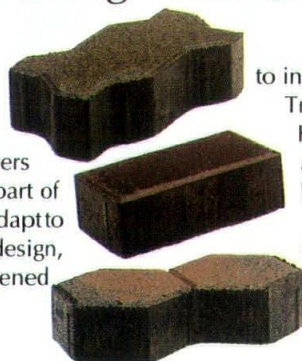




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### About the Cover

Distinguished by the expressive use of native forest materials and highly visible  
craftwork, this residential complex in upstate New York has many characteristics of the  
Adirondack Great Camps built in the early 1900's.

The complete story of this Bohlin Cywinski Jackson project can be found on page 9.

*Photography by: Karl A. Backus*

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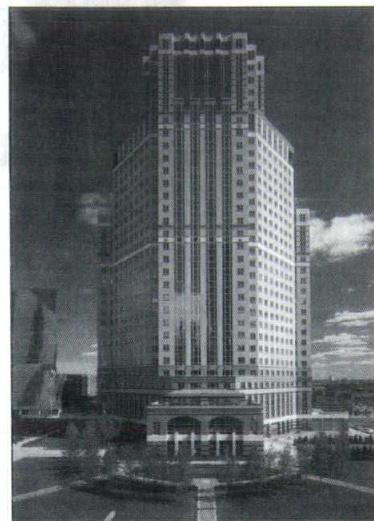
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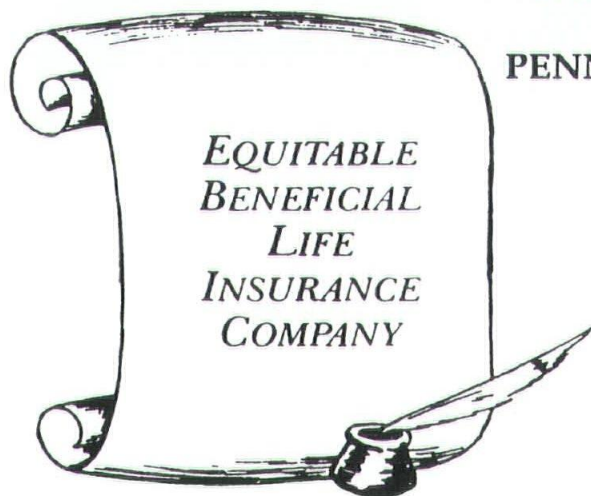


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# The Editor's Letter

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On December 11, 1992 with no notice (but much expectation) the Federal Deposit Insurance Corporation closed the doors of the Philadelphia Savings Fund Society known to generations of Philadelphians as "PSFS". Gone in an instant was a 176 year-old institution with its 1000 plus employees exiled to an anonymous human disposal firm, the anticipation of their holiday replaced by the anticipation of job loss in what can charitably be called a difficult job market. If the employees fared badly, what can we expect of the treatment that the landmark PSFS building at 12th and Market Streets in Philadelphia will receive? What will become of this precedent setting structure, known worldwide for its design concepts which ranged from the 27 feet high neon letters, 500 feet above the street, to its very ashtrays and all else in between?

What is the responsibility or obligation of Mellon, the new owner, when it inherits a building such as this? Since 1932, PSFS has labored to maintain the design integrity while keeping the building competitive in the rental market and compromises were often resolved in favor of the original concept. Will the Mellon organization maintain a similar attitude? I urge that they do. This structure, long ago, made the transition from speculative office building to that of a significant part of this country's architectural heritage. Its place in the history of architecture is assured in any case. Mellon would do well to ensure that the tradition established by PSFS continues.

Together with the editorial committee of the *Pennsylvania Architect*, I congratulate this year's winners of the Pennsylvania Society of Architect's design awards. It's great to publish these projects which have achieved such recognition from your peers.

It is an interesting coincidence that another Philadelphia Savings Fund Society building should be the recipient of a PSA design award. It is always encouraging to see an owner give the design team direction which includes maintaining respect for the superior effort made by the original architect.

Wishing you a happy and, hopefully, prosperous New Year.

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



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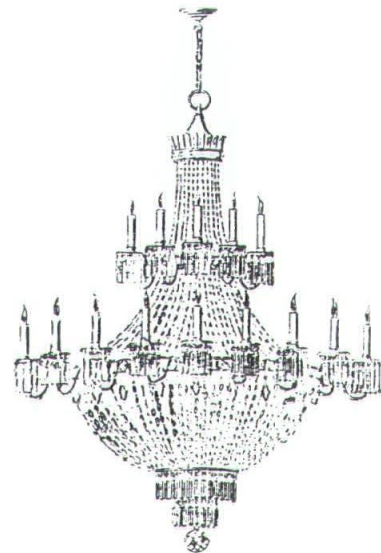
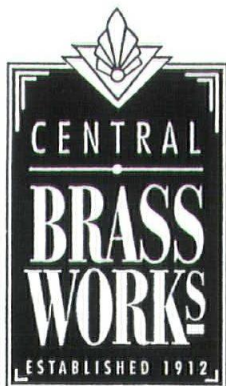
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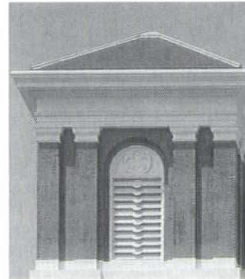
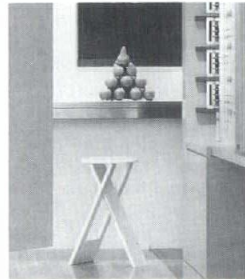
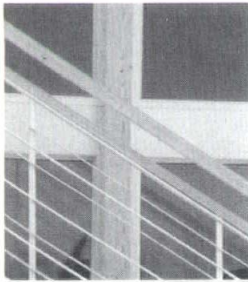
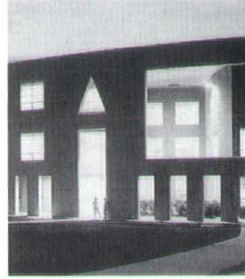
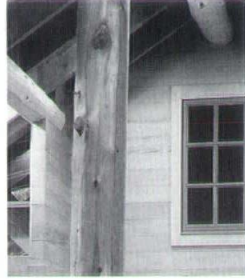
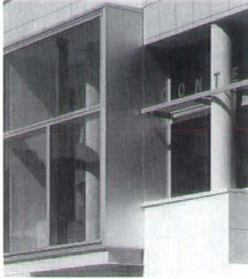
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# 1992 PSA Design Awards



Once a year, the Pennsylvania Society of Architects invites the architects of Pennsylvania to submit entries to be considered for its prestigious Design Awards. From the many entries received, an impartial jury selects those that it feels are the best designs and deserving of special merit. In 1992, nine such projects were selected by a jury of architects, all from the University of Virginia, that included the following persons:

**Elizabeth Lawson, AIA**

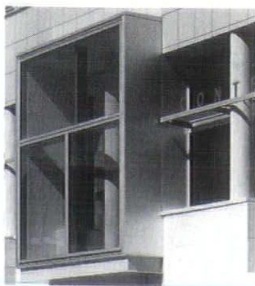
**W.G. Clark, AIA**

**Robert Vickery, FAIA**

Beginning on page 6, this special Design Awards issue of the *Pennsylvania Architect* includes all nine of these beautiful award-winning projects.

