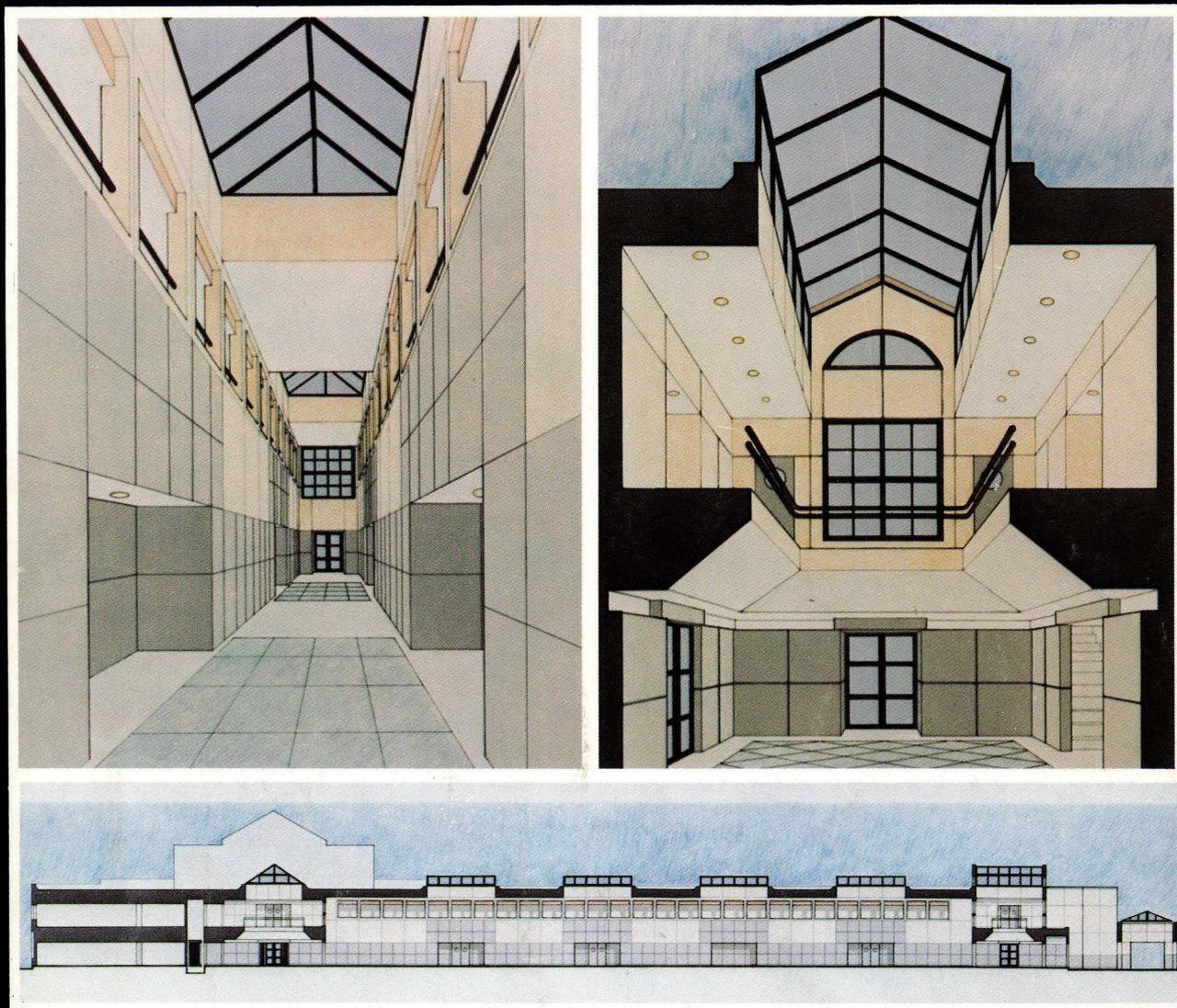


Architecture

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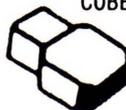
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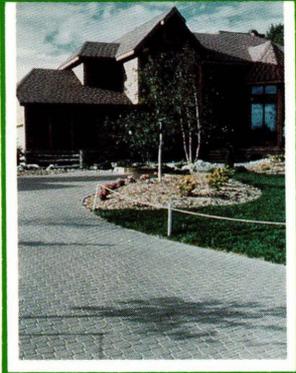
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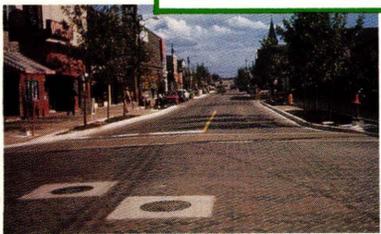
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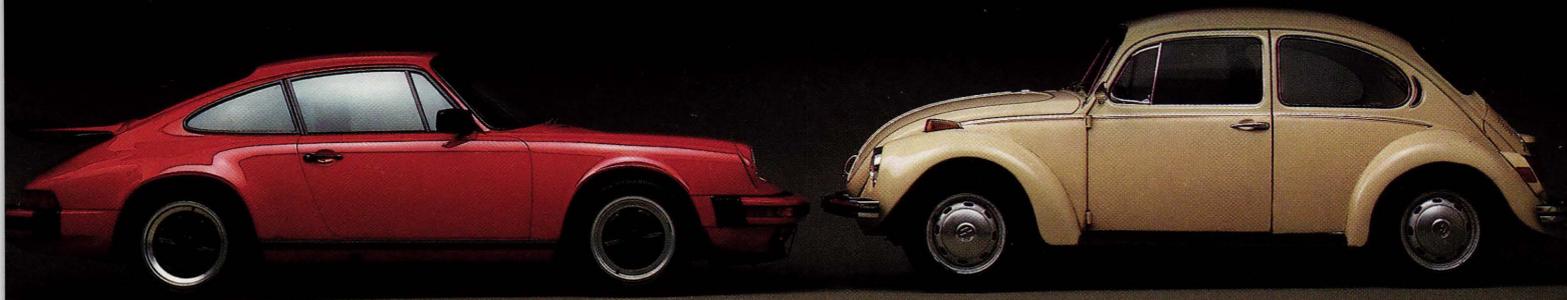
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Architecture

January/February/March 1986
 Vol. 22 No. 1

New Jersey

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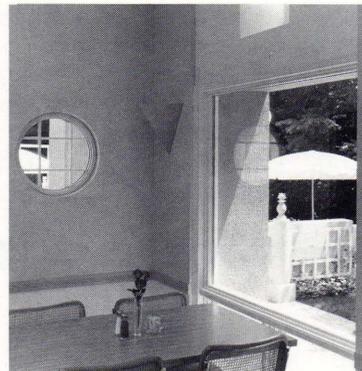
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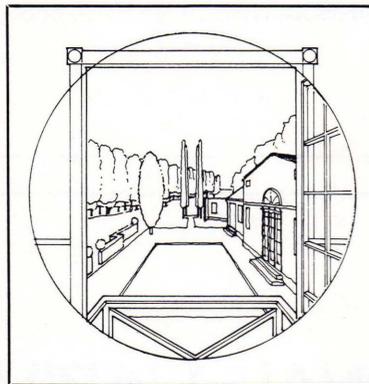
Architecture New Jersey is published quarterly by N.J. Society of Architects, One Thousand Route Nine, Woodbridge, New Jersey 07095. Subscription price \$8. per year.

Postmaster: Send address changes to **Architecture New Jersey**, One Thousand Route Nine, Woodbridge, N.J. 07095.

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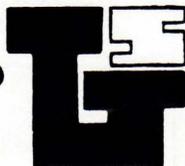
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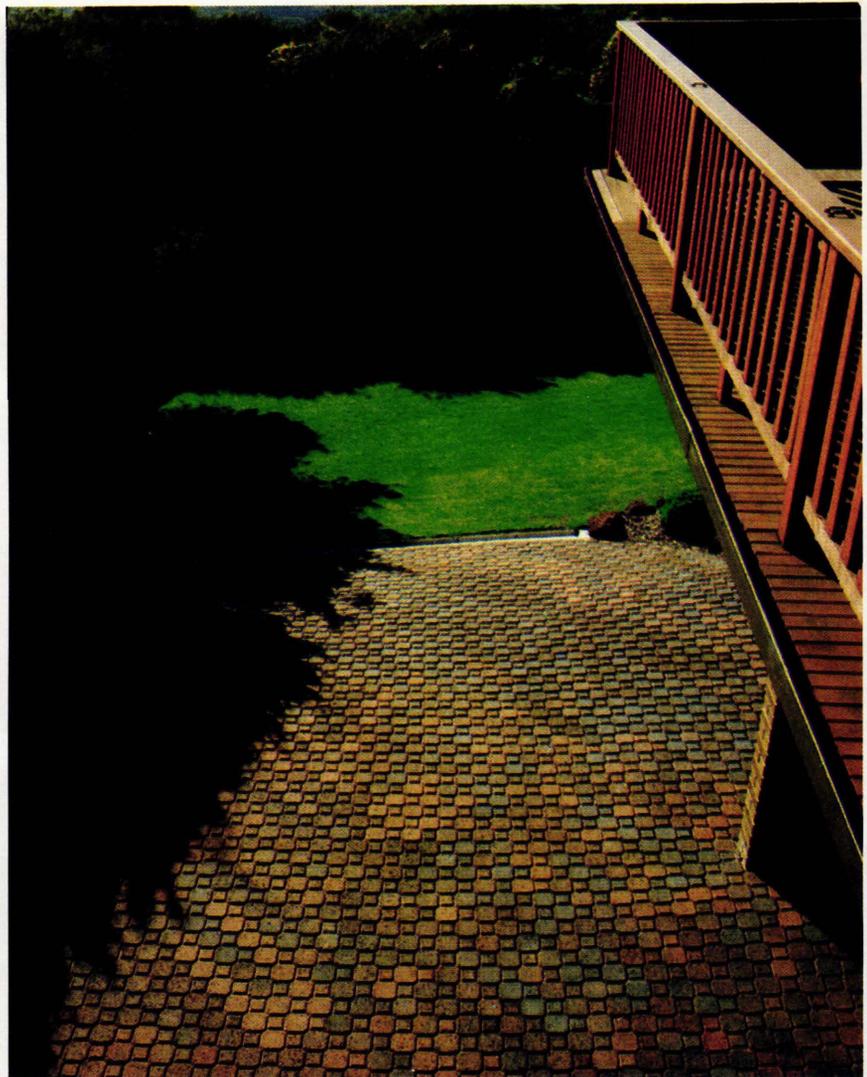
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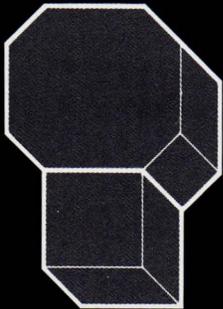
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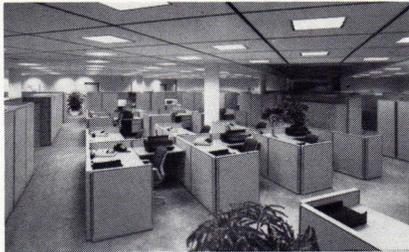
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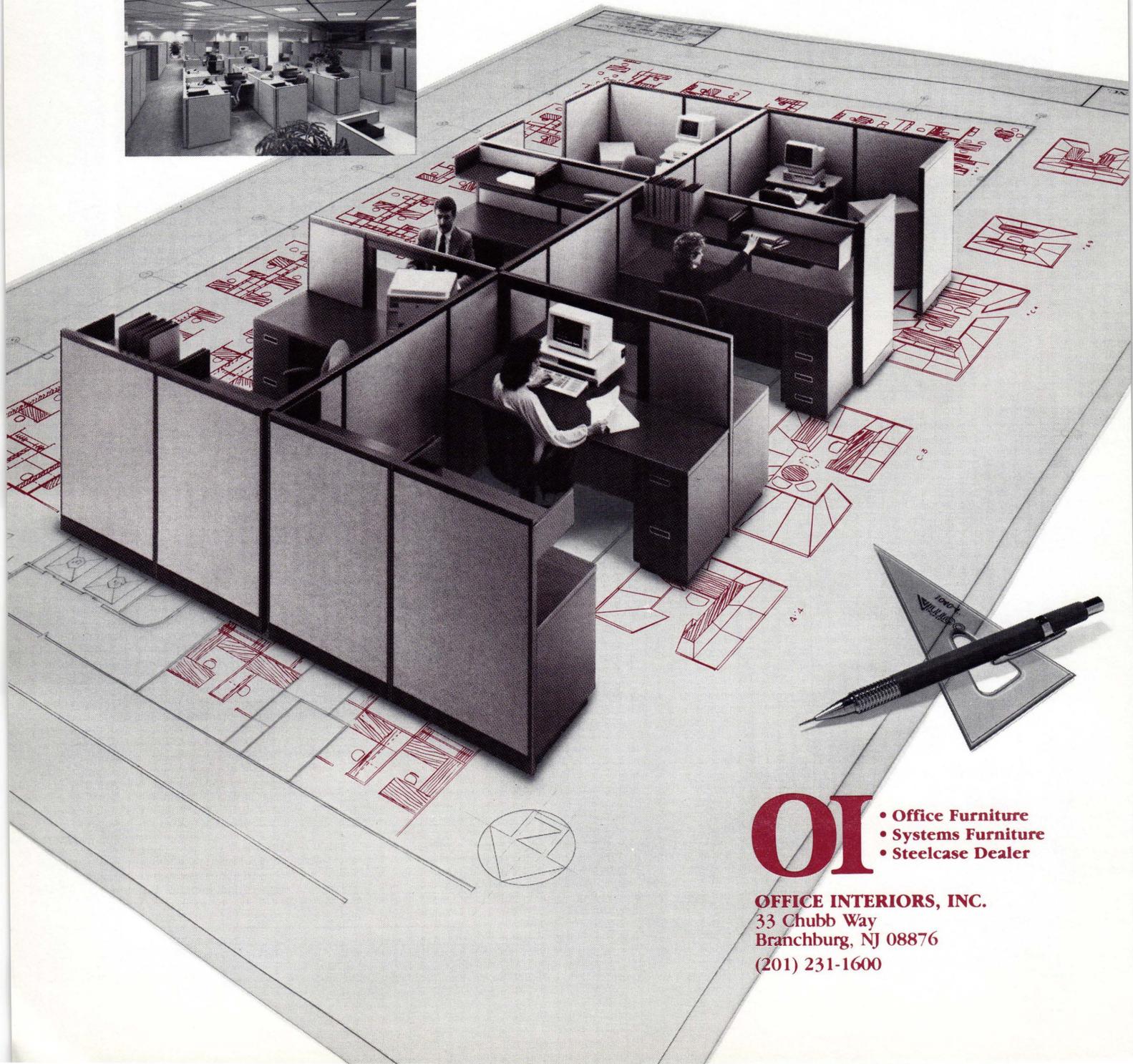
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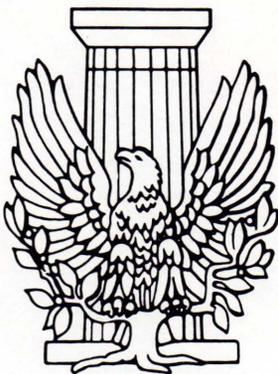
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Current Projects

Each year ANJ focuses its attention to the work *on the boards* of New Jersey architects. We feel that this annual assessment of our direction as a profession is healthy, even vital. Put in the perspective of projects of a few years ago, this year's portfolio shows less self consciousness of the style of a design and more attention to the refinement of a design. There seems to be more confidence in learning intelligently from the past, both distant and recent. Learning from the past rather than imitating the past is indicative of a mature style-epoch. Pluralism seems to be the tone of our day with the emergence of exhibits such as "The Critical Edge", and books such as "The Secret Life of Buildings". The ability to choose the *style for the job*, as James Gowan put it, seems to be the way we are going.



The Newsweek Building Mountain Lakes

*The Grad Partnership
Newark, NJ*

The building is intended to bring together numerous operations presently housed in different locations. These include a computer division, mail handling services, storage facilities and open office spaces, as well as extensive expansion space and cafeteria and lounge areas.

The densely wooded 16 acre site slopes steeply up from a major state highway and forms the edge of an affluent suburban borough.

The building is organized about a double height, skylit "L" shaped corridor which enables it to present highly formal elevations to the adjacent approach roads while screening the less formal elements from view and allowing them to develop as discrete pieces.

