ARCHITECTURE
new jersey

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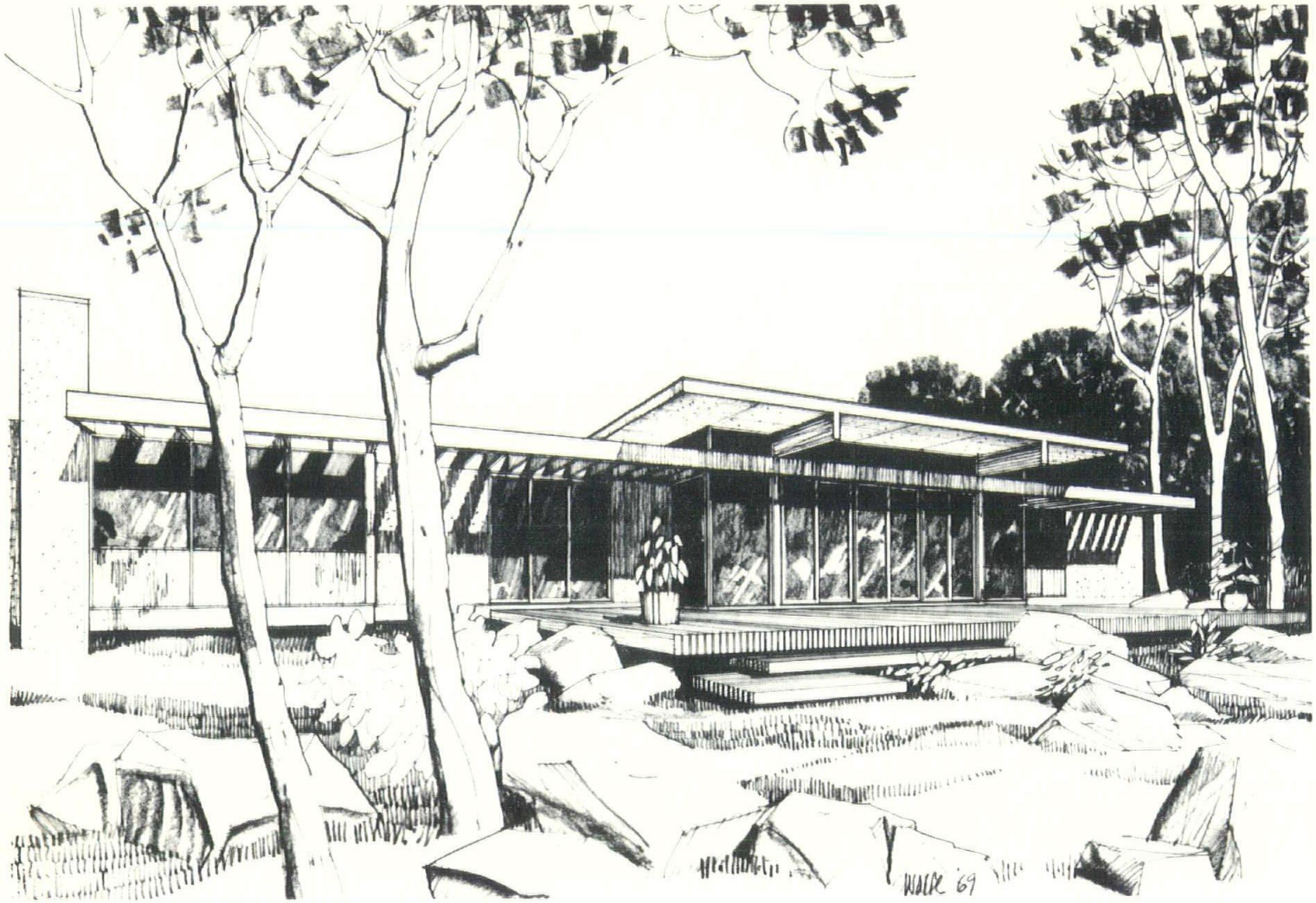

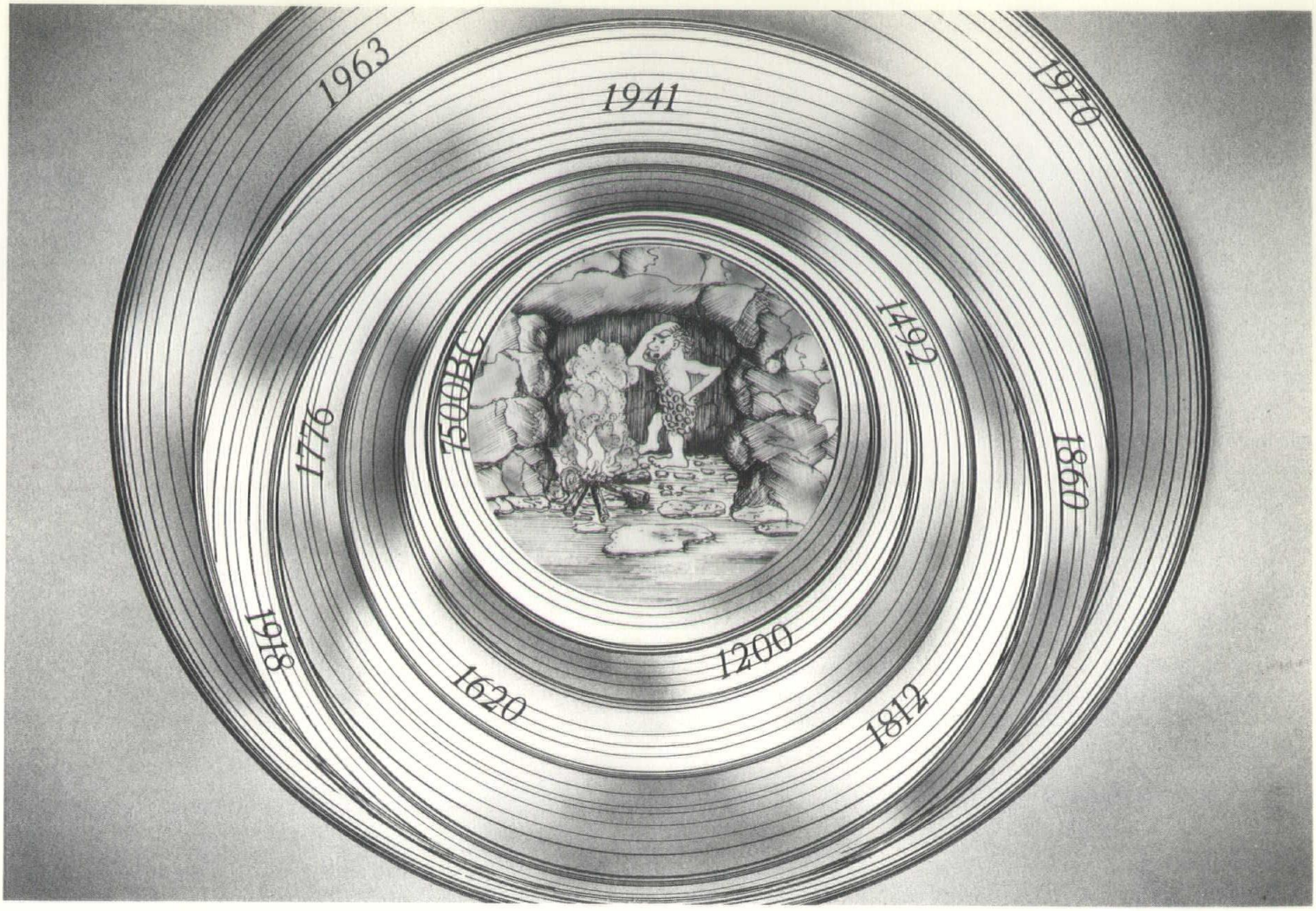

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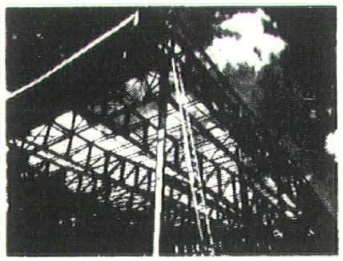
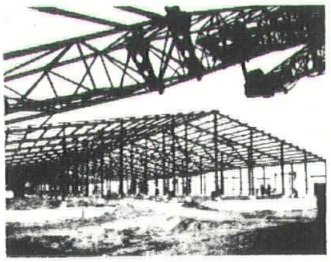
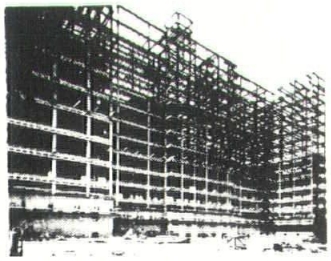
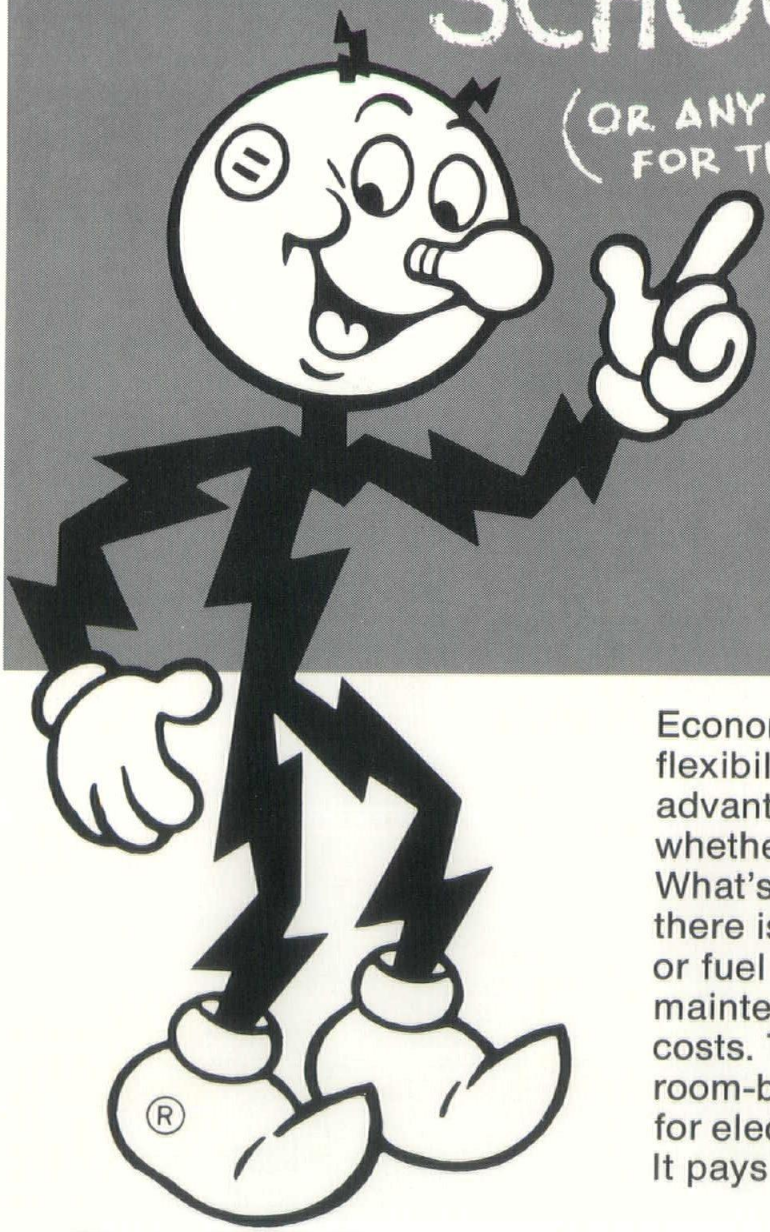


WHAT ARE THE ADVANTAGES OF AN ALL ELECTRIC SCHOOL HOUSE

(OR ANY OTHER BUILDING FOR THAT MATTER)?