This year's winners include: The Institute of Contemporary Art, Jacobs/Wyper Architects in association with Santos and Associates Architects; A House in the Adirondacks, Bohlin Cywinski Jackson Architects; The Cumberland Union Building Addition, Dagit-Saylor Architects; The LaFond Art Gallery, Ross Bianco Architects; 30th Street Station Rehabilitation, Dan Peter Kopple Architects; Mountain Cabin, John R. Caulk Architects; Philadelphia Savings Fund Society, Ueland Junker McCauley Architects; Rittenhouse Square, Wesley Wei Architects and Saint Joseph's Preparatory School, John Blatteau Architects. □





# Institute of Contemporary Art

## **Architect:**

Santos and Associates  
Philadelphia  
Jacobs/Wyper, Architects  
Philadelphia

## **Project:**

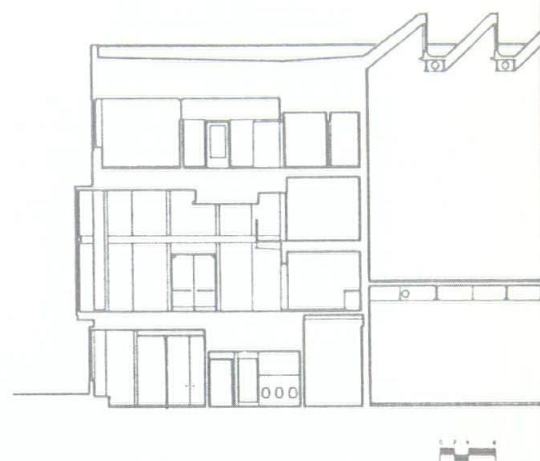
Institute of Contemporary Art

## **Client:**

University of Pennsylvania  
Philadelphia

The Institute of Contemporary Art is a \$6 million, 28,000-square-foot facility for the study and display of contemporary art housing galleries, a library, workspace and general office space. It was built on a prominent but awkward site overshadowed by high-rise residential towers. In addition to satisfying the complex requirements of displaying a variety of artistic expressions, the building was to establish a significant presence on the University of Pennsylvania campus for the ICA. The building succeeds by virtue of its strong external identity, as evidenced by its big sign, big windows and long, shallow elevators.

*continues*



*North-South Section*











The project had an ambitious schedule. The notice to proceed was issued in June 1989 with construction documents beginning in September and completed in December 1989. Construction was completed 14 months later for a total project duration from design to occupancy of 20 months. □

*Structural Engineer:*  
Kamariotis & Associates  
*Mechanical/Electrical Engineer:*  
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# ICA

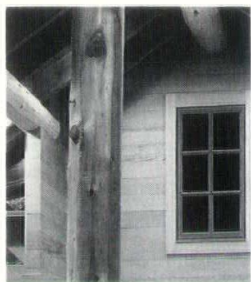
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# A House in the Adirondacks

## Architect:

Bohlin Cywinski Jackson  
Wilkes-Barre/Pittsburgh/  
Philadelphia

## Project:

A House in the Adirondack  
Mountains of Upstate New York

This residential complex in the Adirondack Mountains of upstate New York is built on a steeply sloped, forested site at the edge of a mountain lake. The compound, designed for a young family of five, includes a 4,000-square-foot weekend residence, a detached two-car garage and a boathouse.

Because of the nature of the steep site and the desire to preserve its wooded character, great care has been taken in arranging the buildings in the landscape. The house is organized on two levels,

paralleling the contours of the land and minimizing its impact on surrounding trees. Its roughly cruciform plan faces the sun and permits varying views of the forest, lake and distant mountains.

The slightly angled main entrance on the upper level is defined by a gable of an overscaled log structure and an outcropping of granite boulders which serve as retaining walls. One enters the informally arranged main space at an angle through a forest of cedar tree columns. The central log-framed living space is dominated by a massive stone fireplace and multipaned window walls. The mass of granite boulders rise through the building, providing a central hearth and chimney to the central living space, the master bedroom and a lower level recreation area. Light filters down through

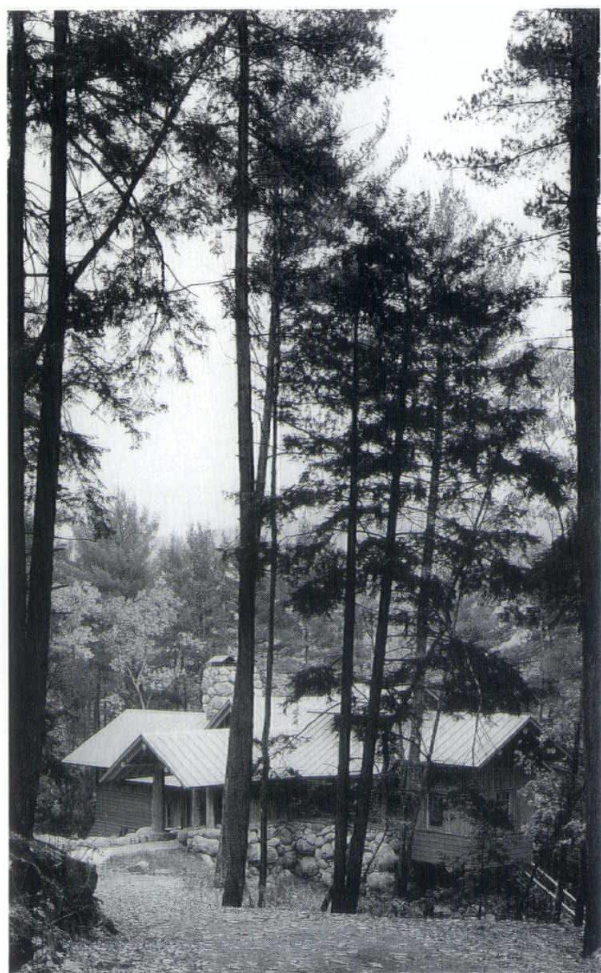


timber framing into the central spaces from dormers and high clerestory windows.

