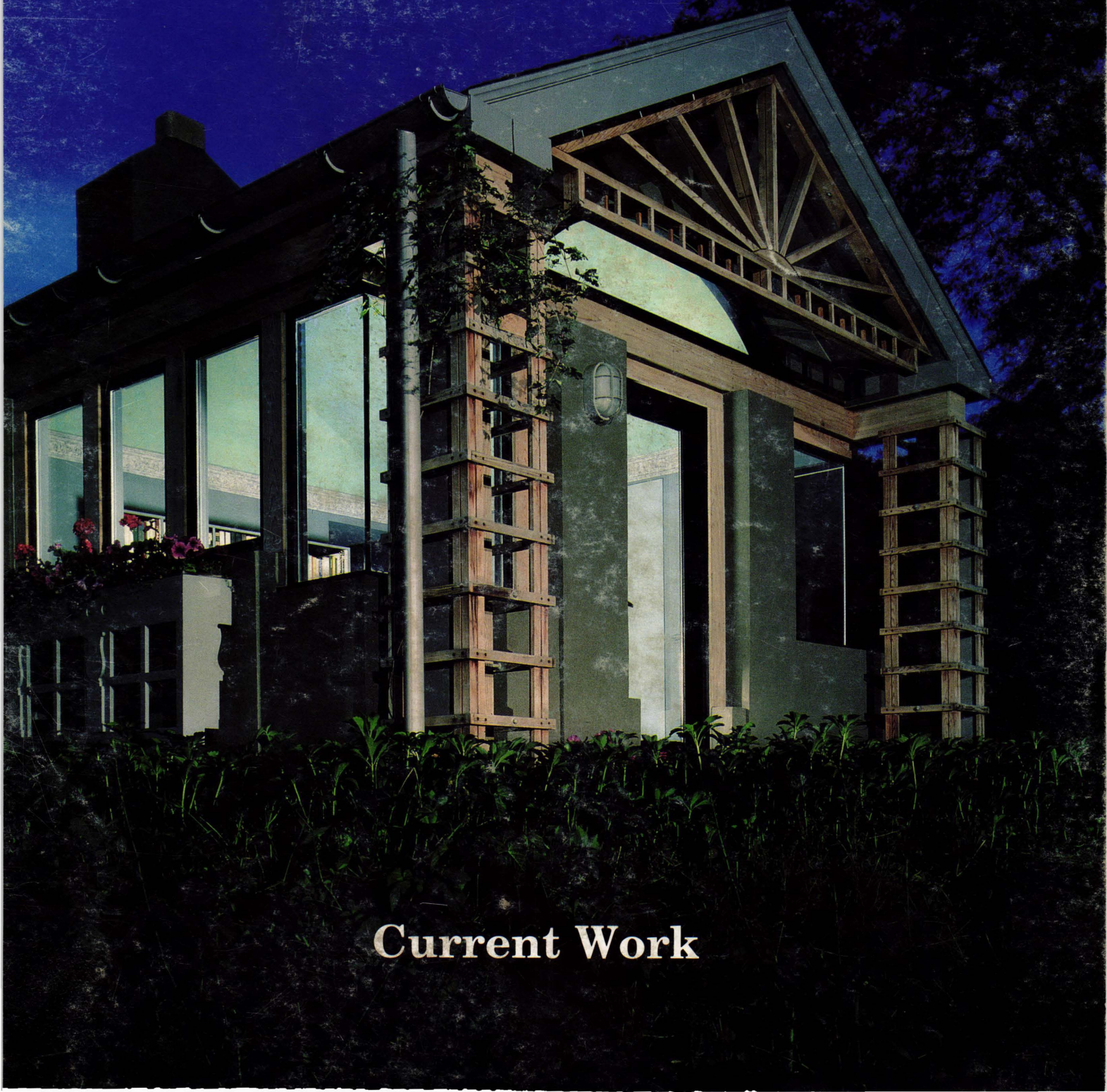


# Architecture

Issue 2: 1990

New Jersey



Current Work

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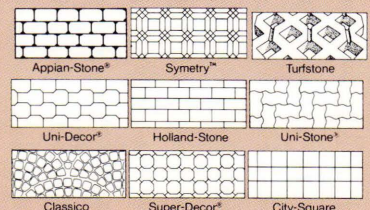
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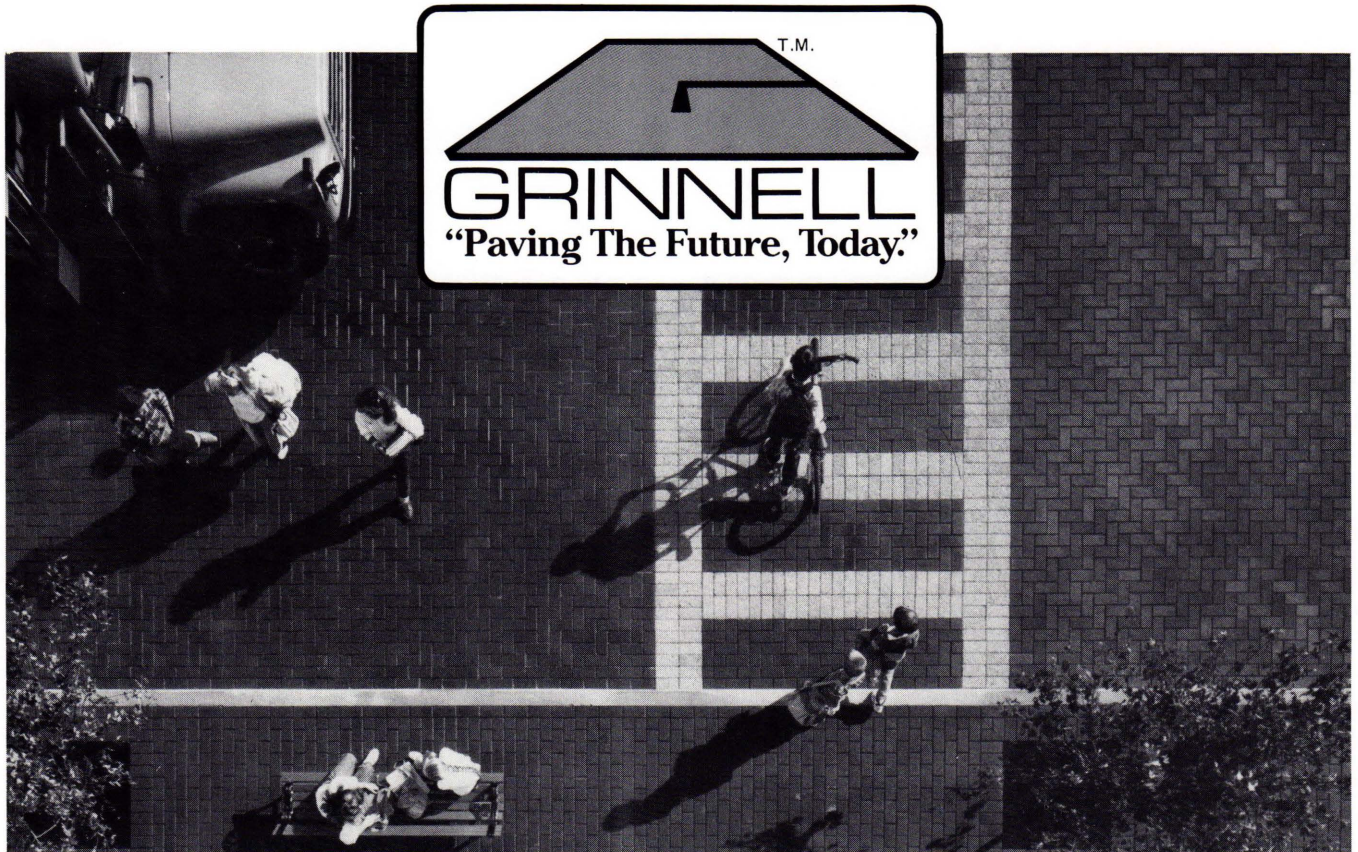
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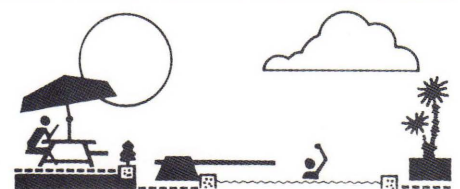
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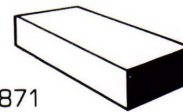
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# Architecture

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## New Jersey



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*Cover:* Gardener's Cottage, Princeton, New Jersey.  
Jeffrey Hildner, Princeton, New Jersey.  
*Cover Photo:* William Taylor

**Architecture New Jersey** (USPS 305-670) is a publication of the 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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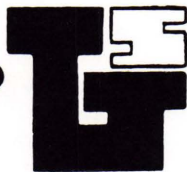
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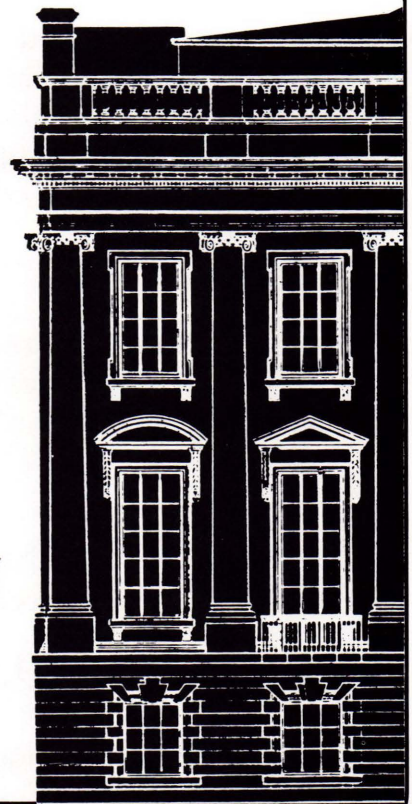
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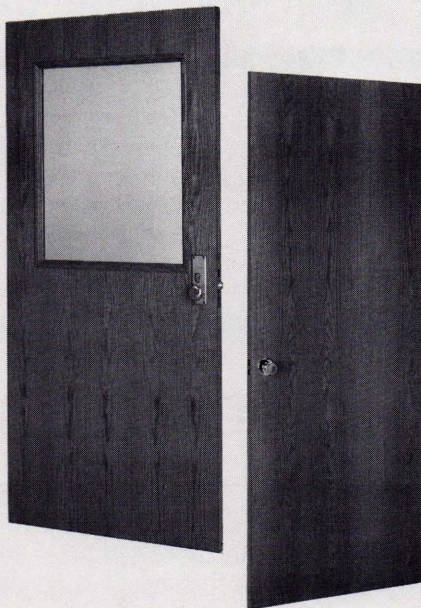
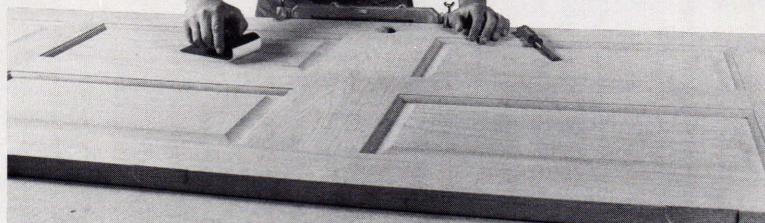
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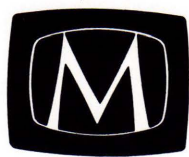
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## Current Work

Once again we are dedicating this issue of *Architecture New Jersey* to the current work of our state's architects. As has been the trend over the last few years, the projects indicate a greater level of comfort in manipulating historical forms in new ways. Design solutions are becoming less heavy handed and literal in interpreting styles and movements of the past.

Also significant is an apparent increase in the number of single-family residential commissions currently on the boards. The range of projects being completed in New Jersey remains wide, however, both in size and typology—an indication of the challenges and opportunities available to our architects.

# Thomas Residence, Harvey Cedars, New Jersey

## Michael Ryan Architects, Loveladies, New Jersey

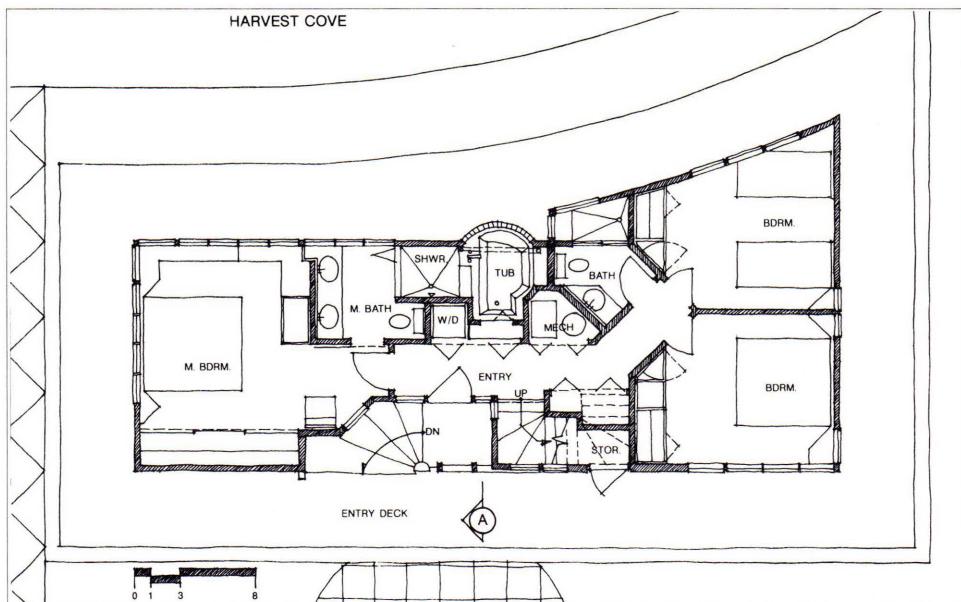
Restrictions on height and footprint size were major considerations in the design of this small house, which is sited on a lagoon. The architect describes the design as "a game of scale" with the goal of making the 1300-square-foot house appear as large as possible.

The recessed entrance, therefore, is screened by a large, three-quarter circle. The circle's imposed grid incorporates windows, solid wall, and openings. The fourth quarter of the circle is left open to mark the actual entryway.

Emphasizing the solidity of the structure, windows and colored elements wrap around the corners of the house. The base includes footlights and floodlouvers, while at the top, a fascia continues as a beam above the deck. These bands at the top and bottom are visually connected by a rectangular copper downspout on the east side.

Bedrooms, bathrooms, and spaces for laundry and storage are on the bottom floor; living spaces with views of the lagoon are above. The living areas are open, resembling a loft. The study's ceiling is a hipped pyramid with a skylight. Additional light comes from the woodstove and fireplace "chimney," which is expanded to become a glass-block, columnar clerestory that breaks the roof line.

