The cover of the magazine 'Architecture' features a photograph of a modern building facade. The building is constructed from light-colored, rectangular stone or concrete blocks, creating a grid-like pattern. Large windows are interspersed within the facade. In the foreground, a large, white, abstract sculpture with curved, organic shapes is visible. To the right, a portion of a red sculpture is also seen. The sky is a clear, bright blue.

Architecture

Issue 1 1988

New Jersey

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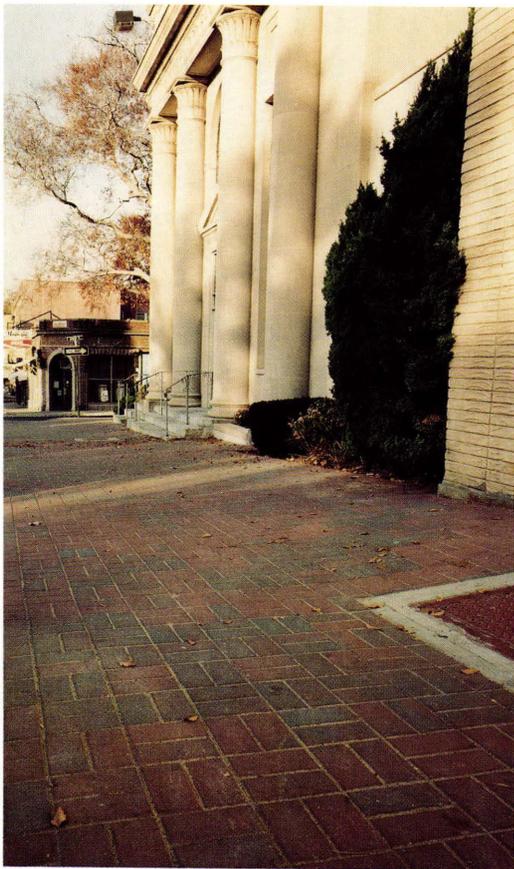


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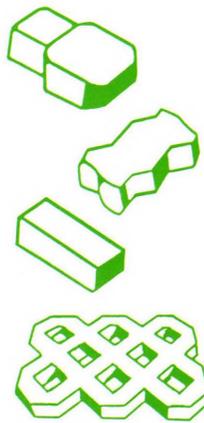
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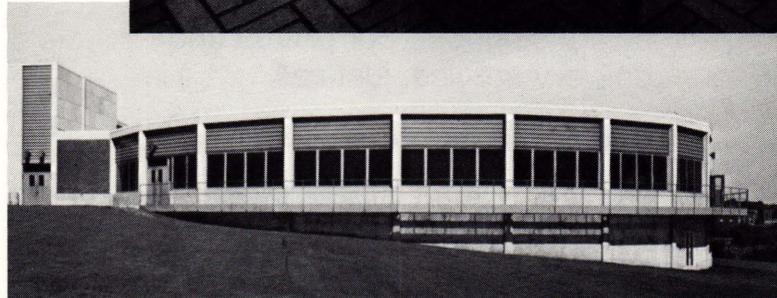
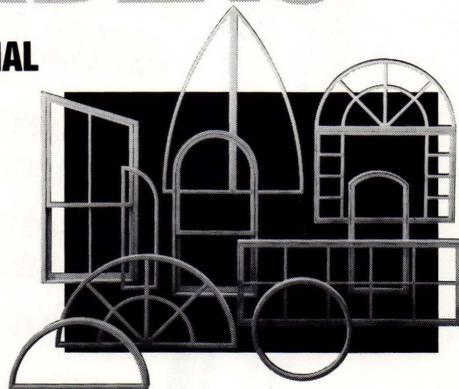
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Architecture

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New Jersey



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Cover: Founders Pavilion at the Hospital of the University of Pennsylvania, Philadelphia, Pennsylvania, by Geddes Brecher Qualls Cunningham.
Cover photo by Paul Worchol.

Architecture New Jersey (USPS 305-670) is a publication of New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment.

The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in **Architecture New Jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

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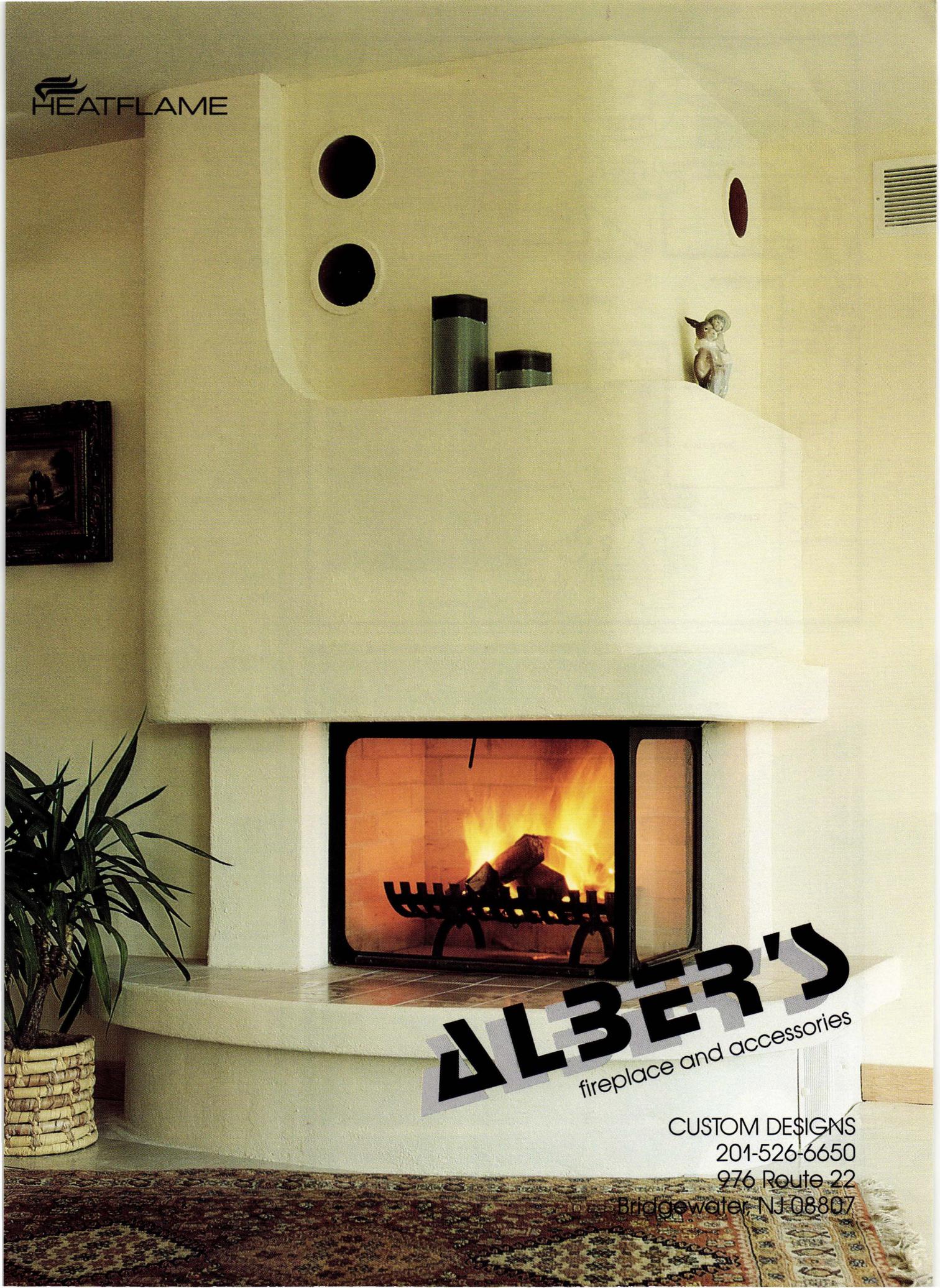
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Commentary

Why Engineers Should Not Design Buildings

“...having worked with Breuer, with Barnes, with Pei and other great architects, I have acquired by osmosis a small understanding of what architecture is all about. And let me say that having studied physics, mathematics and engineering, I consider architecture to be much more difficult....”

These words of Professor Mario Salvadori, who has long been acknowledged as one of America's great engineers and teachers of engineering, emphasize how utterly inadequate learning “by osmosis” is for a professional discipline as complex and sophisticated as architectural design.

Historically, architecture and engineering were separated both academically and professionally by the formation in 1795 of the French École Polytechnique for the study of engineering and École Spéciale de L'Architecture for the study of architecture. This separation confirmed the fundamental differences between the two disciplines and complemented and contributed to the nineteenth-century Industrial Revolution in Europe.

In the almost two hundred years since, architecture and engineering have remained essentially separate in both education and practice. And since both disciplines have grown so complex, along with the world they serve, the separation seems both inevitable and right.

As it is primarily a quantitative subject, engineering considers and premiates efficiency among its highest accomplishments. Accordingly, education for engineering is similarly focused on efficiency, and the spirit of the profession derives from the premise that applications of science and mathematics will improve our world in a variety of pragmatic ways.

In quite a different way, and fundamentally apart from computation, the objective of architecture and the spirit of the profession is to improve our environment by design. As primarily a qualitative subject, architecture prizes effectiveness and, to achieve that goal, relies most heavily upon judgment, not mathematical proof.

This kind of judgment can only develop from years of involvement in architecture. The architect's judgment matures through a rich combination of organized education, independent personal pursuits, and focused and dedicated professional work experiences.

In the three to five years of an architect's professional education, a student will spend between two thousand and five thousand hours studying design and completing design assignments. Students are required to study architectural history, architectural theory(ies), and social and cultural factors relating to architecture and planning. They also study the basic engineering that is germane to building—structural, mechanical, plumbing, and electrical.

An architect with twenty years experience will have spent, after receiving a degree in architecture, an additional twenty thousand hours in actual building design as well as a greater number of hours in related professional pursuits. It is through this intensity of serious study, dedication, and work that professional judgment is developed.

Continued on page 30

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Introduction

As diverse sectors of the New Jersey economy continue to grow, an eclectic array of project types and stylistic approaches continues to yield architecture of great interest and merit. In this year's issue on current work, we include projects by architects practicing individually as well as projects by the largest offices in the state. The range of designs—for private homes, a small restaurant, a hospital, and office, retail, and institutional buildings—suggests these architects' scope of activity. With this promising start, we look forward to another year of showcasing exciting new work.

Although we have said little about the changes that *Architecture New Jersey* has been going through, we hope that some of them are obvious. The advertising capabilities of a new publisher, Lifestyle Media Group, Inc., have enabled us to include more content, an improved format, and full-page, four-color covers. More changes are coming, but we will always depend on New Jersey architects, whose professional accomplishments provide *Architecture New Jersey* with opportunities to improve.

Founders Pavilion

Philadelphia, Pennsylvania

Geddes Brecher Qualls Cunningham
Princeton, New Jersey

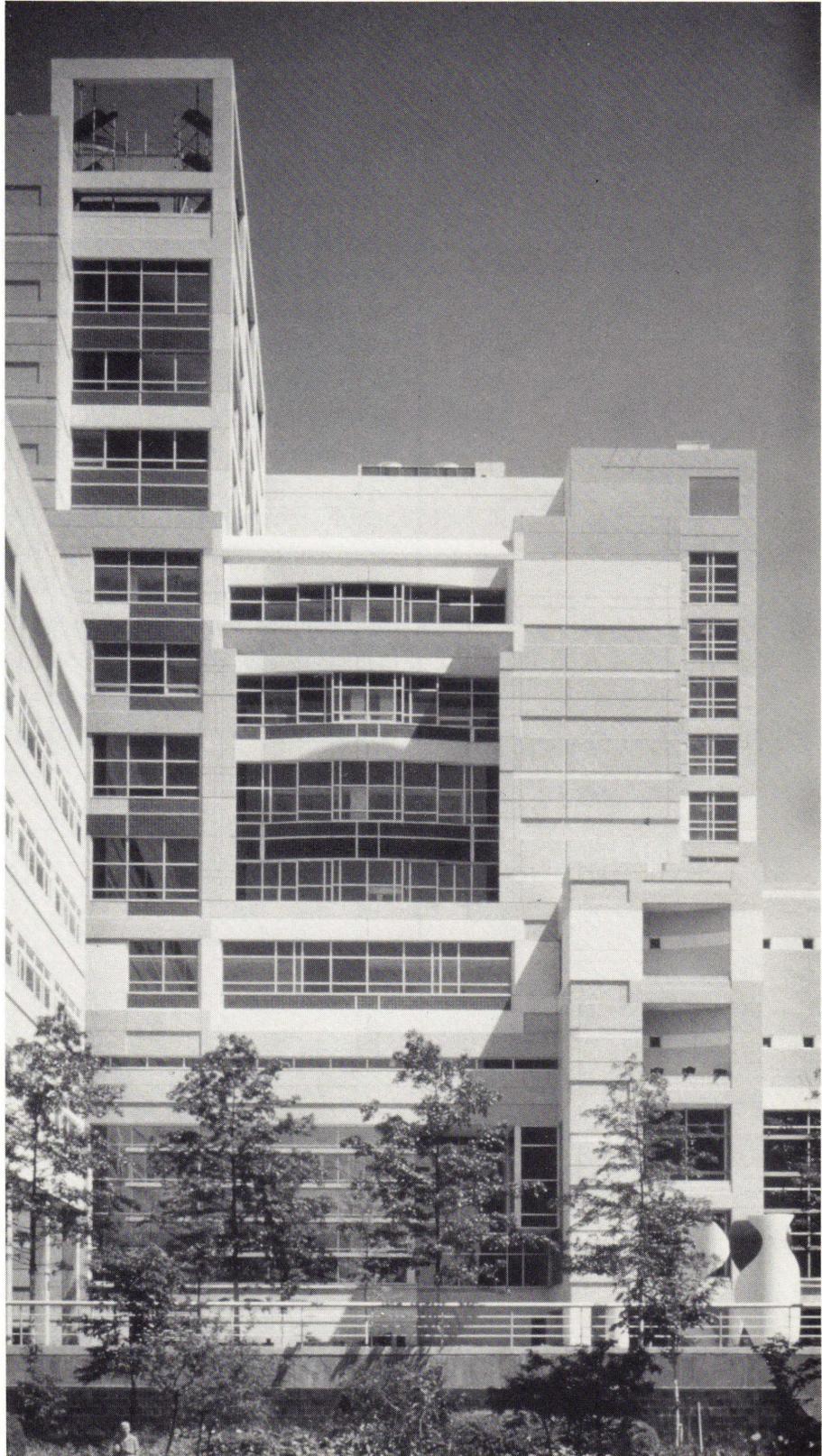
Designing the Founders Pavilion, an addition to the Hospital of the University of Pennsylvania, required the architects to meet a complex array of demands for both exterior and interior. One of the largest buildings on campus, the fifteen-story Founders Pavilion rises above the roofline of smaller-scaled Gothic dormitories to the west; adjoins an existing hospital building of brick; faces precast concrete buildings; and terminates Hamilton Walk, which begins at Louis Kahn's Richards Laboratories.

Thus, the building's materials include precast concrete in shades of white and tan, and—in keeping with the Pavilion's brick neighbors—tile in white, terra cotta, and brown. The play of grids, setting up horizontal and vertical rhythms, suggests various changes in scale.

