

Architecture

October/November/December 1985

New Jersey



Design Awards

Mr. Architect:

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October/November/December 1985
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New Jersey

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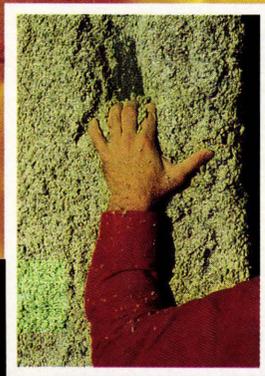
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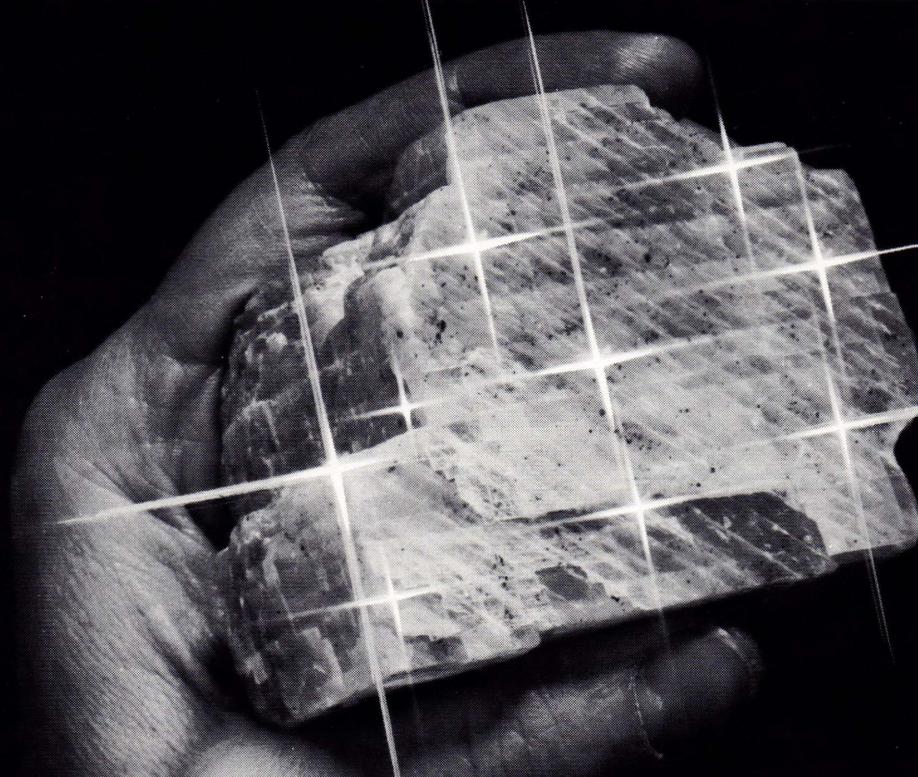
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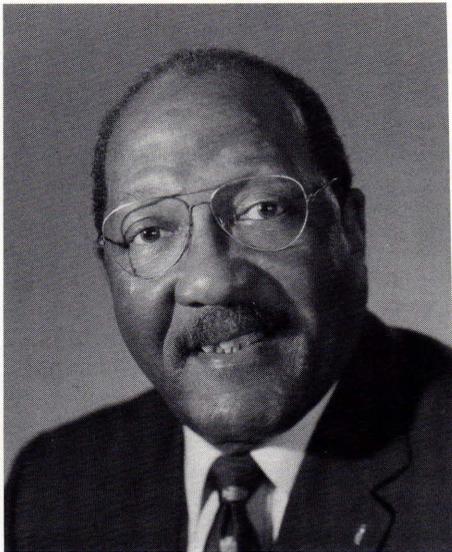


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President's Profile



William M. Brown, Jr., AIA

The shingled dome of Newark's Bethany Baptist Church crowns a hill in one of that city's oldest neighborhoods. Its circular form and that of the sanctuary beneath are set within a rectangle of low yellow-brick street walls which provide both a protective embrace and a pleasing geometric contrast.

The interior of the concave wooden roof seems to billow upwards, culminating in a narrow skylighted opening; light is also admitted through a series of stained-glass windows patterned in swirls of strong primary colors.

The Bethany Baptist Church is a striking building. "You've got to see it," says Bill Brown, "if you want to know how I feel about architecture. "However," he adds, "don't expect our other buildings to look like that. Every new building we design is a fresh challenge with a whole new set of problems. We don't repeat designs," he says of his firm, Brown and Hale, an eight-person office in his native Newark.

"It took ten years to get that church built," says Brown, who founded his full-time independent practice in the sixties with Reginald Hale on the premise of that commission. Although such delays are well known to architects, for Brown, the years between represented an accommodation of life, an adaptability and flexibility — and patience — that are characteristic of his approach to his profession.

Like the jazz to which he is addicted after a long work day, the variations may fly off into all directions, but finally resolve into one clear theme — of life and work. "It's the underlying structure that's important," says Brown. "I try to

achieve a certain visual impact, but I always look at what's behind it, trying to solve problems within a strict economy of means."

The ability to accommodate to situations began early, when his father, who worked for Whittier-Ruhle Millwork Co. for most of his life, showed him the road to self employment. "That was during the depression when money was scarce. There really was none to spare, no spending money, until my father made me a shoe-shine box," he recalls with a grin. "And I became an independent business man at an early age."

During high school he discovered drafting, which he enjoyed and at which he excelled, and football. At six feet and 205 pounds he became a tackle for the Blue Devils and toyed with the idea of professional ball. But that was 1943, and the 17-year-old Brown, brought up on tales of the Navy during World War I, enlisted in the Navy in World War II. He saw three years of active duty in the Pacific, including a stint on a subchaser.

"That's where I really learned how to accommodate to any situation," says Brown. Following his discharge, he thought briefly — very briefly — about becoming a tug boat captain. Then he wrote a letter to the football coach at Howard University in Washington, D.C. inquiring about football scholarships.

"Howard doesn't give athletic scholarships," says Brown, who was admitted on his academic merit, and later became a tackle for the varsity team. Entering an engineering and architecture program, he selected architecture which he found less rigid and mechanical than engineering. Although he was in a specialized field, his academic subjects were integrated into the full liberal arts and engineering curriculum, a pattern he thinks is best for architecture students.

After graduation, he worked for a short time for Erwin Gerber of Newark and Emil Schmidlin of East Orange. Later he joined the Grad Partnership in Newark where he remained for 10 years, developing a strong interest in specification writing and construction contract administration.

"People have the idea that a specifier is someone who sits alone in a room with a bare bulb overhead struggling with some abstract concepts. Not so. Specifications are many times just as important as the drawings," says Brown, who would like to see specification writing introduced as a special course in schools of architecture.

Brown and Hale recently designed 234 units of scatter-site housing for the Newark Housing Authority. "You could fill every vacant lot in Newark with

houses, but who would live in them? You have to have jobs to create the need for housing. If you have more commercial enterprise, then you'll have more housing."

In deciding to remain in Newark and not follow the trek to the suburbs, Bill Brown, in a sense, committed himself to the city where he lives and where his firm has designed many public facilities. His design for the 13th Avenue School, the city's first post-riot school, represented new ideas in education, incorporating several self-contained schools within one school and providing space for nighttime use by the community.

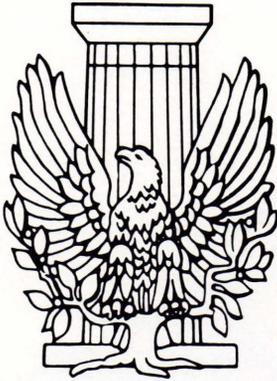
He's usually more sanguine about his work. "Sometimes I work 12 hours a day, seven days a week on a project and it's tough going, but it's really not a life-and-death situation. I give it my best shot and hope that will do the job. You can do just so much, then you must let go and hope the client will be satisfied."

He rarely lets go, of his work, or of his commitment to his community and profession. A trustee of the School of Architecture of the New Jersey Institute of Technology, he is chairman of the Fund for Educational Enrichment and is tireless in his drive to see that the graduates — from SOA — and other schools are well prepared for life in the real world. He is also a member of the National Organization of Minority Architects, which is concerned with inner-city architecture, the North Jersey Blood Bank, and Mt. Zion Baptist Church in Newark.

Brown and his wife, Wilhelmina, who teaches in the Newark school system, have three children: William M. 3rd, who works with his father; Leslie Joyner, who is with the Bureau of Labor Statistics in Washington, D.C. (both are Howard graduates), and Lisa, a Howard senior, who plans to enter medical school.

"Today's Society," he says, "has major tasks to achieve for its membership and must assume an assertive posture to assure that they succeed. High on the agenda is the need for reform of laws governing liability insurance, an exploration of alternative insurance mechanisms, implementation of a political action committee, and an expansion of the Intern Development Program."

Design Awards



Introduction

What does a jury look for when selecting projects for design awards? A jury consisting of John Kosar, Robert James Dunay and Gilbert Cooke judged the NJSA 1985 Design Award Competition on the basis of site utilization, function, response to context, and use of materials. The expressions heard most frequently in the course of their recorded discussions, however, had more to do with: “imaginative qualities”, “content and vitality” and “excellence” rather than the mere satisfaction of programmatic requirements.

Three completed buildings were cited for Excellence in Architecture, four were granted Awards of Merit. In the Proposed Project category four Commendations were presented. Forty-three completed and fifty-four proposed projects had been submitted. While the jury praised the “good solutions to difficult problems”, it was clear that they, presumably like the rest of us architects, were looking for something more, perhaps the Vitruvian quality of delight which many believe is the essence of architecture. As the selected comments for each of the winning projects indicate, those that offered some vision larger than themselves attracted the jurors’ attention.

The jury appreciated the fact that awards were not restricted to particular building types, as Gilbert Cooke expressed it: “We didn’t have to select the best house, the best office building, etc., we were looking for excellence in architecture and we found it”.

There was some disagreement regarding the perception of style. John Kosar said “...and as a point of interest, we were very impressed with the style of architecture that we see. We see new trends that are being created”. Gilbert Cooke contended “...that there was no overriding trend, no particular style, no format that everyone subscribed to...”. Robert Dunay was more interested in “issues” such as housing for the elderly and respect for the urban context and architectural “content” but did not “detect an overall trend”.

The jurors were unanimous in their judgement that the ideals of architecture are being pursued by New Jersey architects with diligent vigor and, as the following pages attest, considerable success.

The Editors

Jury Profiles:

John Kosar, AIA, is President of Burt Hill Kosar Rittelman Associates of Butler, Pennsylvania, a 124 person firm that is a leader in the design of energy conscious buildings.

Robert James Dunay, AIA, Associate Professor, at the College of Architecture and Urban Studies, Division of Architecture and Environmental Design, Virginia Polytechnic Institute is Coordinator of fourth and fifth year architectural laboratories.

Gilbert D. Cooke, AIA, is principal of Gilbert D. Cooke Associates of Baltimore, Maryland. In addition to conducting his practice, he has taught at the University of Maryland.

Excellence in Architecture:

Mermaid Hill

Block Island, RI

Architect:
Herman Hassinger Architects
Moorestown, NJ

Jury Comment:

"A wonderful expression of residential architecture, one that reflects both an honest response to the needs of the client and the joyful dictates of magnificent site. It is delightful, and I think we'd like to live there."