The owner, a contractor, did some of the building and detailing himself. The house has white-cedar shingle siding, teak trim, metal pipe rail, ceramic tile, and fiberglass roof and deck.



First-Floor Plan

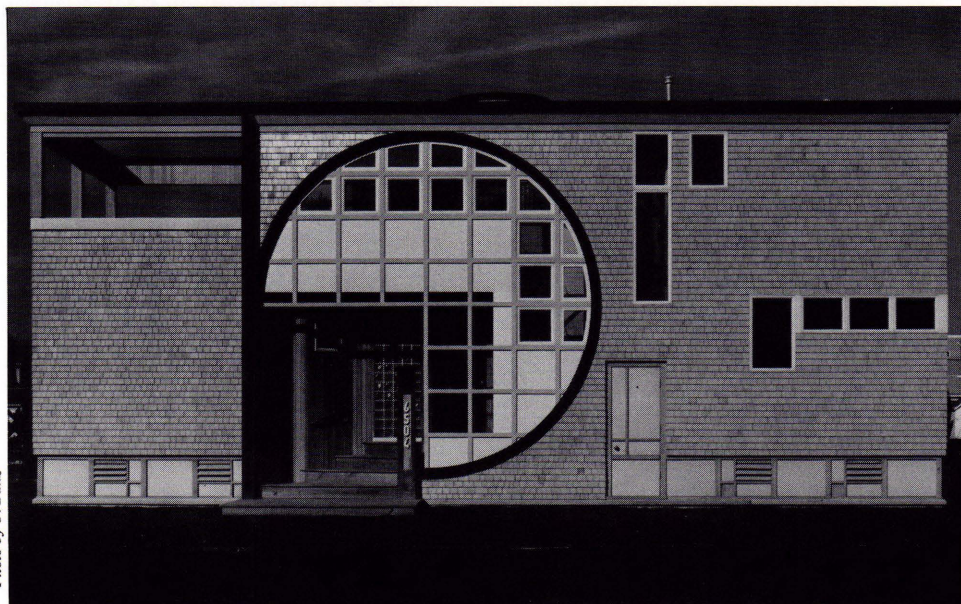
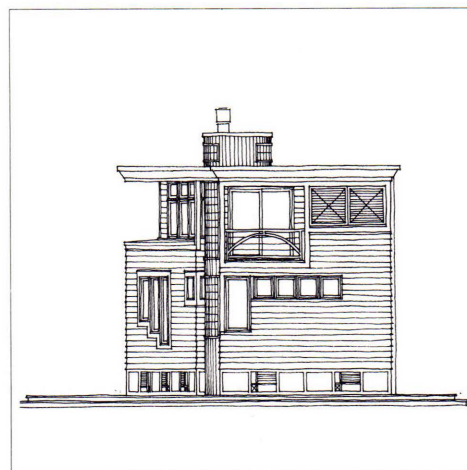


Photo by O. Baltz



Photo by O. Baltz



South Elevation



Photo by O. Baltz

# Shapiro Residence, Loveladies, New Jersey

*Michael Ryan Architects, Loveladies, New Jersey*

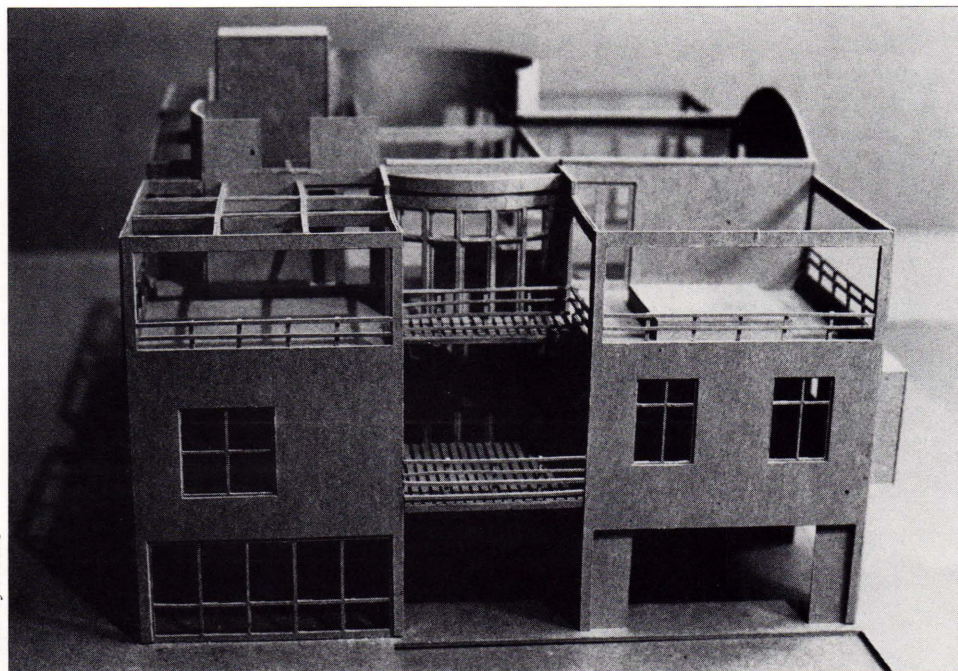


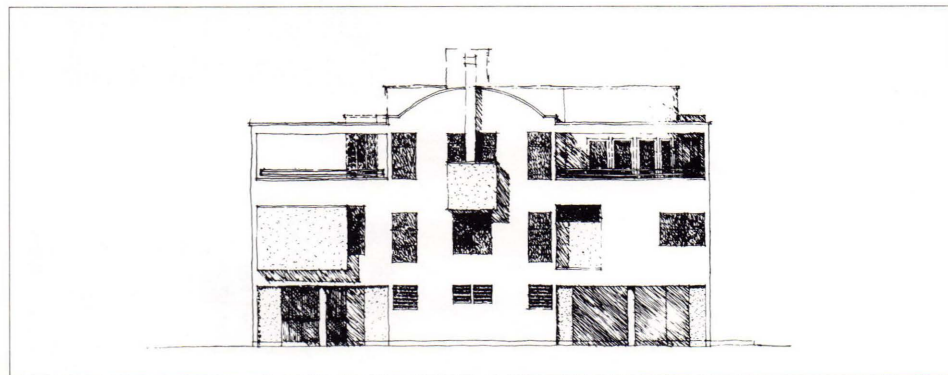
Photo by O. Baiz

Located on the ocean side of the town's north-south boulevard, this house has a main entrance to the north and ocean views to the east. The two-story entryway suggests the beach themes of light and water, as it provides a view through the open risers of a double-helix stairway to the pool beyond. To enhance visual continuity and warmth, the exterior's red cedar siding is pulled through the entrance and wraps the interior perimeter.

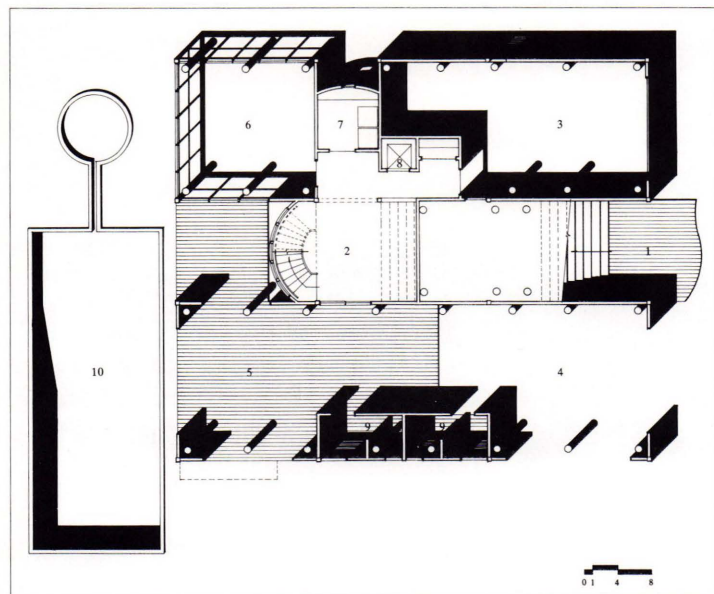
At the ground level, where the bedrooms are located, decks and a screened porch allow circulation in and around the house. The position of the pool relative to the screened area reinforces a connection of the first floor to the ground.

The second floor is designed to emphasize natural light and the seaside setting. The main living area has a barrel-vaulted ceiling with a skylight; the dining room is shaped by a curved wall and the kitchen by an angled ceiling. The circular stair pierces the trellis to the roof deck, which has a panoramic view of the ocean and bay.

At each corner on the second level is a different type of deck. A simple open deck extends from the living room; a screened porch provides an outdoor eating space; a trellised deck faces the bay and evening sunset; and a raised sunning platform gets the sun from the east. The decks, their bridge connectors, and box beams carried through emphasize the building's structure and materials.



East Elevation



Ground Level Plan

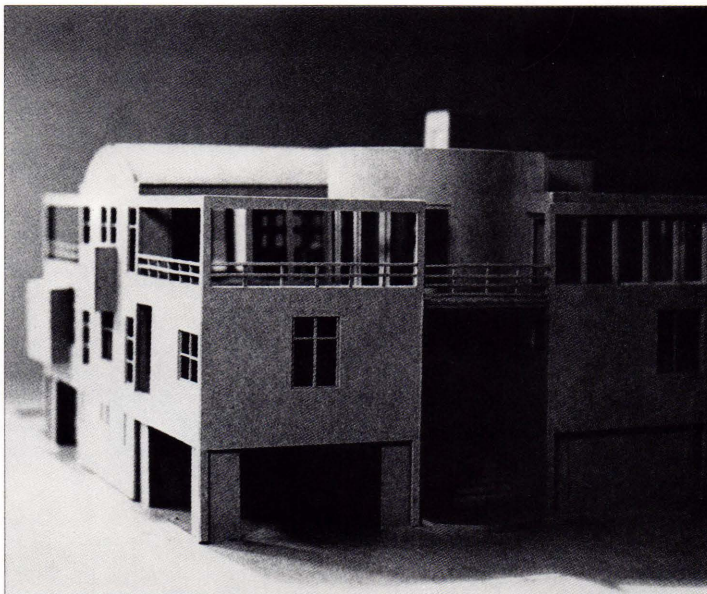


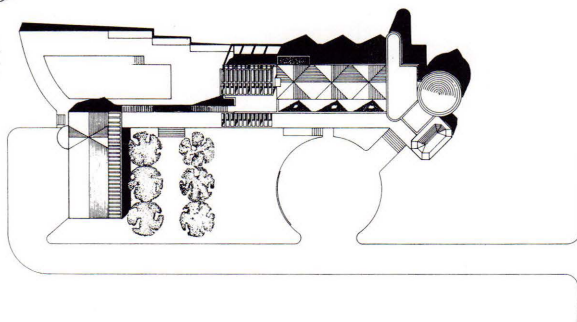
Photo by O. Baiz

# North Ward House, Rumson, New Jersey

Jay D. Measley Architects, Red Bank, New Jersey

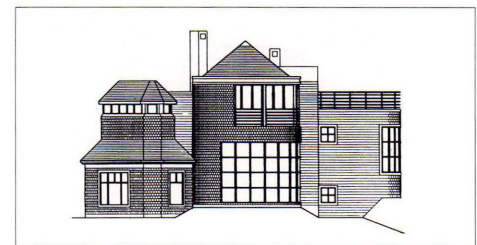


Built in a neighborhood of large, nineteenth-century shingle-style houses, this residence has a linear waterfront site with views of the New York City skyline. The architect developed the site as an estate with a long processional driveway and entrance concealed from the street.

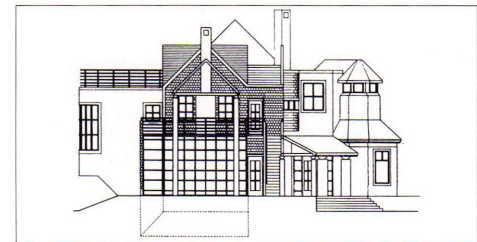


Echoing the linear shape of the site, the house stretches out the program for the entire length of the site. The house is a sequence of smaller buildings, a series of events along the circulation route.

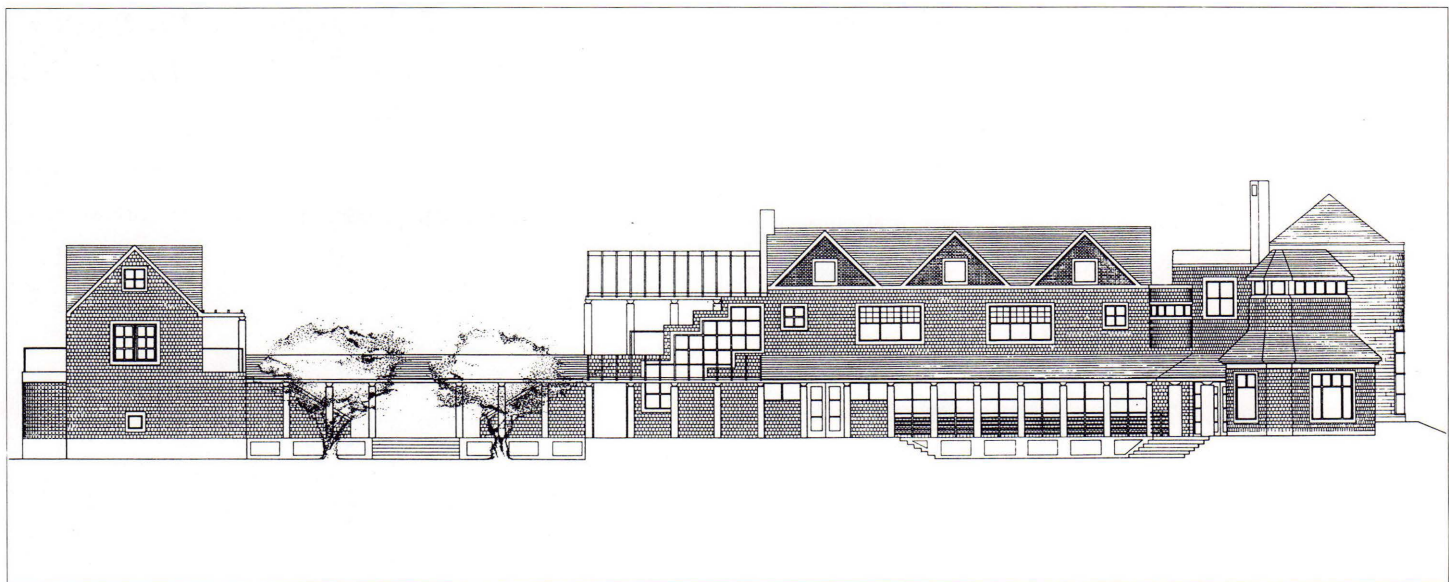
The house features a round, two-story living room; multiple roof decks; and entertainment areas for both large and small groups. The exterior has cedar shingles in various shades, cedar trellises, and both brickwork and stonework.