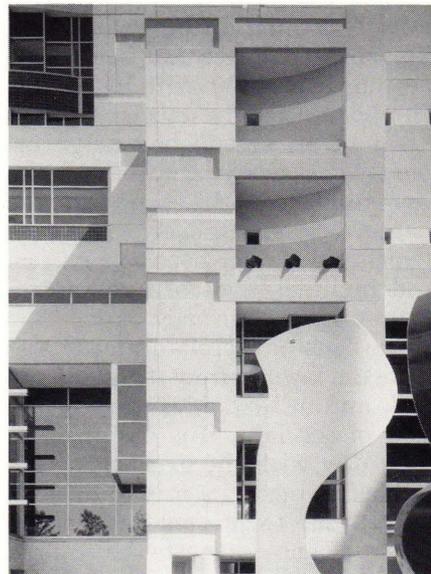
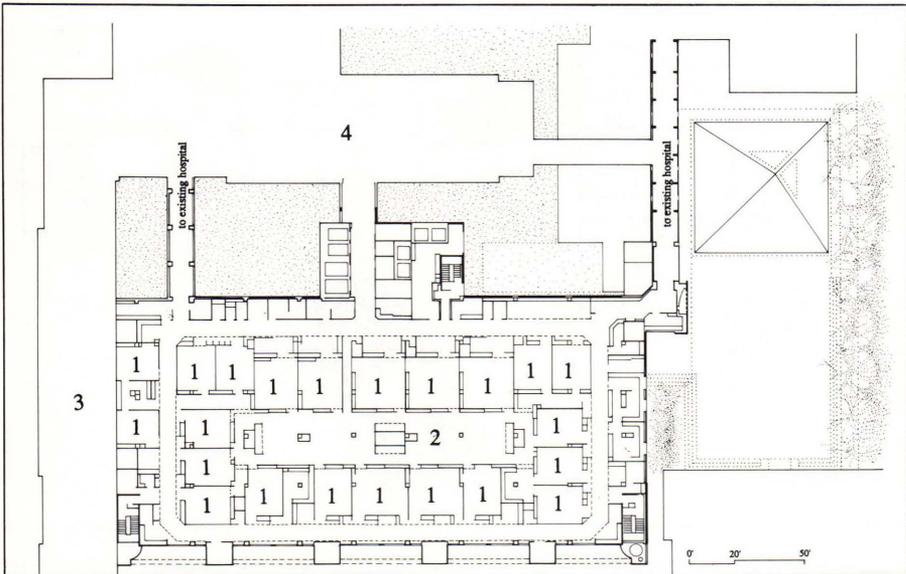
On the west facade is a descending hierarchy of scales: from the large grids set up by the vertical mechanical shafts and horizontal sunshades, down to the window mullions and individual tiles, which are arranged in bands to add to the overall “tartan” effect. The placement of mechanical systems in these large precast shafts allows floors to be organized in many ways.

The south facade has the same play of materials, colors, and lines (most subtly, lines in the precast itself), but on a bigger scale, because it faces large institutional buildings and is visible from I-76. This main-entry facade also overlooks Miller Plaza, which includes sculptures by Robert Engman—curved forms that fortuitously contradict the orthogonal geometries of the building. Near the sculptures is a pyramid, covered in orange-brown metal panels, that keeps passers-by at a distance from the Magnetic Resonance Indicator facility below it.

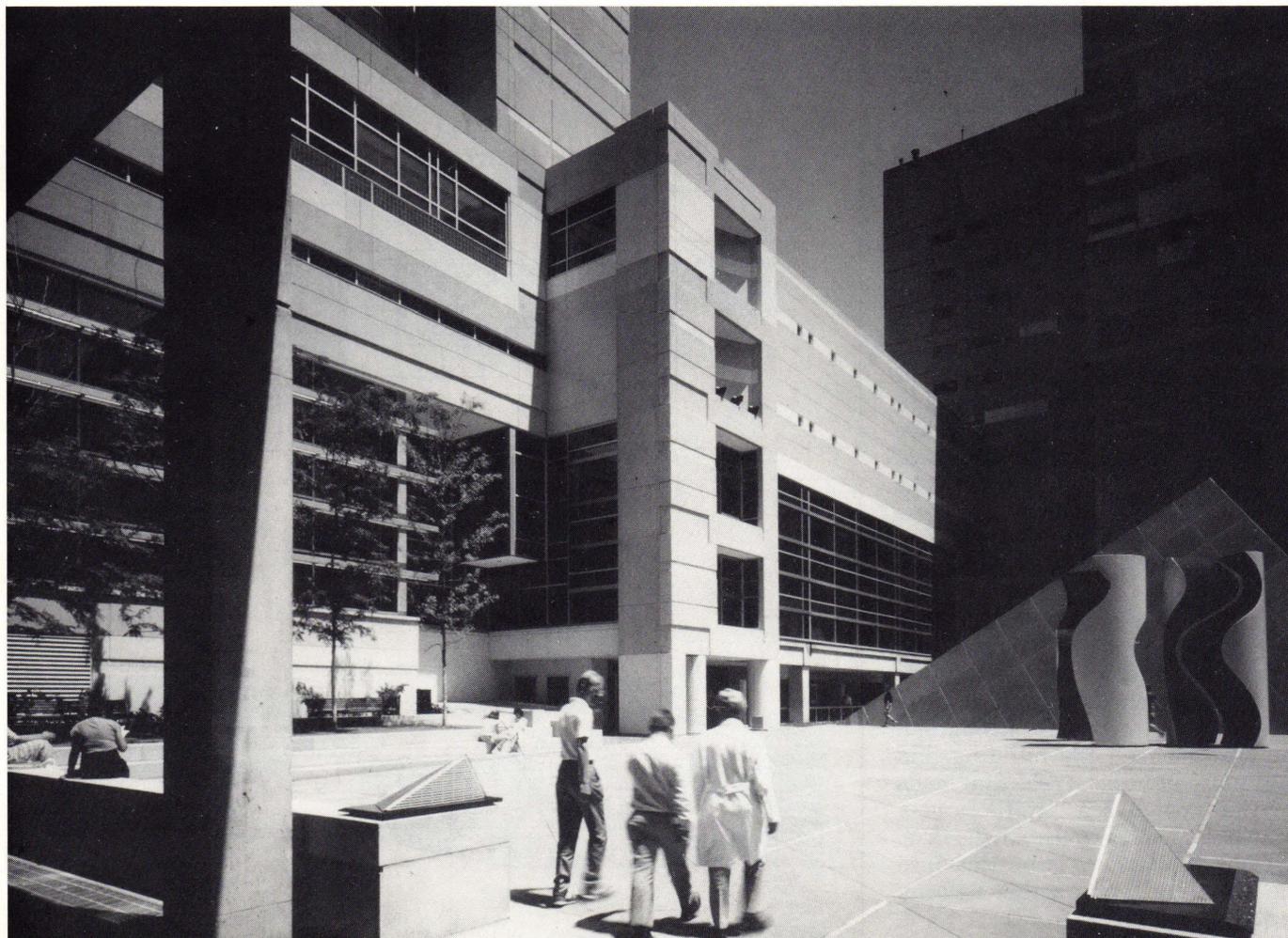
Although its exterior holds its greatest architectural interest, the new building also gives the hospital clearer circulation patterns, as well as light in the surgery and public dining rooms.



Photograph - Paul Worchol



Photograph: Paul Worchol



Photograph: Paul Worchol

Private Residence

Ramsey, New Jersey

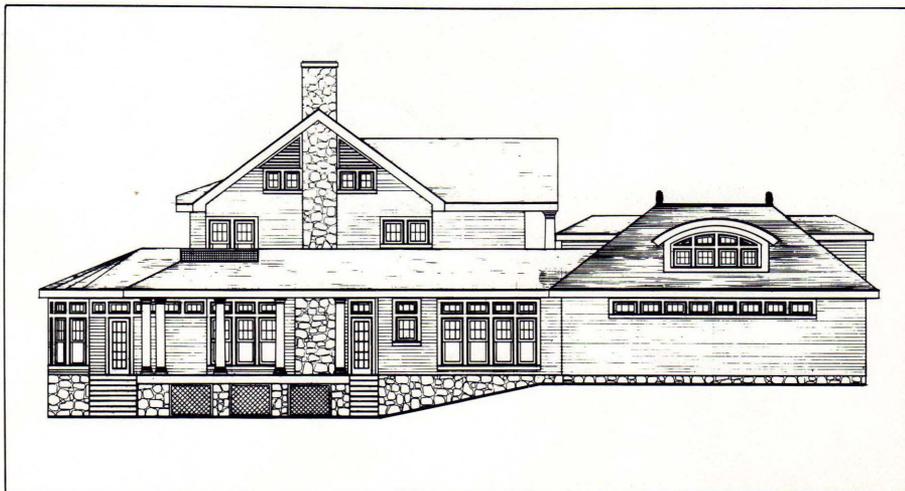
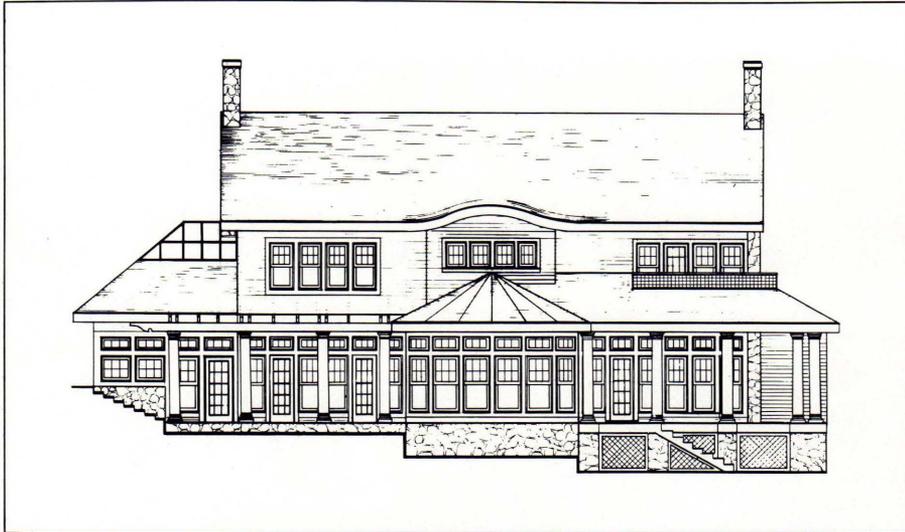
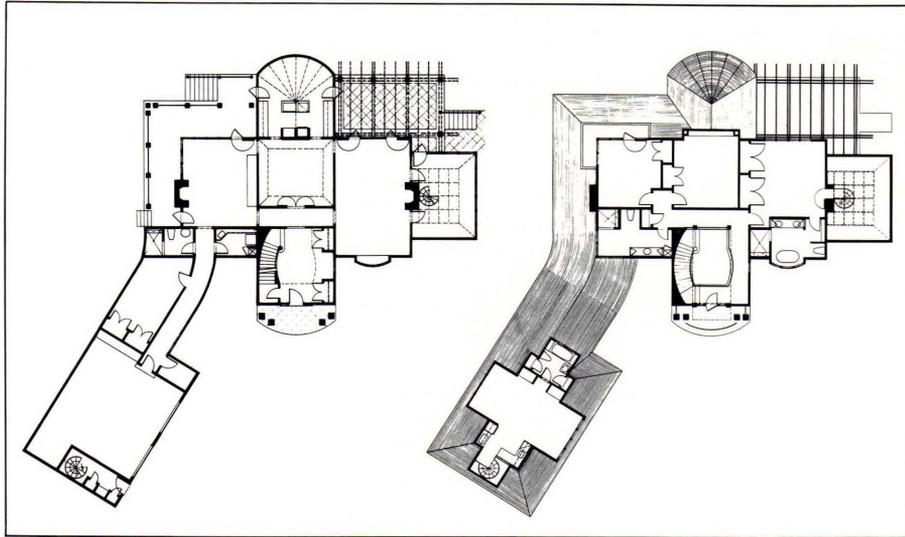
*Barrett Allen Ginsberg
Bedminster, New Jersey*

The client, who is a landscape architect, wanted an informal, open, four-bedroom house that would have a strong connection with its setting. The home's partly wooded site, located in an established neighborhood, slopes downward from a large lawn fronting on the street to a lake at the rear. The property is a two-acre parcel of a previous subdivision, and includes two cottages and a swimming pool already built.

The house is therefore sited to preserve the lawn in front, to adjoin the pool, and to take advantage of the view of the lake. The design is in sympathy with the existing neighborhood, which is a mix of turn-of-the-century to present-day homes. This residence suggests the shingle style, as it has gray cedar shingles with white trim, and fieldstone foundations, retaining walls, and chimneys.

The two-story entry and the formal dining room are the center of the home. The dining room, which has no windows, is suggestive of its ritual function in drawing the family together. Around this center the remaining rooms spread in a casual manner. Entering through the front hall, one finds on the right the living room, with french doors leading to a conservatory; straight through the dining room, the kitchen with bow window and skylight; and to the left, the family room. The two-car garage with apartment above is connected to the house by a guest room. The garage, the first part of the house visible from the approach, is angled so that the house does not present a long, unbroken facade.

All the spaces on the first floor have ten-foot-high ceilings and oversized windows with transoms above, so that the feeling of openness prevades the house. To strengthen the ties between the building and the landscape, the terrace that leads to the pool has a trellis, and a wraparound porch overlooks the lake. A bedroom balcony is nestled into the porch roof, and another balcony is above the front entrance.



Newsweek, Inc.

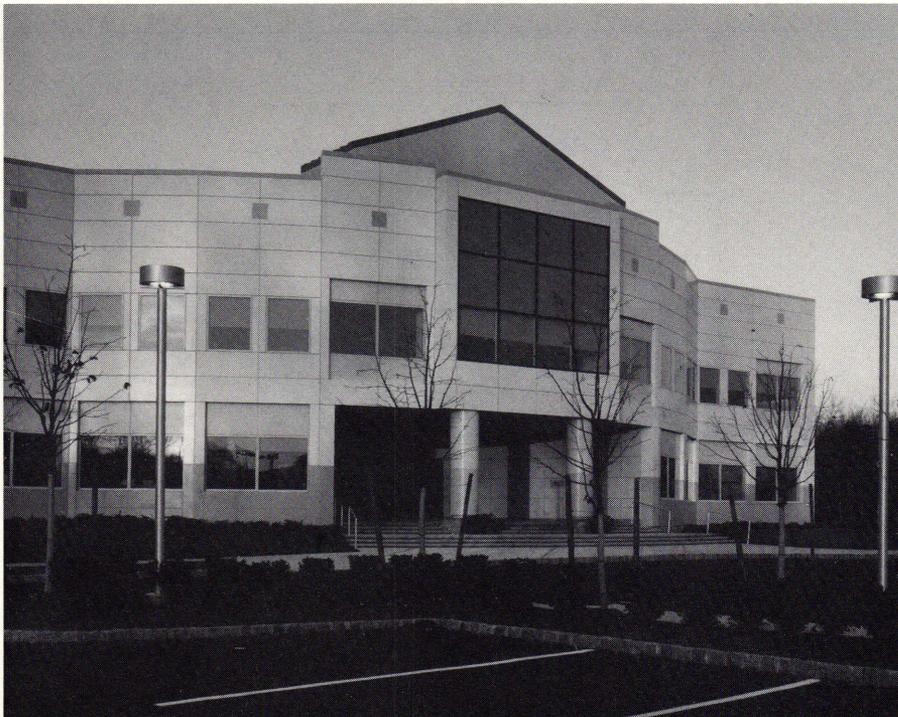
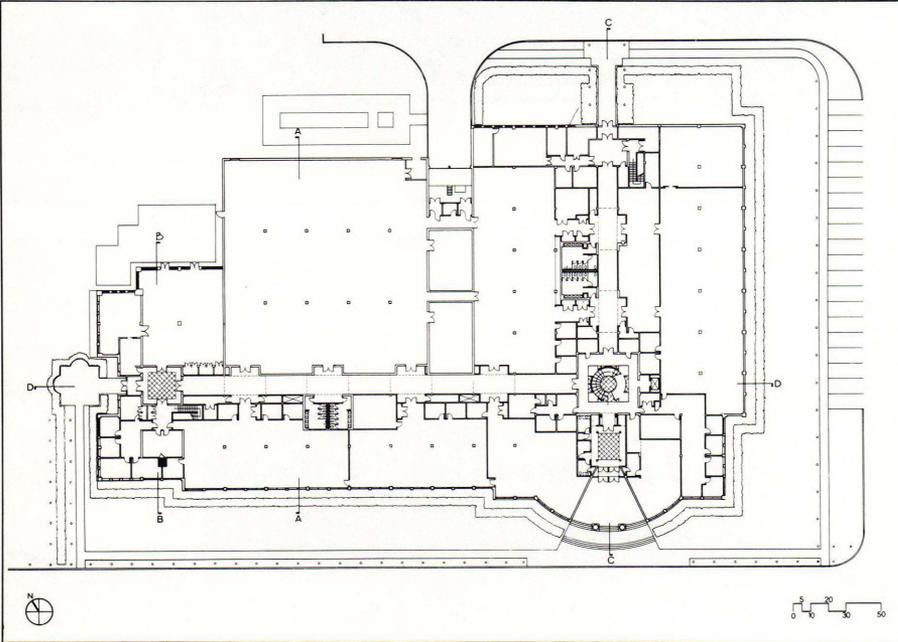
Mountain Lakes, New Jersey

The Grad Partnership
Newark, New Jersey

The building's organization, along a skylit, double-height, L-shaped corridor, enables it to present highly formal elevations to the approach roads, while it screens less formal elements from view and allows them to develop as discreet pieces.

