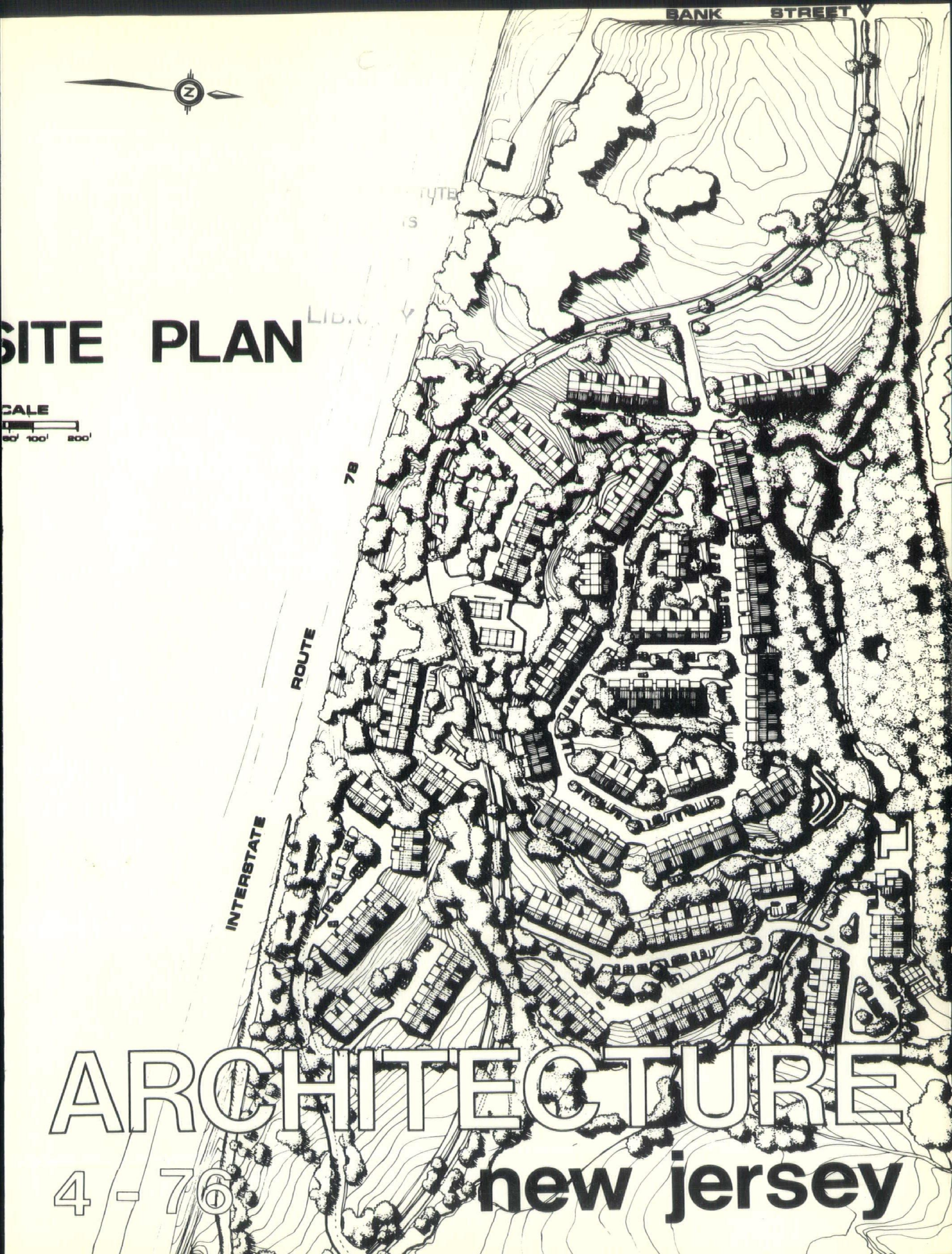


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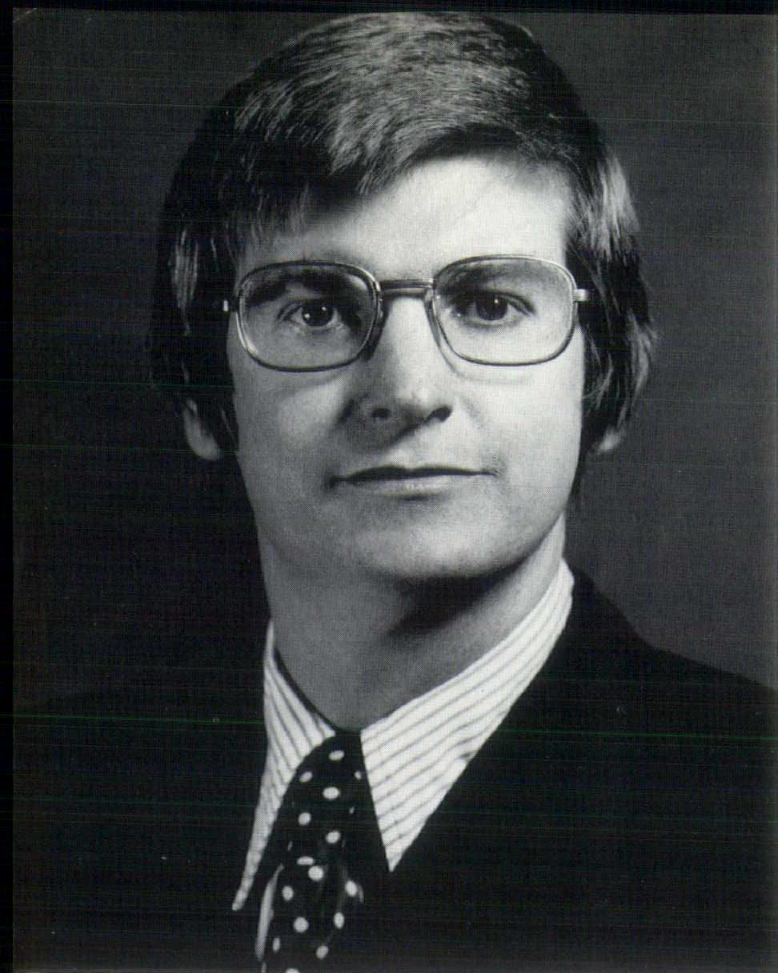
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Cassandra A. Carroll, AIA





**RICHARD BOTTELLI, AIA**

## President's Profile

As the New Jersey Society of Architects embarks on America's third century, Richard Bottelli, who will serve as president in 1977, hopes to lead the Society toward greater utilization of its member resources and to continue to heighten public awareness of architecture.

"We have over 900 members," he says, "and we need to identify their special abilities and skills so that NJSA as a whole, and the general public, can benefit from them."

The Society's leadership will re-examine its committee structures, Bottelli says, with a view toward using more member talent than ever before in the internal workings of the organization and for the public good, especially in the field of legislation.

Architects can be especially valuable in development of legislation and codes generally formulated "by people who lack the technical skills to make the bills complete and practical." Architects should be called upon to furnish more assistance than in the past in the drafting stages so as to produce more effective and workable legislation, he added.

Bottelli sees the Society in a major role in implementing two important laws that took effect in New Jersey in 1976. These are the land-use statute and the uniform construction code.

The intent of both are exemplary, Bottelli says, and the manner in which they are administered at the local level will affect every resident in the state. He called upon all members to monitor the statutes in order to guard against "distortions with respect to the intent of the laws" which should be brought to the attention of the Society and the municipalities concerned. "We need to keep on top of every developing situation," he says, "in order

to avoid adversary relationships between individual applicants and communities."

He characterized the uniform construction code and its regulations as highly complex, a code which not only identifies several nationally recognized codes replacing locally-enacted rules, but which also sets up totally new administrative procedures in which the presence of architects in advisory capacities would be especially helpful.

In general, Bottelli would urge the NJSA membership to be vigilant and informed on all matters pertaining to the profession, particularly so on land-use and uniform construction. The latter, he remarked, "could ultimately reduce the cost of construction and housing, and the benefits to be derived are tremendous provided reasonable sub-codes and regulations are adopted and the law is administered and interpreted correctly."

In the preceding year, Bottelli noted "some positive things happened at our State Society's local Chapters, with participation in a number of Bicentennial activities and in Educational Programs, special study committees and related activities in their own areas." He called for greater involvement, however, in community activities, particularly on applicable state, county, and municipal boards. Bottelli himself is chairman of the Summit Planning Board and a member of that city's zoning Board of Adjustment.

In the public arena, Bottelli says proposed changes in the architectural code of ethics or practice standards, slated for discussion and action at the May convention of the American Institute of Architects, "could change the basic way in which we practice architecture." If changes are effected, an educational program for the member-

ship and the public would be necessary at once. "The several changes would provide opportunities for expanded practice and allow members of the Society to serve the public on a broader base than current practice standards allow".

The Society will continue to highlight public awareness of architecture through its magazine *Architecture New Jersey*, Bottelli said, "with an intense look at certain categories of topics." He will urge that NJSA's public relations program look beyond print media in order to interest the total communications field in the broad spectrum of architecture.

NJSA will continue also to provide lecturers, graphics and exhibition materials and try to interest museums throughout the state in planning architectural exhibitions.

Bottelli sees the dawn of closer working relationships between the design and construction professions partly as a result of possible ethics changes and partly due to an acceleration toward team practice. "Because of the increasing complexity of our projects", he said, "team-system delivery of the building product becomes ever more appropriate." A typical "team" might involve an architect, construction manager, contractor, environmental and planning experts and financing consultants.

Raised in Maplewood and a graduate of Columbia High School and of Blair Academy, Bottelli earned his architectural degree at the University of Virginia. Now a resident of Summit, Bottelli practiced in New York and London and is a partner in Bottelli Associates, architects/planners, in Florham Park, succeeding his grandfather, and father in a family practice founded in 1898.





The 1976 Architectural Awards Program held at the Society's Annual Convention exhibited fifty-seven entries in both the proposed and completed categories. In 1975, there were eighty-one entries. The reduction in the number of entries can be attributed to either of two factors — the form of entry, which required a more concerted time and design effort, or the reduction in the number of architectural commissions due to a slow-down in our economy. Nevertheless, those firms that did submit entries elicited very favorable comments from the Jury in the process of their judging.

The Jury was composed of three architects, who are not only Fellows of the AIA, but are nationally prominent architects. The Chairman of the Jury was William J. Conklin, FAIA of Conklin & Rossant, New York City, and his fellow jurors were: Paul Rudolph, FAIA of New York City, and Abraham Geller, FAIA of New York City. Burton W. Berger, AIA of Gruzen & Partners, Newark, New Jersey, served as Chairman of the Architectural Awards Committee.