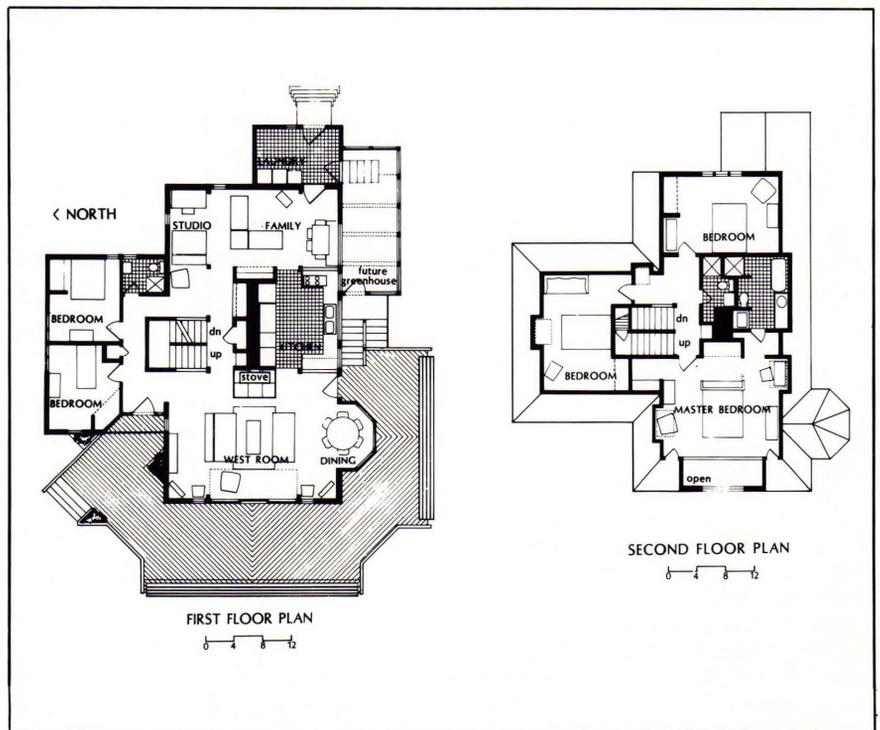


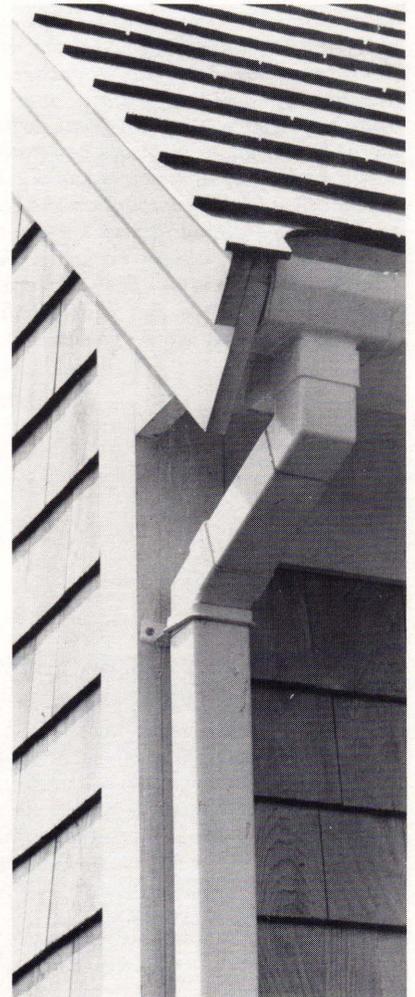
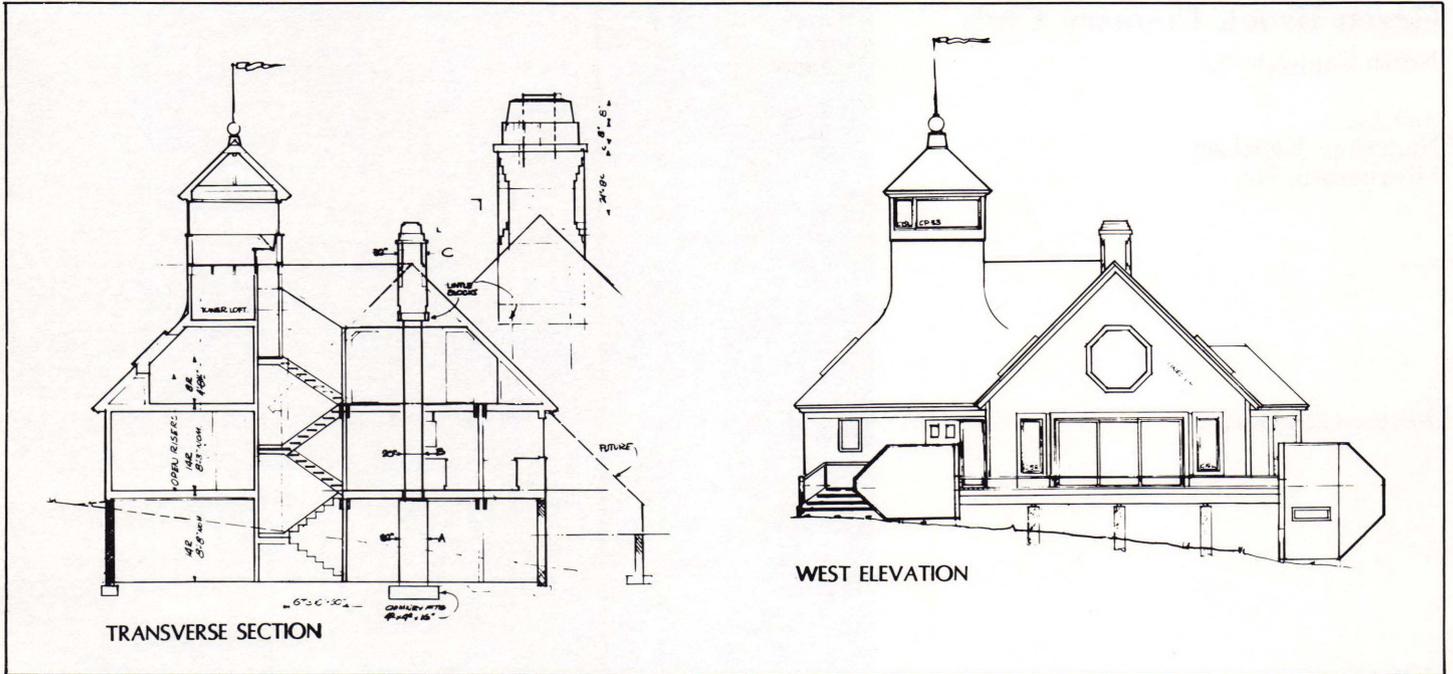
Project Description:

Sitting on a Block Island hillside this "three season" home built for the architect and his extended family recalls the life saving stations that once dotted the New England coast.

Except for the two guest rooms, the first floor is an open plan with separate areas for grown-ups and children, along with a small studio area. The attic story contains three bedrooms tucked under the eaves, a familiar New England tradition. The tower is an eight foot square observation room. Access is by ships ladder coming up through a hinged panel in a bench along one side. The foundation level contains a garage, a workshop, larder, and ample storage.

The construction is normal platform framing with heavy timber framing for the main portion of the first floor. Exterior cladding is traditional cedar shingles and painted trim. The domestic hot water system is augmented by solar panels.





Green Brook Country Club

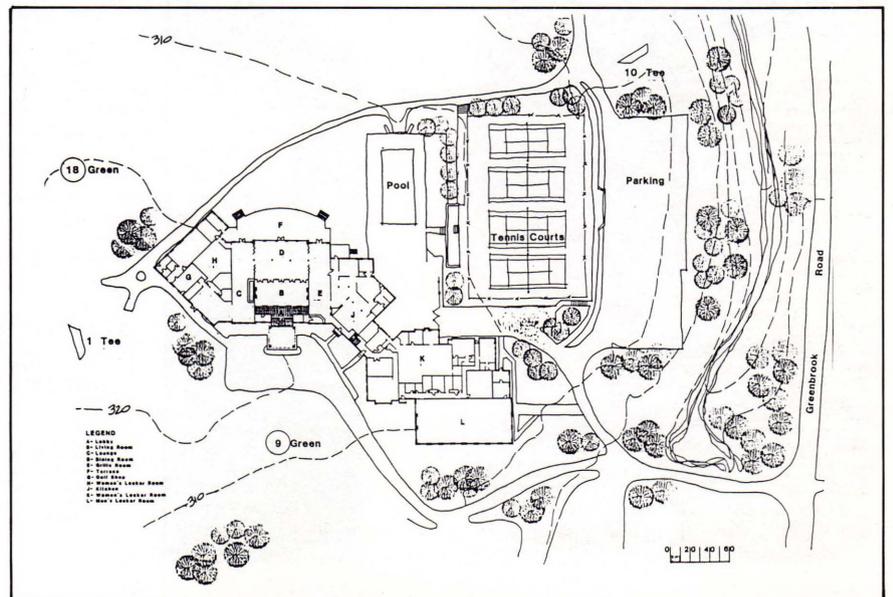
North Caldwell, NJ

Architect:
Nadaskay Kopelson
Morristown, NJ

Photos: Otto Baitz

Jury Comment:

"Of all the projects, this used fine detail to maximum effect, repeating elements to form a unifying pattern. This was necessary because the architect was confronted with the difficult task of bringing together a number of buildings built over a number of years. This is a great example of how a good architect can make a silk purse out of a sow's ear. I can just picture Gatsby sitting on the terrace having a gin and tonic. I'd like to sit there with him because the overall environment, both exterior and interior, makes this a delightful place to be at any time of year."



Project Description:

Renovated many times in many different styles over a 50-year period the latest project cried out for a unifying touch. In addition to the need for improved functional relationships and spatial continuity extensive modernization of mechanical and electrical systems was required.

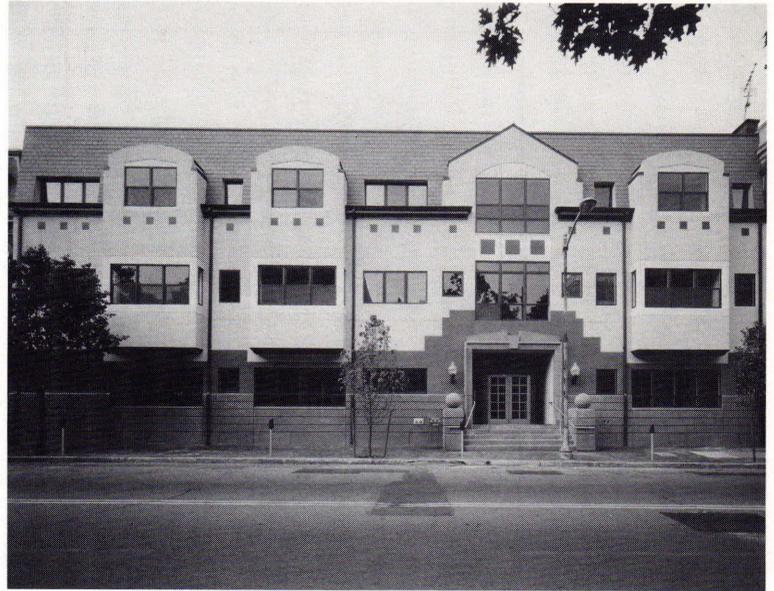
The use of trellis and lattice trim adds visual unity and distinction to the structure.