A two-story height restriction generated these long, low elevations, to which the architects have given appropriate scale by articulating internal divisions and adding skylights and a penthouse for mechanical equipment. Recessed panels and varied colors break up the long, flat surfaces of the elevations. The skylit corridors link the three double-height entry areas that in turn are linked to vertical circulation. The western entry area develops a cross axis that connects the major conference room at the south to the cafeteria.

The cafeteria extends into the landscape by means of an outdoor dining area. This landscape includes parking and planting that emphasize the approach to the main entry and screen the building itself. Swamp areas and water retention become a year-round pond that is spanned by a bridge and that defines the site edge.



Technical Services Center Middlesex County College

Edison, New Jersey

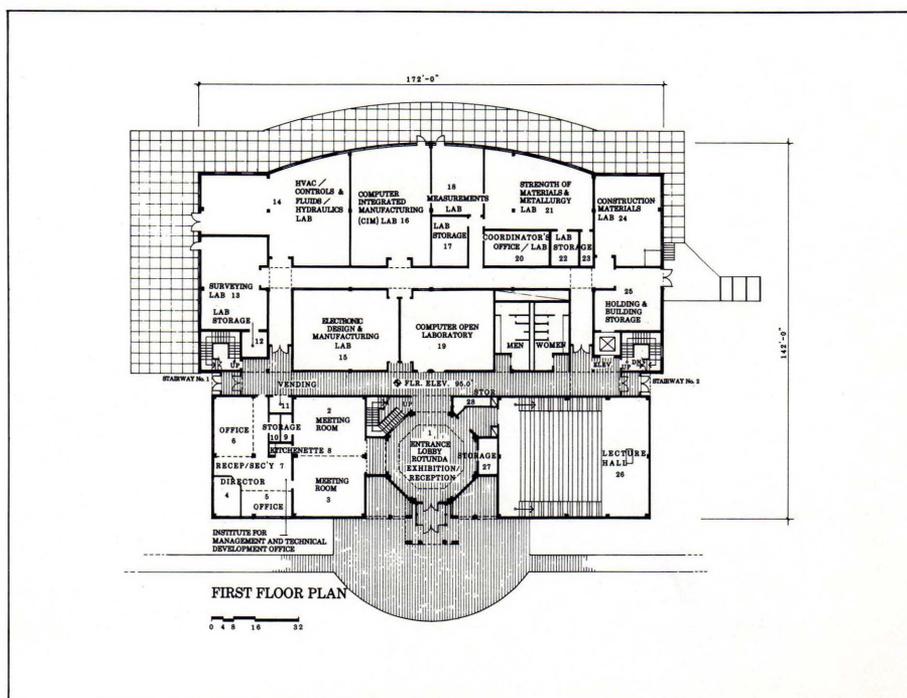
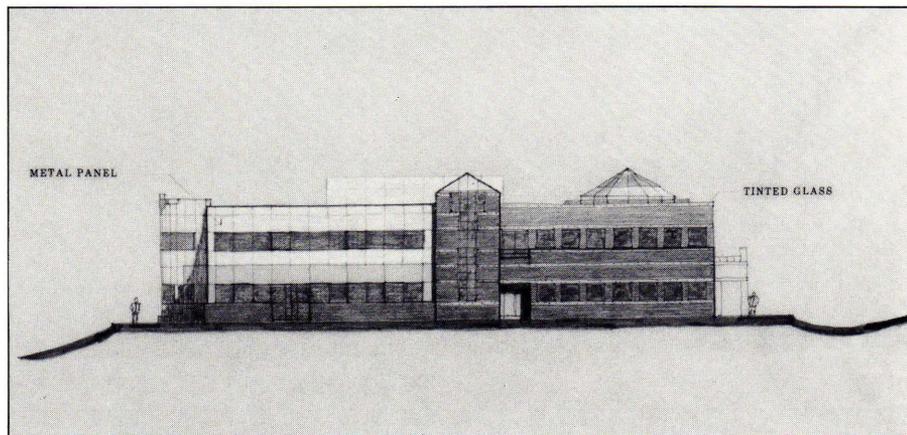
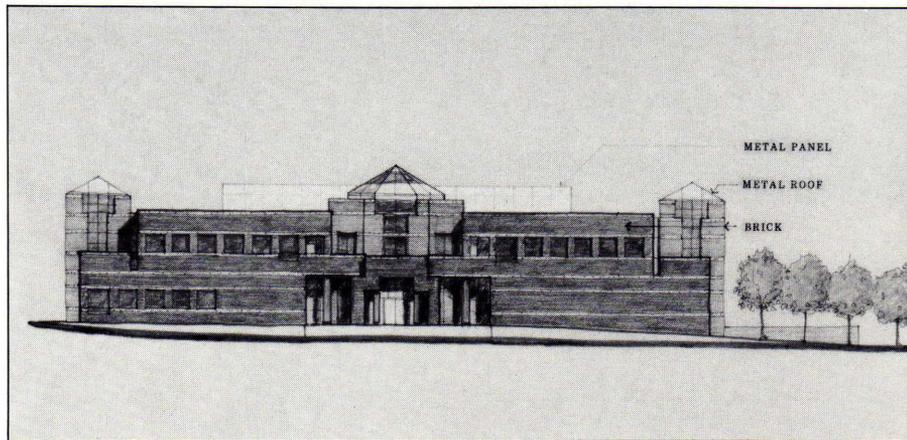
*Rothe-Johnson Associates
Edison, New Jersey*

The Technical Services Center (TSC) responds to several important campus planning issues. It continues and reinforces the diagonal site geometry initiated by Edison Hall, thereby "embracing" Edison Hall and integrating it into the design composition. TSC, southwest of Edison Hall, creates a new campus quadrangle defined by these two buildings and the Academic Services Building. Moreover, the new building establishes formal axial paths that lead to the main entry of the campus, and its entry rotunda acts as a gateway to the campus from the Mill Road entrance.

The building itself is organized into two major zones, one for educational support services and one for laboratories. The former, adjacent to the newly created quadrangle, has a lecture hall, two meeting rooms, and offices for the Institute for Management and Technical Development on the first floor. The two-story skylit lobby/rotunda serves as a break-out area for the lecture hall and meeting rooms. This area can be closed off from the rest of the building for the Institute's after-hours business and industry training classes. The second floor of the educational support zone has faculty offices, a faculty lounge, a conference room, and classrooms.

The laboratory zone, on two floors at the perimeter of the building facing Mill Road, has laboratories for the Mechanical and Civil/Construction Engineering Technology Department and the Electrical Engineering Technology Department. The design allows reconfiguration of lab spaces.

On the exterior, the educational support zone facing the proposed quadrangle is sheathed in brick to relate to the Academic Services Building and Edison Hall; the laboratory zone has a metal panel system that suggests its technological function. The skylit rotunda, an octagonal space recalling the classically inspired spaces of older institutions, emphasizes the collegiate role of the building.



Goldman Residence

Tenafly, New Jersey

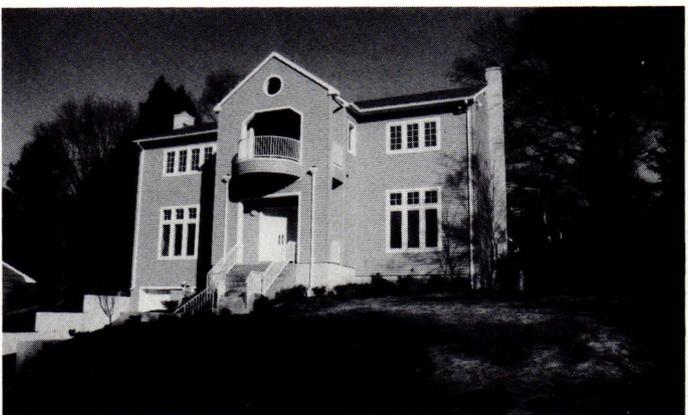
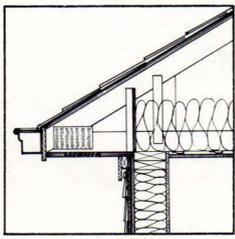
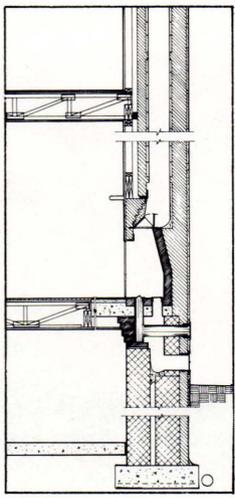
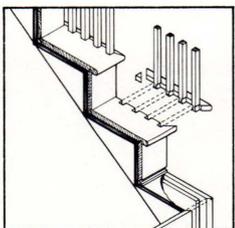
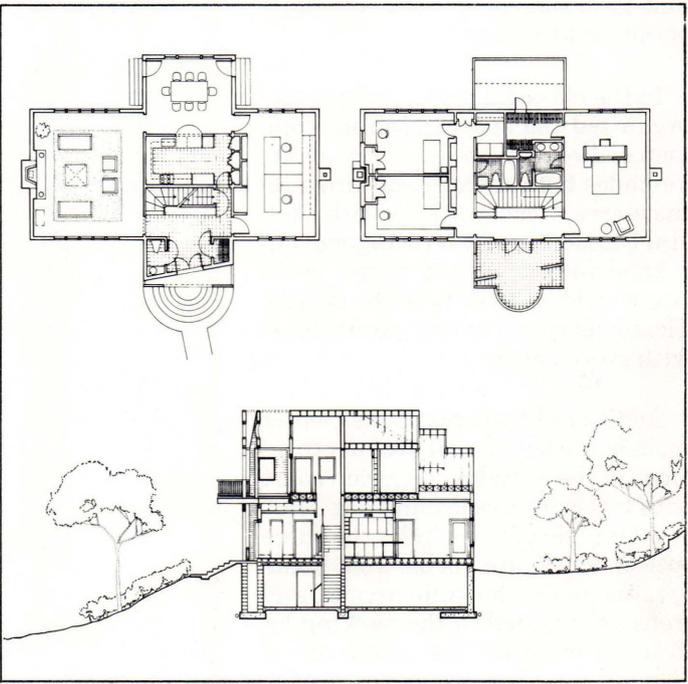
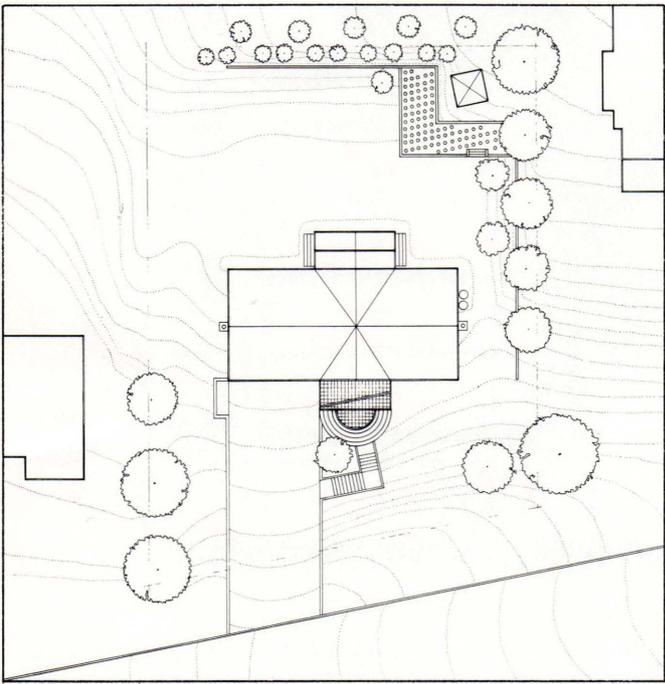
Glenn Goldman
Tenafly, New Jersey

This residence represents a collaboration between an architect and interior designer, who live in the residence with their two children. Stylistically, the house is a combination of traditional Colonial and contemporary.

Although the house is aligned with the homes on either side, it is at an angle to the curved street. Therefore, the stairway at the front and the front door are both parallel to the street, whereas the freestanding wall at the front is aligned with the house.

The front of the house is monumental and formal, and includes angular concrete retaining walls; the back is more informal, with a three-step gable roof above the dining room and a curved stone wall in the yard.

Built on a steeply sloping site, the house is narrow—23 feet wide—but the 11-foot ceilings on the first floor make the interior, painted in shades of white, seem larger. The placement of the kitchen in the center of the plan makes the other rooms more flexible in use.