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4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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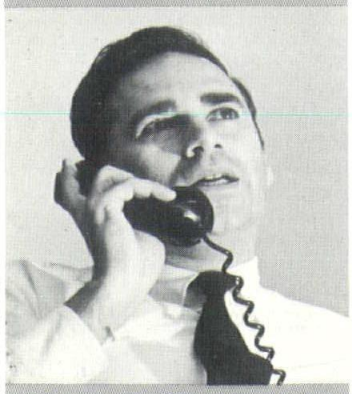
COVER: High school students listen intently as Newark Architect William Brown of Brown & Hale tells them about architectural career opportunities. Giving them pointers along with Brown are Bertram Jones of Levy & Jones in Elizabeth, Lloyd Fleischman of Gruzen & Partners in Newark and Howard N. Horii of Frank Grad & Sons in Newark. See story on page 8.

As I See It



David R. Dibner, AIA

"The good architect must serve the people and simultaneously show real leadership built upon conviction: leadership to guide the client as well as the working team entrusted with the job."

Scope of Total Architecture
By Walter Gropius

Designing for People

For a long time I have been wanting to write about an important new trend that is taking place in the field of architecture. It has to do with the creation of Community Design Centers.

I had read quite a bit about the purpose and function of these Centers but I found it hard to write about. It wasn't real to me. It was just words and speeches and memos and reports. But several days ago it came alive.

As a member of the Community Services Committee of NJSA, I went to visit a live, functioning Community Design Center. Speaking to the architecture students and professional advisers who operate this establishment brought the words I had heard and read into clear focus of understanding. I liked what I saw.

The People's Workshop is a storefront right next to the railroad in New Brunswick, New Jersey. The physical facilities are minimum; drafting tables made out of flush doors, walls hung with sketches and drawings, some apparently by children. The rear wall had a large green and white abstract design painted thereon.

But the real difference was the spirit, the enthusiasm that one felt in talking to the young people operating this establishment. They were Princeton architectural students, either seniors or graduate students who donate their time to keep this place open from nine in the morning to nine at night. Their "clients" are community organizations who, because of limited resources, normally have no access to professional design help. Through word of mouth, these groups have heard about the Design Center and come seeking advice and help.

The problems they attempt to solve are quite varied:

- A feasibility study for the redevelopment of seven boarded-up houses.
- The conversion of an Armory to a mini-Community Center.
- Changing a school library into a theater workshop.
- Upgrading an abandoned lot into a pocket park.

The important idea, however, is that the client becomes a member of the design team which attacks the problem. In addition to students, faculty members from Princeton University, as well as local architects, contribute their time as team members in developing these projects. The effort is to provide design services for Community groups who cannot afford such service.

At times the aspirations of the community are in conflict with the requirements of the private land owner and his architect. The Center affords the community the opportunity to voice its objections with expertise. In some instances, therefore, the Design Center will be in conflict with the private architect who is serving the needs of his specific client. The resolution to conflicting views, however, will be based on an exchange of planning views rather than those who have power through money.

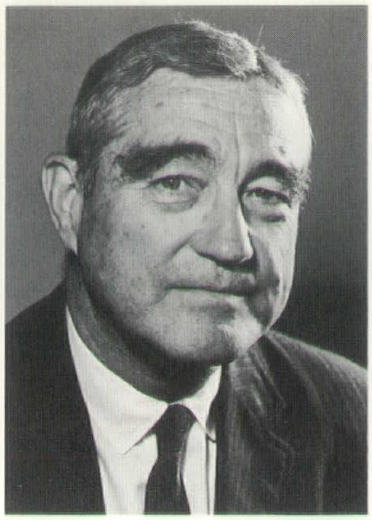
Of interest was one Committee member's comment. This architect stated, "Well, from now on, we all better check with the community before we design a project".

In essence, this is what it is all about. The development of a "community consciousness" for the private architect and his client to realize that what they are doing can have an effect well beyond the limits of the property on which they are working.

There are many other types of Community Design Centers throughout the country. Some, in major cities like New York and Philadelphia, are large operations with paid Directors, paid personnel and large budgets. In other communities, local AIA Chapters are providing voluntary services for local church and community groups.

For any architect who is seeking a personal meaning for the word "relevancy." try contributing to the work of a Community Design Center. It will be worth your while.

Remarks at a hearing before the New Jersey Historical Commission on plans for the Bicentennial, May 5, 1970.



Alfred Busselle, AIA
President

Dr. McCormick, members of the New Jersey Historical Commission, ladies and gentlemen:

Although there are on your Commission people better qualified to speak on my subject than I am, they are doubtless bound to an impartiality among contending points of view which does not bind me or the various organizations for which I speak. I am Alfred Busselle, an architect from Princeton, currently President of the New Jersey Society of Architects of the American Institute of Architects, the State Preservation Coordinator for the Institute, a member of the Advisory Committee for the State Historic Trust, of the Review Committee for Historic Sites of the Conservation Department, and of the Historic Preservation Committee of the League of New Jersey Historical Societies, and a Director of the Princeton Historic Society. A complete list of organizations interested in this subject would indicate the amazing degree to which historic preservation of buildings has come of age, perhaps especially in New Jersey with the Governor's Commission to Study the Arts in New Jersey headed by Assemblyman Farrington, the Tercentenary activities of Mr. Troast's Commission and ensuing legislation establishing new State agencies and strengthening existing ones. The National Trust, the State Trust, the National Park Service, HUD, HEW, DOT, and many others are ready to give us their support — and even money — in this effort to preserve our unique heritage.

Although it is a formidable task to pull together the hundreds of agencies and individuals concerned in this effort, the impetus of 1776 could bring about tremendous progress. We hope that the scope of interest can be extended beyond 1783 just as it must include beginnings before 1776.

To be specific — I believe that the organizations that I represent here unite in the proposition that identification, preservation and presentation of buildings that are meaningful in the history of this country are prerequisite to a Bicentennial Celebration; that it is not intelligent to prepare bazaars and fairs to commemorate our history while that very history is being obliterated by the bulldozer and the wrecking ball. The excuse for this desecration is the purported increase in tax ratables, whereas it has been proven time after time that the visible evidence of tradition has very real monetary value — far beyond that of the parking lot or gas station — or even highway — that displaces it.

If you grant the urgency of preserving the important visible evidences of our history — as surely most of you in this gathering will — the first step is **identification** — sound, reliable, defensible identification of structures that we cannot afford to lose. A number of valuable surveys have been and are being made. The earliest widespread one was the Historic American Buildings Survey started a generation ago; the present countrywide survey is the National Register of the National Park Service. Listing in this Register confers a prestige and certain temporary rights of sanctuary from highway and urban renewal fanatics that allow citizen sentiment to build up a head of steam. Too often has sudden demolition occurred at eight on Monday morning or even on Sundays to frustrate unwary preservationists.

Although a comprehensive listing in the National Register is the ultimate aim, a comparable State listing is the immediate one. By 1976 publication of such a compilation could be achieved if funds are available to search out the structures, review their qualifications, and prepare the publications. Although hundreds of amateurs are available for invaluable support, professionals must have the final decision.

The second essential is, of course, **preservation.** The term is used loosely to include both restoration and reconstruction, all three of which are necessary in almost all cases. It will vary from mere shoring-up to arrest further decay to complicated study and expert craftsmanship. In my opinion, this Commission would actively inspire this part of the program rather than direct it, although again, funds for expert guidance of specific projects will be required in considerable amounts.

The third ingredient — and in some ways the most important — is the presentation of the historic buildings and their sites. Your Commission, in fulfilling its charge to prepare a State Plan for the Bicentennial, will probably want to extend the enthusiasm of patriotic rededication to all corners of the State. The opportunities are perhaps most appropriate as they focus on visible monuments.

A program of educational, historical, cultural and recreational tours comes immediately to mind — with collateral publications, slides and photographs.

Integration of the study of historic sites and buildings into the school curriculum could be encouraged by your Commission. The study of our environment is increasingly important, and all the more vivid in comparison with that of our forefathers. There are a number of agencies in the State that would cooperate in developing such a project. In general, the public interest in well-presented programs illustrating our cultural heritage far exceeds the supply.

In conclusion, may I suggest that this proposal contains the seeds of **permanent** contributions to the welfare of New Jersey which could be very substantial, and I thank you for the opportunity to present it.

A Step in the Right Direction

By Paula Gilliland

The Architectural profession needs young people — and many of New Jersey's Architects are doing something about getting young people interested in their field.

The Shore and the Newark-Suburban Chapters of the New Jersey Society of the American Institute of Architects have formed Architectural clubs for young men and women who are interested in Architecture or its related fields as a career.

The clubs are co-sponsored by the Exploring Division of the Boy Scouts of America.

Here's how it happened:

The Exploring Divisions of the Monmouth, Robert Treat and Orange Mountain Boy Scout Councils put together a list of several hundred high school boys and girls who expressed that Architecture was their number one interest. They gave the lists to the Shore and Newark-Suburban Chapters which in turn wrote letters to the students inviting them to join an Architectural club which would meet regularly and would provide them with Architectural career guides.

ENTHUSIASTIC RESPONSE

The response from the students was enthusiastic and the Shore Chapter launched its program late last year with some 40 young people participating. The Newark-Suburban Chapter, which is sponsoring one program in Newark and one in the suburbs, started its program this May with about 150 students joining the clubs.

Representatives of the Shore Chapter, under the direction of their president, Architect Gary Kaplan of Hazlet, have met monthly with the students in the Elks Lodge in Red Bank. In addition to providing a meeting place, the Elks have provided them with refreshments, supplies and transportation.

According to Mr. Kaplan, who is Architectural adviser to the students along with Architect Robert Gorsky and Patrick Gilvary, both of the Architectural firm of James Roper in Red Bank, the club has been extremely successful and beneficial to the students.