The Jury noted the lack of significant housing projects and were unanimous on only five of the seven award selections. The exhibition of both completed and proposed projects represented to the Jury an overview of the work of New Jersey architects. The Jury was "tremendously impressed with the quality and quantity of the architectural exhibition; not only the individual buildings, because there is a whole group of very significant buildings in the exhibition, but also the way in which the whole thing was put together and organized." The Jury expressed the hope that the many good ideas shown in several of the proposed projects would not be compromised in the execution of these projects.

## New Jersey Society of Architects 1976 Honor Awards

We publish in this issue the winning entries in the N.J. Society Honor Awards Program for 1976. They represent the trend of architecture in New Jersey today.





# Union Gap Village

Union Township,  
Hunterdon County, N.J.

**Architects:** KHACHADOURIAN AND CAHILL  
Bloomfield, N.J.

**Civil Engineers:** KELLER AND KIRKPATRICK  
Green Village, N.J.

**Photography:** JERRY DELLATOREE — ARMEN KACHATURIAN  
New York, N.Y.

The site consists of 45 rolling acres with slopes of 5 to 15% on a 36 acre portion and 11 to 20% on a 9 acre heavily treed portion with a stream. It is zoned for a density of 10 multi-family units per acre, and the program called for 438 one and two bedroom condominium apartments with 438 covered parking spaces and 438 uncovered spaces, as well as recreational amenities to include: clubhouse, swimming pool, tennis courts, and picnic-play areas.

The planning solution attempts to preserve the natural integrity of the site by establishing road patterns and fixing building locations which are compatible with the horizontal contours and vertical slopes.

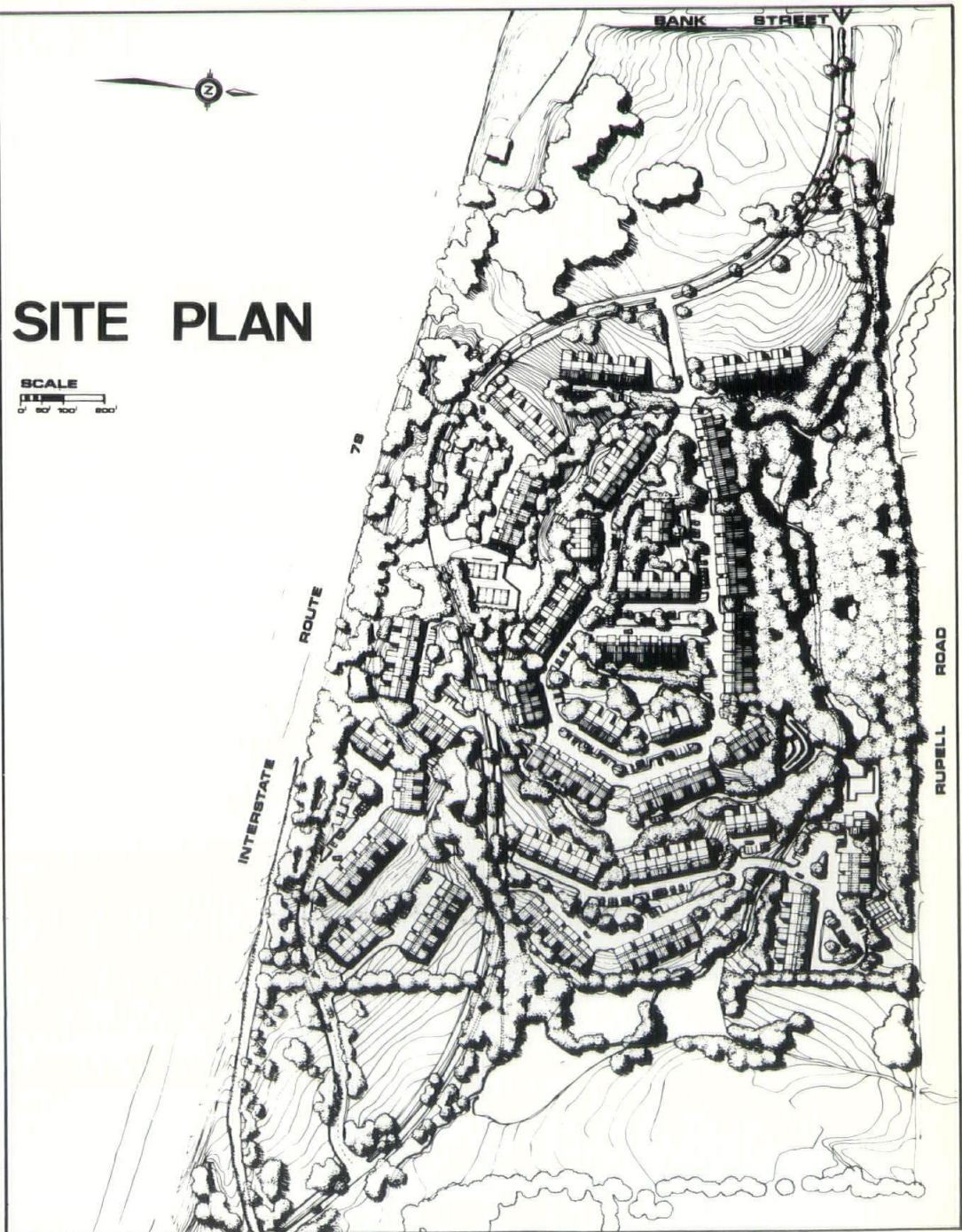
The buildings have been designed to step vertically and horizontally in order to accommodate slopes up to 10% without disturbing the natural setting within a 10 foot perimeter. This solution produced a building profile which blends with the contours of the site and tree heights.

The outgrowth of this design approach, produced a unique variety of unit types and interior spatial relationships, as well as concealing 438 automobiles beneath the buildings.

A recreation plan was developed using a pedestrian path system which meanders past tennis courts and play areas, leading to the 9 acre park that terminates at the clubhouse and swimming pool overlooking the retention pond.

By respecting natural site conditions, the planning and design solution resulted in proportional and volumetric relationships of a residential scale and provided a variety of vistas from both the interior and exterior for the residents.

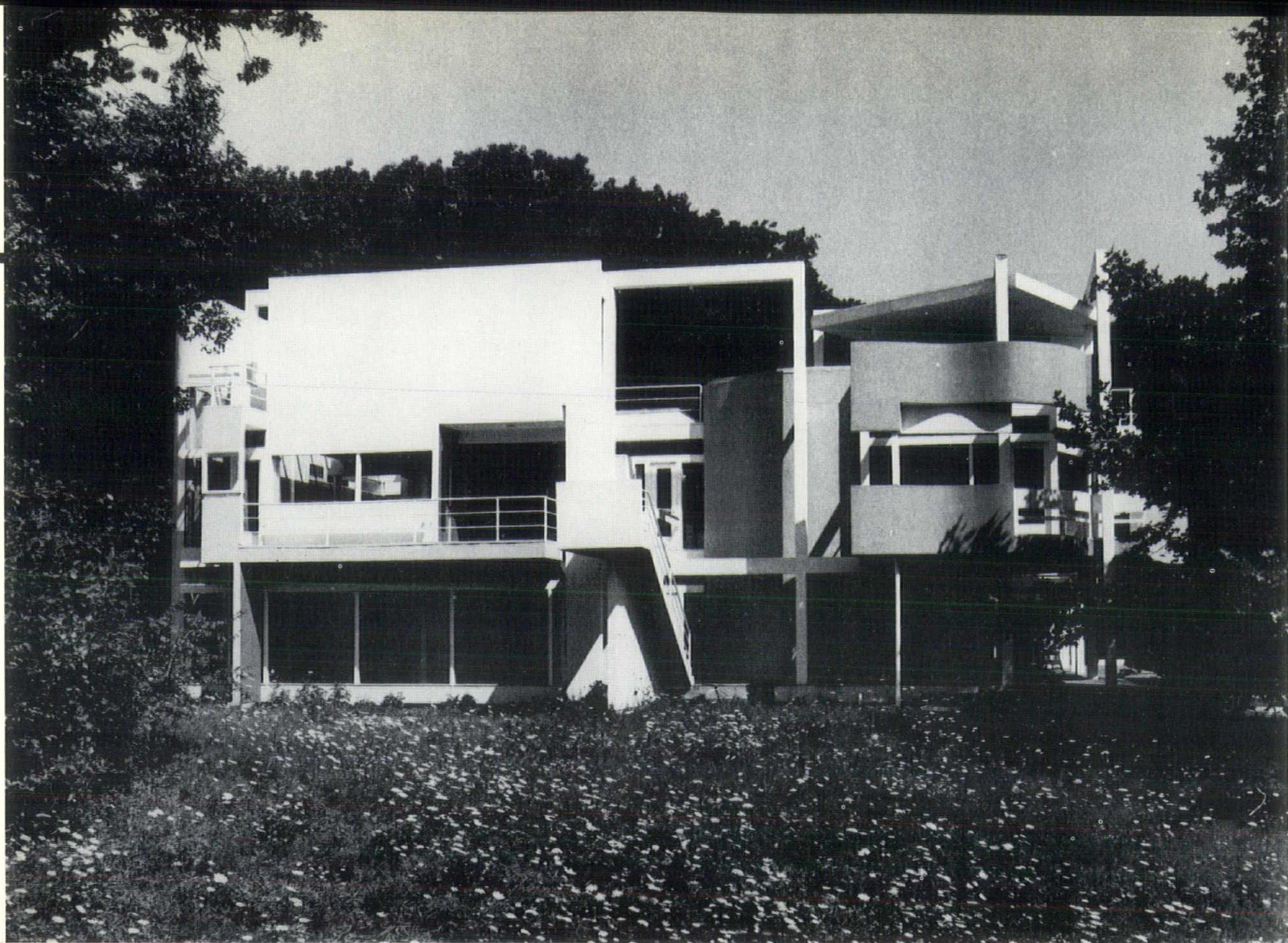




*Jury Comments:*

*We looked carefully at the unit plans and were pleased with what we saw. We thought they (the architects) were particularly good in section uniplans and took advantage of them in planning units on the sloped site. We thought this project could be commended for the quality of planning and design.*





# Snyderman Residence

Ft. Wayne, Indiana

**Architect:** MICHAEL GRAVES, AIA  
Princeton, N.J.

**General Contractor:** MRS. JOY SNYDERMAN  
Ft. Wayne, Indiana

The program required accommodation for a family of two adults and three children. The children's rooms will in the future be used as a guest suite. The Architect describes his solution in the following manner.