East Elevation

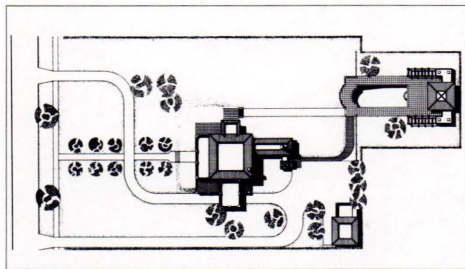


West Elevation



## Khazzam Residence Pool and Pavilion, Deal, New Jersey

Jay D. Measley Architects, Red Bank, New Jersey

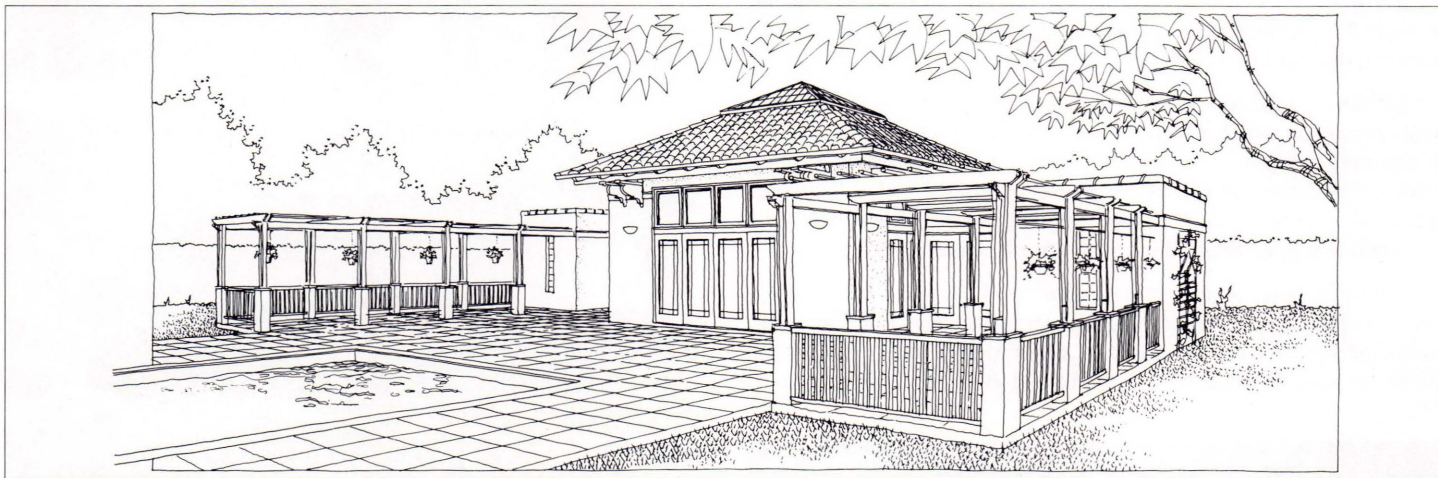


Site Plan

The site of this addition includes a stucco and red-tile house dating from the 1890s and a two-story carriage house. The poolhouse pavilion is historically in keeping with the house, as it has similar materials, similar roof pitches, heavy wooden soffit bracketing under the roof, and trellis work that

echoes the main house's railing details.

The siting of the new construction gives a view back toward the main residence and across a large side yard. Exterior space between the pool and poolhouse is defined by a cabana and trellis flanking the main pavilion.

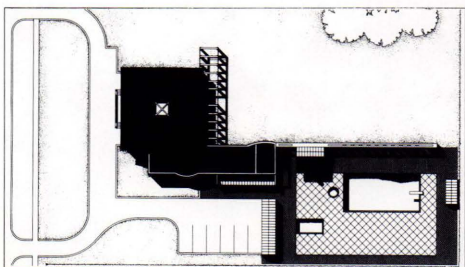


## House on the Jersey Shore, Deal, New Jersey

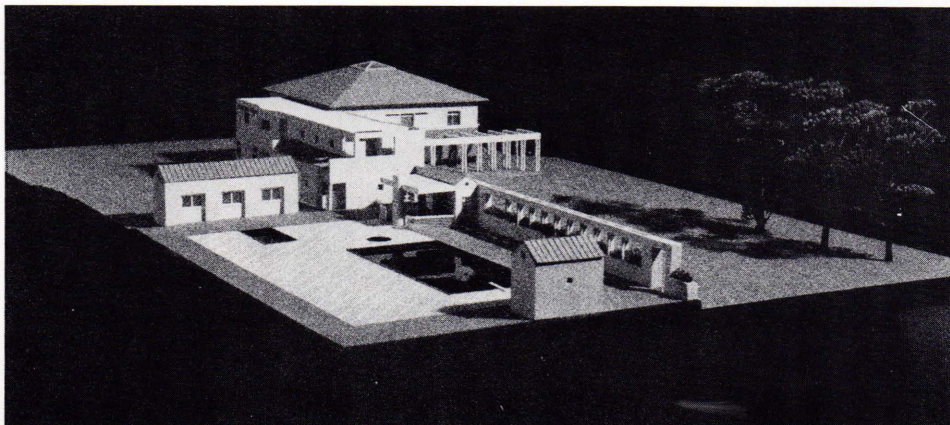
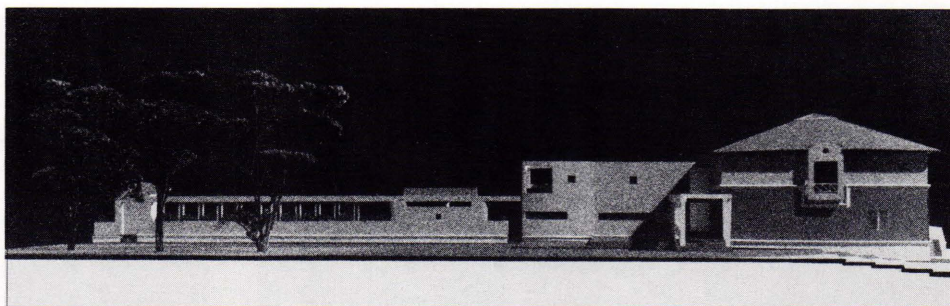
Jay D. Measley Architects, Red Bank, New Jersey

In keeping with the firm's preference for articulating parts of the program as distinct volumes, this house is organized around a north-south spine to which various components of the building are joined. The largest part is the main house, and four quadrants are divided into pool area, garden area, entry/public area, and garage/service areas.

Oriented around a two-and-one-half-story rotunda, the main body of the slate-roofed building is inspired by Frank Lloyd Wright's Winslow House. The house's scale is reduced by the use of brick on the bottom three-quarters of the facade, and stucco on the upper one-quarter.



Site Plan



## Addition to Gardener's Cottage, Princeton, New Jersey

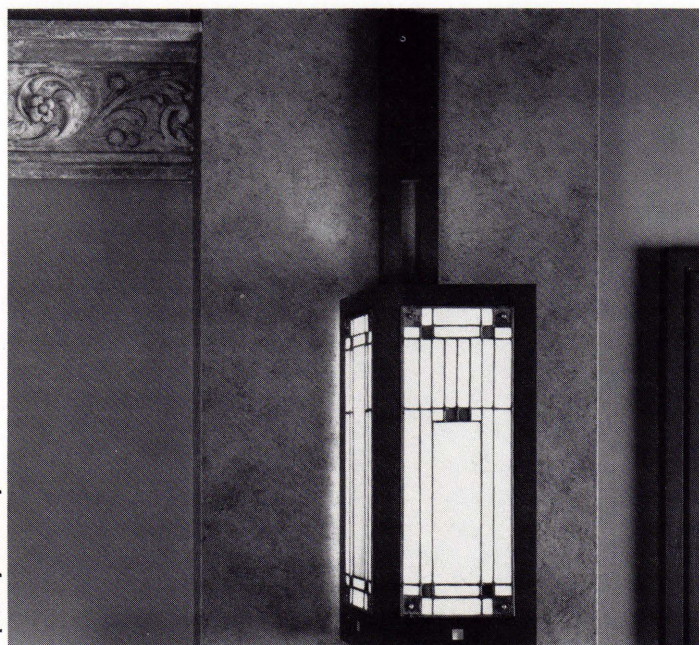
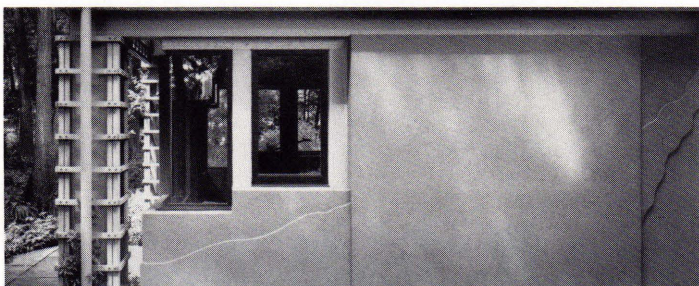
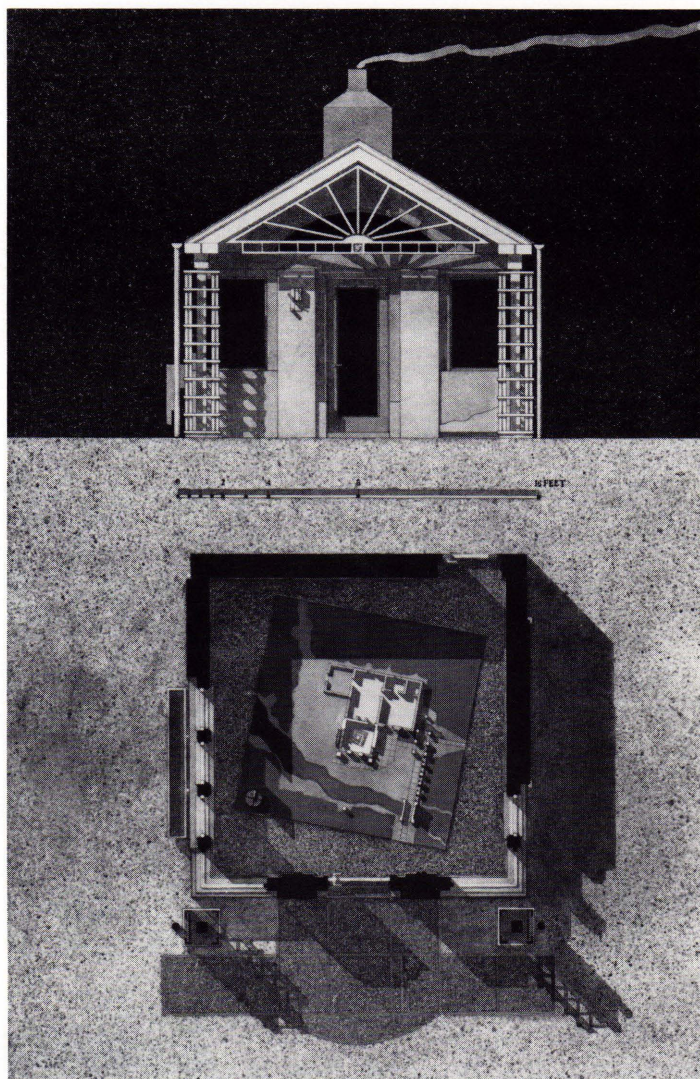
*Jeffrey Hildner Architect, Princeton, New Jersey*

This small study, added to a gardener's cottage at the brook's edge of a private estate, was required to be in keeping with the rustic context of existing vernacular buildings and a pastoral setting. The architect therefore drew upon an image of the primitive hut as depicted in Marc-Antoine Laugier's 1755 *Essay on Architecture*. Laugier's primitive hut consisted of four trees, still rooted in the earth, as supports, with large branches as lintels and smaller branches above forming a pitched roof.

The cottage addition also alludes to the simple gabled shape of a greenhouse, now demolished, on whose foundation the addition is built. The addition's window box, cedar lattice columns surrounding a structural wooden post, and lattice pediment are architectural as well as garden elements, and suggest the study's mediation between the built and natural environments.

Unlike the primitive open-air hut, the study emphasizes a stucco wall surface, on which is drawn the line of the brook (also suggestive of chimney smoke). The implied movement of this lyrical gesture contrasts with the stillness of the overall geometric order; the painting is also intended as a personal expression in opposition to the universal image of the pedimented, temple-front volume.

A blind square stucco panel is "supported" by two marble cubes. This panel interrupts the drawing of the brook and is a place of visual and contemplative rest—a place to superimpose the writing of the mind—as well as the center of the intended entrance procession.



# The Futures Center, The Franklin Institute, Philadelphia, Pennsylvania

*Geddes Brecher Qualls Cunningham, Princeton, New Jersey*

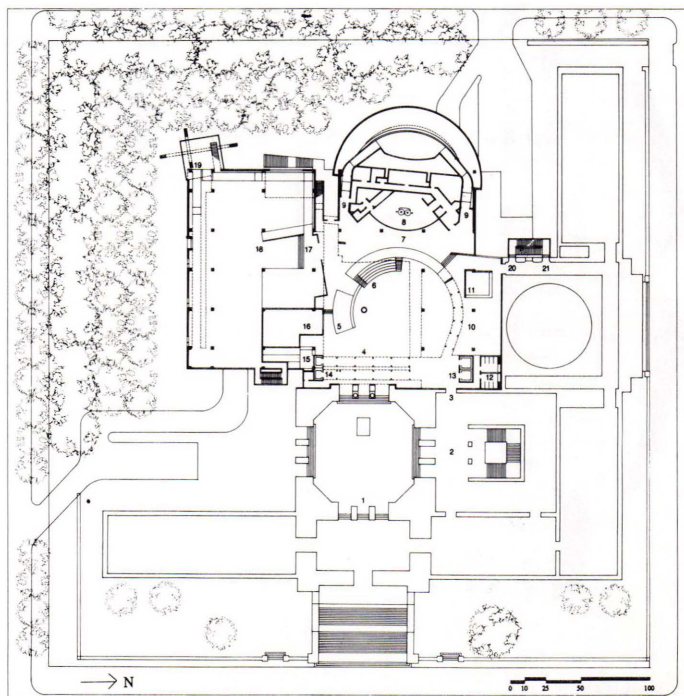


Photo by Thomas Normite

The Futures Center is an addition to the Franklin Institute, whose mission is to promote public understanding of science and technology. The new addition's site includes an existing neo-classical building and formal buildings fronting on a major civic space, but the addition will face smaller, residentially scaled streets. Given the Futures Center's theme, a classical building with a static quality was inappropriate; instead, the style of the addition is dynamic and modern.