THE SHORE CHAPTER'S PROGRAM

The club's monthly meetings have included:

* The presentation of a project from initial client — Architect contact to the project's completion as a functioning structure. This was presented by a member of the Shore Chapter, Architect Jerome Morley Larson.

* A demonstration in the techniques of Architectural rendering by Architect Kenneth Mitchell.

* A workshop session where Mr. Gorsky and Mr. Kaplan showed slides of various college projects and told the students what to expect in their college curriculum.

* Through the efforts of Architect George Ralph, project Architect for the Port Authority of New York, a visit to the construction site of the Newark Airport. The students and their advisers were met at the airport

by two field engineers who gave them an illustrated slide presentation of the evolution of the airport, showed them the working drawings and took them on a tour of the entire construction site.

* A showing of the film, 'A Child Went Forth'.

SUMMER BREAK

"We have terminated the club for the summer months but we plan to start again in September," said Mr. Kaplan. "I think we've established interest in the club throughout the five high schools in the immediate Red Bank area and we won't have any trouble starting up again this fall."

Mr. Kaplan said he believes the success of the club is pointed up in the fact that one of its members is the son of one of the chapter members.

"The Architect claims that his son has derived more information about Architecture from our meetings than from what he has been able to communicate to him," said Mr. Kaplan. "He feels that he has been able to see first hand how the club has been extremely valuable to his son."

THE NEWARK-SUBURBAN CHAPTER'S PROGRAM

The Architectural clubs sponsored by the Newark-Suburban Chapter have been co-ordinated by the chapter's education committee of which Architect Howard N. Horii of Frank Grad & Sons in Newark is chairman.

The Newark students, who meet with the Architects in a hall provided by Rutgers University, are advised by Mr. Horii, Architect William Brown of Brown & Hale in Newark and Architect Bertram Jones of Levy & Jones in Elizabeth.

The suburban students meet in the West Orange Public Library's meeting room and are advised by Architect Lloyd Fleischman of Gruzen & Partners in Newark and Architect Robert Silverman of Calvin M. Colabella Architects in West Caldwell.

The action programs planned for the two groups during the next several months include a poster contest held in conjunction with Architect's Week, a visit to an Architect's office, a tour of the construction site of the World Trade Center in New York City, a visit to the office of the structural engineer for the World Trade Center, a trip to a precast concrete plant and a tour of an Architectural renderer's studio.

"We have also established workshops where the students will work with professionals and other technicians on specific Architectural projects," Mr. Horii said. "Meetings and work sessions will be held at the workshops regularly."

Assisting the Newark-Suburban Chapter with their programs are John P. Bennison, director of Exploring for the Robert Treat Council and Brian D. Archimbaud, director of the Orange Mountain Council.

STUDENTS WILL BENEFIT

Although the Architectural profession will benefit immeasurably from programs such as these, the real winners are the students.

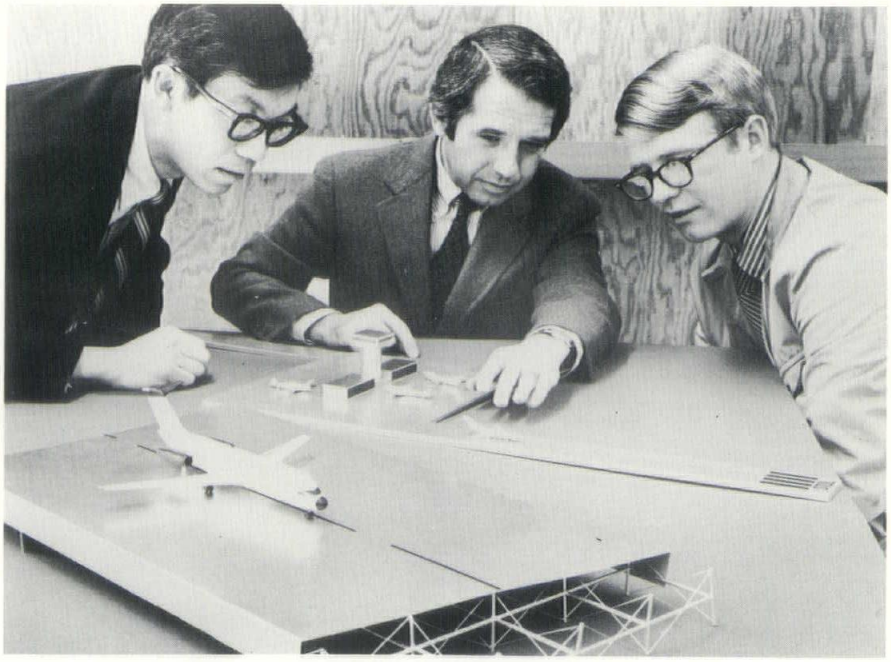
Ricky Smith, 16, of South Side High School in Newark, one of the members of the Newark Architectural club, said at their first meeting, "Architecture is my thing . . . mechanical drawing and designing come easy for me. It's just that I didn't know how to go about getting into the profession."

By the end of the year perhaps Ricky and those students sharing similar interests **will** know how to enter the field of Architecture.

And with so many interested students and enthusiastic Architects, it's just possible that the state's legislators and educators will realize that New Jersey **needs** a School of Architecture.

In any event, it's a step in the right direction.

Floating Airport Award Winner



Gerald M. McCue, center, chairman of the department of architecture at University of California, Berkeley examines models of the floating "STOL Port" which won the $5,000 Reynolds Aluminum Prize for Architectural Students for Joe Y. Eng., left, and John P. Ahrendes. The rear model is of the complete airport. The foreground section model shows design details of the floating aluminum platform.

AIA's Headquarters Design Approved

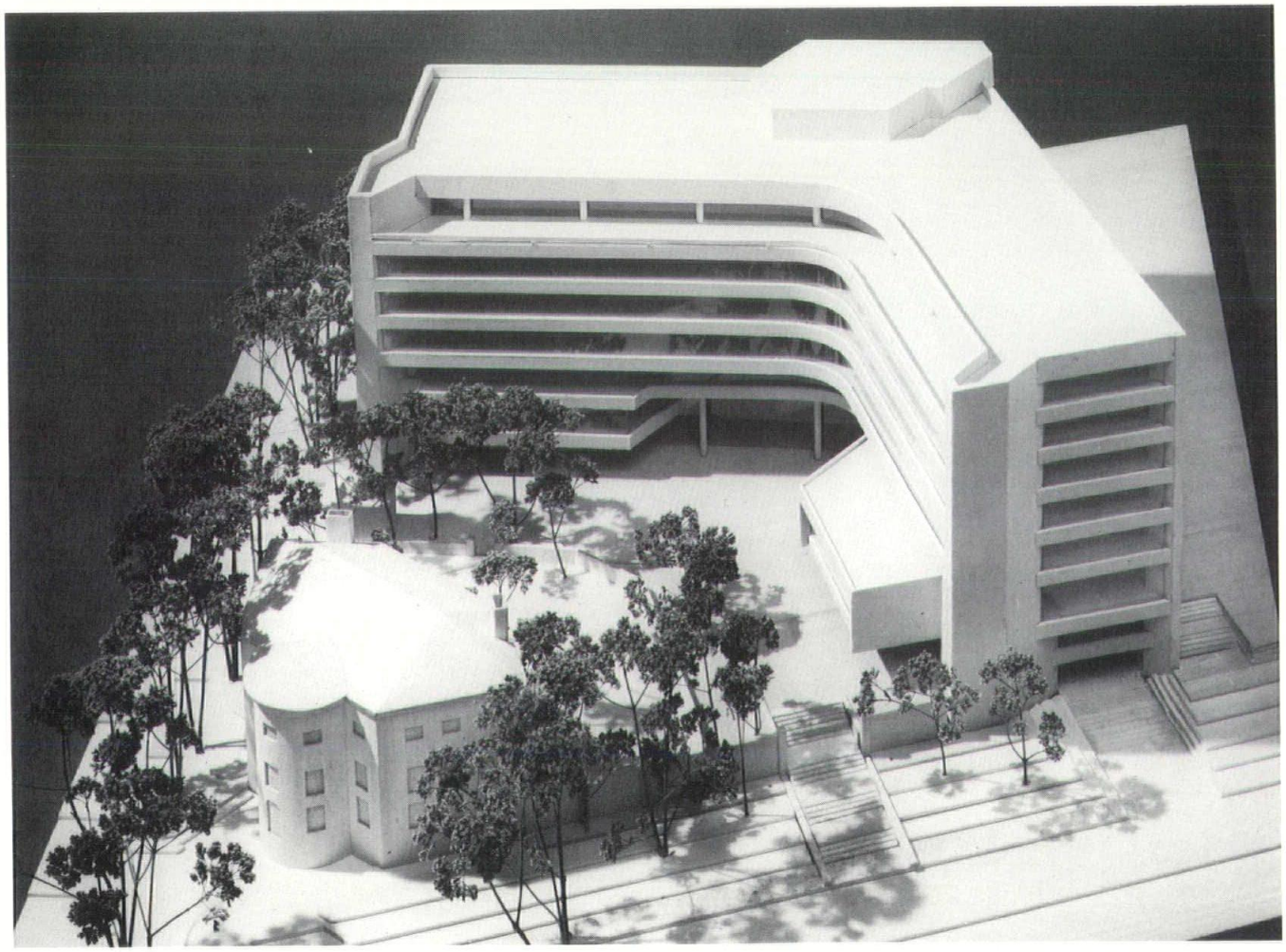
The design of AIA's new, national headquarters building has been approved by the Fine Arts Commission and the Institute's Board of Directors. It is hoped that construction will begin in late Fall.

To be erected on the site of AIA's current office building at 1735 New York Ave., N.W., and the AIA-owned Lemon Building which adjoins the property, the new headquarters was designed by The Architects' Collaborative, the Cambridge, Mass., architectural firm founded by the late Walter Gropius, FAIA. Norman C. Fletcher, FAIA, is serving as principal-in-charge.

The seven-story, 130,000 square-foot building will curve around historic Octagon House, the renovated National Historic Landmark owned by the Institute. The buildings will share a common, landscaped garden. Fine Arts Commissioner Gordon Bunshaft, FAIA, termed the $6.8 million design "wonderful."

Approval followed a six-year effort by AIA to design a building which would meet the needs of the 24,200-member expanding national professional society. Previous designs by other architects had been rejected by the Commission.

"We are extremely pleased with Mr. Fletcher's ingenious and very handsome design," said Max O. Urbahn, FAIA, New York City, Chairman of the AIA Headquarters Committee. Institute President Rex Whitaker Allen, FAIA, of San Francisco, commented, "The building will stand as a symbol of the creative genius of our time, while complementing, protecting, and preserving a cherished symbol of another time, the historic Octagon House and its garden."