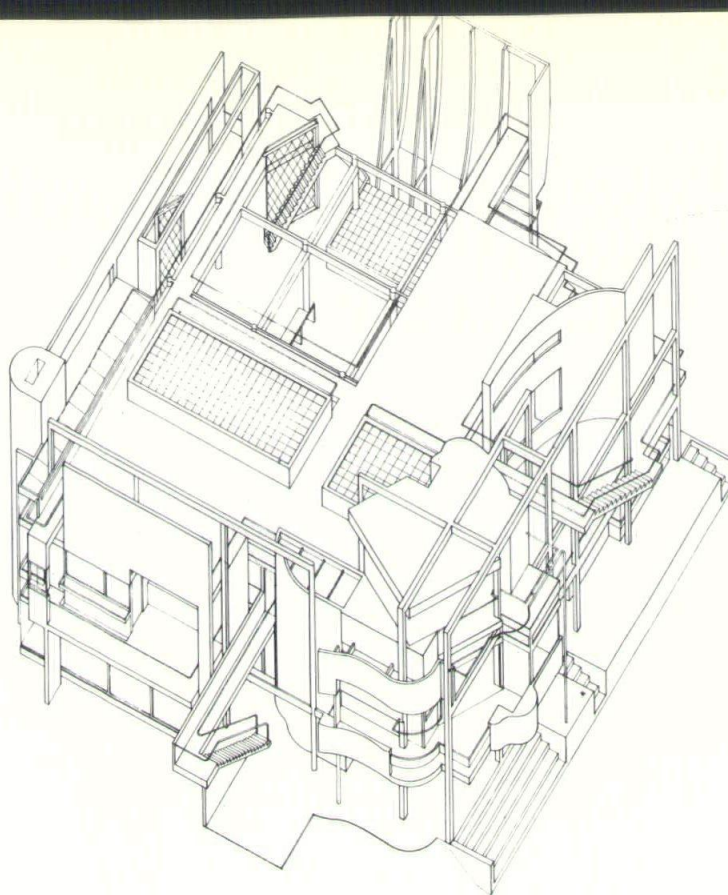
"The site is large and densely wooded. Gently rolling terrain provides both intimate and open natural spaces. An existing pond and a rather flat plateau are set in opposition to each other across the axis of natural entrance. The house is located at the crossing of these two axes."

The scheme is a quadripartite composition with the main stair occurring at the intersection of the two axes. After one gains access to the interior adjacent to the East-West axis by means of passing under the guest precinct one is given the choice of entering a second and social quadrant by means of crossing the North-South axis or maintaining one's condition of privacy and entering the main stair which is essentially an interior building (on the model of Chambord), and re-entering the guest sequence above."

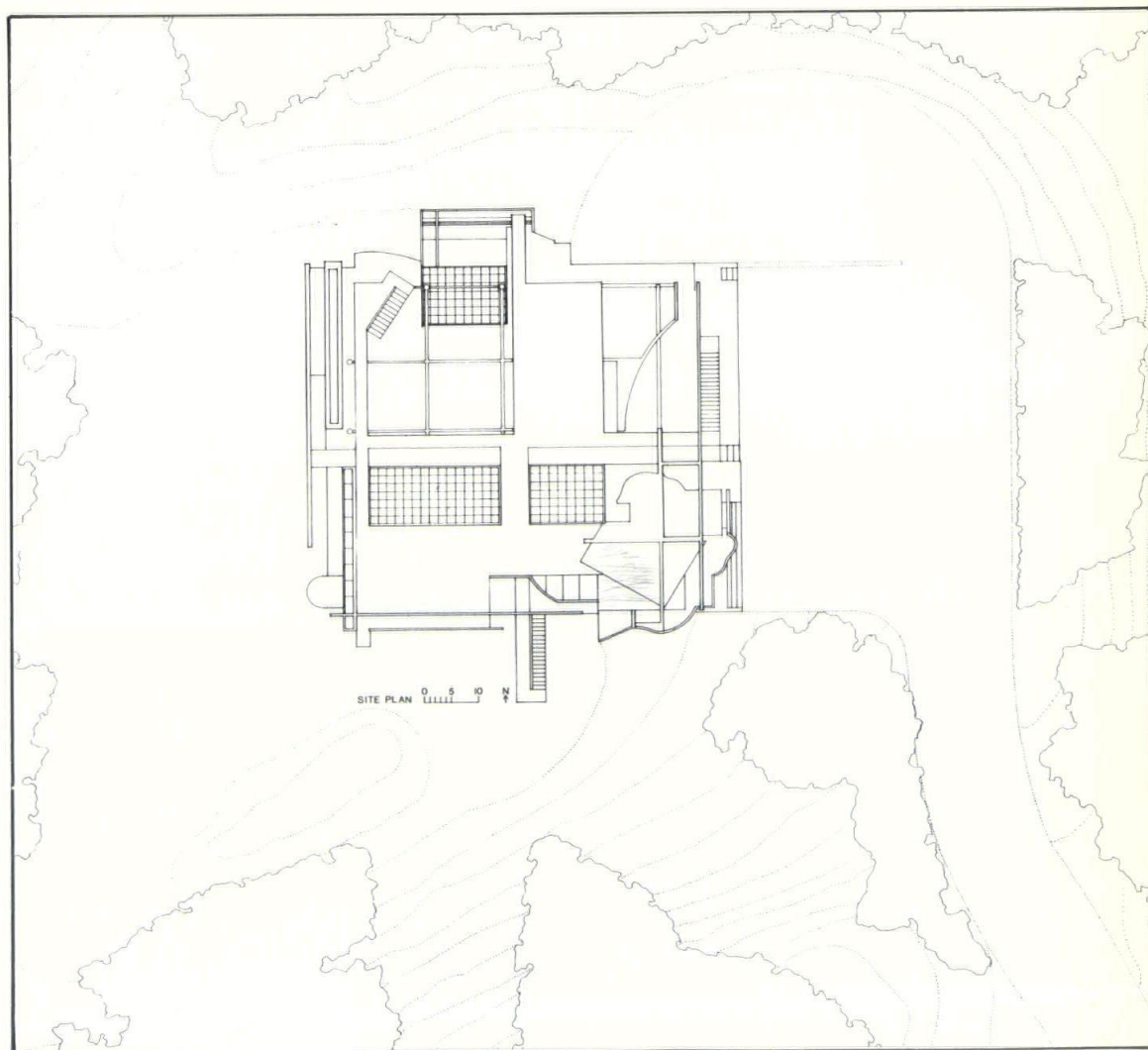
"The various facades are seen in a tentative state of tension between 'real' and 'ideal' conditions of the composition. While each face is formed in relation to pragmatic or 'real' conditions of orientation, sunlight, or entrance, their cumulative high articulation or sensitivity to these states is seen as idealizing their differences. Further, the horizontal or 'profane' light which confronts the vertical faces of the building is tensioned by the idealized ocular or 'sacred' light which enters the building vertically by means of the central 'sky' light above the main stair building. It is possible to consider the roof or soffit plane as another facade by virtue of the interaction of its ocular light with the lunette light of the vertical faces and in so doing one is within the aura of a rather Cubist spatial realm. The layered reading of space offered by such intention is essential to the fulfillment of the various dualities and oppositions incorporated in the thematic organization of the composition in general."

The building is a structural frame of wood and steel, with exterior cladding of white stucco. The interior is essentially white plaster with some elements, in both the interior and the exterior, polychromed to reinforce the intentions of the composition. The flooring is slate on exterior surfaces and natural wood on the interior.





*Jury Comments:*  
 There was unanimous agreement on its extraordinary beauty, clarity and classic quality of composition. The three-dimensional retrolinear framework permeated and controlled the whole structure. We were tremendously impressed with the high quality of execution.









**Jury Comments:**

*There was great admiration for the highly rational nature of the building (and with its) very disciplined architectural detailing, simple and consistent use of materials and sun-control devices, and of structural systems and circulation — all unified beautifully.*

Maximum flexibility and high speed construction are two features of this state college, completed this year. Located in the delicately balanced ecosystem of New Jersey's famous Pine Barrens, the College was carefully sited to minimize disruption of the most fragile areas of its special natural environment.

The organization of the building is based on a linear circulation system consisting of a two-story pedestrian gallery. All the building and activity areas attach alternately onto either side of this gallery. Among the thirteen major structures joining the circulation spine are seven multi-use loft spaces for classrooms, offices and seminar rooms. A library, special science laboratories, gymnasium, swimming pool, and a special performing arts wing, including a fully rigged theater, an experimental theater, television studios and support facilities are also attached to the gallery.

The individual building design is based on a five foot planning module. Within the loft spaces, all partitions, ceilings, lighting, structure and mechanical services are systems. They can be easily relocated to meet future changes in space requirements. In addition to providing flexibility, the systems approach, with standardized components, decreased construction time and cost. In fact, this College set a New Jersey record for construction time of an academic facility. The incremental linear phased plan and flexibility inherent in the use of component subsystems will continue to facilitate responsiveness to growth and change so important to the college.

# Stockton State College

Pomona, N.J.