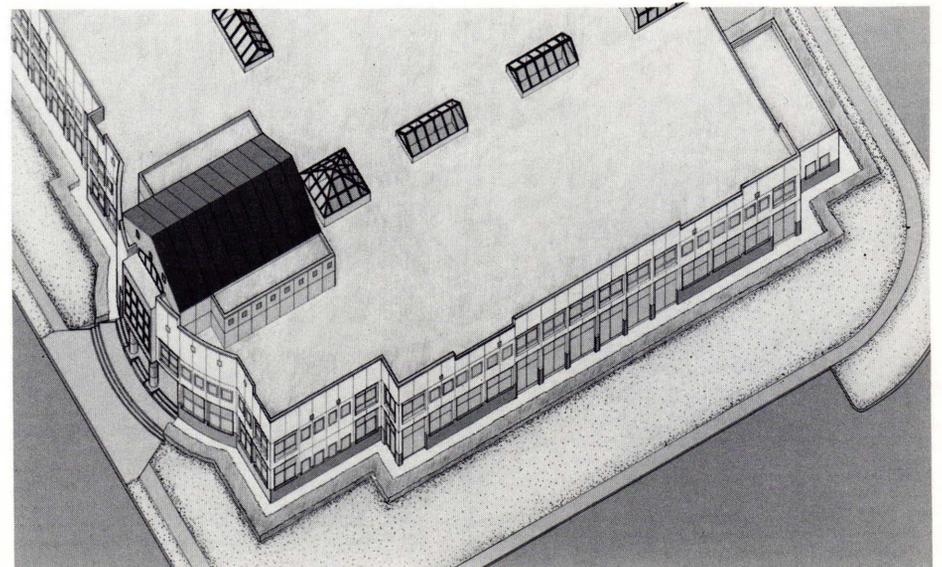
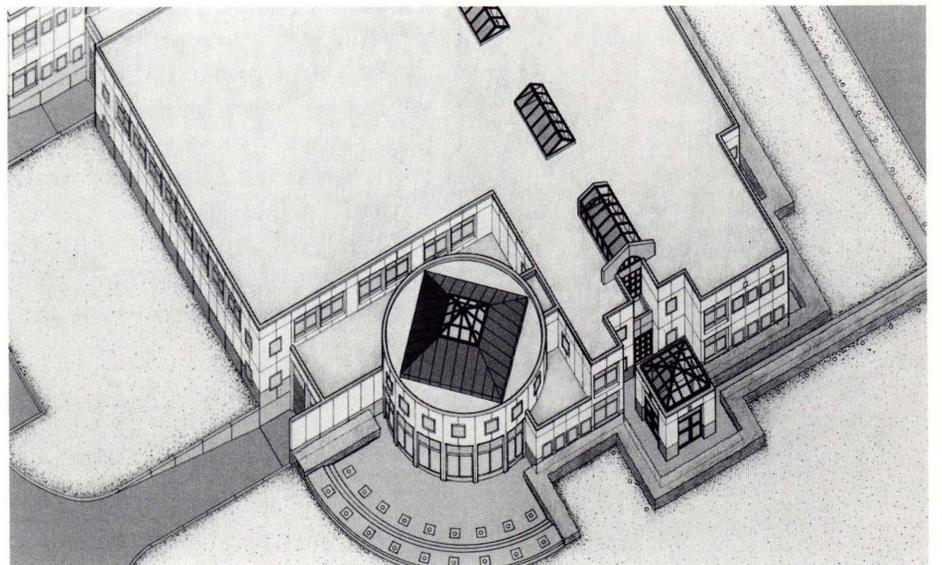
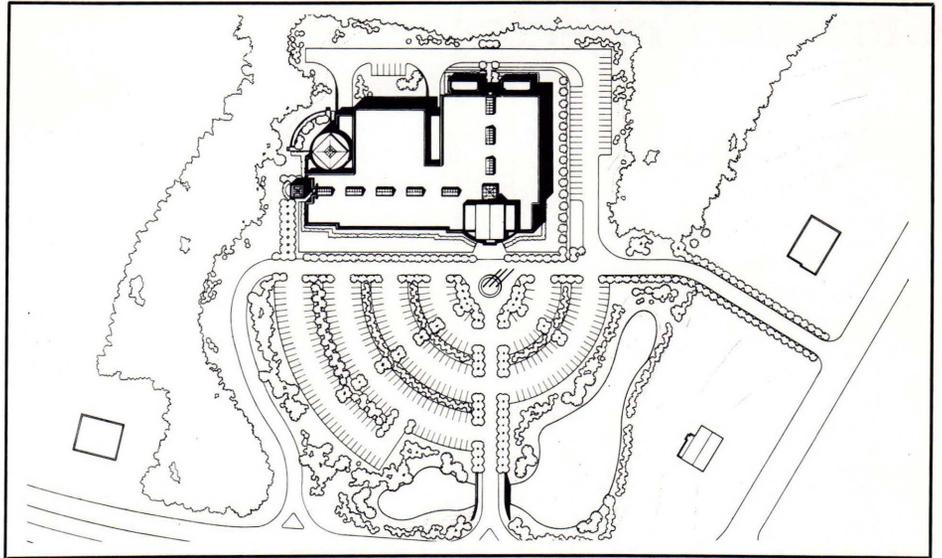
Parking and planting is developed as an extension of the main entry, simultaneously screening the building yet emphasizing the approach.

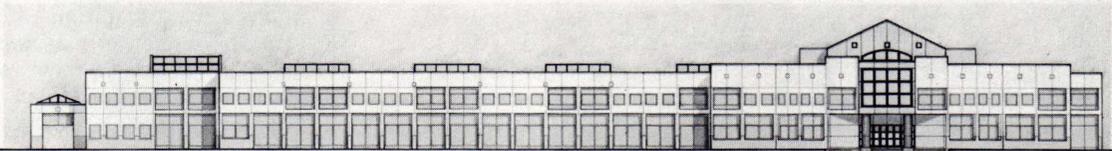
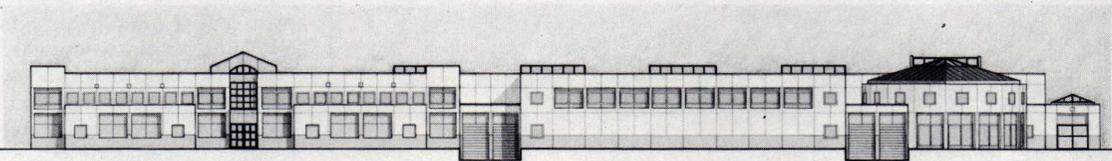
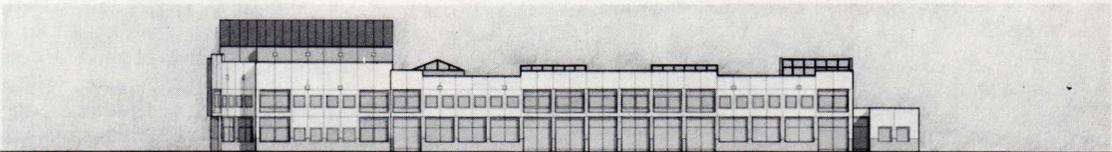
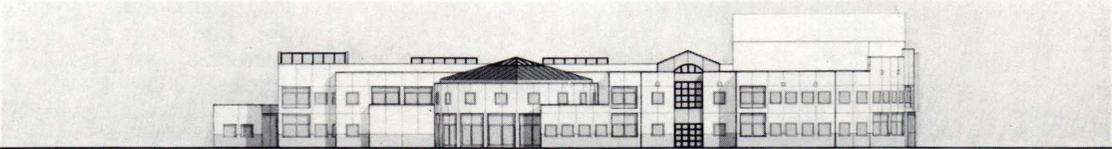
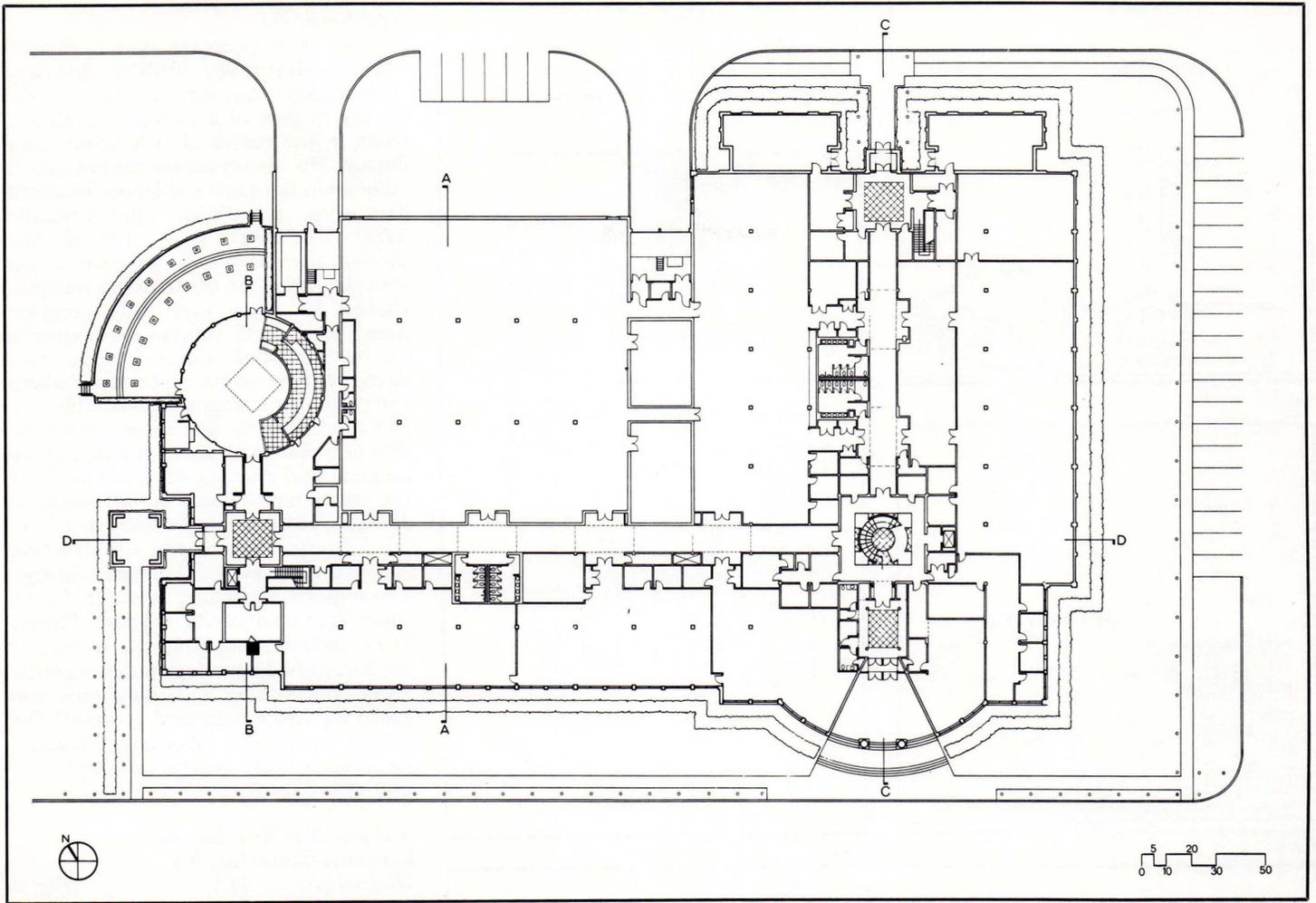
Swamp areas and water retention pond have been consolidated into a year round pond defining the site edge (which is spanned by a bridge) and in keeping with the character of the local hydrologic conditions.

The long, low elevations, generated by a two-story height restriction, have been given appropriate scale through the articulation of internal divisions and the addition of skylights and the mechanical penthouse. The elevations are further enriched through the use of recessed panels and varied colors which serve to break up the long, flat surfaces.

The skylight corridors serve to bring light into the internal spaces and link the three double height entry areas which, in turn, are linked to vertical circulation. Additionally, the western entry area develops a cross axis, linking the major conference room at the south to the cylindrical cafeteria. The cafeteria expands into the landscape in the form of an outdoor dining area. The overriding intent of the design strategy has been to offer an appropriate image to both highway and woods without doing so at the expense of internal function.

The major materials are painted aluminum panels on steel studs at exterior walls, steel frame structure, insulated tinted glass, and folded seam roofs at penthouse and cafeteria. □





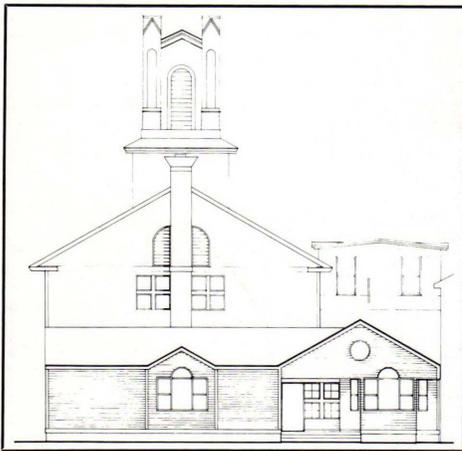


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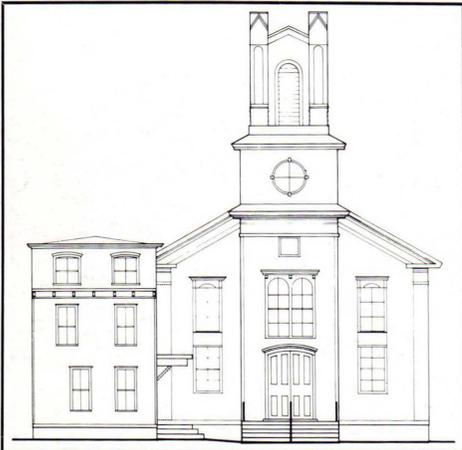


Fig. 2

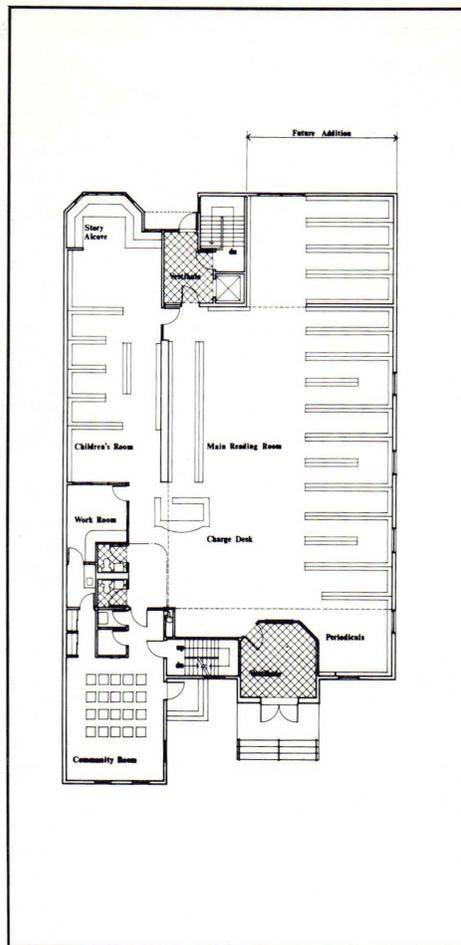


Fig. 3

Allentown Public Library Allentown, NJ

Thomas W. Kocubinski, AIA Fig. 1-3

The Allentown Public Library Association operates a free public library in part of a historic building it owns in the center of Allentown, New Jersey. The library serves the citizens of Allentown Borough and Upper Freehold Township, population approximately 5,000. The library is in need of completing the expansion program which was planned when the building was purchased 10 years ago. This program meets space and volume requirements set by State and County Library standards. It also meets State and Federal safety and handicapped codes. This project is planned in five stages, with the first two phases aimed at stabilizing the building and meeting the basic needs of the community. Phase A will begin in January, 1986 with a \$50,000 grant from the Library Services and Construction Act, Title II, New Jersey State Library. The required matching funds (\$50,000) come from community support. Phases II-IV include enlarging the children's section, providing a large public meeting room, and adding a reading area and space for 7,500 additional volumes. The total Construction Working Estimate for Phases I-IV, where funding is required, is \$398,940. □

A House For Two Sisters Lawrence Township, NJ

Michael Burns, AIA

Fig. 4

The House for Two Sisters is first and foremost a country house; it consists functionally of several public rooms (living, dining, music, guest and the rotunda) and private spaces (kitchen, bedrooms, and garages). The public requirements are placed in a large on-story wing, while the private are housed in a two-story "block" perpendicular to it. The kitchen serves as the functional link between public and private. The front entrance of the house is rotated to form a facade, perpendicular to the entry drive. The rotunda accepts the visitor and re-aligns him to the orthogonal geometry of the house and court.

The house's imagery is generated from two sources; one: the tradition of the American "shingle style", and two: the formality of the classical villas — primarily Italian. In modest terms, the house attempts to synthesize these two types of "country houses". Elements such as the entry portico, the circular "rotunda", the court as an exterior room, extension of house into garden, and the formalization of "green" elements can be linked to the Italian villas in the tradition of Palladio. The use of fragmental massing to form the house, the employment of local symmetries on the facade and in the plan, the use of wood construction and detailing, etc. can be seen as relations to the American Shingle Style and vernacular. □

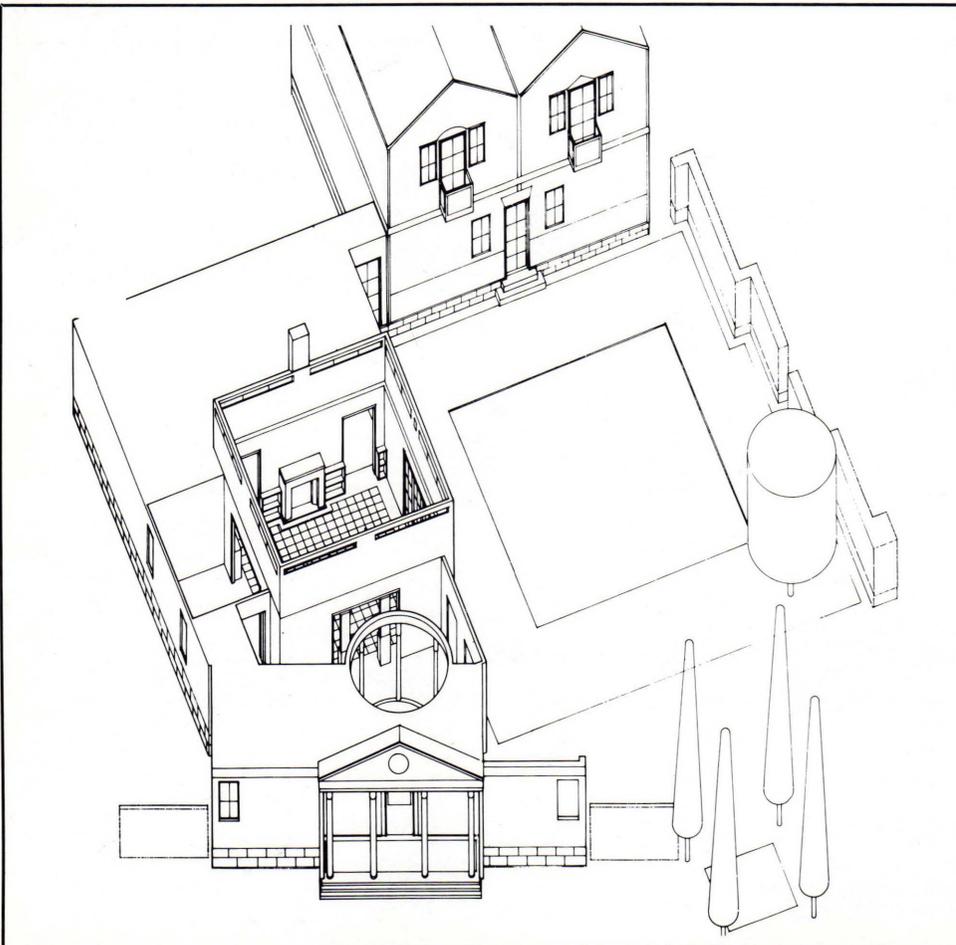


Fig. 4

Engelhard Corporate Office
Nadaskay Kopelson, Architects Fig. 1
Morristown

On their existing campus in Iselin, New Jersey, Engelhard Corporation has renovated a former administration building for new corporate offices. The existing steel frame and portions of the exterior walls were meshed into the new design. The new standing seam metal roof, matching the color of surrounding buildings, is the dominant exterior feature, which relates the new facility to the adjacent buildings.

The main entrance to the building faces the Garden State Parkway and is highlighted by its brick and limestone arch. The exterior arched entry is expressed within as a barrel-vaulted wood ceiling. □



Fig. 1

Nassau Presbyterian Church Expansion, Princeton

Short & Ford Architects Fig. 2
Princeton

This historic Princeton church was built in 1836 and altered in 1875. Short and Ford was hired to design a two-story, 8,500 sq. ft. addition to accommodate the Church's growing music and educational programs. The project also includes improvements within the existing building to bring it up to code.

