

Architecture

Issue 1: 1991

New Jersey



Design Awards



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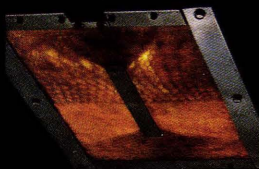
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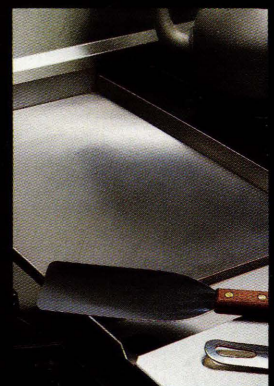
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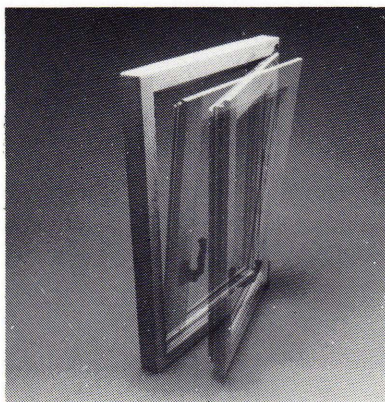
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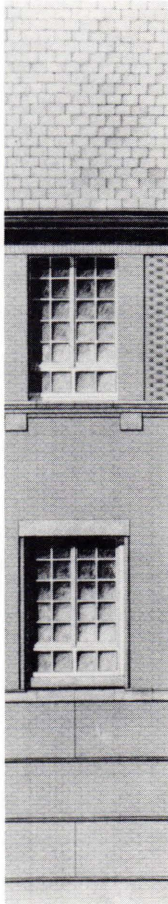
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Architecture

Vol. 27, No. 1

New Jersey



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Princeton, NJ
Short and Ford and Partners

Cover Photo: Otto Baitz

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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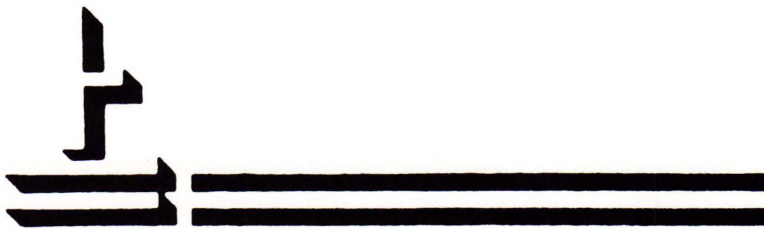
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Vol. 27, No. 1 1991

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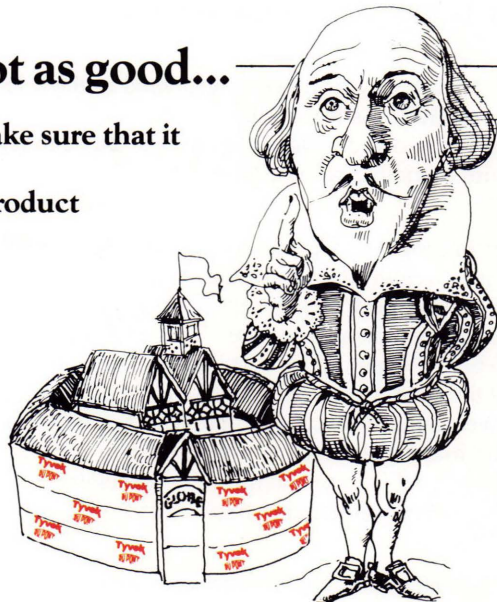
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Editorial

The New Jersey Performing Arts Center in Newark recently selected Barton Myers Associates to design its \$70 million concert hall. This building is to be the first of several in a facility planned to accommodate cultural events in music, theatre, and dance, and will serve as the home of the New Jersey Symphony.

There has not been a performance hall of this size and importance built on the East Coast in about thirty years. On many levels it is a significant project: It is seen as a catalyst for Newark's renewal; it will provide an excellent facility and serve as a focal point for the State's performing arts; and it will make the performing arts more accessible and, it is hoped, generate a sense of pride among New Jersey's citizens.

When the announcement of the architect was made, disappointment, and even annoyance, was expressed by many New Jersey architects. After all, Mr. Myers practices (and teaches) in California. In times of economic difficulty, it seemed to some unfair to look beyond the State's borders to find an architect for a project that has been pledged \$20 million by Governor Jim Florio.