**Architects:** GEDDES, BRECHER, QUALLS, CUNNINGHAM  
Princeton, N.J.

**General Contractors:** COSTANZA CONTRACTING  
Pennsauken, N.J.

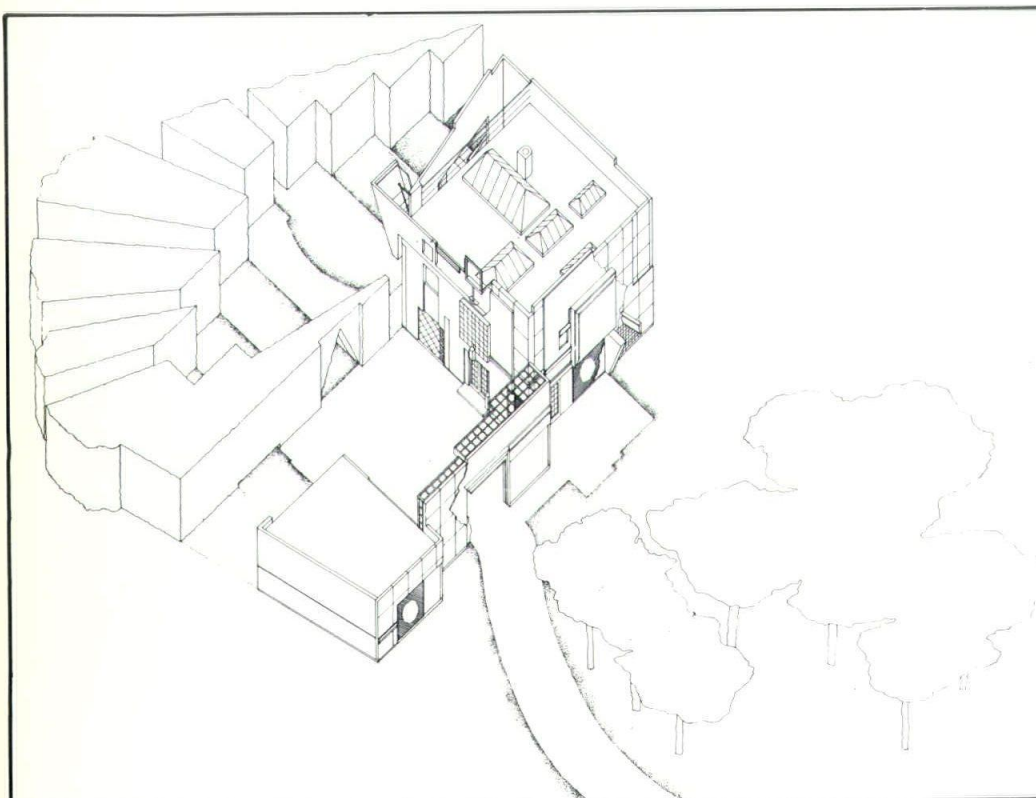
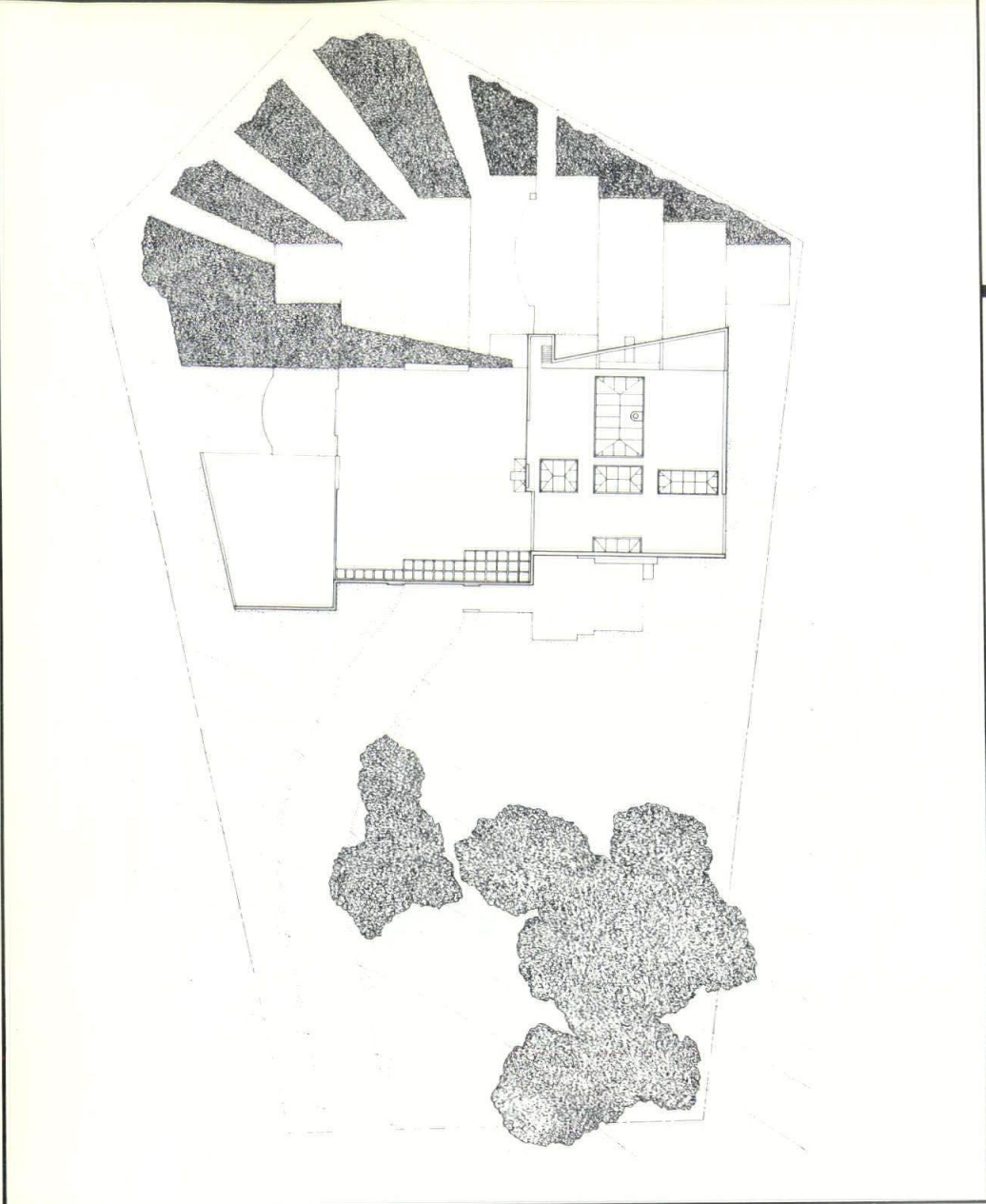
**SUPERIOR CONSOLIDATED CONSTRUCTION CO.**  
Burlington, N.J.

**Landscape Architects:** GEDDES, BRECHER, QUALLS, CUNNINGHAM  
AND HENRY ARNOLD  
Princeton, N.J.

**Engineers:** VINOKUR PACE ENGINEERING SERVICES, INC.  
Jenkintown, Pa.

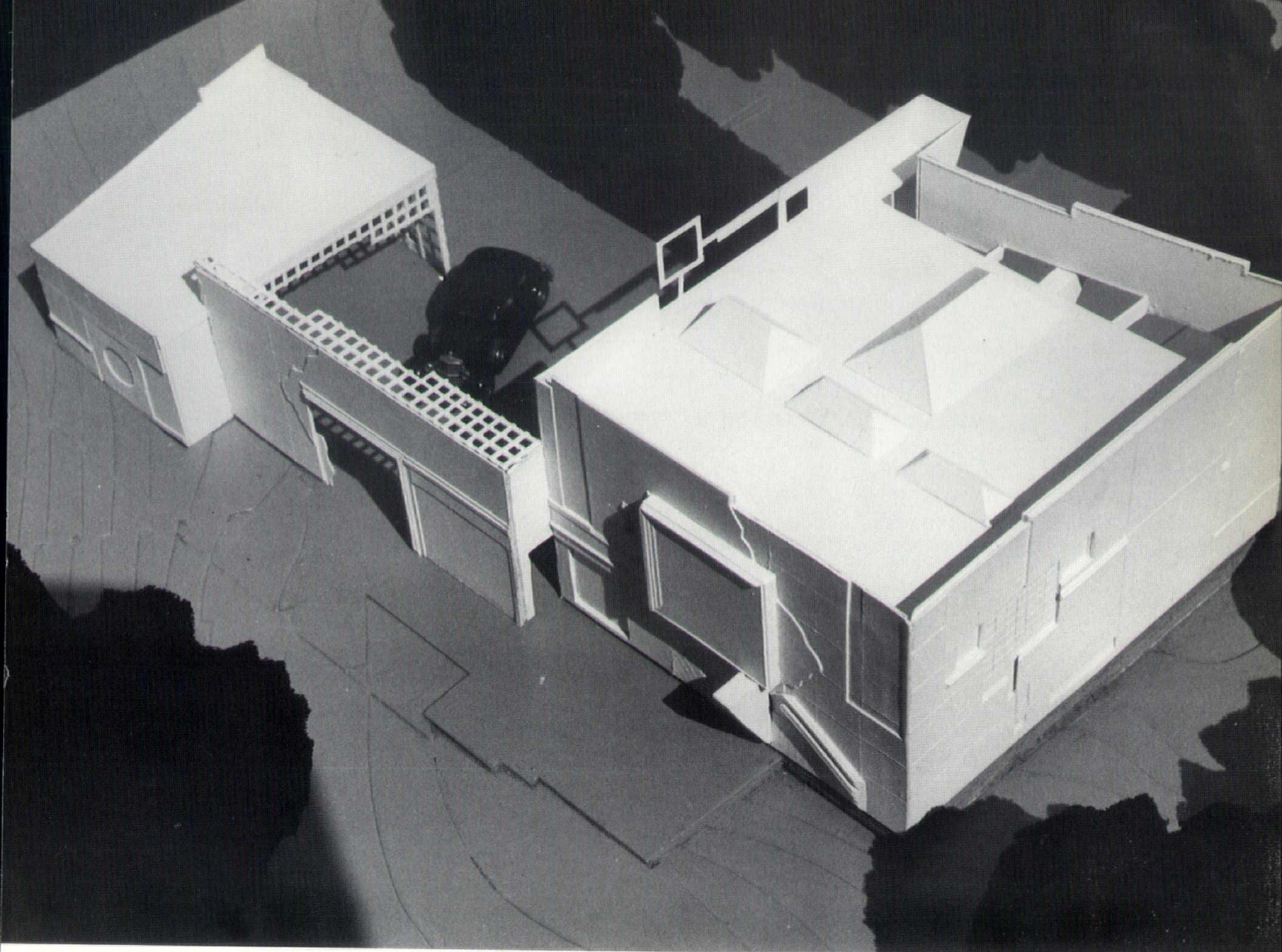
**Photography:** KRASNEGOR PHOTOGRAPHIKS  
Springville, Pa.





*Jury Comments:*  
 The actual disciplining structure is repressed in the design — restrained and built-in. The symbolic and iconographic elements are brought to the fore and cover the whole project. We were impressed with the interior organization of the house and its complex spatial arrangements. The project merges formal laws that govern art and formal considerations that apply to architecture in a way that is disconcerting, but absolutely fascinating.