West Windsor Town Center

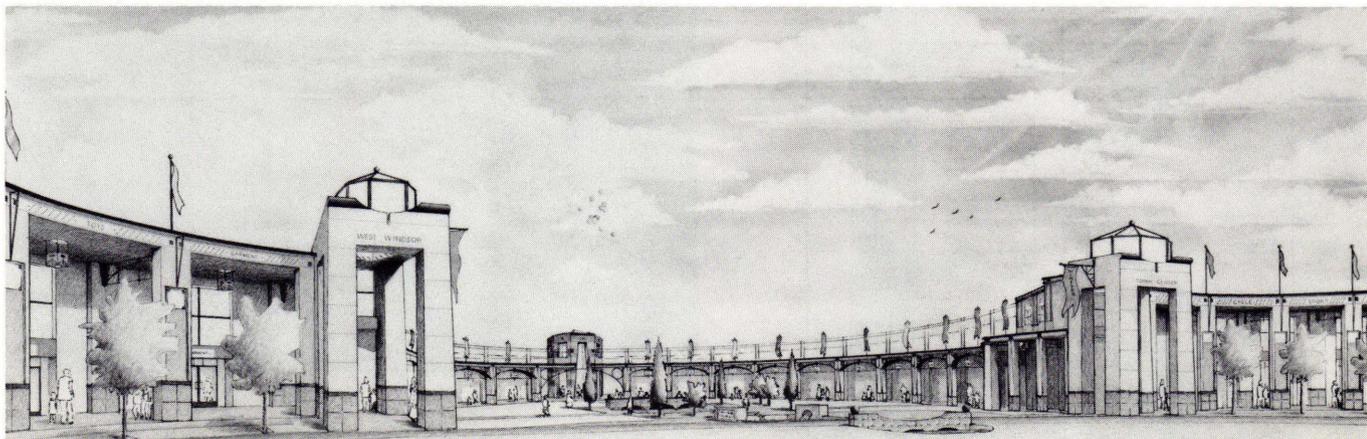
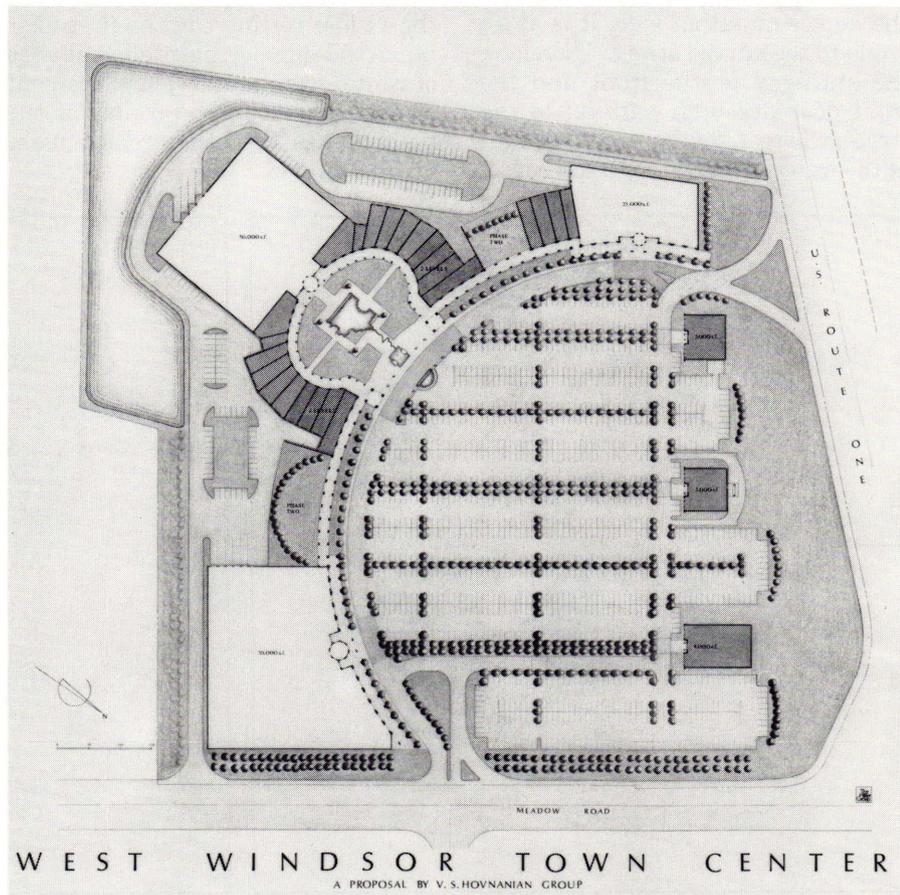
West Windsor, New Jersey

*The Hillier Group
Princeton, New Jersey*

The West Windsor Town Center, a shopping complex to be located on Route 1, attempts to bring back the Greco-Roman idea of a formal marketplace as a focal point for society—and to bring in the modern citizen passing on the highway. The crescent, dictated in part by the site, departs from the L-shape and interior orientation of the usual shopping strip, and is designed to work as “high-speed architecture.”

In the classical model, colonnades organized the spaces used for commerce. Here, a curved series of colonnades both divides and links all the stores. Corner towers with skeletal frames above, and octagonal entrance towers at the three main stores, add verticality to the design. The complex will have a granite base, with stucco above.

Additional features of the Center include the social and architectural focus of the complex, a garden court with two fountains leading to a pond. A colonnade of trees links the three outlets, which are visible from Route 1, to the main shopping arcade, and trees are planted in the parking lot to avoid creating the usual sea of cars.

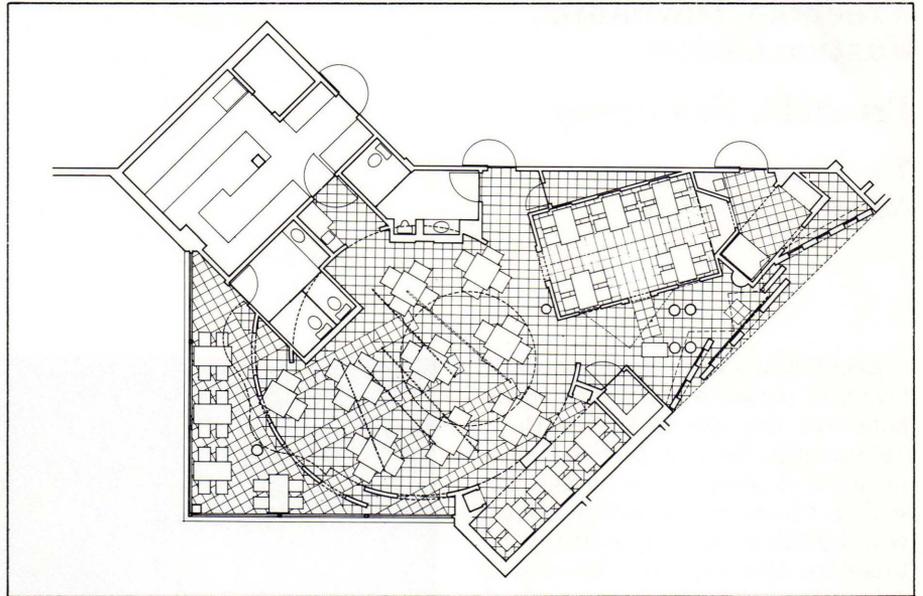


Il Bocconcino Restaurant

Bridgewater, New Jersey

*Peter Lokhammer
Hopewell, New Jersey*

Set in an irregular space on the entry level of the new Bridgewater Commons Mall, this restaurant is a collage of references to Italian townscapes, landmarks, and paintings. In a compressed entry-to-arrival sequence, the darkened entryway winds like a medieval street to reach a series of stage set elements that is comparable to a model town with a central piazza (the area encircled by colonnades). Other eating areas radiate from this center: a "garden" by the windows, with a trellis and plants overhead; a darkened "grotto" off the center; and the special-menu "Presto" area, resembling a small building, near the entrance. The walls have scene paintings, and the bathroom walls are shaped like building facades. Both the floor tile and the ceiling, which is raised in places, are multicolored.



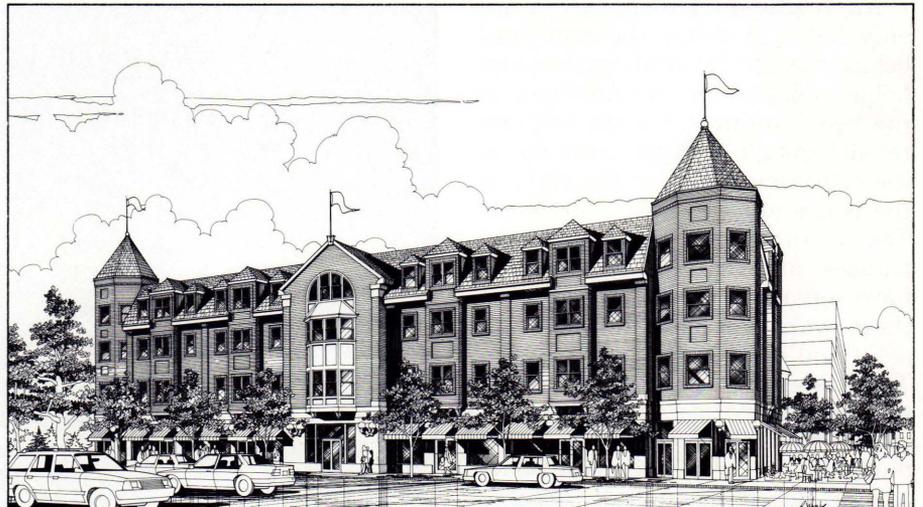
Station Plaza VI

Trenton, New Jersey

*Clarke & Caton
Trenton, New Jersey*

Station Plaza VI joins the complex of buildings known as the Station Plaza Redevelopment Area, which is next to the Trenton railroad station. This new building will have three floors of office space and a first floor with retail space. A café with sidewalk seating will cater both to commuters and to State government workers who traverse this busy corner site.

The design is in harmony with the surrounding Victorian brownstones and the Gothic Revival church that is at the northern end of the redevelopment area. Engaged octagonal



towers topped with slate roofs are at either end of the building, which will have a base of stone and upper stories of brick. The lobby for the office building will have marble-paved

floors and brass appointments. Projecting bay windows and shop windows with canvas awnings will further enhance the suggestion of a revived urban architecture.

Freehold Township Justice Center

Freehold, New Jersey

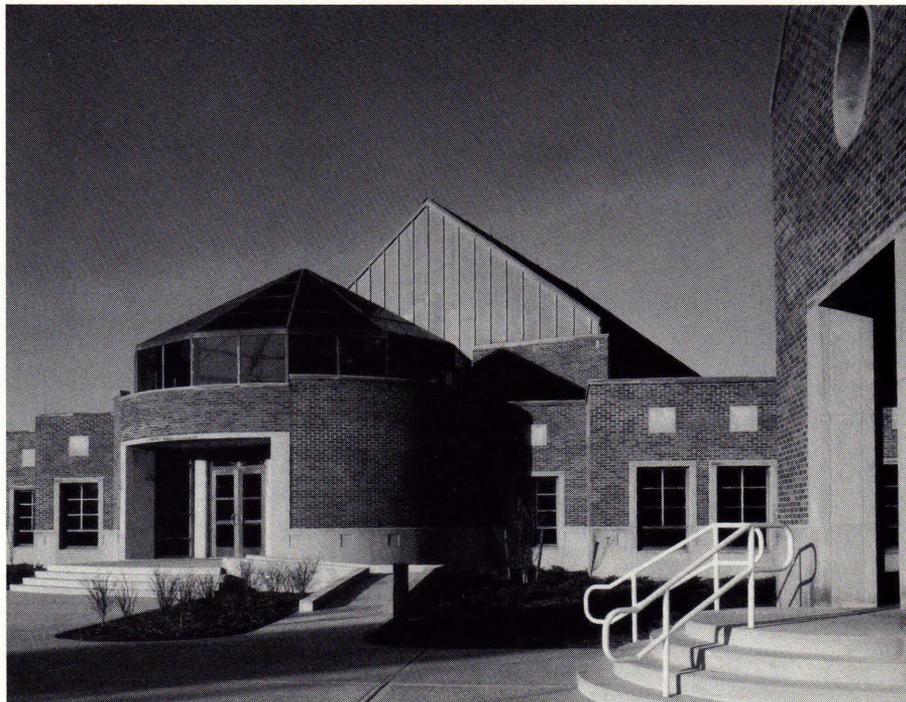
*The Grad Partnership
Newark, New Jersey*

Located in a town with important Colonial period associations (Freehold was the site of the battle of Monmouth), the new Justice Center recalls its historic surroundings. The scale is low, even residential, and the new buildings are stylistically related to the existing Township Administration Building, which forms part of the entire municipal complex.

To harmonize with the administration building, a 60s building in the Georgian Colonial mode, the new buildings have simple forms and use a narrow range of materials. The brick is of similar color and texture to that in the original building, and the limestone accents, which help break up the massiveness of the new buildings, match the white elements of the original. The dark-grey, standing-seam roofs of preweathered zinc alloy are in keeping with the pitched roof of the administration building, and with the slate roofs of neighboring buildings.

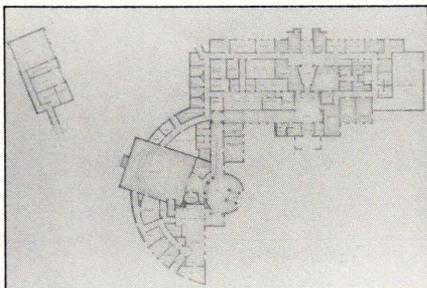
An L-shaped configuration not only helps to define the courtyard behind the existing building, but also helps to define the two functions of the new buildings. On the left, entered through a skylit rotunda, is the courthouse, and on the right is the police administration building. The two functions have separate entrances, and the staff and visitors have separate circulation patterns; these two groups enter from opposite sides and meet in the public areas. The design accommodates various secondary activities; for example, the communications room in the police building has a large glass window, so that school groups can observe police officers at work, and the courtroom is a multipurpose room, suitable for community gatherings such as planning board meetings.

The courthouse and police buildings had numerous special requirements, such as areas that necessitate



security arrangements: holding cells, interrogation rooms, a detective division, a sally port through which prisoners are transferred, and judges' chambers. A shooting range on the top floor of the police building was also a requirement (and dictated the long rectangular shape of the building). These areas had to be segregated not just functionally but also mechanically and electrically, so they could operate independently under usual or extraordinary conditions. Yet the public areas, especially those used alternately for civic functions, do not reveal this complex technology.

The design of interiors strives to avoid a harsh look. The entries and courtroom have high ceilings; public areas have floors of quarry tile; walls have mahogany trim and are painted peach, rose, and beige. Wherever possible, the architects have used indirect lighting, as in the corridor



Photograph: Alan Schindler

wall sconces. Avoiding glare is particularly important in the courtroom; thus, artificial light from wall and ceiling fixtures is indirect, and natural light comes from clerestory windows set high up on the walls.

On the outside, as well, the new buildings are designed to attract the public. The courtyard is intended to serve as a town center, and the skylights over the courthouse entrance and connecting corridor are to serve as beacons when the complex is lit at night.



Photograph: Alan Schindler

New Municipal Building

Tewksbury, New Jersey

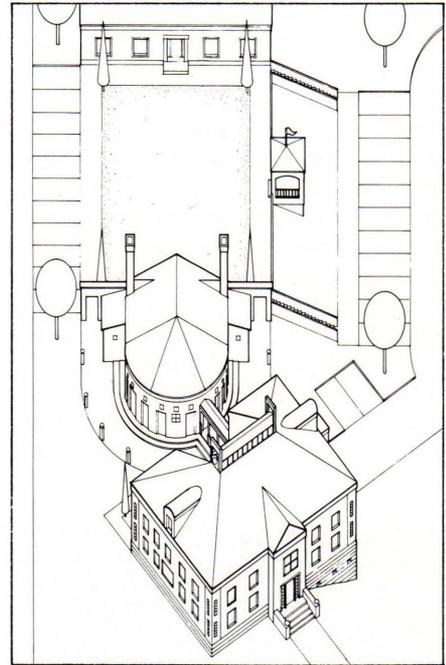
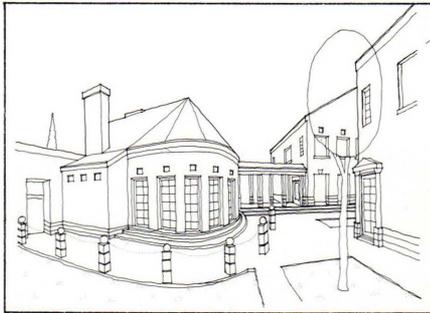
Michael Burns

Rocky Hill, New Jersey

This new building is part of a small-scale complex that includes an existing maintenance garage in the Georgian style.

Housing the police station and town offices, a block-like "manor house" presents a formal front to the street. The drive-in garage for the police station occupies the rusticated base of the brick "manor house." A smaller building, linked to the large one by an open-air connector, houses the council chamber/meeting hall. The apse-like semicircular back wall of the smaller building opens onto the court of the "manor," and helps resolve the differing orientations of the existing garage and street.

The space between the meeting hall and garage forms a town green with a bandshell pavilion as a focal point; it also allows for a future third building to complete the town square.