By virtually any selection criterion, it would seem that at least one New Jersey architectural firm qualifies: the State's firms include those with international reputations (Michael Graves); large, multidisciplinary firms (the Hillier Group); and long, local history (Grad Associates). Jurors for the annual NJSA awards program regularly comment about the high overall quality of design throughout the state. New Jersey firms are represented in the national architectural magazines (Short and Ford, Geddes Brecher Qualls Cunningham, in addition to those mentioned above). The two schools of architecture, Princeton and New Jersey Institute of Technology, are blessed with talented designers who teach and have their own practice. So what happened?

Apparently, the Performing Arts Center committee sought an architect with a national reputation and specific experience in performing arts centers. There were four finalists: Mr. Myers, Mr. Graves, Cesar Pelli of New Haven, and Benjamin Thompson of Cambridge. In addition to running well-recognized practices, each of the finalists is, or has been, affiliated with teaching. Since Mr. Pelli does not generally do construction documents, he had agreed to associate with a local New Jersey firm if he had been selected.

Had no New Jersey firm been considered in the selection process, cries of foul may have been justified. As it was, there was a 50% chance that a New Jersey architectural firm would be involved. One then asks, is this enough? Or, should a project of this scope require participation of a New Jersey firm when an out-of-state architect is commissioned?

The Performing Arts Center, and all other quasi-public entities, must be made aware that there is a wealth of architectural talent in New Jersey. It is incumbent upon us, individually and collectively, to tell them, and to keep them aware of it. To this end we publicize excellence in architecture. This issue of *Architecture New Jersey* is an example. But while we want to be considered for the best commissions, public and private, throughout the state, we also would like to be considered for commissions in other jurisdictions. We cannot be exclusive and expect to be included elsewhere. We must recognize that architectural talent is not limited to locale or region. We must constantly affirm that our goal is to see architectural excellence achieved, by others as well as ourselves. This is our professional duty, to and for our culture. We must insist upon and expect no less.

It may be that one or another architect is better suited for the Performing Arts commission. That discussion is now moot. Our responsibility has become to encourage Mr. Myers to achieve his best work yet. We don't do this by carping, but by becoming, and staying, informed of his efforts, and thoughtfully commenting upon his work, supporting and reinforcing his good ideas, and suggesting alternatives to those that ring less true.

The discussion that Mr. Myers' selection has engendered is worthwhile. If we can keep it that way, thoughtful, reasoned, and clear, the New Jersey Performing Arts Center will be one of the examples of architectural excellence of which we can be proud, because we will have been a part of it. □

Philip Kennedy-Grant, AIA

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President's Profile

If it's Tuesday it must be Delaware. Or is it Michigan...or Ohio? If you're NJSA's new president Dan Millen, it could be any of these. As a senior associate and director of facility management for The Hillier Group, the peripatetic Millen could be energetically engaged in strategic master planning, facility management or project management for any one of several multi-million dollar projects, such as DuPont's corporate headquarters in Wilmington or Ford Motor Company's scientific research laboratory in Dearborn, Mich.

And if it's a weeknight, it must be Trenton, where Millen, a Trenton native and forceful advocate for revitalizing the capital city, is on the board of the Roebling Community Development Corporation, which is turning a million-and-a-half-square-foot former wireworks complex into a viable mixed-use urban center. Wherever he is, Millen is determined to make a difference.

"I see myself as a catalyst," he says. Professionally responsible for orchestrating long-term design and construction efforts through people management, he enjoys bringing together clients, consultants and construction teams on large projects "for the best conclusion."

In his community, he's equally dogged about correlating his civic dedication with his profession, bringing together the boards of the Architects Housing and the Roebling Community Development Corp. to create the potential for building 125 to 200 housing units. "Architects should have a high profile in their own communities," he says. "They have a professional obligation to play a role."

Millen, the strategic planner, has equally strong ideas about where NJSA should be going in 1991 and how to determine direction every five years after that. Above all, he sees the society becoming a more valuable resource for members at all levels, with people and databases available to assist architects in the day-to-day practice of their profession.

"I want to give young architects and recent graduates tangible incentives for joining, becoming involved and staying involved," he says. "I don't want the society to be perceived as remote from people at the drafting board."