# Crooks Residence

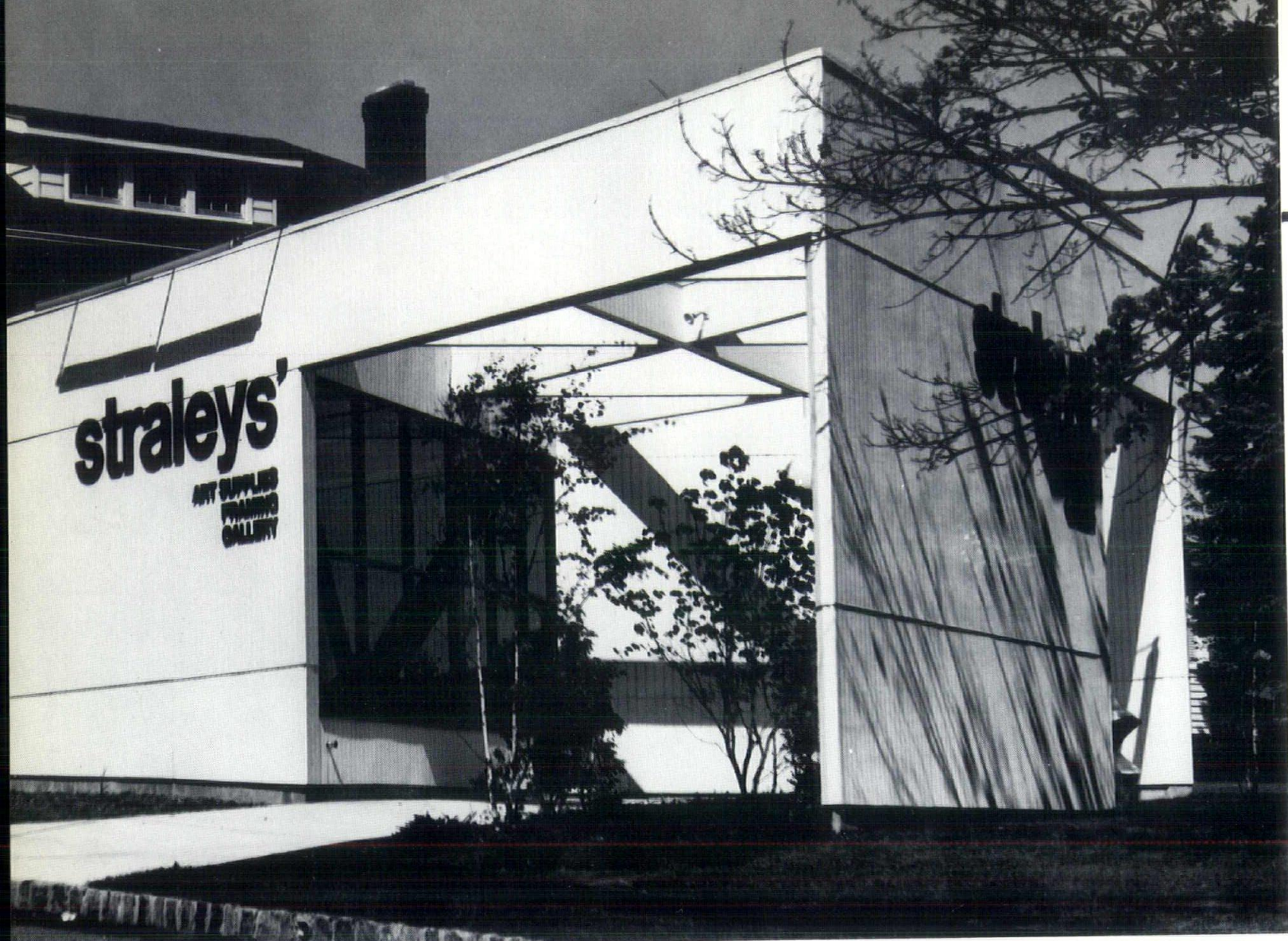
Ft. Wayne, Indiana

Architect: MICHAEL GRAVES, AIA  
Princeton, N.J.

The program requires accommodation for a family of two adults and one child. The house is to have two bedrooms and a study which could be converted to a third bedroom in the future, and the Architect describes his solution in the following manner.

"The site is a wooded suburban subdivision in the midst of a series of development houses where the typical suburban solution to the problem of privacy is to locate the building as an isolated object in the approximate center of the site, thereby leaving the landscape as residue. The Crooks house attempts to resolve the conflict between privacy and isolation by treating the major formal gestures as incomplete fragments of a larger organization, thereby setting up a dependence between object and landscape. Rather than a single center, a succession of centers is produced both in the building and in the landscape. These centers are linked by their mutual adjustments which allow them to be understood as a continuum. While the Crooks house is very small, it extends its sphere of influence by the fragmentation of both building and landscape. In this way one attempts to obviate the residual character of the adjoining sites and at the same time produce a spatial continuum which provides for necessary levels of public and private domain."





# Addition to Straley's Gallery

Livingston, N.J.

**Architect:** MARTIN H. BLENDER, AIA  
Livingston, N.J.

**General Contractor:** GABRIEL CONSTRUCTION  
Newark, N.J.

**Landscape Architect:** SEYMOUR FREED  
Maplewood, N.J.

**Photography:** GEORGE A. ROSSI, JR.  
Newark, N.J.

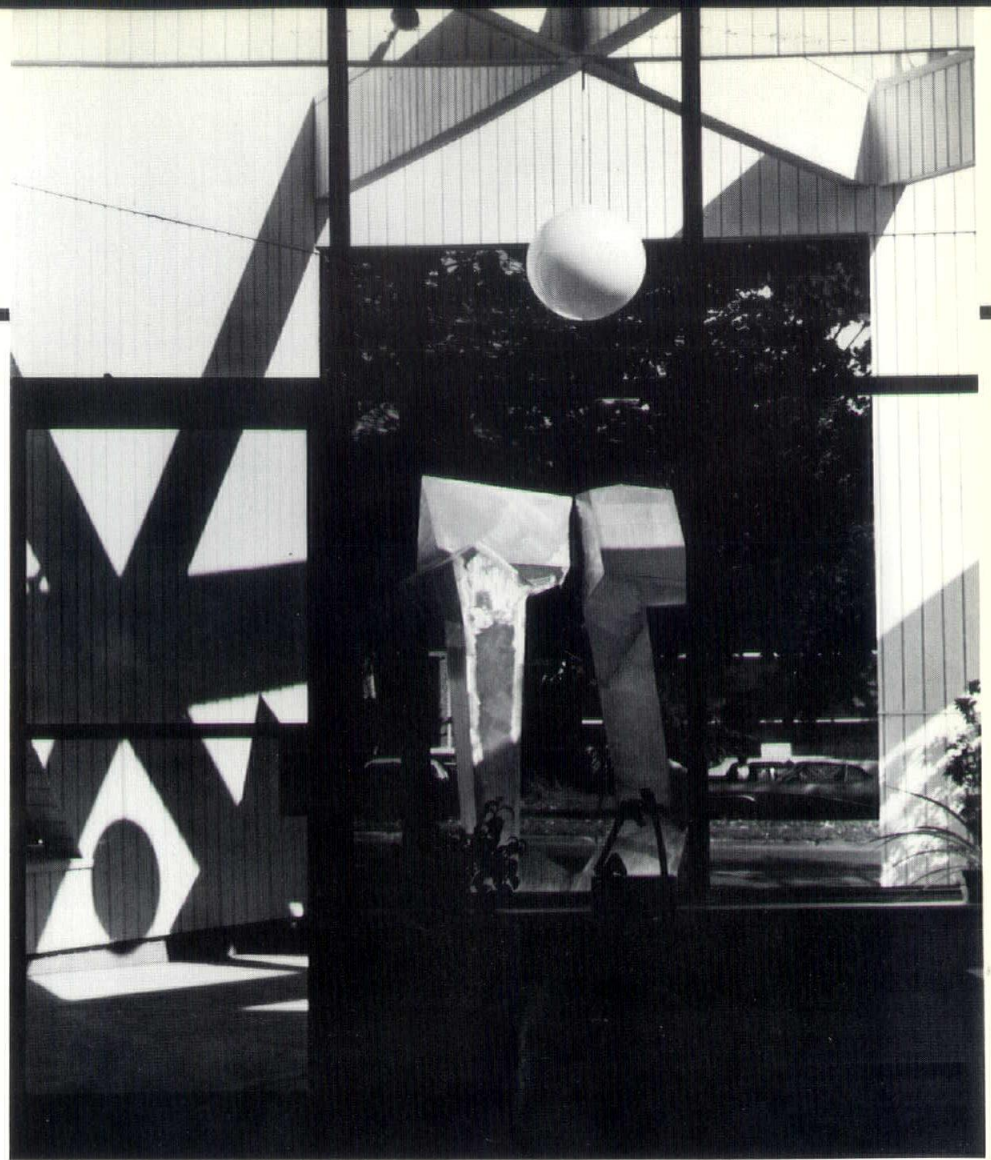
The original art supply and framing store, located in an old house on the main street of Livingston, required a new gallery for the display of large modern paintings and sculpture, as well as identification from the moderately fast, heavy traffic on the street.

The new gallery was provided by removing the front wall of the existing house and adding new space at grade level. The size of the addition is the maximum area allowed by the local off-street parking ordinance.

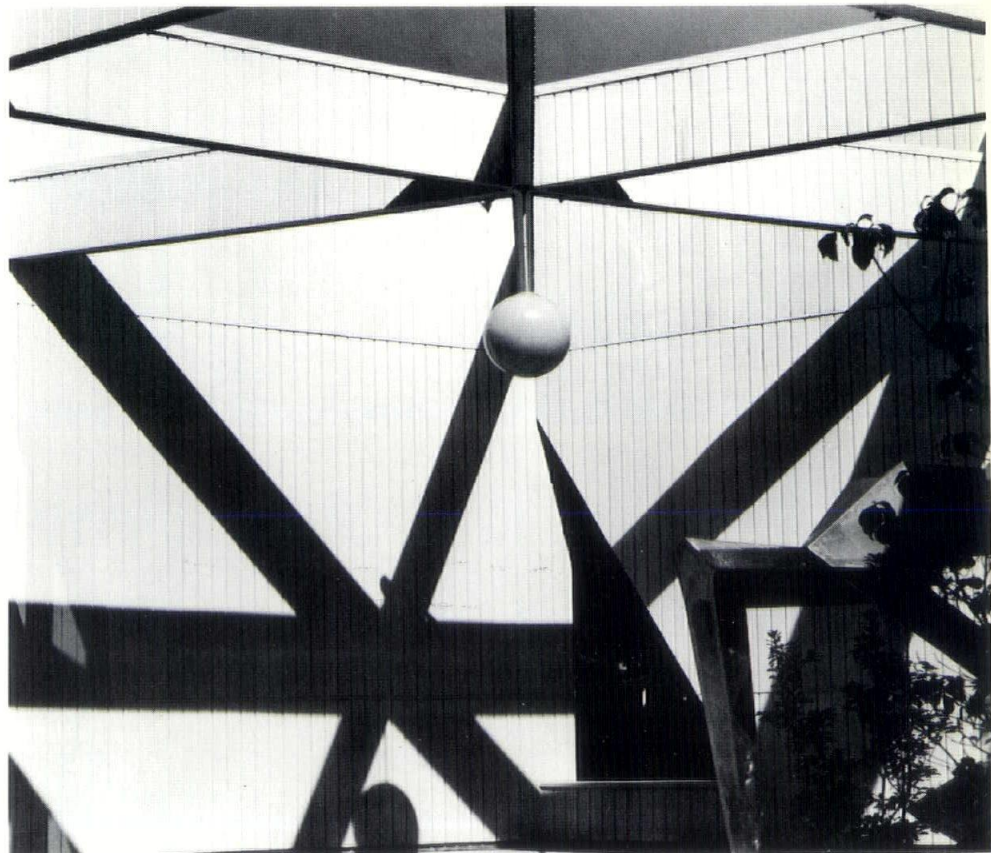
To bring the building closer to the street and to provide more prominence for identification, the sculpture court was created, not only to act as an entrance, but also to shield the store from the din of traffic, while offering a quiet ambience compatible with the gallery activities.