James A. Swackhamer, FAIA Honored by the American Institute of Architects

James A. Swackhamer, an architect in Somerville for 19 years, has been elected to the College of Fellows of The American Institute of Architects, a lifetime honor bestowed for outstanding contribution. He will be formally invested during special ceremonies at the annual convention of the AIA in Boston, June 21-25.

Although AIA is the 23,300-member national professional society of architects, only 957 members have been advanced to Fellowship. As a Fellow, Mr. Swackhamer will have the right to use the initials FAIA following his name to symbolize the esteem in which he is held by his peers. Other than the Gold Medal, which may be presented to a single architect from any part of the world, Fellowship is the highest honor which The Institute can bestow on its members.

Mr. Swackhamer was born in Middletown, New Jersey in 1924, and received his B.S. and M.S. degrees in Architecture from Virginia Polytechnic Institute. A member of AIA for 13 years, his national committee activities have included membership and Chairmanship of the Production Office Procedures Committee. In 1951 he became a member of the New Jersey Chapter, AIA, and has since served on the Legislative, Public Relations, Education, Academic Training, Government Relations and Services & Fees Committees in addition to serving as an officer, director and President. He also has been active in civic and cultural affairs, participating in the Readington Township and Hunterdon County Planning Boards, the Interprofessional Committee on Urban Affairs and the Hunterdon County Soil Conservation District.

A partner in the firm of Scrimenti, Swackhamer and Perantoni, Mr. Swackhamer's work has been primarily devoted to school and college design. His major projects are The Bridgewater Raritan High School East, The Hunterdon Central High School, dormitories for Douglass College and The Somerset County Vocational High School and Technical Institute. A frequent contributor to professional journals, he has written articles for ARCHITECTURE NEW JERSEY and the AIA JOURNAL.

Mr. Swackhamer and his family reside at Whitehouse Avenue in Whitehouse Station, New Jersey.

Second Home

How far away should your second home at the ocean or lake or mountain be? The ultimate test is how long the kids will be quiet in the car!

"The leisure home is not really an escape from city life; rather, it is an escape to something. It is an escape to the American dream, of pioneering, of conquering nature," declares Clovis Heimsath, AIA, in a recent article in the AIA Journal.

Heimsath sees the second home environment as based on five levels or criteria: 1) nature, 2) recreation, 3) convenience, 4) continuity, and 5) symbols. Some of his comments on the five:

1. Nature — "A distant view of the mountains may be grand, but the sound of a waterfall or the shade of a large oak tree is much more personal."

2. Recreation — "If possible, the community must be usable, at least to some degree, the year 'round."

3. Convenience — "Distance can be judged by how long children will keep quiet in the car — the ultimate test."

4. Continuity — "So many leisure home developments that look fine with 20 houses seem shabby when they get to 100 or 200. So many leisure homes look worse as they are more successful, the visual chaos offsetting to some degree the success in numbers. Here is the reason for the master plan, the restrictions, the maintenance plan and, in the case of developments, perhaps elected officers."

5. Symbols — "We live by symbols; we are all familiar with status symbols, but I dare say we have many more we go by. Geographic symbols are the most pertinent here."

The leisure home shown here was designed by John H. Crowther, AIA, of Montclair for a family of eight.

The site for this home has two fine views. The preferred view is to the ocean on the south. The site is long but relatively narrow. This fact combined with bedroom requirements and enjoyment of the magnificent view to the south suggested a two story home with most of the glass on the south side. All rooms except bathrooms and laundry room have a view of the Atlantic.

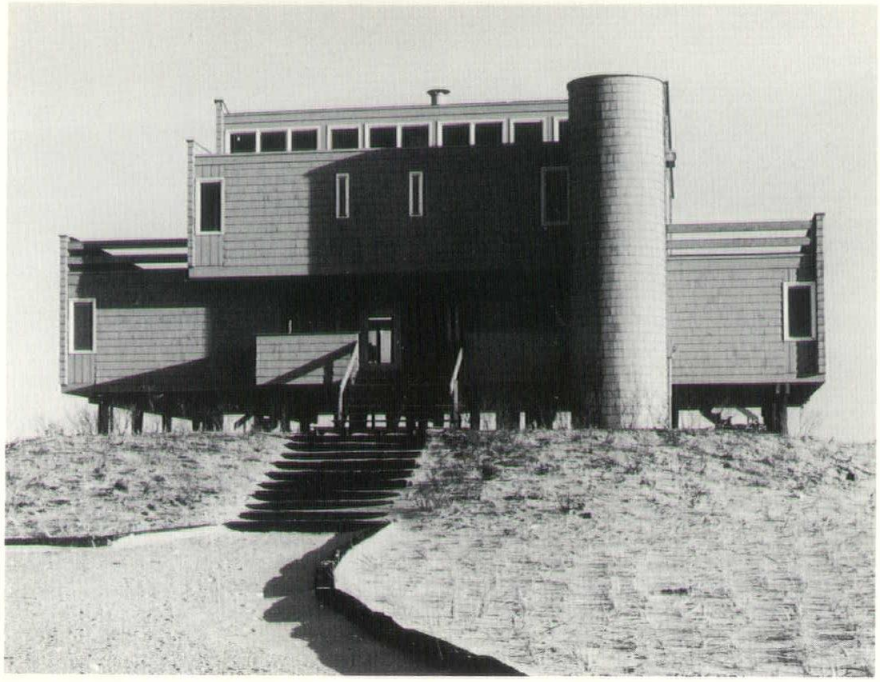
Although adjacent lots are not now occupied they undoubtedly soon will be and this suggested that the side walls of the home be opaque.

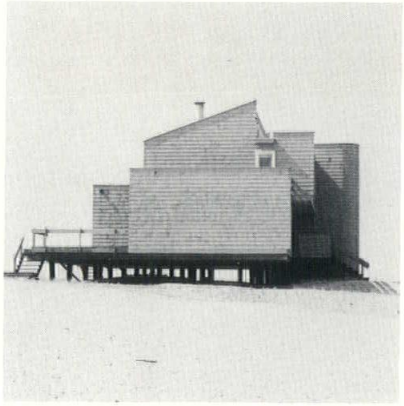
Interior Consideration

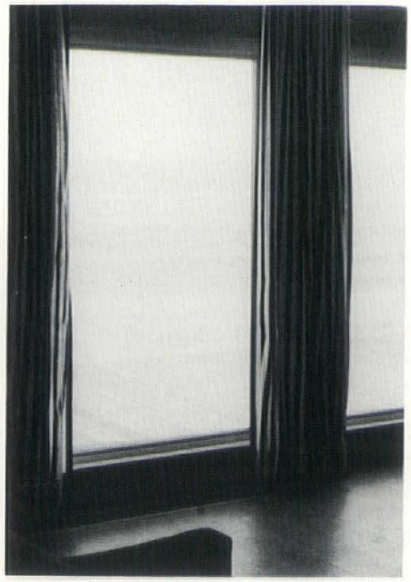
Upstairs, the bedrooms, with the exception of the boys dormitory, are relatively small in plan but an illusion of space is created by pitching the roof to the north and inserting a line of ventilating, high windows below the roof.

Downstairs, one principal hearth centered space contains the living room, dining area, kitchen and hall. Again the intention was to create a spacious open interior related to the exterior decks and in keeping with informal summer living. The fireplace is used summer evenings and off-season.

For greater privacy the guest bedroom is separated from the main part of the home by a passageway connecting the north and south decks on the first floor. The guest bath also doubles as an outside shower.





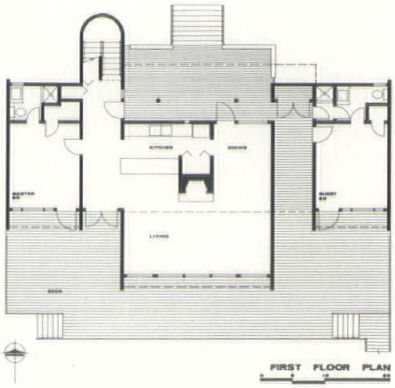


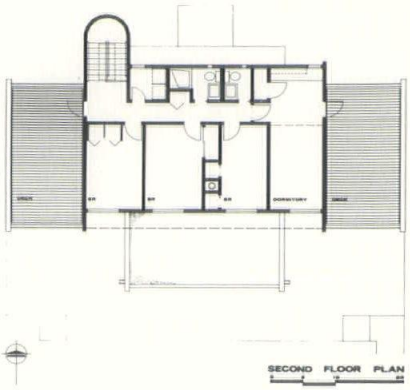
Exterior Considerations

Decks are an integral part of summer living on the beach. This home has four. The upper decks are principally for sunning; the lower decks for sunning, dining and entertaining. The north deck is connected to the south deck by an open passage giving continuity to the decks. The passage permits the children to get to their stair from the beach or the south deck without tracking the downstairs with sand. The passageway also brings the prevailing breezes to the north deck. The rails on the upper decks and the north deck are mostly opaque for greater privacy. The south deck has no rail on the ocean side to obstruct the view.

The exterior walls are cedar shingles which have been stained with gray bleaching oil. Winter winds will sandblast the shingles giving them a silver grey weathered pattina in two seasons. The walls have been treated as planes and this treatment accounts for the projection of one wall beyond the other at intersections.

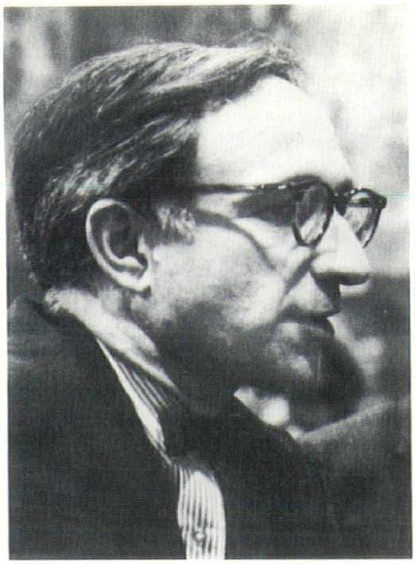
The design intends to emphasize the qualities of isolation and shelter in this home. The round piles lifting the house above the dune were left exposed and telephone and electric service lines were buried in the sand to enhance the natural isolation of the site. The second floor cantilevers over the north deck to create a recess of deep shadow and a consequent sense of shelter.





Community Design

by Robert L. Geddes, FAIA



The planning and design of urban communities is a very public kind of activity. We are, in a sense, all on stage together. As one observer, a distinguished science adviser to the President of the United States, said: "We are all participants in a dramatic and massive experiment which will test whether 20th century man—richly endowed and highly educated — can find a way to live together with human dignity in large metropolitan areas. The issue before us is whether urban man, in a pragmatic age of high personal consumption of goods and services, in cities many times larger than the metropoli of the ancient world, can, in Aristotle's words, 'remain together to live the good life.' This issue will not be decided in any one place, or even in this decade. The conclusions will be drawn by our children and our grandchildren."