Awards of Merit:

Capitol View Office Building

Trenton, NJ

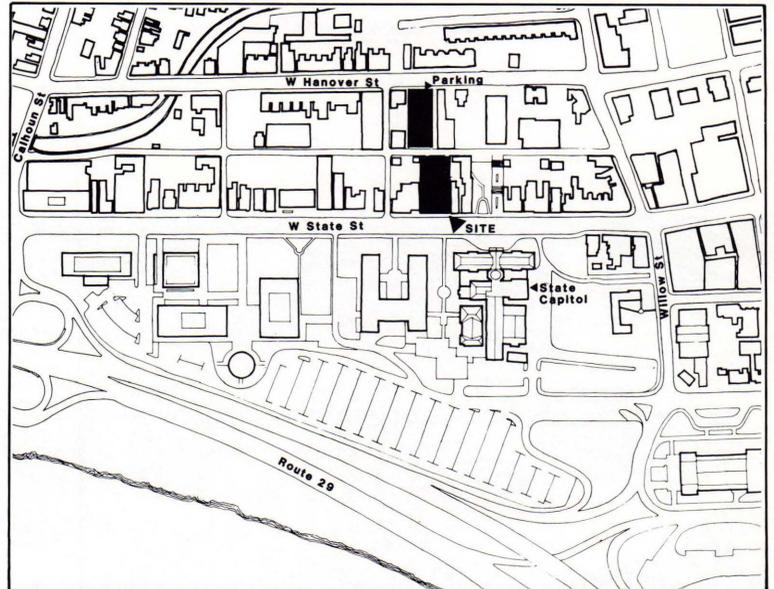
Architect:
Clarke & Caton
Trenton, NJ



Jury Comment:

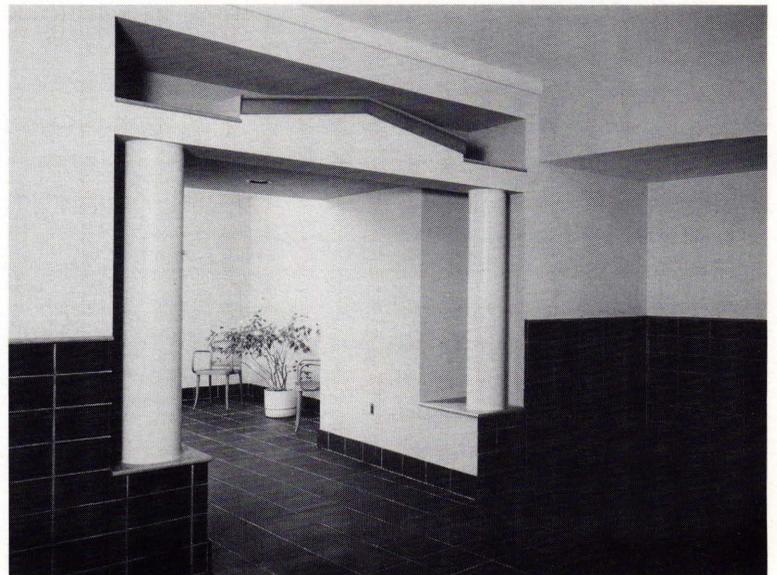
"It's a credit to the architect and the developer to be sensitive when designing a speculative office building, especially an infill project, such as this, which consumes a large site near the state capitol on a street that was formerly residential. The building's scale, attention to detail, and contextual relationship are outstanding."

"The strength of this project is not only what it gave to its client but also what it did to the street."



Project Description:

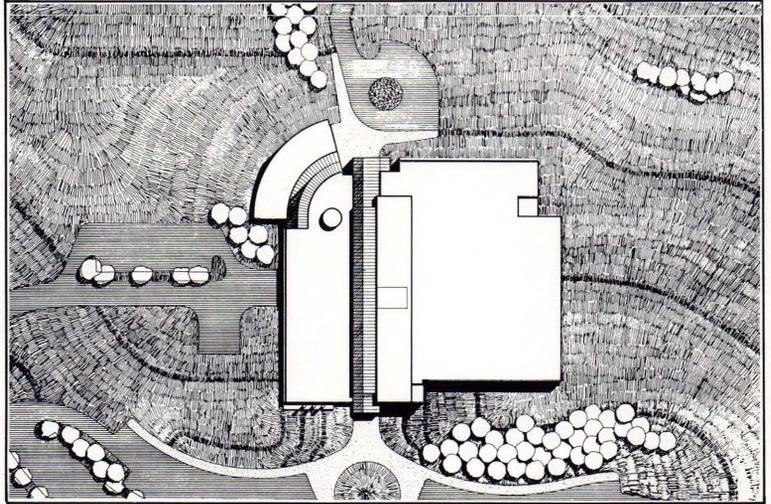
Unlike many speculative office buildings which are often freestanding with few contextual constraints, this 46,000 square foot structure is situated directly opposite the Capitol Building in the State House Historic District of Trenton. The site had the appearance of a missing link in the chain of elegant nineteenth century townhouses. The challenge was to insert the new buildings in a way that would harmonize with the character of the street and the adjacent buildings. The street facade is treated with scale, texture and detailing that relates it to its neighbors without denying its newness.



New Jersey Bell, CDC II

Freehold Twp., NJ

Architect:
The Grad Partnership
Newark, NJ



Jury Comment:

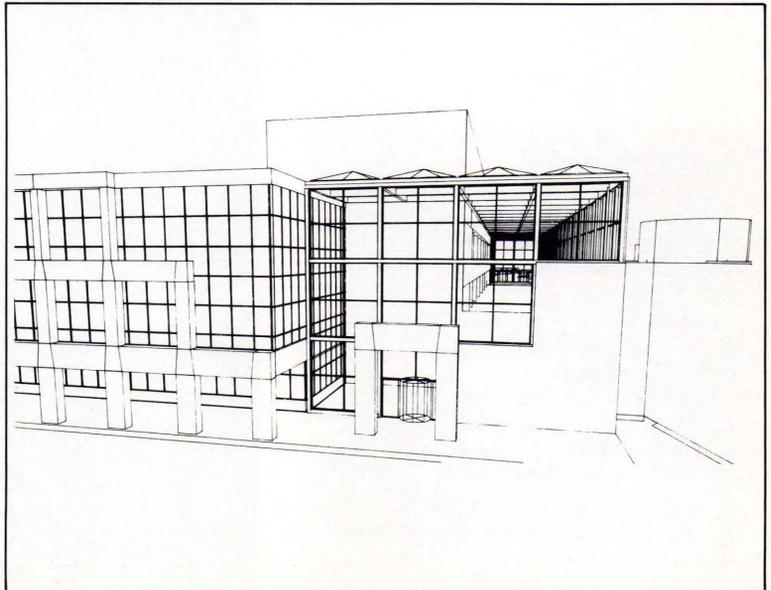
"The crisp white articulated building with red accent forms is a very exciting structure. The large masses of this building deliver a powerful corporate image, while the smaller grid behind delivers a scale that's more related to the individual worker. Entering and using the building, and the site relationship make it a most pleasant working environment for the computer age version of the factory worker."



Project Description:

Surrounded by a working farm this building houses almost 100,000 square feet of computer space. Appropriately the design and construction documents were completed using a computer aided design and drafting system.

The enclosed computer core is flanked on two sides by office spaces with views to the outdoors. A glass roofed concourse provides a major circulation axis for the 256,000 square foot building. Amenities include a cafeteria, a lounge, the skylit concourse, a kitchen and an outdoor dining area, all designed to take advantage of the serene views of the surrounding fields.



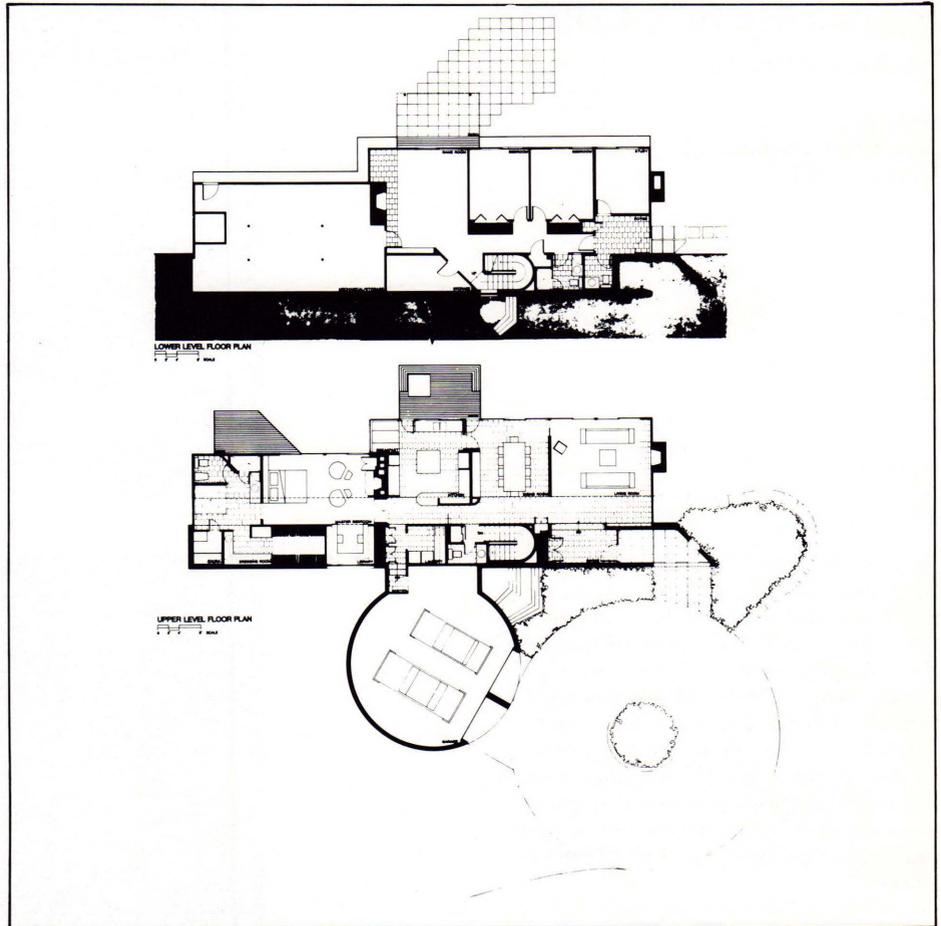
An Empty Nest in The Woods

Princeton, NJ

Architect:
The Hillier Group
Princeton, NJ

Jury Comment:

"The strength of this residential project is in the clarity of plan, and the simplicity with which the architect handled the client's needs. He sited the house in a manner which establishes both detachment from and immersion in nature. It perches on top of a hill in such a way that as one approaches it there's a great degree of privacy, and yet as one enters it, the house opens up into the natural environment. This nest might be empty, but it's substantial and solid and makes a strong statement about the clients that live here."



Project Description:

The client, a mature professional couple, wanted to combine the elegance of a city penthouse with the total privacy of a suburban, wooded, site. Office facilities were to be provided for the wife's professional practice and separate living quarters for visiting children.

