

april/may/june 1985

# Architecture

New Jersey



housing

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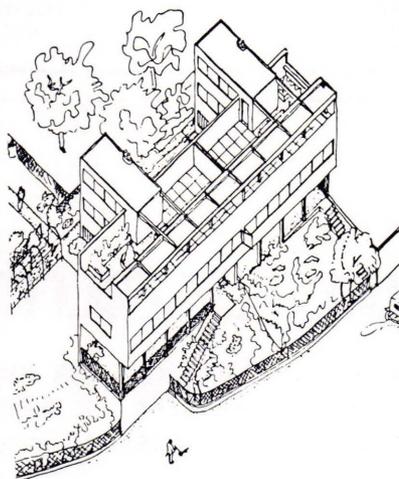
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Windmill Pond, Morristown, NJ  
 Architect: Nadaskay Kopelson  
 Photo by Otto Baitz

**Correction:** In Issue #4/84 The Cultural Arts Pavilion's award should have read: Newport News Cultural Arts Pavilion International Design Competition, 3rd Place Award. Kelbaugh & Lee Architects, Princeton, N.J.

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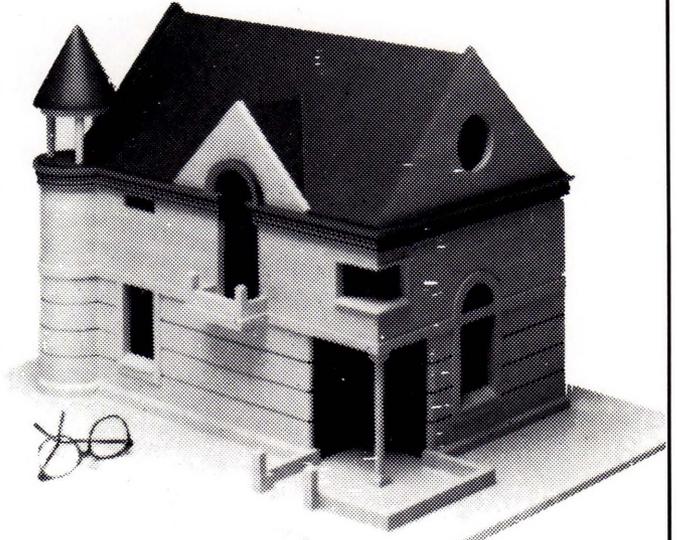
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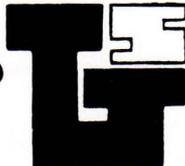
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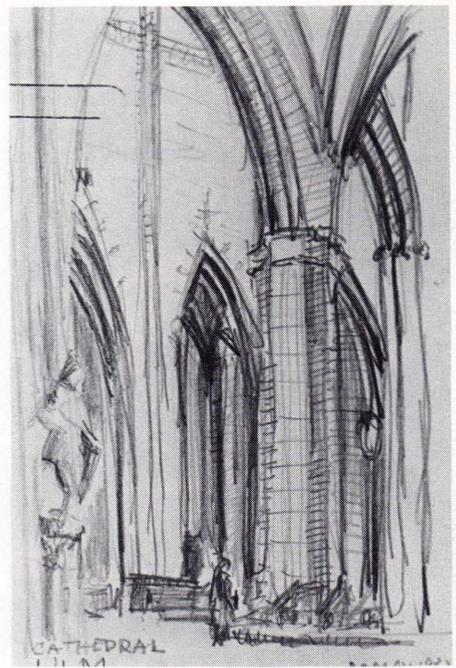
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### Mumford at Monmouth College

An all-day symposium on the quintessential urbanist Lewis Mumford took place on April 12 at Monmouth College. Although the 90 year old Mumford was not present, he was well represented by a distinguished panel of speakers, and by about 100 of his drawings and watercolors, two of which appear at right.

Among those recalling his profound contribution to urban scholarship were Robert Leitman, chairman of New York Mayor Ed Koch's Commission for the Year 2000; Ian McHarg, author and landscape architecture professor at the University of Pennsylvania, and Dr. Donald Miller, professor at Lafayette College and Mumford's official biographer. Also speaking were Dr. Alan Trachtenberg, author and professor of English and American studies at Yale University, and Wolf Van Ekhardt, architecture editor of Time magazine.

To those familiar with Mumford and his work this was an exciting event.



### In Memoriam

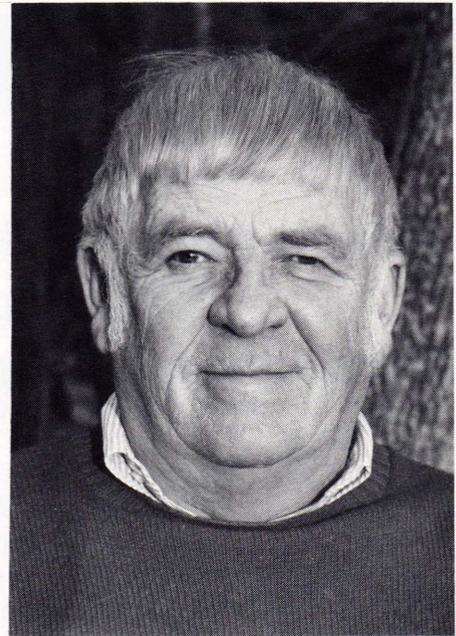
"All artists are motivated by a deep-seated urge to enlighten, intensify the awareness of, and improve their society. These motivations are most acute among architects because their thoughts and efforts have a tangible, physical bearing on the quality of urban life." Thus began a recent article (ANJ 3/84) by Jules Gregory, a champion for the cause of community design. Jules died on March 13 after suffering a stroke. He was 64 years old and a resident of Lambertville.

Looking back over his long career it is hard to imagine an individual more dedicated to this profession. In the New Jersey Society of Architects, Jules was a president of the Central Chapter and the State's first AIA Regional Director. In Washington, Jules served as an AIA Vice-President and was a founder of the Institute's Center for Urban Affairs in 1967, and the first AIA Urban Design and Development Corporation in 1969. For ten years he served as Chairperson of the AIA's highly successful Regional Urban Design Assistance Teams (R/UDAT) program and co-authored a book on the subject. In 1983 the Institute bestowed upon Jules its highest commendation for service to the profession, the Kemper Award, in recognition of his "promotion of the concept that the architect's responsibility goes beyond the design of fine buildings and must also involve a leadership role in enhancing the quality of life".

The son of a noted New York City architect, Julius Gregory, Jules grew up in Scarsdale, N.Y., and attended Phillips Andover Academy. He graduated from Cornell University's School of Architecture and received a Fulbright to study at the Ecole Des Beaux Arts in one of the last studios taught by Auguste Perret. After graduation he worked at SOM Architects in New York, and at Harrison Abromovitz Architects, he worked at the United Nations Headquarters. He established his own practice in Lambertville in 1955.

Jules' houses and schools of the fifties and sixties received many state and national awards. In 1969 he co-founded the Princeton based *Uniplan*, one of the country's first multi-disciplinary design firms. One of the firm's more notable projects is the East Orange Middle School, a PA award winner, which pioneered the concept of community participation in the design process. Jules later participated in urban design projects in Decatur, Ga., and in Denver, Col. With his friend David Lewis FAIA he co-edited a special edition of *Process* called "Community Design: By The People", which expounded his deeply held belief of self-determination in a democratic society. In addition to participating in many design juries, Jules lectured and taught at Pratt Institute, Yale, Princeton, and Columbia Universities.

A scholarship in memory of Jules Gregory is being organized the Central Chapter of NJSA.



Jules Gregory, FAIA

Michael Slack

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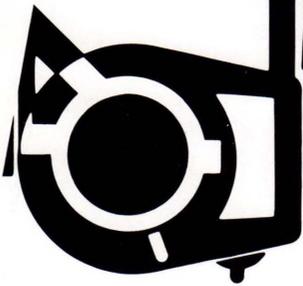
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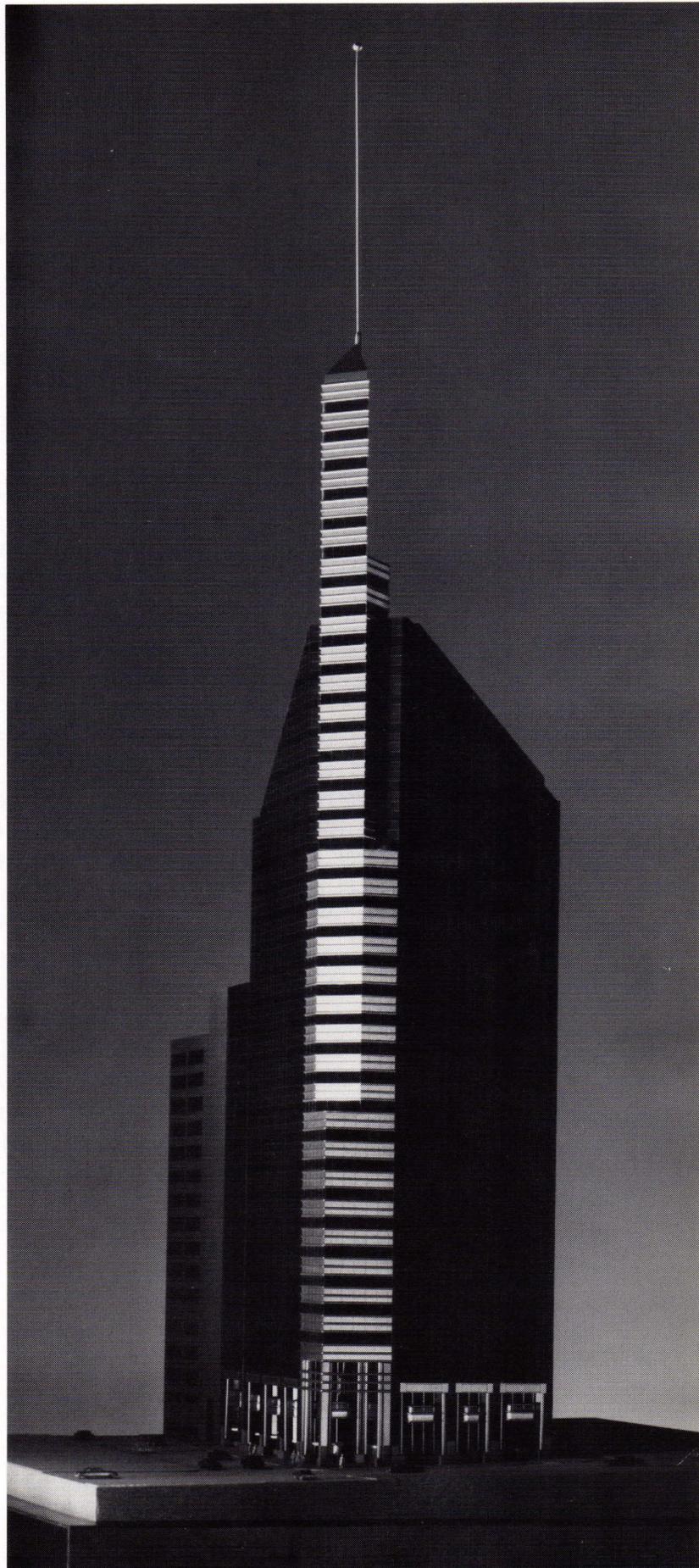
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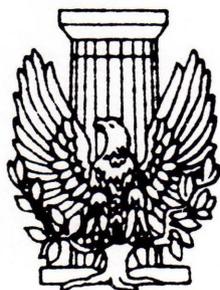


# housing

Housing is one of the oldest building types, and it is the recurrence of multiple dwelling structures in every epoch, culture, and style that confirms its permanence. In the United States, however, it has almost always existed in the shadow of the American dream, the single family detached house. Our pioneering sense of independence had its literal representation in a separate structure on a separate parcel of land.