Offering associate members a free annual dry-run examination as practice for the State Boards, establishing a pool of members available for short-term contract drafting assignments and publishing

their names in the NJSA Newsbook are among the year's priorities. Millen sees both programs as effective ways of enhancing membership. "They give the membership committee some selling tools," he says.



For recent graduates and architects considering forming their own firms, Millen sees the potential for NJSA becoming a one-stop information center.

All the "how-to's" should be supplied, he says, from how to go about getting a line of credit to kinds of insurance to buy, accounting practices to follow and equipment to select. A start-you-own firm kit would also be available.

As a resource for all members, Millen is assembling a team of specialists, including bankers, accountants and insurance agents who can give advice on subjects ranging from Cadd systems to liability. A shared fund of marketing ideas is also a possibility, he says, although he realizes some of this information is proprietary. "Sharing resources and knowledge is important for all of us, especially in a recessionary climate," he says. "For the small or young firm, it's critically important."

A consultants' database is a long-range goal for making NJSA an even greater member resource, he explains. A member could call headquarters to find an engineering firm or other consultant and information would be provided according to firm size, locality and degree of specialization.

As a potential source of revenue, he'd like to see NJSA set up a buying cooperative. "We could use our buying power to provide drafting and other supplies at a discount. NJSA already sells codes and AIA documents. A cooperative could be another revenue producer," he says. The cooperative is one of his short-term goals. "If I accomplish one or two I'll be satisfied," says Millen, who views the president's one-year term as a time for initiating plans.

A highly professional traveling exhibit and a vigorous speakers bureau are among this year's goals. Looking down the road, he sees an NJSA bookstore, in a retail setting, selling specialty items related to architecture. Self-sustaining, the bookshop would be a service to the public and another source of income.

Millen also envisages institution of a professional development program as a requirement for maintaining licensure, with the requirement as minimal as attending one code seminar a year to acquire a continuing education credit.

A long-range planner, Millen would also like to see a constantly updated five-year plan that would provide the latitude for discussing convention locations, design retreats, and whether the society should buy or lease its own building. "Some issues are so far in the future, you have to have a means for providing continuity of thought," he says.

Millen's decision to become an architect began as a child. Years later, at Drexel Institute of Technology—now Drexel University—in Philadelphia, he spent five years at the drafting board during the day, attending classes at night to earn his bachelor of architecture degree. "Growing up in small firms," he worked with George H. Pearson, AIA, of Lawrenceville for three years and Short and Ford and Partners of Princeton when it was first formed in 1974. He remained for almost a decade.

"I don't practice architecture," Millen said recently. "I live it." An ardent proponent of the State Planning Commission's plan for rebuilding inner cities, his decision to live in the heart of Trenton was a definite statement.

"If we don't change the way people live, no amount of money thrown at new construction will make all that much difference." For Millen, it's working toward that difference that counts. □