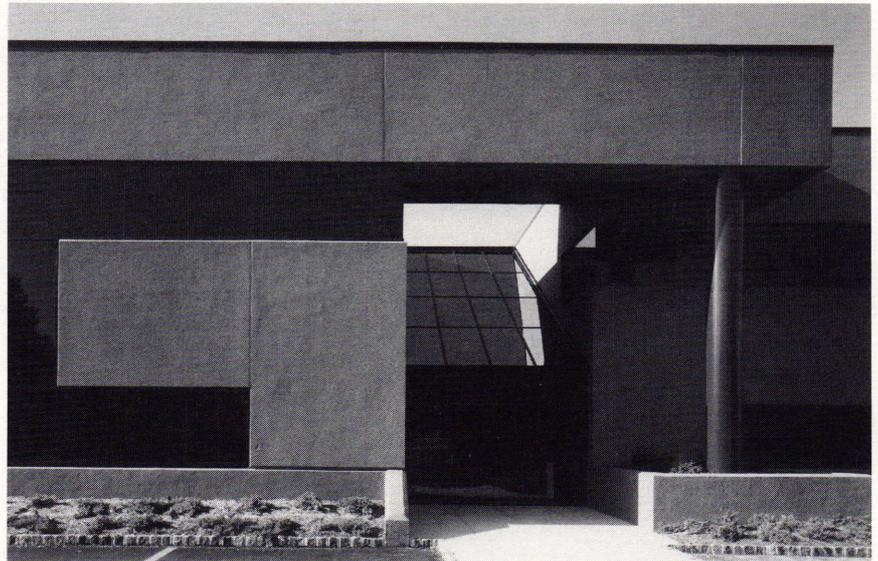
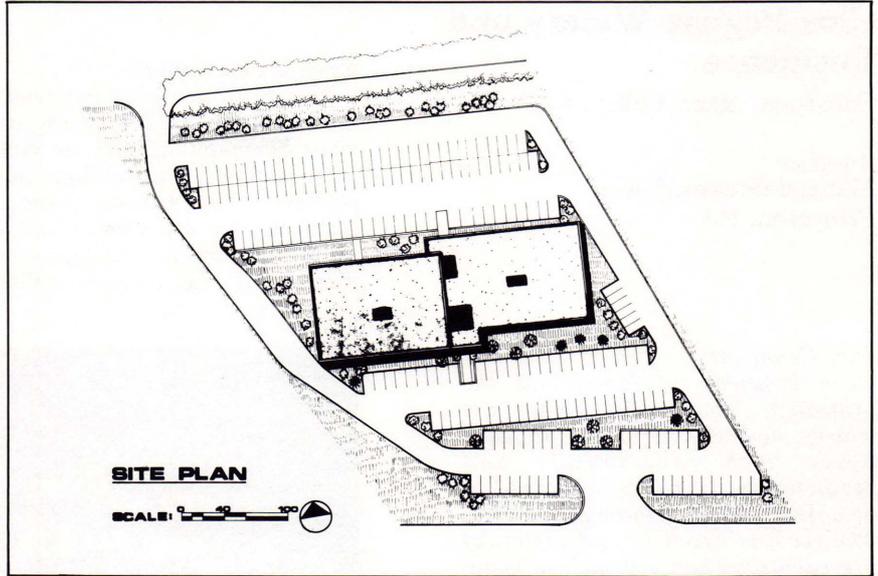
The house is a contrast between the solid brick wall facing the street and the open, trellised elevation facing the woods. Southern sun is captured through a continuous clerestory. All living spaces for the couple are on the upper level.



Plaza 322 Office Building

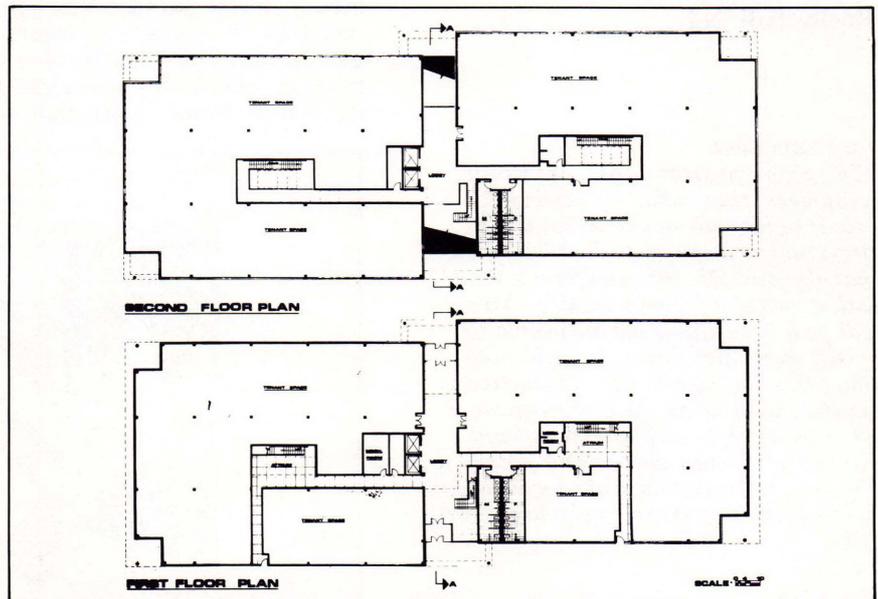
Parsippany, NJ

Architect:
Barry Poskanzer, AIA
Ridgewood, NJ



Jury Comment:

"It can be relatively easy to design a good building that has an unlimited budget; but difficult to design a good building that has a low budget. This one seems to have accomplished that well. We assume that the architect was working with economic limits in terms of design and construction, as well as financing. This building is quality design at any budget and represents what can result when a good architect works closely with a good client and budget is an understood aspect of the program."



Project Description:

Designed to fit within a previously approved site plan "footprint," this 48,000 square foot speculative office building uses shape and color to achieve unusual interest.

Commendations for Proposed Projects:

Clos Pegase Winery and Residence

Calistoga, Napa Valley, CA

Architect:
Michael Graves, FAIA
Princeton, NJ

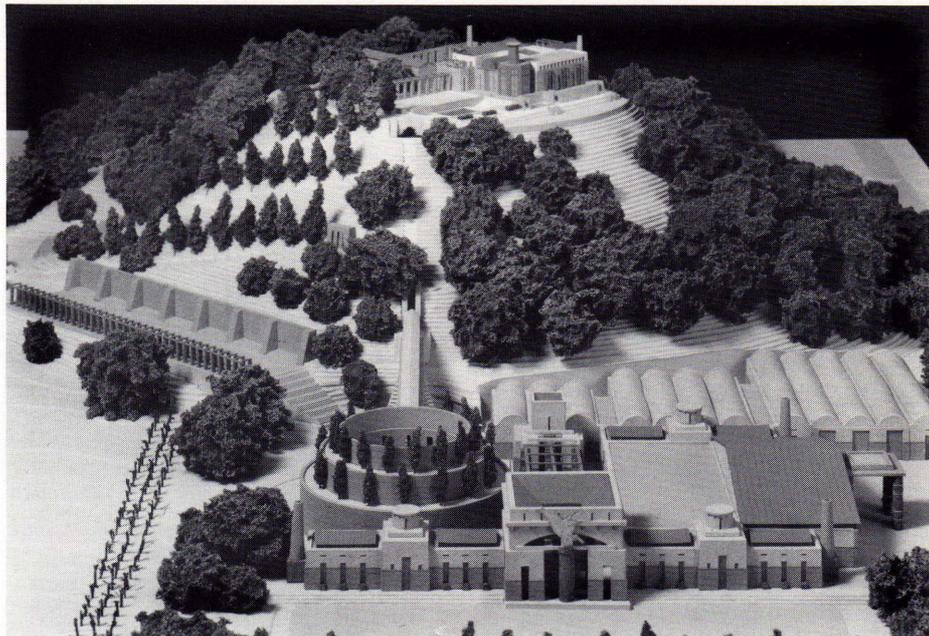
Jury Comment:

"The interplay of forms and the utilization of the site relate the winery and the residence to each other both functionally and aesthetically. It will be delightful to be able to meander through the area. The scale is excellent and historical precedents are honored without being imitated."

Project Description:

This project, which involved the collaboration of the New York artist, Edward Schmidt, includes: A winery with both public wine-tasting functions and more private winemaking functions; a residence for the owner; and a public sculpture park for outdoor events and display of the owner's collection of sculpture.

The site has been organized along an axis of water beginning with a spring, the "grotto of Pegasus," which is carved into the summit of the knoll, and ending with the natural landscape surrounding the winery's two formal ponds. To one side of this axis are the public activities of the winery and the sculpture garden.



St. Luke's Elderly Housing Plan

Gladstone-Peapack, NJ

Architect:
Michael Burns, AIA
Rocky Hill, NJ

Jury Comment:

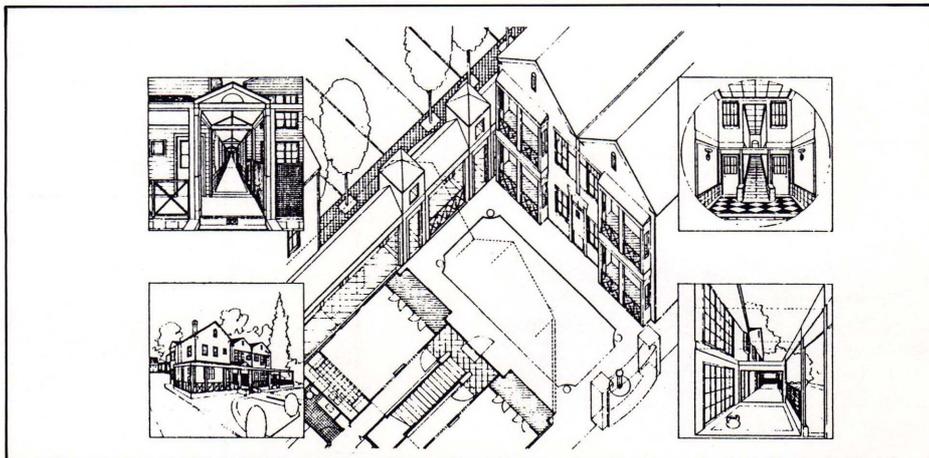
"In this project the architect recognizes that what is needed for people of increasing age is not only a clean and neat place to live but one that also answers the need for dignity and a sense of communality. This will be a beautiful place for people to spend their later years. I would note that this architect has submitted several buildings in the design phase, all representing a high degree of sensitivity to overall design and detail. The jury felt that this project was the best example of several very fine entries."

Project Description:

This project for an Episcopal Church 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."

The architectural solution is organized by a pedestrian entrance and arcade as a connector to the units.



Additions and Alterations to the Morristown Town Hall

Morristown, NJ

Architect:
Short & Ford Architects
Princeton, NJ

Jury Comment:

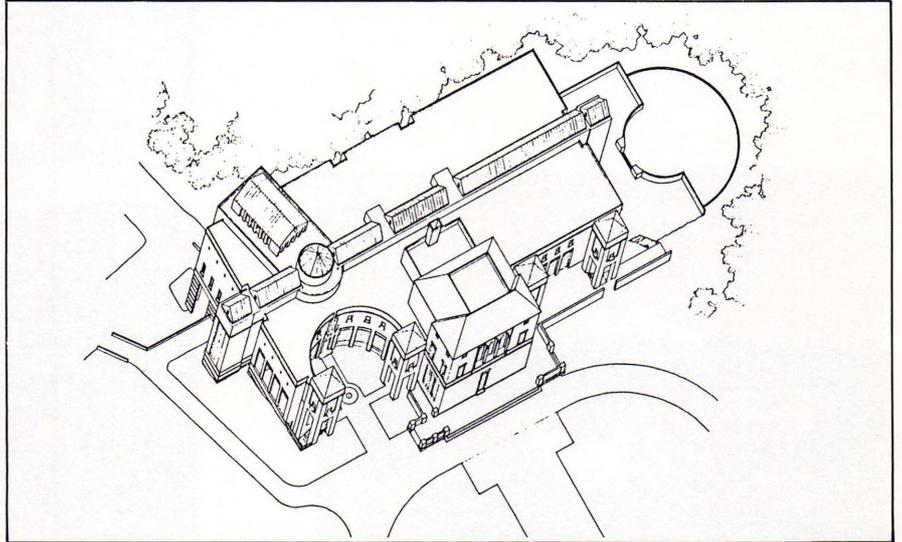
"In designing an addition to a public building that has both monumentality and intimacy, the architect had to deal with a diverse number of functions. This he did in an orderly but exciting manner. If this project is realized, it will contribute to a sense of civic pride which one doesn't often find in smaller cities."

