

Architecture

Issue 3: 1986

New Jersey



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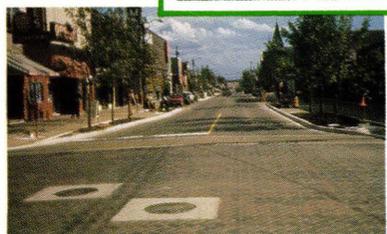
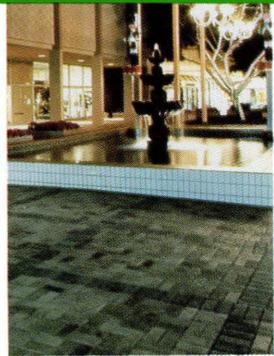
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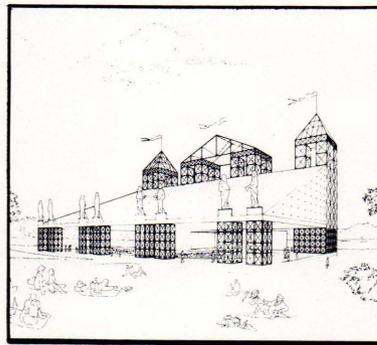
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The authors of the theme article in Issue 2:86 "Suburban Office Buildings" were George Sternlieb, PhD, Professor of Urban Studies at Rutgers University, and James W. Hughes, PhD, Chairperson and Graduate Director of Urban Planning at Rutgers University.

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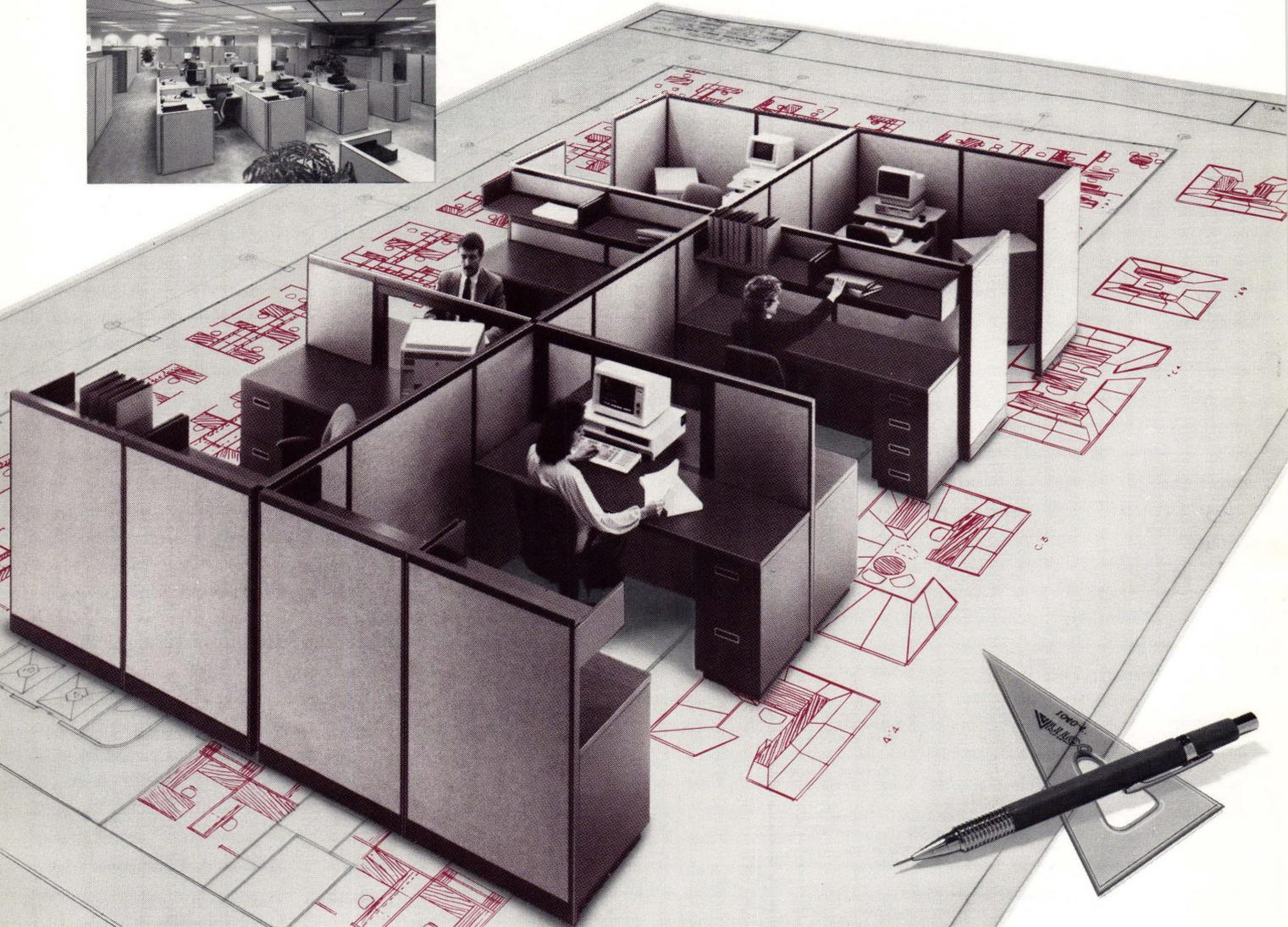
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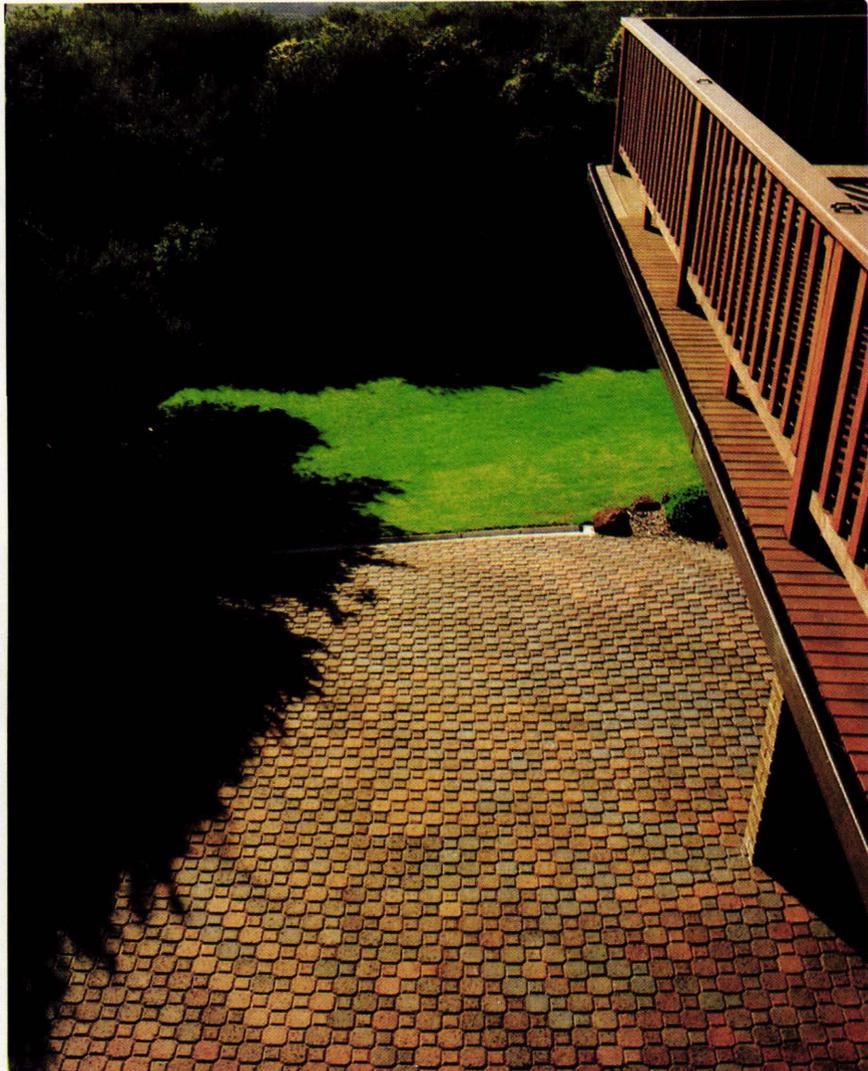
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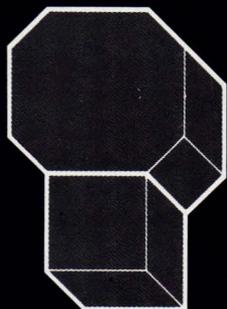
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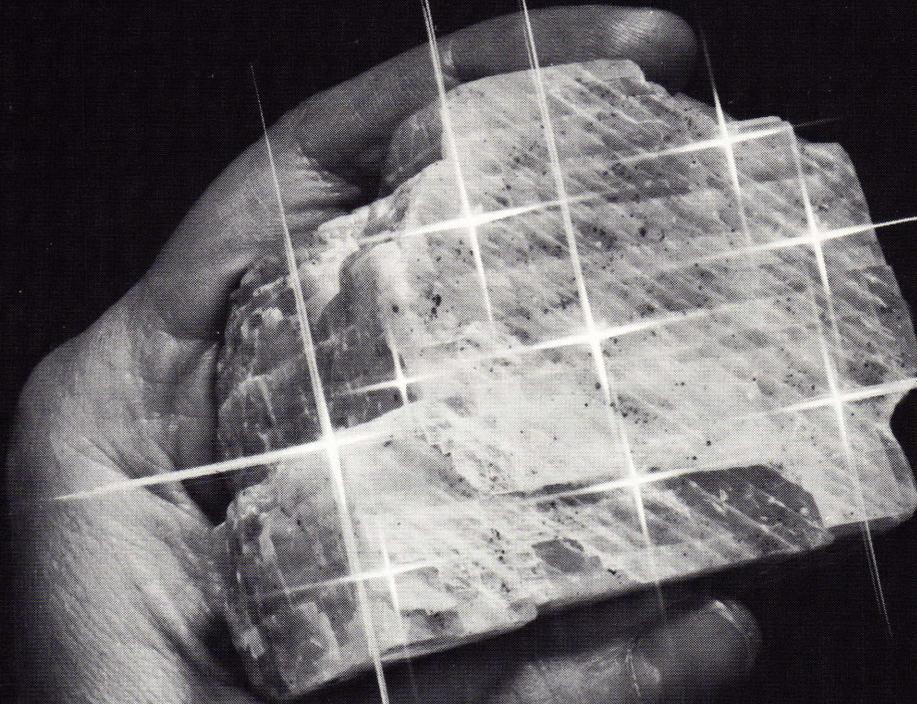
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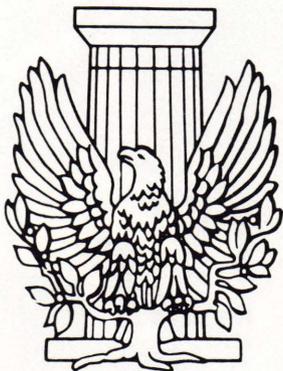
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Recreational Facilities

In this increasingly complex world, recreation relieves stress, renews the spirit, and provides an emotional and physical balance that promotes excellence in our lives. The recreational facility projects presented in this issue cover a wide spectrum of function and of form, ranging from physical to cultural recreation and from a strikingly simple stable compound to a figurative and festive outdoor concert pavilion.