The living, dining and kitchen areas are located on the upper level, with ancillary rooms placed in the gabled wings projecting to either side. A stair extends down to the lower level along the north wall between window walls through which the upward-sloping forest is visible. One corner of the cross shaped plan is filled by a screened porch which extends out towards the forest and lake. A stone terrace below is accessed from the porch by a log supported stair.

The children's living area and bedrooms are located on the lower level providing vertical separation between adults and youngsters. There are similar views to the lake, and the lower portion of the stone fireplace visually anchors the space. Reflecting the upper floor plan, the children's main communal area and a

*continues*



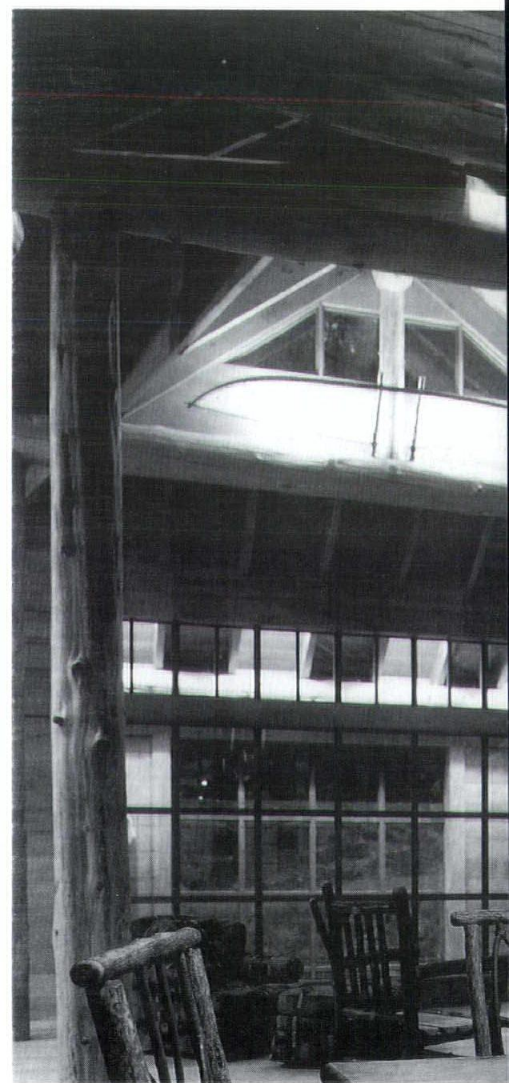




large recreation room occupies the central position, while the bedrooms and exercise room are placed in the wings.

While the loosely organized plan, massing and spatial organization are decidedly Modern, the house has many characteristics of the Adirondack Great Camps built in the early 1900s. Distinguished by the expressive use of native forest materials and highly visible craftwork, these residential camp complexes were inspired by European alpine buildings and Japanese architecture. They were often sheltered under large overhanging roofs with heavy timber and tree trunk framing.

The site and buildings are organized to provide sequential experiences which illuminate the





nature of both the landscape and the manmade artifacts. Through the use of tree columns, red pine bark siding and rustic stick work, a dialogue is created between the natural and the built environment. The house itself becomes analogous to the forest with its stone base rising out of the hillside and tree timbers extending upward toward a lead-coated copper roof which softly reflects the sky. □

*Structural Engineer:*

*Ryan-Biggs Associates, P.C.*

*Mechanical Engineer: Ray Strenkowski*

*General Contractor: Karl Andreassen*

*Photography: Karl A. Backus*



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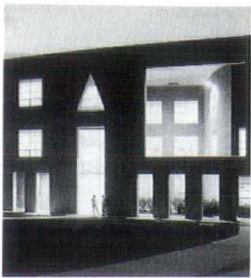
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# Cumberland Union Building Addition

## **Architect:**

Dagit- Saylor Architects  
Philadelphia

## **Project:**

Cumberland Union  
Building Addition  
Shippensburg University  
Shippensburg, PA

## **Client:**

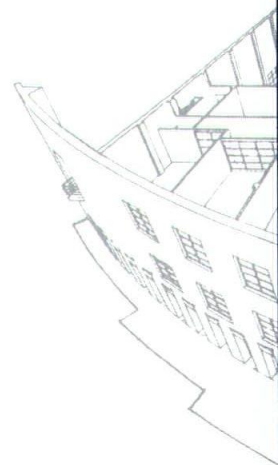
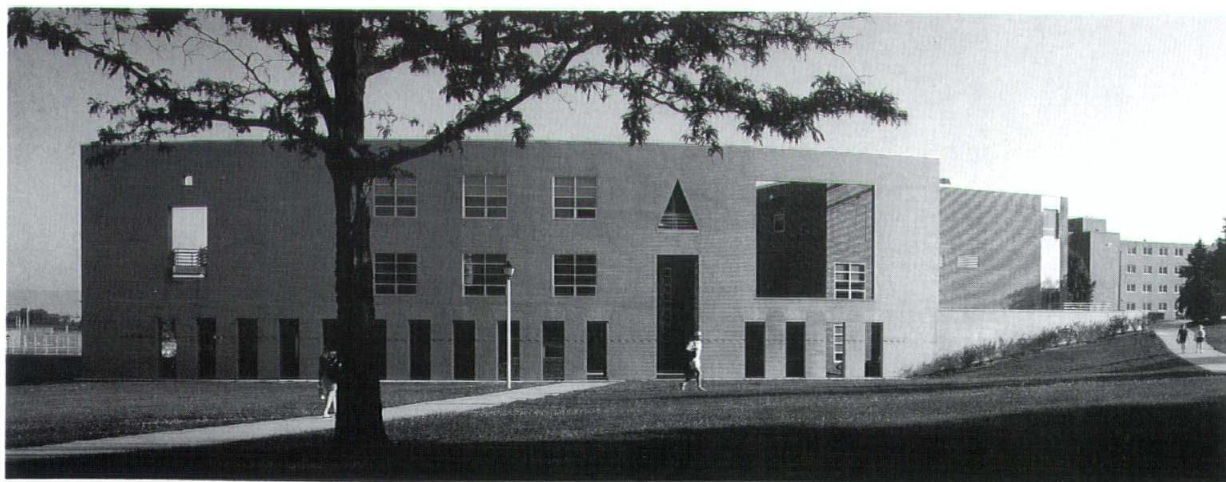
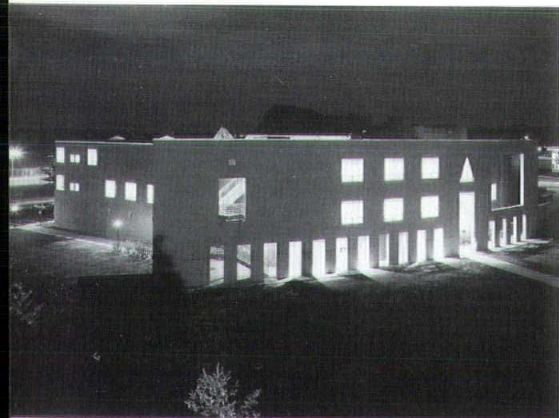
Shippensburg University  
Shippensburg, PA