Project Description:

This is a 48,000 sq. ft. addition to a mansion that was built in 1915 in the "Mediterranean Renaissance Palazzo" style. It is located on the main street of town and is dramatically sited at the end of a long reflecting pool. The mansion is listed on the National Register of Historic Places.

A deep change of grade at the rear made possible the large addition, including two levels of parking, which

does not overwhelm the original monumental building. A semi-circular turnaround was converted to the approach to the new main entrance which leads to the council chambers, courtroom and an atrium hall off which, on two levels, are the major departments of government. The architecturally significant spaces in the original building will be restored for the mayor's office, conference and public ceremonial rooms.



University of Pennsylvania — The Wharton School Executive Education Center

Philadelphia, PA

Architect:
The Hillier Group
Princeton, NJ

Jury Comment:

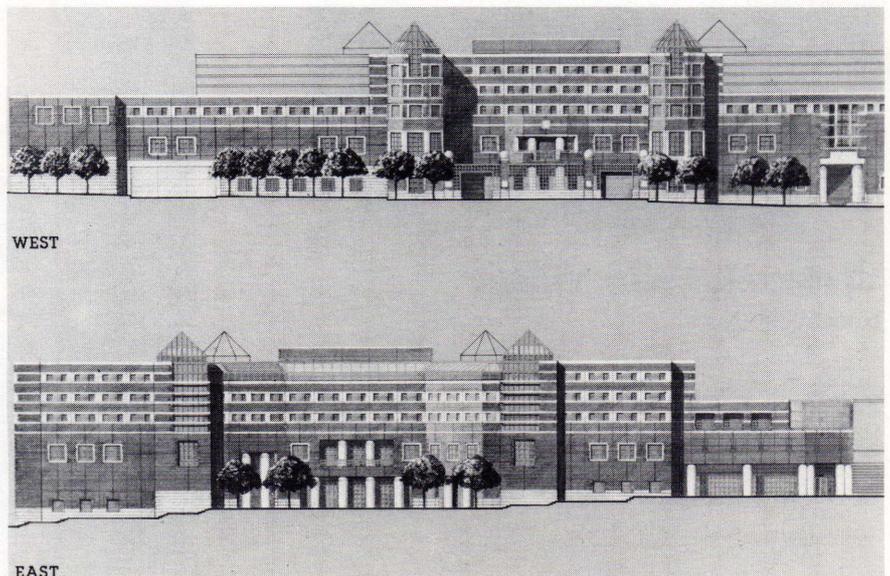
"This is a wonderful example of contemporary collective design and fits so well into the campus that one would be hard pressed to say when it was built. In terms of materials, scale — in terms of everything about — it fits its site superbly, and the entrance into the quadrangle works as well if not better than most of the pedestrian experiences throughout the University."

Project Description:

An executive education center, the building includes spaces for teaching, conferences, dining, reception and 100 guest rooms. The plan provides a new entry into the campus from the surrounding city and a courtyard for

the entire Wharton Business School.

Each of the four elevations responds to a different urban or campus environment ranging from busy city streets to the newly created courtyard.

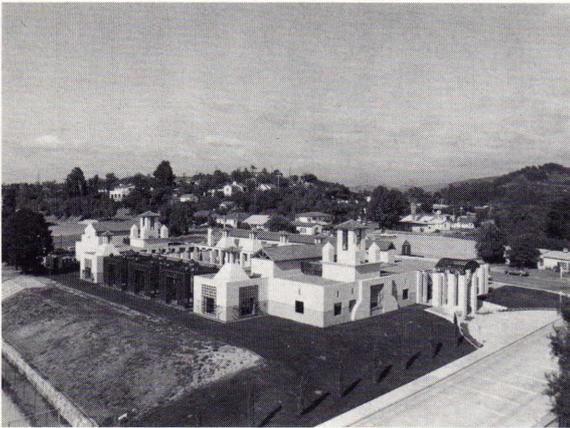


AIA Honor Awards

San Juan Capistrano Library

San Juan Capistrano, CA

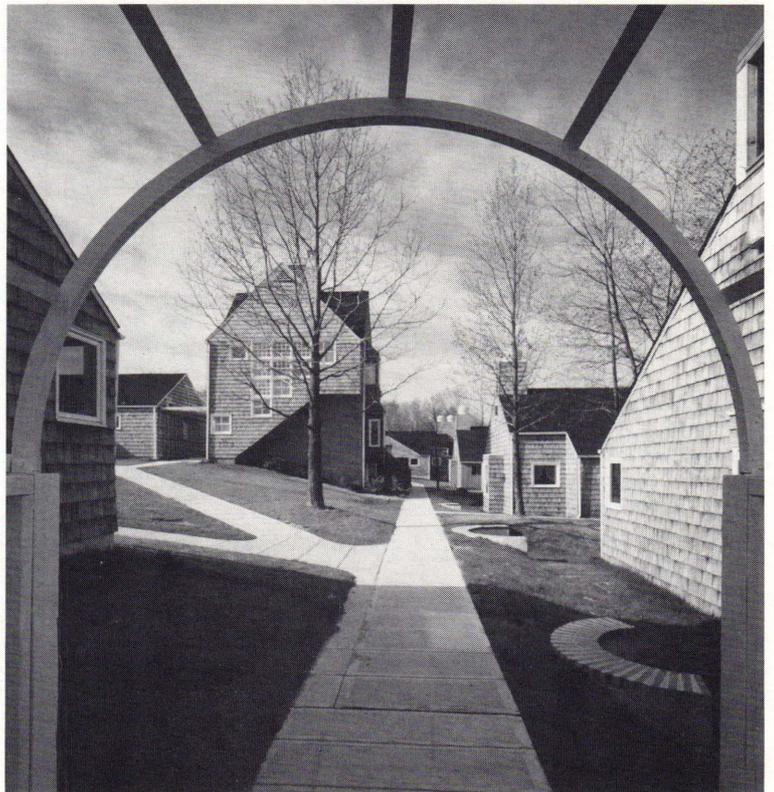
Architect:
Michael Graves, FAIA
Princeton, NJ



Roosevelt Solar Village

Roosevelt, NJ

Architect:
Kelbaugh & Lee, AIA
Princeton, NJ



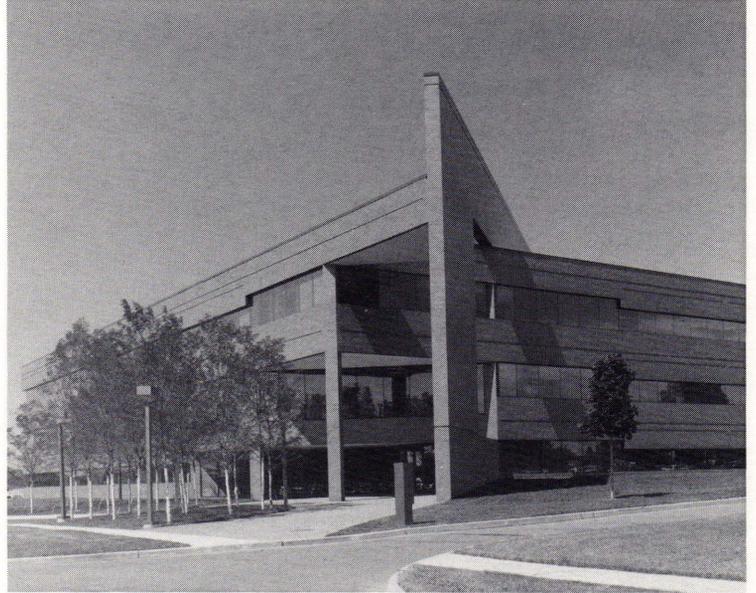
Miscellaneous Awards:

B.C.A. of N.J., N.J. State Conference of
Bricklayers and Allied Craftsman:

Grand Award
105 Carnegie Center

Princeton, NJ

Architects:
Fulmer and Wolfe
Princeton, NJ



Merit Award
Galetto Residence

Millville, NJ

Architects:
Manders/Merighi Associates
Vineland, NJ



Merit Award
Liberty Party Terminal

Jersey City, NJ

Architects:
Geddes Brecher Qualls Cunningham
Princeton, NJ



**B.C.A. of N.J., N.J. State Conference of
Bricklayers and Allied Craftsman**
(continued)

Honorable Mention
211 Carnegie Center

Princeton, NJ

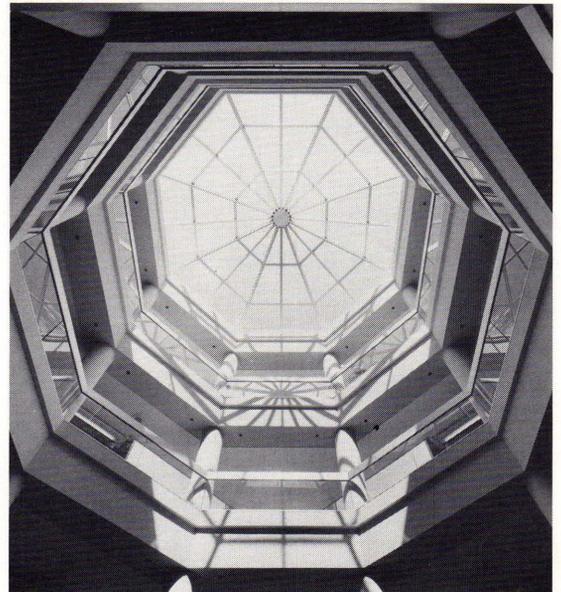
Architects:
Rothe Johnson Associates
Edison, NJ



Honorable Mention
**Bell Communications
Research Navesink
Center**

Middletown, NJ

Architects:
Rothe Johnson Associates
Edison, NJ



Office Administration and Automation:

Office Of The Year
**J.M. Huber Corporate
Headquarters**

Edison, NJ

Architects:
The Hillier Group
Princeton, NJ



22nd Annual Concrete Awards:

Grand Award **Corporate Office Facility**

Florham Park, NJ

Architects:
Rothe, Johnson Associates
Edison, NJ



Commercial **Purolator Corporate Headquarters**

Basking Ridge, NJ

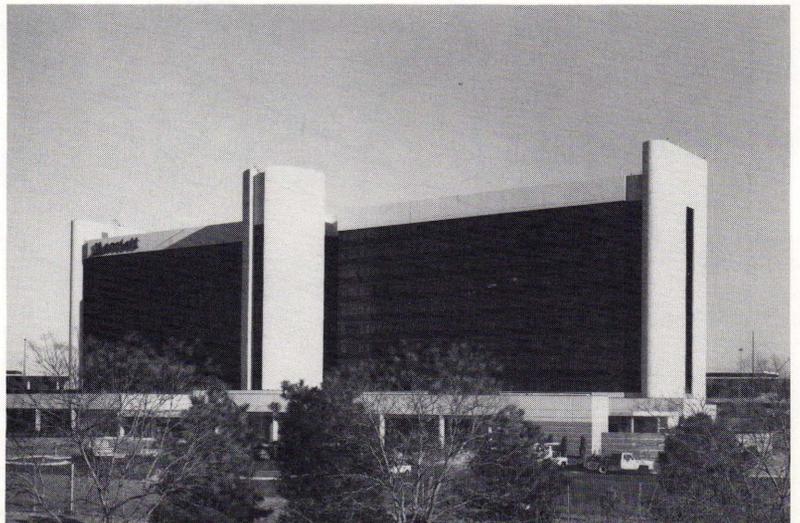
Architects:
Rotwein & Blake
Associated Architects
Union, NJ



Commercial **Marriott Hotel Newark International Airport**

Newark, NJ

Architects:
The Hillier Group
Princeton, NJ





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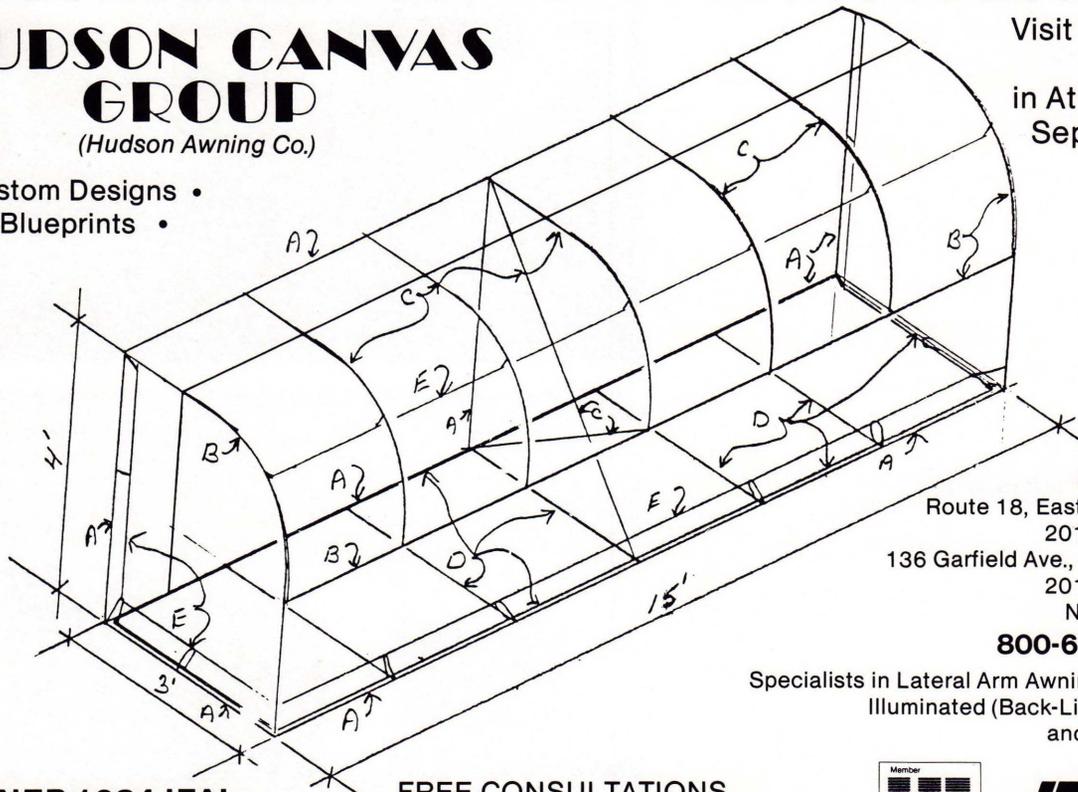
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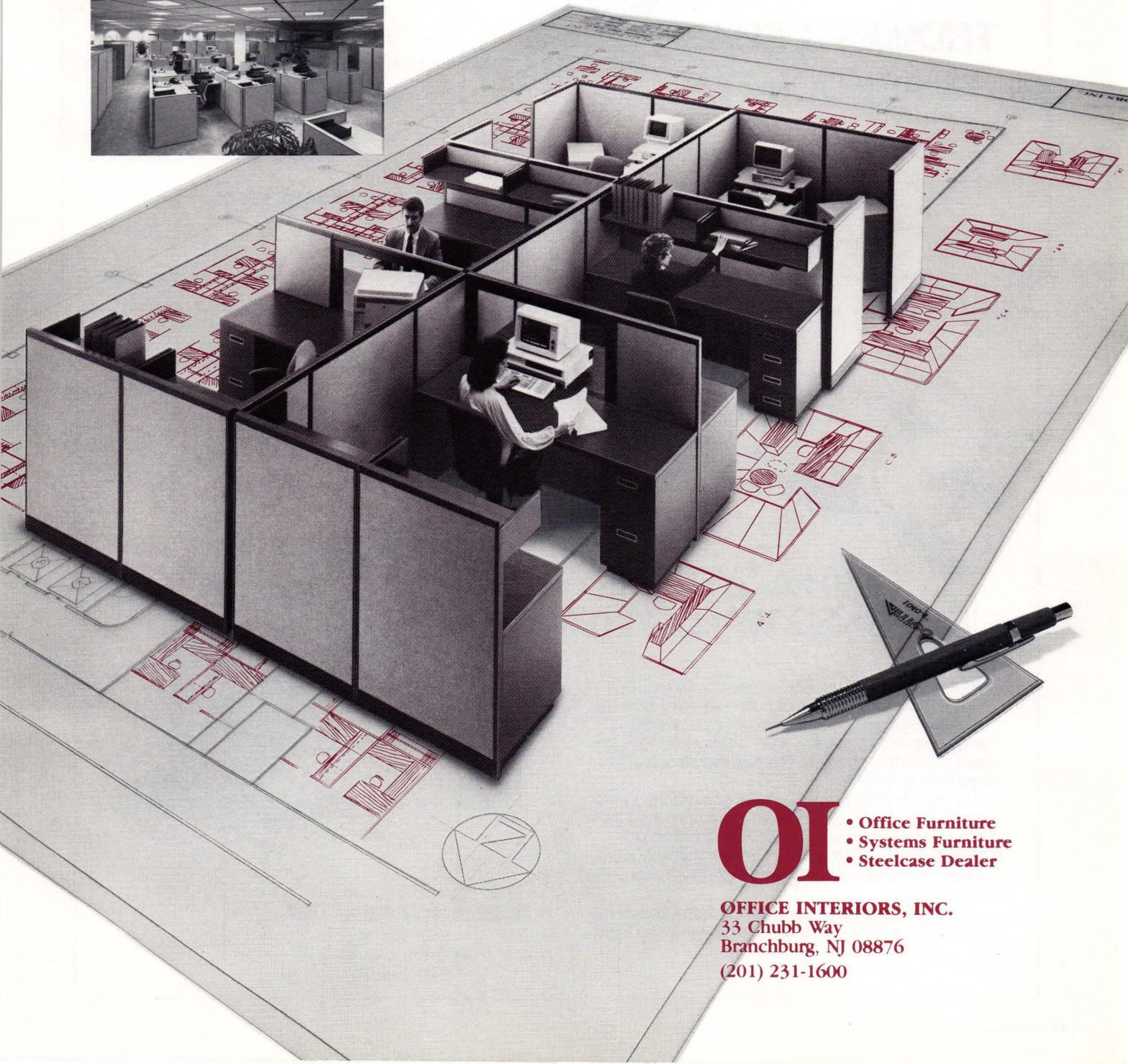
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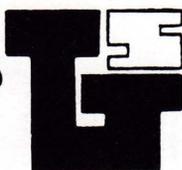
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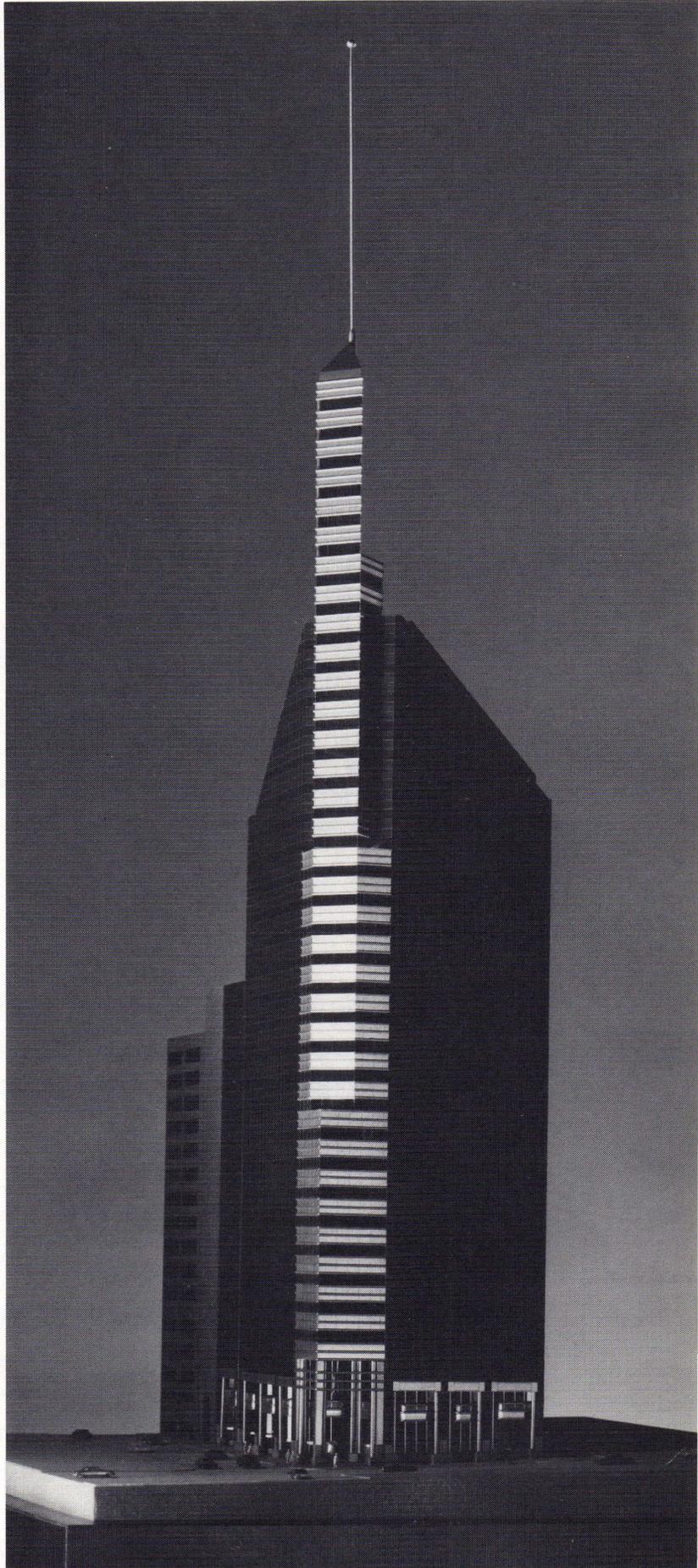