Housing is not just a vital urban component. A project like Sea Ranch brings to mind an alternative to suburban sprawl. The re-found concern for our natural environment has fostered cluster housing in rural and suburban settings, leaving a substantial area of nature intact. In addition, rising construction costs and interest rates, smaller house size, and a changing family structure have all contributed to a re-examination of a detached house. It is doubtful that the detached single family house will become extinct, as it can be appropriate in many situations. But if our society is to proceed on a path of urban renewal, environmental concern, and a roof over everyone's head, then excellence in housing design is a goal worth achieving.

Consistent with development trends in New Jersey, most of the projects in this issue are cluster housing in suburban settings. We feature an article on financing housing projects and one which looks back on the Weisenhofen housing project of 1927. Some key players in the continuing controversy over Mount Laurel I and II offer their thoughts on the ruling. Our book review is on Gwendolyn Wright's latest book and our technical discussion is on acoustic separation of residential housing units.



# current projects

## **Woodside Townhouses** (Fig. 1, 2) *Nadaskay Kopelson, Architects*

Situated on a heavily wooded site in Morris Township, in the midst of a burgeoning neighborhood of single and multi-family homes, Woodside is a luxury townhouse development of 78 units. The site slopes gently down from front to rear on the deep but narrow plat.

Morel and Segal began this project with an approved site plan on which the size of individual lots, roadways and building footprints were all established. The buildings are long, low masses of four, five and six units. They are inspired by the mansions which are an integral and influential part of the surrounding area's architecture. The details of these buildings — arched windows, lattice trim, decks, and porches — are all visual reminders of the region's strong architectural heritage.

Recognizing that the limitations of the site plan might produce an unwanted sameness, the buildings were designed to include a variety of units. Each unit was given a sense of identity by creating courtyards at each entry. This was achieved by pulling the garages away from the building's basic shape.

The individual units were designed to appeal to a mature clientele, and the inclusion of ranch units and three-bedroom units emphasizes this point. The overall effect of the project is refined and elegant, with traditional detailing creating a sense of permanence and stability not typically found in projects of this type.

## **Windmill Pond Townhouses** (Fig. 3, 4) *Nadaskay Kopelson, Architects*

On the site of former wetlands between a twenty year old contemporary housing development and an Interstate Highway, Adamo Homes has created a 140 unit townhouse development in a park-like setting.

Faced with the problem of extensive wetlands, the project was designed to make an amenity out of the water. While the creation of the pond reduced the potential housing density, it has become the project's primary visual focus. The minimum buffers between adjacent properties were increased which, although making the project look denser, separates the housing from the highway. The pond and buffers contribute to the natural setting and, in fact, the project becomes a continuation of Liderwood Park, the adjacent property to the Northwest.

Each of the five individual units has been designed in a contemporary idiom, with two-story living rooms, balconies, and decks typical features. The rooflines of the buildings sweep down to the ground, and together with their stained cedar siding, make the buildings seem part of the site. Views of the ponds are enhanced by careful site planning. Mature trees throughout the project further enhance the park-like atmosphere.



fig. 1



fig. 2



fig. 3

fig. 4





fig. 1

**St. Luke's Elderly House Plan  
Gladstone, NJ**

*Michael Burns, AIA, Architect (Fig. 1, 2, 3, 4)*

**Project Statement**

This alternative housing plan, a project for St. Luke's Episcopal Church in Gladstone, N.J., serves elderly persons who are church members or current members of the community. The financial plan is structured to provide this housing at an affordable price range. A principle objective is to "help maintain as high a quality of life as possible for the older segment of the population." In an effort to meet this objective the Church and Architect are striving to provide "an atmosphere where a group of occupants would have the dignity of their own dwelling as well as the company of fellow residents.

**Solution**

The architectural solution is conceptually organized by a pedestrian entrance and arcade as a connector to the units. A new entrance gateway is provided at the street, adjacent to the existing residence on the site. The arcade then continues between the existing residence and the new housing units, joining the two and connecting the parking area and the common "green". An existing barn is currently on site and will provide covered recreational and storage facilities for the project. This barn will open to a communal vegetable garden which occupies the rear setback of the site and buffers this project from the adjacent property. The new housing units are arranged in two new two story building units with four six hundred foot dwellings sharing a common entrance foyer and stair. The rear of each building opens to a private yard and deck area which is shared by the four residents of the building. The utility and kitchen facilities are located in the center of the unit as solid zones with the sleeping areas at the rear of the unit opening to the private yards. Materials, proportion, geometries, massing, as well as windows, color, etc. have been designed to provide an atmosphere which reflects the individual identity of dwelling units as well as the overall communal fellowship of the project and its residents. The conversion of the existing house reinforces the commitment to preserve the town's vocabulary.

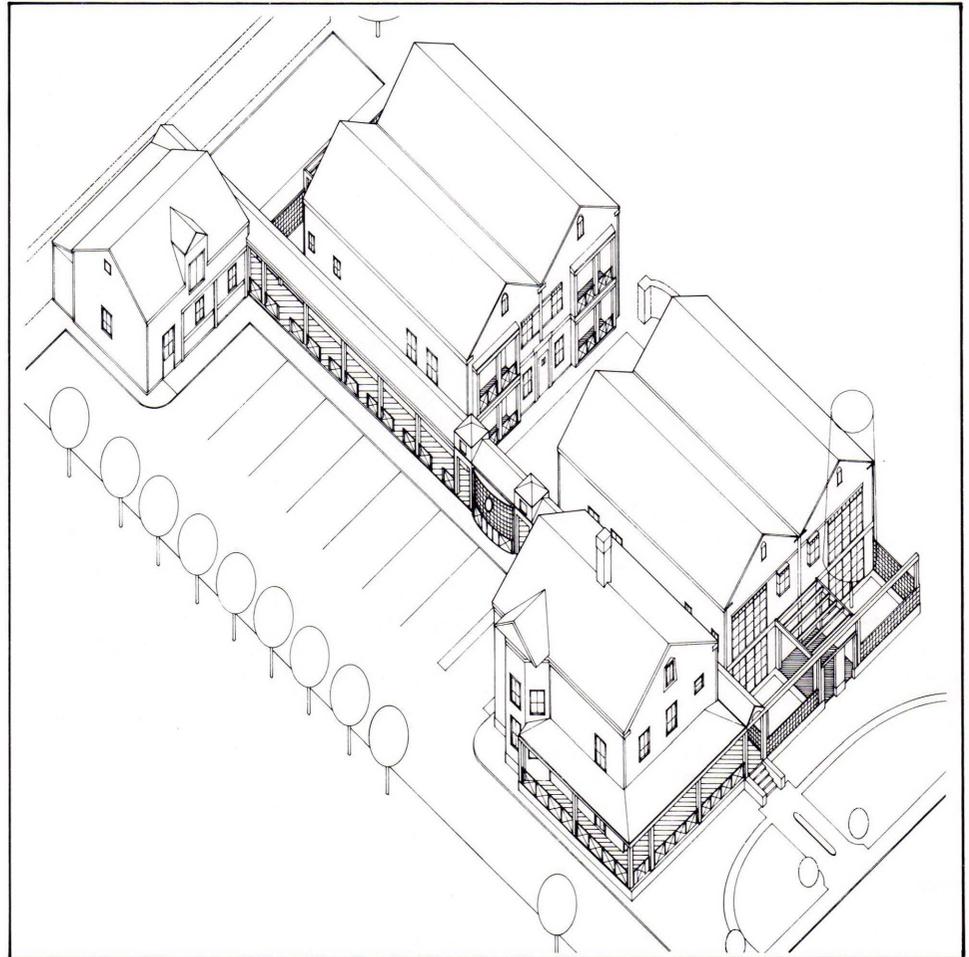
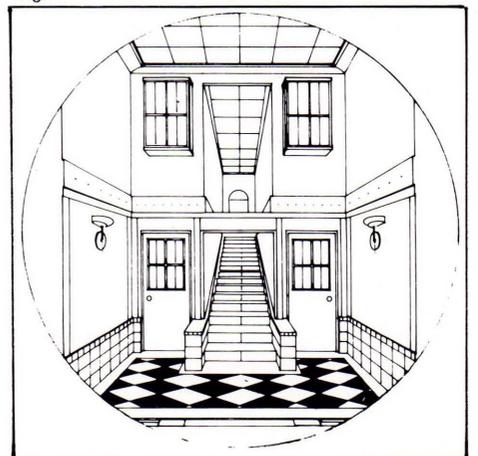