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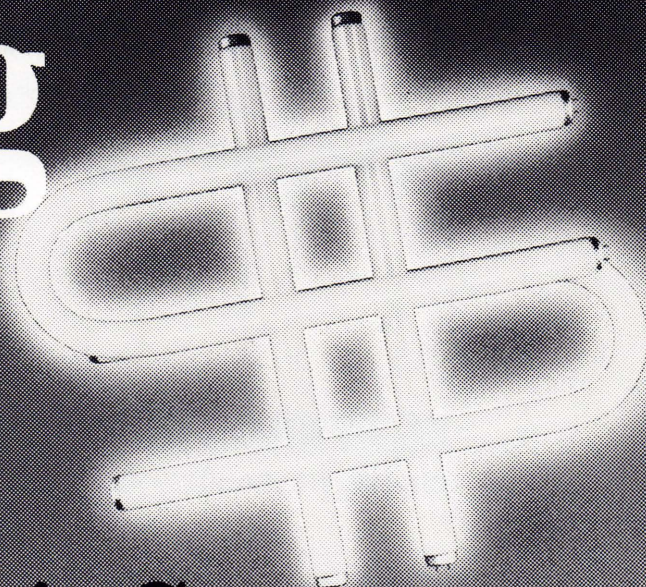
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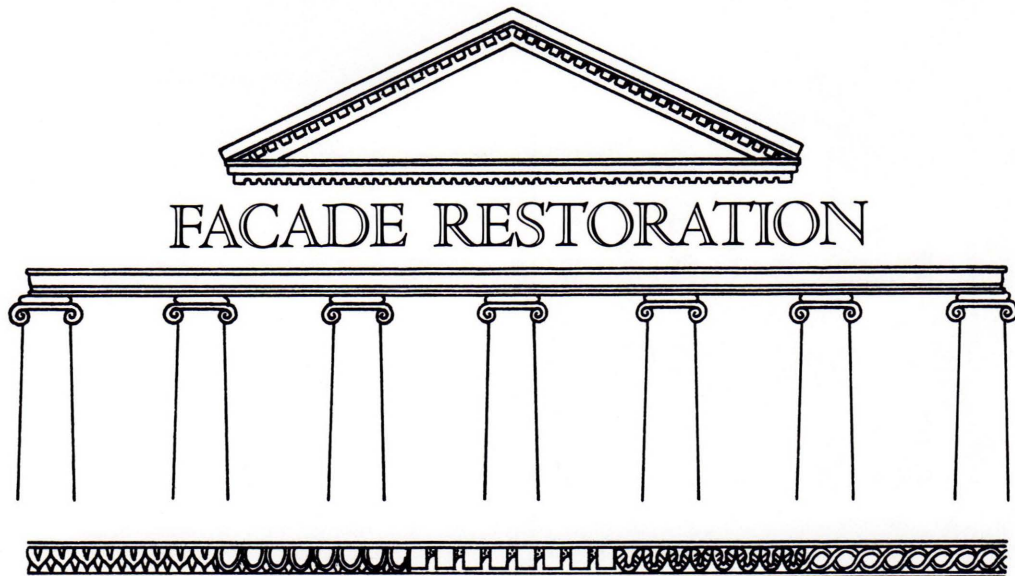
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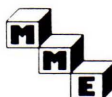
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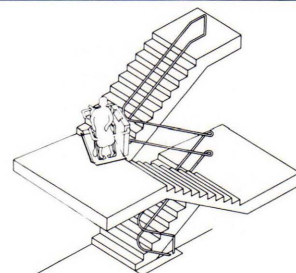
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Design Awards

This year's Design Awards program drew a total of 110 entries from the Society's members. The jury of three architects and one critic (see below) selected thirteen projects for recognition.

In general, the jury found the projects reflective of those in other parts of the country, where a respect for context seems to dominate, with many architects taking design clues from their surroundings.

Juror Robert Amico, AIA, stated that: "While no one trend emerges from the wide diversity of designs, there is a healthy pluralism and experimentation taking place among architects in New Jersey." □

The Jury:

Graham Gund, FAIA, president of Graham Gund Architects of Cambridge, MA, is nationally recognized by peers and press for his creativity, in particular with restoration and contextual projects. He holds degrees from Harvard University Graduate School of Design, Rhode Island School of Design and Kenyon College.

Stanton Eckstut, FAIA, a principal of Ehrenkrantz, Eckstut & Whitelaw of New York, is one of the country's foremost architects of large-scale urban development projects. He is a graduate of the University of Pennsylvania and Pennsylvania State University.

Robert L. Amico, AIA, principal of Amico, Architect and Design Consultant, in South Bend, IN, is a studio teacher and former chair of the University of Notre Dame School of Architecture. He is a graduate of the Harvard University Graduate School of Design and the University of Illinois at Urbana-Champaign.

Paul Sachner is executive editor of *Architectural Record* magazine. A native of Bristol, Conn., he is a Phi Beta Kappa graduate of Trinity College and holds a master's degree in architectural history from Columbia University. He served as senior landmarks preservation specialist for the New York City Landmarks Preservation Commission, and was director of the Architecture, Planning and Design Program of the New York State Council on the Arts.

Excellence in Architecture

The Agricultural Museum of New Jersey

North Brunswick, New Jersey

Short and Ford and Partners, Princeton, New Jersey



The New Jersey State Agricultural Museum, a 30,000 square foot facility, is built on a 2.65-acre site on the campus of Rutgers University's agricultural school, Cook College. On display in the museum are historic agricultural machines, household implements and agricultural and scientific photographs.