Can we "remain together to live the good life"? That is indeed the question. It contains within it the sense of search for the good life, and for remaining together as a community. To "remain together" implies the need for a place that is shared, for a social place, for a built-environment. In this sense, the planning and design of the built-environment plays a crucial role in affecting human behavior and the community.

"Design" is a word with many uses and ambiguities. In this paper, it will be used in the sense of the mental or conceptual plan; the purpose and the end in view; the pattern, structure and organization.

"Community Design" is not basically different from other kinds of design as a problem-solving, decision-making process. It is, specifically, the design (that is, the pattern, structure, organization) of the spatial arrangement of activities, objects and communication networks over an extended but defined area, in which the client is multiple, the program indeterminate, the control partial, and the date of completion (that is, the "end-state") unknown.

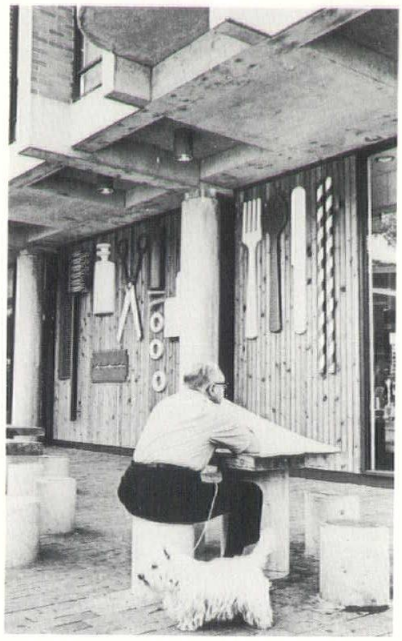
When we talk about "good design," does the question of "good design" apply to the community? The answer is yes, in the sense that a design is "good" — that is, approaching perfection, or at least better than alternative designs — when the visible and actual structure of its parts is closely related throughout to the invisible structure of the cultural and social situation which it serves.

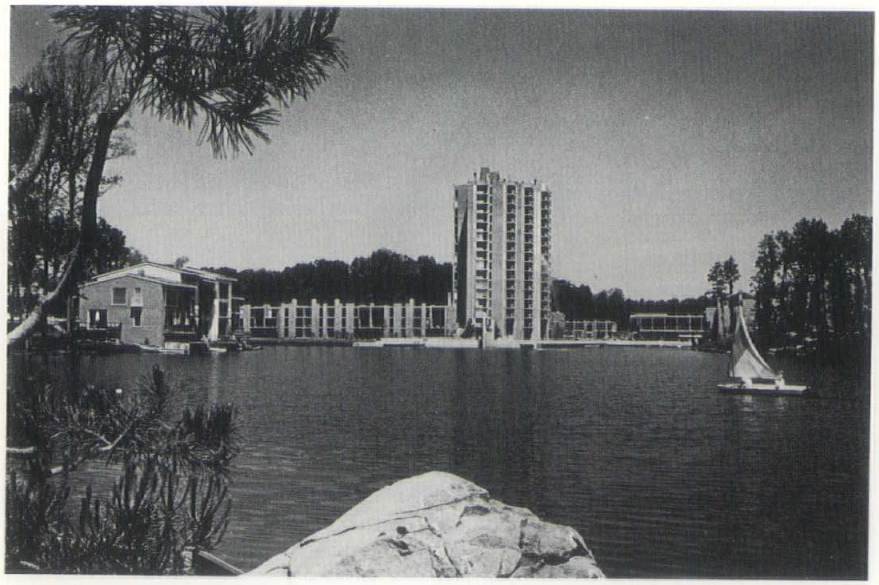
Let us now return to the central question, "can we remain together to live the good life?," and explore the role that the design of the built-environment, hence community design, plays in this question. Three propositions will be presented, one looking back to historical examples in our western culture, one looking at our contemporary situation in America, and one looking to the future.

Proposition 1 states: "Do not UNDERestimate the impact that the design of the built-environment has had in western culture."

In other times, the design of a community was dictated by needs that were simpler to identify — the needs of supply and defense, for example. The size of a town and the length of its walls was influenced by the need to have enough citizens available to man the walls; and a town's design was an important factor in the efficiency and effectiveness of the town as a part of a "war-machine." In times of peace, a town could not be so large as to outgrow the surrounding countryside's ability to provide food; and the town's design, its boundaries, its gates, its market streets and plazas, were part of a "food-market machine," or more abstractly, a production - distribution - consumption machine.

But the industrial revolution has radically changed the needs of the community. The limits on the size of cities no longer operate in such direct ways, if they operate at all. The industrial community — the community of production, distribution and consumption — could for the first time expand almost indefinitely. During the past century almost no control has been exercised over the growth and form of cities. We have inherited an obsolete environment, an undifferentiated concentric sprawl, which now serves as the breeding ground of our discontents.





Proposition 2 states: "Do not OVER-estimate the impact that the design of the built-environment can have on the amelioration and improvement of currently urgent social problems.

Today, our inherited community design is characterized very accurately by our sets of grievances: segregations by economic class and race; confused and ineffective traffic and movement systems; inadequate distribution of housing; and the ineffective mixtures of contradictory functions. These personal and community grievances about community design have been clearly documented in the recent national studies on the causes of civil disorders, on violence, and on the national housing problem. In short, we have a built-environment that does not serve community needs.

If you were to ask a sympathetic sociologist to give a grade to the contribution that the built-environment per se makes toward the amelioration and improvement of social conditions, you would discover that the physical fabric of the environment is not highly regarded as a significant direct determinant of human behavior and community.

From the social scientist's viewpoint, "social forms rather than built-forms are the elements of culture which have a significant role to play in the process of social change." They prefer to devote immediate efforts to planning new types of community organization, participation, and control; and to planning new programs of social action and social organization.

The arguments supporting the importance of physical forms, as an essential counterpart to social forms, are based upon the concept of "community." There are at least four characteristics of "community" which are both physical and social: The

(Continued on page 16)

(Continued from page 15)

common use of institutions (church, school, etc.); the face to face encounters; the sense of cohesion connected with a sense of the place; and the sense of boundaries and enclosure. Taking the question of "boundaries", for example, it is the opinion of another sympathetic sociologist that "The community, viewed as an area or place within a larger entity, has boundaries — either physical or symbolic or both — where streets or open spaces separate an area, or where people see an area as a distinctive unit. Usually these two kinds of boundaries reinforce each other: the physical unity encourages symbolic unity, and symbolic boundaries come to be attached to physical ones.

"Within its boundaries, a 'community' contains inhabitants having something in common — perhaps **only** the sharing of a common environment. Sociologists are more likely to stress the importance of the symbolic and cultural aspects of neighborhoods, and take the physical features more or less for granted. What interests them is the **meaning** attributed to an area **by its occupants and users.** This conception of 'community design' emphasizes shared activities, experiences and values, common loyalties, and a sense of continuity. The sense of community depends on **more** than the spatial arrangement."

In other words, if we seek to improve the social conditions of our communities, the design of the built-environment cannot be the only means to accomplish our goals. We must seek partnerships between physical design and social planning.

Proposition 3 states: Do not UNDERestimate the impact that the design of the built-environment will have on our future communities.

In order to accept Proposition 3, we must agree on our expectations. Let us try to construct some kind of model or classification of the functions of the built-environment, in order to answer the question: **what can the built-environment do?**

1.) In the first case, we create an artificial ambiance which improves our capacity for personal and social **physiological** functioning. The first dwelling places and village communities of primitive men were ambiances, that is, they shut out rain or sun, they contained a fire, in order to keep warm, they kept out others and kept in some. The function we call **"the container"** is not an absolute function, in this sense; we selectively admit in or keep out, we filter through the boundaries.

2.) In the second case, we create an artificial ambiance which improves our capacity for **psychological** functioning. We create a **place** which we **inhabit:** that is our 'habitat'. The place serves as the stage for the acting out of life, for the Transactions between the self, the group and the environment.

3.) In the third case, we create an artificial environment which improves our capacity to **communicate,** by building the communication and movement networks. The most revolutionary changes in the design of American cities have been the result of the changes in communications and movement systems: The railroad and automobile, the telephone and televisions.

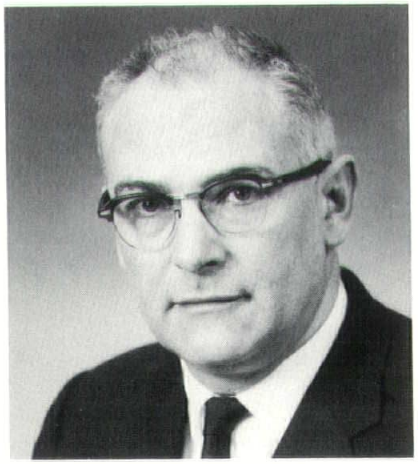
The three functions of the built-environment serve as a framework anticipating the future. They are deeply rooted in man's nature — as a social animal, but as an animal nonetheless. The three functions are rooted in his need for open space and the environment of nature; for enclosures and private places; for community encounters and meeting places; for means of transport and movement; for ways of getting together and getting away from it all.

Urbanization is nowhere near its peak. The decisions we make now about our physical environment may be irreversible; the land is not infinite. The pattern and structure of our urban land is one of the most rigid parts of the legacy we will leave our children and grandchildren; how well it functions should be judged in terms of how well it serves the future community. In this sense, the design of the community today is the design of an "enabling" mechanism, enabling the future community to achieve its goals.

Editor's Note: Robert L. Geddes is Dean of the Princeton University School of Architecture and Urban Planning. This paper was presented by him to the 13th Annual State Planning Conference, State of New Jersey, Division of State and Regional Planning, Trenton, February 3, 1970.

Division of Buildings and Construction

Donald A. Sullivan



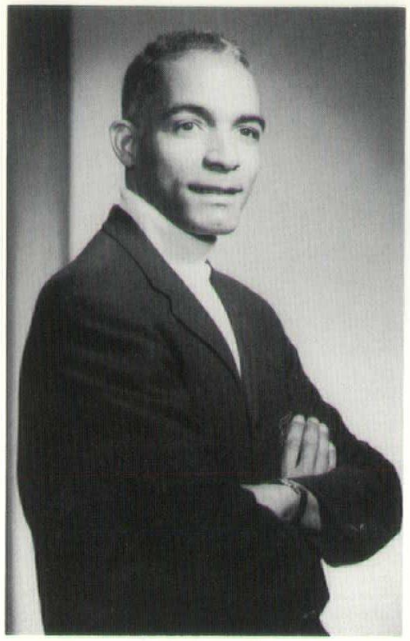
Created As New Office for Department

The upgrading of the construction function in the State Department of the Treasury was announced April 17 by Joseph M. McCrane, New Jersey State Treasurer.