The building is deliberately simple, to increase its impact on the passing motorist, and to dramatize the shadows cast by the trellis work over the entry court. Decoration is limited to the graphics of the store name and to the ever changing abstract patterns of the shadows, designed to reflect and compliment the art work on display within.





*Jury Comments:  
The juxtaposition of new and old is in  
the classic tradition of modern architec-  
ture. The building uses very few, and  
simple, materials and deals with spatial  
sequences and light in a very fine way.  
The idea of invitation and privacy is  
adroitly carried out.*









*Jury Comments:*

*The building was rigorous in its discipline from every point of view. Its siting recognizes existing pedestrian circulation patterns and seems absolutely natural and right. Elements which are different, such as stairs, ramps, amphitheaters, are clearly expressed. This is a very large complex that is humanized in many wonderful ways by recognizing those parts that are different, and there is an intellectual discipline for the whole which marks it as a very distinguished thing. The handling of natural light is also the mark of a superior product.*

# Humanities and Social Sciences Building Southern Illinois University

Carbondale, Illinois

Architects: GEDDES, BRECHER, QUALLS, CUNNINGHAM  
Princeton, N.J.

General Contractor: J.L. SIMMONS CO.  
Decatur, Illinois

Engineers: UNITED ENGINEERS  
Philadelphia, Pa.

Photography: ROBERT L. GEDDES  
ROLAND A. GALLIMORE

Completed in 1975, the Humanities and Social Sciences Center at Southern Illinois University is a classroom and office building serving many academic disciplines. The 250,000 sq. ft. building is constructed with a poured-in-place concrete column and beam structure using various finish techniques.

Classrooms, laboratories, a museum and other student-related areas are located on the first level adjacent to the open gallery. Seminar rooms, meeting rooms, department and faculty offices are located on the upper floors. The faculty offices in generalized loft spaces on second, third and fourth levels are separated from the active student areas to afford privacy. Offices are organized by department with community spaces linking them to administrative blocks. Glass enclosed lounges provide a convenient focus for informal meetings.

Reflecting the growing concern for the special needs of the physically disabled, the Humanities and Social Sciences Building is barrier-free, and the ground level pedestrian gallery makes an active street scene of campus life.

The building is a principal ordering element on its midwestern campus which was originally built in the late 19th century. Throughout the 20th century, the university has grown rapidly, resulting in spatial fragmentation. The new Humanities and Social Sciences Building seeks to re-establish order on the campus by bounding the large open spaces related to the major circulation pathways.



# Princeton Education Center at Blairstown

Hardwick Township, N.J.

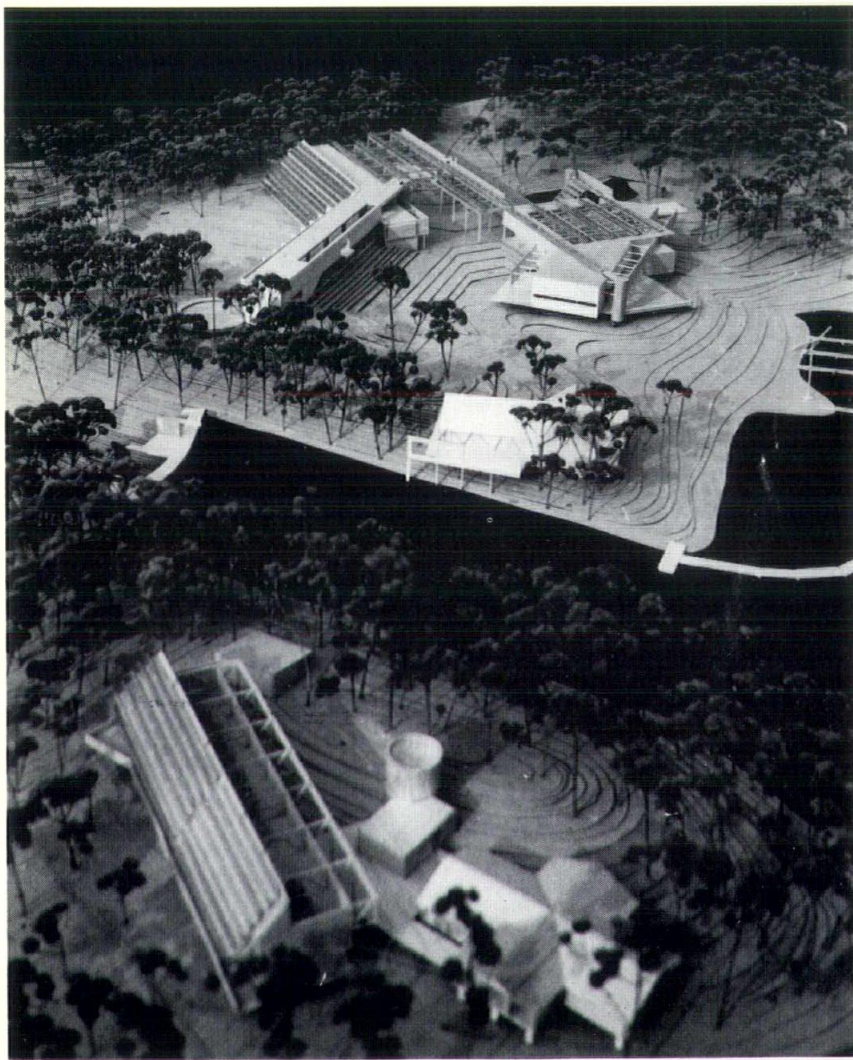
Architect: HARRISON FRAKER, AIA  
Princeton, N.J.

Engineers: FLACK AND KURTZ (Mechanical)  
New York, N.Y.

GREGORY A. HOWELL (Structural)  
Princeton, N.J.

Photography: LAWRENCE L. LINDSEY  
Princeton, N.J.

Preliminary planning study assisted by students in the  
School of Architecture and Urban Planning, Princeton University.

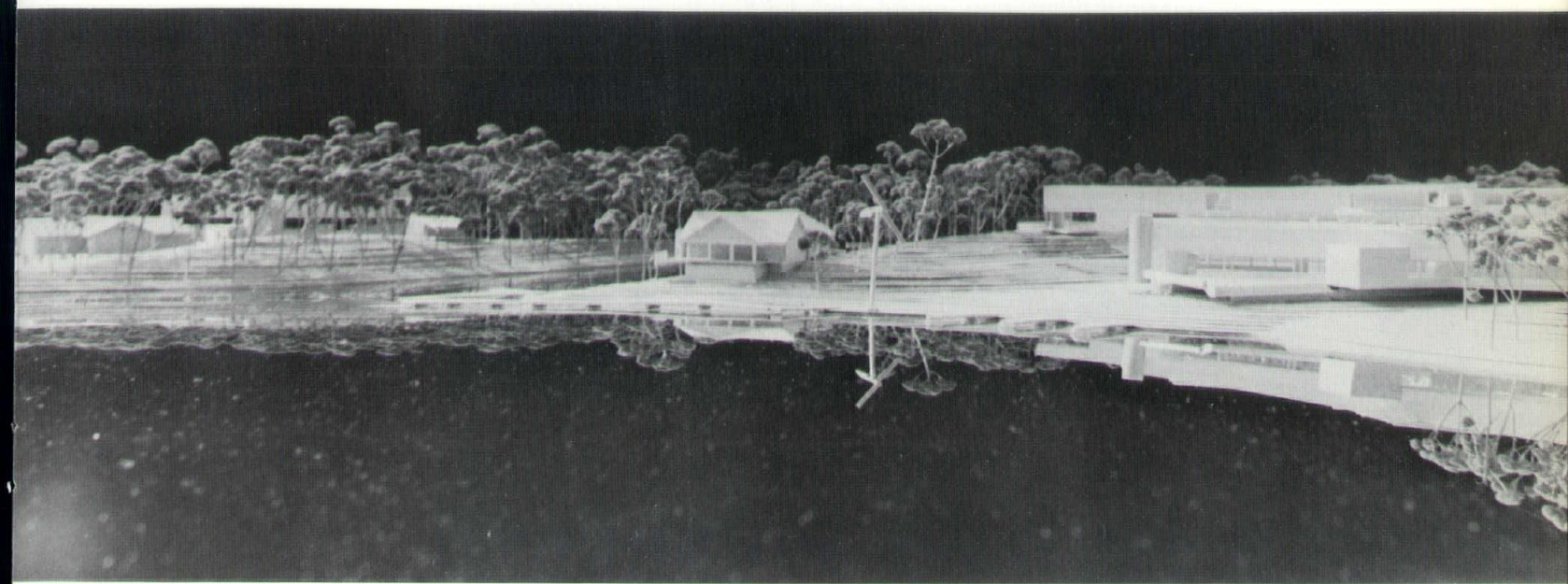


This project has two major characteristics which distinguish its program and architectural solution. In converting an existing summer camp to a year-round education center, a set of program objectives have been developed calling for new facilities and energy systems which utilize power available from the natural environment. The design of the buildings and energy systems is to demonstrate the way in which the architectural enclosure can act efficiently as an environmental filter. Thus the buildings and energy systems are to act as a *teaching tool* for the experiential educational programs of the center, illustrating how man can work more effectively with the powerful yet delicate processes of nature.