fig. 2

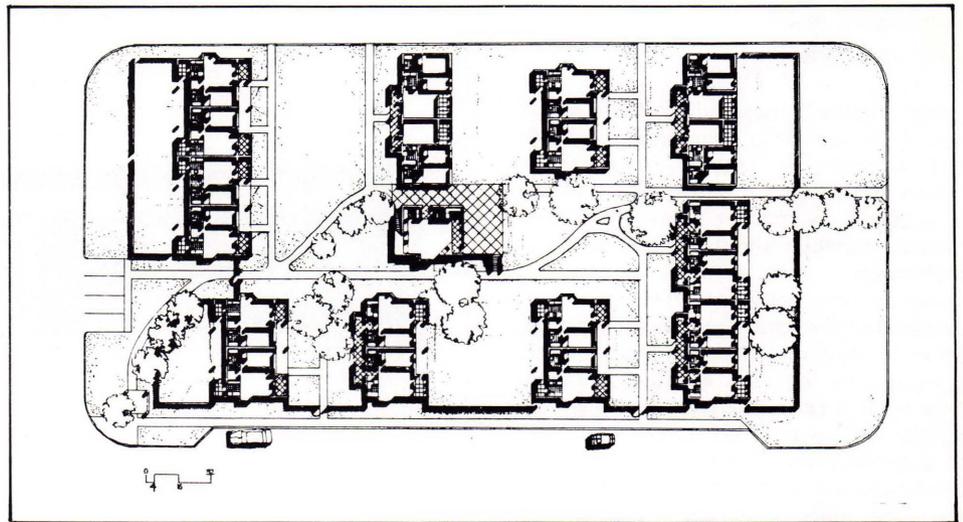
fig. 3



fig. 4



**Roosevelt Senior Citizens Housing**  
*Kelbaugh & Lee, Architects*

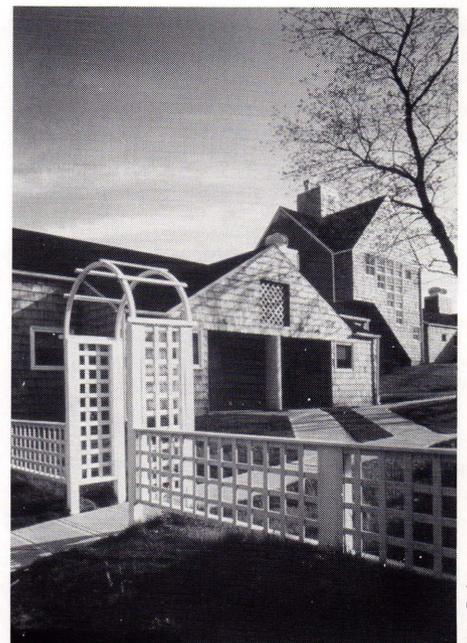


This small housing project was completed in 1984 for the Roosevelt Senior Citizen Housing Corporation. The site is two acres of gently sloping land on the outskirts of Roosevelt, New Jersey, a rural town that decided to offer its elderly a local place to retire. The program includes 16 one bedroom units, 4 two bedroom units, 1 studio apartment and a community facility. Beyond complying with HUD and FmHA standards, the design attempts to create a small, intimate village of attached cottages. These one-story townhouses are distributed across the site in East-West rows to provide solar and barrier free access. North and South facing units face each other across courtyards. Three sides of the larger site are enclosed by a low wood lattice fence, the fourth side open to an expansive potato field. An entrance pavilion and arches within the fence heighten the sense of entry, place and security. The three story Community Center, faced in brick in contrast to the shingle dwellings, is the social and architectural focal point of the project. The project's ambience is meant to be sunny, airy, friendly, natural and slightly beachy — all feelings that a user questionnaire elicited as desirable.

This design employs solariums, unvented Trombe walls and direct gain windows to naturally heat each unit. For natural cooling there are solar vent stacks for temperature-induced ventilation topped with rotary ventilators for wind-induced ventilation. Each solarium has collectors to preheat domestic hot water. Construction cost was about \$50/SF, low for government-financed housing.



Otto Baitz



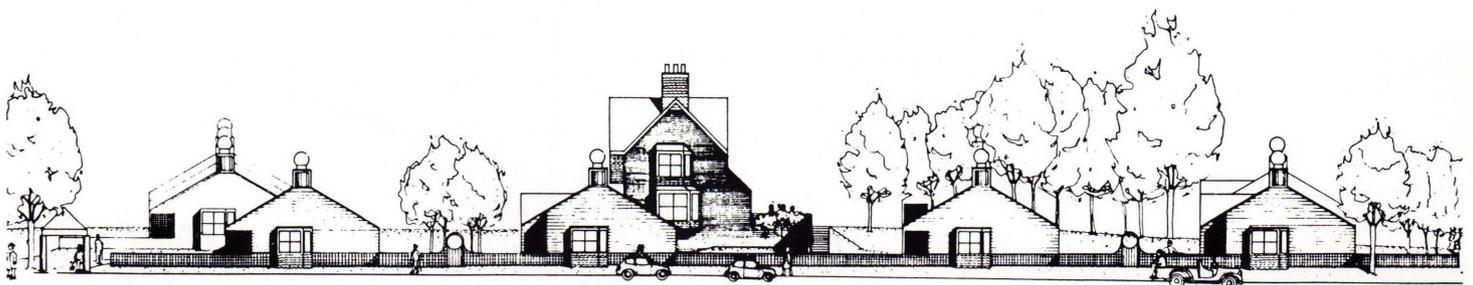
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## Saint Paul's Church

Dean Marchetto, Architect (Figs. 1 & 2)

Saint Paul's Church, built in the 1870's, is one of the few large structures of historic and architectural interest remaining in Hoboken. Because of this, priority was set to preserve as much as possible of the facade, character and the interior detail of the church.

In plan, units are laid out regularly with respect to the existing column-arch module so as to provide maximum integration and compatibility with the existing structure. This insures units and their rooms will be regular with respect to the windows. In order to accommodate 22 apartments additional floors were added. The height of the eave at the side aisles allowed for a full intermediate floor yielding duplex units with the existing Gothic arched windows in the two story space. In the upper nave and the steep roof area three additional floors are added to create four triplex units, one with the stained glass piece over the entry and another with the apse in its entire diameter for the major living space.

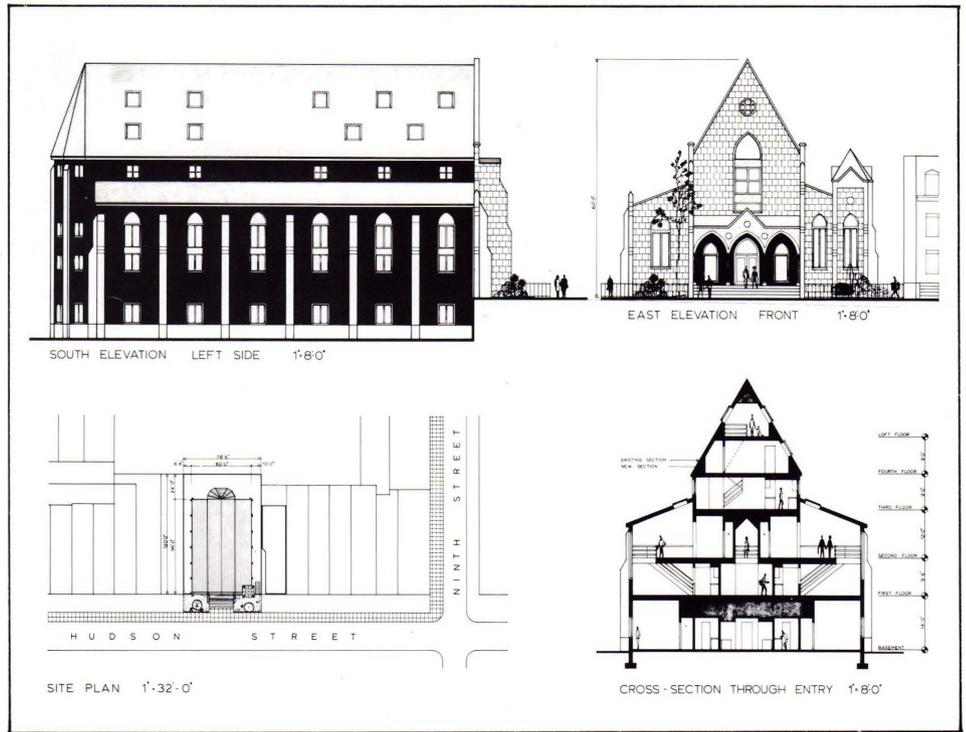


fig. 1

## Second Street Condominium Apartments

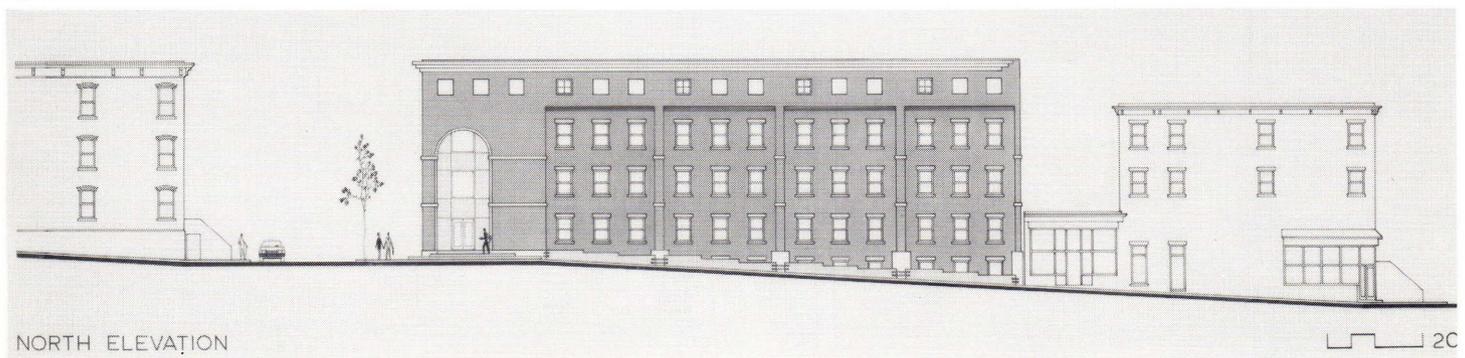
Dean Marchetto, Architect (Fig. 3)

In order to provide large quantities of natural light in each of the condominium units, the living spaces face south and focus towards the rear gardens of the inner block. This decision allows the vertical and horizontal circulation to move to the street side of the building creating an interstitial zone between the units and the front facades. Free from the fenestration requirements of the individual units, these facades take their cues from the surrounding row house vernacular. Although the planning of the building is organized horizontally, the elevations are organized vertically. These elevations consist of layers of red and grey brick which articulate the party wall division of the units beyond and suggest a row house imagery consistent with the project context.



fig. 2

fig. 3



**The Fairways**  
**Oark Ridge, NJ**  
*Barrett Allen Ginsberg, AIA, PA (Fig. 1 & 2)*

The program called for the 65 units to be placed on an 18 acre parcel comprised of the existing fourth fairway and adjoining wooded area. The fourth fairway was relocated to the west of the development, with the existing golf holes surrounding the other three sides of the project. With mountains in the background, the units are laid out so that each is afforded views of natural beauty. All units look out onto either the golf course or the lake on the rear, or into a carefully landscaped interior common open space.

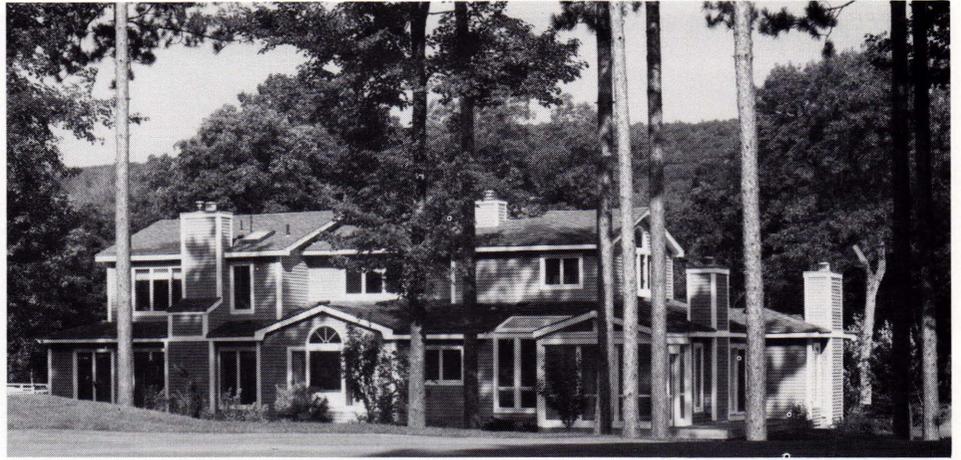


fig. 1



fig. 2

**Glen Knolls Townhouses**  
**Sparta, NJ**  
*Alan Spector & Associates (Fig. 3)*

These solar-heated townhouses are situated in a community development that also includes single family detached homes. The 1800 sq. ft. three-bedroom townhouses are provided with a passive solar heating system which is capable of providing approximately 40 percent of the space heating requirements. Insulated night shades are provided to reduce heat loss from glass areas.