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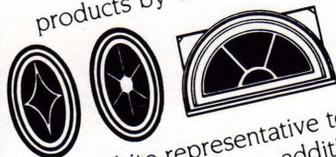
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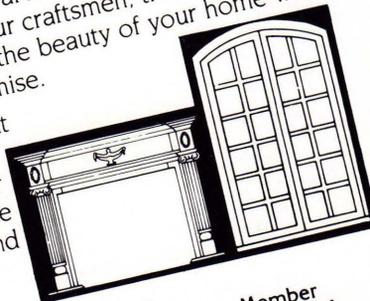
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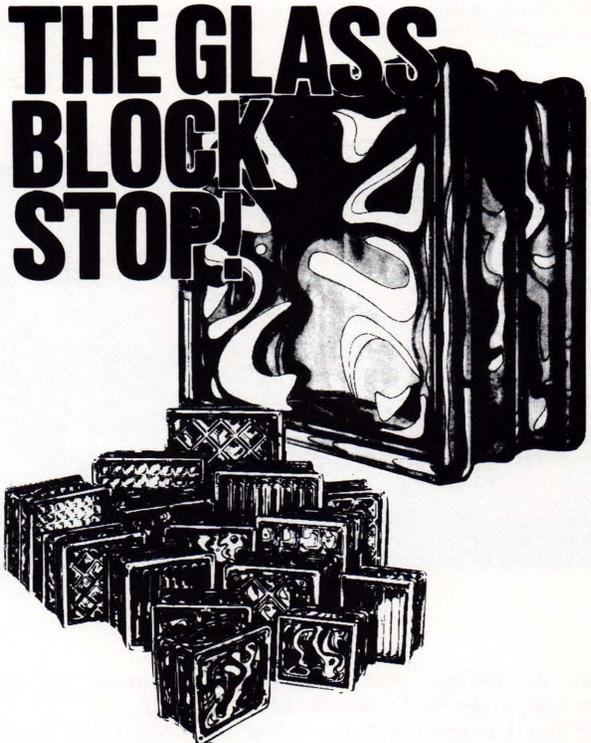
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thought that the single most humanistic thing we could do outside of care was not to make it a typical medical office. We began suggesting to each other that the environments were perhaps more pleasant than some of our homes. We considered the feelings that a patient would have if they were not in a sterile hospital environment. Some of the concerns that we had were the tinkling of glass, the tinkling of medical instruments, fluorescent lighting and the sterility of the environment. All of these are frightening. Outpatients are terrified when they walk into the accelerator room and lay down on the table. One of the ways we have always felt that we can make this a more human environment is to scale down the technology and humanistic. It is difficult in an office because we need typewriters, telephones, examining room, etc.... I might add that this point has been lost on many physicians. We've had physicians visit the office who have suggested to us that we have gone beyond what should have been done in a physician's office or a medical facility. We had one physician who suggested we should have gone to a department store for furniture. We work here and our patients spend time here. We have to feel comfortable, and we want our patients to be comfortable as well. I have found that in many physician's offices, chairs or sofas may be comfortable but they are impossible to get in and out of. For instance, we tried getting in and out of chairs before we bought them. We think our chairs are very comfortable but are also functional. We stayed away from sofas and long rows of seating. Patients tend not to sit next to each other on sofas leaving a tremendous amount of wasted space. We felt that this seating would create a home-like environment.

ANJ: *What is fascinating to me is that you mentioned this notion of a humanistic environment. There is so much art in the office, especially in the treatment room, which has a complete mural painted on every wall and on the ceiling. That was a major undertaking, was it a philosophy of yours and your partners, or was it a joint idea between yourselves and the architect to integrate art into what is a very high-tech treatment facility?*

PW: The issue of integrating art was one which was developed jointly. There was an understanding from day one that there would be art throughout the offices. The issue of the mural was really conceived by the Reynolds Design Group. We knew we didn't want tile on the walls, we didn't want flat paint on the walls. We knew various facilities, have used various types of wall treatment to tone down sterility. Curtains have been used, paneling, there are even facilities which actually have an atrium with glass viewing to a small courtyard. It was our feeling that it would not be advisable to have the openness. We felt that the curtains, wood walls and paneling were really not the look that we were after. Reynolds suggested an architect muralist that they employed for various projects in the past.

The notion of the scene was their's entirely. The seascape, landscape and sky. After discussing it we all felt comfortable with it. But it was their idea.

ANJ: *It seems quite successful. I'd like to jump to a few questions about the process. One of the areas always fascinating for architects to read about is the construction process. During this particular construction process, what role did Reynolds play? Were they typically managing the construction as architects or did they act as construction manager for you, a new role that architects are beginning to accept?*

PW: There was some confusion. I think it was to a certain degree on our part, because of a lack of sophistication in working with building contractors and architects together. My own notion would have been to have them as construction managers. That was not the notion and that was not our contractual arrangement. They in effect observed the job in progress, made periodic reports to us and to some degree functioned as our construction managers. There were problems in that regard. If we did another facility in the future. I would have the architect function as a construction manager.

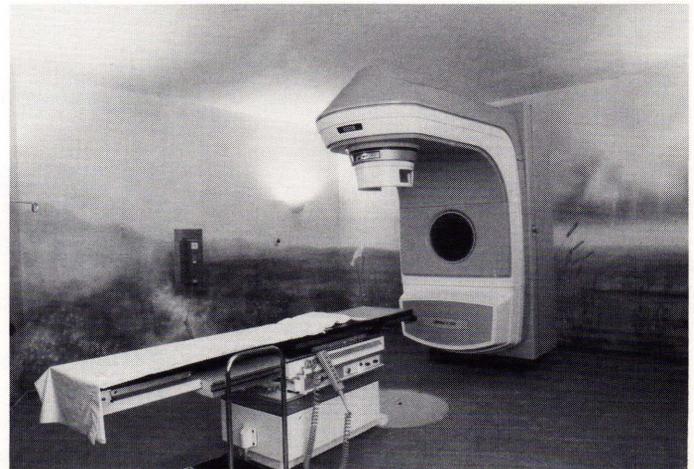
ANJ: *While we're talking about detail, the Reynolds Design Group also did the interiors on this project. Did you find it convenient that the architectural firm had the interior capability available. Would you look to have that again? Would you think it would be appropriate to have a separate interior designer?*

PW: I think for pure convenience it is certainly superior. I think that one looks for checks and balances and I'm not sure that architecturally we look for that but if you look for the architect and the designer to check and balance each other it might be advantageous to not deal with a single firm, however, we found it was more convenient with a single firm. Invariably when we met, we met as a group, so that we could deal with architectural issues and interior issues together. Mrs. Reynolds was very involved in the space planning, the space utilization. Mr. Reynolds was very involved in choices of colors and materials. It became difficult sometimes to separate their functions. They were a team.

ANJ: *I guess the logical question at this point is have you solicited reactions from your staff, visitors, and patients, to see how they feel about the environmental quality and whether in fact, it's helping the medical delivery?*

PW: The staff is delighted and finds the space very workable and comfortable. The patients are delighted and find the space very comfortable and non-threatening, including the linear accelerator which is the most threatening space; more than you can imagine. The one distressing group are the physicians who I have found to be extraordinarily short-sighted in choices of design.

ANJ: *Enjoy the facility and good luck with your future buildings.*

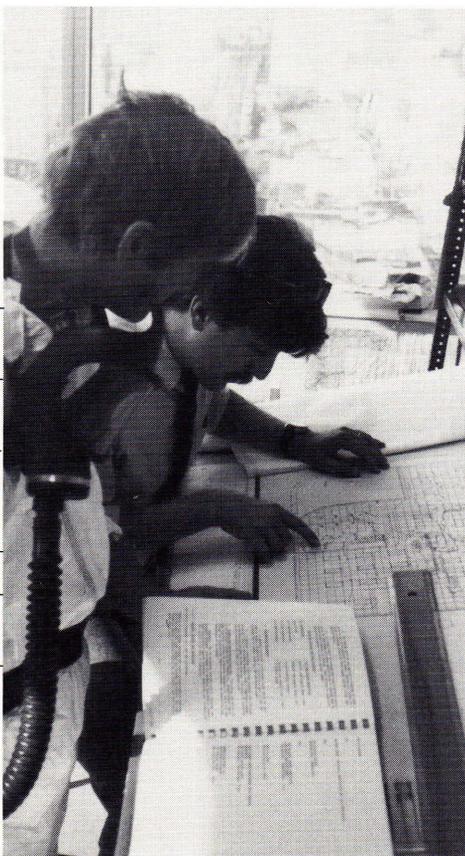


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Convention Report

Governor Thomas H. Kean declared September 22-28 Architect's Week in New Jersey, in conjunction with the New Jersey Society of Architects 85th Annual Convention September 26-28 at Bally's Park Place Casino Hotel in Atlantic City.

The Society's convention, chaired by Raymond Nadaskay, AIA, featured workshops, a series of architectural and commercial exhibits and design awards.

Annual Meeting

The following architects were elected to office for 1986 at the annual meeting: William M. Brown, Jr., President; Edward M. Rothe, President-Elect; Robert L. Hessberger, Vice President; Joseph D. Bavaro, Vice President; Herman C. Litwack, Treasurer; Daniel R. Millen, Secretary.

Educational Displays

Sixty-four exhibitors, stationed at seventy-three locations, displayed their wares and made information available about a great number of products and services related to architectural practice. Those areas included construction products, furniture and equipment, energy, computers and communication systems and presentation techniques. Construction Specialties, Pella Windows and Stillwell Hansen received citations for Design Excellence of their displays. Cited for Informational Content were E.I. Dupont, Hudson Awning Co. and Integrity Tile.

Workshops

Sara Lee Kessler, of WOR-TV, moderated a panel "The Northeast Boom" that included Susan Deutsch, a partner in Enright & Co., Investment Bankers; Patricia Conway, a planner and president of Kohn Pedersen Fox Conway



William M. Brown, Jr.



Cathy, Ray and Nancy Nadaskay.



William M. Brown, Jr., Edward N. Rothe, Robert L. Hessberger, Joseph D. Bavaro, and Herman C. Litwack.



Gil Cooke, Michael Graves, Barry Ginsberg, and Eleanore Pettersen.



Eleanore Pettersen and Ann Haas.

Associates, Inc. and Eleanore Pettersen, AIA. The warning given by the three panelists was that the recent boom in commercial building in the northeast is bound to end soon, and architects and developers should begin looking to rehabilitation work and housing to fill the gap. All of the panelists said more housing is still needed.

Arquitectonica, an exuberant young firm whose use of loud primary colors and jazzy forms have become synonymous with the new Miami skyline, featured Martin Wander, a VP of the firm, describing some of their recent projects.

James Sulewski of Acoustical Design Inc. discussed the relationship of acoustics in the office environment, the state of the art research and methods of solving the problems of office noise. Contrary to other professionals, Mr. Sulewski recommended the use of low frequency masking devices.

Peter Forbes, FAIA, of the AIA's Ethics Task Force gave an overview of a proposed mandatory Code of Ethics to govern professional conduct. If adopted by the AIA membership in June 1986, there will be an enforcement body set up as this will go into effect January 1987.

Lou Miceli of Miceli Kulik and Associates, Inc. provided examples of his firm's current work and discussed trends in landscape architecture and site planning.