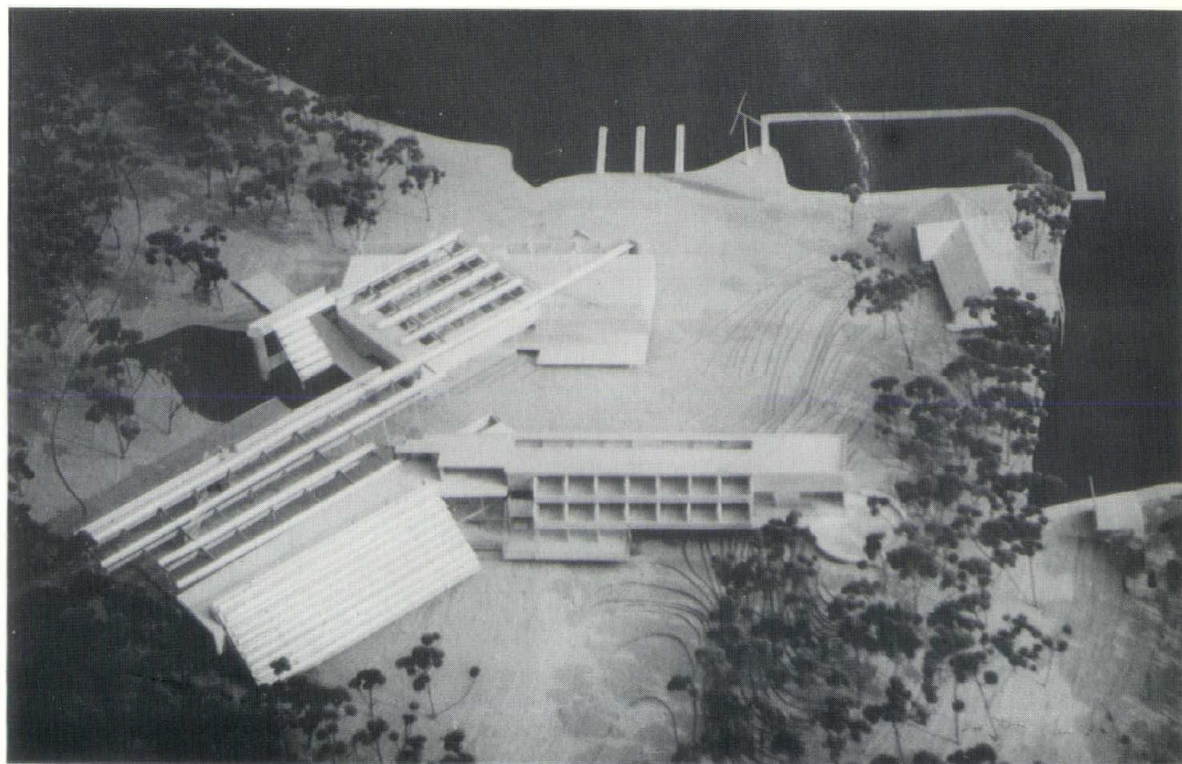
The architectural response to the program points to the prototypical technical requirements of the solar collectors as an initial physical condition. The detailed development of the buildings follows the same method. Each building recognizes the formal relationships established in the overall plan, then undergoes a series of transformations of its own. These shifts occur primarily in the zone of the exterior wall, where elements of the enclosure are pulled out or pushed in to articulate the particular pragmatic and formal nature of each facade and its environmental conditions.

Thus the architectural solution presents a set of formal relationships which organize and give meaning to potential readings of the site and program. It further demonstrates the nature of a new technology while simultaneously revealing its latent formal capacity.





*Jury Comments:*  
 We commend the model,  
 which was on a very high  
 level and a delight to see.  
 The viewers who appreciated  
 it felt (the project) could  
 result in a delightful and  
 rewarding educational  
 environment.





# Architect of the Capitol



"When the American Institute of Architects was asked to recommend candidates for the position of Architect of the Capitol, they asked whether I would be interested," George M. White, FAIA, said, "and I replied 'No, I don't think so. I don't want to work in government.' They twisted my arm, and I finally asked my father whose partner I had been for 25 years.

"What d'you think? Should I give it a try?" And he said, 'Well, I've gotten along without you before, and I guess I can get along without you again!'"

In a talk replete with anecdotes, White described the status and responsibilities of his federal office before an audience of architects and their wives and guests at the closing banquet of the 76th annual convention of the New Jersey Society of Architects in the Hyatt House, Cherry Hill.

The first Architect of the Capitol was appointed by George Washington, he said, "and although there have been 38 presidents there have only been nine Architects of the Capitol — which says something for the longevity of architects!"

Although appointed by the President, White answers only to the Congress. His position is one of four in that category. The others are Librarian of Congress, Comptroller General and the Public Printer (U.S. Govt. Printing Office). Unlike these three, the Capitol Architect does not require Senate confirmation.

White, personally, however, has the privileges of the floor of both houses of Congress. "It's really a unique situation," he said. "We're an entity unto ourselves." He feels that everyone should become more interested in government and added that in his experience elected officials are sensitive to the wishes of their constituents.

White's department employs 2,000 people and operates on a budget that ranges from \$35

million to \$100 million a year. The office has jurisdiction over all the buildings on Capitol Hill — that is, the Capitol itself, Supreme Court, House and Senate Office Buildings, Library of Congress and the Capitol Power Plant. He also has responsibility for 200 acres of Capitol Grounds and is the director of the U.S. Botanical Gardens — "not only the conservatory, but also the nursery that grows all the trees and shrubs that are used on Capitol Hill."

White's office is divided into four jurisdictions — design, construction management, property management and a general division. Under the first, the office employs between six and eight architects and 15 to 20 engineers "to do what any small architectural office would do, since there are alterations taking place on a continuing basis. For jobs of magnitude we engage outside associates and consultants for additional assistance.

"Under construction management, we do a lot of our own construction. We have carpenters, electricians, plumbers, sheet-metal workers and other trades employed on a permanent basis. For really large assignments we hire outside contractors.

"Under property management, you must remember there are 24,000 people on Capitol Hill, and building maintenance is a major concern. The general division takes care of the Capitol grounds, for which we have tree surgeons, landscape architects and the like."

His office is responsible for all works of art in the Capitol and also operates the restaurants of the Senate where 10,000 meals a day are served and private banquets are held.

By law, the Architect of the Capitol, White said, is a member of several organizations. Among them are the District of Columbia Zoning Commission, Pennsylvania Avenue Devel-

opment Corp., Advisory Council for Historic Preservation and the Capitol Police Board.

Shortly after his appointment in 1971, White said he and the Chief Justice proposed altering the shape of the Supreme Court bench, from straight to concave so that the justices could see one another without craning their necks. In addition, each justice was given an additional room in his suite without altering the basic architecture of the building.

"Some of the justices' wives decided they would like to become involved in decorating the offices. I spoke to the Chief Justice to be certain that no alterations to the permanent architecture would take place. He spoke to the other justices, and then said 'This man is the only man in the world who can overrule the Supreme Court of the United States!'"

The job has held many gratifications for him, White said. Recently his office restored the old Senate and Supreme Court chambers as they were in 1859, and he has three projects worth \$230 million under construction. These are the James Madison Memorial Library, the Philip A. Hart Senate Office building and expansion of the power plant.

Although he described himself as "just a country boy from Cleveland," White confers constantly with associate architects and with sculptors and assorted dignitaries. "I'm the Grover Whalen of Capitol Hill," he laughed. "I'll come home and say to my wife 'Guess who I shook hands with today!'"

White recalled that when he resigned from the AIA Board of Directors in order to accept the government post, he said: "If I don't do anything else in this role, I hope that I can raise the stature of the office of the Architect of the Capitol to where it would never again be thought of as a place for anybody but an architect; I hope I've accomplished that!"



# Making the Past Come Alive

Charles Detwiller's Travelling Side Show, as one wag affectionately calls it, has been on the road since summer, and the reviews have been glowing.

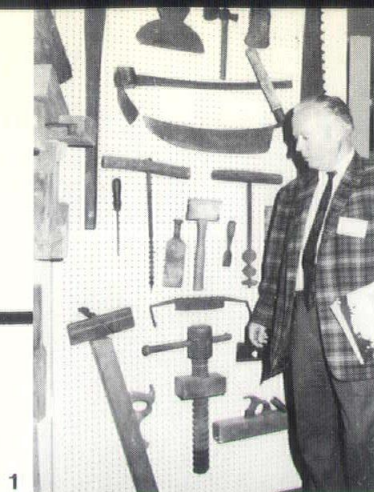
The show first was part of the Kelsey Building architectural exhibition in Trenton, sponsored by the Central Chapter of the New Jersey Society of Architects; then, a feature of the Society's annual convention in Cherry Hill and recently as a part of the Shore Chapter's architectural exhibition that occupied the whole of Monmouth Museum in Lincroft.

The artifacts collected, described and mounted by Charles H. Detwiller Jr., AIA, of Plainfield are weatherbeaten old doors and posts, columns, locks, hinges and nails, together with other such historical objects of bygone America drawn from a larger treasury of cast-aways stored in a barn on Detwiller's five-acre estate in Scotch Plains.

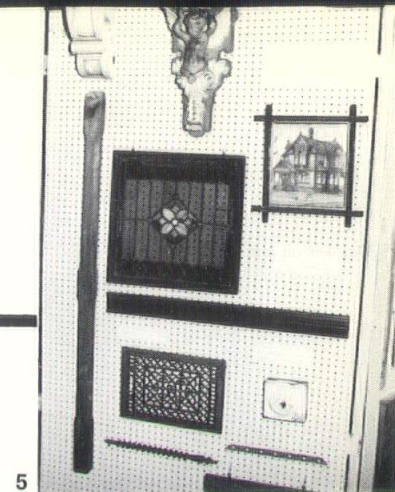
The aim in cherishing and displaying architectural and construction examples of the past, Detwiller says, is as much instructional as historical. Students and young architects can learn a lot from observing how designers and master carpenters of yesteryear (who were the architects of their day) performed their work. The patience, care and respect for beauty which is evidenced in so much early architecture are qualities often conspicuous by their absence in modern work, Detwiller believes.

"Besides," he says, "the past is both present and future, and we ought to try and save whatever we can. New Jersey is full of buildings being taken down or about to be torn down or are going to ruin — and they should be restored and re-used."

Mr. Detwiller's dream is the establishment of an architectural museum — possibly in a structure in Berkeley Heights — which Mr. Detwiller has been commissioned to identify and place in the National Register.



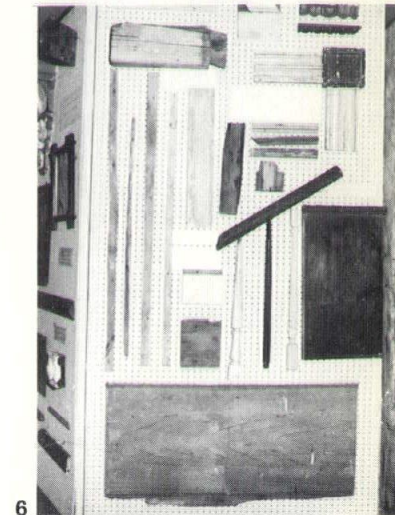
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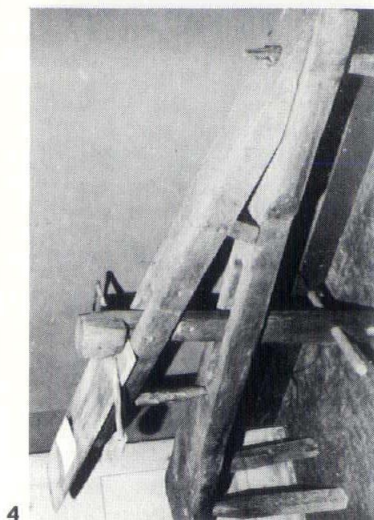
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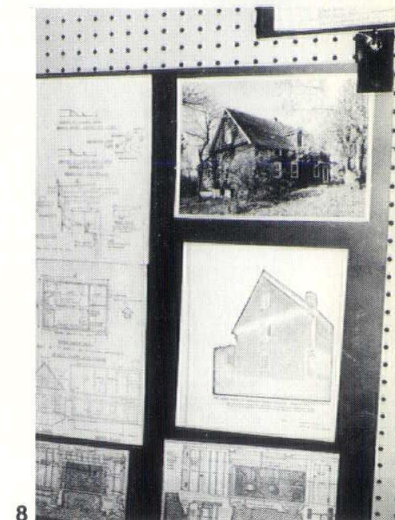
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8

- 1 Charles Detwiller with early 18th Century tools used in construction.
- 2 Parts of 17th and 18th Century framing
- 3 17th Century batten and early 18th Century panel doors
- 4 Shingle makers bench
- 5 Victorian decorative exterior elements
- 6 17th Century interior woodwork
- 7 Victorian plaster bracket
- 8 17th Century house in Clarke Restoration Case study

Photographs by Herman H. Bouman, AIA



# News

## IMPACT/ARCHITECTURE

One of the most important architectural shows in recent years with an appeal for all age groups was held at the Monmouth Museum, October 10 — November 28. The show was co-sponsored by the Museum and the Shore Chapter, New Jersey Society of Architects.