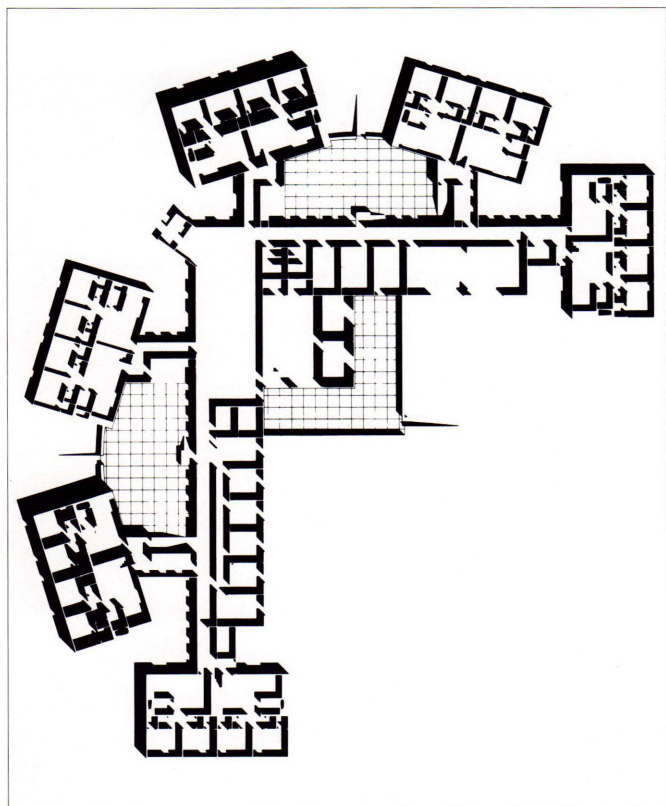
In keeping with the Franklin Institute's original 1933 master plan, GBQC established the central orientation and circulation space where a Great Hall had been envisioned. The "Great Hall" atrium occupies a central location and function, but the axis has been redirected to focus on the new program components. A spiralling ramp winds through the space to provide access to and vistas of the Omnimax Theatre, the Future Choices Forum, and exhibits of the Futures Center.

The grey-brick masonry of the Futures Center indicates its relationship to the neo-classical Institute building, while brightly painted steel trim and glass express the more contemporary concerns of a museum of the future. Most of the program required solid walls, but a projecting glass tower allows views of the city and of the Science Garden—a landscape buffer between the addition and residential street.

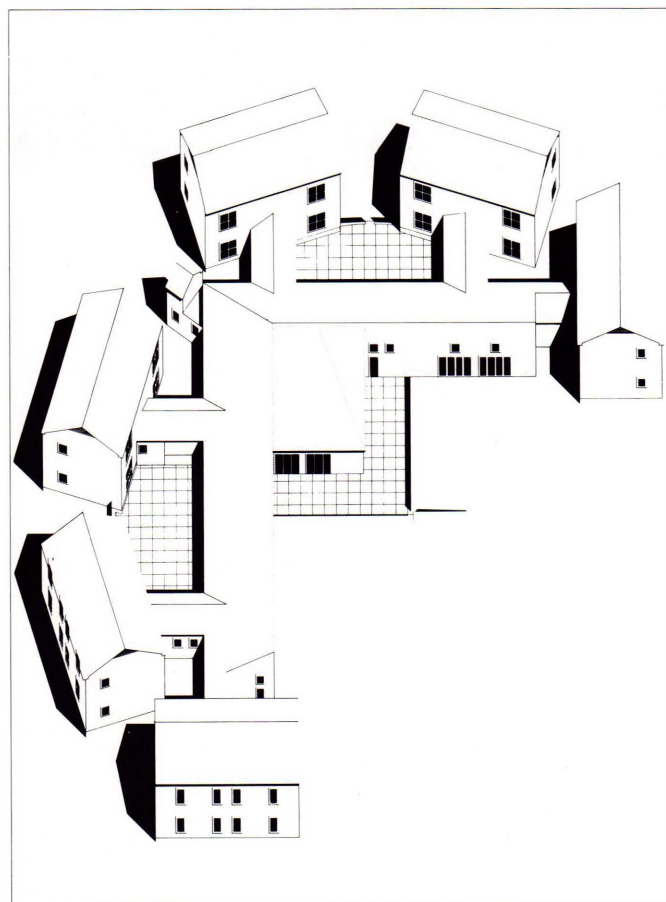


# Transitional Housing for Homeless Families, Edison, New Jersey

*Mosteller/Travisano Architects, Princeton, New Jersey*



Floor Plan



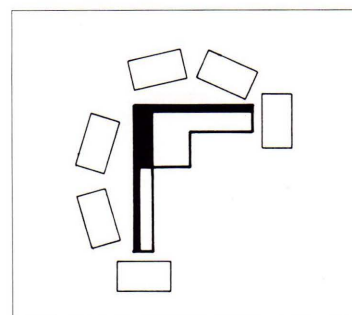
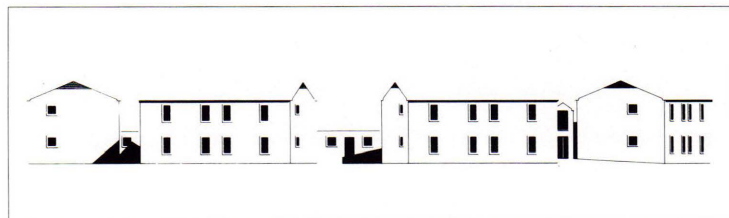
Axonometric

Sited on federally owned land in a suburban neighborhood of freestanding homes and garden apartments, this new apartment complex and community building are being created by the Middlesex Interfaith Partners for the Homeless. The organization is the first in the country to obtain federal surplus property under the McKinney Act.

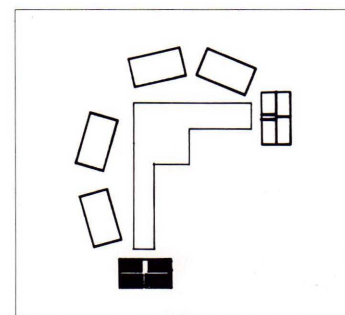
The apartment complex, composed of modular buildings, will house and provide support services for homeless mothers and their children. Apartments will be a mix of eleven two-bedroom units, eleven one-bedroom units, and five efficiencies. The apartments will be furnished with beds, dressers, a sofa bed, and a dinette set, but residents will be permitted to use their own furnishings. Each apartment will include a kitchen equipped with kitchenware and a private bathroom with a bathtub; a coin-operated laundry will be available on-site. The project will also include three additional apartment units where residential supervisors will live.

To increase security, residents will enter their apartments through a central entrance in the 6,600-square-foot common area. This common area will include office space for service programs staff, space for group meetings, a classroom for adult education, a small library, and a daycare center with different rooms accommodating different age groups of children. The remaining common area will serve as lounge and recreation space.

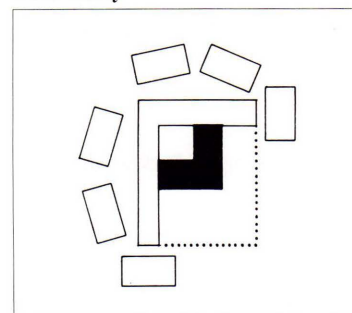
Such services as job-training counseling, early childhood education, and a daycare program will be an important part of what this housing facility offers.



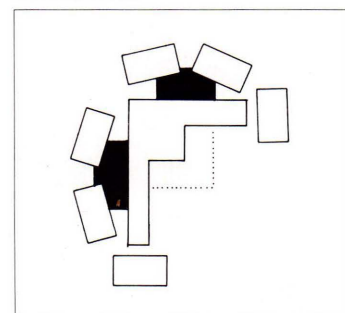
Community



Private Units



Public Space



Private Courts

## Arts Center and Geiger-Reeves Hall, The Peddie School, Hightstown, New Jersey

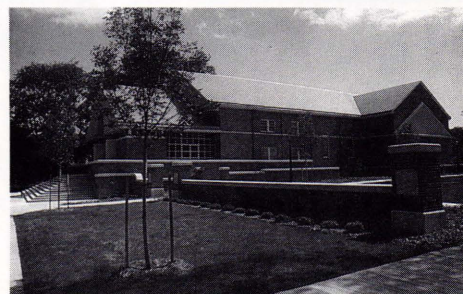
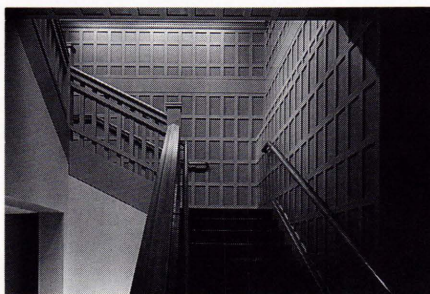
*The Hillier Group, Princeton, New Jersey*

Previously, the largest structure on the Peddie campus had been the athletic center. In order to give the arts a more important presence, the architects designed a unified group of buildings that almost forms its own campus.

The project included construction of a new Arts Center, as well as additions and renovations to the Geiger-Reeves Theatre. The Arts Center, which contains gallery space, studios, and classrooms, is broken into distinct parts, each with its own identity. Together with a smokestack, a walled burial plot, gardens, and a covered walkway, the elements of the arts complex define a series of outdoor spaces and make an edge for the campus's central lawn.

To bring the elements together, the new lobby of the theatre is aligned with the classroom building, and the new stage-right addition mirrors the drama classroom in the studio building; these latter two structures frame a view of the lake beyond. The Arts Center has a series of outdoor and indoor spaces that create a passageway from the driveway down to the lake.

The Arts Center and theatre lobbies are formal, with wood wainscoting and stone floors, but studio and teaching spaces resemble artists' lofts, with open trusses, exposed masonry, industrial lighting, and clerestory windows.



## Suburban Center, New Brunswick, New Jersey

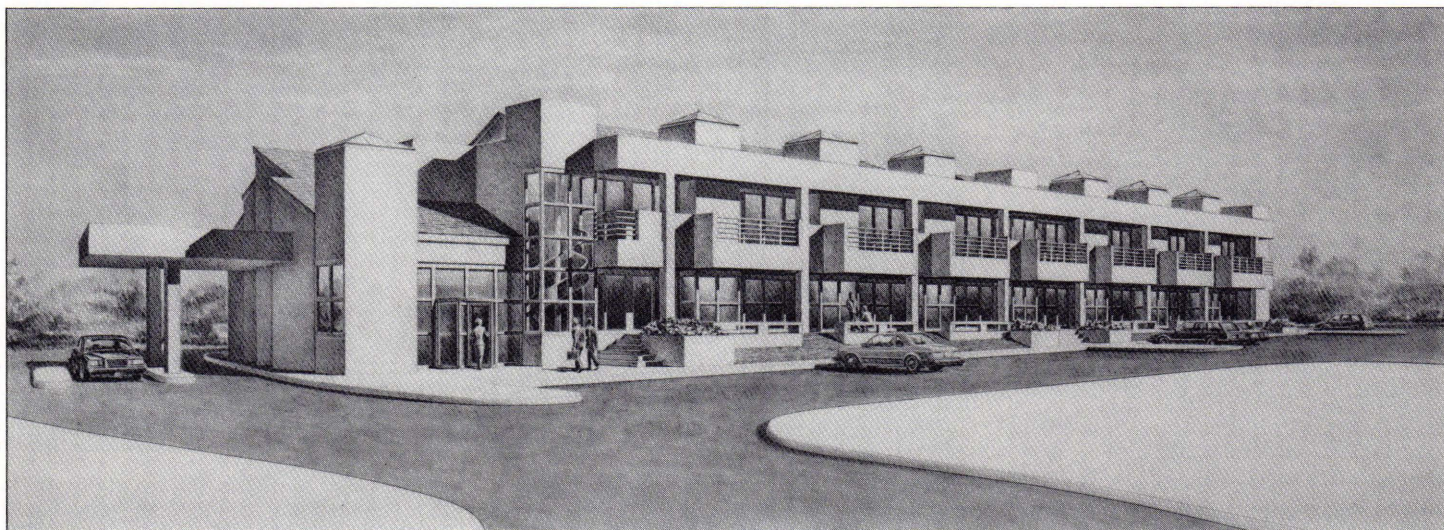
*Tarantino Architect, Millstone, New Jersey*

Sited on a changing fringe between industrial and commercial zones, this project involves the conversion of an existing restaurant building into a mixed-use building. A new addition to the restaurant building doubles the existing space. Suburban Center will continue to house the restaurant

(with alterations), but also includes retail space, office space, and a branch bank.

A central atrium with exterior circulation, by means of loggia on the first floor and balconies on the second floor, allows flex-

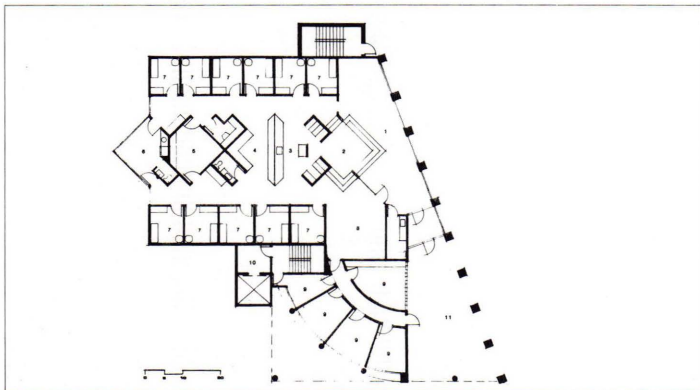
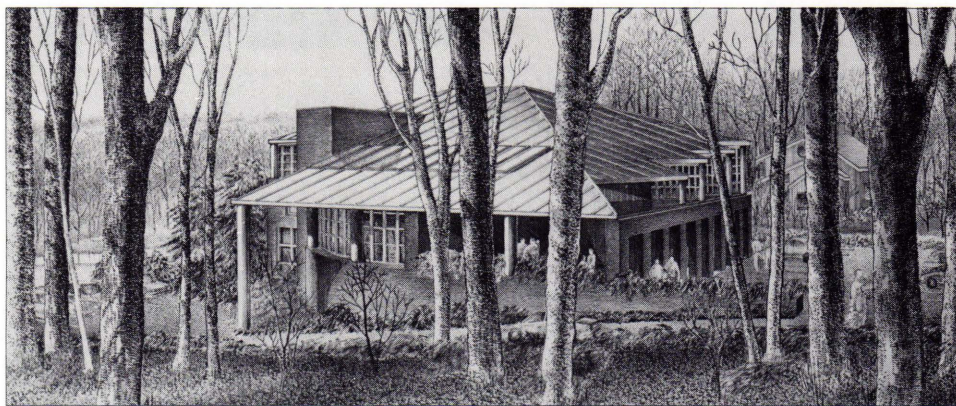
ible use of the interior space. Retail spaces along the street level are naturally illuminated; the glazed display cubicles continue as shafts through the second floor to the roof skylights. The bank, located at one end of the building, contains a mezzanine in its two-story space.