Ehrman B. Mitchell, Jr., FAIA, past-president of the American Institute of Architects and a founding partner of Mitchell/Giurgola Architects, discussed his firm's architecture, including the Parliament Building now under construction in Australia.

Architectural Exhibits

Forty-three completed projects and fifty-four preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Award of Merit and Commendation for Proposed Project are shown elsewhere in this issue. The jury's comments were videotaped at the time of the judging, and shown continuously throughout the Convention.

Special Events

There were four winners in the drafting competition: CAD



Sara Lee Kessler



Patricia Conway, Susan M. Deutsch, and Eleanore Pettersen.



Constance Gill and Eleanore Pettersen.



Herman C. Litwick, Clark Paradise, and Eleanore Pettersen.



Herman Litwick, founder of NJSA Scholarship Foundation.



Eleanore Pettersen and Philip S. Kennedy-Grant.

Winner, Alan Lapera, The Ryan Group; CAD Runners-Up, Cheryl Sanders and Tim Burton, The Hillier Group; Manual Winner, Mark Kirby, Nadaskay Kopelson; Manual Runner-Up, John Salustro, Salustro Partnership/Architects.

President's Banquet

Master of Ceremonies Allan Johnson, AIA, conducted the President's Banquet honoring President Eleanore K. Pettersen, AIA. NJSA Honor Awards went to: Joan Aiken of Haddonfield "to recognize three decades of outstanding dedication to the cause of historic preservation, and the continuing restoration of the architectural heritage of the Borough of Haddonfield;" the Easter Seal Society of New Jersey for "continued cooperation with members of the architectural profession to revise standards of design later enacted into state construction codes, assuring the freedom

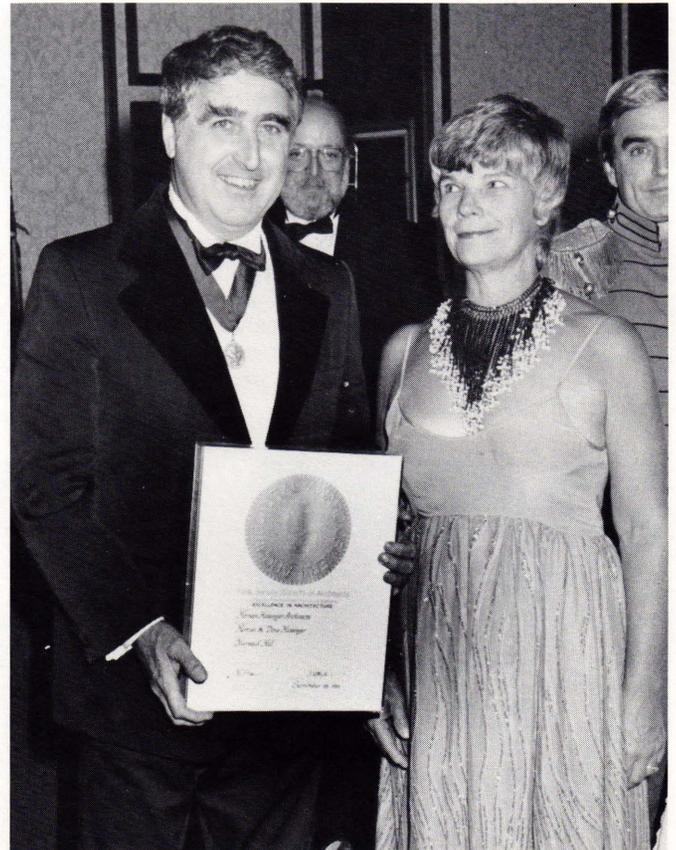
of access to and within buildings, expanding the useful lives of the handicapped;" the Asbury Park Press for welcoming for publication a series of articles by architects on their profession.

Awards of appreciation were also presented to the ARCHITECTURE NEW JERSEY Editorial Board and the Convention Committee. Herman C. Litwick, AIA, was cited for his work on behalf of the youngest members entering the profession through his founding of NJSA's Scholarship Foundation and his being a guiding force in the promotion of the Intern Development Program.

A southern theme provided the ambiance of the evening, with committee and officers in costume, a menu that included she-crab soup and other traditional southern fare, and a live banjo show. Guests enjoyed dancing to the sounds of Ralph Rood's Orchestra.



Eleanore Pettersen and Joan Aiken.



Herman and Doris Hassinger.

News

Short and Ford Architects recently appointed *James Gatsch, AIA*, *Philip Kianka, AIA* and *John Ziegler, Jr., AIA* as associates in their Princeton-based firm.

Salvatore Lauro, AIA has been named General Manager of The Ryan Group, located in Red Bank and New York City.

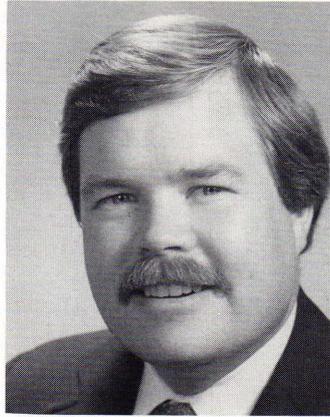
Harriet E. Evans has joined the Grad Partnership of Newark as Director of Marketing for Interior Architecture.

Rothe Johnson Associates has been named Architect of the Year by the NJ Subcontractors Association.

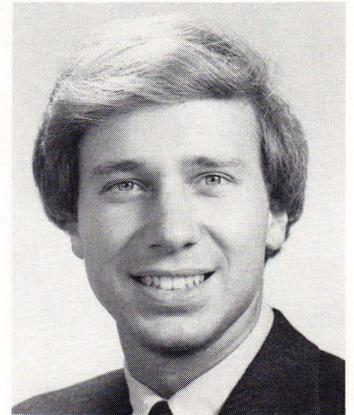
Nadaskay Kopelson has announced the promotion of *Kellen Chapin, AIA*, CCS to principal.

The Hillier Group will move in Spring of this year to their new 48,000 sf corporate headquarters located in Princeton. The three-story, glass and concrete building will house all activities of the firm.

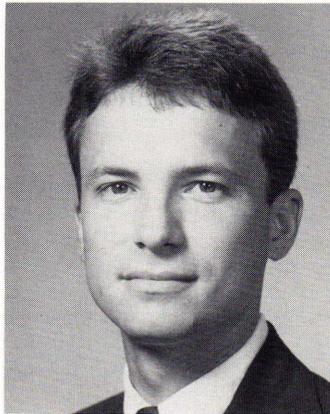
Cable Awards for Programming Excellence, given by the Cable Television Network went to NJSA's Architectural Awards Program (1984) for Best Special Program in the Talk/Interview Category. "Not Just the Turnpike" won Best Single Program from a Series. Ed Rothe, AIA, Chairman of the Public Relations Committee (1984-85) was on hand to receive the awards with Kathleen Schinnick and Jon Randall of Independent Video, producers of both programs.



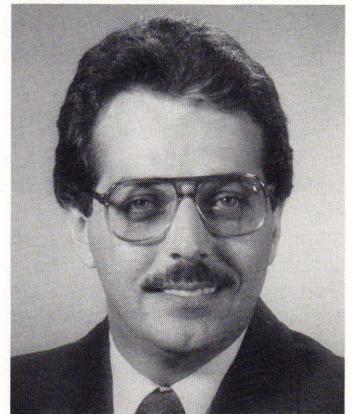
James Gatsch, AIA



Philip Kianka, AIA



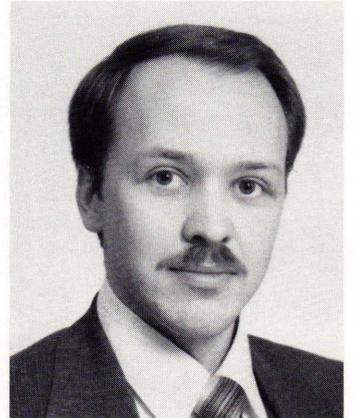
John Ziegler, AIA



Salvatore Lauro, AIA



Harriet E. Evans



Kellen Chapin, AIA



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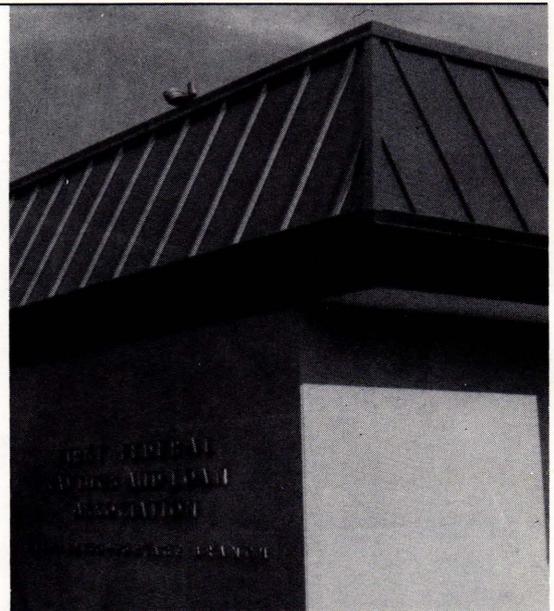
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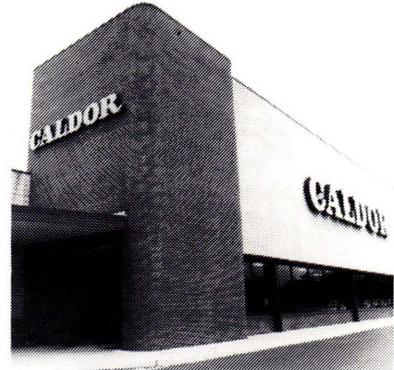
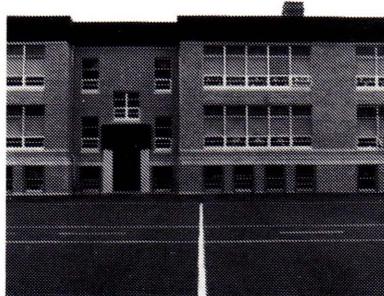
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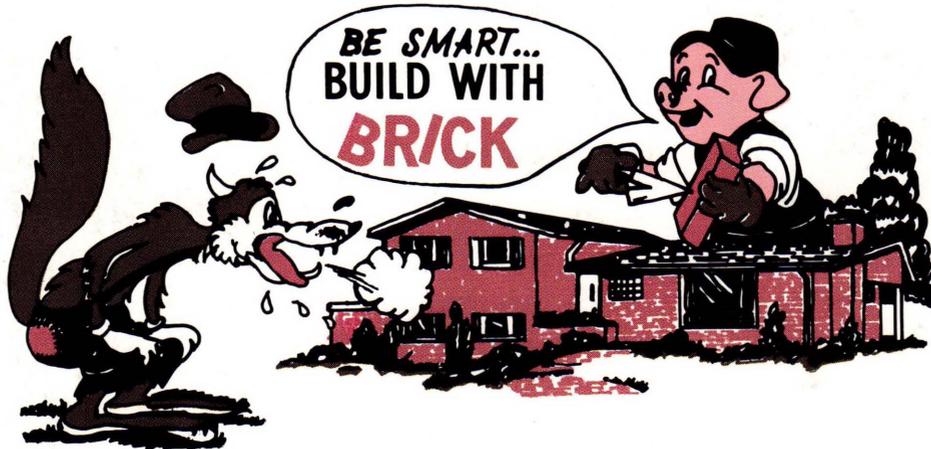
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