The addition was designed to be compatible with the Greek Revival style original building and is located on the west corner adjacent to the sanctuary and chapel. □

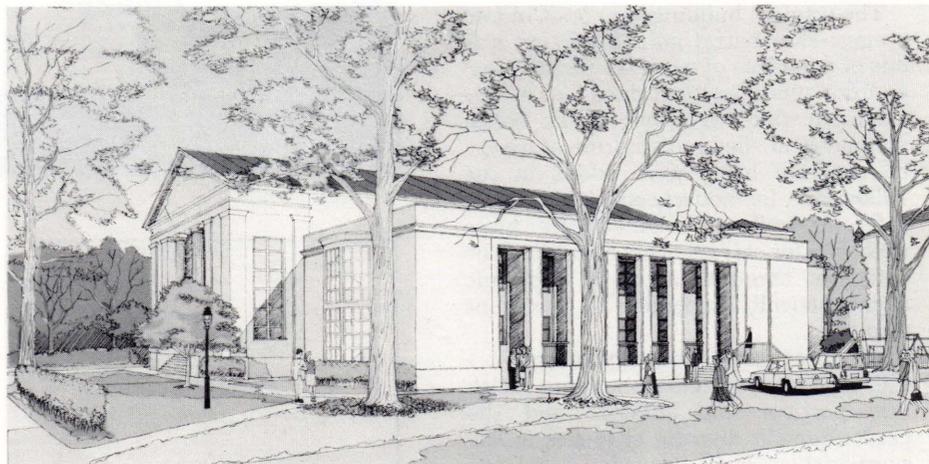


Fig. 2

The Agricultural Museum of New Jersey, New Brunswick

Short & Ford Architects Fig. 3, 4
Princeton

This new 30,000 sq. ft. facility will house the recently-organized Agricultural Museum of the State of New Jersey. The Museum, which will be built on a 2.65 acre site near the Cook College Campus of Rutgers University, will display the agricultural history of New Jersey through its collection of historic agricultural machines, household implements, and agricultural and scientific photographs.

Its design was inspired by New Jersey's rural architectural heritage and consists of a series of barn-like structures sharing a central courtyard. Like other New Jersey farm buildings, the Museum will have exterior walls of vertical clapboard and a standing-seam metal roof. Stairs and an elevator to the second floor are contained in a "silo" at the southeast end of the courtyard, and a free-standing windmill marks the main entrance.

Inside, the Museum will feature exhibit areas, a photo gallery, restoration and storage facilities, study and meeting rooms, an orientation theater, and a craftshop/bookshop. □

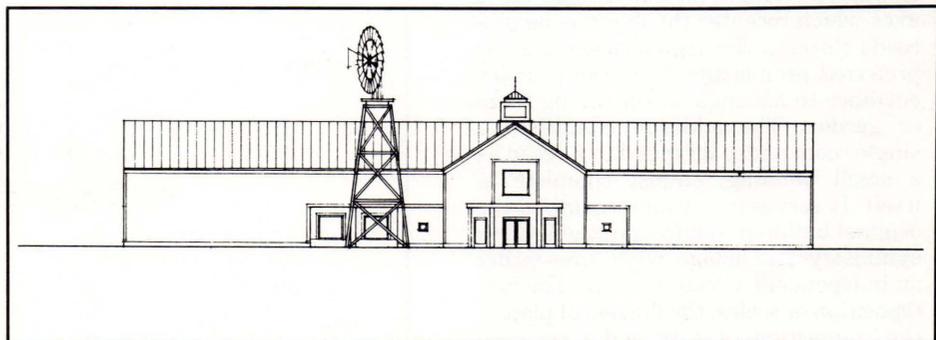


Fig. 3

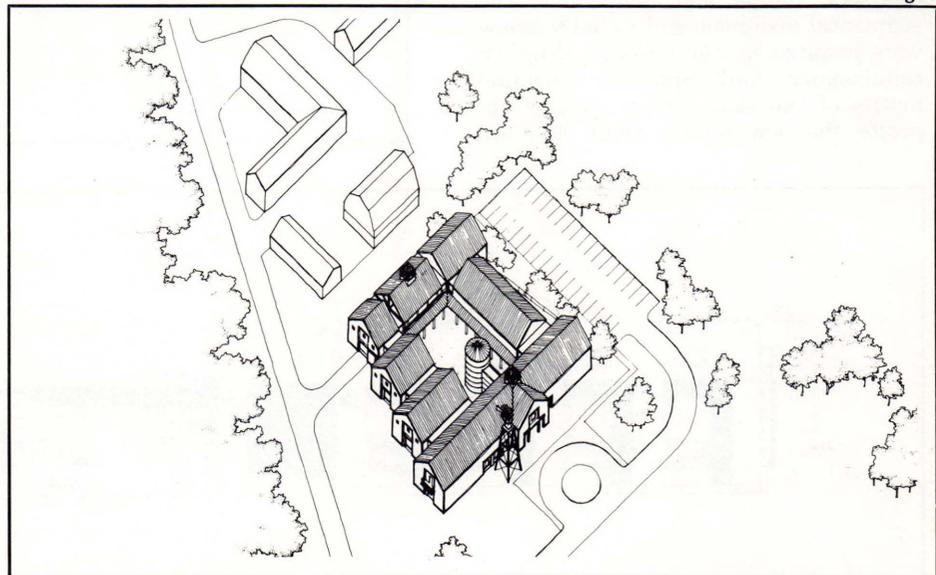


Fig. 4

Tenacre Foundation Cafeteria

Jeffrey Hildner, Architect
Princeton

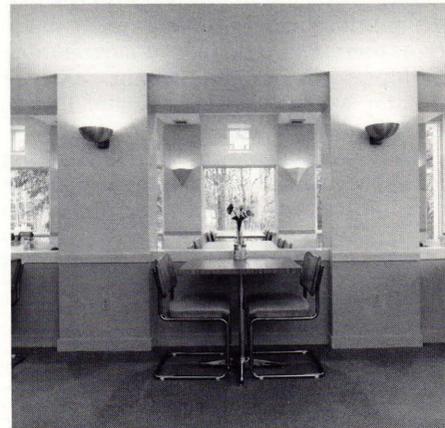
In this project, a new entrance portico, dining room and garden room have been added to a one-story cafeteria/service building, which was also renovated for a private nursing home in Princeton, New Jersey. The food service facility is central to this community which depends greatly on the ritual of dining for daily continuity in the lives of its residents and staff. An attempt was made to create a place which would contribute to a serenity and optimism which characterize the ambiance of the thirty-five acre retreat where life and death struggles are a fact.

The original building was built in two stages: the central gabled portion was one of a nucleus of wood-frame and stucco from buildings (the others face across the road) which were built in the 1900s; symmetrical shed-roofed arms of exposed concrete block were added in the 1950s, one for housekeeping, one for a cafeteria, while the original center piece was used for storage. Diners entered the cafeteria through a glass vestibule asymmetrically appended to the front facade.

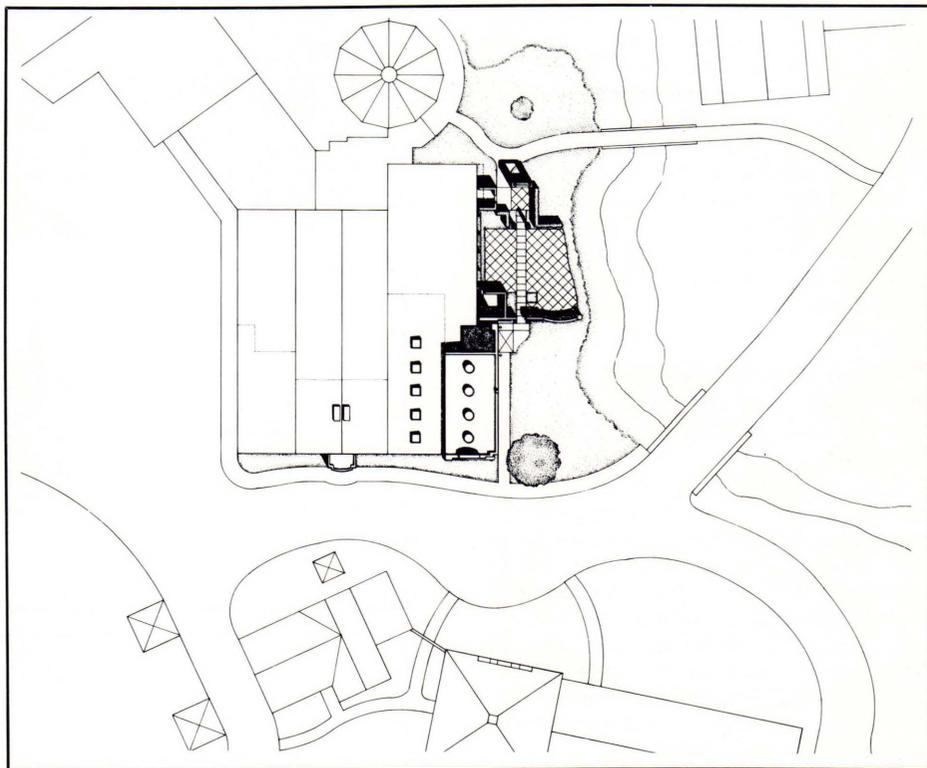
The three parts of the new program — the renovated original building (with new portico), the addition and the garden-remain discrete elements in the composition. They are related in plan through a series of interdependent cross axes which recenter the diner as he proceeds through the organization, via the preferred promenade, from the primary entrance to his chair in the dining room or garden. The addition comprises a single room and is intended to be read as a small building, almost complete in itself. It serves as a counterpoint to the original building, reinforcing the latter's symmetry and image while presenting an independent visual identity. The juxtaposition of scales, the illusion of planes, the suggestion of a second story, the pilasters, lintels and medallions, the segmental pediment and round window were inspired by the classical (English renaissance and Spanish baroque) motifs of the stucco barn directly opposite the new dining room. The ap-



Entrance View



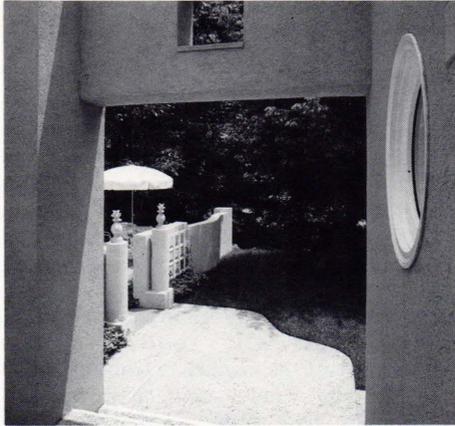
Dining Room



Site Plan



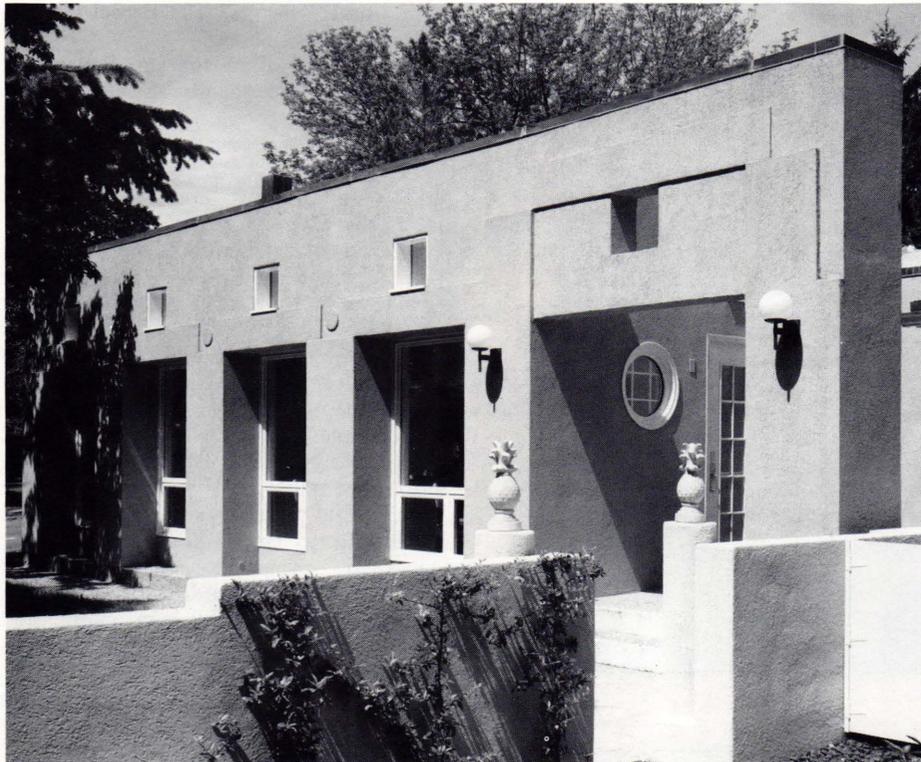
South Elevation



View of garden.

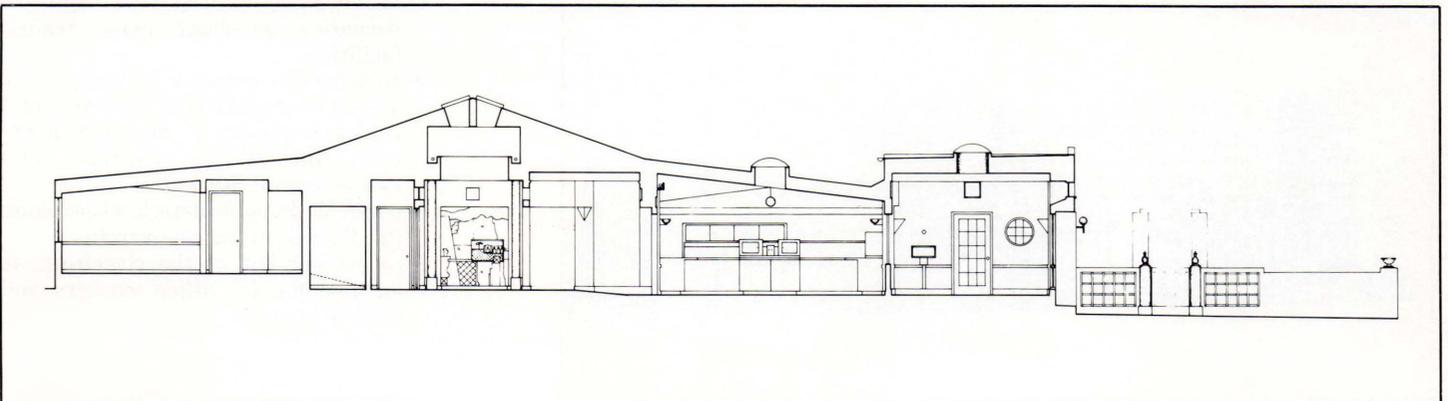


Night view from terrace



View from terrace.

(Photographs by John Wysocki)

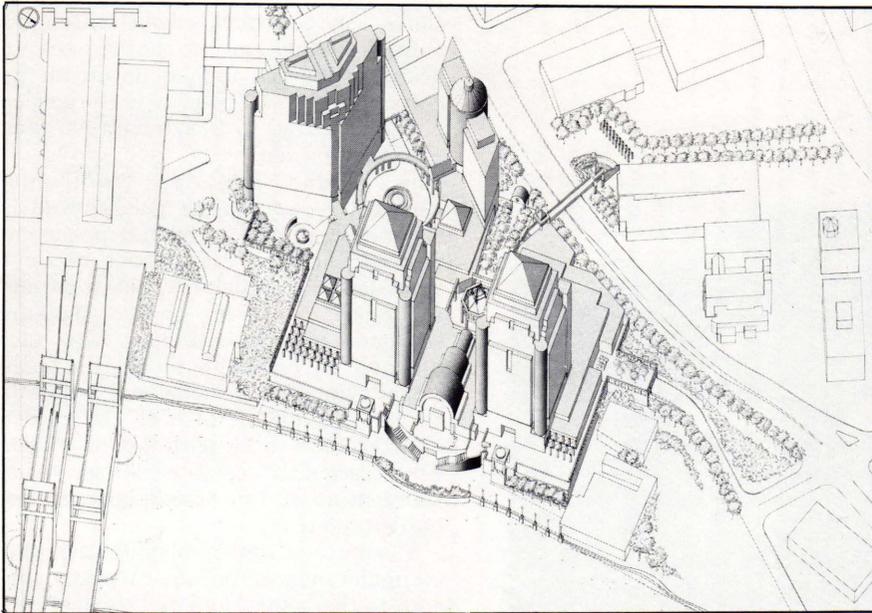


parent volumetric symmetry of the addition's front elevation is denied through a subtle modulation of the surface to acknowledge the unique nature of its corner position as gateway to the garden and appendage to a symmetrical (and principal) facade.

The garden includes traditional elements — serpentine garden wall (a reiteration of the segmental pediment, also appearing at the portico canopy), white lattice, English Ivy, bluestone and umbrellas. As at the portico, flanking columns denote entrance, here surmounted by pineapple finials, the traditional symbol of welcome and hospitality and emblematic of both the garden and the food to be partaken of within. The "pergolith" establishes the visual termination at the backplane of the garden room.

The exterior finish of (synthetic) stucco (maintenance-free was of prime concern to the institution) gives visual continuity to the tripartite organization as does the use of white painted wood for trim and lattice (and its intimation). These are the major materials of the immediate context. Three colors, closely related in hue and value, are used to demarcate the three programmatic elements and distinguish the old from the new while reinforcing pictorial unity. Rose and lilac grey hues are intended to suggest the idea of stone used to construct the artifact which stands in relation to the green of nature or landscape. The particular conflation of formal elements and color, the use of lyrical devices such as the white umbrellas, is intended to evoke many associations — classical, Mediterranean, Floridian, seaside, et al- and transport the diner to a magical world beyond the sometimes integral boredom and banal routine of the institution. □





Newark Legal Communications Center Newark

*The Grad Partnership
Newark*

The Legal and Communications Center is intended as the pivotal point in Newark's transition to a highly-specialized, post-industrial, service-based economy. Following urban design principles, the project paves the way for an increasingly lively pedestrian-oriented urban environment.