## Professional Office Building, Kinnelon, New Jersey

*Comerro Partnership, P.C., Paterson, New Jersey*

This small, three-level building in a wooded residential area provides doctors' offices and some speculative professional space. The design takes advantage of a sloping site that permits a glazed area and view of the adjoining lake. The building's exterior will be constructed of brick and stone masonry, with an earth-toned metal roof that helps the building blend in with surrounding residences.



First-Floor Plan



West Elevation

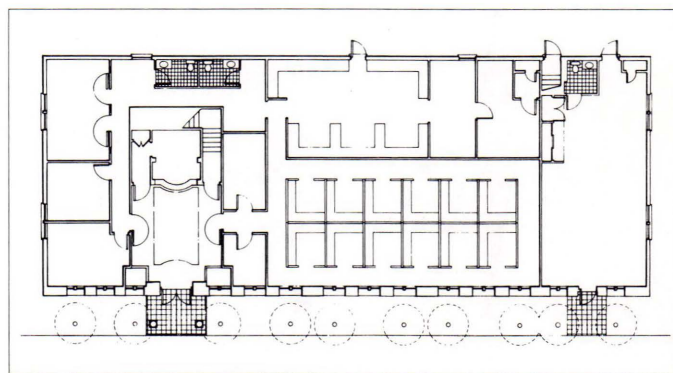
## Mill Conversion, Hightstown, New Jersey

*Michael Burns, Princeton, New Jersey*



Built around 1880, the disused Smyrna Carpet Mill complex has become an eyesore, but is now slated for conversion into new housing. The architect's plan reintegrates the complex into the urban fabric by creating a brookside walk that connects on one end to the center of town and on the other to a proposed park. Removal of an existing metal warehouse and replacement of it by a residential building make a transition from the site to an adjacent residential neighborhood and provide a gateway from an existing side street.

Inside the mill a pedestrian street, in the form of a skylit promenade, serves as the backbone and entryway to residential flats and duplexes. The existing steel structure of the mill is exposed along this balconied arcade.



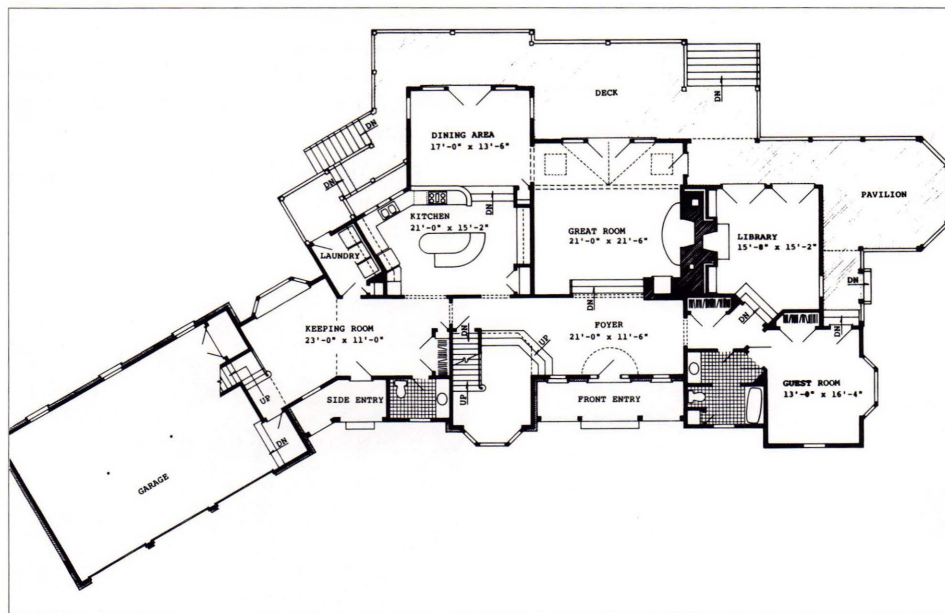
Ground Floor Plan

## Horton Residence, Peapack-Gladstone, New Jersey

*Washington Architectural Group, P.A., Morristown, New Jersey*

Perched on a knoll overlooking an open meadow, this manor-style house takes advantage of the view by connecting the major living spaces to a wrap-around wood deck and pavilion. The first floor of the house uses an open floor plan that includes a two-

story sunken "great room" with a large stone fireplace, a large kitchen with a brick floor, an informal dining area, a formal library, a "keeping room," and a guest room. Above are a loft area overlooking the great room and the other bedrooms.



Floor Plan

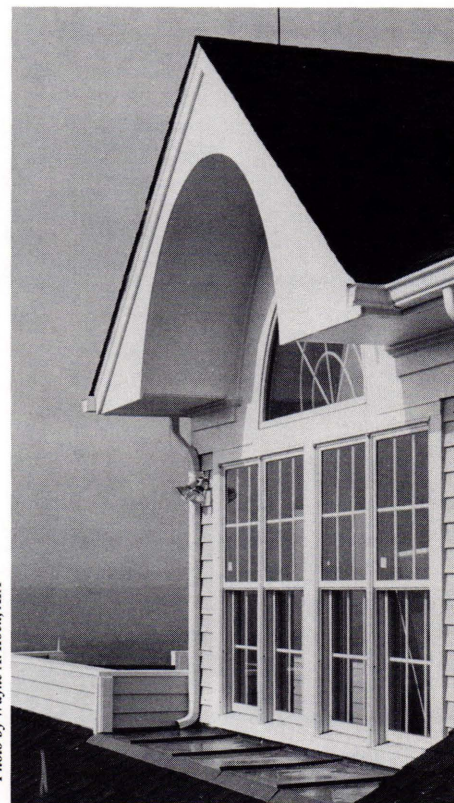
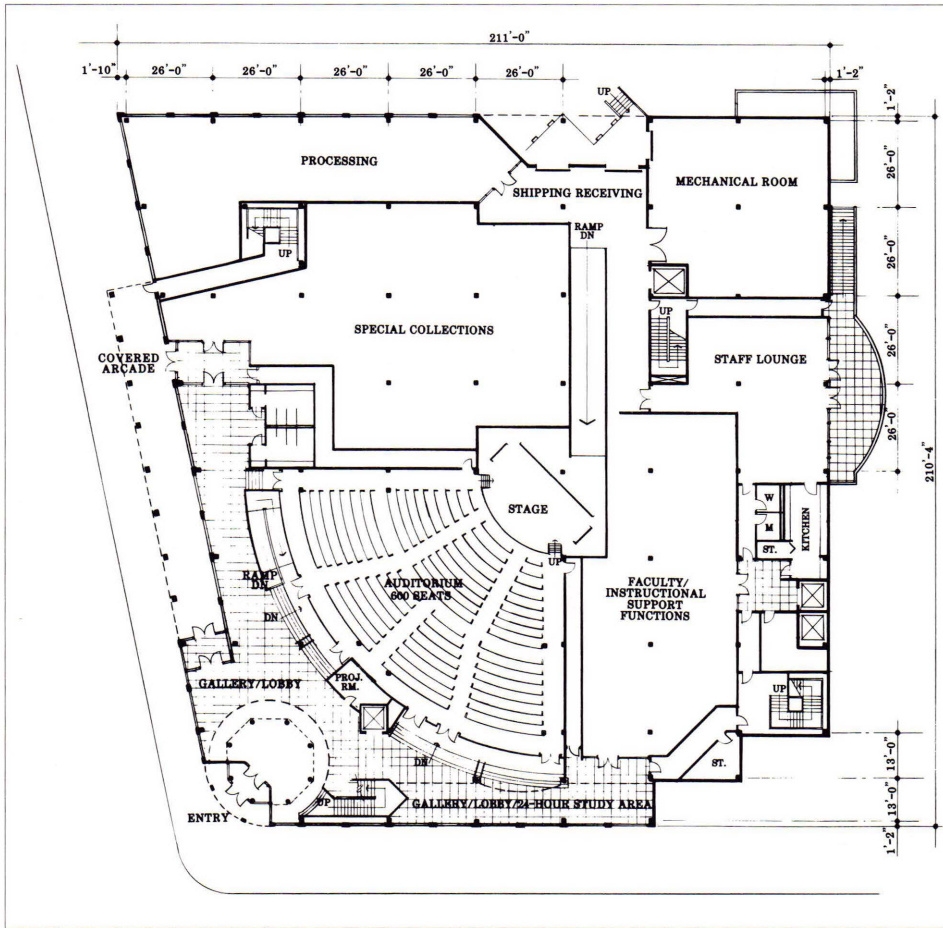


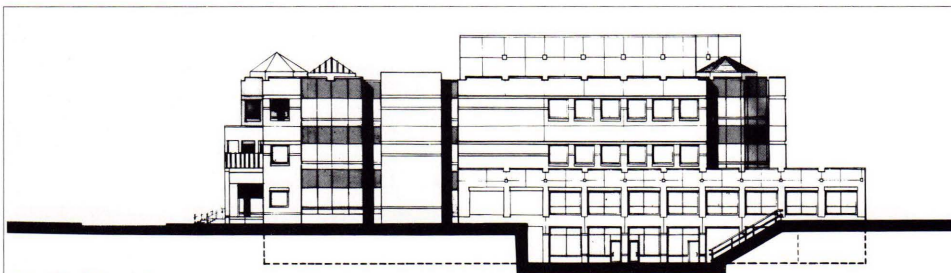
Photo by Wayne A. Kock, AIA

# Library Complex, Seton Hall University, South Orange, New Jersey

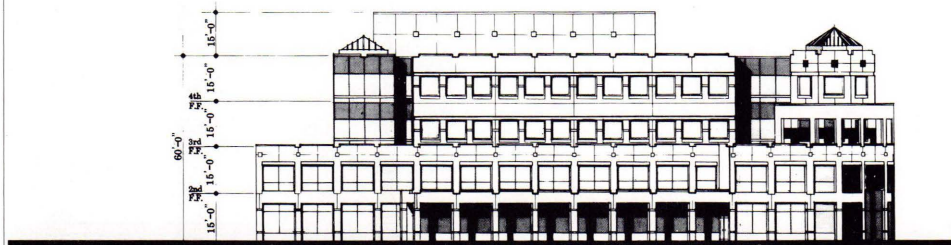
*Rothe-Johnson Associates, Edison, New Jersey*



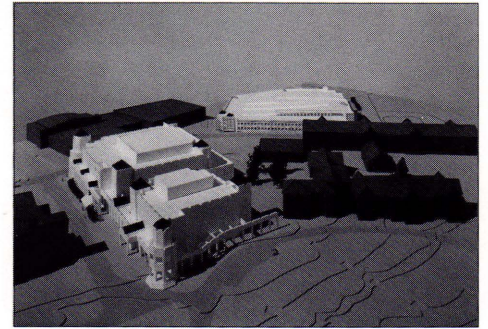
Ground Floor Plan



North Elevation



South Elevation  
(Seton Drive)



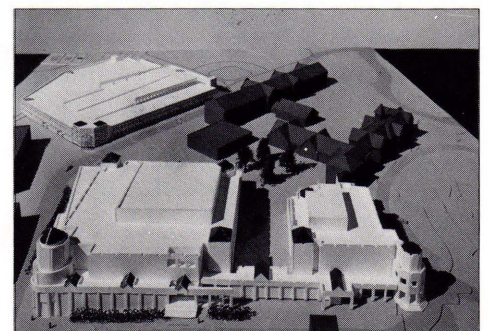
The main focus of the university's master plan is a new library complex located at the heart of the campus. The complex is composed of three facilities in two buildings: the main library and a performing arts center in one building and the science library in another.

The former building will consist of four levels constructed on the site of an existing parking area, and will include a 600-seat auditorium. The latter will be located on the site of an existing classroom building and will connect to the main library through an enclosed arcade. The science library will also include state-of-the-art electronic classrooms.

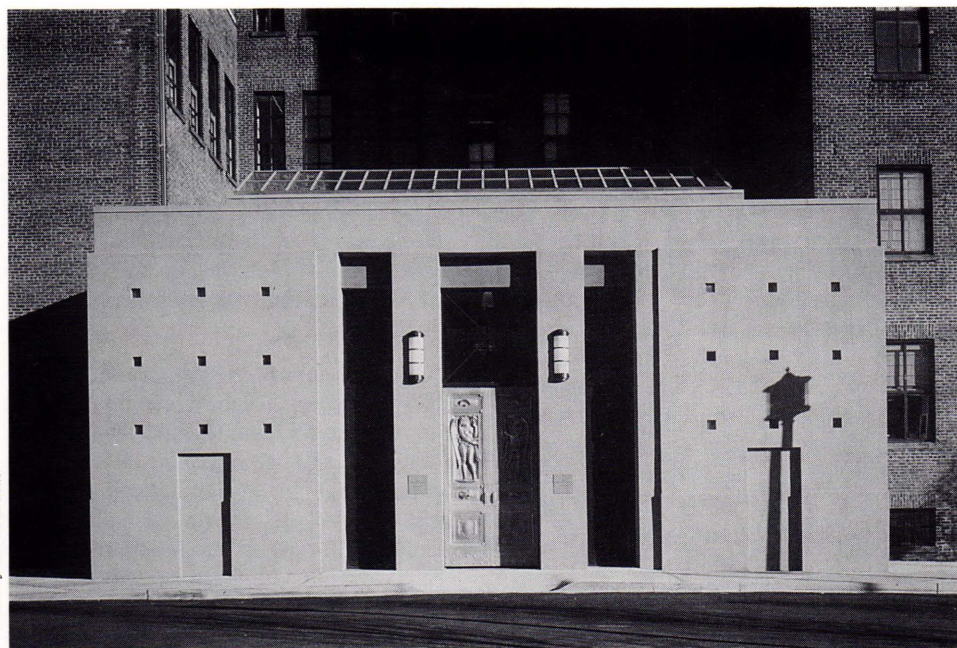
The formal exteriors of the library complex, with their two-story brick bases, are related in height to neighboring buildings. The two upper levels of the complex step back to relieve the mass of the buildings.

The gallery link, with monumental entry towers anchoring each end, is a central design element that ties the two masses together and encourages pedestrian movement through the complex. The two-story gallery serves as an exhibition space, reception area, and after-hours study area, and has a mezzanine level to encourage gatherings. Towers at the corners of the buildings provide vertical circulation and reading nodes with sweeping views.