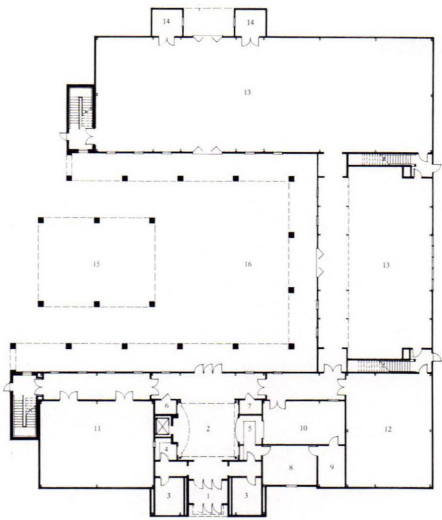
Sitting in pastureland adjacent to an existing farm complex, the new facility reflects the Garden State's rural heritage, and at the same time represents the abstraction that a museum, by its very nature, must be. The shape of the complex — barn-like structures organized around a central court, with a windmill

planned to mark the main entrance — suggests the vernacular. The choice and assembly of materials, on the other hand, indicate a new relationship with tradition. Both outside and in, rough, hand-assembled masonry is juxtaposed with materials that more obviously represent the machine age: steel, glass, and vertical-seam aluminum.

Interior spaces include a two-story lobby, exhibition halls of various sizes, a photographic gallery, a 130-seat theater, a museum shop, and an administrative area. A free-standing pavilion within the arcaded court, used to display large artifacts, accommodates educational activities. □

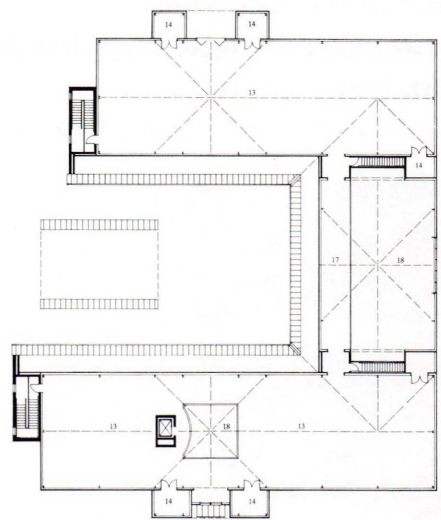
Jury Comment:

What is most stunning here is the ability to reproduce the essence of farm-like architecture — the barn — while accommodating public assembly in a much more permanent structure. Its barn-like feeling is never trite, and the building itself fits into the landscape the way barns do. The use of materials seems restrained and very appropriate.



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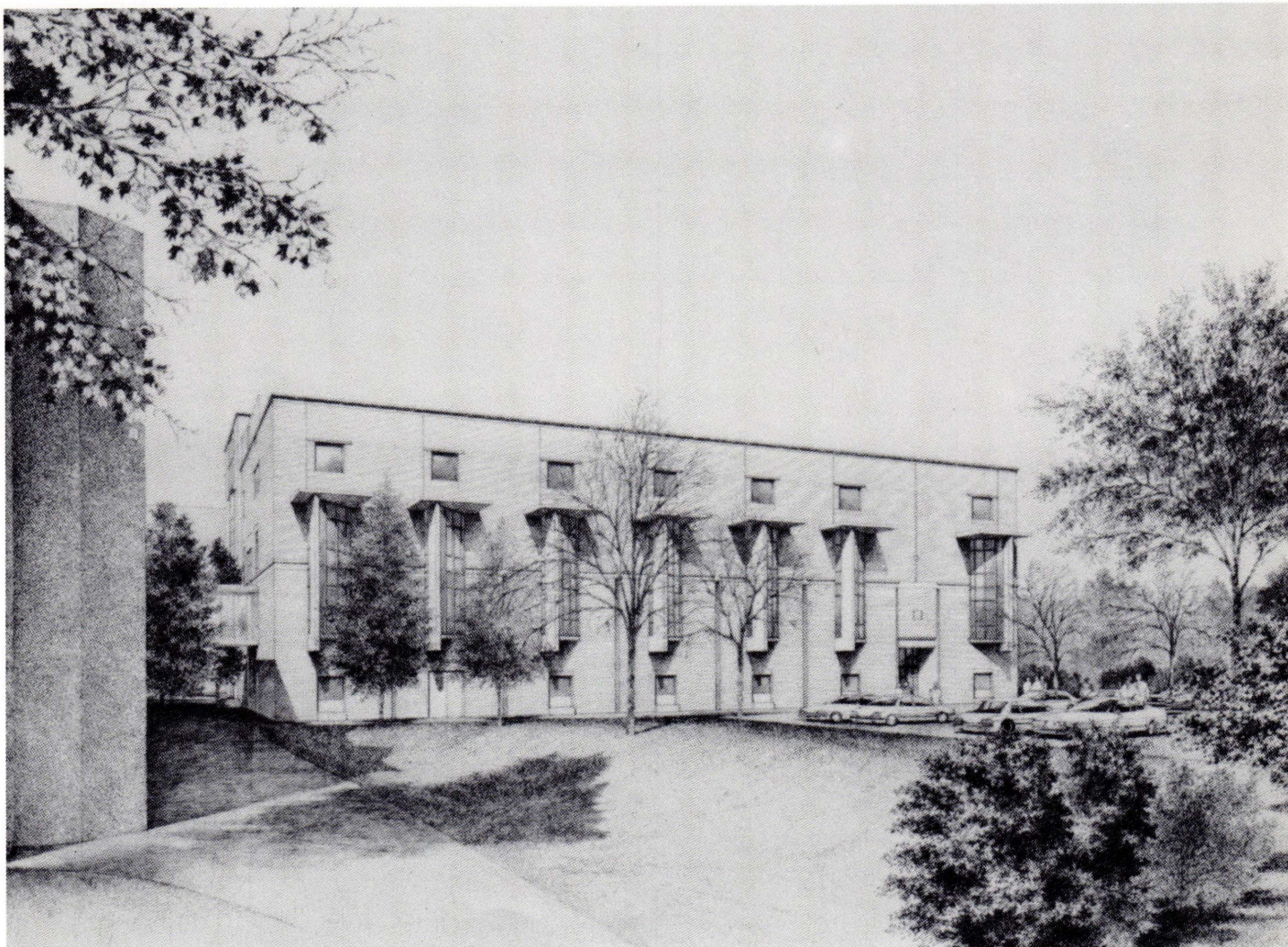
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Legend