Visits to two of Michael Graves' environmental centers, one in Union County and the other at Liberty State Park, inspired this issue's Critique, a discussion among Editorial Board members. The discourse focuses on stylistic differences between the two facilities, built nearly twenty years apart, and on how these differences relate to the function and success of each project.

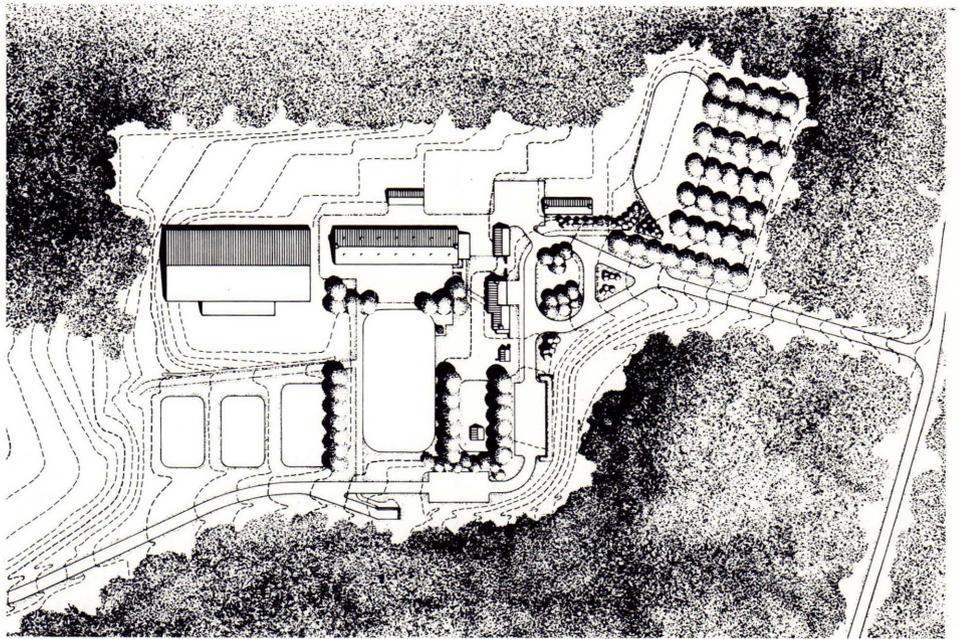


**Watchung Stable Relocation
Mountainside, New Jersey**

*Holt & Morgan Associates, P.A.
Princeton, NJ*

The recent construction of Interstate 78 caused the relocation of the Watchung Stables, a public equestrian facility owned by Union County. The new site, a former Nike Missile Base inside the Watchung Reservation, offered a unique opportunity to develop a plan that would suit the needs of both day-to-day public riding and large equestrian shows and that could also return a part of the park to public use.

Stables for over 100 horses, an isolation barn, a hay and straw barn, and a maintenance building have already been completed. Extensive landscaping and construction of administrative offices, a manager's residence, a concession building, and a petting stable are currently underway. These additions will form a partial enclosure of the outdoor space and provide the gateway to the site. □





Watchung Stable

**St. Benedict's Preparatory School
Newark, NJ**

*Gregory R. Arner, AIA
New Providence, NJ*

St. Benedict's Preparatory School has served the community of Newark for over 100 years. During that time, changing urban conditions have in turn changed the school's needs. The school, run by Benedictine monks, has recently emerged from a period of struggle for survival with new long-range goals. The proposed "Athletic/Academic Facility" helps realize those goals. It also celebrates the school's rebirth from the era of the 1967 riots, when the school was temporarily closed.

Located on three acres across from the existing campus, the new facility is connected to the campus by a pedestrian bridge that symbolically spans Martin Luther King, Jr., Boulevard. The choice of this site maximizes the space available for an athletic field and minimizes the distance between the new 60,000 sq. ft. building and the existing auditorium and school.

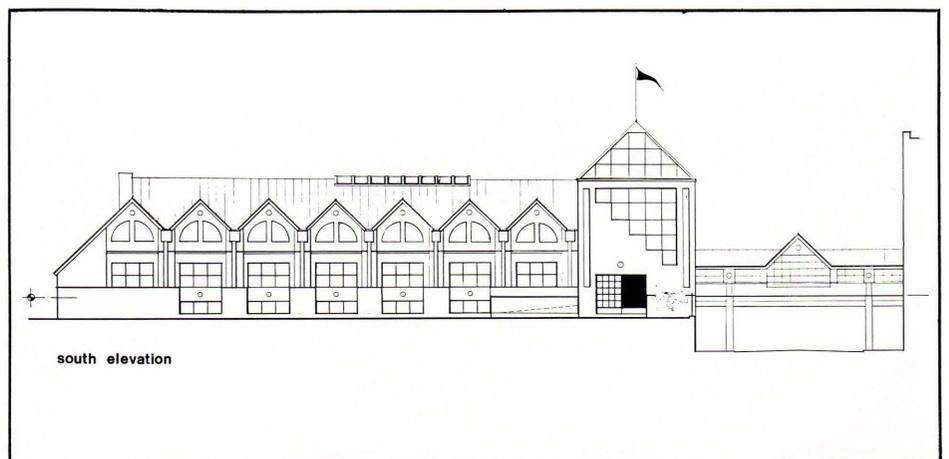
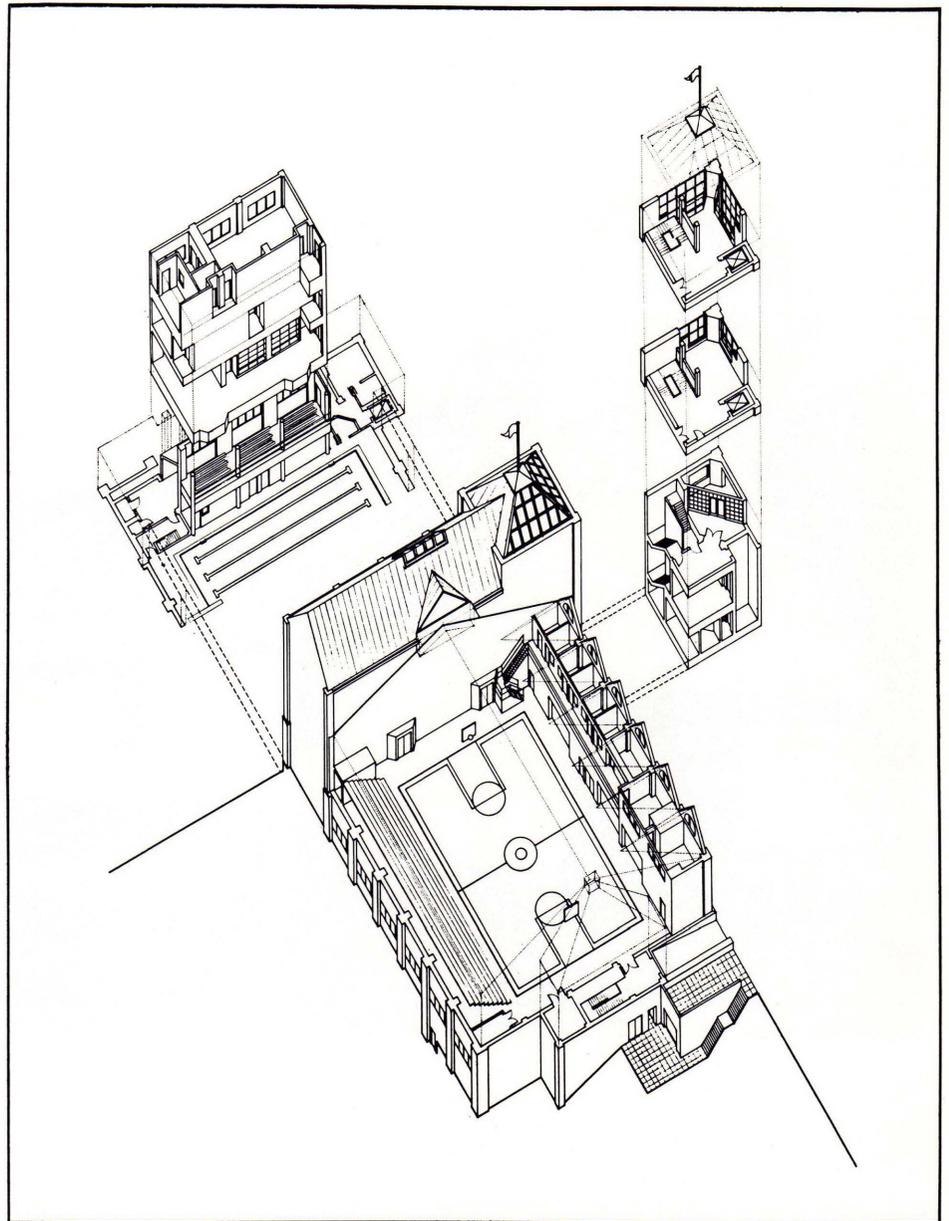
Entry to the new facility is across the bridge, which visually ties the old to the new. Incorporated into this entry is the school's "Hall of Fame" passageway, where evidence of past athletic accomplishments is displayed.