The site for the new Shippensburg University Student Center addition is located on its rural campus in south-central Pennsylvania. The program for the new addition required a bookstore, meeting rooms, a multi-purpose room and a Career Development Center.

The University requested that the new addition transform the existing three story brick Student Center into a focal point of the campus and significantly contribute to forming the image of the institution.

To create a new Student Center as the focal point of the campus, a curved facade was introduced that formally contrasts the rectilinearity of the surrounding buildings. This curved facade is oriented southwest as a gesture to the center of campus and resolves the entry to the building. The extension of the curved wall "wraps" the existing building and unifies it with the new addition resulting in a new image for the Student Center. The program is organized around a central space formed from new construction and an exterior court linked to an internal three story toplit Great Hall. While

permitting light into the existing building, the Great Hall unifies the Student Center and promotes interaction between the various levels. The stair in the Great Hall physically and symbolically connects the three levels and terminates in a toplit lounge that affords views to the mountains beyond. The ground level accommodates the bookstore adjacent to the Great Hall and the existing cafeteria. This level will be the primary entrance from the center of the campus and generate maximum activity for the new and existing commercial functions. On the first level are the two-story multi-purpose room, meeting rooms and the administrative offices of the Career Development Center. This location of the multi-purpose room consolidates all large gathering spaces, both new and existing, onto one level. The second level incorporates additional meeting rooms and the second floor of the Career Development Center.

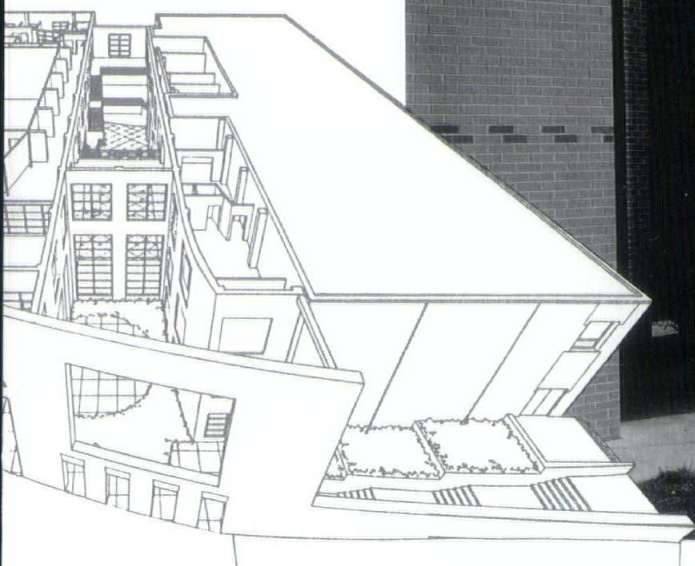




The exterior materials of the addition are red brick to match the existing building. Grey brick is utilized on the curved wall to accentuate its importance and reinforce its singularity. Internally, the wall surfaces are unpainted concrete masonry units. Quarry tile, carpet and vinyl composition tile are used for the floor surfaces. □

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*Electrical/Mechanical Engineer:*  
Paul H. Yeomans, Inc.  
*Civil Engineers:*  
Barton & Martin  
Civil Engineers  
*General Contractor:*  
Waynesboro Construction

*Aerial Perspective*







# The LaFond Art Gallery

## Architect:

Ross Bianco Architects  
Pittsburgh

## Project:

The LaFond Art Gallery  
and Residence  
Pittsburgh, PA

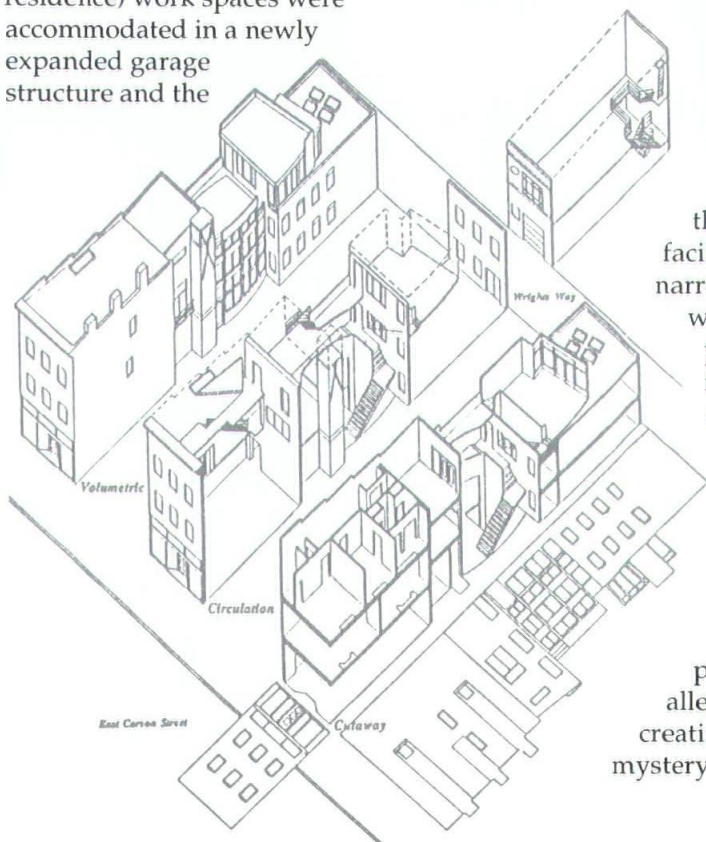
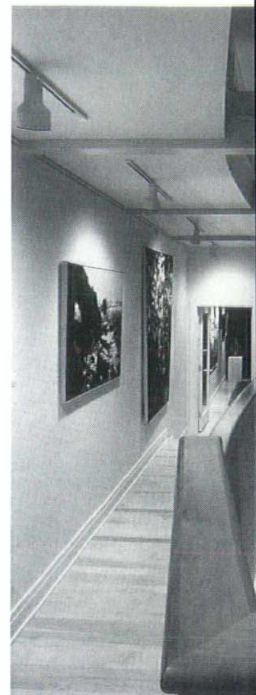
## Client:

Adelaide and Richard LaFond

After living in Weston, Connecticut, it was a goal of executive Richard LaFond and his artist wife Adelaide to create a house that was both an urban retreat as well as a commercial art gallery. The project included the conversion of an existing townhouse (circa 1898) and garage building, located in Pittsburgh's historic Southside, into the new gallery and single family residence.