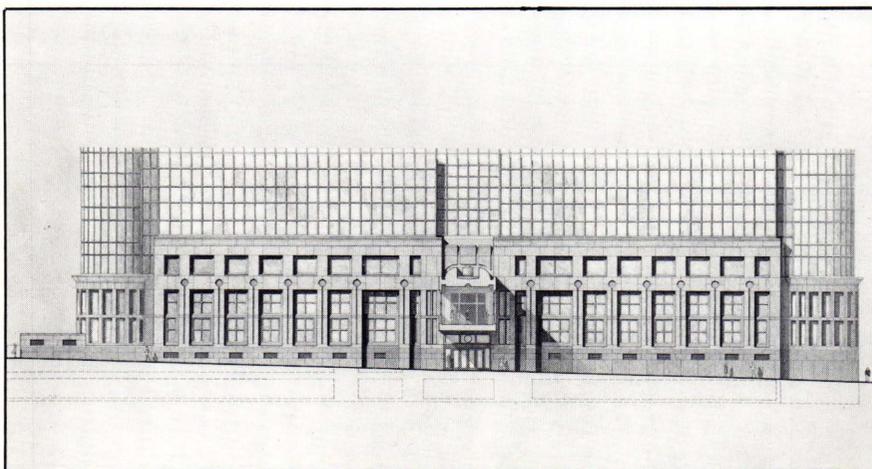
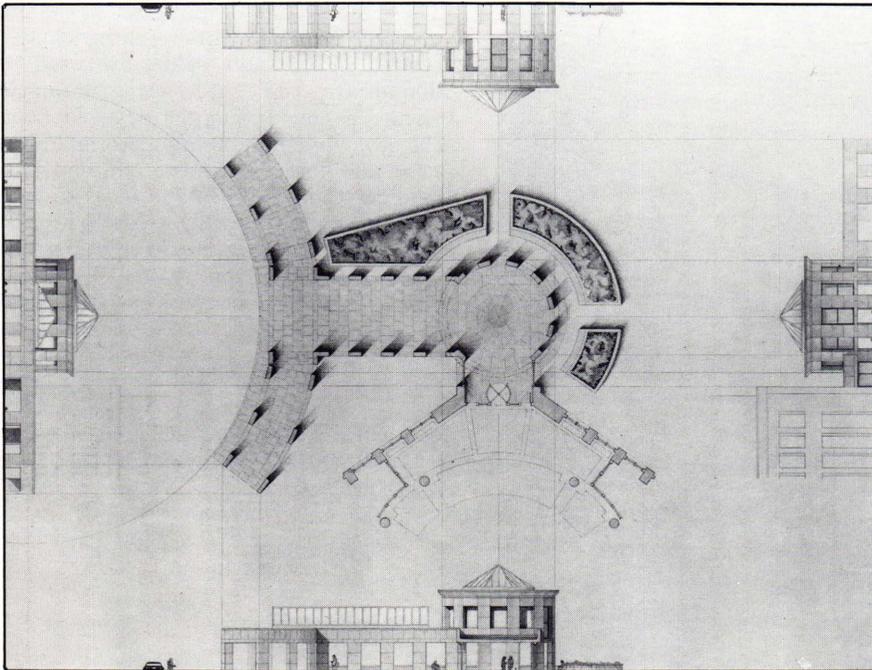
The 400,000-square-foot office building is Phase I of a Master Plan for a 1,000,000-square-foot complex that will include additional office buildings; a hotel, shops, parking, a winter garden, and an extensively planted riverfront walk that will redevelop the deteriorating Passaic riverfront as a major activity center and attraction in Newark. The plan envisions close linkages between development along the riverfront, Gateway, Pennsylvania Station, and the Broad Street/Central Business District.

The Master Plan for the Riverfront project and the design of the Phase I building was prepared by The Grad Partnership of Newark for a joint venture of the Port Authority of New York and New Jersey and the Newark Economic Development Corporation.

The most prominent architectural firm in Newark for nearly a century, The Grad Partnership has a remarkably long perspective on Newark and particular sensitivity to urban design principles that will revitalize the riverfront and contribute to Newark's overall development. According to Bruce Hendler, urban designer for The Grad Partnership responsible for Riverfront's Master Plan: "This plan echoes the vision that is leading to the renaissance of older American cities like Baltimore and Portland. The demand for the space is there, and we have all been challenged by the opportunity the water's edge offers to meet this need."

The Legal and Communications Center project encompasses the following urban design goals:

- development of prestige office space conveniently located with respect to Newark's excellent mass transit facilities.
- creation of extensive linkages — by means of pedestrian, skywalk, and vehicular modes — between downtown Newark, the riverfront, and Pennsylvania Station.
- removal of visible deterioration along the Passaic River waterfront.
- redevelopment of the riverfront as an amenity for office workers and city residents. □



**Main Street
Voorhees**

*The Tarquini Organization Fig. 1, 2
Camden*

Main Street is the realization of a dream by developer John B. Canuso to create an old-style town center for Voorhees Township, which currently lacks such an identifiable area.

Everything associated with the central business district of an old-style town is present at Main Street. The plan includes commercial and professional office space, retail space and residential units — often all in the same building — with service and convenience stores and cultural and recreational facilities also present.

Several pedestrian promenades radiate outward from a central plaza which harkens back to the town squares and plazas of European and Early American towns.

The architecture selected for Main Street is a nostalgic blend of Victorian, Early American and Old World styles redefined by today's technology. □

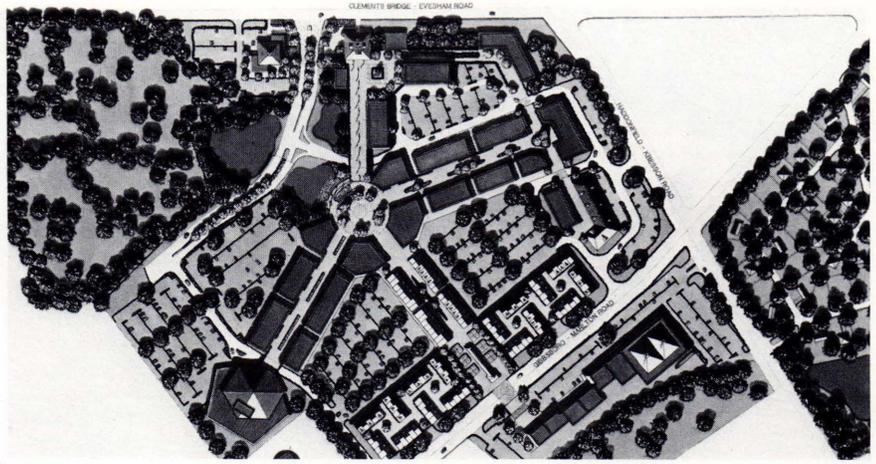


Fig. 1



Fig. 2

**NJIT Computer Integrated
Manufacturing Center
Newark, NJ**

*Rothe Johnson Associates Fig. 3, 4, 5, 6
Edison*

The proposed Computer Integrated Manufacturing Center at New Jersey Institute of Technology will house a new program of study dealing with the integration of computer technology into the manufacturing process. The project strives to strengthen and compliment its campus context. The design is a composition of three major functional elements: The Factory of the Future with support functions (Phase I), the Lecture Hall Complex and Classroom/Faculty Office Wing (Phase II).

The Factory of the Future element which is comprised of the prototypical factory, support labs, machine shop, service area and main lobby is located along Central Avenue. Its facade is in line with the street facade of the adjacent Mechanical Engineering Building to reinforce the urban street edge. Conceptually, the Factory of the Future element is conceived of as displaying the evolutionary process of manufacturing in this country, exemplifying the latest developments in the manufacturing process. The new prototypical factory of the future emerges from behind an "old" factory wall, symbolically making reference to past achievements in the manufacturing process, the foundation of future developments. The "old" factory envelope also pays tribute to the older factory buildings which dot this area of Newark. □

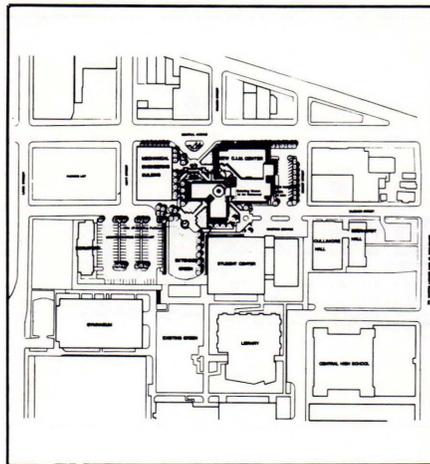


Fig. 3

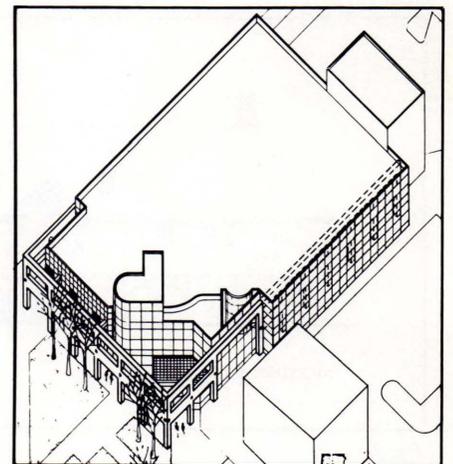


Fig. 4

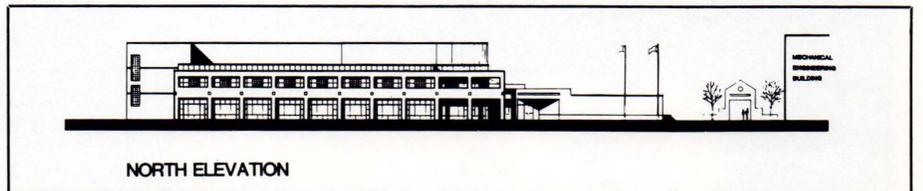


Fig. 5

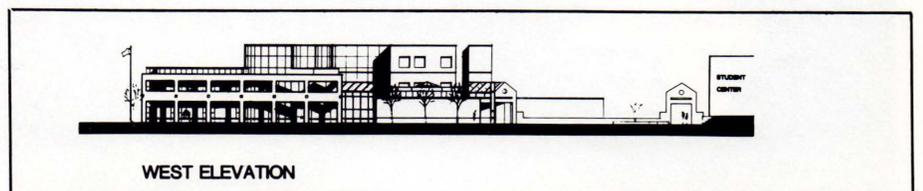


Fig. 6



Fig. 1

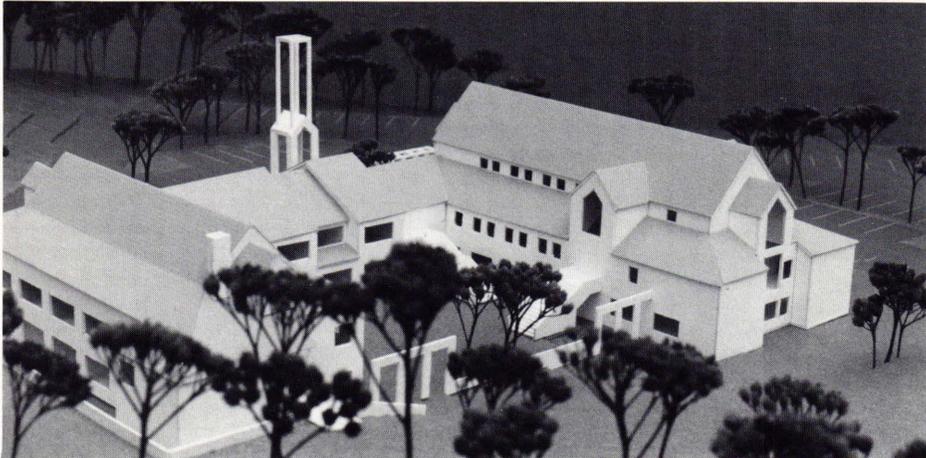


Fig. 2



Fig. 3



Fig. 4

Mendham Hills Chapel

*Ar'ke-teks with
James S. Jones, AIA
Morristown*

Fig. 1, 2

The program for the Mendham Hills Chapel calls for the design of new facilities to be built in two phases for a growing congregation. Phase 1 (10,000 s.f.) consists of a multipurpose facility (to be used as an interim Sanctuary and a Fellowship Hall for dinners and youth activities), classrooms, office space and a day care center. Phase 2 (12,000 s.f.) will provide for a permanent Sanctuary to seat 500 and additional classroom space.

The site, a wooded five acres, slopes downhill to a stream at the South and is bordered by Route 24 at the North.

The design is an expression of rural scale and form, providing a unique identity for both the Fellowship Hall and Sanctuary while maintaining a uniform appearance. The Fellowship Hall is framed with exposed heavy timber trusses lending an informal character to the strong cathedral space. The Sanctuary plan is designed along the lines of a formal cruciform church with a gabled transept and clerestory windows. □

Westfield Memorial Library Westfield

*Faridy Thorne Maddish, P.A.
Trenton*

A new town library facility will be constructed at the site of the present Grant School. The existing school structure, not suitable for conversion, will be demolished, and the remaining site will be used for the new library.

The design concept will feature open areas for easy supervision with minimum staff. A main reading room with shelf space for 120,000 volumes and a children's area and story hour room housing 35,000 volumes dominate.

Quiet study, formal and informal reading areas will be provided, along with technical services and processing offices. Provisions will be made for an online computer catalog system while allowing flexible space to accommodate the growth in library services and future computer needs.

A reference room and special collection's room with a secure area for exhibiting the New Jersey Genealogy Collection and gallery space for art displays will be incorporated. □

The Backman Project

*Barrett Allen Ginsberg, AIA
Bedminster*

This site is a five-acre parcel split and bounded by U.S. Highway 1, located approximately five miles north of Newark International Airport, Newark, New Jersey.

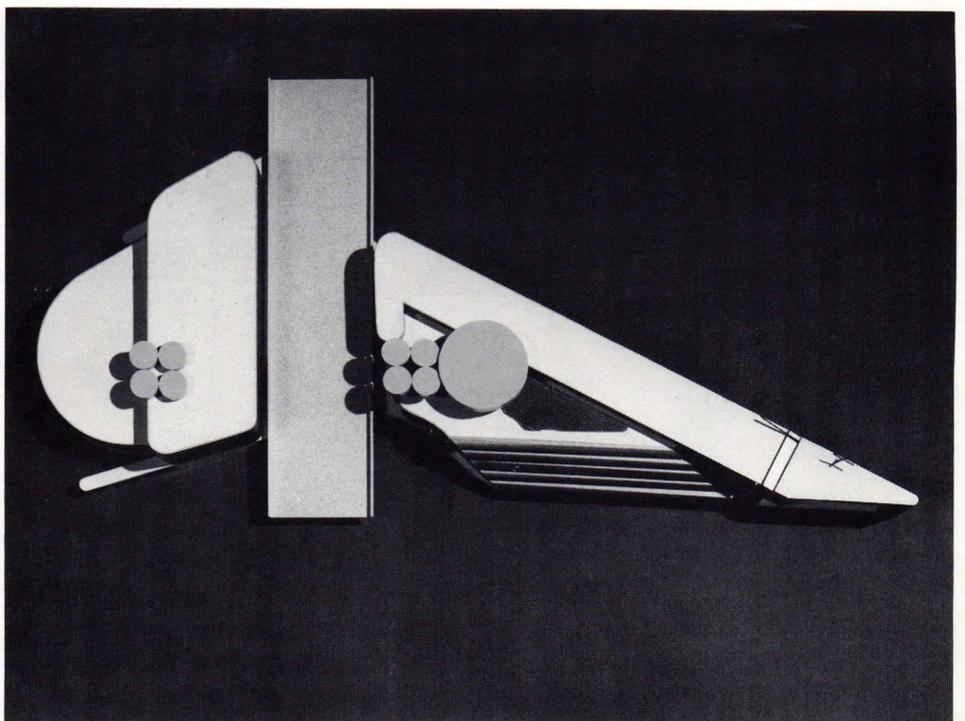
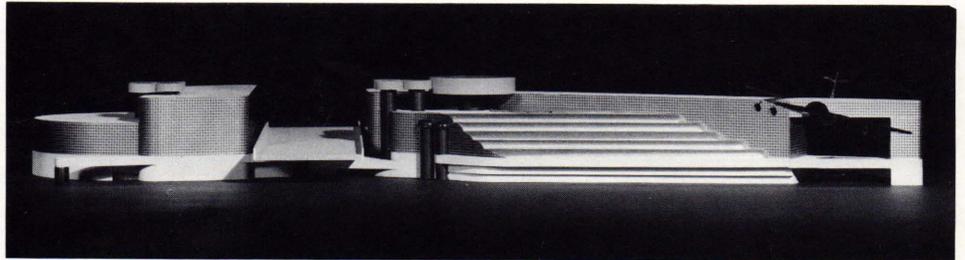
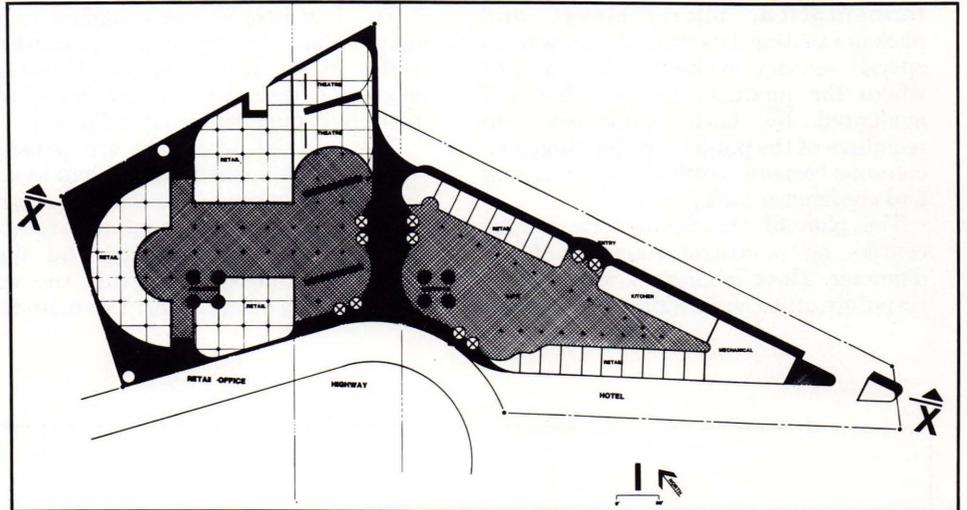
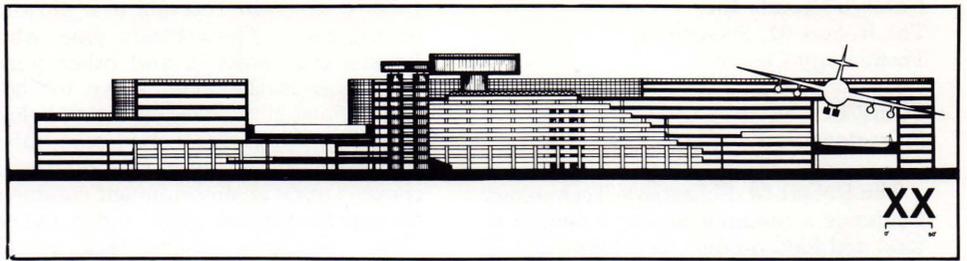
The client requires the design of a multi-use, international trade center, with executive office space incorporating high-tech communication facilities, hotel, conference center, health club, retail space, and restaurants. The office space is to be connected with an international trade network, providing a convenient location to conduct business in the New York metropolitan area. Parking is to be provided on an adjacent site.

The Backman Project must be a unique and recognizable structure, an enjoyable and memorable place to work and visit. Although the image of high technology is crucial, the project must generate a sense of warmth and grace.