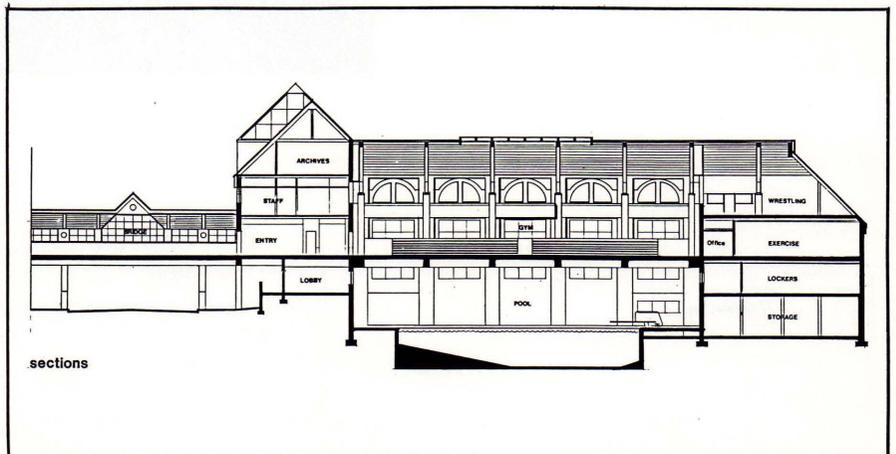
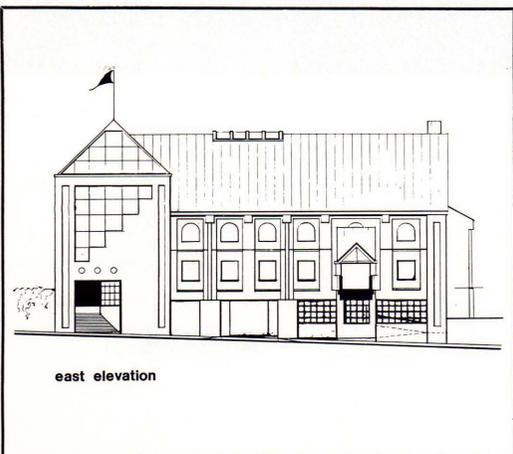
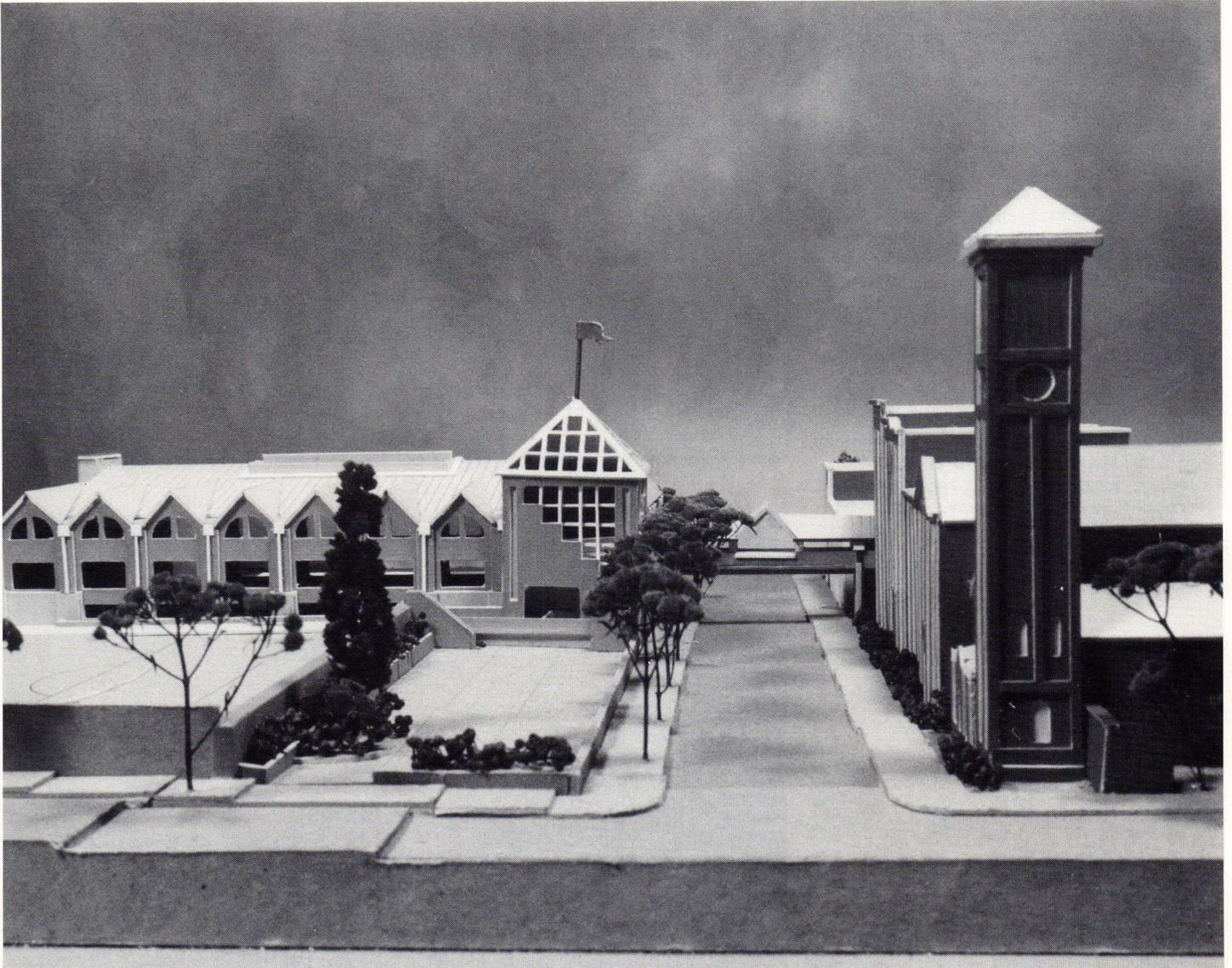
The circulation tower's design and location give it visual continuity with the historical facades of the old buildings. The tower contains lounges and areas for graphic displays, and provides access to the athletic field.

The gymnasium is on the first floor level. Beneath the gym is the wrestling room, which has its own locker/shower rooms and team rooms. The natatorium, with a 25-yard swimming pool, is on the lowest level of the building. A television studio and classrooms on the second and third floors help meet the school's academic needs.

By placing two levels of the new facility below grade and using a low-pitched metal batten roof over the facility, the design reduces the overall mass of the new building and harmonizes the scale of the new and the existing buildings. A series of piers and dormers further enhances the pleasing scale of the new building. Finally, the stair tower interacts as a central focal point with the existing church tower.

The proposed Athletic/Academic Facility fulfills a longstanding commitment to scholastic achievement and provides an optimistic vision of urban architecture. □





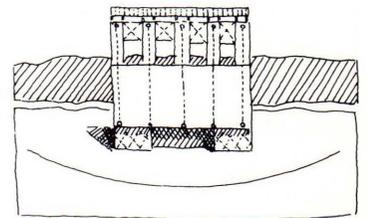
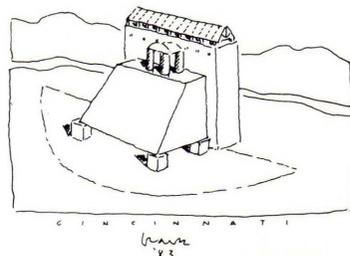
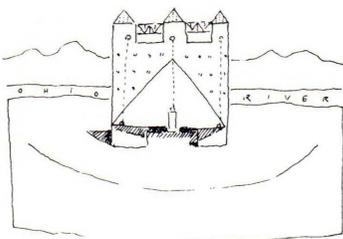
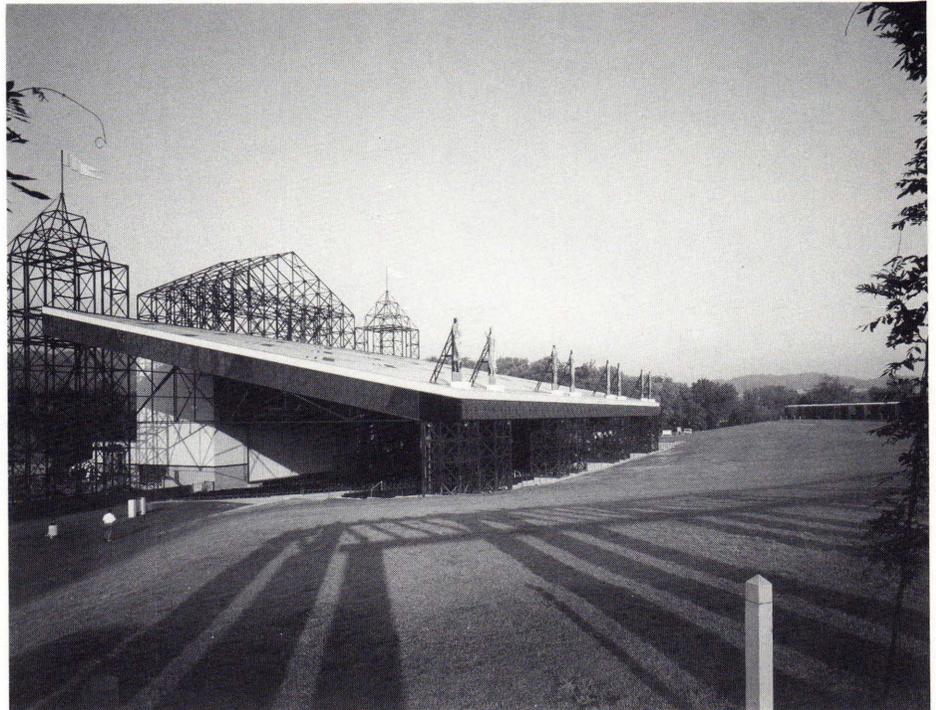
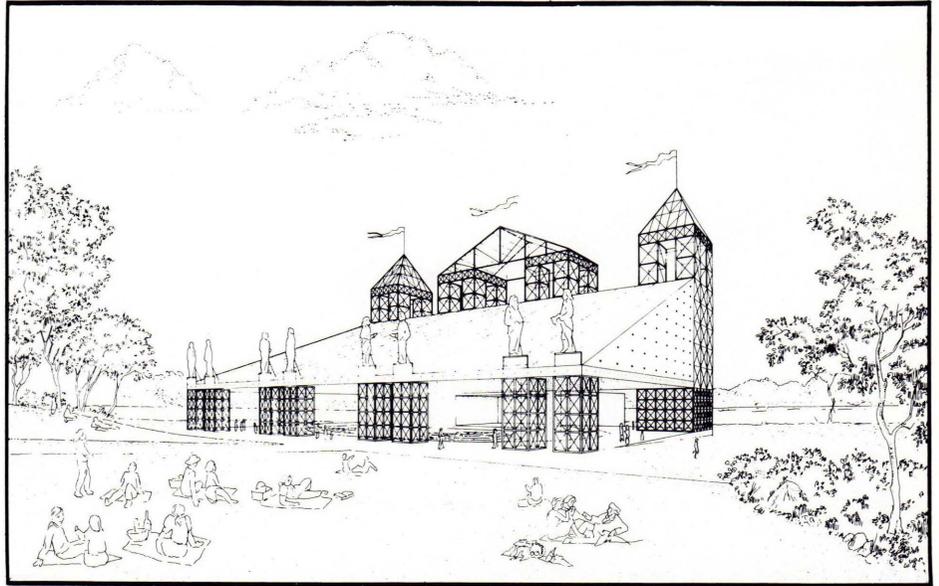
Cincinnati Symphony Pavilion
Cincinnati, Ohio