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|---------------------|--------------------------|----------------------------|----------------------|
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| 2. Lobby | 7. Custodial | 11. Theater / Lecture Hall | 15. Outdoor Pavilion |
| 3. Restrooms | 8. Office | 12. Photography Exhibit | 16. Courtyard |
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Excellence in Architecture
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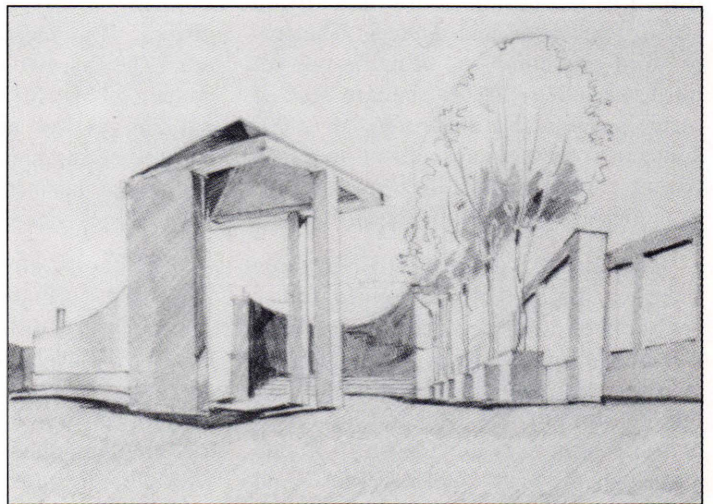
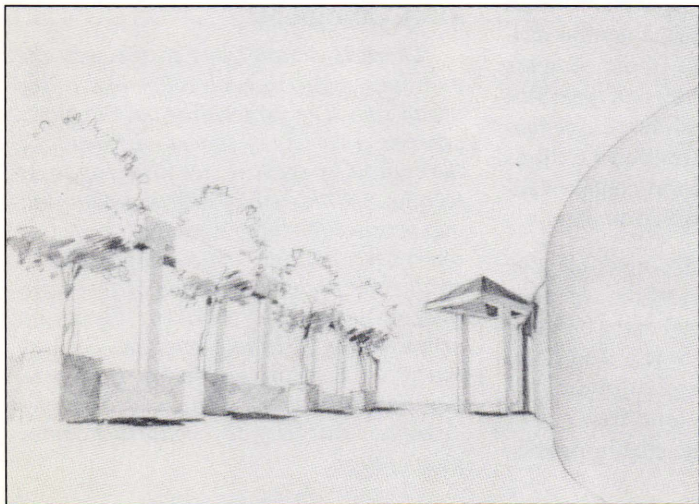


In this proposal for a 60,000-square-foot addition to the Engineering Quadrangle at Princeton University, a covered 90-foot-long atrium is created between new and existing buildings. The major new structure, which defines the long side of the atrium, is four stories high (matching the height of the existing buildings) and contains laboratories. Closing off the two ends of the atrium are four-story towers that rise higher than the established roofline, and which provide space for offices, lounges, seminars, and additional labs. The atrium itself, covered by a trellis-like roof spanning between the towers, provides skylit space for social gatherings, lectures, and school meetings, as well as a café. The architects call this space the "Agora of Engineering."