The project's form is generated by the configuration of the site. Since the resulting geometry included acute angles, corners were rounded to soften the building's edges. The rounded shape is repeated as a series of cascading glass on the hotel's south facade. Principal materials are to be glass, granite and aluminum, all chosen for their durability as well as aesthetic effect.

The hotel is organized around an eight-story atrium, which also serves as a focal point for retail and conference facilities. Retail and cinema spaces serve as the base for the office block, which becomes smaller as it rises. The building's proximity to Newark International Airport is emphasized by the airplane structure which is incorporated into the building over the outdoor pool.

Ground is expected to be broken in October, 1986. □



Nabisco Brands Inc.
The Robert M. Schaeberle
Technology Center

CUH2A
Princeton

The Robert M. Schaeberle Technology Center is a research facility oriented to food and food product development and testing. In addition to food laboratories, the building houses analytical, genetics, fermentation, microbiology, and package testing laboratories, as well as special sensory evaluation laboratories where the products are sampled and evaluated by both employees and members of the public. The building also contains corporate offices and a training and conference facility.

The plan of the Technology Center centers on a central rotunda, 80' in diameter. Three laboratory wings and a corporate office wing

radiate from the rotunda in a pinwheel arrangement. The rotunda area, which houses the cafeteria and other public functions, is the main entry for both visitors and employees (one level below), as well as the central circulation hub of the building. The rotunda and adjacent spaces create an environment conducive to impromptu meetings and conversations, valuable components of the creative research effort taking place in the building.

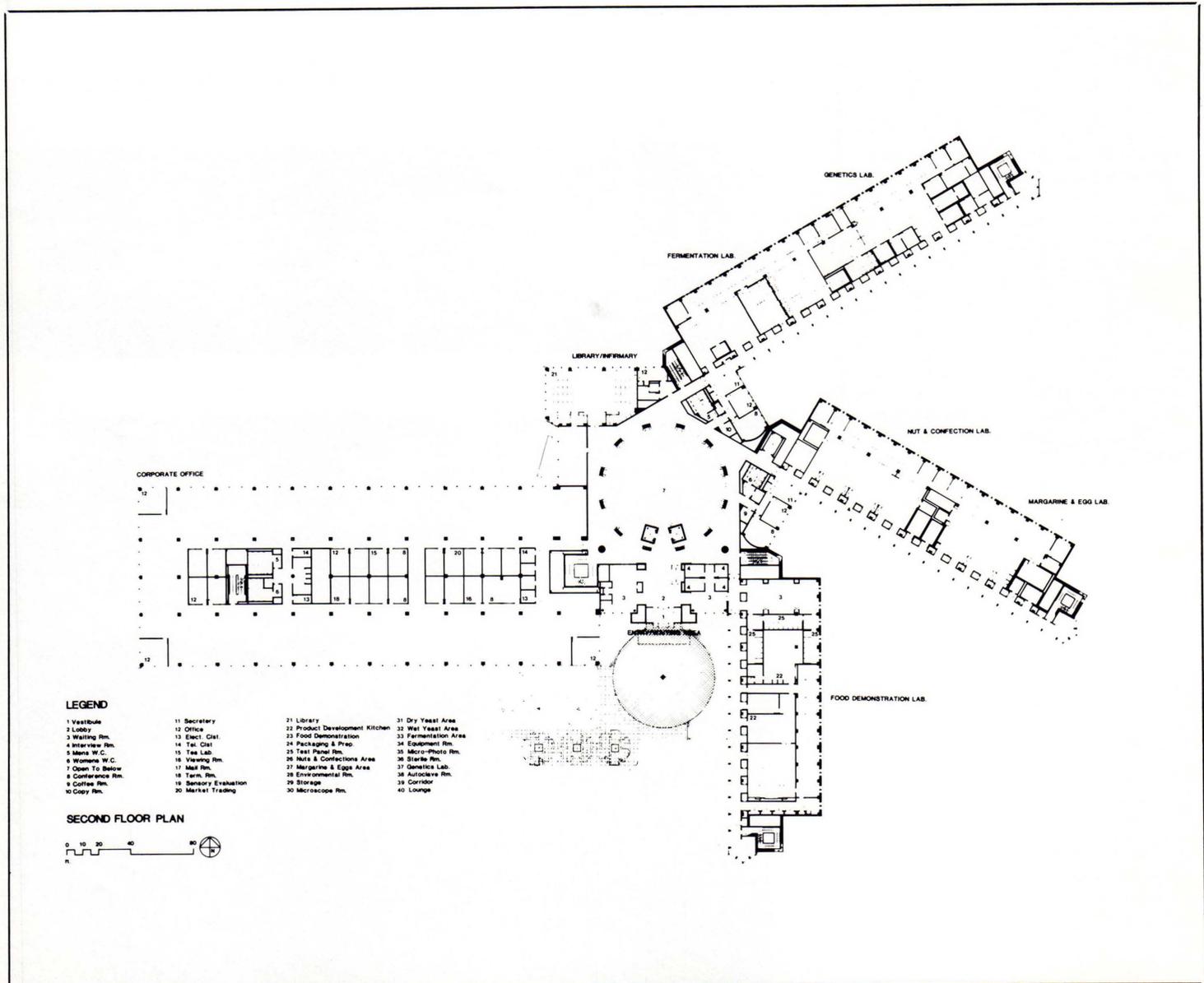
The laboratories are designed in an open plan arrangement, permitting shifts in the use of space. This high degree of flexibility is necessary to respond to changes in product lines.

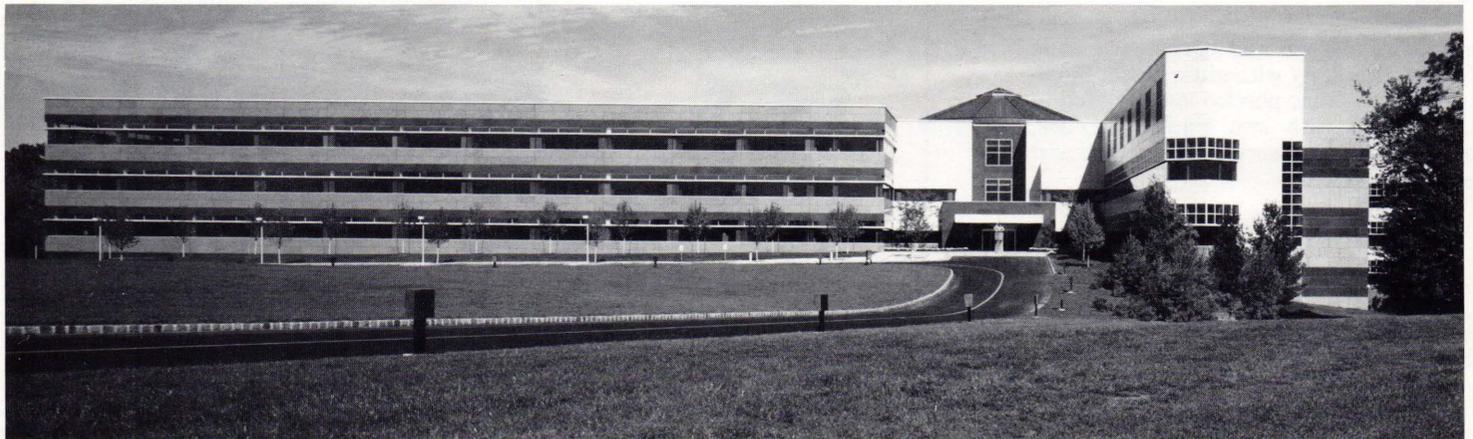
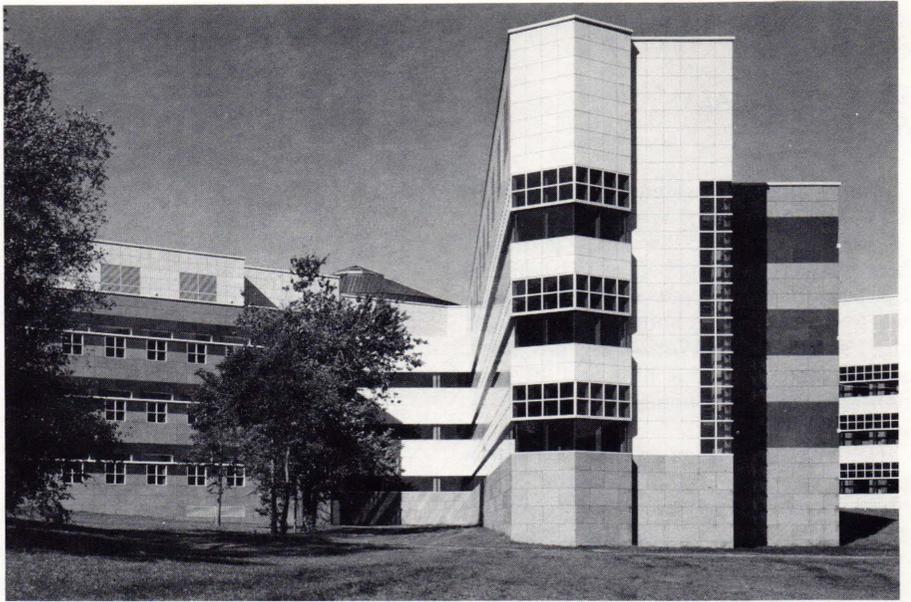
The exterior materials are polished and thermal-finished granite and kynar-finished aluminum panels and extrusions. The use of these materials creates an image of high quality and high technology, in keeping with the corporate image of the client. The materials

are used in patterns which define the various functional parts of the building — laboratories, rotunda, office wings — as well as integrate them into a unified whole.

The building is integrated with the site through a "fingers in the landscape" scheme, which allows the building to step down following the site contours, and integrates the various wings with the tree lines and natural open areas of the site. Single loaded laboratory wings maximize views of the site and beyond, and bring nature into the workplace.

Nabisco Brands, Inc. commissioned CUH2A to design the facility based primarily on the results of a design competition held in 1982. The building, which opened in November 1985, closely resembles the initial concept presented in the competition. CUH2A provided all architecture, engineering, interior design, and landscape architecture services. □





**Residence Restoration
& New Gardens
St. Louis, MO**

*Michael Burns, AIA
Rocky Hill*

The McCune Residence was built in 1904 and is a part of Westminster Place — a street defined by large detached houses — all present before 1910 and all historically significant in nature. Most were constructed to house diplomats for the 1904 St. Louis World Fair. Despite a serious decline in the '60's and '70's the neighborhood and house are finally being reinstated.

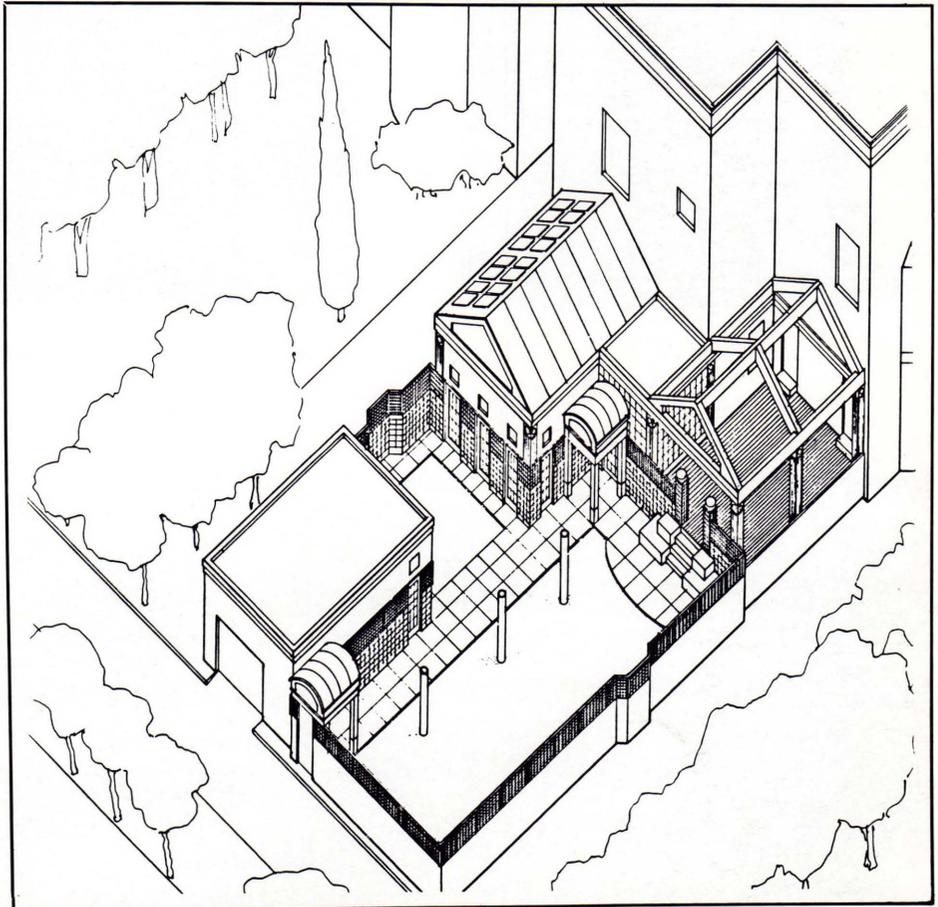
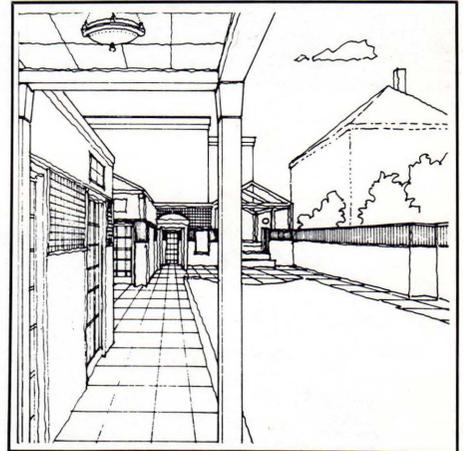
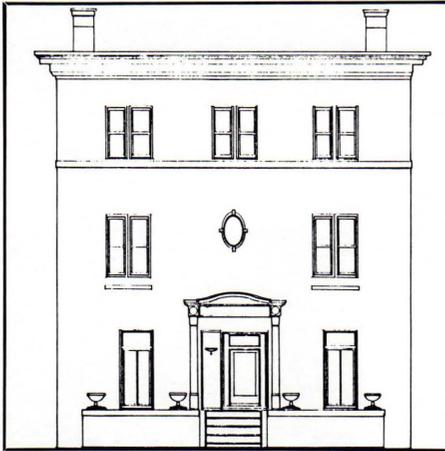
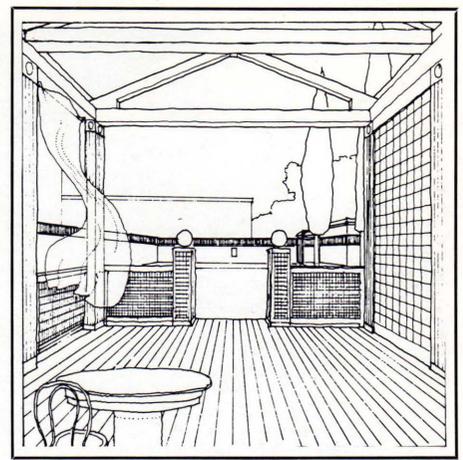
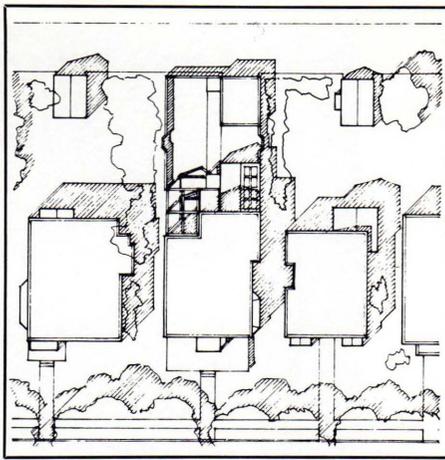
Dr. McCune requested that three phases of work be undertaken. One: build a new 'garden' wall and garage to secure the back of his property and create a garden within. Two: create a new solarium, kitchen and a 'deck' area off the existing dining room. Third: add a front portico to the facade, create a new frontispiece for the fireplace in the music room and aid in the selection of interior finishes to complete the renovation.

The house's neoclassical attributes, loosely defined as Federal Style, were to be maintained and enhanced with the new work — allowing for some imaginative transformation.

The initial phase of the project was completed by a 7' masonry wall with lattice above which conceptually is a 'wrapper' lining the periphery of the garden. The garden is redefined as two spaces — one long and axially aligned with parlor, dining room and new 'deck' and a smaller side 'yard' contained by the garage and new sunroom. This secondary outdoor space is to be a rose garden with a fountain as a focal point.

The new sunroom and the deck area are conceptually like side pavilions found so prevalently in American architecture — moved to the rear of the house. These are given the same massing and detailed as neoclassic 'temples'. The sunroom is a solid version — the frame over the deck a void. The interior of the sunroom (which is spatially connected to the kitchen) has the same 'temple frame' present in it's interior elevations.

A stairhall is provided to link garden, sunroom, kitchen and basement and is formed primarily with glass block. Finally, the new front portico is replicated in the garden with two similar porches, allowing covered access to stairhall and to service alley. □



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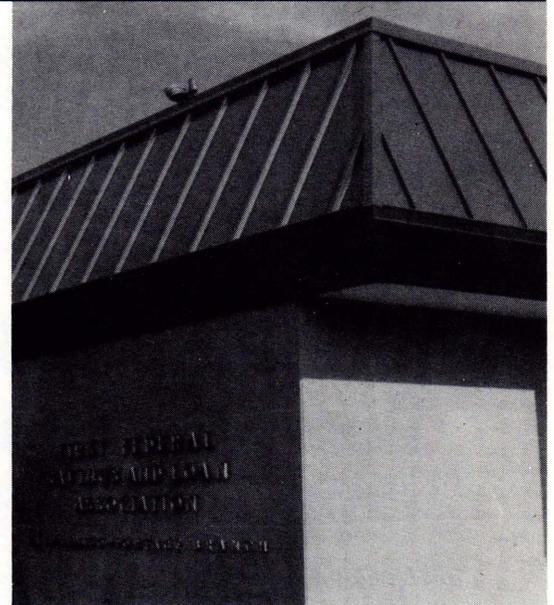
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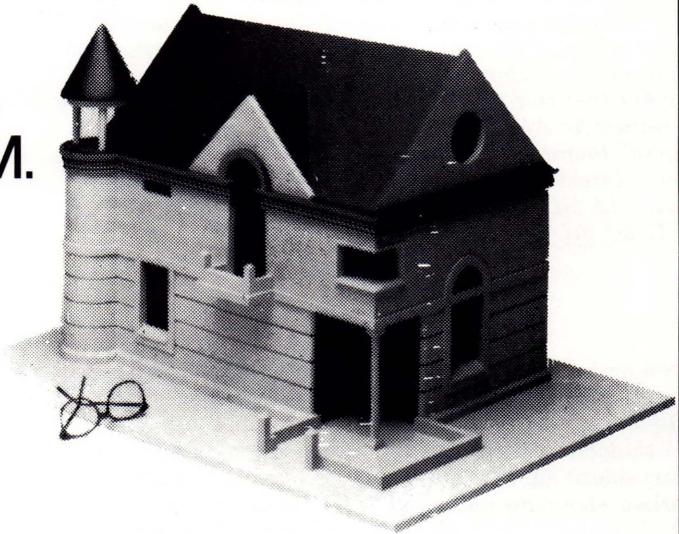
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Critique: The Pingry School

The Pingry School, founded in 1861, moved from its hallowed halls in Hillside to a new facility in Bernards Township in 1983. Hardy Holzman Pfeiffer Associates, of New York City, designed the new school for 650 students in grades 7-12. From its initial stages the design has provoked discussion about issues of style, function, and the appropriate image for the preparatory school in the countryside.