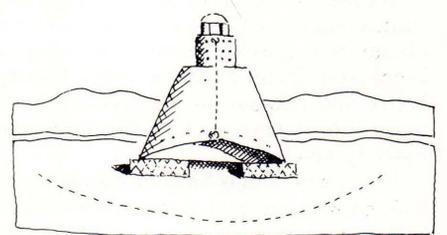
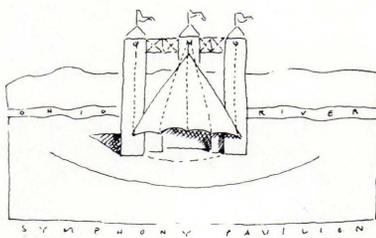
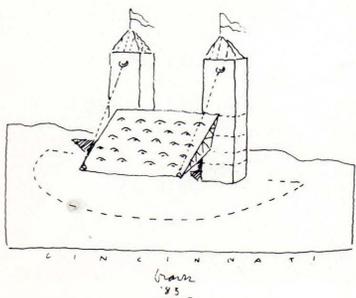
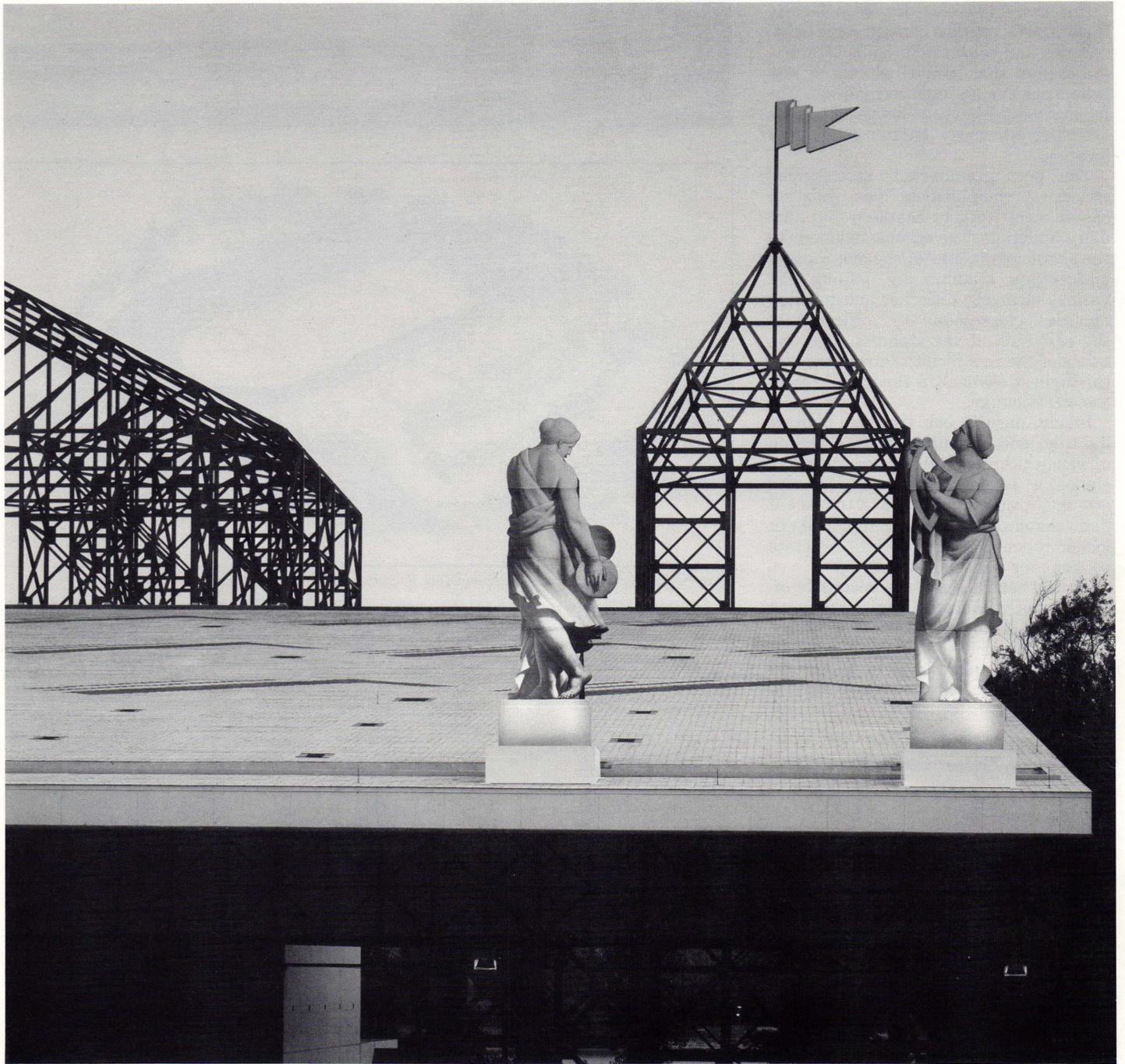
Michael Graves, Architect
Princeton, NJ

The Cincinnati Symphony Summer Pavilion is an outdoor performance facility for concerts by the symphony orchestra, the pops, and popular musicians, and for occasional opera and dance performances. The design tries a fresh approach to an assembly of many people under one roof. The simple scheme evokes the image of a congregation under a tent or the relaxed atmosphere of a pavilion in the park.

The building is intended to seat 4,500 people under the roof and 10,000 on the surrounding grassy berm. Yet the architects have endeavored to establish an intimate quality through the tent-like form of the roof and the garden arcade and pergola that mark the boundaries of the lawn.

Public food concessions and rest room facilities will be in the lower level of the pergola. The stage house provides stage and wing space as well as a green room, a lounge, lockers, dressing rooms, and a terrace overlooking the river. □





Athletic Training and Stadium Office Facility
Rutgers, The State University of NJ

Nadaskay Kopelson Architects
Morristown, NJ

Rutgers University desired a facility that would express a commitment to excellence and progress in its sports programs and that would help those programs achieve national recognition. The facility would have to house all sports activities efficiently and in a centralized location.

The new granite-clad, steel-framed structure complements the existing cast-in-steel Rutgers Stadium and auxiliary buildings. The scheme responds to the classic symmetry of the historic and picturesque stadium by joining the various elements of locker and training facilities, classrooms, and offices with the east side of the stadium. The two levels of the new facility form a base for the highest element in the composition, the VIP Lounge.

Inside, natural oak finishes, indirect lighting, and carpeting create a feeling of warmth throughout. The first level includes a fully-equipped exercise and strength training room and a treatment and rehabilitation training room. Skylit locker rooms are divided into separate sections for opposing teams.

On the second floor are coaches's offices, a reception area, and classrooms with state-of-the-art audio-visual equipment. The third-floor VIP Lounge overlooks the playing field at the 50 yard line, and has an open terrace for use in good weather. □

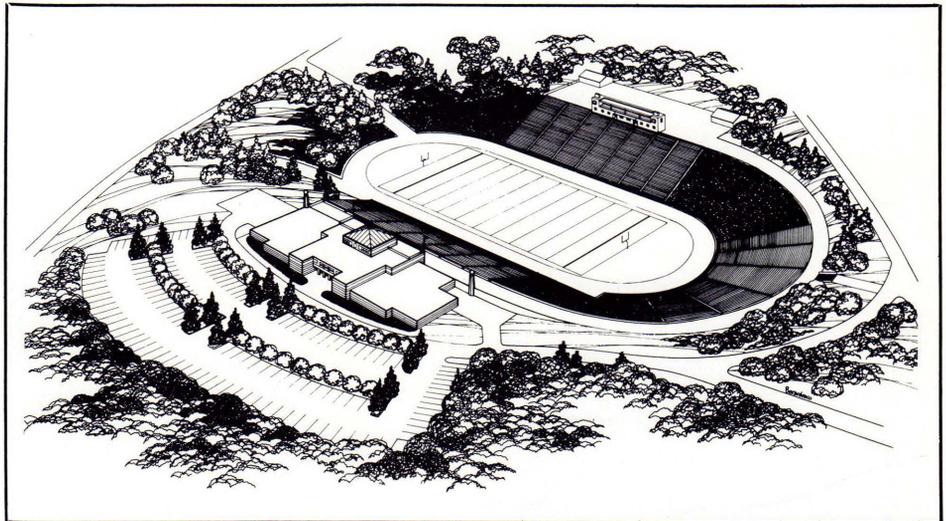
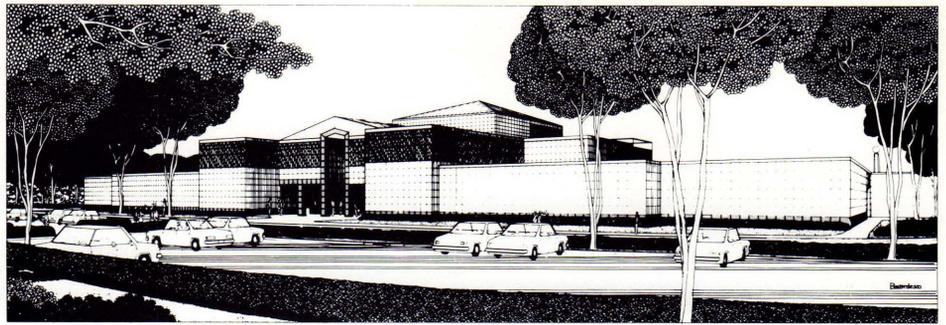
Racquetball Club of Woodbridge Fitness Center

Leo L. Fischer, AIA
South Orange, NJ

The design involved alterations to the original 11-court tennis facility at the Woodbridge Fitness Center. The problem was to provide racquetball facilities that had controlled access and that did not encroach upon any parking area or potential parking expansion. The solution was a compact 11-court, complete-service facility that utilizes about 99% of the available space. The facility occupies a previously inaccessible triangular area between two wings of the original structure and an easement line parallel to the N.J. Turnpike.

Access is over a pedestrian bridge that runs along the edge of a tennis court and above the playing area, and that is bracketed from existing rigid frames. Exits and access for extraordinary services are at each end of the main and balcony levels.