Additions and Renovation to a Residence

Westfield, New Jersey

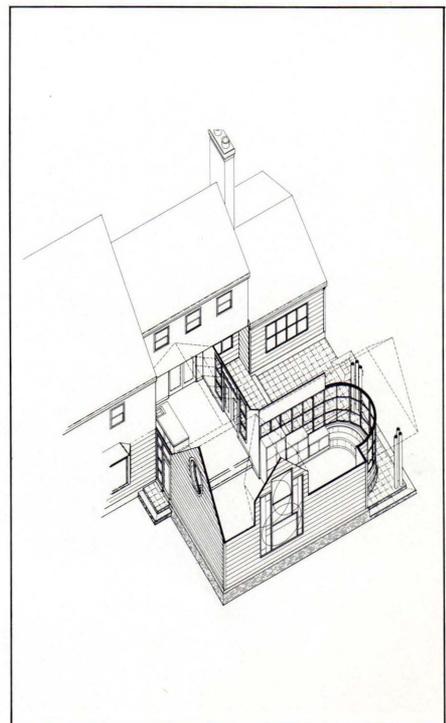
SOME Architects

Middletown, New Jersey

The clients needed a space of sufficient size for displaying large art pieces, as well as for accommodating large groups of guests. This L-shaped addition provides a gallery and entertainment space for the existing Colonial-style house. The program also includes the conversion of an existing screen porch into a study.

Thus, the gallery space provides a volume not found in the existing house, which is composed of a series of moderately sized rooms. A new foyer acts as a link between the new and old, and has the additional advantage of being able to be shut off from the house. A large stained-glass window and a dormer define a new axis linking the house to the rear

yard. This window, translucent but not transparent, turns the design in upon itself toward a secluded courtyard, which in turn becomes the focus of the new space for entertainment.



National Community Bank

West Windsor, New Jersey

*Ronald Schmidt and Associates
Hackensack, New Jersey*

The brick facade, pitched central roof, perimeter dormers, and clock tower all suggest historical imagery of nearby Princeton. The skeletal portal not only alludes to neighboring Princeton Marketfair, but also introduces the interior architecture, which includes open trusses of brown mahogany above the central area.

Below the eight trusses in the central area are metal double columns, painted a pastel green, with capitals in peach and bases in dark green. These columns are repeated from back to front of the area, which

has beige walls and a terrazzo floor in a geometric pattern of light and dark green. The teller counter and desks are of the same mahogany as the trusses. The use of wood, as well as the high-ceilinged central area, evokes bank architecture of the past.



Union Valley Corporate Center

Howell, New Jersey

*Rotwein & Blake
Union, New Jersey*



Located in front of a residential neighborhood, this two-story corporate center uses a neo-Georgian style to fit in with the homes, and to distinguish it from a nearby commercial strip. A brick facade, precast concrete accents that resemble limestone, parapets that rise above the roofline, and arched windows contribute to the Georgian effect. The rear of the building is symmetrical with the front, but has less detail.

On the slope in front of the building are a series of low retaining walls of brick and cast stone and formal plantings. The entrance stairway narrows as it rises, funneling people under the glass entrance canopy and into the main lobby.

This lobby, painted in pale mint, has freestanding Doric columns of wood, classically-styled light fixtures, and brass accents. The ceiling is coffered, with classical cove moldings; the floors are of marble.

Westgate Corporate Center

Bernards Township, New Jersey

*Rotwein & Blake
Union, New Jersey*

Size constraints on this four-story office building, sited on a steeply sloping, 36-acre plot, meant that a large area of land had to be worked into the project. The architects therefore designed a long serpentine drive that winds through a series of formal orchards of crabapple and dogwood trees, and that spans the entire development. Underground parking lies beneath the structure, and terraced parking steps down to the building's facade.

The structural skin of Westgate is highly detailed Stony Creek granite. Deeply-recessed punctured windows, a Federalist-style central tower, and a mansard roof suggest tradition-



alism, whereas the stepped terraces separating the stone from a reflective glass curtain wall are a more con-

temporary design element. The interior contains a four-and-a-half-story atrium in the center rotunda.

Vacation Home

Ortley Beach, New Jersey

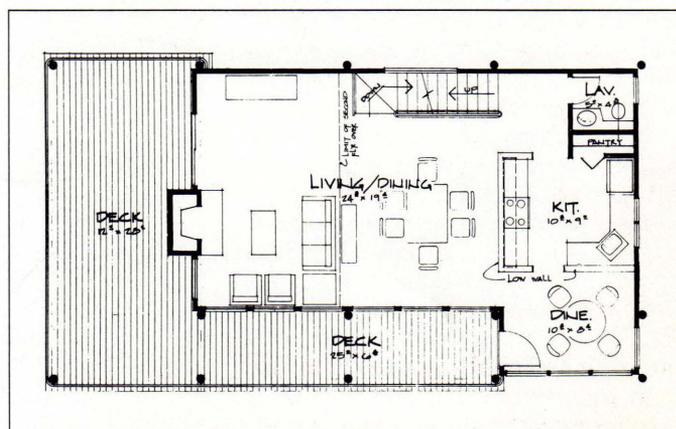
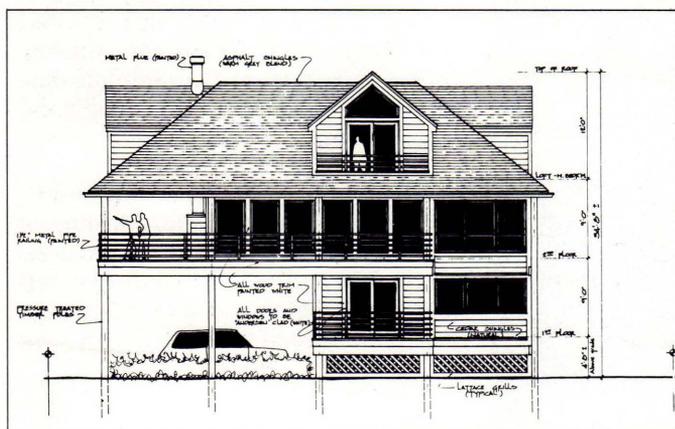
*Ecoplan
Englewood Cliffs, New Jersey*

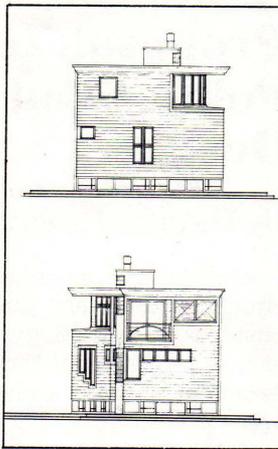
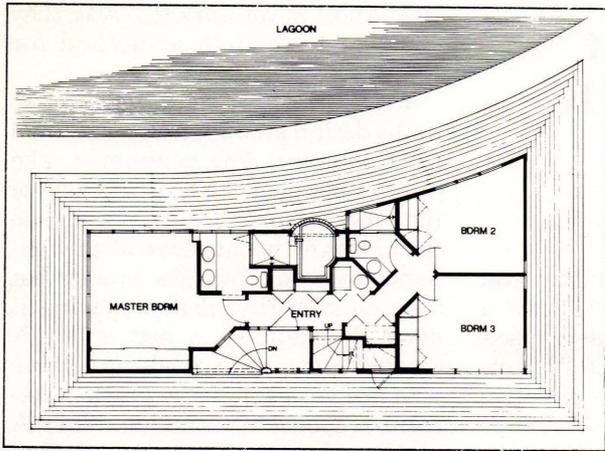
Located in a neighborhood of older bungalows now being modernized, this house replaces one that had failing foundations and that was too small for the owners. The new house, facing the view to the south, is set on fourteen wood piles, which extend to the second floor. Unlike the original bungalow, the new residence can be used year-round.

The house is elevated from the street, so that even the first floor, containing the guest bedrooms, has

a view of the ocean. The master bedroom in a third-floor loft has its own deck for ocean viewing, and gives the owners privacy.

The steep roof pitches and covered balcony running the length of the cedar-shingled house make the architecture reminiscent of that in the South Carolina resort of Hilton Head. The roof provides shade over the living area, so that the glass can be open to the view.





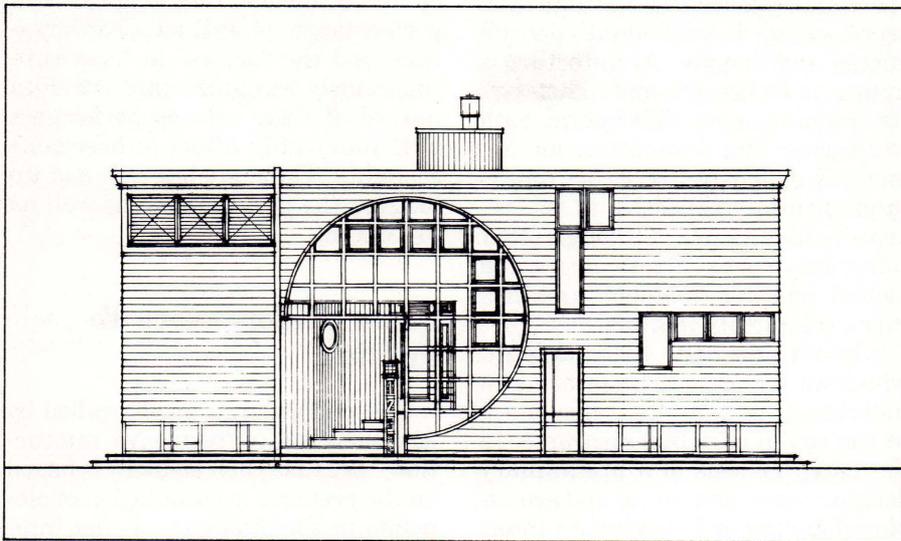
The Thomas Residence

Harvey Cedars, New Jersey

*Madden & Ryan
Harvey Cedars, New Jersey*

The site for this cedar-shingled house is an undersized lot on a lagoon with a view of Barnegat Bay. The house's footprint is the maximum allowable, and follows the curve of the bulkhead. A built-up fascia that continues as a beam above the deck, as well as a cylinder projecting above the roof, counter the height restriction. All the rooms will have built-in furniture in order to maximize the usable interior space, as well as to evoke the feeling of being on a boat.

Encompassing open space, wall, and windows (double-lined in the drawing), a large circle with a grid marks the entry and gives the building a bigger scale on its street facade. The central cylinder, which contains a bathtub on the first floor and a fireplace on the second, uses areas of glass block on the exterior. The deck has a sliding canvas roof and has canvas blinds that roll down to close the sides.



Castrol, Inc.

Wayne, New Jersey

*Barrett Allen Ginsberg
Bedminster, New Jersey*

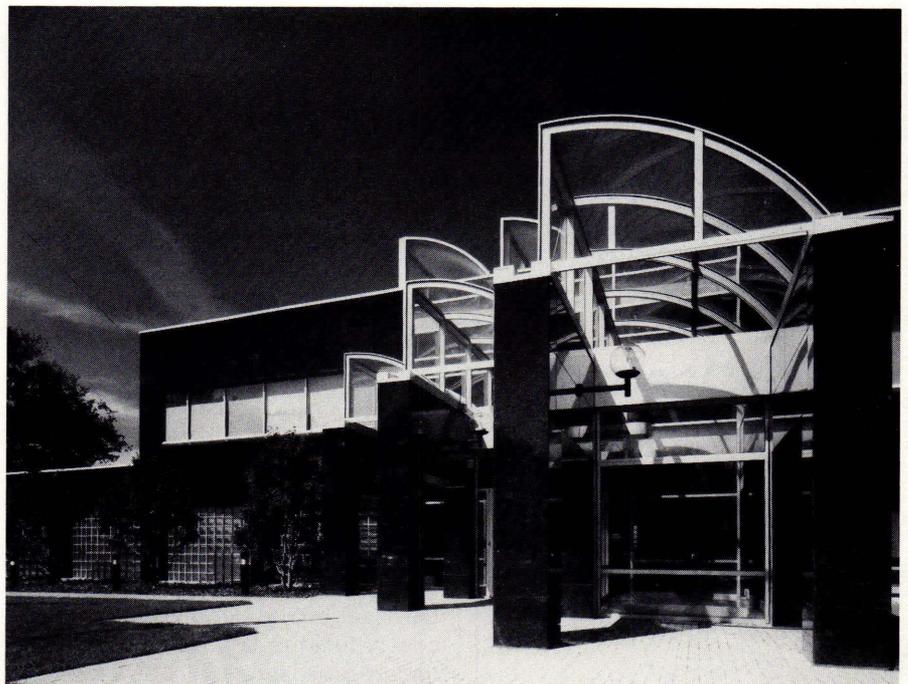
This hilltop corporate headquarters building is designed to have a jewel-like quality. Its dark-green facade of polished Argentinian granite reflects the sunlight. Undulating curved walls of glass block screen the executive parking area, and a flat wall of glass block is at the rear of the three-story central atrium.

In addition, the entrance canopy and atrium skylight are expanses of glass shaped in a rounded version of a traditional factory's saw-tooth skylights. Approaching from below, one can see these "shark fins" from afar; the looping entrance drive alternately focuses attention on the building and on the landscaped site.

In the atrium, the two means of ascent contradict the orthogonal grid.

The stairway, which narrows as it rises, is angled; the elevators are framed in an angled wall opposite

the stairway; and the angle is picked up in the pattern of the green granite floor.



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A Modest Proposal: Get Politics Out Of Design

By Douglas P. Harvey

Architecture assumes many and often contradictory guises: it is a business, a technology, a social science, a professional service. Yet underneath, it is still a plastic, creative art.

Other plastic arts are largely "personal," conceived through and representing an individual's private energy and thought. Architecture is unique in its breadth and complexity. Its artifact is a peculiar hybrid, both utilitarian and expressive, an immensely expensive construct that is fundamentally collective in its creative roots and use. Although other collective arts exist, only opera and motion pictures approach architecture's complexity and cost.

Almost from the first, design, which we still tend to imagine as an individual, private act, takes place in the realm of public discourse. In the usual genesis of a preliminary design, many ideas arise and are explored during or following an interchange among several people. Also, the nature of social interaction translates the design process, which otherwise would depend on drawings and models, into a second form: words.

From Design To Performance

Think of the process of generating design ideas in terms of the parties involved. The designer working alone follows the "artistic" model, and the resulting design is unquestionably that one designer's. However, when two people are present at the inception of a design, three results are possible: the process is dominated by "A" or by "B," or a synthesis of their ideas emerges.

In any creative interaction, A proposes and B responds, thereby completing a simple cognitive exchange—a "transaction." Each transaction adjusts the individual contributions towards a collective idea whose separate ancestors are often untraceable. Architects do this

every day; forgetting that other artists almost never work this way, they come to take such a method for granted.

Where three or more participate in the design process, it becomes even more complex. Any party may take up an idea generated by any one of the others; the possibilities increase faster than the number of participants, thus enriching the process but also complicating it and slowing it down. In addition, a new entity is created: an audience made up of those who are not part of any given statement-response transaction. When A and B exchange ideas in the presence of this audience, they engage in a performance as well as a conversation, and the "actors" at least subconsciously recognize that the dual nature of their role as performers will inevitably affect subsequent thoughts. The audience will end up judging the performance as well as its content.

From Performance To Politics

The performance itself—called by psychologists a "recursive interaction," because each element is based on the previous accumulation of elements in the dialogue—is not integral to the group's goals. But, as architects soon learn, it is inescapable, and must be anticipated.

Performance influences the event as well as the selection and expression of ideas. It creates a second level of recursiveness, as the outcome of each performance affects the next. Once the members of a design group begin systematically and intentionally to exploit the structure of their interaction so as to influence its outcome, this second level of recursiveness has turned into politics.

The design performance becomes, to a degree, both a negotiation and a factional struggle on behalf of one's ideas. Its unspoken goal is not only to get a superior result but also to establish the primacy of one's ideas, to gain the high ground, to become the hero.