Due to the dilapidated condition of the existing structure, it was the architect's goal to reinvigorate the structure in a manner suiting the program and today's residential functional needs. During the course of design, the owners purchased an existing successful gallery and made their intentions clear for the new space. Framing, storage and artist (in residence) work spaces were accommodated in a newly expanded garage structure and the

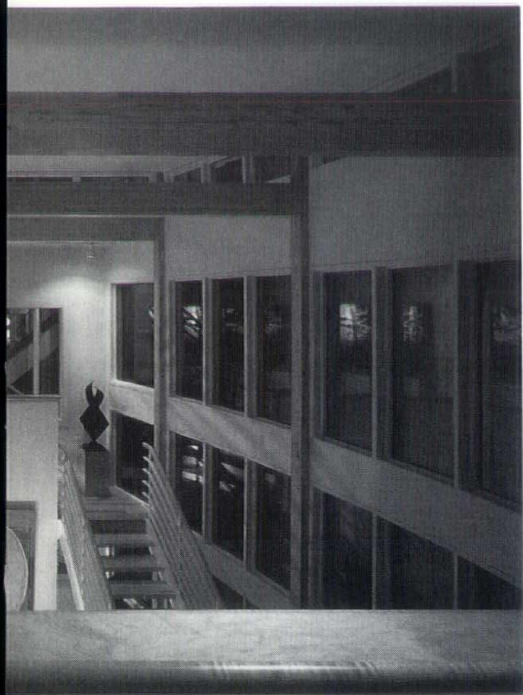
entire first floor of the townhouse became galleries. To compliment the gallery's functional needs, the entire middle portion of the structure was demolished and a new 2½ story atrium/reception/gallery space was created with flanking residential functions on the second floor. By establishing the most public space in the middle of



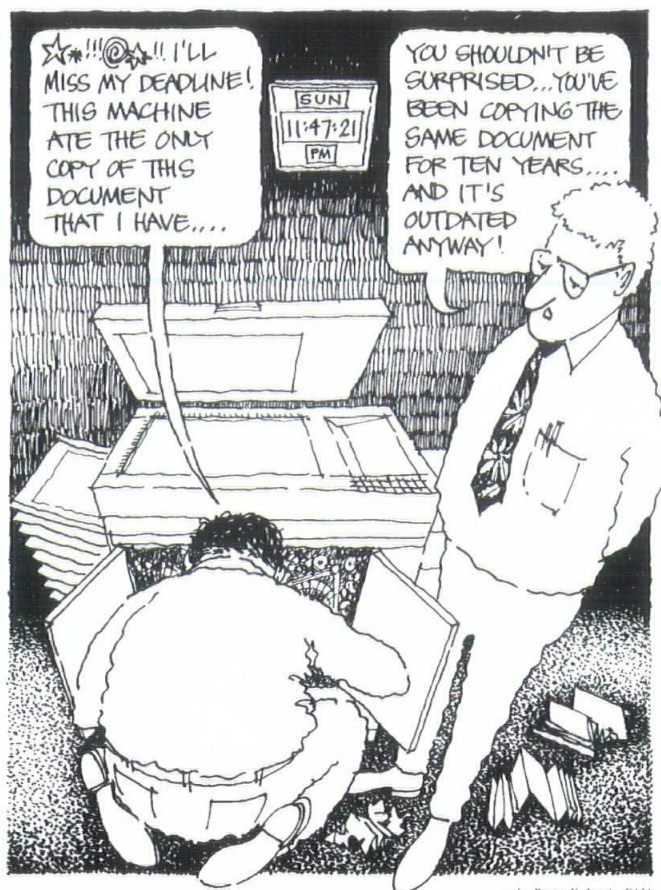
the building, the gallery visitors (during major openings) circulate to the center of the facility via a narrow exterior walkway. This provides access from the alley and busy East Carson Street, allowing visitors to utilize nearby public parking (off the alley), while creating a sense of mystery at a gate at the

**continues**









—by Roger K. Lewis, FAIA

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### The LaFond Art Gallery continued

building front. The atrium also serves as the point of residential entry and vertical circulation with an elevator, stair and bridge acting as a focus for the entire interior. With the dense urbanity of the area, and the vitality of the neighborhood, this new intervention transforms the townhouse type into a new urban model for Pittsburgh. Of course, the existing storefront is maintained and does not relinquish its presence on the street. Instead, on a daily basis, it serves as a main entrance, with the mystery of the atrium behind. These multiple surprises are heightened with new roof decks and bedroom suites that enjoy a panoramic view of Pittsburgh's skyline. The owners have filled the entire structure with art and, as a rule, a visit to the gallery is also a visit to their home. □





# 30th Street Station Rehabilitation

**Architect:**

Dan Peter Koppel Architects  
Philadelphia

**Project:**

30th Street Station Rehabilitation  
Philadelphia, PA

**Client:**

TSL, Thirtieth Street Limited, L.P.

A majestic place to arrive or depart, to meet, greet or send off your business acquaintances, family or friends; such was the original impact of Philadelphia's 30th Street Station in 1933 when the railways were the primary avenue of long distance continental travel. Amtrak's 30th Street Station is the largest existing and second most active railway station in the country. The restoration work of cleaning, repairing, refinishing, lighting, air conditioning and upgrading building systems has reclaimed its stature as a monument within Philadelphia.