We felt that this was an appropriate building to initiate a new feature for ANJ, a roundtable critique by members of the Editorial Board. The participants in this roundtable were Herman Litwack, AIA (HL), Robert Cerutti, AIA (RC), John Doran, AIA (JD), Philip S. Kennedy-Grant, AIA (PKG), and Guy Geier, AIA (GG).

HL: I approached the site expecting to see some relationship of the character of this building to the area in which it was situated. Very frankly, I was shocked when I first saw it.

RC: I thought that the building was not sympathetic to the countryside at all. This is more of the image of the school as a suburban shopping mall, you know, with the *zoots* in the front. It has a completely different image from what you would expect for a prestigious preparatory school in the country. It jolts one.

JD: The placement of the building on the site, though, according to the architect's comments, seems to be in response to constraints that they didn't have any control over anyway. The athletic fields are in the front rather than in the back where one would have expected it. But, having that long approach to the building doesn't bother me at all. Another good point about the placement of the building is the relationship of the school to the church. All that open space between them contributes to the successful relationship.

HL: Didn't you have a feeling that it was competing with the soft splendor of the church across the way?

PKG: I like the relationship of the steeple to the tower entrance, but I question the appropriateness of the school's form to the site. Certainly the public image is not one of being sympathetic with the surroundings. It looks grim. It's a very strong, hard facade. Considering its relationship to the delicate church, the school blows it away. It's just too powerful.

RC: The entry pavillion is a totally abstract, a Rossi-inspired rationalist element. It doesn't really relate to the building as a whole.

JD: That had been my observation from looking at pictures but the fact of the matter is the wall is a virtuoso exercise in masonry detail. It comes off a great deal softer when you're there than it does in a photograph. That still leaves the question of what essentially is a blank wall. The architect's explanation was that was appropriate to those types of interior spaces and those are the functions that are facing the parking lot, which is irrefutable logic. The basic question that we keep coming back to is "What does this thing look like?" vis a vis "What is architecture supposed to look like?" Is it supposed to look like something that fits its site or is it supposed to look like some preconceived notion that represents the function? This is the real troubling question.

GG: In essence they reversed the expected diagram of the building in terms of an educational building. All of the large scale, mostly athletic spaces are along the front wall and classrooms are on the back. What we're most used to seeing is just the opposite. As you approach the building you would normally expect to see lots of window openings relating to the classrooms behind them.



JD: I think that is very successful in terms of plan organization and internal space.

PKG: As an intellectual exercise I think it is very successful. It works very nicely as a diagram.

HL: They made a valiant effort to do something with the blank wall, but it still looks like two massive wings of a prison. This bothers me. I can't understand the application of glossy black granite which divides the building horizontally but lifts itself over all of the emergency exit doors. Why?

GG: It's just ornament. It doesn't have any function other than being ornamental.

HL: It was poorly chosen. It's contemporary ornament. It does nothing.

RC: But it's a very important element.

PKG: It defines two floors.

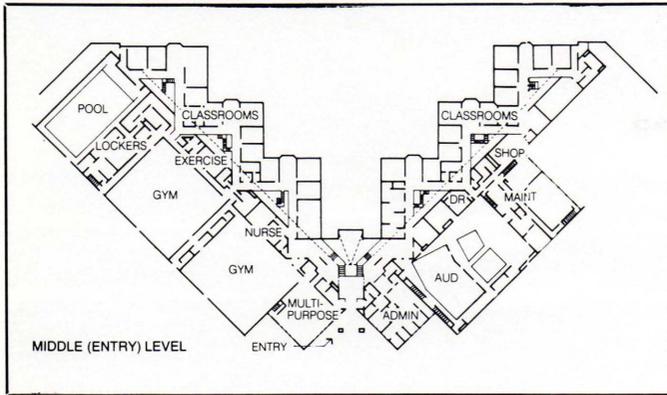
HL: It tells us it is a two story building. But it also runs over the wing in which there isn't two stories. There's a single story and the gymnasium is two stories high.

GG: It's just an ornamental band which creates a scale relationship of base to top. I frankly think the building would look more massive and less interesting without it. Imagine it not being there.

HL: The rear elevation is a very pleasant thing. It is well done as an independent building. My criticism is that the architect should have endeavored to select materials that were more harmonious with whatever they tried to do in the front of the building. The envelope of the building is cut in two.

PKG: The difference between the front and rear elevations is one of the things that I like best about this building.

JD: Coming from the old form follows function school, the logic of the expression is practically irresistible. That's exactly what it's supposed to be. This is this and it should look like one thing and this is that and it should look like



something else. Why is it so disturbing to me?

GG: It's a pure extension of the diagram.

RC: The rear is also the modernist diagram of the free wall. The exterior wall is free from its obligation of structure so it's all glass, which relates to the view of the woods.

GG: Whereas the all metal panel is a non-bearing type of material.

JD: All of which is perfectly right. The scale is right, the amount of opening is right, everything is right about it.

HL: I find nothing wrong with what you said. But regarding your last statement — it just doesn't look right!

JD: Well you know this is clearly a disturbing building, that's why it's important, that's why we're out there looking at it. If it was something more ordinary it wouldn't be worth the discussion. So for me the big question is why is this disturbing?

RC: It might be because the whole strength of this architecture is the plan parti. And it's taken to an extreme. To make it that powerful a statement they had to do it.

JD: It's so daring! To carry that concept to its logical conclusion is frightening.

RC: What I find interesting are the three different architectural expressions in the three different elements. And I'm wondering what they have to do with the actual space behind it. It all really gets down to detailing. The entry portico is a highly abstract element. It's like an abstraction of every bell tower, every ceremonial arch, every entranceway you ever saw. It's the simplest possible line diagram of an entry. The detailing is totally neutral and abstract. You then have a very historical, nicely detailed exterior wall in the front with all its ornament and references to past styles. Then you have the highly modernist factory aesthetic in the back.

PKG: Maybe it's less a factory in the back and more an

elementary school. They always look like factories anyway; this is one step beyond that. In that regard the bell tower, the steeple, the old school yard, and the classical elements of the front facade refer to the prototypical historicizing of public schools. Around back is a later version which is being updated.

RC: But it's three totally different ways of detailing a building. All this little crenellation at the parapet, the rusticated base, and then this crisp...

PKG: All I'm saying is that those three different ideas aren't so far apart. You're taking one element and emphasizing it symbolically. In front they're dealing with the classical element of schools, in back with the modernist element of schools. But both facades are being treated in the same fashion — in an abstract way.

RC: Much of the previous work of HHPA is collage, but they did it in an entirely different way here. This is just a collision of two things, the entry and the wall.

HL: I don't know whether you're defending the collision. I consider it a very arrogant thing to do. Very arrogant. You seem to be if not endorsing at least accepting the fact that it's possible to believe that three different elements put together in this building are still acceptable.

RC: I'm not defending as much as identifying what is going on. Stylistically, there are three different ways of detailing a building, one is a highly abstracted element distilled from all the possible entries, another is a very ornate, highly textured wall, and the other is a very modernist treatment.

HL: The plan gives us the reason for the treatment of the front and the blank wall because of the allocation of certain areas: the gym and the pool. The same thing happens in the back. When they stepped the classroom blocks the corridors followed and created that magnificent well of light with the skylight. I think it is excellent. My criticism is the lack of cohesiveness between these different elements although that's exactly what they wanted to do. They wanted to keep it apart, they wanted to stress it in one way or another. I think that the entry space soars. The stairways themselves have a sense of sculpture about them. The corridors and that little common, sort of opens up like a pair of arms and welcomes you. I forgive the noise. It tells us the administration is very liberal. The coats of the students are thrown all over.

PKG: I think it is too noisy and, though it may be open, there is no sense of embracing.

JD: For the kids, I thought it was ok. My concern about the noise is that those spaces were so open they invited movement, not embracement. Kids were doing track practice!

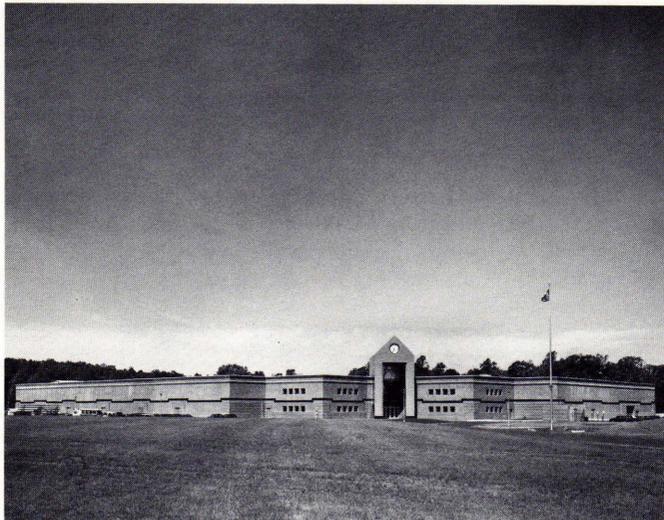
HL: We came from the sense of "My God this prison, those walls, what a horrible thing," into something else: movement, lightness, openness.

JD: The noise that bothered me in the interior was visual. I never saw so many shapes, with so many colors and materials used. I found that very, very difficult to be satisfied with. It is clearly purposeful but I sure don't understand it.

GG: Well it's certainly within the continuum of the firm's work. There's always been a notion of super-graphic within their work. Look at the kind of carpeting they select for public spaces, such as huge floral prints. There has never been any quietness to either their interiors or exteriors.

JD: In addition to the colors, there are many materials, like glazed block of two different sizes and shape, the concrete block, gypsum board, steel, rubber, and Kalwall. To me that's perverse.

RC: The one thing that I find perverse is the use of the actual teak wood as a reference to the old building of the prep school or the stately wood drawing room. To literally use it in this way; it looks like thin plywood paneling. I find it really disturbing. It doesn't tie into the exposed metal structure and ducts very well at all. The walls could have been painted a color to



represent the wood.

HL: I find fault with the use of the vertical wood siding on the backside of the piers that held up the clock. That is outrageous! I don't know how that could possibly have happened. It could never recall traditional wainscotting or the wood treatment on the inside.

GG: The building really ties very directly to the whole issue of theater design. That's one of the things that much of their work is about: permanence and impermanence.

JD: In connection with stage though, the elevations are designed to be looked at from only one side, the building's exterior is like a stage set.

PKG: The front is Act 1, the rear, Act 2.

HL: Much of what we see is very honestly expressed. It is a machine for learning, and it functions. I am excited about the plan. I did think that it would lead to perhaps a more calculated form of architecture on the exteriors. Now I understand why the exteriors happened, but I can't forgive the architect. There is a lack of architectural integrity when one considers this a total school for learning. I don't think the architect had the right, even though reputation tells you that this is what the firm is going to do, to make three separate buildings out of one and just plant them down this way. The interior functions, but I think the architect fell down on the exterior.

GG: You could argue that the total concept was the fact that there were three separate things. If it weren't three separate things, it would not have been....

HL: I disagree. There were three separate elements that constituted one whole entity, a school. Now they will not divide into a separate building where one might go over an arcade or along an exterior corridor, to a gymnasium.

PKG: Does the idea override the function or the operation of the school? I'm getting the sense that you feel that that is what happened there.

HL: No, I said that the plan functions; it is excellent. I think the parti, the scheme is great. I applaud that.

PKG: The concept, whether you buy the idea of fracturing, collaging or collision, is overriding. How far does one architect's personal vision go? What are the limits of your license to advance the state of our art? These are questions that this building asks.

HL: I don't think there are enough faults in the interior planning of this building to criticize the architect. We all find that we have to make compromises in some of the things that

we plan and we often wonder whether we're doing the right thing when we make that compromise. I truly think this is a very innovative plan. It functions as a school building, I merely fault the architects for trying to rely on their reputation as graphic artists, or for insisting on doing the building envelope the way they did.

RC: What's the validity of architecture which makes the parti diagram explicit and dominant over all other aspects? I think that's the issue of this building. The parti is so overpowering and we're constantly reminded of it.

GG: There are many architects who do that. When you look at a James Stirling building, the diagram is incredibly overriding; it's very clear what is going on. There seems to be a greater consistency of material and space in others' work, though.

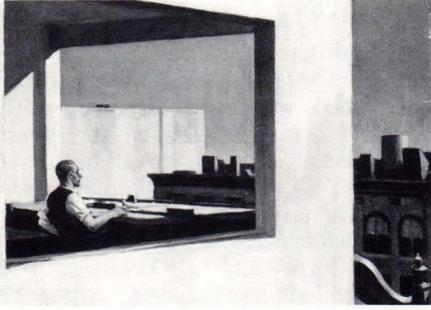
JD: If a collage in fact is an assembly of disparate elements, and our training and our prejudice is to think of a building as being integrated, the lack of integration is what makes this building shocking. I guess that each one of us has to decide whether or not that makes it or allows it to be a piece of architecture. We have to look into our souls for that.

PKG: It seems to me that the mere fact that we went to look at the building says something positive about it.

RC: It was designed to provoke discussion.

GG: This is not atypical for any kind of artistic endeavor. You can compare it to any other area of artistic endeavor where there are always a group of artisans or artists trying to push out the boundaries of what is acceptable and what is good taste or whatever you want to define it as. And then all of the rest of us kind of say, "Yeh, that's a neat idea." There must always be people out on the edges, out on the borders exploring new terrain. I think Hardy Holzman Pfeiffer have always done that. They've done it exceedingly well, with great care and great craftsmanship. We can sit and argue about the relative merits of doing something one way or an other, but in the end, if they have built another neo-colonial building out in the woodlands of Bernards Township, everyone would have gone to that school with the same kind of vision they've always had about school, as they did in Hillside. By building this building, in this place now, a whole new group of people have begun talking about architecture, questioning issues that are raised by architecture. In the end, whether they like the building or not, they have expanded their horizons in terms of their ability to consider the built environment, and that alone is worth it. □

Books



The Secret Life of Buildings: An American Mythology for Modern Architecture

by Gavin Macrae-Gibson
215 pages, 215 illustrations,
The MIT Press, 1985.

While browsing among the new titles available at your favorite supplier of architectural books, you will probably have noticed a hardcover volume with a reproduction of Edward Hopper's painting "Office in a Small City" on the dustjacket and the intriguing title, *The Secret Life of Buildings*. You might be further interested to know that although the work of — among others — Michael Graves, Robert A.M. Stern, and Robert Venturi appears in this book, the word Post-Modern never does.

As the first work on architecture to be published by the Graham Foundation for Advanced Studies in the Fine Arts since Venturi's *Complexity and Contradiction in Architecture*, this one has a difficult act to follow. Gavin Macrae-Gibson, a practicing architect who has been a visiting lecturer at Yale University since 1982, certainly makes a noble attempt to achieve the kind of synthesis of direction in architecture that many feel Venturi contributed in the earlier book. Macrae-Gibson's, however, seems to be more of a summary than a seminal work, as Venturi's was.

Part of this difference lies in the two approaches. Macrae-Gibson examines in detail seven recent buildings or projects by seven contemporary American architects, while Venturi buttressed his particular thesis by pulling in many examples from a wide range of times and places. Where Venturi's reasoning was deductive, Macrae-Gibson's is inductive. Macrae-Gibson, as indicated by the subtitle "*An American Mythology for Modern Architecture*", chooses to focus on American architects primarily because, as he finally tells us in his Epilogue, here, "immigrant architectural histories now find themselves in the melting pot of a developed industrial

culture." (And because one has to draw the line somewhere.)

The book consists of seven provocatively titled essays, one on each architect's work, and an Epilogue, "The City: A Machine for Thinking," in which Macrae-Gibson traces themes such as "monumentality" and "centrality" through all the works he has been considering. Each essay, from "The Representation of Perception", on Frank Gehry's house in Santa Monica, to "The Ironies of the Difficult Whole", on Gordon Wu Hall by Venturi, Rauch and Scott Brown at Princeton, could stand quite well on its own as both an overview of the work of the architect involved and an in-depth critique of one project by him. (The chapter of Wu Hall, in fact, has already served as such when it appeared in part in the January 1984 issue of A&U.)

As individual articles, the chapters are often penetrating and revealing; for each building, the author provides both a sensitive "close textual analysis" and a larger-scale conceptual study, locating the work in its geographic and historical settings. The author's line tracings of city plans are quite helpful here, though his photographs are low on detail. Where physical context does not strictly exist, as in Peter Eisenman's "House El Even Odd", Macrae-Gibson provides a lesson in the history of the development of perspective, which bears directly on the project under discussion, and goes on to trace the cube form as it appears in villas throughout history and is transformed in Eisenman's scheme.

Macrae-Gibson's expositions on the work of individual architects here are thorough and complete; for example, his discussion of influences on Frank Gehry's work, such as the art of the sculptors Gordon Matta-Clark and Chuck Arnoldi, is truly illuminating. Macrae-Gibson has an invaluable ability to make many connections from the work in question to a variety of outside sources, both man-made and natural. On occasion, however, he does tend to go too far, and veers dangerously toward parodying his own methods. His anthropomorphic readings of the "human figure" in Pelli's Four Leaf Towers facades do not add much that is credible to the chapter — no surprise to find in the Bibliography, listed under influential "books not related to architecture," Freud's *Interpretation of Dreams*. Too, one may accept in the chapter titled "The Anxiety of the Second Fall," Macrae-Gibson's somewhat fanciful equation of Eisenman's 3-D "el" shape, a cube with a void corner, with the fatefully bitten apple of Eden; but a freehand "diagram" supposedly illustrating this seems a humorous mistake. If it had not appeared directly under a reproduction of Durer's "Adam and Eve..."

Macrae-Gibson's thesis is that, by examining an array of architectural works as disparate as these, he can find common threads among them; these filaments, perhaps, will lead to the "secret life" of architecture that we all pursue. Rather than divide current architectural work into boxes labeled with stylistic rubrics and catch phrases, à la Charles Jencks, Macrae-Gibson valiantly does his best to approach seemingly disjunctive subjects with a consistently open mind. This allows him to include the sleek and slick towers of Cesar Pelli in the same volume as say, Allan Greenberg's classical revivalism.