Supervision of the several million dollars of annual construction work handled by the Department will be shifted to a newly-formed Division of Buildings and Construction. The former Office of Architecture, Engineering and Construction will be shifted out of the Division of Purchase and Property to assume division status.

Mr. McCrane also announced that Donald A. Sullivan, for the past three years assistant vice president for construction and maintenance at Rutgers — The State University, is the director of the new division. It will handle all planning, construction, reconstruction, improvement and repair of public buildings.

Sullivan, 45, has had a life-time career in the construction field, having served in supervisory posts also with Walter Kidde Constructors, Inc., New York City, Stevens Institute of Technology, Hoboken, N. J. and the Port of New York Authority. He is a 1945 mechanical engineering graduate of Stevens, is married and the family with five children live in Bridgewater Township, N. J.



Van B. Bruner, Jr., AIA

New Jersey Architect Aids Black Southern Students

A New Jersey Architect is among the seven successful black Architects who have started the first national exchange program between practicing Architects and a School of Architecture.

Begun in March at Southern University in Baton Rouge, La., the program allows for the Architects to each spend two consecutive days at the university at their own expense as part of the National Urban League's BEEP (Black Executive Exchange Program). The Urban League has already organized exchanges in banking and business management courses, but this is the first such venture in Architecture.

The exchange is also part of the AIA's current drive to aid six black schools in the South in order to expand the supply and design abilities of the nation's black Architects.

The New Jersey participant, Van B. Bruner, Jr., AIA, of Haddonfield, gave a two-day presentation in late April to the Architectural students at Southern.

Commenting on his visit, Mr. Bruner said:

"I had a wonderful time during my stay at Southern University. It was a privilege to lecture to the students and to talk to them informally. I feel that I gained more from my visit than they."

The Architect said the students seemed the most interested in discussions about his experiences as a Black Architect.

"They wanted to know how I became an Architect, where I worked, how I started my own office and what type of projects and politics I've been involved in," he said.

As a result, in his first day of working with the Southern students, Mr. Bruner spent the whole lecture period telling the students about himself.

"I told them about my educational background, where I worked as an apprentice, how I got started in my own practice, and about the difficulties I've encountered and the types of projects which are associated with my office," he said. "I also discussed with them the difficulties I've encountered which are peculiar to being a Black Architect."

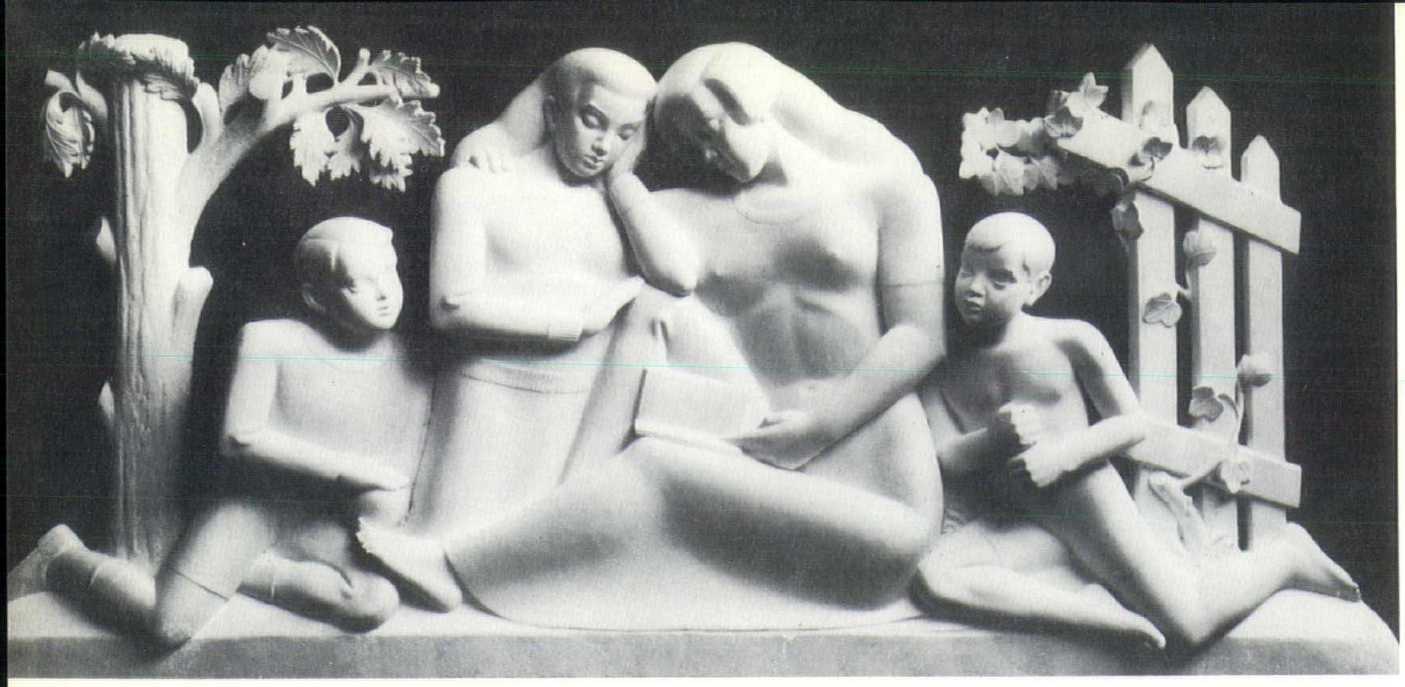
On the second day, the Architect gave an informal slide presentation on "Social Architecture". The project was a Community "Charrette" on developing a New Elementary School into a community use facility, Camden School Board, Camden, New Jersey.

"I showed slides on the five-day-and-night program of the community meetings involving government officials, city officials, private businesses, non-profit organizations and the community," he said. "I also showed graphics illustrating facilities developed by the community. I further explained about the political hang-ups which resulted and almost destroyed the whole project."

The Architect noted that the students received the presentation with "great enthusiasm".

Mr. Bruner said he would like for the whole country to know what is going on at Southern University.

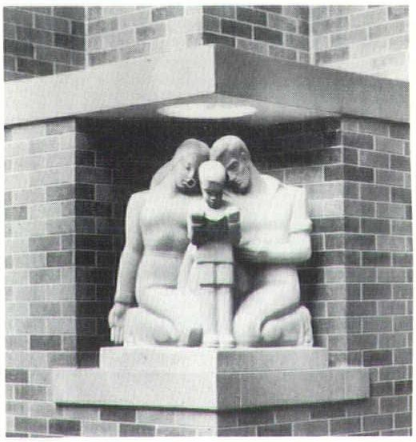
"This suggestion is not because the participating Architects need the PR, but because it is a positive effort actually happening in a world of so much 'Negative' Effort," he said.



"Education", Boyerstown, Pa. Post Office.

Art in Architecture

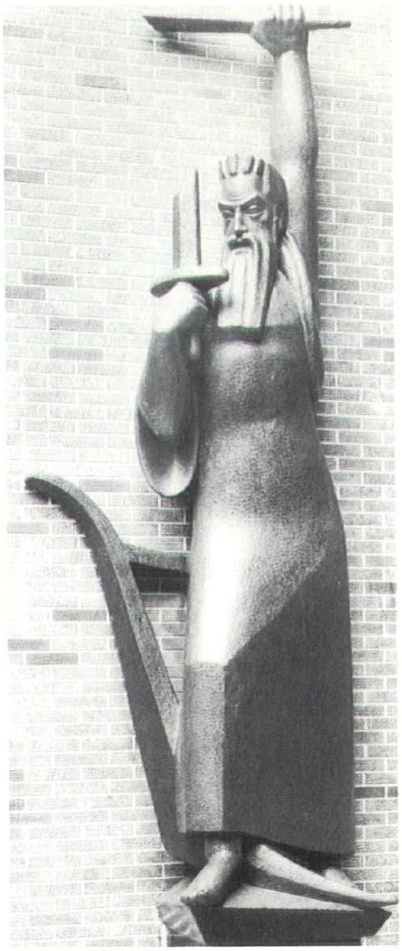
"The Lesson", Temple Emanuel, Houston, Texas.
Architects: McKee & Kamrath, Houston.

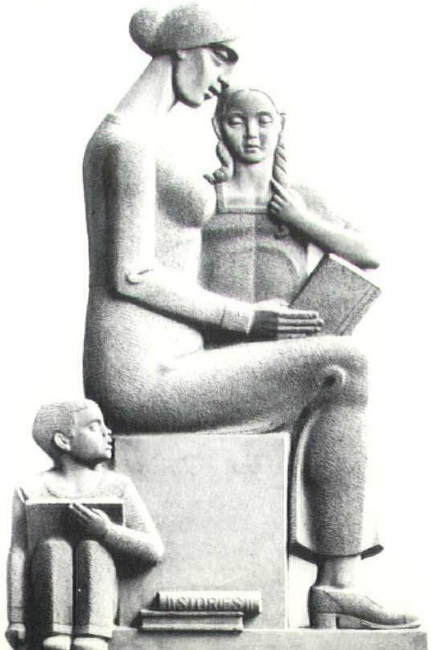


In our continuing interest in promoting the use of Art in Architecture, we present the work of Sculptor Moissaye Marans of Brooklyn. Mr. Marans is a Fellow of the National Sculpture Society and Audubon Artists; a member of Architectural League of New York, National Academy of Design and Allied Artists of America.

His honors include two awards from The Architectural League of New York, the Henry Hering Award of the National Sculpture Society and the Daniel Chester French Medal of the National Academy of Design.

"Swords Into Plowshares",
Community Church of New York.
Architect: Maurice Salo.





"Story Time", Linden Public Library.
Architect: Milton L. Scheingarten, AIA.

Environment: Awareness and Action

The National Student Planning Committee for the Convention of The American Institute of Architects in Boston June 20-25, prepared the questions that follow. They believe that while the questions are broad in their implications, they are primarily meant to stimulate thought, discussion, debate, change, by individuals who, as architects, planners, builders, consider the man-made physical environment their special sphere of influence. The divisions coincide with the priorities and goals of the National Student Planning Committee developing the Wednesday, June 24, program — Environment: Awareness and Action, for the AIA Convention '70 in Boston.

POPULATION

1. The medium projection of U.S. population growth is 100 million persons by the year 2000. What are the implications for the man-made environment of a growth that translates into the need for the equivalent of a city of 280,000 persons every month from July, '70 until January, 2000?

2. Did you know that the 1960 census revealed that five eastern states: Rhode Island, New Jersey, Massachusetts, Connecticut, and New York, have greater density of persons/sq. mile than India?

3. How does this projected population growth relate to man's need for reasonable density, territoriality, privacy, and solitude?

4. How willing am I to surrender some increment of privacy and privilege of personal decision to reverse the trends in population growth?

5. Are the projected increases in U.S. population inevitable?

6. Will the present zoning and building codes in my region adequately allow the projected population growth there to be absorbed?