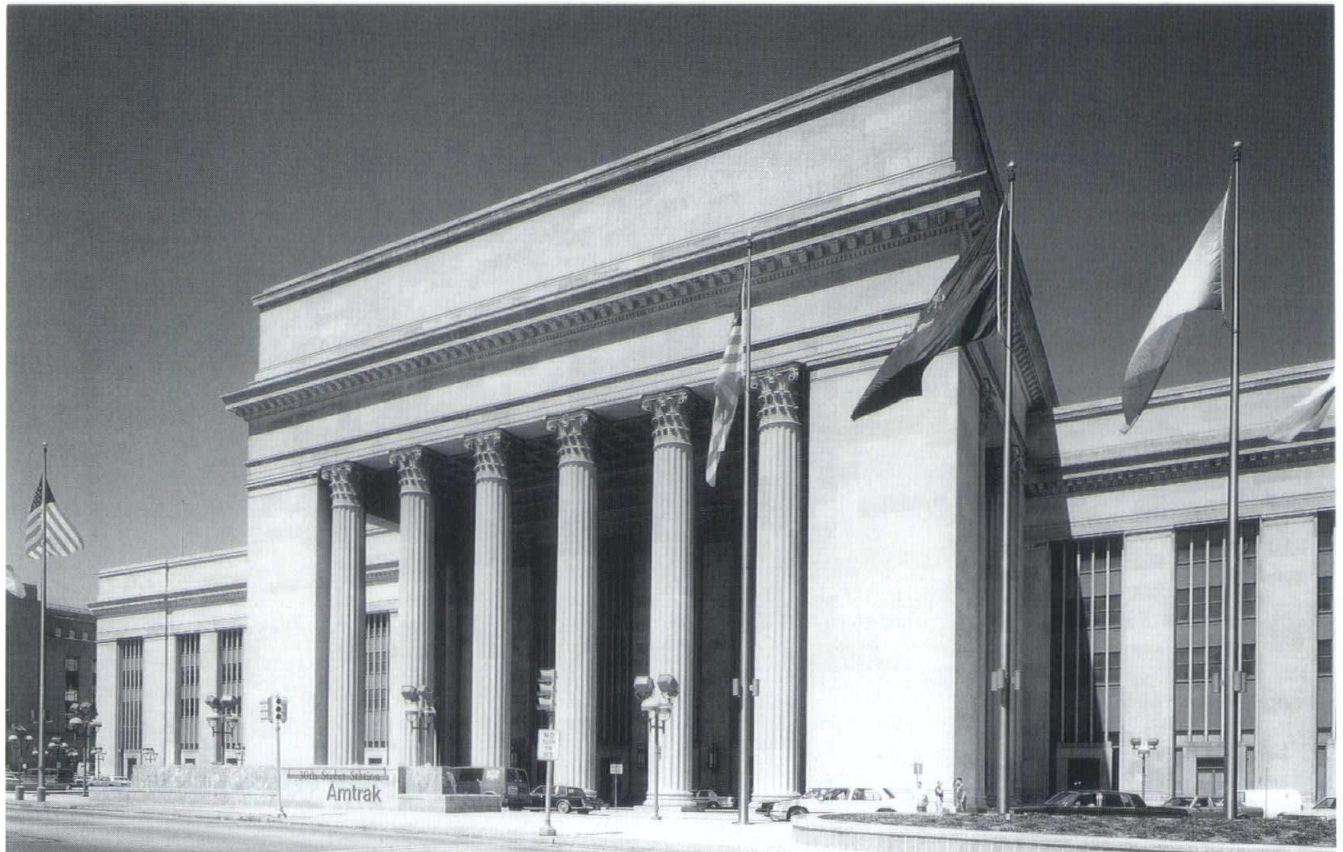
Originally designed by Graham, Anderson, Probst and White, 30th Street Station is an example of American Neoclassical architecture

with its Art Moderne details inspired by the era of electric train design.

The main concourse level is now restored to its original plan organization with retail to the south and railroad services to the north. The 250,000 square feet of offices, located in the four-story towers which flank the main concourse, are completely renovated as contemporary executive and staff office facilities for Amtrak's 1,000 regional employees.

It is this project's aim to augment Amtrak's national policy of improvements to railroad services and amenities for mass transit passengers, and to restore the splendor and vitality of 30th Street Station as a great portal to the City of Philadelphia.

**continues**









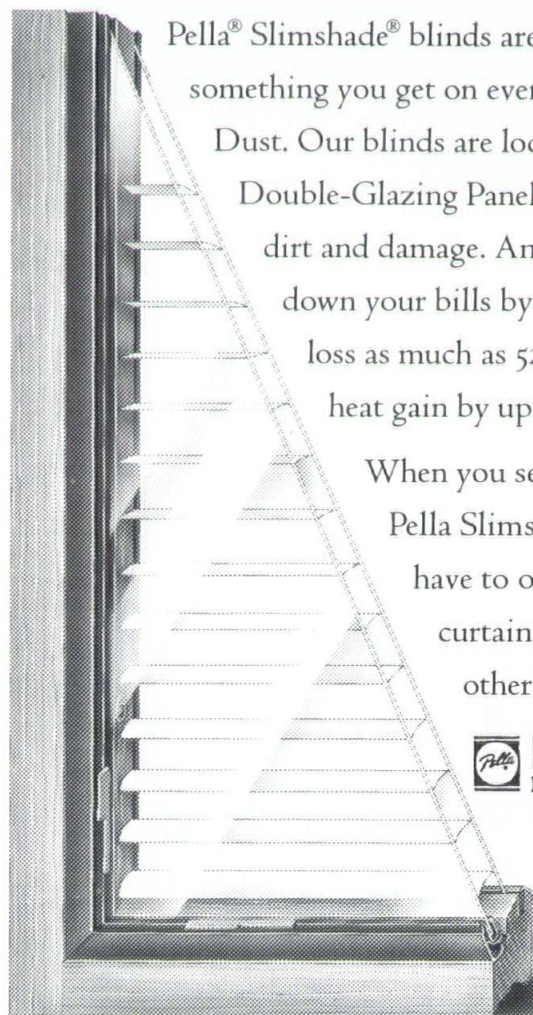
All historic rehabilitation efforts have been performed in strict accordance with the Secretary of the Interior's Standards for Rehabilitation of Historic Buildings and direct review by the National Park Service, the Commonwealth of Pennsylvania Bureau for Historic Preservation and the Philadelphia Historical Commission.