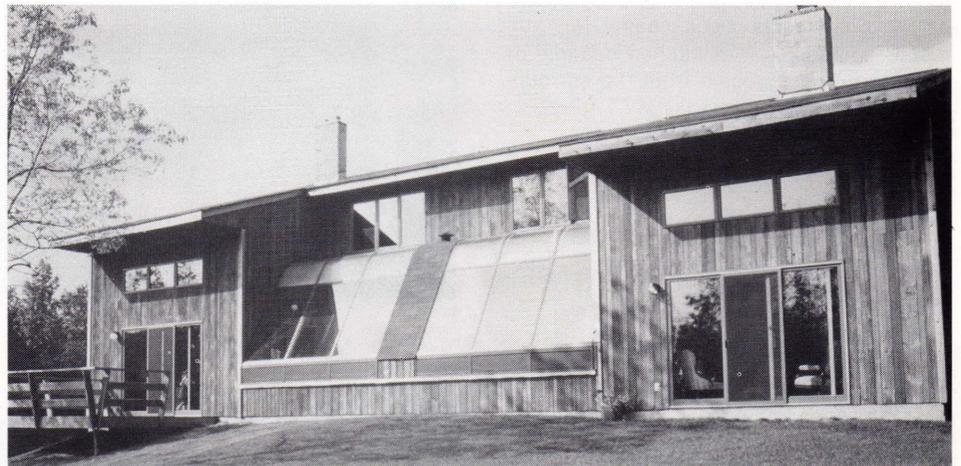


fig. 3.

**Westwind Hall West**  
**Senior Citizen Housing**  
**Franklin, NJ**  
*Alan Spector & Associates, Architects (Fig. 4)*

The four-story building will house 40 apartments for senior citizens. Each apartment has one bedroom and a private balcony. Four of the apartments are totally barrier-free.

Communal facilities on the ground level include a large dining room, kitchen, and hair and beauty salon. The building is constructed into a hill, with three stories on one side and four on the other.



**Bradley Beach Condominium Apartments  
Bradley Beach, NJ**

*Michael Peter Conoscenti, AIA, Architects  
(Fig. 1)*

Proposed 18 unit oceanfront condominium apartments located on Ocean Avenue, Bradley Beach, New Jersey. Each apartment is approximately 1,100 square feet with ocean view terrace, maximizing south, west and easterly exposures.



fig. 1

**The Glenwood  
Leonia, NJ**

*Gruzen/Berger, P.G.  
Architects & Planners (Fig. 2)*

Located in a suburban town in Bergen County, this senior retirement housing project consists of two apartment buildings of three and four stories respectively, set on a 1½-acre wooded site. The 76 units for 156 residents consist of efficiency and one-bedroom apartments.

The pleasant grounds provide maximum areas for outdoor recreational activities, such as shuffle-board and horse-shoe pitching, with winding paths and inviting benches. Provision has been made for outreach facilities, with a kitchen capable of serving day-care guests from the surrounding community.



fig. 2

**Luther Park  
Teaneck, NJ**

*Gruzen/Berger, P.G.  
Architects & Planners (Fig. 3)*

This innovative cooperative apartment house, the first of its kind in New Jersey, is designed for older middle-income people (62 and over) who wish to sell their suburban houses but remain "homeowners" in suburbia. Buyers are offered flexible financing through the cooperative's unusual 40-year HUD-guaranteed 13½% fixed-rate master mortgage.

The 224-unit complex of two five-story buildings, set on a park-like 5½-acre site, surrounds a central multi-layered courtyard. The individually-owned one and two-bedroom apartments offer a selection of cabinet and tile finishes. A two-story glass-enclosed pedestrian mall houses congregate services such as beauty parlor, shops, cafe-delicatessen, restaurant, guest rooms and greenhouse.

fig. 3



**Washington Pond Housing**  
**Washington Township, NJ**  
*Barry Poskanzer, AIA, Architects (Fig. 1)*

76 Luxury Townhouses located on a 17 acre site. Swimming pool and tennis courts included.



fig. 1

**Washington Commons**  
**Washington Twp., NJ**  
*Barry Poskanzer, (Fig. 2)*

126 Townhouses plus recreation facilities.



fig. 2

**Summit Woods Townhouses**  
**Englewood, NJ**

*Barry Poskanzer, (Figs. 3 & 4)*

The buildings have been clustered in groups of 4 and 5 units each. Wherever possible the units in a cluster have been staggered in plan and/or in elevation to help develop a sense of identity and individuality within the overall context. Similarly, the brick party walls reinforce this idea.

fig. 3

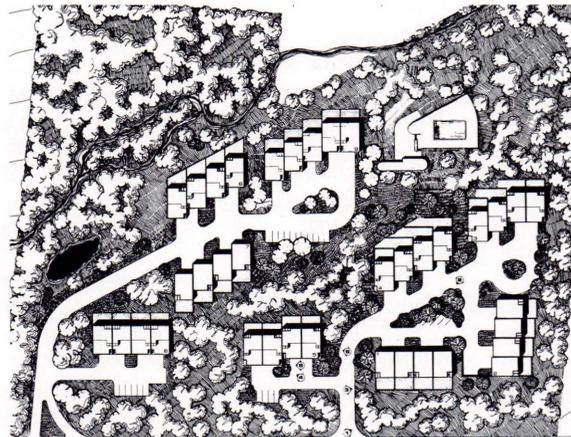
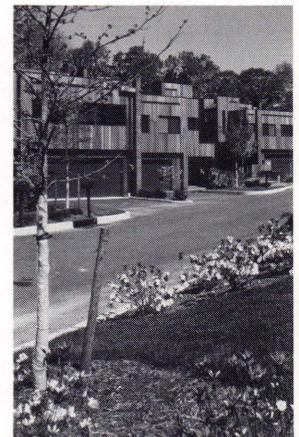


fig. 4



**Old Orchard Village**  
**Princeton, NJ**

*Laurel Lovrek, AIA (Figs. 5, 6)*

fig. 5

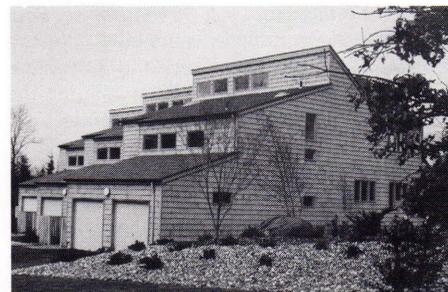


fig. 6



# financing housing projects

by Robert H. Lee, AIA

Since 1983 the Federal Housing Program, in particular reference to the available funding for subsidized programs, has necessitated creating more innovative housing production strategies that could function without extensive federal subsidies and support. The following are current, and I emphasize *current* means of financing housing projects using federal and state programs because this is subject to change due to the current President's budget which impacts all domestic programs.

*One to Four Family Home Mortgage Insurance, Section 203.* A federal mortgage insurance to facilitate home ownership and the construction and financing of housing by insured commercial lenders against loss.

*Housing & Urban Development* encourages the investment of capital up to 97% of the property value for times up to 30 years.

*Home Ownership Assistance for Low and Moderate Income Families, Revised Section 235.* Mortgage Insurance and interest subsidies for low and moderate income home buyers to enable families to purchase new homes.

*Home Owners Ownership Assistance Low and Moderate Income Families, Section 221.d.2.* Mortgage insurance to increase home ownership opportunities for low and moderate income families especially those displaced by urban renewal.

*Housing and Declining Neighborhood, Section 223.e.* Mortgage insurance to purchase or rehab housing in older, declining urban areas in consideration of the need for adequate housing for low and moderate income families.

*Condominium Housing, Section 234.* HUD insures mortgages made by private lending institutions for the purchase of individual family units in multi-family housing projects.

*Cooperative Housing, Section 213.* HUD insures mortgages made by private lending institutions for cooperative housing projects of five or more dwelling units to be occupied by members of non-profit cooperative ownership housing corporation.

*Multi-Family Rental Housing, Section 207.* HUD insures mortgages made on private lending institutions to finance the construction or alteration of multi family housing by private or public developers.

*Existing Multi-Family Rental Housing, Section 223.f.* HUD insures mortgages to purchase or refinance existing multi-family projects originally financed with or without federal mortgage insurance.

*Multi-Family Rental Housing for Low and Moderate Income Families, Section 221.d.3 and Section 221.d.4.* to help finance construction or rehab of five or more multi-family rental or cooperative housing for low and moderate income or displaced families.

*Rental Supplement.* HUD makes up the difference between what a lower income household can afford, which is determined by 30% of the adjusted income and the fair market rent for an adequate housing unit.

*Low Income Public Housing.* The public housing agency has developed non-operative low income public housing projects, financing them through the sale of tax exempt obligations.

*Comprehensive Improvement Assistance Program, Public Housing Modernization.* HUD finances capital improvements as well as major repairs, market improvements and planning costs in Public Housing Authority owned low income housing projects to upgrade living conditions, correct physical deficiencies and achieve operating efficiency and economy.

*Direct Loans for Housing for Elderly or Handicapped, Section 202.* Long term direct loans to eligible private non-profit sponsors financing rental or cooperative housing facilities for the elderly or handicapped persons.

*Mortgage Insurance for Housing for the Elderly, Section 231.* Insures a supply of rental housing suited to the needs of the elderly or handicapped. HUD insures mortgages to build or rehab multi-family projects consisting of eight or more units.

*Home Improvement Loan Insurance, Title One.* HUD insures loans to finance major or minor improvements, alterations or repair of individual homes or non-residential structures whether owned or leased.

*Rehabilitation Mortgage Insurance, Revised Section 203.k.* HUD insures rehab loans to: 1) finance rehab of existing property, and 2) finance, rehab and refinancing of the outstanding indebtedness of a property, and 3) finance, purchase and rehab of property.

*Supplemental Loans for Multi-Family Projects and Health Care Facilities, Section 241.* HUD insures loans made by private lending institutions to pay for improvements to apartment projects, nursing homes, hospitals, or group practicing facilities.

*Single Family Home Mortgage Insurance, Section 244.* HUD offers an additional and optional method of insuring lenders against losses on loans that are made to finance the purchase of one to four family homes.

*Multi-Family Housing Co-insurance, Section 244.* State housing agencies, like the NJHMFA, which are approved for participation in the program effectively assume the responsibility of a HUD field office with respect to underwriting mortgage loans, and those responsibilities of an FHA approved mortgage.

*Single Family State-wide, SMP 5, New Construction Program.* This is administered by the NJHMFA office which offers 11.2% interest rate mortgages to urban and first-

time home buyers, purchasing newly constructed and substantially rehabilitated residences in specifically eligible developments.