THE GROWTH ECONOMY

1. When selecting materials, fixtures, finishes, etc. for my designs do I ever pause and ask myself, "What are the origins of this material? What are the implications of demand for this material on the real supply?"

2. Do I consciously design to reduce present total energy consumption, or do I expect to overpower the natural effects of sunlight, heat, winds, rains, temperature, with technological means?

3. What are the effects of air-conditioning on human biologic rhythms?

4. When did I last build anything from redwood?

5. Do I consciously design to reduce total water consumption, or would I rather see an aesthetically pleasing toilet, an extra large bath-tub?

6. How much prodding have I given manufacturers to produce reasonable systems for recycling power, water, air, waste, building materials?

7. Do I prefer to seek zoning variances for my building alone, or do I seek to prod zoning boards into policies that actively promote conservation of land, ecologically sound planning methods and protection of such ecologically beneficial areas as flood plains and aquifers?

8. Do I have a solid conception of earth as a spaceship, a closed system of finite resources, in mind as I design?

9. How willing am I to surrender some increment of privacy and privilege of personal decision to reverse the trends in economic growth and dollar seeking?

10. Are highrise office buildings and apartments ecologically sound?

11. In the natural environment diversity and decentralization are the rule. How does that coincide with the man-made environment?

MAN'S CONCEPTION OF HIS PLACE IN NATURE

1. "Be fruitful, and multiply, and replenish the earth, and subdue it: and have dominion. . . ." (Genesis 1:28)

2. How well do I understand the complexity of natural cycles; of the relationships between systems producing our basic requirements of air, water, food, and for waste disposal; and of the effects of the man-made environment on those relationships?

3. When was the last time I explained an ecosystem to a client?

4. Would the present day mess of pollution still have occurred had environmental awareness been taught in our schools?

5. Why do architects aid people in returning time after time to the location of natural disaster such as hurricanes, floods, earth slides, earth quakes?

THE ARCHITECT AS INTERVENTIONIST IN THE ENVIRONMENT

1. Do my designs consider the need for water to get into the ground, or do they instead provide rapid flow to the nearest stream?

2. Do my designs allow low, wet areas to remain, or do I have them drained or filled?

3. When was the last time I suggested to a client a greater initial investment with long range savings from storage of rain water on his site?

4. Did I know that the oxygen content of air in cities is substantially less than that of suburban and rural areas because of the greatly reduced number of trees and plants returning oxygen to the air of cities?

5. Do I know how to determine the microclimatic effects of my buildings on the environment?

(Continued on page 24)

Where We Stand

Summary of Significant Public Policy Stands

of The American Institute of Architects.

ON CITIES AND URBAN POLICY

1. Urged President Nixon to "reorder our national priorities" to give a "wholehearted commitment of will and money" to solve the problems that now make "urban life a dirty, difficult, and dangerous experience."

2. Backed New Towns and a National Urbanization Policy. Federal funds should be used to help cities and local government assemble land in order to beat speculation in housing sites. One hundred and ten new communities should be started inside older cities, at the fringe of growth, and in rural areas. A Federal planning staff should inventory land and other resources and direct population growth to places that can accommodate it.

3. Supported Model Cities concept and continuation of Urban Renewal but called for a much better job of relocating citizens and more attention to superior design to avoid mistakes of the past.

4. Urged a National Transportation Fund for balanced transportation. Government's concentration on Interstate Highway System and tiny appropriations to aid cities in building subway and bus alternatives is a mistake.

5. Asked that right of public to hearings and safeguarding of park lands be prepared in Interstate Highway System.

6. Advocated Design Teams of architects working with engineers, planners, landscape architects, and social scientists to review public projects. Such review is necessary to promote a valuable city life, said AIA.

7. Backed around 20 Community Design Centers now operating in the cities and urged architects to start additional ones, in some cases offering free help to persons who never before obtained expert advice.

8. Asked the Federal government to dispose of excess or surplus land only in conformance to a "sound" local plan.

ON HOUSING

1. Warned the nation that its housing situation is "ominous" with less than half the needed new housing units being built. Called for full funding of the landmark Housing Act of 1968 and "the same national commitment for housing" that our country has made to place a man on the moon.

2. Asked Congress and the Administration to reconsider anti-inflationary measures and other restraints that helped price 50 percent of the American people out of the new housing market.

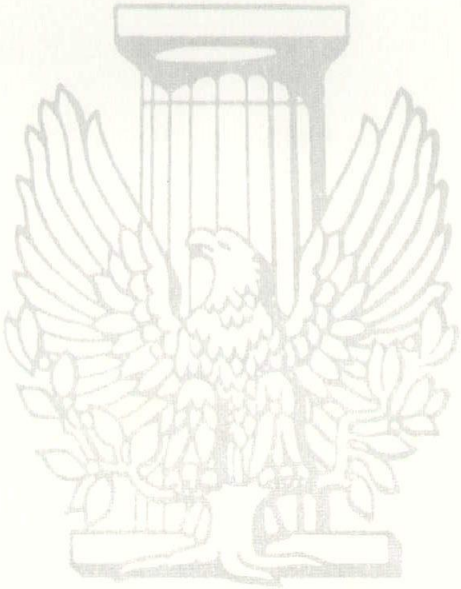
3. Encouraged the use of cost-cutting new technologies and insisted that industrialized housing can be well designed and land use improved.

4. Backed legislation to curb the power of construction unions to block use of new technologies.

5. Endorsed rent supplement program.

6. Suggested means of improving Turnkey program — construction of new units to be leased for low incomes.

7. Sought changes in Federal housing laws and local building codes to allow architects to experiment, producing better housing design. "Mediocrity is almost asked for by our housing laws. . ." charged AIA.



ON DESIGN

1. Told the nation the skills to produce a harmonious city are "well within our grasp" if the design profession, working with citizens, is allowed to function.

2. Advised government units that public architecture, including publicly-assisted housing, can be significantly upgraded to match the wealth and aspirations of the nation, becoming more useful to citizens and less damaging to the environment. Urged reform in procurement of architectural and engineering services.

3. Recommended Federal Fine Arts and Architectural Act.

ON PROVIDING A HABITAT FOR MAN

1. Asked for a National Pollution Abatement Authority with power to halt pollution and establish "true costs of development proposals." Agency would have powers similar to those of Federal Trade Commission.

2. Asked for a Joint Congressional Committee on the Environment to focus Congressional concerns in the manner of the Joint Economic Committee.

3. Urged lawsuits by private citizens, state and Federal government over such pollution cases as oil spills off California coast, strip mine erosion in Pennsylvania, contamination of Lake Erie. The newly appointed Council on Environmental Quality and the lawsuits "should make it clear to public and private polluters that property rights do not provide a basis for contaminating the environment."

4. Urged city planning commissioners and planning staffs to stop being mere passive review agencies and to become "entrepreneurial in terms of taking the lead in suggesting how areas should be developed and designed."

5. Backed wider use of Planned Unit Developments, clustering to conserve open space, and state development corporations with powers to acquire land and then sell or lease it to private developers following imaginative plans.

6. Backed the Redwood National Forest in California, a proposed Gulf States National Seashore, and protection of the periled freshwater Great Lakes.

7. Battled to save the waterfront of New Orleans' irreplaceable Vieux Carre from "irreparable harm" by an Interstate Highway link. Helped Department of Transportation (DOT) divert the freeway to another location.

8. Called for "more effective" ways to control billboard blight along U.S. highways.

9. Sought a master plan to protect Capitol Hill. Helped kill, for the present, expansion and changes in the historic West Front of the Capitol. AIA asked for a faithful preservation of the West Front walls and "noble terraces" and helped convince Congress to start a preservation study.

10. Asked for higher authorization funding levels for the Historic Properties Act of 1966, warning that numerous valuable buildings and sites are in danger of demolition. So far Congress has appropriated only $1,369,000 in grants-in-aid shared between 25 states and Puerto Rico, "obviously far short of state needs."

Masterspec Automated Specifications System "On The Line"

THE ULTIMATE — at least for today — in automated specifications went 'on line' in January, at the headquarters of Production Systems for Architects & Engineers, Inc., in Chicago.

The Corporation is sponsored by the American Institute of Architects and offers an automated master specification system for building construction and related facilities, based on the sixteen division format developed by the Construction Specifications Institute.

Working with the AIA and the CSI in the development of Masterspec, as the system is called, have been the Consulting Engineers Council and the National Society of Professional Engineers. The Corporation itself is nonprofit in organization, and all board members are members of the AIA.

While corporate headquarters are in Chicago, the data processing center is located in Cambridge, Mass. Initially, all Masterspec data processing will be done at the center in Cambridge, but as the volume of user firms increases, regional data processing centers will be established across the country on the basis of local demand — with the Midwest being high on the list for the next possible installation and St. Louis currently considered as the prime candidate as far as location is concerned.

Combining a text of carefully prepared master specifications with a data processing system specifically designed to handle specification information, Masterspec provides a central facility for receiving, maintaining, evaluating, and transmitting product information; reduces the likelihood of human error; provides for coordination between specifications and drawings; and allows a new degree of language standardization and accuracy. Periodic updating will keep users advised of the latest information available.

The Masterspec catalog contains specifications and coordinating instruction methods, arranged in the 16-division format and segmented to facilitate automation. Sixty sections selected from Divisions Five through Ten are ready now, and 85 sections selected from Divisions Four through Ten will be ready by April.

Each section contains a broad range of alternate choices; therefore, the editing procedure will consist primarily of deleting unwanted choices. Also included are instructions for the specifier, drawing coordination notes, and, following each section, brief evaluation of products.

Users will be charged a nominal subscription fee, currently $50.00, to repay initial funding and to provide operating expenses. The fee entitles the subscriber to a user's manual, a complete reference set of bound Masterspec sections and instructions, copies of the table of contents, and general information distribution throughout the year. The rate is partially dependent upon the size of the user firm's technical staff.

Criteria established for listing materials in the specifications are basically of the performance type. The user can either accept the listings of available manufacturers as provided by the Masterspec, provide his own, or use a combination of part or all of the Masterspec listings plus his own.

Manufacturers of basic materials and equipment must meet the criteria in order to be listed. This can be done either by providing technical test data, or by certifying that their products meet the established performance criteria.

Briefly, Masterspec will work this way:

The specifier sends PSAE his markup of the table of contents, which indicates those Masterspec sections required for his project. PSAE sends him the latest copy of the required sections, which the specifier edits to suit project needs. He sends the edited sections to a data processing center, where all the changes are incorporated to provide a printout of the final project specification.

The final project specification is printed in a format which includes uppercase and lowercase printing, right-hand margin justification, automatic page heading and dateline, indentations, underscoring, and page and line numbering.