Such a political environment affects the exploration of ideas. Whenever audience reaction may diminish the standing of a participant, that person must consider the risk that he or she may appear ignorant or obtuse. Furthermore, others may seek to denigrate that person's con-

tribution, regardless of the "objective" situation. This political process may lead to self-censorship, the arch-enemy of creativity.

A second problem is that the medium for design activity is usually verbal, using spoken exchanges and literary analogues, even though architecture remains fundamentally a spatial and material language. One cannot escape substituting words for other interpretive forms. This necessity becomes evident when one considers how deeply the identification of a "language" with verbal forms penetrates into arts criticism. In architecture, the semiotic model of criticism uses concepts from linguistics for design analysis; the literary model posits that architects have "vocabularies" and buildings have "dialogues."

Yet no comparable analytic concepts operate in reverse. We are condemned to "talk" about art, even though it would seem absurd to "sculpt" about literature.

From Politics To Sociobiology

This critical distancing from the true language of the artifact increases the influence of the performance, so that the performance may become more important than the building being designed. At the same time, decision-making becomes political in another sense: its outcome is influenced by the power relationships among the group's members. Formal relationships (who has authority in the organization), informal relationships (the previously established "pecking order" of the individuals involved, whatever their formal relationships), even instantaneous relationships (which can allow an articulate draftsman to out-argue a partner-in-charge), also determine how the design process works out.

The politics of design decisions exemplifies the core hypothesis of sociobiology: dominant individuals, through their control over design, are able to propagate themselves artistically at the expense of other participants. These individuals may dominate formal, informal, or instantaneous relationships, or a mixture, presumably on the basis of ability and experience. But it's hard to be sure, as one of the prerogatives of power is the ability to get others



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to agree that one holds power through merit.

In a process as complicated and synthetic as architecture, the prerogatives of power do not necessarily generate informed and responsive design; instead, they tend to make design an element of the political structure of the organization, so that superficial and contradictory decisions often result. In the final step, the political context of the organization is established from outside, by the "taste cultures" of various clients that are assimilated as stylistic absolutes. We might term this extreme condition "political design," the antimatter twin in architecture of "personal design," which is the traditional process of artistic creativity.

The Return To Design

Any degree of performance activity in the design process begins to test the personal integrity of the parties involved. Ideally, the participants trust and benefit from each other's perceptions and share a common intuitive perspective. But trust is a delicate flower, and to nurture it, the parties must resolutely abjure any opportunity for political gain. When competition is paramount, all methods—insight, logic, bombast, eloquence, ridicule, endurance, or threats—are equally valid. Naturally, many participants will choose to seize victory by any available means.

One element of a healthier design climate would be new ground rules. If audience pressure makes insight and clear thinking difficult, then eliminate the audience. Develop all design ideas, as the Germans say, "under four eyes." Decisions reached when design issues are discussed between only two people at a time may leave the conflict unresolved, but it will stay private. Disagreements can remain focused on artistic or technical judgments rather than on social and political relationships.

Carried to its extreme, the personal-design rule would mean no juries in architecture schools, or at least no juries involving lengthy exchanges, because the recursiveness of performance permits politics to subvert the legitimate goals of public evaluation. That would be a serious sacrifice to be weighed against the potential benefits. A less radical

modification might entail a single critic reviewing a group of student projects, or a jury meeting privately with each student.

Within the office, personal-design principles can still guide the design process. Groups of people can still participate. They must simply work in groups of two, on the basis of a series of design consultations conducted by the design architect who has final responsibility.

One improvement would be to eliminate the audience and to develop ideas, as the Germans say, "under four eyes." When issues are discussed between only two people at a time, conflict stays private. Disagreements can remain focused on artistic or technical judgments, rather than on social and political relationships.

In professional practice, the reality of deadlines and collective clients may make such an arrangement unfeasible for many projects. Still, the principle is sound. Privately originated design ideas are closer to the essential issues, and intrinsically more valid, because they are likely to represent artistic and technical judgments rather than political ones.

Architect and writer Douglas P. Harvey works for The Hillier Group in Princeton, N.J. This article originally appeared in *Texas Architect*, Jan./Feb. 1988.

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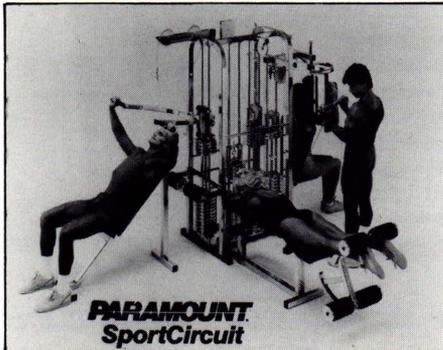
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Engineers have no formal education in architecture. They have no extensive, first-hand professional experience in the design of buildings. Consequently, they lack the developed professional judgment of an architect. By osmosis, as Professor Salvadori suggests, engineers might—at best—develop a sensitivity to architecture if they are fortunate enough to work with the best architects.

Our society does not permit a paralegal to argue as a professional before the Supreme Court of the State of New Jersey, because the paralegal does not have the required professional education, professional experience, and presumably the necessary professional judgment that an attorney does. Nor does our society permit a physician to fix a person's teeth, even though the teeth are a part of the body, because the physician does not have the same qualifications that a dentist does.

Equally, our society should not permit engineers to design buildings. Not only because they do not have the professional education. Not only because they do not have the professional experience. Not only because they cannot have the professional judgment. Not only because the quality of the environment would suffer unimaginably.

Our society should not permit engineers to design buildings because to do so would violate the assumptions that underlie professional licensing in all professions. Allowing engineers to act as architects would be to go against the grain of society itself, to undermine the premises of higher education, and to make a jury-rigged, jerry-built contraption out of the intelligent structure of our professions.

Alan Chimacoff is Director of Design for The Hillier Group

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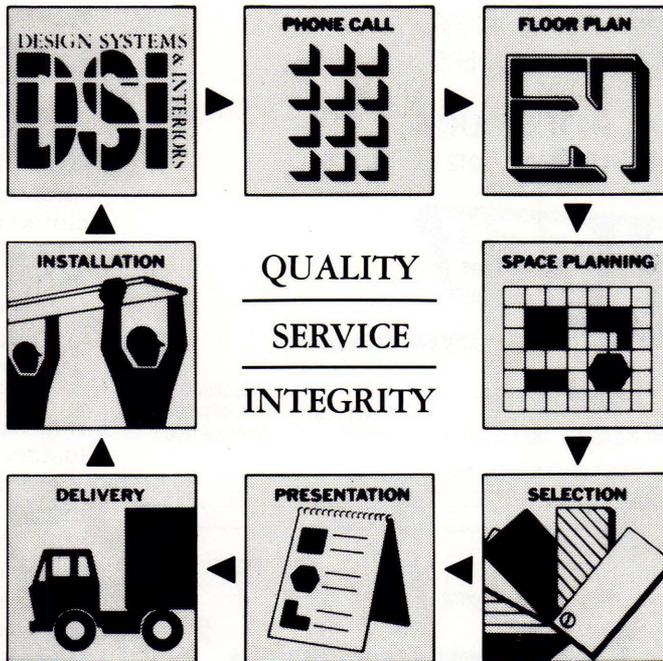
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Architecture and Education: A Symposium

About 450 architects, students, and educators gathered at the Princeton University School of Architecture on February 20 to discuss the role of education in architecture. "Architecture and Education: The Past 25 Years and Assumptions for the Future" was a day-long symposium that coincided with the twenty-fifth anniversary of the teaching career of Michael Graves, FAIA. The pundits who gathered for the day included Anthony Vidler, Peter Eisenman, Robert Venturi, Demitri Porphyrios, Robert Stern, Frank Gehry, and Alan Colquhoun. Robert Maxwell, Dean of the School of Architecture, served as the moderator for the event. While the symposium failed to establish any central direction, some insights did emerge.

Anthony Vidler, historian, writer, and Professor of Architecture at Princeton, opened the morning session with a discussion of the role of history in the teaching and practice of architecture. According to Vidler, history has traditionally been linked with theory, design, and criticism, at least until that link was severed by the rise of (Bauhaus) modern architecture. In the last twenty-five years the link has been reestablished, but it is not quite the same as before. History, Vidler noted, is still rewritten by each generation or movement; as an example, he cited Sigfried Giedeon's overenthusiastic support of modernism. Vidler believes that the historian of architecture belongs in the architecture department rather than the art or liberal arts departments.

After telling an amusing story illustrating how ridiculous some symposia are, Peter Eisenman went straight for the postmodernist jugular by making an important distinction between memory, which exists in all architecture, and nostalgia, which seems to afflict much of recent architecture. He sees too much nostalgia permeating society today. Eisenman acknowledged the enormous influence of Colin Rowe in re-establishing credibility in criticism, and credits Rowe and Robert Venturi with opening the floodgates for anti-modernism. Though admitting that architecture is now more

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than ever in the media spotlight, Eisenman criticized the media for their erosion of critical distance. The media, he noted, produce scenographic images for themselves, destroy these same images, then nostalgically re-discover what they have destroyed. Eisenman stated that transformation within architecture sustains architecture as a discipline.

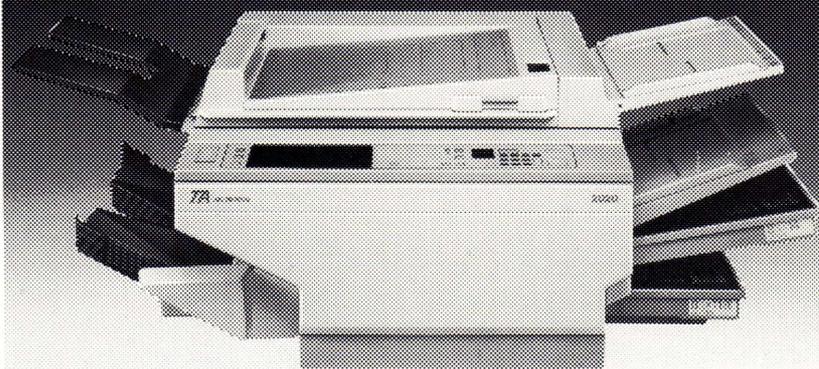
Deconstructionism (or is it deconstructivism?) seemed to be a recurrent theme throughout the morning session. Mary McLeod, Professor of Architecture at Columbia University and the invited respondent, questioned the constant need to validate architecture in terms of other disciplines, such as structuralism, linguistics, generative grammar, fractal geometry, whatever.

Demitri Porphyrios discussed the "rhetoric of style," specifically three "meta-languages" that he perceives in architecture today. He sees the "high-tech" of the Pompidou Center as a postmodern, or make-believe high-tech, in the sense that the original movement was nowhere near as self-conscious. Though Porphyrios acknowledges that classicism has greatly influenced his own work, he categorizes most of today's postmodernist designs as using the second meta-language, a sloppy parody of classicism. He calls the third meta-language "postmodern neo-modern," covering a wide spectrum of today's deconstructivist design: OMA, Arquitectonica, and others. All three meta-languages contribute to aesthetic decadence. Porphyrios praised the "decorated shed" idea for its fundamental sense of structure, and argued that symbolism is extrinsic to architecture, thereby making all aesthetics scenographic.

In talking about his own education at Princeton, Robert Venturi was the first to focus directly on the day's theme. He recalled that under the tutelage of Jean Labatut, he was taught history by historians, with no ideological bias. Bauhaus modernism was just another style.

The art historian Jean Lavin then conducted a roundtable discussion among the morning's speakers. Lavin remembered modernism in the 1930s

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and 1940s as a great goal, a humanist triumph of equality, a new social order. "Now it's got a bad rap," he said. Postmodernism, in spite of its superficiality, has contributed greatly to the idea of architecture as communication. Noting the tension between postmodernism and deconstructivism, Lavin stated that both camps do believe that architecture goes beyond functionality. Venturi cautioned everyone to be careful of the "isms" from non-visual fields, and said that he now likes to work on the nitty-gritty details of a building rather than write. In contrast to Venturi, Eisenman said that the more he builds the more he needs to write.

Robert Stern opened the afternoon session with his familiar defense of the past as being better and richer: "Modernism has never been able to establish itself as a unified code." In spite of his praise for the Rudolph era at Yale, Stern gave his opinion that most architectural education is haphazard at best. Always the historian, Stern reminded the group of just how far we've come in twenty-five years by listing some influences in architecture:

From Philip Johnson we've learned that things change;
from Paul Rudolph we've learned to challenge convention;
from Louis Kahn we've learned about the primacy of order;
from Robert Venturi we've learned that there can be humanism in a post-industrial society and that architecture can be both monumental and ordinary;
from Charles Moore we've learned about the persistent memory of the past;
from Vincent Scully we've learned that architecture has a culture;
from Peter Eisenman we've learned that architecture must be nurtured from within; that we must shake up the shakers; that architecture is not a casual act;
from Jim Stirling we've learned that there is more to modernism than white boxes;
from Stanley Tigerman we've learned that nothing is sacred;
from Frank Gehry we've learned to discover the order in intuition;
from Rem Koolhaas we've learned that buildings have a sex life too;
from Leon Krier we've learned of

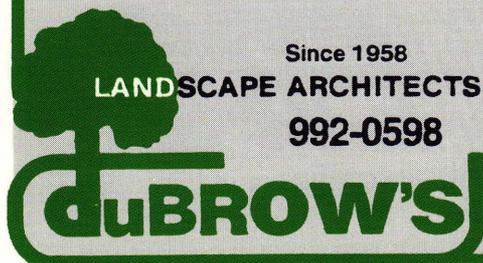
the monumentalism of the ordinary; and
from Michael Graves we've learned the value of consistent teaching.

After Alan Colquhoun had commented on the change in attitudes over the last twenty-five years, all the speakers finally focused on the education of an architect. They touched on the debate of classical versus modern education in general, as well as the dilemma of whether or not you can teach architecture, or, for that matter, teach modernism.

And finally Michael Graves, after sitting silently throughout the day's presentations, spoke anecdotally about his own education as an architect. Graves said that in the fifties, when he was an undergraduate, no real debate was carried on in architecture schools. After discovering that graduate school was not much better, Graves began to teach in order to learn about architecture. He believes that his career has been a constant search since then.

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Legislative Corner

One of the most bitterly contested issues of the last legislative session involved an attempt by engineers to gain the right to practice architecture without passing appropriate licensing examinations. Because legislation of this nature seems to come up in almost every session, it is imperative to explain our reasons for opposing this bill.

Engineers are simply not trained or tested in the design of buildings. Their attempts to secure the right to design buildings have been unsuccessful in the courts (*the *North* decision) and in the executive branch. The Attorney General initiated a comprehensive review of the issue that led to the adoption of regulations for the practice of architecture and engineering. The engineers are asking the Legislature to overturn that regulatory effort. Governor Kean vetoed the engineers' legislative effort in January.

The following is his veto message,

which sets forth a compelling argument against Assembly Bill 133.

**Statement by
Thomas H. Kean, Governor
2/19/88**

I am filing Senate Reprint of Assembly Bill No. 557 (2nd OCR) in the Division of Archives and Records Management without my approval.

Under the provisions of Article V, Section 1, Paragraph 14 of the New Jersey Constitution, this bill, which the Legislature passed within 10 days preceding the end of the second legislative year, does not become law because I did not sign the bill prior to the seventh day following the end of the second legislative year. Although the Constitution does not provide for a veto in this circumstance, I deem it to be in the public interest to state my reasons for not signing this bill.

This bill amends the current law definition of "practice of engineering" and "professional engineering." In place of the current definition, the bill adds a more expansive definition, which is intended to permit engineers to engage in design work and to prepare plans and specifications for all

types of buildings and structures without regard to building type or particular engineering discipline.