The development of creative funding for more innovative programs for multi-family mortgage loan program is contemplated as follows:

*Coinsurance Program 223(f).* To facilitate the purchase and moderate rehabilitation of existing apartment projects.

*Uninsured Mortgage Loan Program* to expand the construction and rehabilitation of low and moderate income rental housing.

*Section 8 Moderate Rehabilitation Program.* To provide a vehicle for upgrading rental properties in their early stages of deterioration and maintaining them in standard conditions.

*Housing Development Grant Program.* To provide modest financial assistance to support the construction or substantial rehabilitation of residential rental property.

*Unsubsidized Rental Housing.* The NJHMFA has financed several projects which have received no federal subsidy as market projects. These projects *must* reserve 15% of the units for families with income of less than 80% of the median income for that area.

*Continuing Care Retirement Community Program.* The NJHMFA has recently begun accepting preliminary applications for the development for Continuing Care Retirement Communities (CCRC's).

*Boarding House Life Safety Improvement Loan Program.* This innovative program provides loans to qualified owners for the installation and upgrading of life safety improvements. These loans are made by the NJHMFA at below market interest rates.

*Additional Program* The NJHMFA is granted powers to finance developments and contemplates the financing of several different types of projects in the future.

The above programs are still potentially available. However, federal approval of subsidies for these programs are restricted and not in abundance. The Administration has proposed a two year moratorium on new HUD assisted housing, termination or rural housing subsidies, and drastic reduction of many other programs.

Among the proposed cuts are the elimination of urban development action grants and rural housing programs. Also on the list are cuts in the community development block grants, in terms of rural water, sewer and community facilities aid. Each state is attempting to develop new housing and financing strategies to deal with the possible curtailment of the federal housing program, and particularly proposed and pending tax revisions with respect to syndication of housing projects, which previously had permitted the involvement of the private sector in the federal programs.

Robert H. Lee, AIA, is director of technical services with the New Jersey Housing & Mortgage Finance Agency. He is a vice president of the Central Chapter and a former member of the Editorial Board of ANJ.

# in retrospect

## The Weissenhofsiedlung, Stuttgart 1927

In 1927, the Deutscher Werkbund, a group of German architects and industrialists, held its second exposition, an exhibition of housing in Stuttgart known as the Weissenhofsiedlung. This exhibition was organized under the direction of Ludwig Mies van der Rohe and showcased the work of most of Europe's masters of modern architecture. Mies' initial intention was to have the housing constructed as a unified community, terraced on a hillside, with interior pedestrian streets conjoining the entire project. However, since the houses were to be sold at the exhibition's close, they were eventually constructed as individual units.

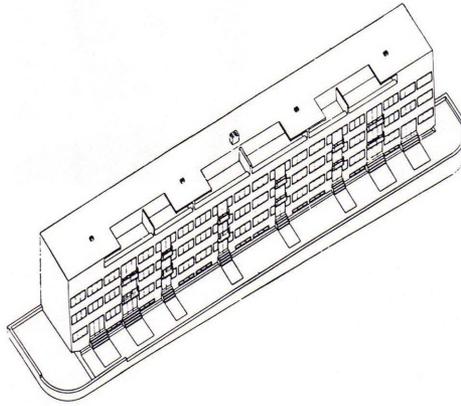
Philip Johnson referred to the Weissenhofsiedlung as "the most important group of buildings in the history of modern architecture." Part of that assertion is attributable to the fact that every major architect of the modern movement, in spirit if not in fact, was represented at Stuttgart. Although the idiosyncratic forms of Frank Lloyd Wright were not in evidence, nevertheless his influence was felt by each of the participants.

The architects whose houses were built were:

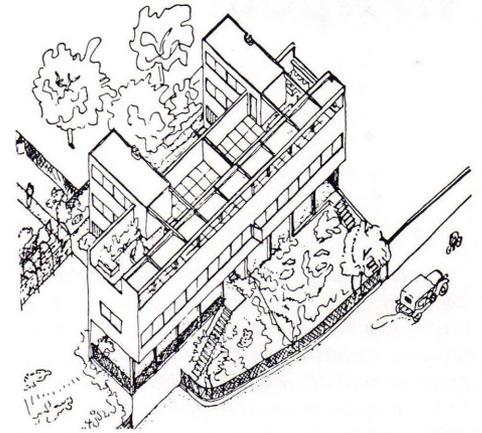
*Mies van der Rohe, J.J.P. Oud, Victor Bourgeois, Adolf G. Schneck, Le Corbusier with Pierre Jeanneret, Walter Gropius, Ludwig Hilberseimer, Bruno Taut, Hans Polzeig, Richard Ducker, Max Taut, Adolf Rading, Josef Frank, Mart Stam, Peter Behrens, and Hans Scharoun.*

Mies wanted to avoid generating the impression that the housing exhibition was "doctrinaire", and to that end he varied the housing types including apartment blocks, single family houses, duplexes and row houses. Most of the public, however, saw the striking similarities of the structures; the flat roofs, the white stucco facades devoid of ornament, and the spartan interiors. It was difficult for the layman to note the difference between Mies' apartment block and Le Corbusier's houses, for although Mies' apartments wore thin skins which expressed a regular steel structure beneath, and La Corbusier's large expanses of blank walls repressed the structure, the work of both, like all the other houses, appeared to be flat, box like units with strips of windows laid out in ribbons.

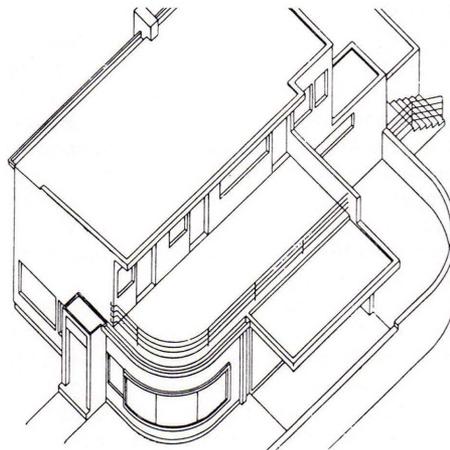
The main emphasis of the exhibition, as stated in the program, was to address the problems of rationalization and standardization of building processes. Mies qualified that emphasis by averring that however important its technical and economic aspects were, "the problem of modern housing is, first and foremost, a problem of architecture." Rationalization and standardization are not the whole problem, they are a means which must on no account be taken as an end in itself. The



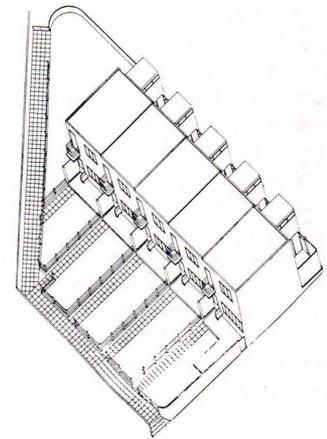
Ludwig Mies van der Rohe #14-20 Am Heissenhof.



Le Corbusier with Pierre Jeanneret #1-3 Rathenaustrasse.



Hans Scharoun #1, Holzweg.



J.J.P. Oud #1-9 Pankalweg.

problem of a new type of housing is a problem of the prevailing state of mind; the battle for new housing is only one aspect of the great fight for new forms of life."

The great irony of this exhibition was that it was purported to showcase the opportunities available through standardization. In fact, most people, even today, view this collection of houses as exceedingly similar, and aesthetically deadly because of it. What is ironic is that virtually no long-term and wide-spread housing program emerged from these ideals of rationalization and standardization. Even Walter Gropius, who spent most of his life attempting to perfect the factory-made house, was, in the end, unsuccessful.

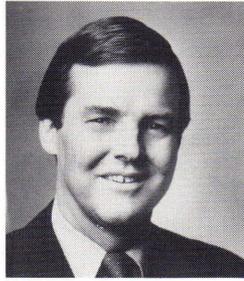
Philip Johnson and Henry-Russell Hitchcock called the architecture represented at Stuttgart the "International Style" and described its characteristics as "1) the regularity of skeleton structure as an ordering force in place of axial symmetry; 2) the treatment of exteriors as weightless, non-supporting skins rather than as heavy solids, obedient to gravity; 3) the use of color and structural detail in place of applied ornament." Nowhere is rationalization or

standardization considered a part of this style. One might use similar elements, such as ribbon windows, but in each instance of use their size, arrangement, and operation were likely to be different.

In the end the Weissenhofsiedlung was an all-star show, a Donald Trump/George Steinbrenner extravaganza, in which the stars who were still "hot" (Hugo Haring, Ernst May, Erich Mendelsohn, and Martin Wagner were not) obtained the opportunity to play a few innings and show off for the crowd. But it was an entertainment and not a game, for the contest, billed as the all stars versus housing, in which the architects were going to define the new way of living, never materialized. It is true that over 500,000 people flocked to the exhibition. It is also true that the reputation of the Deutscher Werkbund as a cultural force was enhanced, and although housing took no great leaps forward as a result of the Weissenhofsiedlung, oh, what an impressive collection of architects were on the same roster, if only for a moment.

Philip S. Kennedy-Grant, A.I.A.

# mt. laurel viewpoints



**Hon. Thomas H. Kean**  
Governor of New Jersey

*There is no doubt that the 1975 landmark decision speaks of a noble purpose; that citizens on all rungs of the economic ladder deserve decent housing. It is probably no surprise that 10 years after Mt. Laurel I we find the issue where it began, in the courts. While many municipalities have fulfilled their obligation, many others are contesting the relevance of the decision to their particular community. The ruling has created some rather strange real estate situations, as land use attorney Henry Hill points out: "An example of this kind of development and architecture, which will be in increasing demand, is the Hills Development Company's project in Bedminster, where lower income units, selling for as little as \$27,000, can be found in close proximity to market townhouses selling at above \$200,000. This kind of development will create marketing and architectural challenges for architects and planners throughout the State."*

*Many feel that the next move should be a legislative one. Others feel that municipalities are losing their time-honored home rule. The ruling will no doubt continue to be refined as New Jerseyans wrestle with it daily. Some of the key players offer us their thoughts on where the issue stands today and in what direction it may be proceeding.*

Like most Jerseyans, I support the notion behind the original Mt. Laurel decision — to guarantee access to fair and affordable housing for our state's low and middle income residents. But the way that Mt. Laurel is currently being implemented is resulting in judicial intrusion on an unprecedented scale into areas which should be under the purview of elected officials.

It should not be up to the courts to determine the housing needs of municipalities. Towns are best able to determine their own housing needs. And while we must provide affordable housing, we must *not* do it at the expense of all other state priorities. The current process set in motion by the courts, if unchecked, will cause major damage to the environment, sharp increases in local property taxes, a forced spreading our suburban sprawl, and a virtual abandonment of efforts to rehabilitate housing in our inner cities.

The Legislature, for the first time since the first Mt. Laurel decision, has begun to take action on this issue. I am now working with legislative leaders to craft a solution which does not run roughshod over our environment, our efforts to hold taxes down, and our efforts to save the cities.