The entire plan is basically an L shape. The swimming pool, a lap pool with an instruction area to one side, is the centerpiece of the "born-again" fitness center. □

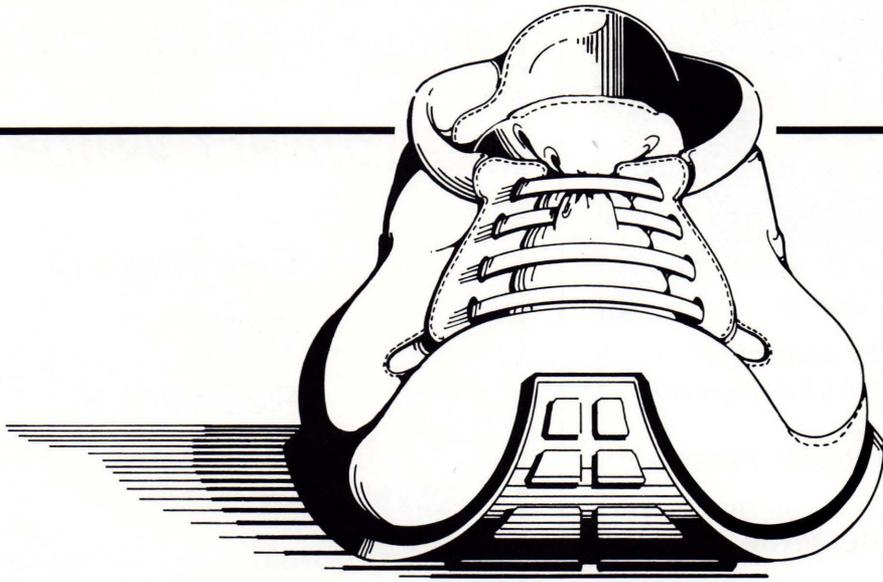


Rutgers Athletic Training and Stadium Office Facility.



Woodbridge Fitness Center

Photographer: Stephen M. Fischer



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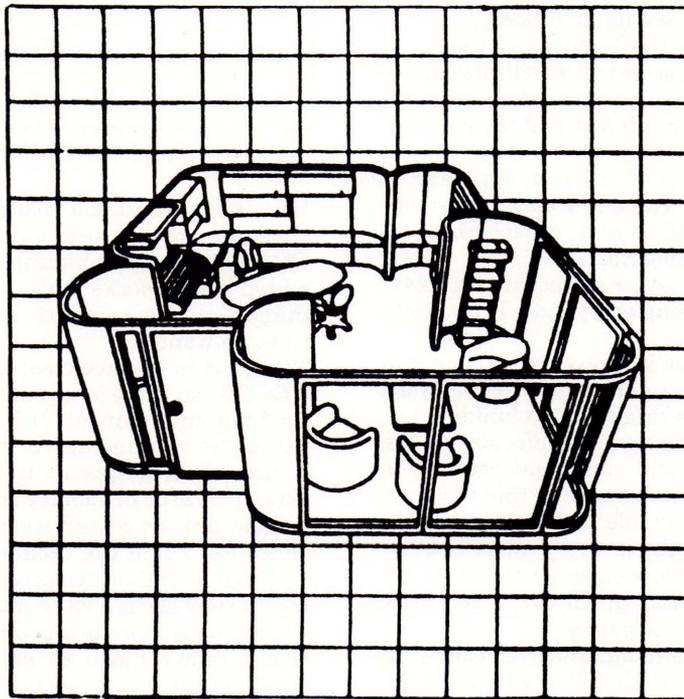
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Critique: Two Environmental Education Centers

This is an analysis of two Environmental Education Centers designed by Michael Graves, FAIA; one for Union County in the Watchung Reservation, the other at Liberty State Park. The discussion was generated by a visit to the two facilities by Architecture New Jersey Editorial Board Members Herman Litwack, AIA (HL), Glenn Goldman, AIA (GG), Thomas Fantacone, AIA (TF), and Philip Kennedy-Grant, AIA (PKG). The two projects are particularly interesting since they span nearly twenty years of development in the work of the architect.

Liberty State Park

HL: The approach to the building is somewhat unsatisfactory. The landscaping obviously has not been completed or has been reduced to a minimum for economic reasons. The siting of the building seems to have forgotten the Statue of Liberty. It might have been improved considerably if the entrance were on axis with a direct view of the Statue of Liberty. My immediate reaction to the design of the building is that it is definitely Oriental in character; it seems to recall designs of Japanese architects that we have seen in some of our contemporary magazines and yet it has the interest and the compelling atmosphere of play.

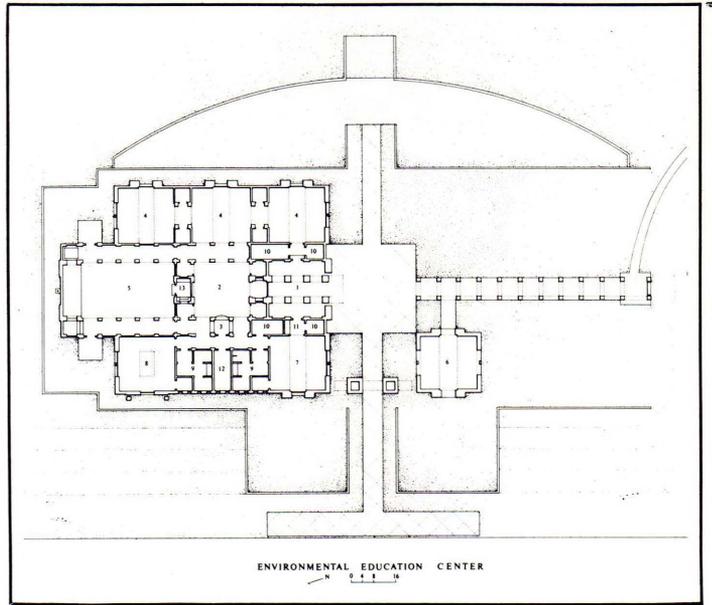
GG: The building is very prominent as you approach it because there's nothing around it. There is a clearing around the building so that whatever would be here, regardless of its style or size, would still look monumental.

TF: What we're not sure about is whether something was planned here at the end of this very strong entry axis. It certainly wasn't completed.

GG: The closest building to this one is Graves' library in San Juan Capistrano. The similarities are absolutely remarkable. The library is larger and yet it feels smaller. This building has a better sense of scale than the library in California. In the library the spaces seem very low and small and yet from a distance it seems much larger. When I come into this building, the spaces seem larger from the outside and I find it fairly comfortable on the inside. Stylistically it's very much Graves. It's more like Michael Graves than any other particular style.

HL: Do you recognize any Oriental qualities? I see little elements of decor which seem to be Japanese.

GG: In the lattice work, the roof overhangs and even the use of wood, yes, I think so. I don't know that it was intentional though.



Floor Plan Liberty State Park Environmental Education Center

HL: The cylindrical balustrade looks like contemporary Japanese architecture to me.

GG: I find the combination of the wood, the stucco and the muted colors works fairly well. But since it's not around anything else, the architect had a great deal more leeway to do what he wanted.

TF: He is in essence creating the context.

GG: Yes, so there is no cause to criticize its relationship with the built environment. It has to relate to the natural and the cultural environments. As far as its relationship to the natural environment, it appears to be unfinished. When you enter on axis the Statue of Liberty is hidden partially by trees; you see a chain link fence and some Wolmanized logs in one foot increments. I find the relationship of the entrance to the landscape to be rather disappointing.

HL: If they spent a lot of money and put in formal landscaping we might be more disappointed.

GG: I didn't mean to say that there should be a formal development; I just meant that what there is seems a bit shoddy.

PKG: The way the building is laid out acknowledges that the river is the vista, and there has to be an engagement of the landscape with the building. That's why the building is set to the side of the main axis. The secondary axis stretches out perpendicularly the same length as the building. The meandering path extends it. The idea was that the buildings and their little pavilions would be incorporated into the landscape. It hasn't been done at the main entrance, at least not yet.

GG: The purpose of the flanking pavilion at the entrance is more formal than anything else. It balances the entrance elevation. It creates enclosure for the path, and it screens the road from the back.

HL: It embellishes the entire project, doesn't it?

GG: Yes.

PKG: The inside is very chopped up. A great deal of effort has been expended to create these three gable roofs on the East, but you don't get any sense of the volume on the inside.

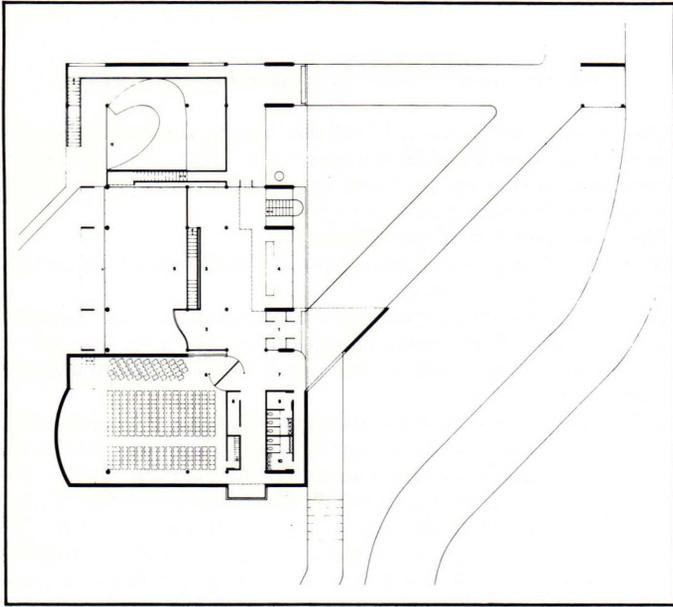
GG: It's almost a giant bird cage.

PKG: The other thing that concerns me probably more than anything else is the finishes on the inside. The great care that went into the stenciling and the selection of the colors will be difficult to maintain.

GG: It needs repainting now.



Liberty State Park Environmental Education Center



Floor Plan Union County Environmental Education Center

PKG: It's been complete one year and it hasn't worn well. I know that's a function of the budget.

GG: The finishes are inexpensive.

HL: Do we have any comment on the choice of decoration, the inevitable Graves touch on moldings, disks?

GG: It looks like a Graves building but that's all right because it is one. I resent all the little buildings that are not well done and that try to look like Graves' work but are misinterpretations of his architectural ideas.

PKG: What would you characterize as a typical Graves building? What makes this building Gravesian?

TF: The way he interprets classical elements and puts everything together in his own style. He does it well because he has such a strong sense of history. He can reach back for metaphor and use it in a clever way. The problem with people who try to knock it off is they don't have the same clear understanding.

HL: Are you saying that he adopts lessons from the past in a more contemporary fashion? Because unless we recognize those particular things from a standpoint of plan you can hardly say that they harkened back to classical form. Unless we talk about the plan, I don't see anything of classical form.

PKG: The whole thing.

TF: The processional movement.

HL: Movement from place to place?

TF: The idea of procession, the strong axial movement.

GG: The clarity of organization.