If Macrae-Gibson's book falls at all short of its stated goals, this is due only to the ambitiousness of its undertaking; many revelatory analogies, analyses, and comparisons are made here. At times, however, the author resorts, in his search for "a new mythology of poetic modernism", to an overly mystical diction, speaking of the "subject of these myths" as "the watcher in the shadows" (cf. the cover illustration.) More useful is the term "lyric modernism," which he uses to link together the works under discussion, suggesting that they are direct descendants of Utopian Modernism rather than being "Post-" or "anti-". That these developments lead in as many different directions as there are exemplars under investigation is no surprise. Perhaps Macrae-Gibson's only presumption lies in not pluralizing his title, for it seems to be *The Secret LIVES of Buildings* that his book finally delivers. □

Caroline Hancock

In addition to having written book reviews for *Architectural Record*, Caroline Hancock has worked for more than one of the architects discussed above.

A History of Architecture Settings and Rituals

by Spiro Kostof
Oxford University Press

The jacket illustration for this book is indicative of the paradox of architectural history. Depicting a Greek temple, the quintessential structure of precision, it is rendered with pastels, conveying more an impression, a suggestion of the structure, rather than delineating its details. It is evocative, and not a measured drawing. The drawing's value is in the power of its suggestion rather than in its accuracy. Architectural

history is a similar condition, for in the process of explicating specific structures, their importance to those who erected them, and their meaning to those of us who look at them today, the historian must suggest what might have been. Too often there is scant information for complete description, thus, the need for architectural historians with the ability to suffuse the available materials with imagination and vigor is great. We are fortunate indeed that Spiro Kostoff has written this book, for it is thorough, imaginative, well-written, and wonderfully illustrated.

The history of architecture is paralleled by a game known as "Fifty-two Card Pickup." In this game a deck of cards is scattered, usually by flinging the unbound deck across the room. The object of this game is to pick the cards back up and replace them in the deck. In their scattered state the cards are in disorder, some face down, some face up, so the essence of the exercise is to return the cards to an ordered state. What may occur to the person performing this task is to arrange the cards in patterns; perhaps all the suits are separated and arranged numerically; maybe the four suits of each number or face card are grouped. Maybe separating red cards and black cards is the ordering device. There are no rules, except those imposed by the player. So it is with the history of architecture. All the buildings are strewn about the earth in various conditions. Not all the structures have equal importance. After all, London's St. Paul's and the parish church of St. Paul's in a Minnesota town are on completely different scales. They may be the same suit, but they have different face values. The manner in which an historian approaches the task of establishing order is influenced by how others have played the game. Grand themes, building types, regional emphases — all are options open to the historian.

Mr. Kostof notes the difficulties of writing a survey of the history of architecture. He stresses that he is not interested in presenting a compendium of well-known architectural monuments and he succinctly describes the four premises which underlie his work. "First, the material aspect of every building should be looked at in its entirety. Second, the building should be thought of in a broader physical framework and not just in terms of itself. Third, all buildings of the past, regardless of size or status or consequence, should ideally be deemed worthy of study. And finally, the extramaterial elements that affect the existence of buildings should be considered indispensable to their appreciation."

Mr. Kostof posits the argument that architecture is an amalgam of social as well as physical forces, and he reinforces that notion by using illustrations as

diverse as the architectural favorites — plans and perspectives by Ledoux, Palladio, and Piranesi — and contrasting them with vintage photographs, artists' interpretations, and early maps. All are supplemented by the original drawings of Richard Tobias, which although handsome, suffer from being too delicate. The overall visual result is a delight, despite the fact that there is no color. One can spend countless hours turning the pages visually comparing the architecture from one period or place with that of another.

This is the most accessible history of architecture yet published. It is possible to enter the book at virtually any chapter and begin exploration of a particular segment of history. Turning to a chapter titled "The Popes as Planners: Rome, 1450-1650," one can investigate the interchange between the city and the papacy over a two-hundred year period. Maps and drawings show the Campidoglio's development, and compare it with Greek and Egyptian monuments. This editing of history is quite useful for it is an essay that focuses our attention. We begin to think about Rome and Michaelangelo, Bernini, Pope Sixtus V, and the civilization which generated St. Peter's. This organization is typical and each chapter is followed by a brief bibliography specific to the chapter.

Throughout the book the writing is clear and matter of fact, almost informal. It reads simply and directly, unaffected by academic pretensions. This is not to say the work is unacademic, for quite the contrary is true. The description of specific works is thorough, well-illustrated, and imaginatively rendered. Mr. Kostof takes risks, suggesting, for example, how Cro-Magnon hunters may have used their caves in Lascaux, and what functions their wall paintings may have served. The reader is quickly drawn into his visions, for Mr. Kostof conjures the landscape and the civilization which harbored the architecture he describes. Thus, this book is not simply a collection of architectural monuments, but it is a history of architecture in the complete sense.

Mr. Kostof's version of "Fifty-two Card Pickup" is imaginative and fresh. He makes learning the history of architecture an enjoyable adventure. This will doubtless become a standard reference for many years to come, and it deserves to be. □

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

Frank Lloyd Wright and LeCorbusier The Great Dialogue

by Thomas Doremus

A Van Nostrand Reinhold Book, \$35.00

Careful looking at the *work* of these two giants of architecture rather than at their words will reveal according to the author: "...ideas found to be held in common in the architecture of both men [that] will be the utmost significance for the study of modern architecture." This book challenges the traditional notion that Wright and LeCorbusier were basically and unquestionably opposed in a theoretical sense.

Doremus notes that Wright was seen by European modernist as a relic of the 19th century, the American equivalent of Art Nouveau, but he points out that he wasn't the only modern architect who didn't fit neatly into the International Style, Scharoun, Mendelsohn and Aalto being other prominent examples. There can be no complete understanding of modern architecture unless the work of all those who devoted their careers to the development of a new architecture suited to the modern world is taken into account.

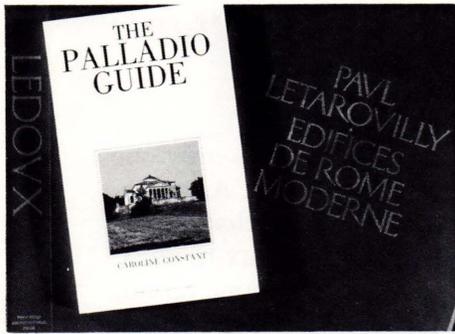
Both Wright and LeCorbusier were represented at the Museum of Modern Art Exhibit of 1932. Wright showed the House of the Mesa, LeCorbusier the Villa Savoie. In the late 1930's Wright is shown to have adopted many of the stylistic themes of the International Style. The Johnson Wax Headquarters, Florida Southern College and the Usonian House particularly are seen as responses to the International Style.

The demonstration of similarities between specific buildings such as the Villa Savoie and Falling Water is fascinating and revealing as is the discussion of the later works of both architects where "...each vastly enriched his work during his later career by adopting the earlier stance of the other. Wright became more generalized and less fussy in detailing and LeCorbusier worked with Organic principles as can be seen in his series of particularized churches".

It is insights such as these that make this book an innovative study. In this post modern age where the International Style is synonymous with modern architecture the observation that Miss Van der Rohe was a brilliant Neoclassicist is refreshing. Doremus urges that the definition of modern architecture be based on the broader ideas of dynamism and multiplicity as opposed to the classical values of harmony, response, unity and simplicity. His comparisons of the works and careers of Wright and LeCorbusier adds not only to the knowledge of their work but suggests some new understanding of modernism itself. □

John Doran, AIA

Princeton Architectural Press



By the time *Architectural Record* got around to declaring that with the publication of its fourth major work — Adolphe Alphand's *Les Promenades de Paris* (\$75) — the Princeton Architectural Press had carved its own niche among such publishing giants as MIT and Rizzoli, Kevin Lippert, the firm's 26-year-old publisher, editor, founder, and owner, was well into his next publishing season.

His new list — a distinguished one — includes *The Le Corbusier Guide* (\$17) by Andrea Filippone, a successor to the successful *The Palladio Guide* (\$17) by Caroline Constant; a monograph on the work of Lippert's former professor, Michael Graves, *Buildings and Projects 1982-1986*; volume two of *Revisions: Papers in Architectural Theory and Criticism* (\$12), described by its publisher as serious, opaque and selling well; and *The Metropolis of Tomorrow* (\$35 hard cover, \$20 soft) by Hugh Ferriss.

According to an enthusiastic and knowledgeable Lippert, the Ferriss book, with an introduction by architectural historian Carol Willis, is a reprint of a 1929 classic, containing beautiful charcoal drawings of New York's Deco skyscrapers by a visionary humanist whose utopian studies contributed directly to today's setback laws.

"It's a very 80's book, don't you think?" says Lippert, using one of his favorite phrases. He's particularly pleased because the author, like so many of his authors, could, he says, have gone somewhere else. "We work extremely closely with our writers," says Lippert, whose own closeness to his chosen field approaches intimacy when it comes to the bookmaking process itself.

Committed, as his catalog says, to publishing works of merit for people interested in architecture and design, he tries to make his books as handsome as possible and as reasonably priced as possible and in the process has taught himself the craft of printing — 80's style.

A computer expert, he sets type himself from his office on Witherspoon Street in Princeton. The books are printed on acid-free paper and have Smyth-sewn bindings, which means

they may be laid flat without cracking. Using a process he learned from Eastman-Kodak, he photographs and develops all the plates himself to ensure that the fine details of century-old engravings or full-color lithographs are retained in reproduction.

Combining the technology of printing with a knowledge of architecture — he's a graduate of the Princeton School of Architecture, where he founded the press five years ago during his first year of graduate school — he intends to keep the Princeton Architectural Press "small, smart" and competitive. The staff is very small — three people, including two part-timers.

Lippert likes to say he's just lucky, that he fell into publishing, unconsciously, and that without the Beaux Arts orientation of and encouragement by the Princeton faculty, things might have been otherwise. But, to use one of his other favorite phrases — "it was in the air" — so perhaps were Lippert and publishing.

The son of a chemist father and a college English professor mother, Lippert came from Toledo, Ohio, to Princeton University as a scholarship student. As an undergraduate he majored in the history of science and on graduation entered the Princeton School of Architecture because it combined science and art.

Architecture school was his first exposure to anything visual. And at Princeton, he says, the visual was all. "The emphasis was on fine objects and beautiful books and drawings. It was hard to escape this approach. It was in the air," he says, "and it was a shock. We were thrown into the pool and expected to draw. We were all surprised by the hours and the agony."

Among his first assignments was to study *Edifices de Rome Moderne*, by Paul-Marie Letarouilly. First published in 1840, this massive collection of 300 etchings of Renaissance architecture in Rome, was indeed available to the students, and in the original edition. The problem, says Lippert, was that the original was printed in three volumes on elephant size paper and was "on loan" during specified hours. After hauling the giant books onto the Xerox machines with unsatisfactory results, Lippert thought there must be a better way. He set out to produce a desk-sized copy.

Looking up "printer" in the yellow pages, he found one outside of Philadelphia. Until he entered the printing plant, his relationship with books has been "almost mystical." Faced with presses, backing equipment and sewing machines, he was in the real world of printing, finding a ready mentor in the printer who immediately showed him how to make photographic plates from

the original, which were soon rolling off the presses, a 9x12 inch copy of the original.

Princeton Architectural Press was born, but its publisher had yet to learn about pricing and marketing, so he went to the source, the book stores that specialize in architectural books. "There are about 150 to 200 stores that sell them, but only a half-dozen that really specialize, such as Urban Center Books in New York and Prairie Avenue Books in Chicago," he says.

The Prairie Avenue people inducted him into the business mysteries, including direct mail, and did the job so well, that his first edition, priced at \$55 and handsomely bound in buckram stamped with gold, sold out.

He set out to produce a sister volume, *C.N. Ledoux: L'Architecture* (\$55), a reprint of a 19th century edition of the work of utopian architect Claude-Nicolas Ledoux, with an introduction by Princeton professor Anthony Vidler. Before this venture, however, he decided to improve the quality of the reproduced engravings and called Eastman-Kodak for advice, which he took. In this he did better than Letarouilly, who, he says, spent years perfecting his etchings of Roman architecture which were later "ripped off" for an inferior edition by an unscrupulous Belgian lithographer. As a result, Letarouilly had a heart attack and died.

By the time of his graduation, Lippert had two books in print, was officially in publishing and searching for new titles, in addition to reprints. "We are not a university press, which means we don't have to take everything and we can even make a little money," he says.

Among his newer titles is Venezuelan Vernacular (\$25) by Federico Vegas, a beautiful book with 300 color pictures of buildings, ornaments and scenes that reveal contemporary Venezuela. The book was inspired by a visiting lecturer at the Princeton School of Architecture.

"Everyone at Princeton has been helpful," he says, pointing him toward manuscripts (which are now coming in on their own) and encouraging him to publish *The Princeton Journal: Thematic Studies in Architecture*, the first volume of which appeared in 1983. "School journals are more important today than they have ever been," he explains, and so, he says, are more esoteric journals such as the press's *Revisions*.

While Lippert has the technology to bring more books to market, he is remaining selective and within his field, broadening slightly to produce a book on American cemeteries.

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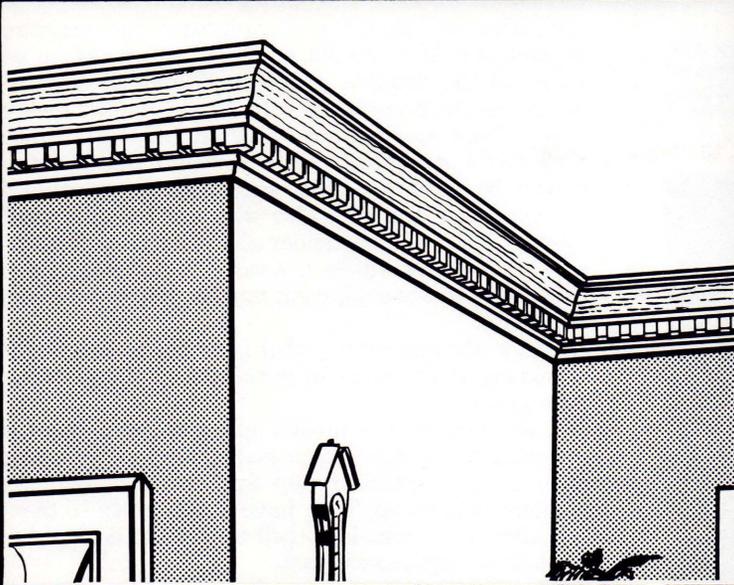


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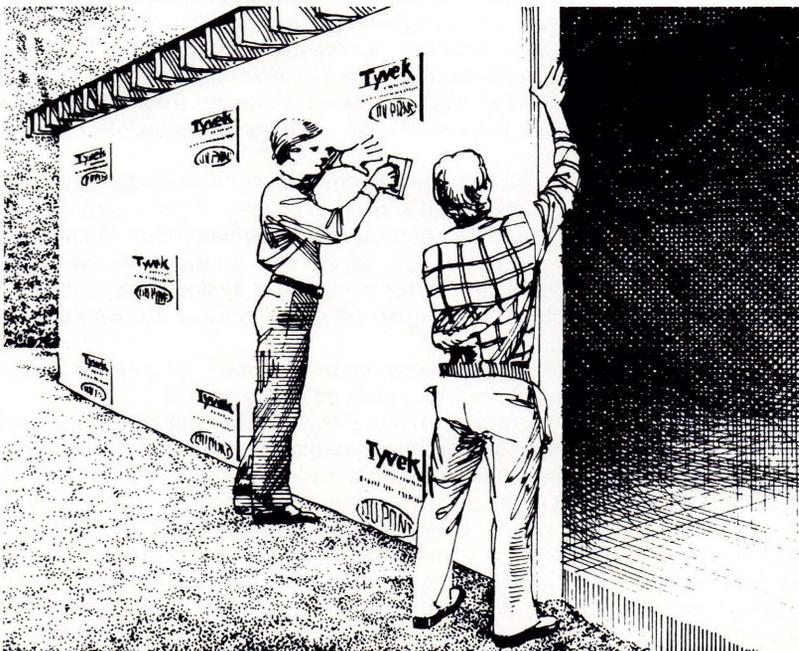
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Conversation With a Client

The following is an excerpt from a conversation between Mr. Al Young, Facilities Manager at Merrill Lynch Corporation, and Michael Greenberg, AIA, a member of Architecture New Jersey's Editorial Board. They discussed the role of the Ryan Group, P.C. of Red Bank and New York in generating and implementing Computer Aided Facilities Management programs for corporate users of real estate.



ANJ: *In the traditional sense, an Architect will obtain a project program and from that create a set of Contract Documents suitable for someone to actually build the project. However, we understand that the Ryan Group provides an on-going type of service that is somewhat different than the traditional type we mentioned, and it is this special service that we would like to discuss.*

AY: They provide a full Facilities Management Program which begins at the earliest corporate planning stages, runs through your conventional architectural services, and most importantly, into the management of the facilities after they are built and occupied.

ANJ: *So if you had, for example, a need to relocate personnel or enlarge various departments within a space, the Ryan Group helps your company accomplish this?*

AY: Definitely. We have a program that helps stock the building: one that keeps logs of the rent rolls; another that indicates how many square feet there is by departments or by a type of client occupancy. It used to take us a long time to determine how many square feet a department would occupy; what's their growth factor; how many people they have; what's the department's historical profile; the renovations they required over the last couple of months or the past years. Now we can do all of this in a very short time through our computerized Facilities Management Program.

ANJ: *So in other words, the Ryan Group has helped you generate a complete reference of what your company has with regard to past, present and future needs of any particular department and individual group?*

AY: Exactly. A library of facilities management, a total library.

ANJ: *That's a good phrase "A total library of facilities management."*

AY: And a history which tells us what the previous use was. This approach also contributes in our corporate decision making process. It really does. If you decide quicker, you could look at it in a glance on the computer and act quickly, whereas before you'd just have to generate a lot of paperwork to act.

ANJ: *As an analysis, then, you can chart the progress and growth of a particular group and if an expansion is contemplated, look back in their history and say "This is their growth period for the last five years. They now project a certain growth, which will result in additional space requirements. Lets get it done."*

AY: Exactly. And you could go one step further. On new con-

struction, we also track equipment for maintenance requirements. After we put a piece of equipment in service, we track all the detailed maintenance related to that piece of equipment in accordance with the manufacturer's specifications. Those specifications will tell you, for example, that a fan, after a thousand hours, will require that a certain type of service be performed. That specification is written right into the computer and coincides with our building management system. After any particular maintenance milestone is reached, the computer will issue a work ticket telling you what has to be done to the equipment and the approximate man hours required.