I have suggested a constitutional amendment to stop the so called "builder's remedy" — a formula which could lead to the doubling and tripling of the population of New Jersey communities, and the building of court-mandated housing which exceeds demand. I have also proposed the use of \$125 million in bonds from the New Jersey Housing and Mortgage Finance Agency (HMFA) to help finance the construction of low and moderate income housing which *is* needed.

Our Mt. Laurel housing policy should be the result of thoughtful and careful planning — not capricious court mandates. I look forward to reaching a compromise solution with the Legislature which will be based on such planning — for it is vital for New Jersey's future.



**Jerome G. Rose**  
Professor of  
Urban Planning,  
Rutgers University

*What Will the Long Term Results of Mount Laurel Be?*

The Mount Laurel decision held that every municipality in a growth area in the state has a constitutional obligation to provide a realistic opportunity for a fair share of its region's present and prospective needs for housing for low and moderate income persons.

When the Mount Laurel decision is evaluated twenty years from now its commendable objectives will certainly be noted: the decision was designed to make it possible for low and moderate income persons from the central cities to find opportunities for a better life in the suburbs; the decision was intended to overcome the inequity of two societies in America: one black and poor in the cities and the other white and affluent in the suburbs.

It remains to be seen whether the economic premise on which the decision rests is correct, namely that the financial windfall of higher permitted residential density will be passed on by landowners and developers to the housing consumer, (rather than appropriated by them for their own profit); it remains to be seen whether *new* housing can be built that meets minimum standards of safety and health and is affordable by low-income persons; it remains to be seen whether there is any realistic prospect of a sufficient commitment by the American people of a portion of our national resources for anything more than a token amount of subsidized low-income housing.

It remains to be seen whether the sociological premise on which the decision rests is correct: i.e. will any significant proportion of low-income black families from Camden, Trenton, Newark, etc. benefit from the low cost units that do in fact result from the decision. It remains to be seen whether the primary effect of the decision will be an acceleration of the movement of upwardly mobile middle-income families from the central cities to the suburbs resulting in an even greater exacerbation of the problem of deteriorating central cities.



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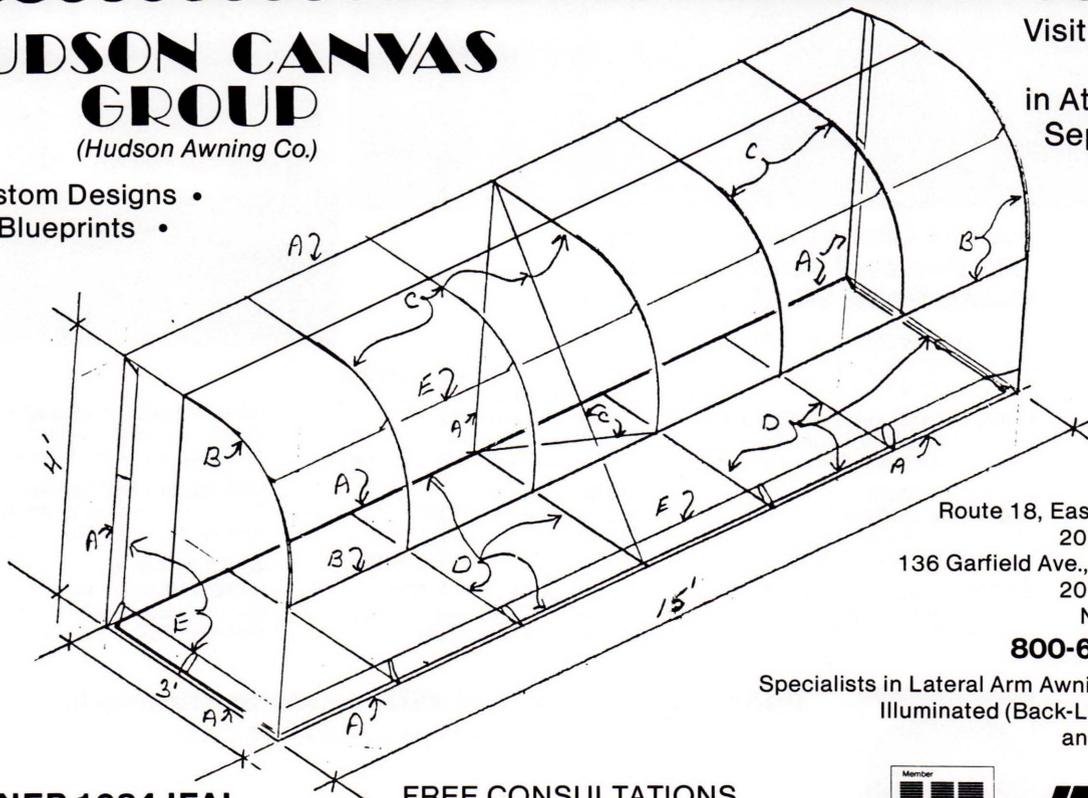
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# what is architecture?

By R. Heinrich, AIA, APA  
Drew University

One of the good definitions I like calls architecture A RECORD OF CIVILIZATION. Artifacts are exhumed and scrutinized by archaeologists to learn about a people. One need not wait with this scrutiny until our current building record is buried. We can enter analysis immediately.

We know architecture as A PRODUCT OF AN INDUSTRY composed of many factions, each with a particular set of formal objectives, personal standards and a will. Among the money lenders, government officials, real estate brokers, contractors, labor, manufacturers, engineers, management, maintenance, the client, the users, and the general public, all represented by legal counsel, the architect's role is mainly interpretive. This is the cut of humanity that provides our record.

The consequent evolution of decisions into architecture requires successively longer periods of time with each phase. Schematics take less time than working drawings, which take less time than construction, which takes less time than the period of impact on the general public.

At the same time, successive phases also involve more people with more diverse viewpoints until it becomes an aggregation of many minds. Thus, architecture for the future becomes the evolving PRODUCT OF THE PAST. It receives the test of empirical judgement offered by a species to preserve itself.

As populations and cultures build, this evolution of architecture results in style & character. Consider the modified pickup truck that pulls into various parking lots at noon, facades in gleaming quilted stainless steel. It is a direct descendant from the steel clad factory fabricated roadside diner, which was begat from the immobilized dining car, begat from the wood paneled model, (ancestral cousin of today's photographed wood station wagon), begat from the horse drawn chuck wagon, all of which are still floored above wheel height and designed to accommodate movement and coal dust.

As non-rational as it seems, there must be Wisdom in this evolution. The biblical quote: "By their fruits, shall ye know them..." is valid in appraising our culture. If this Evolutionary Intelligence staked the survival of the designed human on the functions of the neo-cortex, we would reach puberty only after a half century's wisdom.

The preeminence of non-rational design on a large scale is evident on the land. Con-

sider that in the tumultuous 60's, we destroyed more housing than was built, fled to the suburbs, escaped on drugs, died mostly of heart attacks, stroke and other stress related diseases. We were high on the procreative act and self preservation. The brain's reptilian system poured out adrenaline, and we designed our urbs and suburbs with it: fighting outwardly, fleeing outwardly, fleeing inwardly, and fighting our own insides. Now, having reviewed our cultural leavings, we mount a major national movement to seek out, preserve and protect the architectural record of our ancestors' civilizations.

Almost everything we do, from handwriting to body language is readable. I learned early on to read the confusion in the minds of my students by watching the lines pour off the ends of their fingertips. The difficulty was invariably buried under the greatest concentration of lines. Difficulty was also to be found where there were no lines. It is difficult to find a sensible spot between chaos and emptiness.

As A PRODUCT OF THOUGHT (architecture) which produces a product of thought (behavior), decisions evolving bit by bit across matter, time & space, it follows that architectural design and architecture are INTEGRAL PARTS OF AN EVOLUTIONARY CONTINUUM of variable time rates which begin before an image of millisecond duration and continue through evolution as a transitional record of a civilization.

Architecture is also AN INTERRUPTION IN SPACE. With the most powerful of telescopes, we find infinite space. With the most powerful of microscopes, we find infinite space. Somewhere in between we perceive ourselves and that which our imprinted senses allow, including architecture.

In this thin membrane of waves and particles, we seek to survive. Our atmosphere screens us from the sun. The landscape filters our air. Architecture, clothing, and our skin protect us from successively larger particles. Our minds filter data into memory and the subconscious. Our cellular membranes filter systems juices to protect and nourish our organs. The quality of each of these filters is essential to life.

If we define architecture as A MEMBRANE, a world of analogous functions comes into focus. We filter limitless factors which enhance or detract from living for both internal user and external neighbor.

The proper location and character of this membrane in urban design depends upon the degree of threat that neighbors feel, and the degree of protection and nourishment the user needs. If personal stresses develop at this point they either flee, fight, hire an expert, or write a regulation.

The public has institutionalized protection from its natural fear of the unknown in the form of zoning boards. We need to pay more attention to this because zones are rarely defined in terms of what we perceive to be life sustaining elements. Indeed, they have caused a great deal of hazardous traf-

fic and downwind malaise.

The emotions we express when feeling threatened are the essence of our internal chemistry. Architect Le Corbusier defined architecture as "The BUSINESS OF CREATING EMOTIONS OUT OF RAW MATERIALS."

In filtering negatives and evoking positive responses, we make architecture therapeutic. We make it A CLOSE RELATIVE OF MEDICAL EQUIPMENT AND BEHAVIORAL PSYCHOLOGY. Not far from Corbu's "MACHINE FOR LIVING".

Perhaps we can come to terms with the dominance of our non-rationality in design and develop new definitions. The eminent physician, Lewis Thomas, wonders every morning, what his microbes have in store for him that day. Some of the most awesomely beautiful and efficient structures are constructed by insects and animals. The Australian malee fowl builds an incubator to preserve the lives of its born and unborn. Her eggs don't survive or hatch at any temperature other than 89.7 whether the outside temperature is -5 or +120 F. And this turkey builds with only sand and leaves.

We are not lower animals but for now, we are abdicating, all of us, to those astonishing, successful audio-visual educators, the TV admakers. They have validated the effectiveness of their visual presentation to the appropriate recesses of the brain by delivering us in droves to the tube for Neilson to rate.

We can work with our heirs. The artistic capacity of our children freezes at about age ten. Few humans can draw beyond that level. In order to draw, we need to see what we are looking at, and understand why. We desperately need to become visually literate. But it is at about this age that heavy emphasis in education moves into more abstraction, more prejudgements on superficiality.

Ironically, the capacity for swift classification of superficialities, which we call intelligence, so necessary to learn and survive, becomes the means by which we propagate trivia and prejudice.

After seven more years our students graduate to a position behind the windshield, where they watch another series of visual presentations move across their fields of vision, without understanding. These are our new architects, getting ready to leave their records of a civilization.

Despite all, on this vast and overwhelming continuum of human evolution and time from milliseconds to epochs, MASTERFUL BUILDING continues to be initiated only at the instant architects commit brain waves to paper.

*Editor's Note: Prior to his current position, the author practiced architecture while teaching architectural design at Rutgers' Cook College. He is past Director of the NJ Department of Community Affairs Division of Housing and Urban Renewal.*

# conversation with a client

This discussion with Mr. Ben Yedlin took place at his office on Herrontown Lane in Princeton. Mr. Yedlin has developed a variety of projects including residential and commercial buildings. Guy Geier, AIA, a member of the ANJ editorial board, conducted the interview.