I believe that the enactment of this bill in its current form would result in statutory, administrative, and regulatory conflicts. While the bill amends the engineering statute, it fails to amend the unlawful practice of architecture statute that prohibits engineers from designing buildings other than those incidental or supplemental to an engineering project. Further, this bill does not amend the current architectural licensing law that permits engineers to be licensed as architects provided they pass the parts of the architectural licensing examination pertaining to site and building design.

This bill also nullifies recent compromise regulations agreed to by the Board of Professional Engineers and Land Surveyors. It is my understanding that the Office of the Attorney General, the Division of Consumer Affairs, and the affected Boards have been negotiating a compromise on the distinction between these professions for the past few years. These negotiations resulted in the recent adoption of com-

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prehensive regulations. Obviously, the engineers are not satisfied with these regulations. However, I am reluctant to endorse legislation that changes such recent compromise regulations, simply at the behest of one group.

Finally, I believe the controversy surrounding these regulations and this bill clearly indicates a need for granting the Attorney General greater authority to periodically review and revise regulations promulgated by the various professional boards in the Division of Consumer Affairs. That authority should extend to allowing the Attorney General to direct substantive revisions to regulatory schemes that require change in the public interest, including specifically where there is an issue of whether competing disciplines are being treated fairly and the interests of the consumers of services fostered where there is overlapping jurisdiction between boards. Therefore, I call upon the Legislature to pass legislation granting this authority to the Attorney General.

Accordingly, I file Senate Reprint for Assembly Bill No. 557 (2nd OCR) without my approval.

The case involved George North, a professional engineer who had designed plans and specifications for a two-story duplex residence. The New Jersey State Board of Architects, which oversees the practice of architecture in the state, including licensure, contended that North was in violation of a statute restricting the practice of architecture to licensed architects only. The statute permits engineers to practice architecture only when it is incidental or supplemental to engineering projects.

North contended that his design for the duplex home was incidental to his primary work, designing pilings for the home to rest upon.

The court did not agree. North was fined and enjoined from the further practice of architecture. Writing for the Superior Court, Judge Edward S. Miller said that in the face of precedent, the design of a duplex home was the practice of architecture.

The State statute clearly says that only licensed architects may practice architecture, not engineers. The courts have again upheld the difference between the two professions. That means New Jerseyans are assured that buildings primarily intended for human habitation will continue to be designed by licensed architects.



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New Life for the Barrier-Free Law

By Edward Kopelson

If the New Jersey State Legislature had published an annual yearbook in 1971 and named the year's "Law Least Likely to Succeed," it should have picked the Barrier-Free Design Code, L. 1971, c. 269, for the honor.

The purpose of the law is to eliminate architectural barriers that exclude handicapped people from activities engaged in by the general public. The primary beneficiaries are the mobility impaired—those of us who require wheelchairs, crutches, leg braces, and walkers. The blind and deaf also benefit from the law's more limited requirement of braille signs and light and bell signals.

The mandates of the law are broadly applicable to the construction, renovation, and repair of essentially all significant buildings and facilities intended for use by the general public. These include office buildings, shopping centers, gas

stations, hotels, restaurants, and recreation facilities. Only one- to four-family private residential dwellings, warehouse storage areas, and buildings designed for hazardous occupancies are exempt (and a building such as Giants Stadium, which is under regional authority).

Like many other rights-oriented legislative undertakings, though, the law has failed to succeed because of public indifference. Fulfilling the law takes the agreement of many people engaged in many different pursuits and takes an expenditure of time and money that the design and building professions often view as benefitting too few and costing too much.

Consequently, even though the law has been with us now for nearly seventeen years, and even though New Jersey has experienced an unprecedented building boom during that time, the law has had little effect. Few buildings comply fully with it. More buildings have some properly constructed features, but most have only a semblance of accessibility or not even that. Typical is the ramped entrance that is too steep, or has no level area at the top, or leads to a

service door instead of a principal entrance. I know of one ramp built impishly with a step at the lower end.

The reasons developers and building inspectors give for noncompliance are generally cost and feasibility (the site is on a hill, etc.). But these excuses often lack the kind of rigorous thought that goes into most development decisions. The available studies, including a major one by HUD, show the cost of compliance to be very low—less than 1% of total new construction costs if incorporated into the project from the start; more for renovations but still very little where elevators are not an issue. Feasibility can more frequently be a real concern, but its absence is one aspect of the building is often invoked to justify noncompliance in other aspects. All too commonly heard is the self-fulfilling prophecy that the handicapped will not come to this particular store, restaurant, or building.

Disregarding the law was easy in the past. The indifference of local construction-code officials was well known and few users of the buildings knew to complain.

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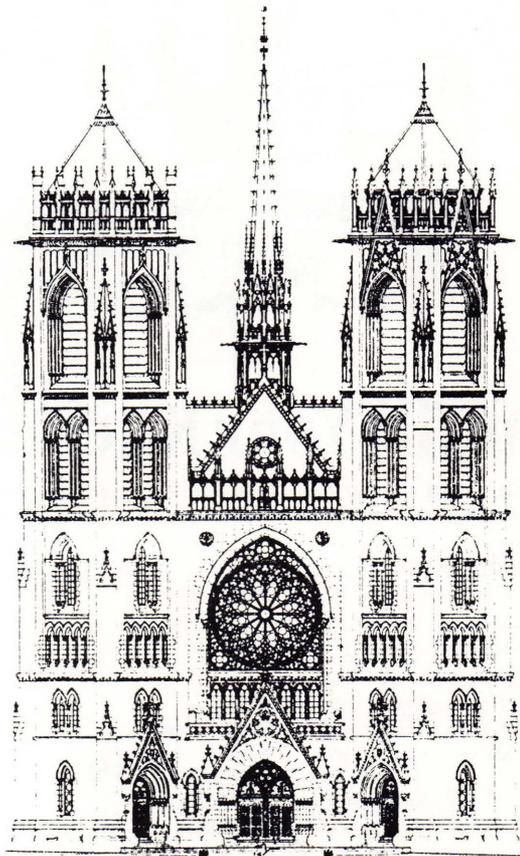


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But that has recently changed, and today anyone with responsibility for design and build decisions had better take notice. A variety of disability-rights advocates has begun to take these issues to the courts seeking—and getting—damages and injunctions. Two noteworthy New Jersey cases are *DIAL v. Clifton Constr. App. Bd.*, 218 NJ Super 74 (App. Div. 1987) and *Eastern Paralyzed Veterans Association v. City of Camden*, 220 NJ Super 573 (Ch. Div. 1986; Aff'd 220 NJ Super 528 App. Div. 1987).

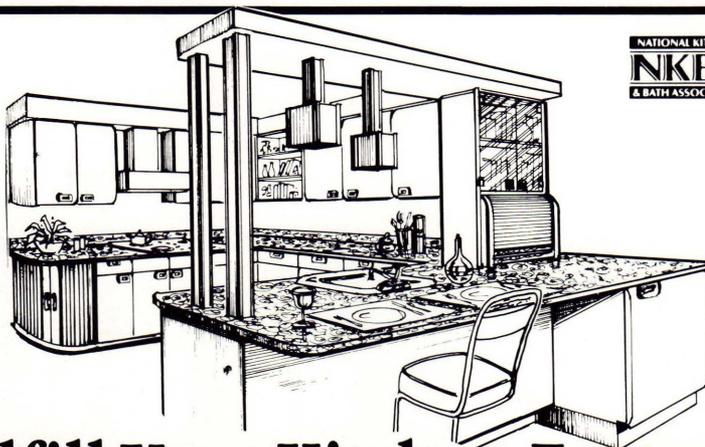
All too commonly heard is the self-fulfilling prophecy that the handicapped will not come to this particular store, restaurant, or building.

Anyone with money at stake should be especially motivated by the *Eastern Paralyzed Veterans* decision. There, Judge Lowengrub held that violations of the Barrier-Free Design Code constitute discrimination against the disabled in violation of New Jersey's potent Law Against Discrimination. If Lowengrub's decision is upheld—and it already accords with comparable federal law and with the decisions of several other states—defendants will now have to face not only damage awards and orders to comply with the law but also judgments requiring them to pay the plaintiffs' attorneys' fees. Fees are, we all know, pretty hefty; and laws that make losing defendants pay the plaintiffs' fees are, you should know, powerful inducements to lawyers to sue.

Hence, in the future, we can expect far more litigation for noncompliance with the Barrier-Free Design Code, and far greater costs when noncompliance is proved. Professionals and officials in the chain of development now face the risk of being sued. They should put aside excuses for noncompliance and start treating the Barrier-Free Code with the same seriousness as the rest of the job.

Edward Kopelson is a partner in the Morristown law firm of Kopelson and Westreich.

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People

The top three senior executives of the Hillier Group will assume new roles. *J. Robert Hillier, FAIA*, formerly the firm's president, has been named chairman of the board and chief executive officer. *Joseph D. Bavaro, AIA*, has been named vice-chairman of the board. *Michael J. Savoia, AIA*, also director of architecture, will assume additional responsibilities as president and chief operating officer.

The Hillier Group announces promotions: *Daniel R. Millen, Jr., AIA*, has been named senior associate. New associates are *Stanley J. Aronson, AIA*; *Dennis B. Clark, AIA* and *AICP*; *Robert E. Curtin, AIA*; *Kurt Baur, AIA*; *Craig Ronning, AIA*; and *John DeLuca, AIA*.

Edward A. McDemus, Jr., has joined the Hillier Group as vice president and director of marketing.

Alan Chimacoff, AIA, director of design for The Hillier Group, has been appointed to the board of trustees of the National Institute for Architectural Education, headquartered in New York City.

Thomas E. Gross has been named an associate of The Ryan Group, P.A., of Middletown, NJ, and New York City.

Ronald T. Ryan, AIA, president of the Ryan Group, Red Bank, has been appointed to a one-year term on the Interior Design Advisory Committee of Brookdale Community College. Ryan will advise on the Associate of Arts degree in interior design at the School of Visual Arts: interior design course content, program expansion, equipment, and staff instruction.

Thomas C. Mack, AIA, has joined the Tarquini Organization, Camden, as director of architectural services.

Glenn W. Pellett, AIA; *Thomas A. Remick, AIA*; and *William L. Thole, AIA*, have been named senior asso-

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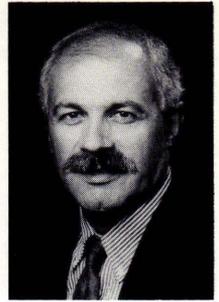
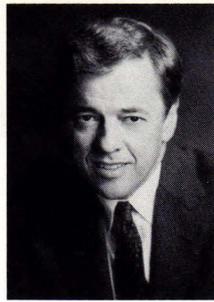
Kurt M. Anderson, AIA, has been named president and chief executive officer of CUH2A, Princeton. Anderson joined the firm in 1965 and has been a partner since 1969.

CUH2A announces promotions: *R. James Del Grosso, AIA*; *John R. Rivers, AIA*; *Ronald A. Thompson, AIA*; and *John R. Whitney, AIA*, have all been elevated to partner. *Robert Pulito, AIA*, has been named an associate of the firm.

Kaplan Gaunt DeSantis Architects of Red Bank announces the elevation of *Stephen A. Raciti, AIA*, to partner.

Roger Chiljean, who has extensive experience in design, construction, and the control and removal of asbestos, has joined Architects DiGeronimo, Paramus, as a principal.

Stephen Majewski, AIA, has been named vice president of Alexander A. Bol, AIA, Architect and Associates.

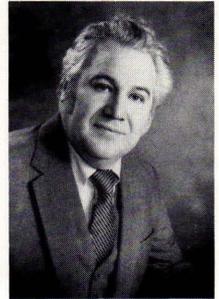
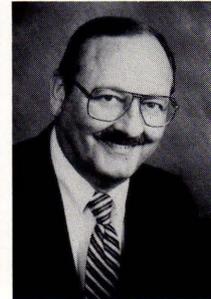
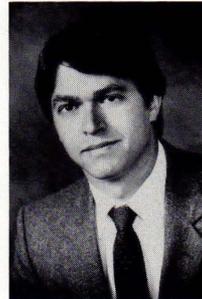
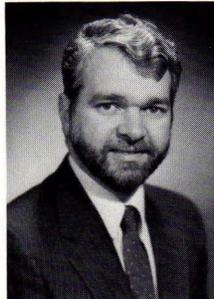


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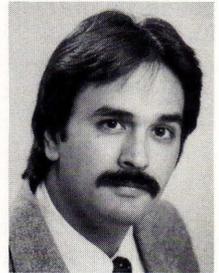
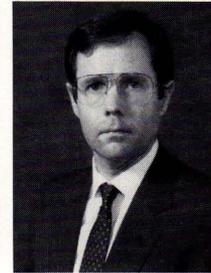


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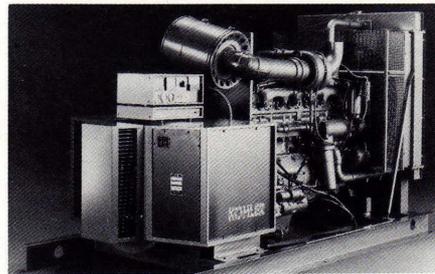
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AT & T 1 River Center Middletown, New Jersey (60kW)	

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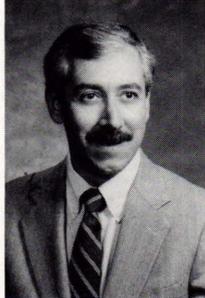
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18

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Newark Symphony Hall

Newark's 50-year-old Symphony Hall, the object of an ambitious effort to establish a major cultural center for New Jersey, will undergo an \$18 million renovation with The Grad Partnership as principal architect.

Grad, which designed the original hall in 1921, has been appointed to head the collaboration of teams from The Grad Partnership and the architectural firms of Hardy Holzman Pfeiffer Associates and Ashok Bhavnani, AIA. The renovation is being partially funded by a consortium of local businesses.

Comprehensive in scope, the renovation of the five-story, 165,000-square-foot theater complex on Broad Street will range from the restoration of its Classic Revival facade and of its 2,900-seat auditorium to the building of new facilities within the original envelope of the hall.

The master plan also calls for the future renovation of several small adjacent buildings to house auxiliary services, and for the construction of parking space for 750 cars. The phased construction program is expected to begin in mid-1988.

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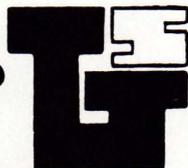
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Books

The Le Corbusier Guide

By Deborah Gans.
Princeton: Princeton
Architectural Press, 1987.

"The experience, and perhaps the unravelling, of the site's complexities belong only to the traveller."

—Deborah Gans, *The Le Corbusier Guide*

The Le Corbusier Guide, by architect and teacher Deborah Gans, is a book to take with you, even if you're only travelling as far as the sofa. Published in the centennial year of Le Corbusier's birth, this one-of-a-kind volume renders the work of the seminal Swiss architect more accessible at many levels.

The author opens with a biographical note that manages to sum up the life of this extraordinary figure in less than five vivid pages. For non-architects, or those not yet well acquainted

with "Corb" (or "Corbu," if you prefer), this sketch serves as a fascinating introduction; for others, a useful *aide-mémoire*.

Offering further exploration of the implications and contributions of Le Corbusier's work is an introductory essay, by Yale University Architecture Professor Alan Plattus, called "Le Corbusier: A Dialectical Itinerary." Densely composed (with 43 footnotes!), this piece would provide appropriate reading material for that train trip from Paris to Marseille. (You may want to bring a dictionary as well, for those arcane words you've always *meant* to look up...). The essay provides a challenging intellectual framework by which to evaluate the actual products of Le Corbusier's design philosophy. Declaring Le Corbusier to be virtually unclassifiable, a phenomenon of seemingly irreconcilable opposites, Plattus whets the reader's appetite for seeing the real buildings:

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"In our age of single-issue architecture, when even the most faithful revivals of Le Corbusier's work engage one—or at most a very narrow bank—of the issues that preoccupied the subject in question, his richly multivalent production may be somewhat difficult to digest, like some exotic dish or subtle wine which demands the attention of all our faculties and is an amalgam of an alarming range of flavors. Indeed, most of the buildings, after an initial moment of recognition, tend to slip out of the focus provided by various versions of Corbusian orthodoxy: contrary to the neat classroom analyses, they are not

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really fully resolved compositions; contrary to the loudest criticism, they are not really disastrous in their contexts; and contrary to their author's polemics and touched-up photographic representations, they are not sleek, seamless, timeless *machines à habiter*."