Of particular note in this project is the innovative procedure devised for cleaning the interior travertine walls without use of harsh chemicals or abrasives. With the guidance of the architectural historian and the expertise of a stone chemist consultant, a number of tests were made to determine the chemical composition of the soiled surface of the stone. With those test results, the chemist recommended that the travertine be scrubbed with a non-phosphate detergent solution of sodium dodecylsulfonate, commonly available as FAB, which emulsifies most of the organic deposits, allowing them to be rinsed off. This detergent was applied with brushes and acrylic mesh pads, then rinsed with water from a portable hand sprayer. A dilute solution of chlorine bleach was then applied to remove lingering stains and again rinsed. The procedure is a major addition to the tools available for restoration work nationwide. □

*Development Manager: Gerald D. Hines Interests  
Engineers: The Kling-Lindquist Partnership  
General Contractors: The George Hyman  
Construction Company*



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# Mountain Cabin

**Architect:**

John R Caulk, Architect  
Philadelphia

**Project:**

Alterations and Addition  
to Richman Residence  
Erwinna, PA

**Client:**

Joan F. Richman

This could almost have been a typical builder's cabin in the mountains except for the six-foot drop between the two major rooms necessitated by the steep grade of the mountain itself. The project presented here is an addition parallel with this grade, adding a larger kitchen, dining room and master suite to the original cottage.

The new building is essentially a retaining wall with rooms nestled against it, creating terraces above and below. Drainage was placed at the base of the mountain as well as the foundations. A passage was left between the kitchen and the retaining

wall in which the owner's extensive collections of books, sculpture and prints could be displayed and from which both the eaves and the mountainside could be appreciated.

Materials are kept simple and durable consisting of exposed cedar timbers and shingles, lead-coated copper and painted stucco. Inside, natural wood is incorporated into the gallery trim, wood ceilings in the principal rooms and hardwood floors throughout.

The principal room and reason for the addition is the owner's bedroom. With light on three exposures, a porch on the south and a fireplace

and TV  
snuggled into the corners, this is a room that both celebrates the relationship with the outdoors and the intimacy of its own interior character. □







Structural Consultants: Stormwater  
Management  
Consultant: Boucher & James, Inc.  
Interior Design: Barbara Ruth  
Interior Design







# Philadelphia Savings Fund Society

## **Architect:**

Ueland Junker McCauley,  
Architects & Planners  
Philadelphia

## **Project:**

Philadelphia Savings Fund Society  
Logan Branch  
Philadelphia, PA

## **Client:**

Meritor Financial Corp.

This branch of the Philadelphia Savings Fund Society in the Logan section of the city has been in continuous operation since its construction in 1926. It is one of four branch banks designed for the Society by George Howe in a style he called "a composite modern traditionalism." It illustrates a stage in Howe's passage from Beaux Art traditionalist to modern architect, a passage which was to culminate four years later in the design of the famous PSFS Building by Howe and Lescaze at 12th and Market Streets.

In 1991 the bank retained the architects to redesign the branch's interior. The original location of teller counters, in the center of the banking hall, reflected an earlier conception of retail banking that favored the needs of the branch staff over those of their customers.

To affirm their present commitment to customer service the bank asked the architects to completely reorganize the space. The design they produced literally turned the organization of banking functions inside out. They put the customer in the center of this dramatic 40-foot-high vaulted banking hall in the space formerly occupied by tellers. They relocated tellers to one side of the hall, with check writing desks and services desks to the other side in a mall-like configuration leaving all banking services equally visible and accessible.

Because the bank is an historic building, the architects chose to restore the interior surfaces of the banking hall which feature original ornamental bronze radiator grilles, bronze sconces and marble wainscotting. Recessed ceiling lights in the vaulted plaster ceiling which were not original were removed, and the unusual original pendant globe fixtures restored and rehung.

The design approach stresses the importance of keeping the surfaces of the historic hall free of new construction as much as possible. The renovation and alteration of the space is accomplished through the design elements that "furnish" the hall, giving it a new image and functional organization that satisfies the bank's present needs.

To create a lively "marketplace" atmosphere, the architects chose colorful finishes and banners and used the bank's signature red as an accent. The floor is composed of vinyl composition tiles and feature strips of three colors. Teller counters and writing desks are surfaced with metallic laminates to blend with new metal work and with the existing vault. A lightweight metal framework of finely finished bronze and aluminum columns and beams supports lighting, electrical equipment and banners. The architect's use of architectural metal work pays homage to Howe's own love of this material. □

*Engineers: Wolf, Stasul & Steinberg  
Engineers*

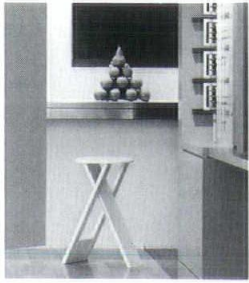








# Rittenhouse Square



## Architect:

Wesley Wei Architects  
Philadelphia

## Project:

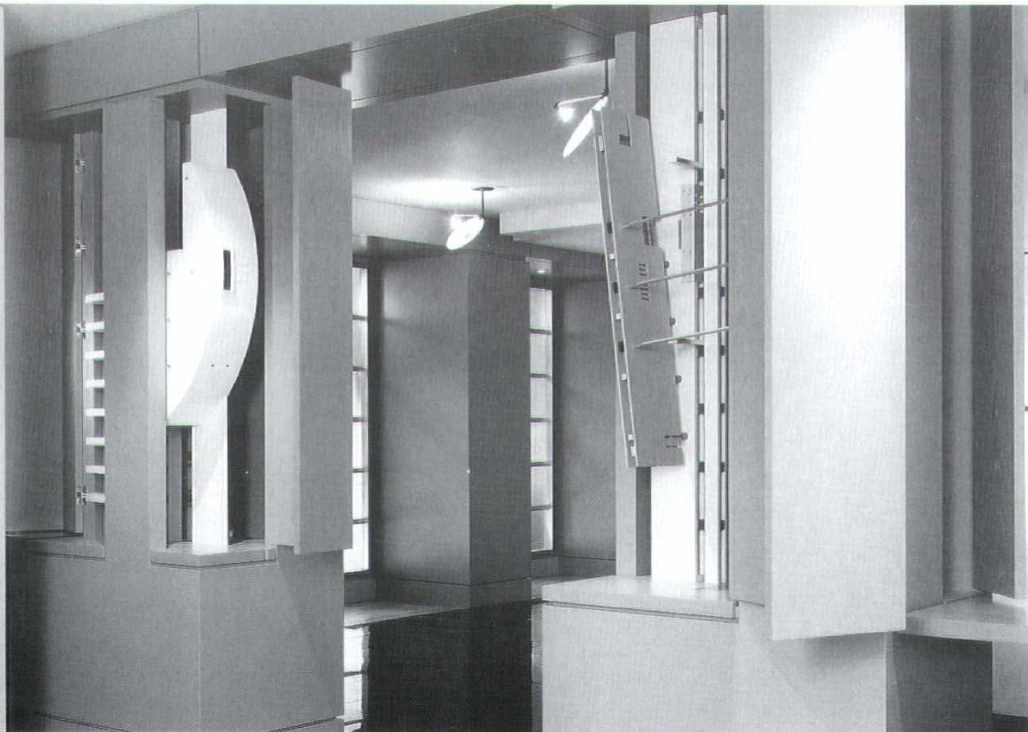
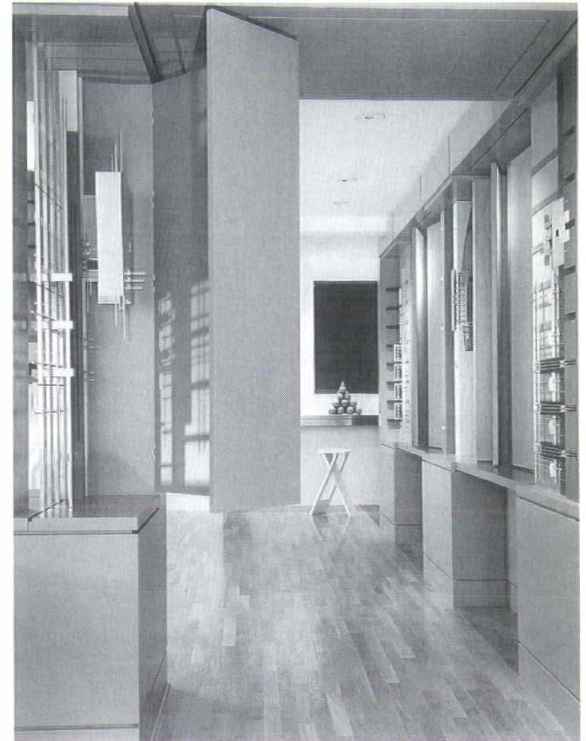
Private Residence  
Rittenhouse Square  
Philadelphia, PA