**ANJ:** As an introduction to our readers, please tell us a bit about your business, how you started and what projects you're involved with at this time?

**BY:** I started many years ago after the second world war. I majored in geology, was in the service and when I got out I couldn't get a job. My father was getting back into the building business and he said "Do you want to work with me?" and I said "What the heck." I couldn't get a job in anything else, there were no geology jobs and I said okay. I started as a laborer in Middlesex County. That was the beginning. I had no training, no real background in the business but I went in with my father and started.

**ANJ:** What kind of projects were there at that time?

**BY:** There were projects in Metuchen, Edison and Fords of 750 s.f. houses with expansion attics that went anywhere from \$8,000 to 8,500 with no down payments. We did some pretty big projects in that area and then we did some in Highland Park, Plainfield and started a project in Bridgewater Twp. We were into our second project in Bridgewater when in 1958 my father died. Shortly thereafter, they had announced they were going to build Route 287 which kind of killed interest in the project. So I abandoned that project and somebody suggested that I look into Princeton; this was in 1959. "Where's Princeton", I said. So I went down 206 and came to this a lovely undeveloped town; the building boom had not yet moved to the Princeton area. I bought land and built houses. Initially I used stock plans from previous developments. The first houses we built sold for about \$26,000. I stayed here and the market's been good and I've built quite a few houses.

**ANJ:** By what time in the business' growth did you start getting into commercial construction?

**BY:** The first commercial project was the building at Harrison St. and Nassau St. in Princeton. Shortly after that I decided I really ought to get into something where I own the building and have income. I bought this site and built these two buildings. The first building was built in early 1979. The building next door was built

about a year and a half ago. Actually, I had built some townhouses between the time I did this building and that building. At that time my son came into the business with me. He also had no training in building besides an interest in woodworking. As a kid, though, he went with me to the job sites and hammered and did the things kids do, so he is very much involved. He's done all the field operations for that building and for the most recent buildings that are being built.

**ANJ:** And the building next door was the first time that you went to Laurel's office?

**BY:** I became acquainted with Laurel with the Townhouses. The townhouses were the result of a zoning variance. The land was zoned for single family houses and it just seemed inappropriate to build single family houses on that site so I sought the zoning variance and got the variance. At that time Arthur Schwartz was the architect. Arthur Schwartz did the schematic plans, but right after we got the approval, he gave up his architectural practice and he introduced me to Laurel who he said was going to take over for him. She had done some work for him from time to time. Initially I was uncomfortable because of the change in architects but after working with Laurel for awhile I was very comfortable and so she's done all of my work since.

She did the townhouses, the building next door and the Pavilions. There are two other commercial buildings in the works, not in construction but in the design stage, which Laurel is doing.

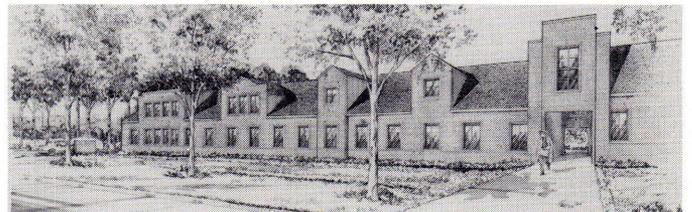
**ANJ:** How many of the decisions in regards to materials and colors were made by you and given to the architect and how many where worked out together?

**BY:** I would say they were all worked out together. We do a lot of kicking around. We'd make a decision and I'd wake up at two in the morning and say what the hell did I do. I'd call Laurel. There was a lot of changing, but they were almost without exception joint decisions. As far as the choice of the materials the decisions were with the architect, my son Charlie and myself and other people whose judgement we value. I can't tell you, when we picked the tile we had a lot of samples collected. I kicked a lot of things around. I feel my wife has good taste so I invited her in on these decisions, too. But none of them were made without a great deal of thought and agony.

**ANJ:** Does Laurel have the traditional relationships with consultants or are you doing projects with a design/build contract on the mechanical and electrical?

**BY:** We did this building with design/build on the HVAC. The Pavilions is a design/build also. We have also contracted directly with the structural engineers in the past. We pay them directly.

330 Harrison Street, Princeton.





*The Pavilions at Princeton.*

On the new projects we're talking about building I think that Laurel preferred that she deal directly with the structural engineers. She may have had problems with getting them to respond but since they weren't working for her she didn't feel that she had enough control.

**ANJ:** *How do you feel the relationship works? Obviously you've done it that way many times? What are the pluses and minuses?*

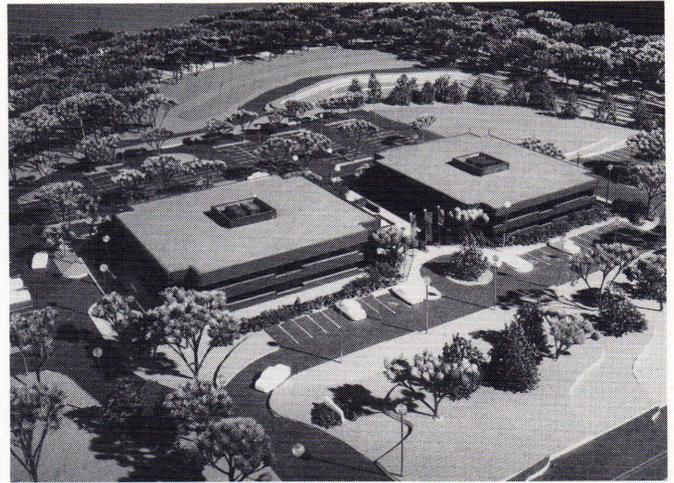
**BY:** Well, I've heard so many horror stories in connection with HVAC where the architectural firm has engaged the mechanical engineer to design the system and the systems do not function properly. Either too hot or too cold or whatever. It used to be characteristic of office buildings. There were complaints about HVAC, and we're not without problems from time to time, but I would rather then say to the design/build contractor, "Look you designed this, you installed it, it's your problem." I don't want him to say well I didn't do it, so and so designed it, and you accepted this design. I'm most comfortable with the design/build on the HVAC. I think we have better control over-all.

**ANJ:** *It seems that within the general development community, "design" is becoming a more important factor in the way the building is marketed. Have you seen that and how important is design over just building a building?*

**BY:** I think design is very important. However, there are some designs which are really an attempt to be different, pretentious. I don't think that is the answer but I think that buyers and renters are very conscious of design and I don't think you just throw up anything and sell it or lease it. It's not just the bottom line. I think the appearance of the project is very important. I'm all for architect's services in connection with design. I need it. I think in the single family detached housing field there's a real shortage of architects who are willing to do that work. I think most of it has to do with builders who are really not concerned about the appearance. I think most single family houses in this country really look almost the same. For the most part I think the designs are poor. Not the construction, I mean the buildings look bad. Whether they're contrived or pretentious, they use the highest priced materials. I think for the most part, they're poorly done. I think there are a lot of condominiums and townhouse developments which are architect designed which are much better done than single family houses. I don't know why single family houses all look so ugly but for the most part I think they do. Most of them are pseudo designed, colonial or bi-level, whereas a lot of the townhouses and condos show good contemporary design.

**ANJ:** *Do you think that has to do with what people think they want in a house or do you think it has to do with the builders being unwilling, for whatever reason, to use an architect?*

**BY:** I think the builders are uneducated. I think the architectural community and the building community, when it comes to single family houses, are still far apart. I don't know whether it's the architect's fault or the builder's reluctance to pay a fee for the architect's service. I'm not sure what it is. I don't think you can blame the buying public. For example, many years ago, I built a



*Leigh Photographic Group*

project of houses in Princeton, off Snowden Lane. I wanted to break away from run of the mill colonial split levels and had very simple houses designed with clean exteriors and casement windows. And all the builders told me was "You can't sell a house in Princeton without a 6 over 6 window." I didn't accept that as gospel and built these houses and the houses sold very rapidly. And for the longest time there were no resales. So I think the market was there but I think it hadn't been satisfied because of either builders or the realtor's perception of what buyers were looking for. I did the same thing on Herrontown Lane where I built 11 contemporary houses; again I was told you can't build this spec development of contemporary houses and they also sold very rapidly. So I would not blame the public.

**ANJ:** *So what can we do to get the architects and the builders together?*

**BY:** I went to the homeowner's convention. I hadn't been there for quite a few years and there were a number of architects there. I think a lot of architects don't want to mess with the single family house. Maybe the money is not there. I think architects' egos are causing them to move away from the single family house. I think also when you go and design your plan and the builder does what he wants anyway and the whole plan is distorted it costs the architect his efforts. He's been paid, but efforts and concerns have been wasted. I can understand that feeling too. I think there should be some forum for greater exchange between architects and builders. I know there is a Homebuilders Assoc., the architects' have the AIA, but I don't know if that is the place. I just think that there should be more communication. I don't know how to do it. I think the fault is with the architects and builders who may just be market oriented. I'm market oriented too, but I think there are other considerations because you build a house or a building and its there a long time. It's going to be there in the landscape for 75 years. I think it has a great impact on the whole environment and I think if it's done bad, it's a shame, if it's well done it enhances the landscape.

**ANJ:** *In that light too, New Jersey in general, but specifically Princeton is booming. Obviously you've been here from the start of all that and you've expressed an interest in the quality of your development going on and is it ultimately for the good or not of the area?*

**BY:** I think that development is inevitable. I mean I don't think it's possible for an area that's between New York and Philadelphia which is as attractive as this to remain undeveloped. I just think every attempt should be made to do it as tastefully as possible. I wouldn't recommend that there be committee of design on the planning boards but I think it's something that has to come from within the architects, from within the developers, I think there has to be good design and a real concern to do it as tastefully as possible. I live here and so I'm concerned with what happens, I'm concerned with what I do and I'm concerned with what other people do. I oppose a developer or a development that I feel is in bad taste or would have a detrimental effect on the area.

# office profile

## Architects Chartered Atlantic City, NJ



*Some members of the Atlantic City Office.*

Understanding and responding to the needs of the owner is essential to Architects Chartered. "The importance of close contact between the project architect and the owner, from the inception to the completion of the project, accounts for the success of the firm," said William J. Gallo, AIA, Vice President and Principal of the New Jersey office of Architects Chartered.

"This individualized approach encourages an intimacy with the project which could not develop in an assembly-line approach," he said. The firm insists that all phases of a project, from schematics through contract documents, are supervised by the project manager. With Gallo acting as design critic, the firm maintains standards of excellence and continuity.

It is the stated philosophy of the firm that

"That portion of our environment which is man-made is increasing in magnitude and complexity. As the demands increase to translate human desires and functional requirements into the physical expression of building, the available architectural options similarly multiply. Architects Chartered strives to create, through a design methodology based on human requirements, an architecture which is practical and aesthetic."

The firm's specialties include health care facilities for the elderly and therapeutic environments for the education of handicapped children. In addition, design and production experience ranges from private residences to multi-million dollar schools, commercial and retail facilities and housing complexes.