PKG: The symmetry. This building and this arcade are symmetrical; that's why this shallow curve as the front step to the water works. Another thing is the hierarchy of discrete elements. There are smaller elements, contrasted with imposing the front door. You know where the front door is. There is a gate.

HL: But the building doesn't have any classical statues.

PKG: It doesn't need them.

GG: Exactly. I think some of the Graves knockoffs that we were talking about before use some of these elements, but they lack an understanding of composition, of the hierarchy of organization. That's one of the significant differences between one of Graves' buildings versus an imitator's building.

PKG: Regarding the height in the exhibit rooms, my criticism is that the shaft is too narrow relative to the width of the room. It's not even a full third. The pipe joists and trusses

tend to block the space.

HL: Does it have a relationship to the illumination of the room?

PKG: No, because in order to experience that height, you have to jerk your head back.

GG: The nature of experiencing a space does not need to be limited to a large volume. I agree it's less than a third of the width, but it doesn't hurt the space. The exhibits seem to be able to be laid out in the corners. The way the entrances are laid out chops up the exhibit space more than the vertical direction.

PKG: There's no wall space. There are three pairs of French doors.

GG: The volume is detailed so that you do experience it as an interesting and exciting space. In the plan, because we're locked into the classical organization that we spoke about earlier, there are more doors than wall space and no continuous straight run. That makes it very difficult to set up any sort of a reasonably sized exhibit.

PKG: With the screens, the windows look a little clunky, although I like the way they ascend like ladders. That does draw you up into the space. I still maintain it's too narrow, however.

HL: The exhibit space is very, very small and almost minimized so that the architecture overpowers the purpose of the building.

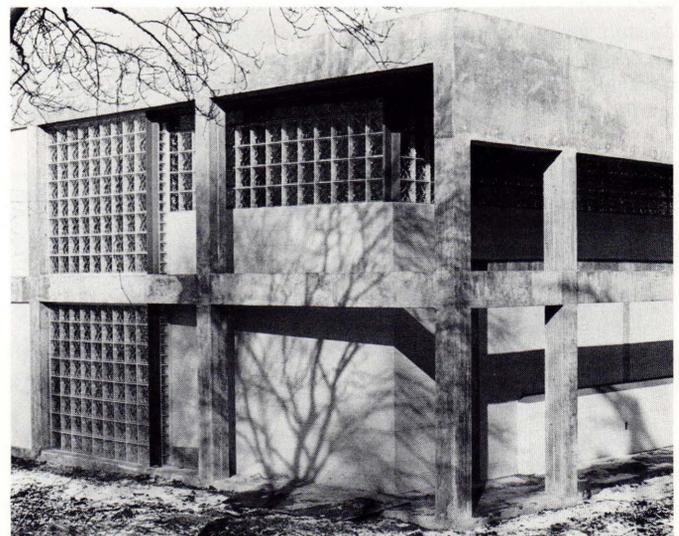
TF: Yes, in essence the building itself is the museum. I find myself involved in the three-dimensional qualities to the point that I don't even look at what is exhibited in the room.

HL: Precisely.

GG: The auditorium is a well-thought-out, carefully designed space, including the way the environmental control system is integrated into the walls, the lights, and the circulation. Everything seems to work together. You can tell that it was all studied at one point or another. Even if one wants to quarrel with details here and there, at least it was studied.

PKG: The space is very broken up. The furniture here is two different kinds. There are tables in front of the stage, and easels, and tack boards. There's a lot going on. These high sconces are a nice idea but they probably shouldn't have been painted so dark. We repeat the same kind of gate motif for the projection booth. But again, there are just too many different colors.

GG: There's a lot going on but I think it's controlled fairly well



Union County Environmental Education Center

and carefully, at least on the two long side elevations.

PKG: I'm less happy with it. It's a small space. It's a high space. I don't understand the purpose of the high, small windows. The one at the end has been blocked off so the projector can be used. The glass block holes in the walls are high, mean and virtually pointless. The wall is a large expanse with little square bullet holes in it. I think there's a certain clunkiness in almost everything that Graves does, from Humana to Portland to the San Juan Capistrano library to this. That's a result of how he takes the masses and jams them together and blows them up out of scale.

HL: And establishes a trademark for himself. One comment to be made about the little pavilions is that maintenance is poor. No attempt seems to be made to keep them clean and the lattice work on more than one is broken away. The nails are all rusting.

PKG: One of the things about the pavilions is their scale. All they're lacking is a barbeque pit. They would be really great in somebody's backyard. It's really a garden structure and it's been blown up a little bit from the residential scale to accommodate what is a natural garden here.

HL: They are monumental in a way that is consistent with the building. I find them a little heavy.

PKG: I think most of what Graves does appear heavy.

HL: That is one way of making them monumental.

PKG: But you could have done the same thing with eight Doric columns that same height, and run a trellis over it. The same little benches out front could even be kept.

HL: Except it would not have won an award.

GG: I think the whole project is pleasant. We may be affected by the fact that it is the end of October and it's a beautiful day out here. And that hasn't hurt our analysis of this project. A lot of it has to do with the surroundings. The fact that we're here on a day the scaffolding is now down from the Statue of Liberty. It's clear. It's sunny. The project and the building looks very good on a nice day. It may look beautiful in snow, too. I think it probably would.

HL: I think one critical aspect of this has to be laid at the door of the authorities of the State of New Jersey, because it appears that there is not much of an attempt to maintain it.

GG: No. The maintenance seems to be negligible, which is unfortunate because the choice of materials and finishes are the kind that require maintenance. Now the finishes require that the State keep them up. There's already staining on the stucco. The wood needs repainting. This is a project well worth maintaining. The landscape that seemed rather disappointing right by the main building itself has not been ignored along the path. The landscaping and the natural growth and the grasses that are planted by the pavilions are very nice and work fairly well. The attempted formality on the entry axis doesn't work, though. It doesn't come off.

HL: But enough of the grounds have been cleared so the natural shrubbery, bushes and trees are a screening for these areas. And the view of New York City from here is absolutely

phenomenal. It's really terrific.

TF: Beautiful.

Union County Environmental Education Center

GG: In this auditorium, I feel like I'm in the basement of a junior high school and that bothers me. I don't feel uplifted by coming into this space. I feel like I want to sit down, watch what's on the screen and then leave.

PKG: It doesn't go beyond function.

GG: No, although there are areas in the building which certainly do, this room doesn't.

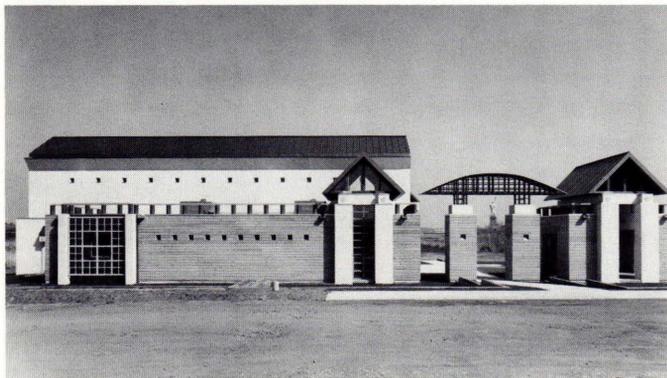
PKG: This is a much more abstract project than the classical one of Liberty State Park. The two columns create the aisle on the left side of the auditorium, but it is not duplicated on the other side.

GG: This isn't really more abstract. This is a modernist composition as opposed to a more classical composition in the other building. It's asymmetrical. It's a concrete frame with block. Mies or Corb could have laid out some of the themes that the architect is playing with in this building. It's the difference, really, between perhaps a late-modernist building with a few pastel shades thrown in (to hint at what's to come) and what is clearly a postmodernist or a classically-oriented building.

PKG: This is a much more "modern" building. It's much more tuned to the functional. It doesn't have the sense of uplifting spaces that the other one has.

TF: I'm still not quite so sure this works well for exhibits, though. There are too many things going on, although it's kind of simple. Volumetrically I find it confusing.

PKG: The offices on the mezzanine with the connecting bridge create a great deal of visual interest and change in volume.



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There is a progression from the flat extended column to the round column to the cantilever. That's tricky, that's fun. It is not so great for laying out exhibits. There's a lot of light and you can see the colors on the trees on the outside. Light comes in on the western side, but it's a glass block wall so it is filtered. The large panes of clear glass are on the north side. Bad for the view of conservation but great for light.

HL: Had we seen this building when it opened, with less of the furniture in it, we would have reacted very pleasantly to it.

PKG: Yes, there's a lot of clutter. The bulletin board is stuck out here in the aisle.

HL: The spiral stairway and the bridge have an awful lot to commend them.

PKG: There are some exciting things going on, but I'm not convinced it works any better or as well as the Liberty State Park. I like the fact that it is not completely understood the minute you walk in the door. It's not completely axial with the side aisle and the nave and the sanctuary as in Liberty State Park. The way it's put together is —

HL — not classical.

PKG: No, it's not. It's really a modernist piece of work. Let's go see the snakes.

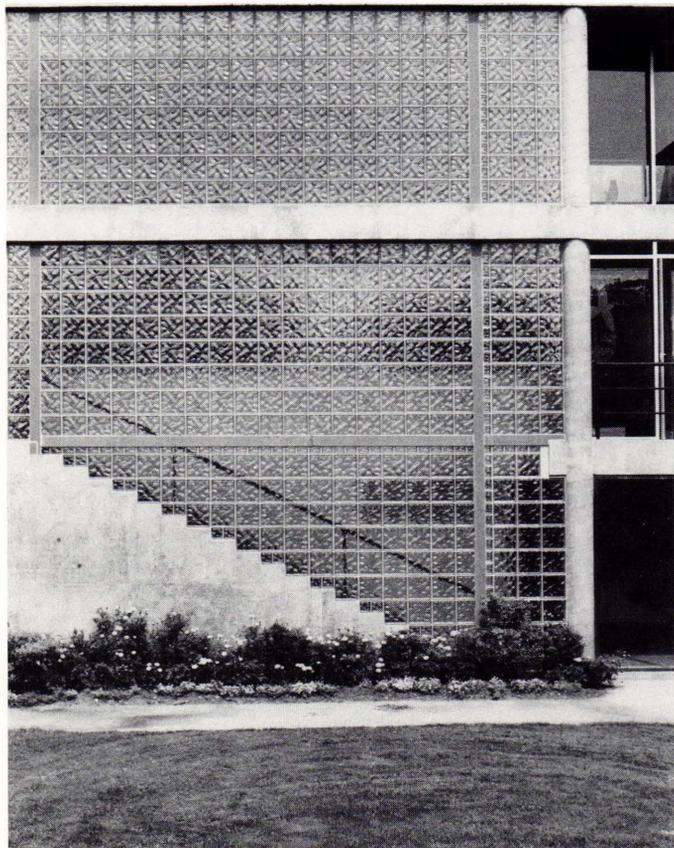
HL: This particular environment is much better than the environment we found at Liberty State Park. In a sense the exterior seems to come into the structure because of all the glass.