Both libraries have flexible floor plans to meet changing needs. The perimeter glass areas are reserved for study purposes.



# The Newark Museum Reopens



South Entrance

From the front, the Newark Museum doesn't look much changed. It is still a cluster of buildings erected over four decades: a neoclassic museum building in the center, a 1916 brick YWCA to the south, and to the north, an elegant Victorian residence expanded at the rear with a long rectangular addition. From the street they are three unrelated facades, neighbors by accident rather than design.

But with architect Michael Graves's recent renovation, this random group has undergone an inner transformation that draws it together both formally and functionally. Visitors to the museum can now see the results of a project that itself has been transformed in the twenty years since its inception.

Over its history, the Newark Museum had accumulated buildings as well as works of art. Founded by John Cotton Dana in 1902 as two rooms at the top of the public library, the Newark Museum later occupied its own limestone-clad building, designed by Jarvis Hunt in 1925. The museum next acquired an adjacent 1885 residence and carriage house, designed by George Edward Harney for brewery president John H. Ballantine, as well as the office addition that an insurance company had constructed during its ownership of the Ballantine House. But the museum's growing collections and educational programs required more space.

When Samuel Miller first became director of the Newark Museum in 1967, an extensive program of renovation and con-

struction was already being proposed. With the encouragement of architect Philip Johnson, Miller and the museum's trustees chose Graves to prepare a new master plan. Presented in 1968, the design replaced the Ballantine House and surrounded the rear garden with new construction in an abstract, modernistic style. This design was never implemented, due to lack of funding. Instead, the museum began restoring the Ballantine House and opened it in 1976. By 1982 the complex had grown again, with the gift of the adjacent YWCA building, and Graves, who had in the meantime designed some workshops and a ramp at the museum, was reengaged to create a completely different renovation that would join the four existing structures.

Today, both Miller and Graves are glad that the 1968 plan was never built. "Michael developed a style that turned out to be perfect to unite the buildings while respecting their architecture," said Miller in an interview at the museum. Graves agrees that both his own evolution toward a more figurative style and the public's growing interest in preserving urban architecture meshed in the 1989 renovation, opened last November.

"Putting Humpty Dumpty together again" is how Graves, in a recent interview, described this project. He said that he wanted to give visitors a sense of orientation and of the museum's organization as a whole, as well as to make an interior that was "a counterpoint to the art and not contentious with it." Dissatisfied with the open-office design of many museums, where "the art-

works tend to float in spaces they were never intended for, even though these spaces are good for gatherings," Graves instead created carefully modulated and often intimate spaces. Functionally, the project provides an entire new education wing, expands and modernizes the storage rooms, and doubles the museum's exhibition areas (all major collections are now represented).

Although the street facades give little hint of the changes inside, the south wing's new side entrance announces them. Visitors enter the former YWCA building through a set of bronzed doors, which were sculpted in 1904 by Andrew O'Conner for Newark's American Insurance Building (now demolished). The lobby inside, painted in shades of putty and beige, is illuminated by a greenhouse skylight above. Five alternating flights of stairs lead up to a small rotunda and down to the auditorium on the left.

On this lower level, what was once a locker room has become a grey, barrel-vaulted lobby to the auditorium. An implied rotunda containing an 1853 marble figure of Flora leads to the auditorium, whose side aisles are lined with backlit columns. According to the museum director, this space was formerly a "particularly ugly" gymnasium. "Graves has created a three-hundred-seat auditorium here," said Miller, "and it's all drywall and magic."

Climbing the stairs up to the rotunda, which is defined by columns and painted a light peach color, the visitor can then proceed to the education center lobby on the right or through a narrow passage to the main museum building straight ahead. The upper floors of the south wing now house the education department, arts workshop studios, junior gallery, research library, and administrative offices.

From the south-wing rotunda, the visitor already senses the design's manipulation of soaring versus constricted spaces, as Miller describes it. "There are always pools of light and vistas as links," he pointed out. Passages connect—and enhance the drama of—



Auditorium



Central Court

three large skylit spaces: the south lobby, the sunken court in the main building, and the atrium in the north wing (formerly the addition building).

In the main building, which is the original Jarvis Hunt museum building, are changing exhibits, a museum shop, classical and ethnological exhibits, and on the third floor, science galleries not yet completed. Open arches surround three sides of the central court, where Graves has exposed the existing steel beams and added a skylight above. The original circular chandeliers once again illuminate the marble-floored court.

At the front of the main building, next to the Washington Street entrance, are the three small rooms of the classical galleries. They illustrate in miniature part of Graves's design strategy. Two well-lit rooms are separated by a dimmer, narrower one in which Coptic Egyptian fabrics are displayed. At the center of the first room, a case containing glass artifacts stands in a pool of light. A spotlight mummy case in the third room draws the visitor through the darkened central room, just as the pool of light in the first room directs the visitor back out to the large front hall.

Beyond the court, at the rear of the main building, is a barrel-vaulted hall in which are displayed Arshile Gorky murals originally commissioned by the WPA for Newark Airport. A rotunda foyer accented in green leads to the museum garden. Outside, Graves has added a monumental new entrance, which Miller likens to the entrance of Sir John Soane's Dulwich Gallery, as "strong forms against a plain wall." At the base of the new entrance is a platform for

performances. As one looks out at the garden, the long north wing (the Ballantine House rear addition) lies to the right. On its garden facade Graves has removed the original windows and replaced them with a T-shaped arrangement of new windows, as well as adding a row of pilasters.

Returning inside the main building, the visitor can look toward one end of the barrel-vaulted hall and see in the distance a large blue urn in a brightly lit case. A sloping passageway, lined with sculpture niches, leads toward this decorative arts display in the north wing. Reaching the octagonal gallery that contains the urn (a 1904 product of the Trenton Potteries Company), the visitor finds a floor paved with tiles from the historic Fulper Company of Flemington. To the left the visitor can see the American folk arts gallery, in the center of which stands an 1879 cigar store statue, "Captain Jinx of the Horse Marines."

The Captain's gaze directs a visitor in the opposite direction, to the right through two galleries into the Ballantine House. According to museum docent Nancy Picchi, this National Historic Landmark building, one of the few such houses left standing in the area, once had seventeen rooms, fourteen fireplaces, and sixteen servants. With the aid of original specifications and bills, the ground-floor rooms have been restored and are now richly decorated and furnished, in part with pieces once owned by the Ballantine family.

The sloping passageway from the main building to the octagonal gallery also leads to the north-wing atrium on the left. This

three-story space, which Miller compares to the sarcophagus gallery at Soane's London home, is the tallest of the museum's major skylit areas. Previously, it was a dark area where a small indoor zoo was kept; as Picchi remarked, "When people who knew the museum before come in here, they can't believe it."

The atrium lies on axis with the long corridors of the north wing, which is now completely devoted to exhibition space. Here and elsewhere in the renovation is black-and-white vinyl tile flooring, laid in various pattern permutations that often echo the shape of individual rooms.

Here too continues the constantly modulating color scheme of the renovation. Graves notes that the goal was to make the shadings of the walls and ceilings subtle. "The curators had strong feelings about colors for the collection—white, cream, grey, tan," he recalled. "But in the Native American galleries, we thought it might be more interesting to have an environment capturing earth and sky colors." In this gallery (located on the second floor of the main building), the display bases are painted terra cotta, while the walls are blue and grey.

Lighting effects, as well as color, were carefully manipulated. Working with lighting consultant Douglas Baker, Graves strove for a "slightly domestic quality" in the north wing's first-floor galleries, which are partly illuminated by hanging lamps. The warm light here is appropriate to eighteenth- and nineteenth-century American paintings that were, Graves remarks, originally intended to be seen in homes.

The architect and museum director were particularly concerned with creating galleries scaled to the visitors who enter them. Instead of overall flowing space, rooms open off the corridors, themselves used as exhibition space. Each long corridor is punctuated at its midpoint by a rotunda whose south side, overlooking the garden, is glazed.

As Miller commented, the light from the rotunda windows "strikes the high note of each collection." For the Asian galleries on the third floor, the high note is a Tibetan



Garden Gallery



Garden Entrance



Decorative Arts Gallery

altar now being repainted under the direction of a Tibetan lama. On the second floor, in the midst of the twentieth-century American collection, is a five-panel work by Joseph Stella, "The Voice of the City of New York Interpreted" (1920-22). On the first floor, the sun illuminates an 1847 marble nude, "The Greek Slave," by Hiram Powers. And, as Picchi points out, the painting that faces this statue and window is appropriately placed. It is Lily Martin Spencer's 1860 portrait of the Ward children, whose house used to be on the site of the main museum building, and who used to play in the garden toward which their images gaze.

Harmonizing the art and architecture was a task shared by the museum staff and architectural firm. "We had a good idea of what pieces in the permanent collection were meant to go where—the size, whether they were two- or three-dimensional," recalled Graves. "It was fascinating to talk with curators about the collections and make cultural and aesthetic connections between pieces in a particular area. On paper, with photos, we reshuffled the elements to give visitors subliminal associations with the time, place, and aesthetic described by the pieces. Toward the end of construction, we put up full-size cutouts of the pieces on the walls, for finer tuning."

The construction, which began three years ago with the storage and educational programs areas, allowed the museum to stay open almost the whole time. Asbestos removal cost nearly a million dollars, but the greatest construction difficulty was balancing the different mechanical systems of the

three renovated buildings, especially since these systems had to accommodate painting and sculpture sensitive to climate control. Still unfinished are the third-floor science galleries, the garden, and restoration of the Ballantine House's second floor; at a later date, the carriage house may be converted to a restaurant.

In retrospect, the Newark Museum project has had an enviably successful architect-client collaboration. "I don't remember one argument," said Graves. "Sam and I like and trust and respect each other. Whenever there was a problem he could call and ask me to work it out." Mentioning that the museum had been one of Graves's first clients, as well as one of the most recent, Miller added, "I don't think any other institution in the country has been a patron of an architect."

The two men hope that the museum project will act as a catalyst for further public or private development in Newark. In Miller's view, the proposed siting of a New Jersey Performing Arts Center in Newark was "strongly influenced by the fact that we were going to open with something spectacular." Miller said that before the renovation, the museum had had over 300,000 visitors a year, and that he expected the museum would now double or triple attendance.

Miller's pride in the glowing, immaculate new interiors was evident during a tour of the museum, as he stopped at the garden entrance, fished a plastic cup out of an ashtray, and banished a stray folding chair. "I love it all," he said. "As it was coming to completion I fell in love with the spaces so that I didn't want to put the art in them. Then I began to love the art in the spaces, and I didn't want any people in them. But the building takes people beautifully; it is on a human scale. It all works, each piece fits together. And now I want everyone to come see it."

— by Nora Odendahl

### Correction

In *Architecture New Jersey*, issue 1:90, the photographs of Prospect on pages 16 and 17 should have been credited to Otto Baitz.

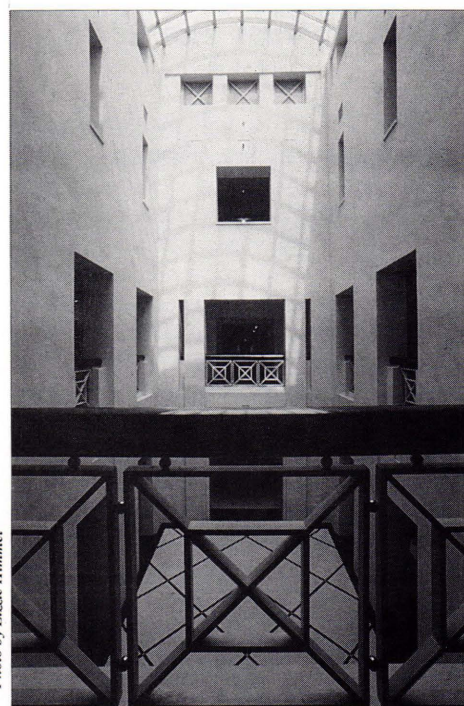


Photo by Lizzie Himmel

North Atrium

### To Our Readers

*Architecture New Jersey* is looking for new contributors. We are seeking articles, photo essays, and book reviews on architecture and related topics.

Upcoming issues will focus on these themes: Architectural Representation, article deadline May 1, 1990; Alterations and Additions, article deadline July 1, 1990. Pieces on these subjects, particularly with a New Jersey slant, are preferred, but we also welcome other ideas. (We are not, however, looking for public-relations items.)

If you are interested in contributing to *Architecture New Jersey*, please send a query letter stating your proposed topic, the length of the proposed article, and the availability of illustrations.

Please address your responses to:

Editor, *Architecture New Jersey*  
Nine Hundred Route Nine  
Woodbridge, New Jersey 07095

We look forward to hearing from you soon!

# 1989 Honor Awards

The New Jersey Society of Architects has saluted seven New Jerseyans for their significant contributions to the built environment and to public awareness of the profession of architecture. The society's annual Honor Awards were presented to Dr. Saul K. Fenster, president of New Jersey Institute of Technology (NJIT); Assembly members Robert C. Shinn, Jr., and Robert E. Littell; Cynthia Hellerman, real estate editor of the *Courier News* in Bridgewater; Madeline Shiffrin, past national president of the Society of Architectural Administrators; Robert P. Guter, chairman of the Morris County Trust for Historic Preservation; and Carmen J. Armenti, president of the Trenton City Council.

"Through their dedication, efforts and accomplishments, the 1989 Honor Awards recipients demonstrate how it is possible to make a difference in the way people live and in the way they shape their environment," said Honor Awards Chairman Guy Geier, AIA. NJSA President Joseph F. Bavaro, FAIA, presented both the Design Awards and Honor Awards at a luncheon at the Hyatt Regency in New Brunswick.

Dr. Fenster, a resident of River Vale, was recognized for contributing to the renaissance of Newark by developing NJIT, the state's only technological university, into an internationally recognized academic and research institution. Assembly member



Winners of the Excellence in Architecture with Distinction Awards: Frederick Schmitt, AIA; Joseph Bavaro, FAIA, President, NJSA; Joel Spaeth, AIA, of the Hillier Group; and Paul Gallis, Design Awards Chairman.

Shinn, a Hainesport resident who represents the 8th District, was cited as the driving force behind two preservation programs: the Pinelands Development Credit Transfer Program and the Burlington County Transfer of Development

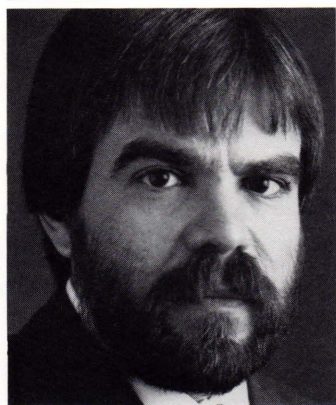
Rights Demonstration Act. His colleague, 24th District representative and senior Assembly member Robert E. Littell, was saluted for highly effective efforts in the preservation and renovation of the State House.