Architects Chartered is especially proud of Regional Day Schools in Atlantic, Salem and Camden counties. The Salem school received the Excellence in Design Award from the New Jersey Department of Education; it was featured in March 1985 on the New Jersey cable television program, "Not Just a Turnpike," highlighting the attention given to research and its impact on design. According to Gallo, "To tackle the unique problems of emotionally disturbed and handicapped people, we developed a theory of 'patterning,' encompassing form, color and texture."

The patterning theory was described in

SCHOOL PRODUCT NEWS magazine as "Being able to identify a place by its form, color and texture. Conventional theories of design are inadequate for people with perceptual difficulties. When designing spaces for special people, it is imperative to plan patterned environments which help people understand where they are." Patterning was also incorporated successfully in the Cumberland Manor long-term health care facility for the elderly, Bridgeton.

Farmers' and Mechanics' Savings and Loan Association, in Burlington Township, was a recent project which demanded totally different design challenges — and which graced the cover of CONTRACT magazine. A symbolic, contemporary two-story triumphal arch heralds the entrance to this single-story building, creating an apparent stronghold. "To draw the customer to the teller, we used the multidimensional techniques of form, natural light, color, and texture," said the firm's Paul Lee Heckendorn. "The shape of the building clearly leads the customer to the teller's window."

In designing the Cumberland County Administration Building, Bridgeton, Architects Chartered used mirrored glass on the exterior to reflect the woods and make the building blend into its surroundings. Creative use of the same mirroring on the interior services the double function of appearing to bring the outside in and appearing to enlarge the space. Designed and built under the Public Works Act, the building was planned and under construction in 90 days.

In Middlesex, in the heart of a fast-growing suburban county, Architects Chartered has designed Old Bridge Professional Plaza, a 100,000-square-foot office complex, featuring three buildings grouped around an urban-style plaza. Two office buildings are condominiums and one is intended for rental.



*Hort-Ag Building  
Cumberland County College  
Vineland, NJ*

ATLANTIC CITY magazine selected Bill Gallo as one of its "85 people to watch in '85." Under the photo of Gallo holding a model of a building, the article explains that Gallo was the sole local architect picked in the three-way venture for the long-awaited renovation of Atlantic City's historic Convention Hall.

Currently on the boards in the New Jersey office of Architects Chartered are: the renovation and expansion of Atlantic County Nursing Home, Northfield, a long-term health care facility, increasing occupancy from 92 to 180 beds; an automated flight service station in Millville, part of the Federal Aviation Administration's upgrading of its air traffic control system; development of a prototype family restaurant to be used in a national chain; a 31-unit beach-front resort hotel in Cape May; the design of Central Jersey Office and Industrial Park and adjacent Marlboro Village, a commercial/residential project, both in Marlboro; and a feasibility study on a school for emotionally disturbed and hearing-impaired adolescents in Massachusetts.

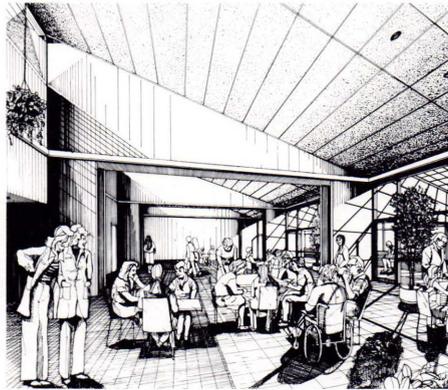
On the boards in the Florida office are: restoration and renovation of a Kress department store in Sarasota into a three-story shopping mall with atrium and movie theatre; preservation and reuse of a Spanish-style apartment building into the Belle Haven office building in Sarasota; design of a new 224-unit condominium project in New Port Richey, FL; and the design of a 15-unit, high-density condo project in the Hyde Park section of Tampa.

Architects Chartered was founded in 1973 as a partnership between Gallo and Peter A. Pizzi, AIA, who serves as President; the firm evolved into a professional corporation in 1977. Through an expansion program initiated in 1980, an office was created in Tampa, Florida, headed by Pizzi, and an association was established with an existing Boston firm. In 1984, Heckendorn, who was associated with the firm since its inception, was named a partner. In activities beyond the office, Heckendorn is president of the West Jersey Society of Architects, and Gallo is chairman of the Haddonfield Historic District Advisory Committee.

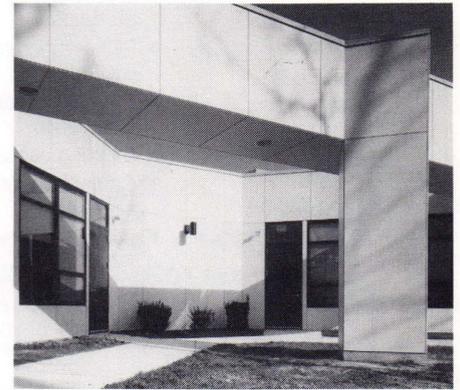
Today, Architects Chartered occupies a landmark Art Deco building in Atlantic City. The building recently was featured in a calendar published by the National Trust for Historic Preservation. The location was selected for its prominence in the community, its historic significance, and its symbolic visual expression of the history and evolution of Atlantic City.



*Farmers & Mechanics Savings & Loan.*



*Vineland State School.*



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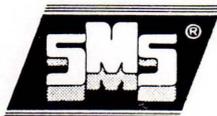
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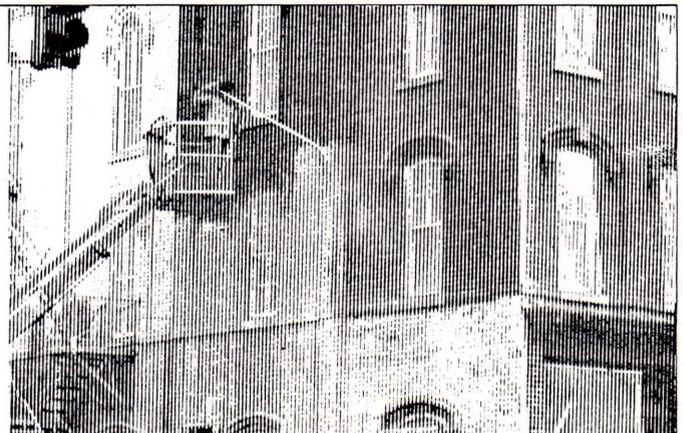
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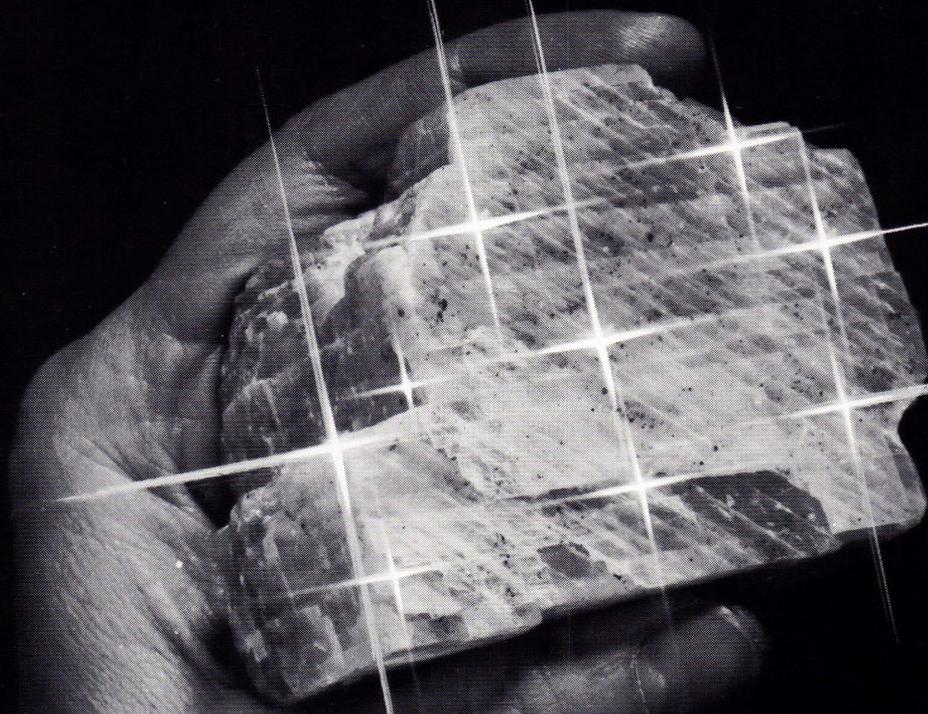
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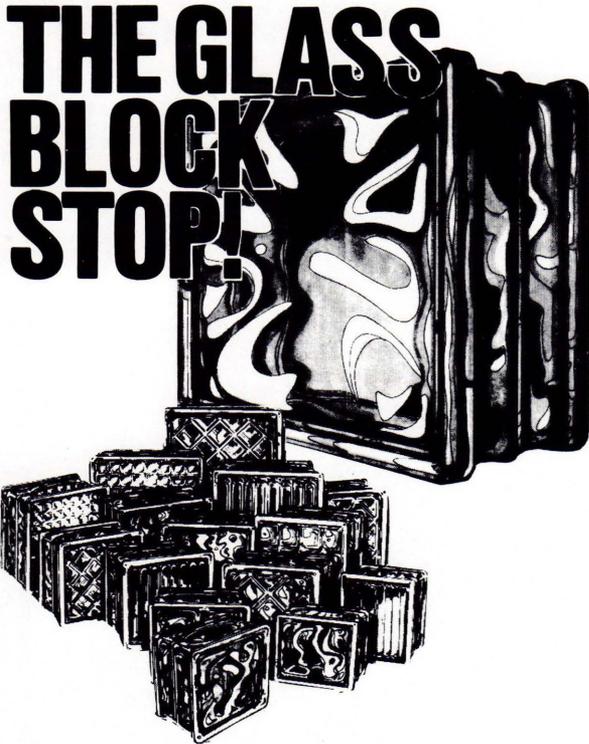
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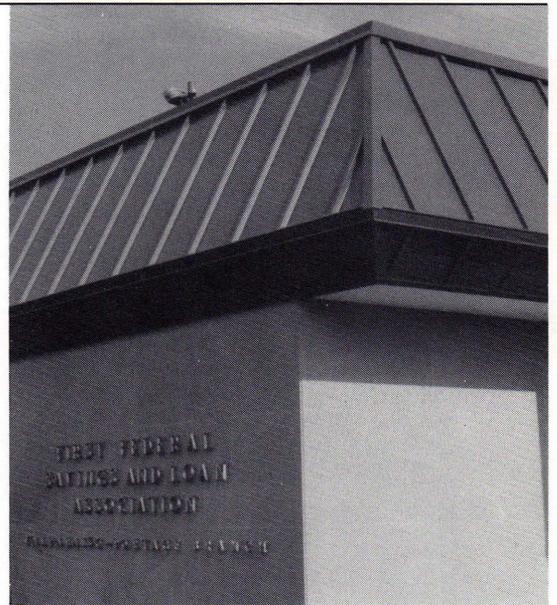
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