GG: Nice snakes.

HL: There's a particular design here that reflects the Mies Van Der Rohe tradition.

PKG: The finishes are unpainted concrete and painted concrete block. Although they're not elegant materials, they're very durable and it's worn well.

HL: Unless the program was specific and identified the needs of this particular museum, it has not taken care of the essential display spaces or essential office areas. The area in which items are purchasable has very little wall space for these items and they're crowded up against the glass wall.



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GG: I think the facade is relatively neutral. It's an abstract composition of systems. There is the infill system with the block and then the infill system with the glass. There are square and round columns. There is the frame that is cantilevered. The exhaust system of the HVAC system is something else, that is metal and painted blue. The systems co-exist with one another. Each is being expressed and composed in what is not an unpleasant manner, but I can't help but feel I've seen this sort of parti many times before and done better.

TF: The major difference between the two facilities is that in this project there isn't a strong sense of processional movement. You don't feel an exterior space which is the forecourt. There isn't a strong sense of procession to the entry. When you arrive into the lobby it just bleeds away everywhere. There's not a feeling of a strong space or the feeling of moving from space to space. It's really just one big universal space with things placed in it.

HL: And improperly spaced inside.

TF: Right.

HL: Not designed by the architect.

TF: But her clearly because it is a building generated by modern principles basically what the architect has done is provide a universal space, a very simple space where things could be placed inside, almost featuring the interior parts because the building is in essence just an envelope, a container.

HL: For it's age, I find it rather a pleasant structure.

TF: It is really pretty back here.

GG: Despite my somewhat lukewarm reaction to the building, it's better than 90% of most of the buildings we see. What we're trying to do here is raise our sights and aspirations beyond the level of mere building and look at architecture in a critical manner and it's in that context I've made my comments.

HL: The attempt at this building is a good deal better than a lot of work that we have seen which reflect a design of this particular period.

PKG: As far as modernist buildings, its held up fairly well. Some of the detractors of a lot of modern buildings are that they're either not detailed well or they age poorly. In this case, there's still obviously a lot of use here. It's a Wednesday afternoon and there are school kids around. There are people inside, mothers with their children looking at the snakes. It's a pretty day so folks are here. Architecturally it's most interesting than functional. This particular balcony on the rear elevation appears to have no use. Do you step out address the throng that's gathered in the courtyard? Who knows? There are no stairs to it. It's blocked off on the inside. There's rust in spots and there is staining in spots. The building is not horrible. It is better than 95% of everything else.

GG: It reminds me of student projects of the late 70's.

PKG: There are some interesting ideas. I don't think they are all successful. I like the bridge and the mezzanine offices, but clearly they don't work. It's packed. They're using the bridge for file storage. I like the complexity of the higher spaces, but



Liberty State Park Environmental Education Center

there's no sense of surprise. Instead there is a sense of confusion and chaos. The protrusion of the projection room into the aisle is good. They're all elements but the combination is a little jumbled.

TF: The thing I find most disturbing about the building is the fact that it doesn't present a welcome face to the visitor. In essence, it's most boring facade is the one that you're confronted with initially. I realize that it's supposed to be a progression from solid to the openness going into the woods, but somehow it could have had a more welcoming view to the visitor after parking the car.

PKG: If you compare this building to other buildings of its ilk in addition to Liberty State Park, you find that it doesn't have the trappings of Environmentalism, such as wood shakes, solar energy, inside/outside, drawing the woods into the lobby. The different use of glazing on the various sides is good. This building represents for me a more thoughtful approach and attempt to create architecture not only to satisfy the program.

HL: There's another element. You expect a lot of people to come here and they've given us a huge parking space. Then as you approach the building, it's not inviting at all.

PKG: But the cutting away of the building at the corner is an invitation.

GG: But it's also the only symbol you have at this fork in the path as to which way you go.

HL: When I approached the building. I was surprised and I was pleased with it. I thought it was rather interesting.

PKG: Interestingly when we first arrived and parked Glenn asked, "What are stopping here for?" He had no sense of the building being there because it's set back from the road. You drive through the parking lot to get to the front door.

TF: I'm sure that was all intentional, to sort of get the building back into the woods.

PKG: That may be the philosophical approach since this is an environmental kind of building.

GG: In pink and grey concrete and block.

PKG: Don't you think that that's quite possibly a motivation.

GG: I'm not sure that it wants to be an object in the landscape or something set into the landscape. I think the building says that it wants to be more of an object. Especially with the smokestack. Yet the landscaping, the approach in the front, and the way the ground steps up around it, say that it wants to be nestled into the landscape which it does not do very well. Your first impression is this building is set back in the landscape; you see it through trees, through bushes, but then you see something that is stark in comparison to the landscape and yet you don't have this big clearing around it that it seems

to want to have.

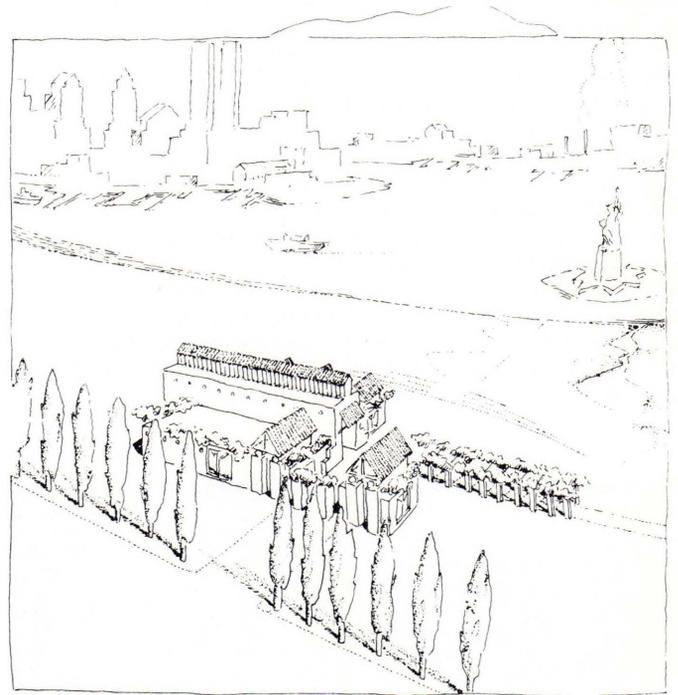
PKG: I disagree. Around the back, the two walls of the building create an "L", making two walls of an outdoor room. The other walls are trees and bushes.

GG: But that's the back.

PKG: I understand that. When you look at the front it is very much an object standing there very stoic, almost brusque. On the inside, because of all the glass, I felt very comfortable. I felt part of the outside because it is two story high clear glass. You don't look into the sun, you see the color on the trees because the light comes over your shoulder. That is very good. Getting to that point is no good at all.

GG: Then we have mixed reviews.

TF: It does enjoy a certain amount of success but it is lacking certain key issues. One of the issues is sequence of movement to the entrance. The way the building is sited falls short of what it ought to be. □



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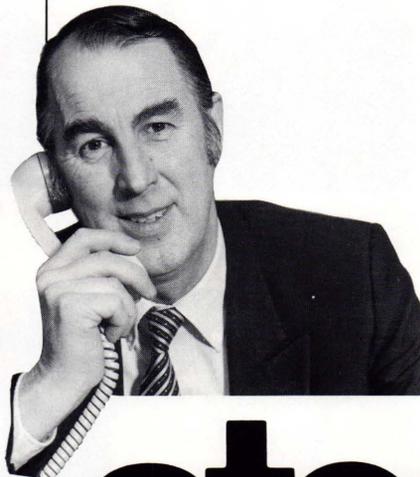
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News

Scholarship Awards

Twenty-five New Jersey architectural students were awarded educational grants totaling \$14,850 at the New Jersey Society of Architects 27th Annual Scholarship Awards Dinner in June at the Woodbridge Hilton in Woodbridge.

The scholarship recipients have maintained excellent grade averages while attending architectural schools throughout the United States, and have demonstrated marked talent and potential for success in the architectural profession.

NJSA annually sponsors the scholarship awards program with donations from individuals and organizations that are committed to aiding promising design students. Since its inception in 1959, the program has distributed more than \$193,800.

A \$500 scholarship donated by Shive Spinelli Perantoni & Associates, (formerly Scrimenti Shive Spinelli & Perantoni), in memory of Adolph R. Scrimenti was awarded to *Brian R. Graessle* of Toms River (University of Arizona). NSA also awarded a \$1,000 scholarship in memory of Adolph to *Matthew L. Porraro* of Montclair (School of Architecture/NJIT (SOA/NJIT)). A scholarship in the amount of \$600 awarded from funds received from contributions by friends of Adolph went to *Kenneth G. Pugh* of Asbury Manor (Tuskegee Institute). NJSA also donated the Past Presidents' Scholarship to *Richard E. Carroll* of Belle Mead (Temple University), the NJSA Memorial Scholarship (in memory of the late Howard McMurray) to *Gudarz B. Asgarian* of Morris Twp. (SOA/NJIT).

Newark Suburban Chapter, NJSA, donated two scholarships: the J. Parker

Edwards Memorial Scholarship to *Timothy J. Howarth* of Ringoes (SOA/NJIT) and another to *John M. Kerekes* of Somerset (SOA/NJIT). The Jos. L. Muscarelle Foundation, Inc., donated two scholarships, one going to *Christopher R. Kunkel* of Cherry Hill (Catholic University of America) and another to *Christopher R. Parsons* of Califon (Rensselaer Polytechnic Institute).

Brown's Letters donated two scholarships. The first, donated personally by Joseph J. Keiling, Chairman of the Board, was awarded to *Davis F. Tamburin* of Boonton (SOA/NJIT). The second, donated by Richard A. Keiling, President, was awarded to *Thomas J. Andraz* of Hopelawn (SOA/NJIT).

Romeo Aybar, FAIA, donated a scholarship in the amount of \$500 to *Charles W. Sharman* of Harrington Park (SOA/NJIT). The Frank Grad Memorial

was awarded to *Harold R. Raymond* of E. Orange (SOA/NJIT); Harry Ruhl Memorial Scholarship went to *Albert Martorano* of Clifton (SOA/NJIT).