The Masterspec computer program is a tool for manipulating the text with electronic data processing equipment. By emphasizing the content or text, rather than automation, PSAE hopes to provide a system of maximum usefulness to the building construction profession generally. Masterspec will respond primarily to feedback (e.g., problems, corrections, improvements) from users, including architects, engineers, independent specifiers, contractors, and manufacturers, to permit more accurate, more efficient, and more authoritative specification decisions. Keeping information up-to-date is one of PSAE's primary goals.

Two other systems in the planning stages for integration with Masterspec are implementations of standard details and automated construction cost estimating. Future systems could include scheduling of frames, doors, and hardware; room finish scheduling; elevator analysis; and building optimization. Office accounting procedures is another system being sponsored by AIA.

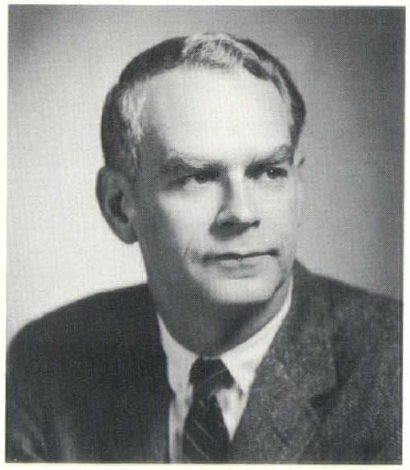
The initial PSAE staff includes John H. Schruben, AIA, president and treasurer, formerly head of specifications for Skidmore, Owings & Merrill in Chicago; Robert L. Petterson, AIA, secretary, formerly chief of specifications for Giffels and Rosetti, Inc., in Detroit; and Thomas F. Walsh, formerly head of specifications for

A. E. Epstein & Sons, Inc., in Chicago. All are members of the Construction Specifications Institute.

HOW MASTERSPEC WORKS

1. At the end of the design phase of a project, the user sends Production Systems For Architects And Engineers a marked-up copy of the table of contents, which indicates those Masterspec sections he requires for his project.
2. PSAE sends the user up-to-date copies of the required sections, which together form the basis for the project Masterspec.
3. As working drawings proceed, the user develops the project specifications by marking required deletions or additions on the project Masterspec. These edited copies may be used as the check set for review by the user and his client.
4. About two weeks before project issue, the user sends the edited project Masterspec to the data processing center.
5. The data processing center produces the final project specification by incorporating all the revisions into the computer printout, automatically deleting instructional notes and printing each page in the same format.
6. The final project specification is returned to the user, who proceeds with reproduction and distribution in the usual manner.

Editor's Note: Readers desiring more data on Masterspec may write to **Architecture New Jersey.** We will be happy to forward inquiries directly to PSAE headquarters.



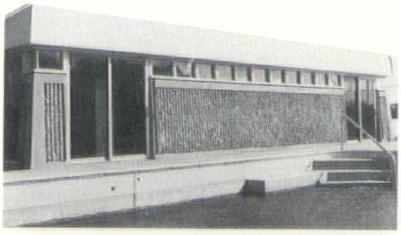
Hans K. Sander

Hans K. Sander, AIA, partner in the architectural firm of Walker, Sander, Ford & Kerr, in Princeton, spoke and served as moderator at one of five general sessions of the National Conference on Architectural Review, Landmarks, and Historic Districts, held at the Parker House in Boston, April 23-26, 1970.

Mr. Sander's topic was "Criteria and Approaches Toward Environmental Design," which was based on his recent research paper for the AIA Committee on Design entitled, "Environmental Design and the Architect." He is a member of that Committee and Chairman of the Regional Planning Board of Princeton.

Award Winner

A Cabana for Walter Reade, Jr., designed by Gary Kaplan, AIA, of Hazlet, was selected to receive an Award of Merit as one of the outstanding concrete structures built in 1969 in New Jersey.
The structure was cited by the N. J. American Concrete Institute and the N. J. Ready Mixed Concrete Assn.



If a building, which an architect or other workman has undertaken to make by the job, should fall to ruin either in whole or in part, on account of the badness of the workmanship, or even because of the badness of the soil, the architect and undertaker shall bear the loss, if the building falls to ruin in the course of ten years.

(Code Napoleon, Article 1792)

Fifth Award for Eastern

Eastern Airlines' Northern Regional Reservations Center in Woodbridge, N. J., designed by Frank Grad & Sons of Newark in association with J. N. Pease Associates of Charlotte, N. C., has been cited for excellence for the fifth time. The building was just named New Jersey's outstanding concrete structure of 1969 by the N. J. American Concrete Institute and the N. J. Ready Mixed Concrete Association. The structure has also been honored by the N. J. Society of Architects, North Carolina Chapter, AIA, N. J. Association of Consulting Engineers and N. J. Business Magazine.

(Continued from page 19)

6. Did I know that so many migratory birds fly into the Empire State Building that the light on its top is turned off during migration periods to reduce bird fatalities?

7. Do I ever ask myself what ecosystem is my building going to disrupt?

8. Do I select mechanical systems and power sources for buildings on the basis of lowest pollutant output?

THE ARCHITECT AND POLITICAL ENVIRONMENTAL ACTION

1. What specific knowledge on the environment could the architect bring to the political processes of legislation, governmental hearings, etc.?

2. How can the architect's expertise be most effectively translated into meaningful political power?

3. How can the architect affect policies relating to the environment, such as population, but not directly related to his own area of endeavor?

4. What are the effects of zoning, building, governmental codes and regulations on the environment? Are they beneficial to the environment, as well as to people, or to only some people, or to nothing and no one?

5. How can the architect confront the insurance policies that only allow disaster victims to return to the scene of the natural disaster and rebuild, rather than relocating somewhere more amenable to man's habitation?

6. Do I consider if my client should or should not build on a particular site because it is susceptible to naturally destructive phenomenon, such as hurricane, flood, erosion, earth quake, etc.?

"A Child Went Forth"

There was A CHILD WENT FORTH every day,
And the first object he look'd upon,
that object he became,
And that object became part of him for the day
or a certain part of the day,
Or for many years or stretching cycles of years.

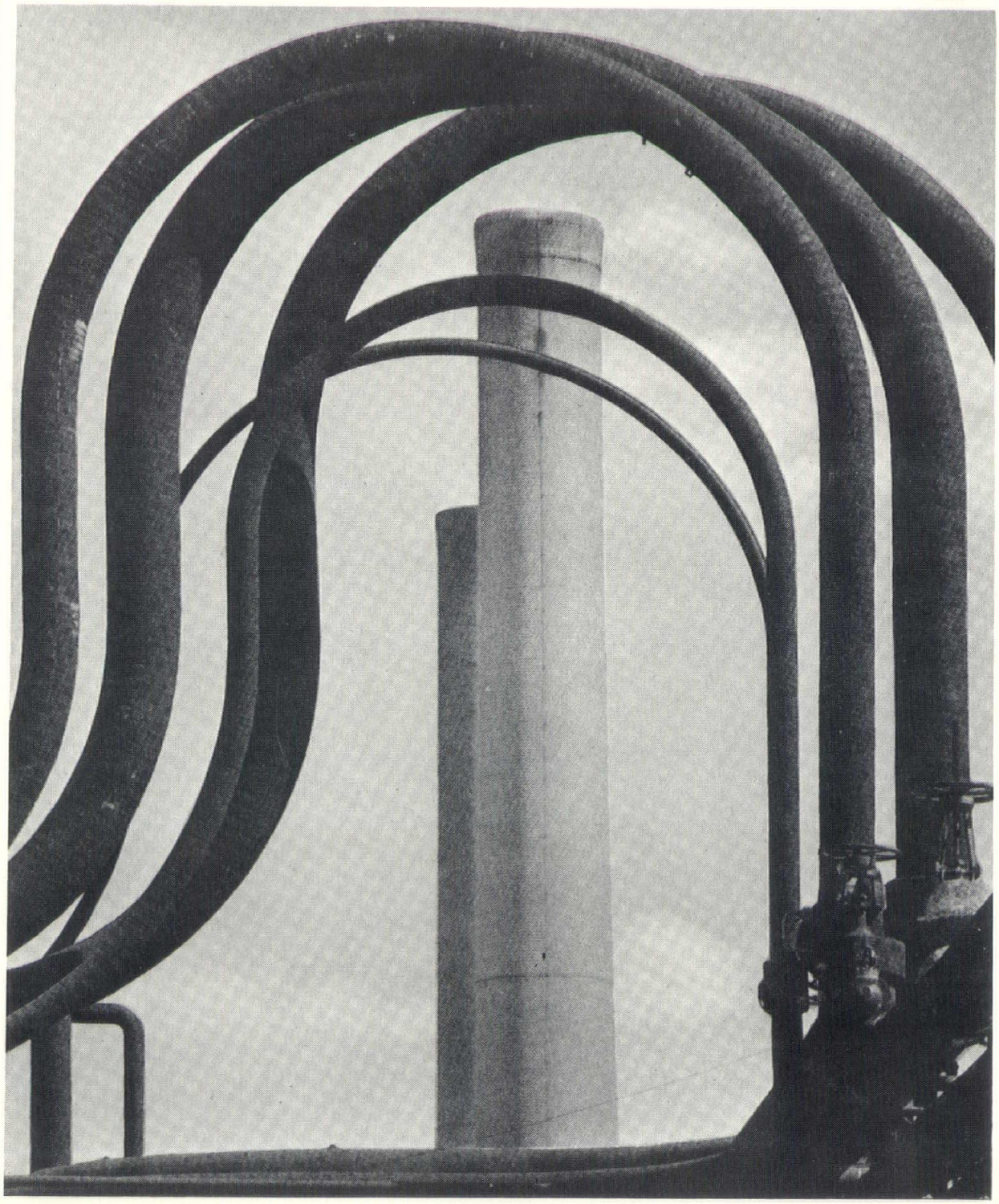
Walt Whitman

How city schools can destroy or uplift children is shown in this dramatic new film produced by The American Institute of Architects in cooperation with the United States Office of Education and Educational Facilities Laboratories of New York City.

In 1968 the AIA's Committee on Architecture for Education appointed a Task Force of its members. Their goal was to determine appropriate means to focus on new and current urban problems relating to schools and their communities, pointing out that traditional educational concepts are in serious trouble and innovation is of critical necessity. The Task Force, determining that a film presentation would most effectively convey such a message, prepared a story outline and contracted with Larry Madison Productions, Inc., of New York City to be the film maker.

For six months, camera crews roamed classrooms, playgrounds, cafeterias, alleys and new kinds of schools. Major sequences were filmed in Chicago, Cleveland, Baltimore, Toronto, New York, New Haven and Berkeley, California. They filmed and talked to teachers, parents and students and dropouts to complete a color and black & white documentary entitled, "A Child Went Forth."

The film is available from NJSA for showing to all interested groups, high schools and organizations, at no charge. Call 201-672-7900 to check its availability.



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