Cynthia Hellerman of Bridgewater was honored for increasing public awareness of the nature of good design through her columns in the *Courier News* on the work of New Jersey architects. Madeline Shiffrin, a resident of East Brunswick who administers the office of the Meyer Design Atelier, was cited for expanding opportunities for the professional development of colleagues in New Jersey and across the country.

Robert Guter, an architectural historian and director of Acroterion, an historic preservation consultant firm in Morristown, received his award for advocacy of historic preservation as a dynamic and legitimate planning tool and for pro bono work as founder of Preservation New Jersey, co-founder and chairman of the Morris County Trust for Historic Preservation, founder of the Craftsman Farms Foundation in Parsippany, and member of the State Review Board for Historic Sites. Carmen J. Armenti was cited for spearheading the redevelopment of downtown Trenton and helping to improve Trenton's economy, housing, and commercial structures.



Among those attending the Awards Ceremony were, from left to right: Dr. Anthony Vasselli; Frederick Schmitt, AIA; Dr. Saul Fenster; Ronald T. Ryan, AIA; Dave Neikirk; John Pearce, AIA; Joel Spaeth, AIA; Michael Burns, AIA; Steven Cohen, AIA; and Michael Ryan, AIA.



Joseph Krawiec, AIA



Ed Herbst (seated) and Gary Musciano, AIA—partners in the Cedar Knolls-based architectural firm of Herbst Associates.



Donna Coen O'Gorman, AIA



Andrew Buchsbaum, AIA

*Geddes Brecher Qualls Cunningham* of Princeton and Philadelphia has been retained by Louisville Central Area to assist in designing a plan for the future of downtown Louisville, Kentucky. The firm will be represented by Robert Geddes, FAIA, and Robert Brown, Jr., AIA.

*Jerome Eben*, AIA, has become the director of construction at the Newark Beth Israel Medical Center and will oversee the completion of the medical center's fifteen-million-dollar expansion and renovation project, known as Phase VII.

*Gary Musciano*, AIA, has been named a

partner of the Cedar Knolls-based architectural firm of Herbst Associates.

*Lawrence F. Slawson*, AIA, has established a new architectural firm located in Freehold.

The architectural firm of *Paul Silverberg and Associates* of Princeton has received commendation for the design excellence of its detached, single-family homes from the Sales and Marketing Council of the Builder's League of South Jersey.

*Peter Hoyt*, AIA, has joined the firm of CUH2A in Princeton as architectural design principal.

*Faridy Thorne Fraytak, P.C.*, is the new name of the Trenton-based architecture and planning firm, formerly known as Faridy Thorne Maddish, P.C., a continuation of a firm established in 1918.

*Joseph Krawiec*, AIA, has been named an associate of the firm *Jordan & Pease, Architects, AIA, PA*, of Raritan.

*Donna Coen O'Gorman*, AIA, has established a new architectural firm in Howell.

*Andrew Buchsbaum*, AIA, has been promoted to the associate level at the Hillier Group of Princeton.

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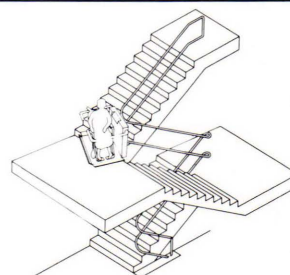


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## Books

### ***Alvar Aalto: The Decisive Years***

by Göran Schildt, translated from the Finnish by Timothy Binham. New York: Rizzoli, 1986. Hardcover, 282 pp., 315 illustrations (22 in color), \$40.00.

Göran Schildt tells us that as a mature sage, Alvar Aalto, when hounded with questions about his architectural theories, gave the stock response, "I answer with my buildings." Here is a book that amplifies on that response, and does justice to the man and his work.

This is the second volume of Göran Schildt's analytical biography of the Finnish architect, whom Schildt knew over a thirty-year period. The previous volume (*Alvar Aalto: The Early Years*, Rizzoli, 1984) took us from 1898, when Aalto was born in Kuortane, Finland, through the first thirty years of the architect's life and work. *The Decisive Years* covers the eleven years following, 1928-1939, a period that saw Aalto's developing aesthetic philosophy realized in many of the architect's greatest, most innovative projects.

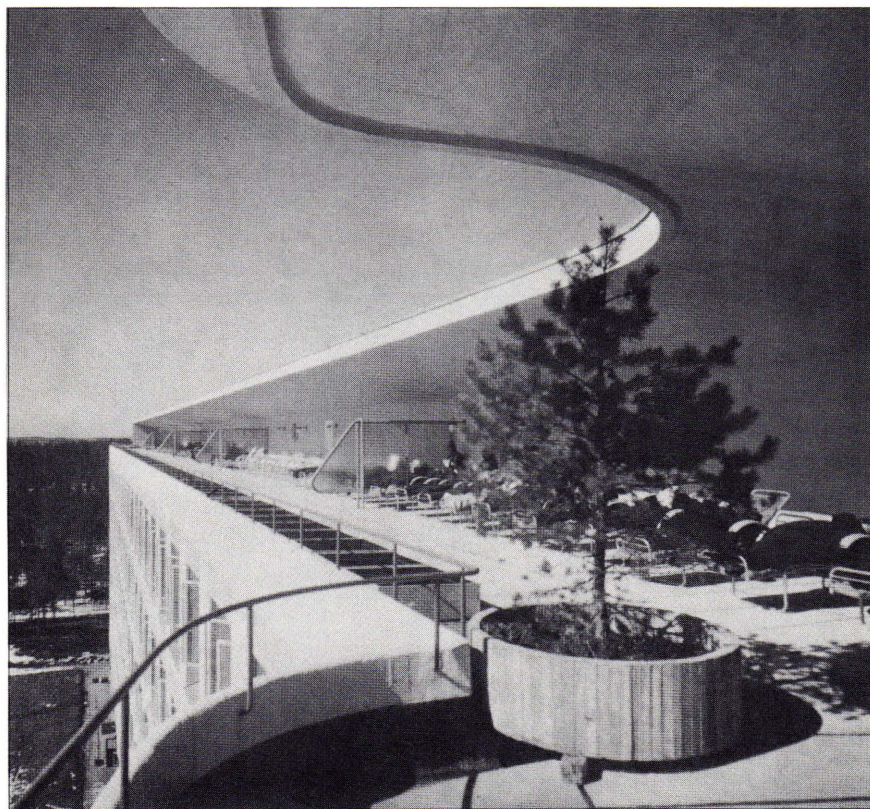
As he did in the first volume, Schildt follows the biographical section of his book



The earliest chair, 1932.

with an interpretive look at the architect's work, in "Aalto and the Rationalist Ideology." This organization allows the author to digress from a strictly chronological track in order to take up thematic issues, *e.g.* "The Architect as Social Administrator" and "Nature as a model," and to quote extensively from Aalto's writings without losing the thread of the architecture's evolution during this very prolific period in Aalto's life. At the end, as in the first volume, a list of works is supplied, plentifully illustrated and fully cross-referenced back to the text. And what a list this is, including such seminal works as the Viipuri Library (with Aalto's first free-form wall); the Paimio Sanatorium; the innovative, still-popular bent-plywood seating pieces; the glassware designs; and the Villa Mairea, among many.

The year 1927 had been pivotal for Aalto as he relocated his office from the small town of Jyväskylä to the big time: Turku, a veritable international hub linked by steamboat to Stockholm. The move, dictated by his winning an important competition for the Southwestern Finland Agricultural Cooperative Building in Turku, marked his beginnings as a rationalist. The next year, when Aalto secured the competition for the Viipuri Library with a neo-classical scheme, he revised the project along Corbusian lines. Later, as the site was reconfigured and relocated, he had the opportunity to prepare a third and then a fourth scheme, working



The Solarium of the Paimio Sanatorium, 1929-31.

through Rationalism toward some of his inventions, such as a rooftop light shaft and an undulating acoustic ceiling for the auditorium. This history of the building, according to Schildt one of Aalto's most carefully detailed projects, encapsulates Aalto's development during the period covered by the book.

Schildt's introduction, "The Technocratic Utopia," points out that Aalto's version of neo-classicism was not merely an aesthetic/cosmetic one, but rather was founded on an idealistic vision of a Finnish Renaissance that would nurture the spirit of romantic individualism once vibrant in Italy. Aalto's seeming about-face to Functionalism was thus actually a furthering of his belief in a utopian reform of society through architecture. Schildt briefly reviews the role of the particular social conditions after the First World War, the new optimism and faith in technology and industrialization, that led Aalto and so many others to follow Le Corbusier's Functionalist flag. We are shown a link between these two sometimes puzzlingly different phases of Aalto's work that makes the architect's eventual adoption of Modernist Traditionalism seem not only comprehensible but inevitable.

Yet Schildt evocatively writes of Aalto in relation to the International Style:

Even at the outset, however, he was the

odd man out among the flock of obedient Utopians. He could never keep step with others; his incorrigible individuality always revealed itself, and he was too natural and spontaneous to stay in line. Instinctively he broke the given rules; inadvertently, the ivy started to creep up the white Le Corbusier facades in his work, living surfaces of wood appeared to hide the concrete, and leafy trees and meandering lakefronts pushed aside the strict geometry of machines as stylistic models. Instead of the geometrically planned *villes radieuses*, housing areas adapted to nature's spontaneous system of equilibrium took shape on his drawing board.

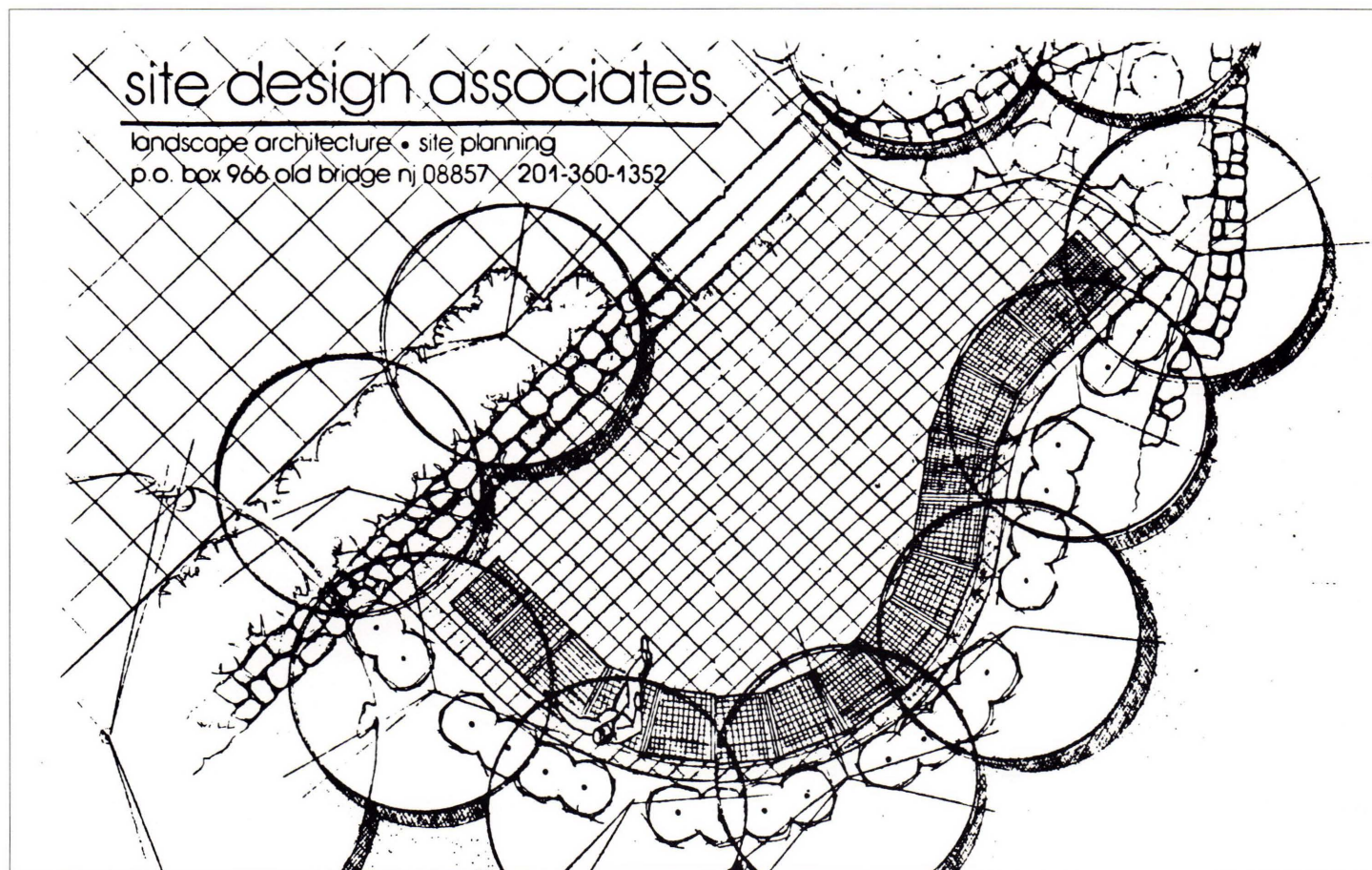
In a discussion of the strong influence of the Bauhaus on Aalto's work, the author finds that the lyrical, emotional side of Aalto's nature "saved" him from "sober Bauhaus realism." Schildt also credits Aalto's friendship with the Hungarian painter and Bauhaus teacher Laszlo Moholy-Nagy for Aalto's adoption of a biological model for architectural design.

*The Decisive Years* documents Walter Gropius's strong influence on Aalto's designs, especially for houses, including the doctors' residences at Paimio Sanatorium and Aalto's own in Munkkiniemi. In 1930 Aalto wrote a prophetic article on the necessity for the design of modern homes to adapt to the newly elevated status of women, a

goal that he felt would be achieved through Rationalism. Schildt finds, however, that in communal building types, such as hospitals, libraries, and theaters, Aalto worked more freely: "In them we meet Aalto the artist instead of the follower of the Bauhaus line. In them he abandoned the idea of rationalizing human life and attempted to humanize Rationalist technology."

Schildt himself does an excellent job of "humanizing" Alvar Aalto. Both his scholarly analysis of the projects and his documentation of Aalto's life and character are thorough and colorful. He includes excerpts from letters from, to, and about Aalto and his friends, together with lively interviews and the architect's own pungent caricature drawings of the CIAM gang at the 1933 conference in Athens. Schildt is not above respectfully revealing the human foibles of the master, such as his inability to deal with money matters. The book also debunks a myth perpetuated by Aalto, that all his competition entries had won awards; in fact, Aalto participated unsuccessfully in some twenty-two competitions during the 1930s. This revelation may bring Aalto a bit closer to the hearts of most practicing architects.