The John Trich Memorial Scholarship went to *Wilma H. Augustinus* of Murray Hill (University of North Carolina); the Charles Porter Memorial Scholarship to *Anthony D'Angelo* of Teaneck (SOA/NJIT). The West Jersey Society Memorial Society of Architects to commemorate deceased past members of their Society was awarded to *Ferdinando Micale* of Westmont (Temple University); the R.S. Knapp Company Scholarship went to *Lyna T. Hwang* of Lindenwold SOA/NJIT, the Hudson Blueprint Company Scholarship to *Gary Bodine* of Cranford (SOA/NJIT), and the NJ State Concrete Products Assn. Scholarship to *William A. Haryslak* of Avalon (SOA/NJIT).

A \$500 Scholarship donated by Herman Carle Litwack, AIA, a Fellow of the



Richard Shive, AIA, Somerville, Brian R. Graessle, Toms River and Kenneth G. Pugh, Asbury Manor.



Christopher Kunkel, Cherry Hill with James Long, Joseph L. Muscarelle Foundation, Inc., Maywood.



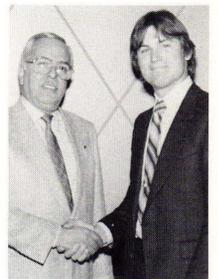
Bernard Ross of NJ State Concrete Products with William Haryslak, Avalon.



William Lammey, AIA, Camden (W. Jersey Chapter), Ferdinando Micale, Westmont, Eugene McDonald, Palmyra, and Daniel Sciuillo, AIA, Camden (Tarquini Organization).



Paul A. Damiano, Englishtown, with Herman Carle Litwack, AIA, Newark.



Romeo Aybar, FAIA, Ridgefield, with Charles W. Sharman, IV, Harrington Park.



Enrique Yunes, Irvington, Harry B. Mahler, FAIA, The Grad Partnership, Newark, and Harold R. Raymond, E. Orange.



Norman Ruhl of Whittier Ruhl, Millwork, Ridgefield, Lyna T. Hwang, Lindenwold, and William Brown, AIA, President, NJSA.

National Institute of Architectural Education, to recognize a student who, beyond demonstration of talent and excellence in architectural scholarship, has expanded his or her horizons and potential through noteworthy accomplishment in a diversity of extra-curricular activities was awarded to *Paul A. Daino* of Englishtown (SOA/NJIT).

A \$500 scholarship donated by Harry B. Mahler, FAIA, went to *Enrique Yunes* of Irvington (SOA/NJIT).

A \$750 scholarship, donated by Construction Products Manufacturer's Council, went to *John D. Carlton* of Morris Plains (SOA/NJIT).

A \$1,000 scholarship donated by the Tarquini Organization went to *Eugene F. McDonald* of Palmyra (SOA/NJIT); a \$500 Charles Wood Jr. Scholarship went to *Peter G. Campisano* of North Brunswick (SOA/NJIT).



Thomas Andrasz, Hopelawn, Helen Ruth Duggan, Brown's Letters, Inc., Lyndhurst, and Davis F. Tamburin, Boonton.



Standing left to right: Kenneth Karmazyn, Construction Products Manufacturer's Council, William M. Brown, Jr., AIA, President, NJSA, Matthew L. Porro, Montclair, Richard E. Carroll, Belle Mead. Seated: Gudarz B. Asgarian, Morris Twp., Wilma H. Augustinus, Murray Hill, Anthony D'Angelo, Teaneck.



Joseph Barnes, Princeton University; Emil Stojakovic and Mark Bros, NJ School of Architecture at NJIT; Michael Mostoller, AIA and Fred Tavisano, AIA, Professor at NJIT.

Other News

Sandy Moore, Ph.D., has been appointed by Mayor Sharpe James, Newark, to chair the Housing Task Force, a ten-member committee consisting of developers, designers, attorneys, businesspeople and residents. Charged with surveying and evaluating existing housing in Newark, they will assess the housing needs of residents and make recommendations to the mayor. NJIT serves as the main headquarters for the Task Force.

Michael Landau, AIA, of CUH2A has been promoted to the position of Senior Associate.

Madi Schiffrin, administrator of the meyer/design/atelier in New Brunswick was elected National Recording Secretary by the 600 member Society of Architectural Administrators at the AIA National Convention held in San Antonio.



Dr. Sandy Moore



Michael Landau, AIA



Madi Schiffrin



Richard M. Horowitz, AIA

Richard Horowitz, AIA, of Trenton, wrote "Looking for a Good Roof" which appeared in the 9/86 edition of *Roofer Magazine*, a national publication.

Student Design Project

Sponsored by NJSA in conjunction with New Jersey's two schools of architecture, the Student Design Project was established this year to encourage an interchange of ideas and insights among students, faculty and members of the Society, and to foster excellence in design. Robert Zaccone, AIA, a member of NJSA's Public Relations Committee, developed and coordinated the project.

The 100 students who participated in the program, as part of their regular course work in design, included 80 undergraduates from the School of Architecture at NJIT, Newark, and 20 graduate students from the Princeton School of Architecture.

Asked to plan large urban projects, the NJIT students designed a Center for the Study of Peace, which contained both public spaces, such as libraries and galleries, and housing for fellows and their families. At Princeton, students designed a 1,000,000 sq. ft. municipal services building.

Thirteen students received certificates of achievement. From NJIT: Greg Talmot of Westfield, David Delvecchio of Springfield, Jenny Ling of North Caldwell, Emil Stojakovic of North Haledon, Ana Sanchez of Hoboken and Mark Bros of Staten Island. From Princeton: Joseph Barnes of Virginia Beach; VA; Matthew Fowler of Jersey City; Ann Kirschner of Scarsdale, NY; David Knudson of Chicago; Margaret Newman of New York; May Ann Ray of Kirkland, WA; and Barry Richards of Seattle.

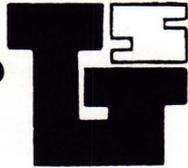
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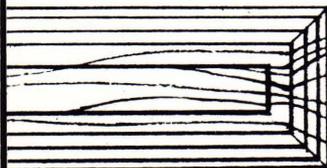
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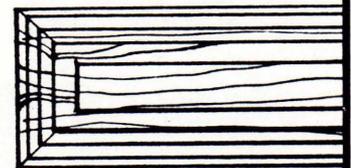
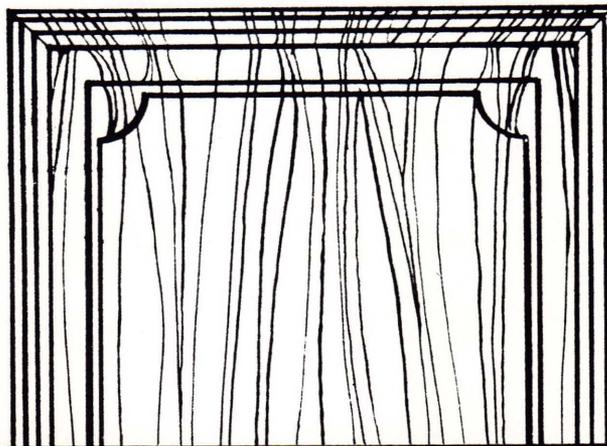
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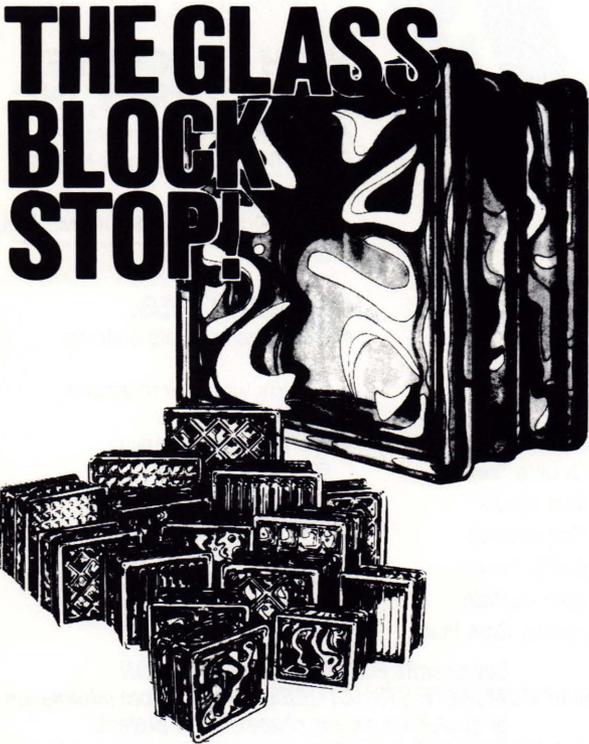


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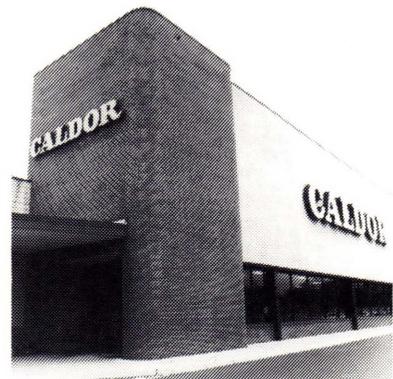
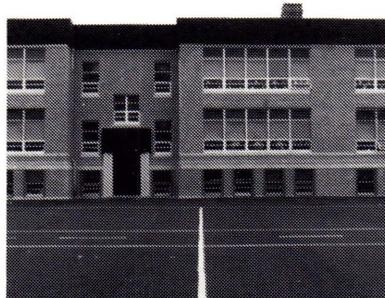
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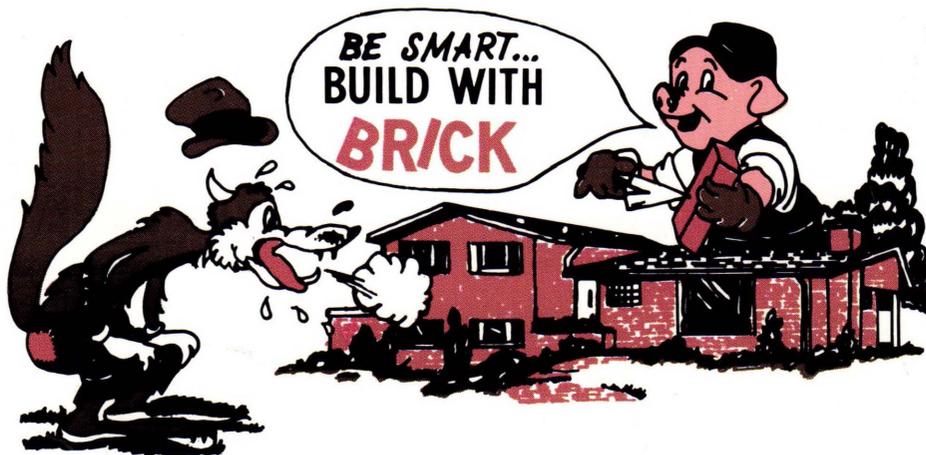
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