Here we come to the meat of the book: the 69 entries, organized into 15 geographical areas, that represent what we know to be Le Corbusier's extant buildings. A compact yet complete description of each project covers its history and materials, and reviews various critical points of view concerning it. These essays, usually two to four pages in length, constitute a lively and readable synthesis of scholarship and keen observation; they would enlighten layperson and architect alike. Even the inaccessible and less well-known buildings, such as the posthumously completed Saddam Hussein Gymnasium in Baghdad, Iraq, are so fully described as to round out the reader's experience with other, more readily viewable Le Corbusier structures. And the sheer geographical range of Le Corbusier's built work demonstrates his widespread influence: Japan, Brazil, Tunisia and Argentina all appear in this guide.

Also provided are small but useful photographs of the buildings in their present condition as well as plans or other relevant drawings. The building's address, a schedule of visits if the building is open to the public, and directions for reaching even the most obscure, are all listed. (Unfortunately, this reviewer has not yet had the opportunity to field-test these.) The book's capsule descriptions of the general locale for each building include suggested itineraries and names of other well-known architecture nearby. The back pages of the guide contain a glossary, bibliographical notes, spot maps, and an index, all nice touches.

Even a random browse through the building descriptions will give the reader fascinating information that may shed new light on this ostensibly familiar architect. For instance, what style of dwelling did Le Corbusier choose to build for himself, down the hill from Eileen Gray's house on the Côte d'Azur? How does the concrete used at Carpenter Center differ from that in his earlier buildings, and why? Which of Le Corbusier's buildings was said by doctors to pose a threat of mental damage to its inhabitants? Armed with insights such as these from *The Le Corbusier Guide*, any

Even a random
browse through the
building descriptions
will give the reader
fascinating information
that may shed
new light on this
ostensibly familiar
architect.

reader could provide an interesting tour of the buildings.

In the era of the declining dollar, this readable and information-packed guidebook could do more for the overseas traveler than any advertising campaign. Reading it, one simply wants to pack up a camera, a sketchbook, and go! And if business or bank account prevents you from taking off, then you're still in luck: perusing these pages, you will be mentally making the pilgrimage to which the book is dedicated.

Caroline Hancock

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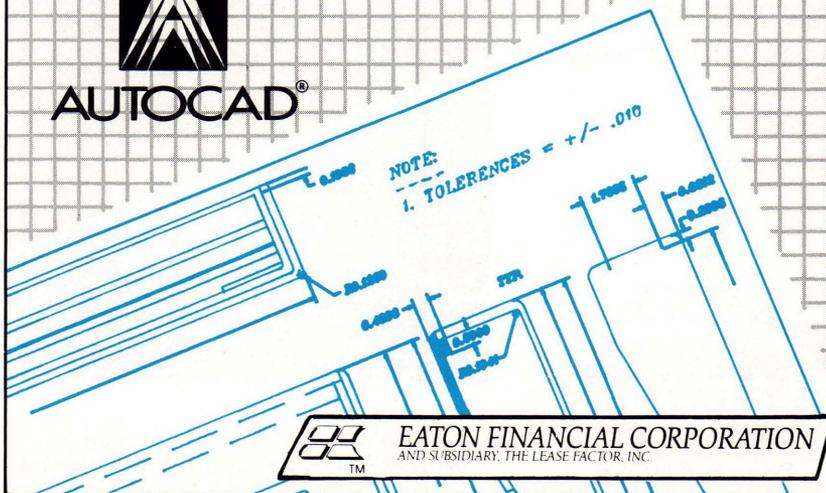
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What Will Be Has Always Been: The Words of Louis I. Kahn

by Richard Saul Wurman.
New York: Rizzoli, 1986. 306 pages.

The words of Louis Kahn, like the architecture, represent a spirit that has inspired a generation. They are the words of a man who, according to Dr. Jonas Salk, "...had the vision of an artist, the understanding of a philosopher, the knowledge of a metaphysician, the reason of a logician." This collection of Kahn's written thoughts is not merely a story or history (although both are contained within it) but also—and perhaps primarily—poetry. The words capture our imagination and inspire us.

In Wurman's book, Kahn's words are presented chronologically, with excerpts from lectures, interviews, and conversations. These excerpts cover many topics (highlighted in the left-hand margin to help the reader follow along) and include passages on specific projects. Other sections deal with the broader issues that preoccupied Kahn: the use of light, the spirit of a space, the nature of learning, and so on.

Kahn states clearly what he feels is of primary importance in architecture and design:

...I would say that architecture is a thoughtful making of spaces.... It is not fitting uses into dimensional areas.... It is a creating of spaces that evoke a feeling of use; spaces which form themselves into a harmony good for the use to which the building is to be put....

A plan of a building should be read like a harmony of spaces in light. Even a space intended to be dark should have just enough light from some mysterious opening to tell us how dark it really is. Each space must be defined by its structure and the character of its natural light.

...The order of time, the order of construction, the order of structure, the order of spaces, the order of materials are sensed during the time of design. Design is the infighting, the time when you struggle to get from the existence in the mind into presence, into something which you expect and visualize. The bigger thing is the composition of the elements and then the perfection of the elements.

In order to design, Kahn strives first to understand the nature of everything and everyone he must consider during the life of a project or building. The order of nature, laws of nature, and the nature of materials are recurring themes in Kahn. He repeats often that an architect must know what a material "strives to be."

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He strives for the spirit of perfection—to use a material in its purest or most “economical” form. Stone can be used in compression, steel is capable of efficiency in tension, and so on. Kahn’s “discussions” with brick are legendary, and the book includes this one:

When you are designing in brick, you must ask brick what it wants, or what it can do. Brick will say, “I like an arch.” You say, “But arches are difficult to make, they cost more money. I think you could use concrete across your opening equally well.” But brick says, “I know you’re right, but if you ask me what I like, I like an arch.” And you say, “Why be so stubborn?” and the brick says, “May I just make a little remark? Do you realize you are talking about a beam, and the beam of brick is an arch.” That’s knowing the order, it’s knowing its nature, what it can do and respecting that. If you are dealing with brick, don’t use it as another kind of secondary availability. You’ve got to put it into glory because that’s the only position it deserves.

Nevertheless, Kahn does recognize that in reality compromises are made, and being truthful to the nature of all materials is not always easy. Also, to have all materials behave in their “purest manner” might isolate the architect from the practices of many of his colleagues. Kahn states, however, “If it must be one step downward, it’s made cautiously and in full knowledge that you are doing it.” He is demanding that our conscience be accountable for what we do. Like any good poet, he will not let us deceive ourselves.

Human nature, like the nature of materials, also has a “truth” and spirit.” Tradition is for Kahn an expression of the constant in the nature of man. Tradition—as opposed to the habit of an individual—is at the core of existence.” The book’s title comes from a passage that deals with the essence of tradition and the nature of man:

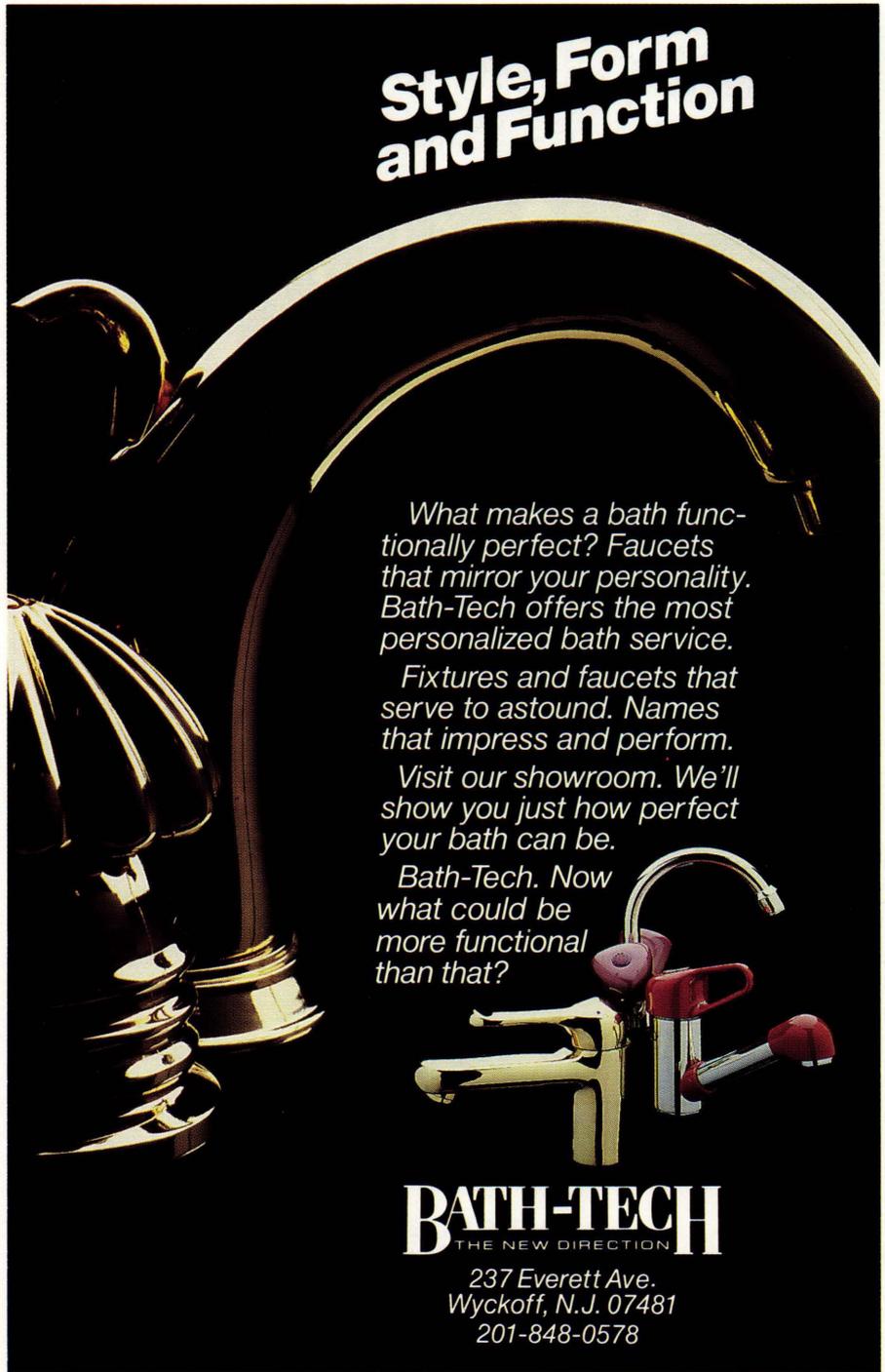
*History is that which reveals the nature of man.
What is has always been.
What was has always been.*

*What will be has always been.
Nothing could come about unless it’s within the nature of man, so it makes no difference when it occurs as far as the nature of man goes.*

The circumstances cannot be the same, but the value is the distillation of the nature of man out of the circumstances.

Kahn’s perceptions of human nature inform his ideas on architectural education. Kahn says that “the will

to learn, the desire to learn is the greatest of inspirations.” His description of an appropriate library in a school of architecture is an eloquent example of his attitude toward learning and human nature. He recognizes that architecture students as well as architects respond to visual stimuli and proposes a true place for learning (and therefore inspiration). The library is filled with “broad tables...upon which books lie, and these books are open...” The books, chosen by the librarian and opened to show



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beautiful drawings and photographs of "magnificent" buildings, will inspire students to learn more, draw more, and have spontaneous discussions and seminars with faculty members. Ultimately, the books will engender wonder. "Wonder is the forerunner of all knowing... Never must wonder leave our mind," Kahn tells us.

In addition to comments about various "universal truths and tendencies," the book contains numerous

interesting sections that deal with specific buildings. Works receiving particular attention include Exeter Library, the Salk Institute, and various projects in India. For example, Kahn describes Exeter Library as a concrete building with a seventeen-foot-wide, traditionally-built brick building surrounding it: "One was a book case, one was a reading place." In another instance he describes, with some humor, how the plaza for the Salk Institute was designed. He was trying to decide if the open space

should be made into one garden or two when he asked his friend architect Luis Barragan for advice. Barragan told him that it should be a plaza, not a garden. Kahn recalled: "...it killed me, because it was a wonderful idea...then he proceeded to suggest what design should be applied. At that moment I realized that I had better take over because my sense of what a plaza is was completely different from his."

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In order to design, Kahn strives first to understand the nature of everything and everyone he must consider during the life of a project or building. The order of nature, laws of nature, and the nature of materials are recurring themes in Kahn.

The sections of the text that deal with particular buildings are some of the most interesting passages and at the same time some of the most troublesome because of their specificity and occasional anecdotal quality. Moreover, the book is illustrated only with photographs of Kahn himself and with copies of handwritten and typewritten text from his notebook and letters. Projects are referred to and, in some instances, discussed at length without visual illustration. The reader is expected to know the architectural work of Kahn.

The advantage of the non-visual format is that it allows the reader's mind to wander and be captured by the spirit of Kahn's words without interference from the reality or compromises of the building. The words create in our minds images that are,

in part, extremely personal and evocative (even for those of us who have visited many of his works). Thus, the book is perhaps well-suited to those who do not know the buildings. On the other hand, readers who are unfamiliar with the projects discussed might quickly lose interest and either move on to other sections or put down the book altogether. As a source for scholarly research, the book must be read with others providing the missing visual documentation.

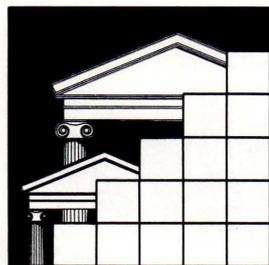
Since Kahn was so interested in the creation of space, his words would best be understood if read inside the spaces he created. The book should probably be read while sitting in the plaza of the Salk Institute and looking out over the horizon or sitting in a private study carrel in Exeter Library on a snowy day. Wherever the book is read—and it should be read by all architects—it will offer important insights into some of modern architecture's greatest buildings.

The text closes with comments and interviews of Kahn's friends and colleagues. Moshe Safdie best sums up the words and work of his friend:

As time goes by, Kahn somehow stands apart as the measure, the standard, something to compare to, to evaluate by, to give sustenance. As the journalists spin out page after page of trivia, we remember Kahn's words about the nature of school, a place for work, a room with light, and the making of a window.

What Will Be Has Always Been can, at times, be repetitive and tedious. But so many of Kahn's important messages have yet to be internalized in our profession that they bear repeating. The buildings of Louis Kahn are an important part of our history and tradition; so too are the words. Those words have a life and spirit of their own, and they allow us to share in a great collective vision.

Glenn Goldman, AIA



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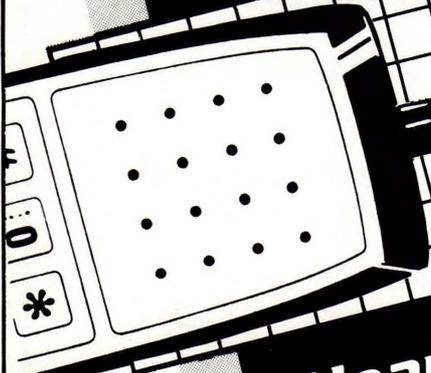
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