ANJ: *Is the information that is on the computer available to all managers by virtue of them having their own terminal in their space?*

AY: Our operation is broken up into several areas: we have a planning and design group; we have a development group; we have a procurement group and we also have a building management group. They have accessibility to that information through terminals in their offices and designs key around what their requirements are.

ANJ: *And that information also includes space requirements.*

AY: Space requirements and staffing information, as well as location. We can have leasing information on the computer. We can call up our leasing information, project 18 months out and see which leases are going to due. We can then formulate options and renewals on the leases. Our system contains a lot of information.

ANJ: *What made you and your group decide that you have to get all of this information together on a computer?*

AY: The speed of which the clients require information. We have to respond immediately and the only way we can do that is to be automated. To be automated to the degree that we can not only have a turn around time about 80% faster than we did before and also to be able to give more information. As an example, to produce contract documents for construction of a 30,000 sf routine interior alteration where it would normally take an average of four weeks to produce a set of construction documents, we can now do the same in 10 days.

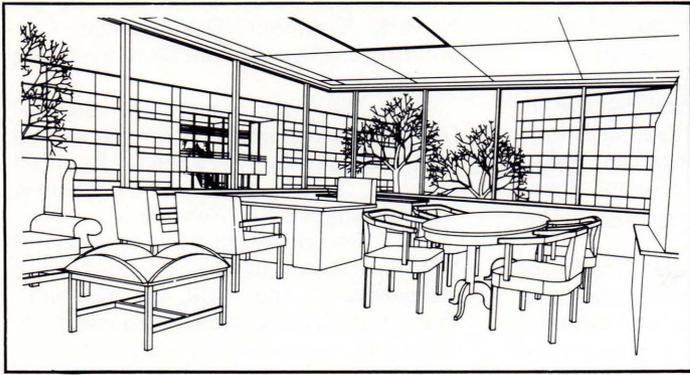
ANJ: *You have an architectural group as the generator of this program and influencing your ability to manage all of your facilities. How has having an architect, in your opinion, helped your organization in its Facilities Management Program more so than if you had taken someone from one of these other groups you mentioned — the facilities people, or the planning people?*

AY: Tell me who designs automobiles — the guy on the drawing board. That's what I believe. That's where you have to start at the beginning. And the beginning of this business is the architect. He takes the information, he designs the building, including mechanical systems. (By the way, we do mechanical systems on our Facilities Management Program too.)

ANJ: *So when you do an alteration for a space, that includes all of the services that go along with it.*

AY: Complete. When I say facilities management, I'm literally saying total facilities management. From the concept of planning, design, building, and then taking care of services after that. Like an automobile manufacturer, they get on the drawing board, they design it, and they put it together. It goes through production and out to the consumer. Then the information goes out to the service station, or service centers, and they service the cars. There's no difference with our Facilities Management Program. Since it's architectural facilities management, the best place to start is in the architect's hands.

ANJ: *Does part of the service that The Ryan Group provides for you also include the same set of circumstances concerning furnishings, such as tables, and equipment?*



AY: Exactly, we have a complete library of all our standards, furniture, furnishings and equipment and that library is constantly kept up to date. The library not only contains descriptions and specifications, but also pricing. So when we finish a drawing, not only to have a construction document we also have a complete bill of material, prices, and a schedule. The computer is so designed to call up certain items, indicate the lead times on those items and, if you handle it right, it also can tell you what is in stock. It also can tell you what you're going to use presently or what you have to relocate or what you have to buy new. All this information capacity leads back to the concept of how you set up the system.

ANJ: *As the owner and as the client, you have a more-or-less in-house capacity to monitor your facilities and to control them. How does what you have in-house, all of this facility management capability, impact and relate to another architectural firm preparing plans and contract documents for you for another space? How do you mesh the two of them together?*

AY: You should be able to look at firms that have the capability of the systems talking to one another. When that happens everything falls into place. Otherwise if you go to an architect who simply does things by hand then you physically have to take those drawings and input them into your computer. It's double the work.

ANJ: *And then they're on line and you can work with them?*

AY: Yes, but along with The Ryan Group we are now investigating scanning equipment. Then we can scan through drawings and just put them in our data base. It's interesting. Assume you start off with a data base or a computer system, for a little project such as new building or an alteration, the computer provides a set of drawings and the contractor, during the course of building it, comes back with a set of as-builts. All you have to do, if everything is on a computer, is just take the changes, the as-builts, and in-put them.

ANJ: *And then you're up-to-date.*

AY: Yes.

ANJ: *Has The Ryan Group also helped you to establish basic standards for your various levels of managers and all of your people?*

AY: What we did before was to compare floor plan to floor plan. But now, you show an office in 3-dimension to an executive and he knows what it looks like. He physically sees the chair, the table and the walls whereas before he was only looking at lines at the floor. Now he sees a three-dimensional image.

ANJ: *Are there long range planning meetings where someone will analyze all the information that is there and more or less generate projections for the growth of the firm?*

AY: There is communication constantly between the architect and my people. Has to be at the onset to develop what you want to do and how you want to do it. The computer searches out the spaces that I have empty and correlates that information with potential candidates. First you decide who will occupy it. And then you go to the next level — who has to be contiguous? and so forth. Then you narrow down your selections. It makes the decision-making process easy.

ANJ: *We notice that The Ryan Group has a certain amount of staff right here on your premises with of course all of the hard-*

ware. Has that been better for you and enabled you to communicate on a very close level?

AY: Yes, especially now since we're developing a total computerized facilities maintenance program for the new facility. When we're on-line and we're in that building operating the systems we may not need that many people here; just the people to work the CAD system.

ANJ: *Is the service that The Ryan Group is providing for you an area that the architects as a group can look into and develop as another aspect of their services to large users of facilities?*

AY: Absolutely. With today's computer, we've learned to design from the inside out. Lay out our needs and then build a shell around it.

ANJ: *Has all of this planning and building a building from the computer been enhanced because you have an architect who speaks that language to help you understand how to build a building?*

AY: The computer has to talk to the architect. The architect takes what we feel we require and translates it into his language into the computer.

ANJ: *The role that The Ryan Group plays with your organization — has that gone beyond the bounds of the US, in scope thus far? Do you project it going to that point?*

AY: I project down the line that all our facilities, total worldwide facilities, will end up being on line.

ANJ: *So you will have eventually the ability to plan, manage, and relocate and move people all over the world the same way your doing here in the US with The Ryan group and their capability?*

AY: It has that capability, but whether we are going to extend it that far or not is a management decision which I can't answer. Personally, I feel that in today's market, the company who's starting out will have to end up with some type of computer-aided Facilities Management Program if they have facilities and they want to maintain, build and supply those users.

ANJ: *So large owners of real estate, whether they occupy it themselves or not, could still benefit from a similar program.*

AY: Absolutely. Take a developer, for example. He may also be a landlord. He wants to know at a fingertip what the spaces are, what's it costing him, who are the tenants, how much income, what's the lease, and what's the projections. It's still there. We project rents, we project everything. It's in the computer.

ANJ: *Mr. Young then proceeded to demonstrate to the writer by using his terminal to call up a mock program of needs for a space. He then "drew" a three dimensional photograph of the space, complete with windows, outside view of adjacent buildings, furnishings and even desk-top appointments. In the writer's opinion, this would certainly give the prospective tenant a clearer understanding of what his new space will look like. In addition, Mr. Young color coded each grouping and sequentially removed them from the screen. Truly amazing. He also called up charts, which projects a bill of materials for all the furnishings, milestone dates from completion and occupancy and costs for the entire event.*



News

New Leadership at NJSA

The 1986 Officers of the NJ Society of Architects were inducted into office at the annual Past Presidents' Dinner held at the Headquarters Plaza Hotel in Morristown in December. *William M. Brown, Jr., AIA*, of the Newark firm, *Brown & Hale*, was installed as the 62nd president of the professional society which dates back to 1896.

Other Officers inducted were: *Edward N. Rothe*, partner in the Edison firm, *Rothe Johnson Associates*, President-Elect; *Robert L. Hessberger*, partner of the Summit firm, *The Hessberger Partnership*, Vice President; *Joseph D. Bavaro*, partner in the Princeton firm, *The Hillier Group*, Vice President; *Herman C. Litwack*, partner in the Newark firm, *Litwack-Shteir*, and Treasurer; *Daniel R. Millen*, of *The Hillier Group*, Secretary.

Tylman R. Moon presented a citation to out-going *President Eleanore K. Pettersen*, for "her meritorious service as President during the year 1985, her inspiring and successful leadership, her untiring efforts in fostering closer cooperation among the membership and allied organizations and her devotion to the advancement of architecture and the professions throughout the State of New Jersey."

Other News

Harold D. Glucksman, FAIA, has been appointed Chairman of the AIA

Nominating Committee. Election of officers will take place at the AIA National Convention in San Antonio.

Herman H. Bouman, AIA, member of the AIA committee on Architecture for Education is author of "Special Education, K-12" and co-author of the "Adaptive Reuse", slide presentations available through the AIA information center.

Dr. Sandy Moore, Associate Professor of Architecture at the New Jersey Institute of Technology, has been awarded a continuation Design Fellowship from the National Endowment for the Arts. Moore, in collaboration with a Rutgers professor, is organizing a documentary film profiling selected Black women in architecture.

Herman C. Litwack, AIA, Treasurer of NJSA, has been elevated to Fellow in the National Institute of Architectural Education (NIAE), a privately endowed organization dedicated to the education of students and young professionals via grants for architectural travel and research.

Gerard Geier, II, AIA and *R. Stephen McDaniel, AIA*, have been promoted to the position of Senior Associate in the Princeton firm, *The Hillier Group*.

Nicholas J. Ferrara, AIA, has been promoted to Senior Associate in the Basking Ridge office of *Haines Lundberg Waehler*.

The Grad Partnership announces the formation of GRADCO, a real estate development subsidiary. *James Daley*, an economic development specialist who

formerly served as an Officer of the Newark Economic Development Corporation has been named Executive Vice President.

Carol Franklin Associates, Inc. of Leonia, has been ranked for the second year among the nation's second hundred interior design firms by *Corporate Design Magazine* of New York.

The Newark Suburban Chapter of NJSA presented four awards for Design Excellence in the Built Environment. The categories and winners, chosen from among 30 submissions, were: "Test of Time" award to the US Equestrian Team Stable, Gladstone; "Before & After" award to Entry Gate at a Private Estate, Far Hills; "Open" award to the Hudson-Manhattan Bridge, linking Newark and Harrison and "Present Day" to Gateway III, Newark, a project of the Grad Partnership.

The New Jersey Chapter of the Society of Architectural Administrators (SAA) provided a one-day training seminar for architectural administrative personnel in November featuring architects lecturing on marketing, contracts, specifications, bidding and construction phases and computer drafting.

Newly elected officers of the NJ Chapter of the SAA for 1986 are: *Dannie Alderson, President*; *Pat Tardiff, Corresponding Secretary*; *Sharon Julian, Treasurer*, (all of *The Hillier Group*). *Marilyn Abate, Vice President* (*Samuel P. Abate, AIA*); and *Madi Schiffrin, Recording Secretary* (*meyer/design atelier*).



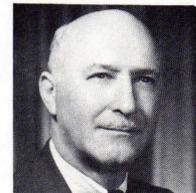
Marie Wolff, Donna Chatterton of Connecticut, National Vice President of SAA and Marilyn Abate.



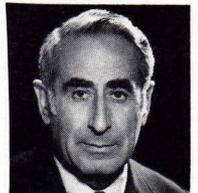
Gerard F.X. Geier, II, AIA



Dr. Sandy Moore



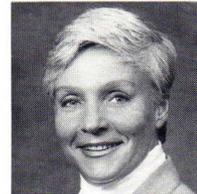
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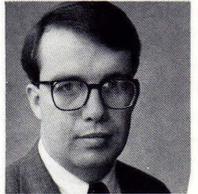
Herman H. Bouman, AIA



Carol Franklin



Nicholas J. Ferrara, AIA



R. Stephen McDaniel, AIA



Joseph Bavaro, Daniel Millen, William Brown, Edward Rothe and Robert Hessberger.



Past Presidents (seated) Dick Bottelli, Ken Wheeler, Ned Gaunt, Herman Bouman. (Standing) Harold Glucksman, Tim Moon, Bob Gilchrist, Arthur Rigolo and Romeo Aybar. (Missing) Gary Kaplan.



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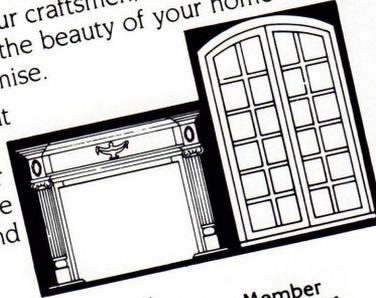
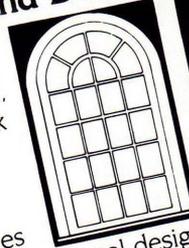
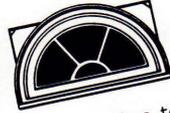
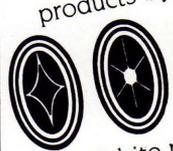
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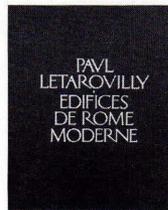
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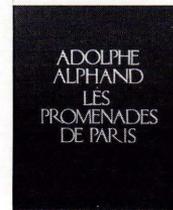
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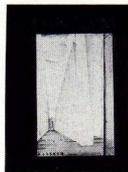
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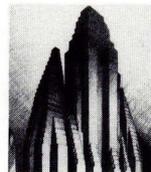
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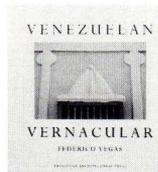
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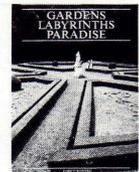
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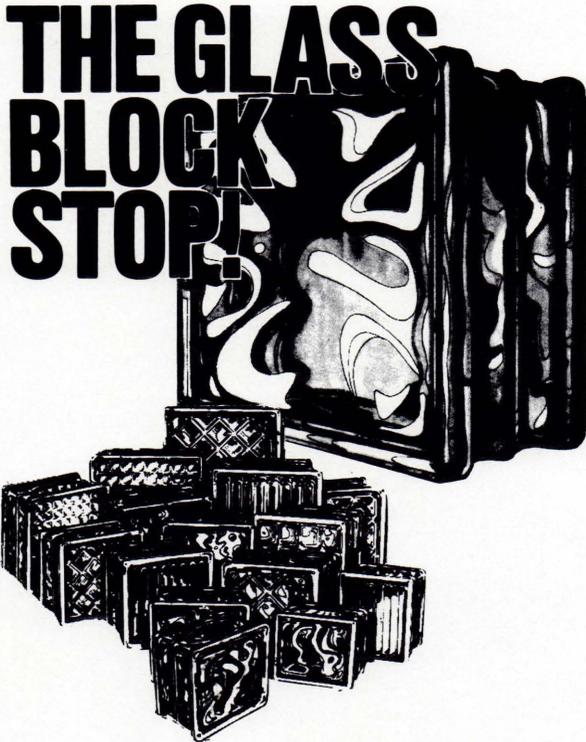
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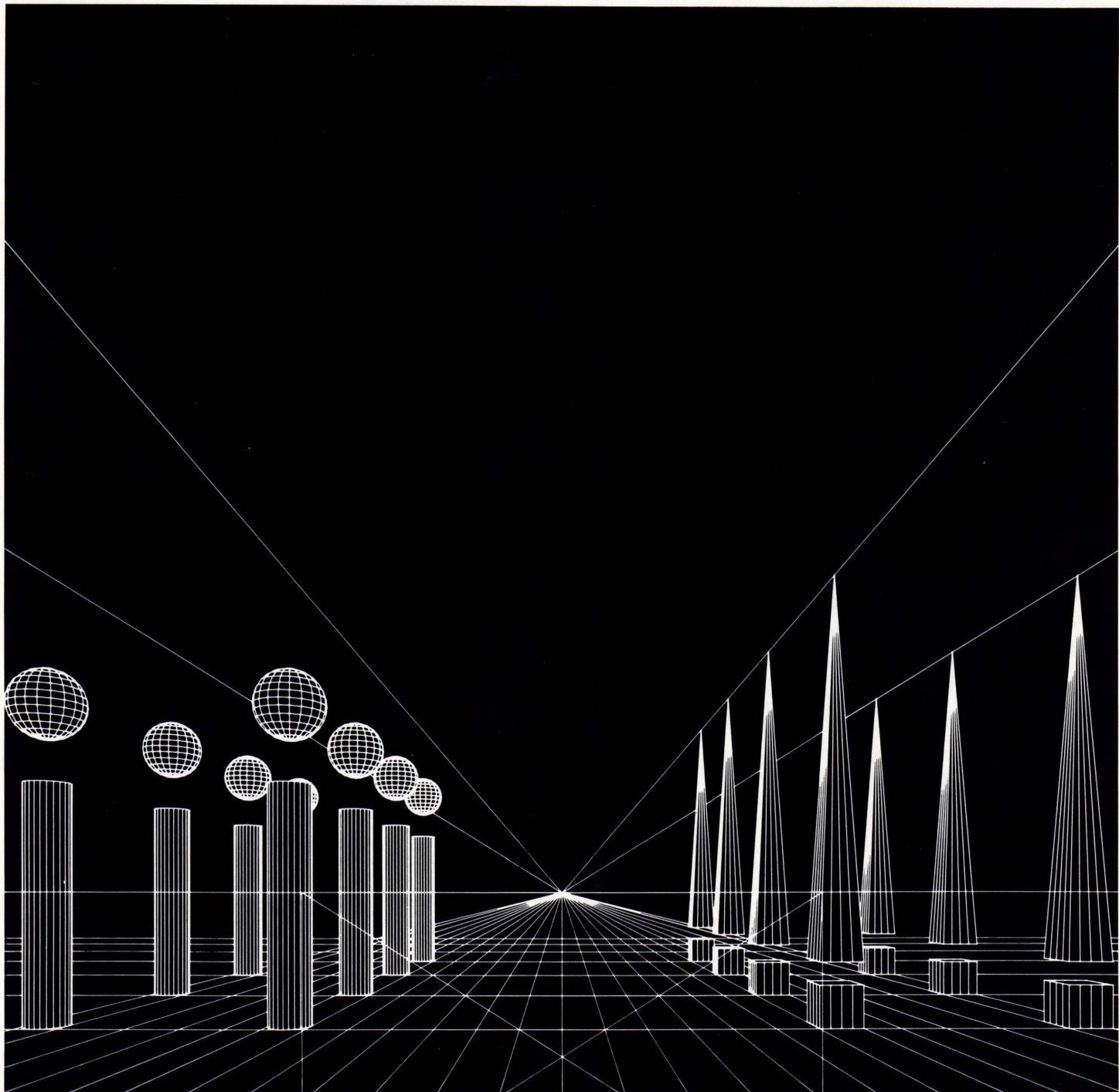
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