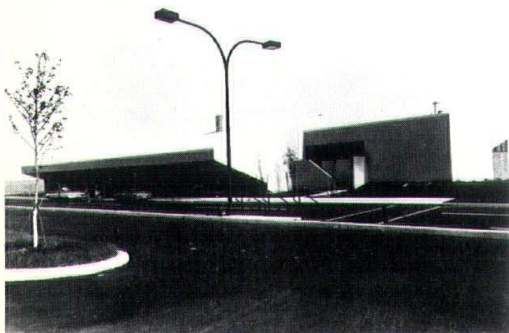
The theme, "Impact/Architecture," was intended, in general, to show how architects work, some results of that work and how architecture affects everyone's life. Slide shows, films and weekend lectures by prominent architects and architectural historians reinforced the theme.

## NEW AIRPORT TERMINAL

Mercer County's new airport terminal building, designed by the Hillier Group, Princeton-based architects, planners and engineers formally opened Oct. 13, 1976.

In commenting on the newly completed terminal, Mr. Hillier stated, "The two aspects about the project that please us the most are the fact that it was built for a cost well below the county's original budget, and the immediate increase in public use. With its road network, parking, and general convenience, the airport should be a boom to major business growth in the county".

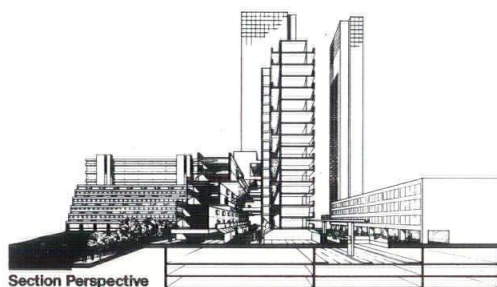
In describing the building's design, Hillier points out that flexibility, multi use and internal expansion to 1985 were key parameters. The half occupied lower level will accommodate future additional ticket and departure facilities, but in the meantime can serve as airfreight holding area.



## HONORABLE MENTION

The CTC Partnership of Trenton won Honorable Mention in the Biscayne West National Design Competition for their design solution for a

new in-town community of 7,000 residential units and ancillary facilities on a 50-acre urban site near Biscayne Bay. The competition was sponsored by the Southeast Banking Corp. and the Lowe Art Museum of the University of Miami, to generate imaginative conceptual design solutions which address basic issues for the optimal future development of downtown Miami. NJSA Members, John P. Clarke, AIA, and Fred Travisano, AIA, are part of the CTC Partnership.



## OUTSTANDING ARCHITECTURE

Results of a survey of a representative sample of architectural practitioners, historians, and critics on their choices of the outstanding buildings and projects in America during the past 200 years are disclosed in a special Bicentennial issue of the AIA JOURNAL.

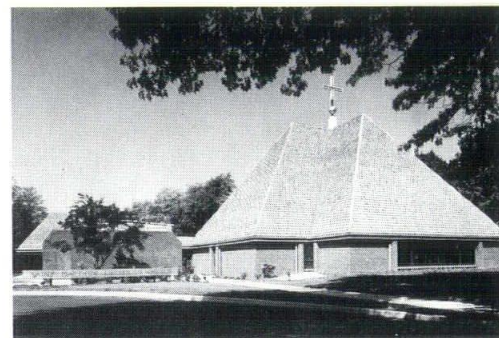
The forty-six respondents to the survey named 260 specific industrial and commercial properties, single family and multi-family homes and projects, new towns, public buildings and spaces, office buildings, amusement parks, schools and universities, river developments, and entire neighborhoods and cities.

Leading the list with 29 nominations is Thomas Jefferson's design for the University of Virginia grounds; followed by Rockefeller Center, New York City, with 22 nominations; Dulles International Airport, near Washington, D.C., and Frank Lloyd Wright's design of the "Falling Water" residence, near Pittsburgh, Pa., with 17 nominations each, and Louis H. Sullivan's Carson Pirie & Scott department store in Chicago, with 15 nominations.

Copies of the AIA Journal can be ordered through NJSA at \$12 per copy.

## RECOGNIZED FOR EXCELLENCE

St. Matthew's Lutheran Church in Morristown, was one of four religious structures recognized for excellence by the National Interfaith Conference on Religion and Architecture. The church was designed by the firm of Hassinger and White. Herman Hassinger, FAIA, of Moorestown is a member of NJSA.



## WORK IN PROGRESS

Designed by the firm of Architects II of Vineland, New Jersey and Philadelphia, Cumberland County's Medical Center, a \$3.5 million addition and alteration project is scheduled to be completed in April of 1977.

The scope of the work consists of demolishing those buildings which do not conform, renovating buildings which may remain, and new construction of a 92 bed unit with appropriate support services. Because of the complicated nature of the work and considering that the facility must remain open, a very careful phasing of the construction consistent with the design of the new areas was essential.

The Wm. Blanchard Co. of Springfield, New Jersey, Construction Manager, joined the team with Owner and Architect to achieve this goal.

Harrison Fraker, AIA, of Princeton has been commissioned by His Excellency, the Wali of Dhofar in the Sultanate of Oman to provide feasibility and design studies for pilot insulations in two locations of alternative energy systems for powering villages of 200-500 people. In addition, he will set up long range plans for distributing this kind of energy system to 15-20 different villages.

Leo Fischer, AIA, of South Orange, has been commissioned to design a pair of adjoining vacation homes in Penobscot, Maine for a pair of adjoining clients in West Orange.





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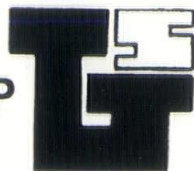
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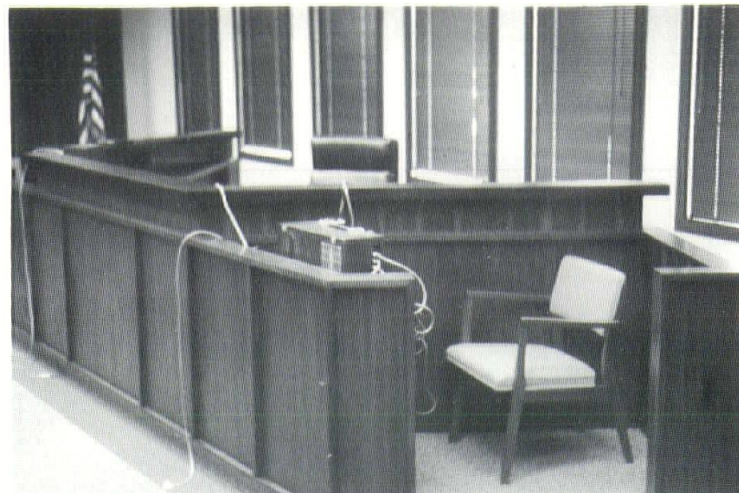
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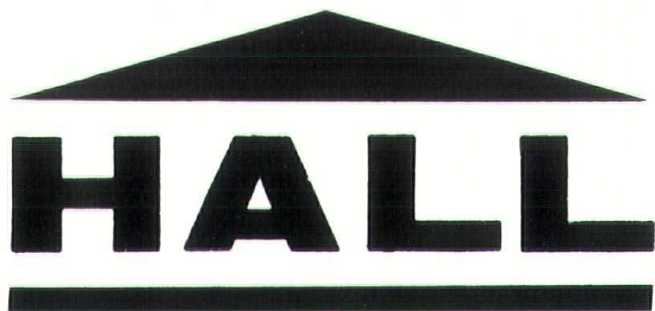
Use of this guide specification and the Quality Standards should simplify the writing of your woodwork specifications and insure bids of uniform content, and should assist in establishing pre-determined quality and competence.



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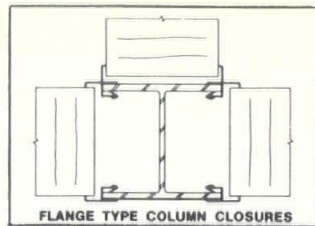
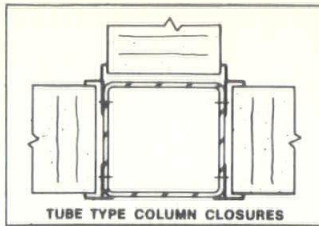
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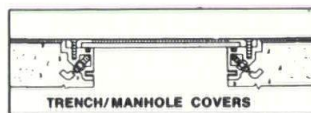
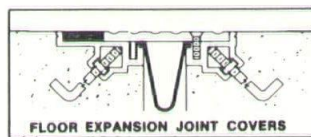
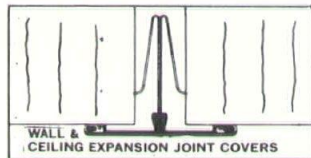
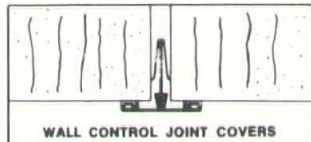
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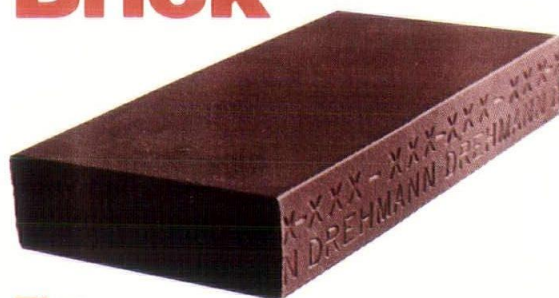
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