## Client:

B & E

The site for this house is a sixth-floor unit in a 1950s Moderne building on the western edge of Rittenhouse Square. The program was to convert two contiguous units into one 3,000-square-foot residence. The existing conditions were an accretion of additions and alterations made during the last 35 years, resulting in a cacophony of sense-less spaces. The ceiling height (8'2") defined a wafer-like volume. The view of the Philadelphia skyline across the tree tops of the square was not to be compromised.

This proposal is a response to a desire to create a poetic order within a traditional programmatic setting, the house. By necessity, there are



Floor Plan

- 1 Entry
- 2 Living
- 3 Dining
- 4 Kitchen
- 5 Bedroom
- 6 Study

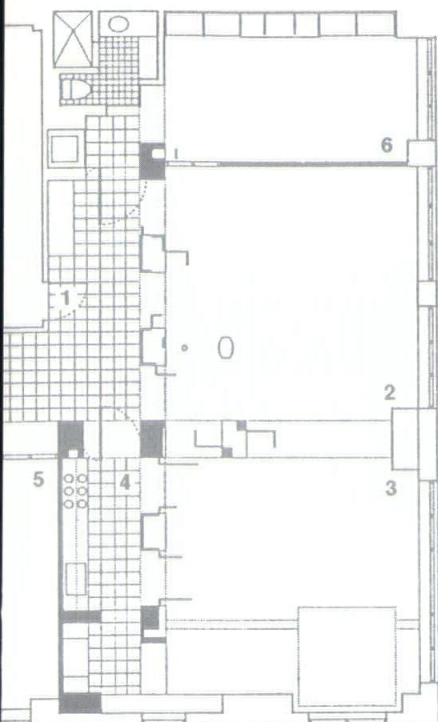
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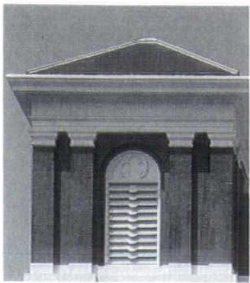
the usual elements of the house, a fire to use, places to store, domains to eat, rest, work and converse. Twelve painted cabinets determine the order of the project and are derived from both utilitarian and poetic intentions. They act to appropriate existing structural columns and mechanical chases while providing a framework for action.

These figures act to visually support the weight of the ceiling while engaging the imagination through the existence of the intimate spaces of their cavities. The cabinets are to be the house for things, the contents "determined" by their positions within the house. They range from a wardrobe and drawers to the more enigmatic figures that

flank the living and dining rooms. These six cabinets and their contents (fabricated and installed by the architect) are seen as architectural provocateurs, dormant agents who invite entry by discretely revealing their innards through the details of the skin. The act of opening initiates a mute conversation through the poetic imagination. □







# Saint Joseph's Preparatory School

## **Architect:**

John Blatteau Associates, Architects  
Philadelphia

## **Project:**

Saint Joseph's Preparatory School  
Restoration of  
the Church of the Gesu  
Philadelphia, PA

## **Client:**

Saint Joseph's Preparatory School  
Philadelphia, PA

The imposing Church of the Gesu, designed by Philadelphia architect Edwin F. Durang, was completed in 1888. Its North Philadelphia site was adjacent to the new home of the St. Joseph's Preparatory School, the city's oldest Catholic school. In 1988, one hundred years after the completion of the church, the school's trustees, in an expression of their commitment to their history and their neighborhood, decided to embark on an ambitious program for the improvement of the facilities. The first project was the weatherization and exterior

The cast iron columns and railings and the sheet metal ornament required extensive restoration. The main sheet metal cornice, near collapse, needed an entire new supporting structure. All material joints were filled and prepared for the special paint finish. The brick was gently cleaned with water and repointed. Much of the slate roof and gutters were reconstructed and new rain water conductors were installed. Part of the rear parapet wall had to be completely rebuilt.

To replace an unsightly gravel plaza in front of the church, the program also called for the development of a formal green space. This new park enhances the view of the church from the street, and provides an outdoor activity area for the students. A grass area was created and allees lined with London Plane trees were set on axis with the church towers. Dogwoods and other flowering shrubs were planted close to the existing school building. This plaza will eventually serve as the entry court to the school when a new facade and connecting link are added along the east side of the courtyard. □



restoration of the Church of the Gesu, the focal point of the Prep campus.

The church has a masonry structure with wood roof trusses. The building had been neglected for years and water penetration was causing damage to the interior. Much of the exterior ornament was also in serious need of repair. The primary concern was to make the building waterproof, and then to restore the exterior.

*Structural Engineer: Keast and Hood  
Mechanical Engineers: Paul P. Kopf, Inc.  
General Contractor: Keating McKendrick  
Construction Co.  
Landscape Contractor: Creative Landscape  
Design  
Photography: Matt Wargo  
(Renovated Facade)*







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