Other warm and humorous touches occur in Aalto's witty titles for his projects, gathered in this book. Examples are a site design for Helsinki Stadium titled "Parking Park," a competition entry for a water tower at Turku called "Wolstead Act," and a de-



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sign for the State Alcohol monopoly complex in Helsinki labeled "In Vino Veritas."

The book is so well-rounded and satisfying that only minor quibbles arise. On a graphic note: although this second volume matches the first in terms of external appearance, the book's designer has selected a different typeface and format for the text inside. The first volume's single column of serif type has been replaced in the second volume by two narrow columns of sans-serif type. While this change may be intended as a reflection of Aalto's transition from neo-classicism to rationalism, the earlier format was more readable and attractive. And as in the first volume, an index is omitted but would have been useful.

In *The Early Years*, Schildt projected a three-volume study. One hopes that the end of the story is indeed forthcoming, for this would cover Aalto's mature, post-war work, including town-planning schemes, Saynatsalo Town Hall, and the sinuous Baker Dormitory at M.I.T. A final volume would also be an excellent place in which to include a cumulative index for all three volumes. In any case, each volume of Schildt's work can stand on its own as a valuable, fascinating look at the life and projects of a great and humanistic innovator in architecture.

*Reviewer Caroline Hancock, RA, is an architect with CUH2A in Princeton.*

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**"BUILDING STONE with the NATURAL LOOK"**

**Landmarks in American Civil Engineering** by Daniel L. Schodek.  
Cambridge: MIT Press, 1987.

**The Great Engineers: The Art of British Engineers, 1837—1987**  
Edited by Derek Walker. New York:  
St. Martin's Press, 1987.

*If a scrupulous distinction were made between architecture and engineering, it would be that one is concerned primarily with art and the other, utility.*

—James Gowan, architect

The division of labour outlined in this statement defines the separate responsibilities of architects and engineers. The sentence also implies a hierarchy: the architect's domain of art surely surpasses the engineer's mastery of the requirements of utility. We gather immediately from this quiet sentence that the architect is the fountainhead, the engineer, the fellow at the pumps.

A glance at Schodek's and Walker's books quickly quells such hubris. The works of Isambard Kingdom Brunel, for example—the Gover Viaduct, the Great Western Railway Tunnel entrances, the SS Great Western, the Clifton Bridge in Bristol, the Saltash Viaduct, etc.—are pleasing both to

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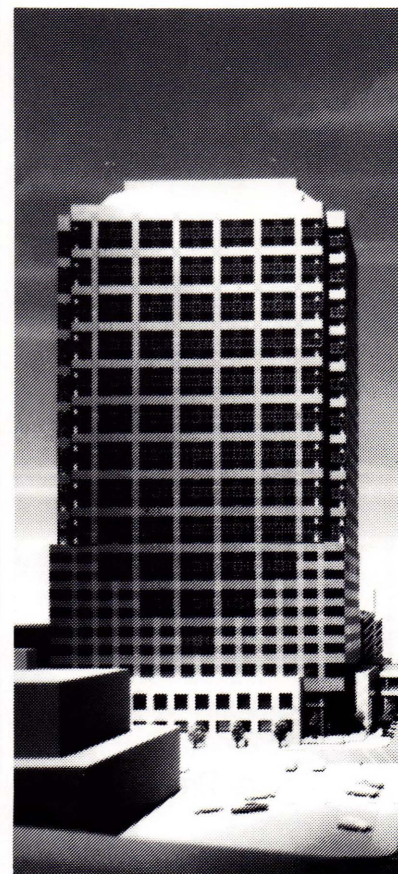
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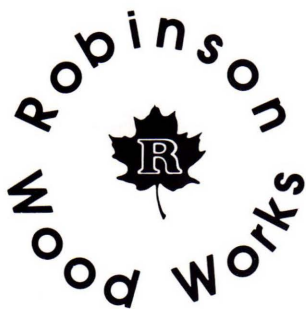
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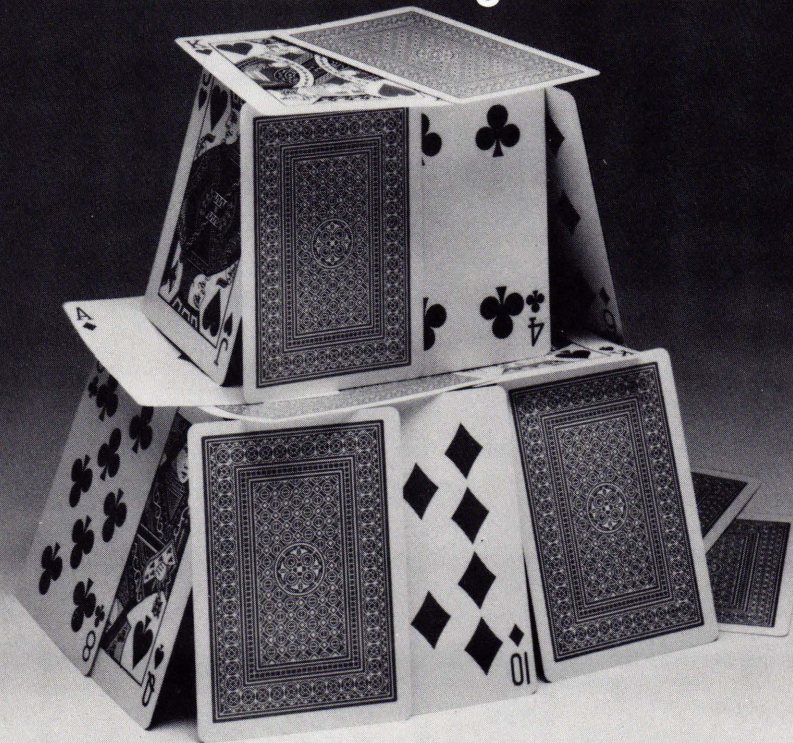
the eye and the imagination. Indeed, in *Space, Time and Architecture*, an early attempt to establish the canon of architectural modernism, Siegfried Giedion devoted 115 pages to "The Evolution of New Potentialities" the engineering of the nineteenth century—because he could find no such promise in architecture. The Crystal Palace, the Eiffel Tower, and the Brooklyn Bridge all brought poets, painters, and architects to their knees. In fact, these edifices are so well known and so universally revered that they have become tropes of enlightenment and memory.

Schodek's and Walker's books help dispel both the implications of the fatuous Gowan quote and our own possible misunderstandings about the role of engineering

as a basis for fundamental changes in twentieth-century architecture. The repudiation of Giedion's position, or of the significance of engineering, by postmodern architects does not prevent these architects from making the arched roof of the Crystal Palace the most-cribbed structural motif after the orders. In *Great Engineers* and *Landmarks* we can see the structures and their process of creation and construction and thereby understand the period better.

In addition, both books pay attention to the engineering of the environment and buildings, beyond the engineering of structural systems. Schodek's book includes valuable information on water supply and control, environmental engineering, urban planning, and surveying and mapping, as

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well as definitive chapter on bridges. (In Vitruvius's day, these were all domains of the architect.) *Great Engineers* has chapters on electrical communications, public health engineering, intelligent buildings, and solid-state technology that enrich our understanding of the history of the entire building and provide insight on how to come to grips with the demands of contemporary practice.

*Art is solving problems which cannot be formulated until they have been solved... Success depends... on the right allocation of priorities and whether the resulting entity has this quality of wholeness and obvious rightness which is the mark of a work of art.*

—Ove Arup, engineer

This statement opens up a new dimension of the art of building—the domain of mind over the matter. Whereas “utility” speaks to use and usefulness and to the ingenuity of the mind in its struggle with nature, “wholeness and obvious rightness” suggests not only a better answer but an equivalent capacity to create. Schodek states, “The physical artifact came to represent a point of order in nature, a proof of man’s dominion.” His story of the Morris Canal, built in 1831 from Newark Bay to Phillipsburg on the Delaware, with its 914-foot climb and subsequent 760-foot fall accomplished through the mechanism of hydraulic-powered inclined planes, illustrates his point. Many of us attribute to what was actually man-made the qualities of nature—inevitability, implacable presence. Certainly, a great bridge, aquaduct, dam, or even a now-scenic canal still inspire a confusion in our minds of just who is the maker and, as Schodek notes, who is the master. The wholeness and obvious rightness in great engineering simultaneously excite the passion for dominion and quiet soul.

However, reflection on the works of the twentieth century is humbling. “Environmental impact” is the euphemism of a society overwhelmed by (if also served by) wars, highways, homes, hydrogen bombs, wastes, failing plutonium and tritium plants, sulfur dioxides, fluorocarbons, Three Mile Islands, and the Holocaust. From the contemporary vantage point, we might say that both books re-create that late, great era (the last we shall ever have) when technological progress was not a possible oxymoron. Unfortunately, neither book brings a reflective, creatively critical consciousness to the meaning of all these remarkable endeavors—either economically, socially, or in a broader historical sense. These two books on history seem paradoxically without history, chronicles of a time when the future did not have to be feared.

*Profile and contour are the touchstone of the Architect. Here he reveals himself as artist or mere engineer. Profile and contour are free of all constraint. There is here no longer any question of custom, nor of construction, nor of adaptation to utilitarian needs. Profile and contour are*

*a pure creation of the mind; they call for the plastic artist.*

As we are architects, these words help to clarify the statement with which we began. Free of all constraints—custom, tradition, technology, use—we can pay attention to the ineffable values of profile and contour. Therein lies our art, our difference.

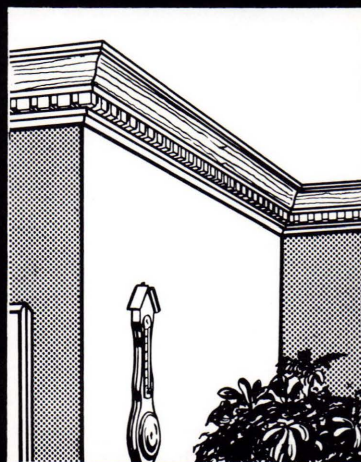
Unfortunately, this professionally comforting statement made in 1923 is as quaint as the maitre’s smock. What distinguishes architecture from engineering today is not a matter of art. Two meaningful differences exist—one of law and one of responsibility. The difference of law is based upon the two domains of practice established by legal decisions and legislation from precedent.

However, the precedent for domination by architects, based on the art of building, has not served us well in this increasingly technological world (and soon, the universe).

What may serve us better is the ability to be *critically responsible* about the meaning and impact of our manufactures: environmental, mechanical, chemical, and electronic. And to do this seriously we damn well have to be better engineers.

Reviewer Michael Mostoller, AIA, is a partner in the Princeton firm of Michael Mostoller/Fred Travisano. He is professor and associate dean at the School of Architecture, New Jersey Institute of Technology.

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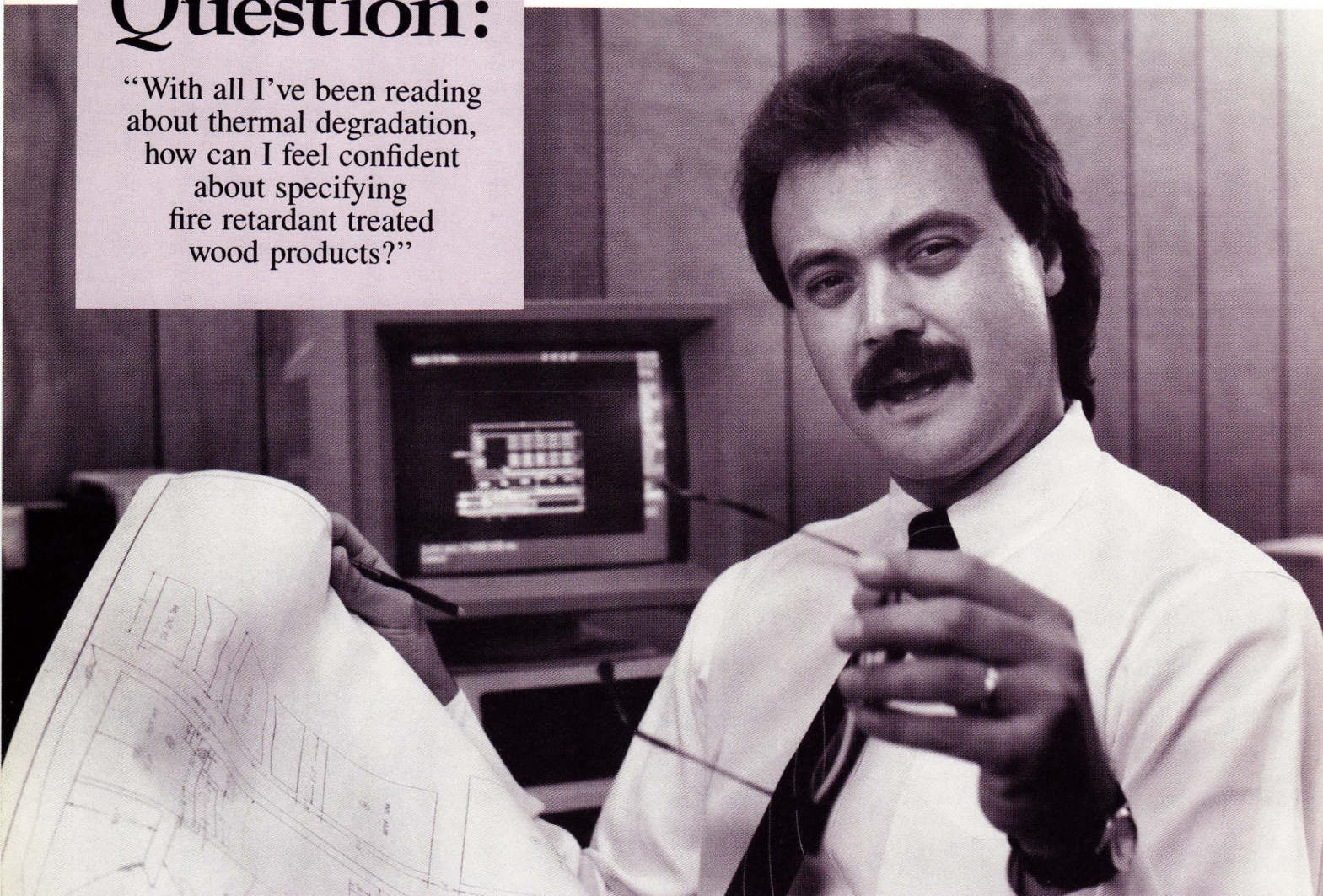
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