The exterior of the main laboratory block is to be delineated with strong horizontal and vertical elements. A stone band at mid-level separates the dark purple brick cladding of the lower floors and the orange brick of the upper floors, reflecting the presence of different departments in the upper and lower floors. And two-story bay windows along the long façades establish a vertical rhythm designed to relate the new structure to the existing ones. □

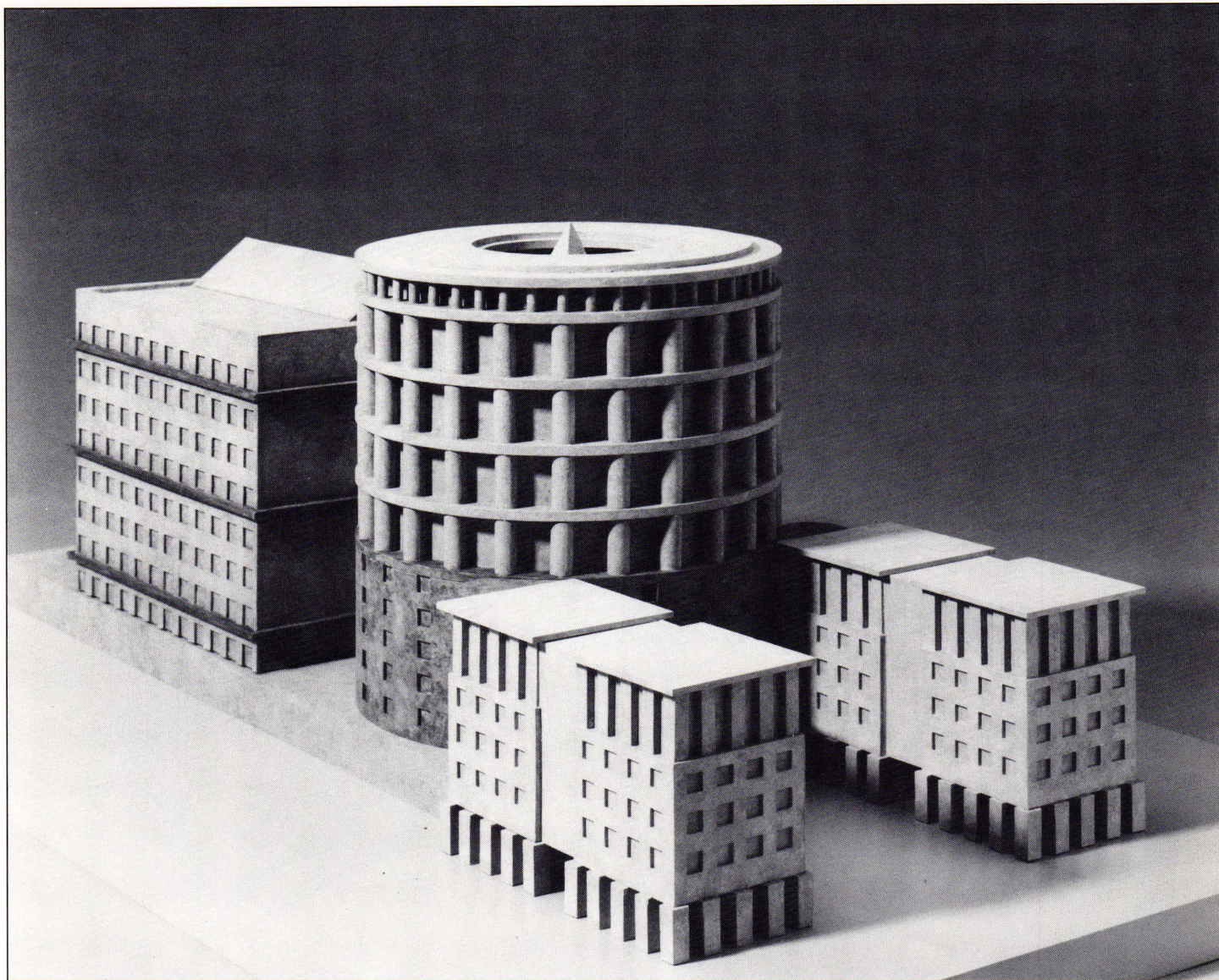
Jury Comment:

The simplicity of the design and reinforcement of the campus grid are to be commended, as is the nice breakup of the fenestration. It has a kind of dignity and tightness that seems fitting for a school of engineering. With its vertical placement of window elements and refined detailing of reveals, it has a feeling of the Gothic character of the Princeton campus. It has just enough manipulation of exterior detail to be important without being overly important. It fits into a context, with an exterior design that contributes to pedestrian scale.



Excellence in Architecture
Fukuoka InterOffice Project
Fukuoka, Japan

Michael Graves, Architect, Princeton, New Jersey



Photos by William Taylor.

The Fukuoka InterOffice Project is a mixed-use complex containing office space, hotel rooms and services. The program of this complex, which is not yet built, includes 120,000 square feet of office space and a 260-room, 187,000-square-foot hotel, as well as meeting rooms, conference facilities, retail shops, restaurants and parking facilities.

The complex is organized into three structures, each clearly expressed with a well-defined form and distinct materials. At one end of the site is the hotel entry building, with two six-story wings flanking the central entry. Next, at the center of the complex, is the 13-story rotunda that forms the main hotel structure. And

at the other side of the site is an 11-story building whose upper stories contain offices. This building has a central atrium. The first two stories of the complex contain lobbies for the hotel and the office building, as well as retail spaces, restaurants, meeting and convention facilities and a large business support center available to hotel guests and office tenants.

The choice of exterior materials also helps distinguish the parts of the complex. The two wings of the hotel entry building are to be clad in limestone. The hotel rotunda will consist of copper-clad columns on a red sandstone base. And the office building will be clad in marble, with a granite base. □

Jury Comment:

There is a simplicity to the way the buildings relate to each other and to the urban site. The project fills out the block, creating a variety of spaces. Elements of the buildings seem to recall a Japanese feeling, and the use of different materials and textures for these elements creates an interesting collage. The design demonstrates the architect's potential for introducing complexity and variety in an urban setting. At the same time, because the scale is relatively small, it may be demonstrating the limits of a single designer's ability to create a normal urban fabric.

Excellence in Architecture
Headquarters and Conference Center
Howard Hughes Medical Institute, Chevy Chase, Maryland
The Hillier Group, Princeton, New Jersey



This proposed campus project will provide 200,000 square feet of offices and conference space for the Institute, the largest private philanthropic organization in the United States. The Institute conducts basic biological and biomedical research at universities and medical centers nationwide.

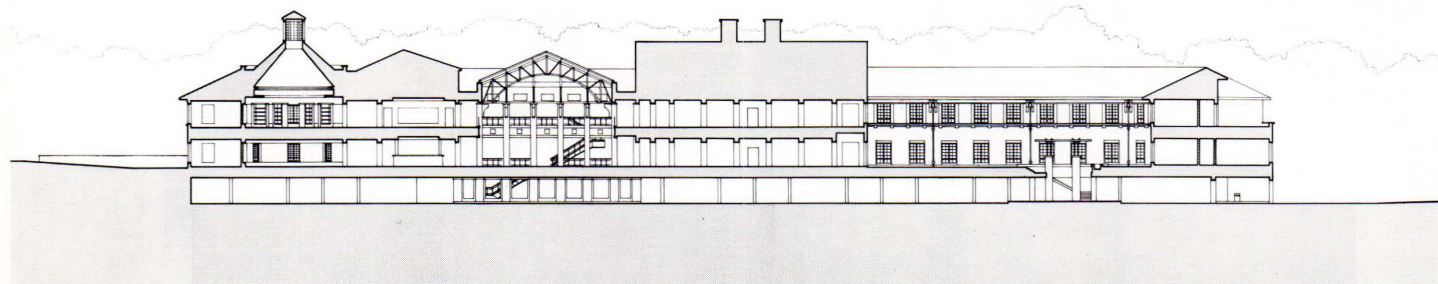
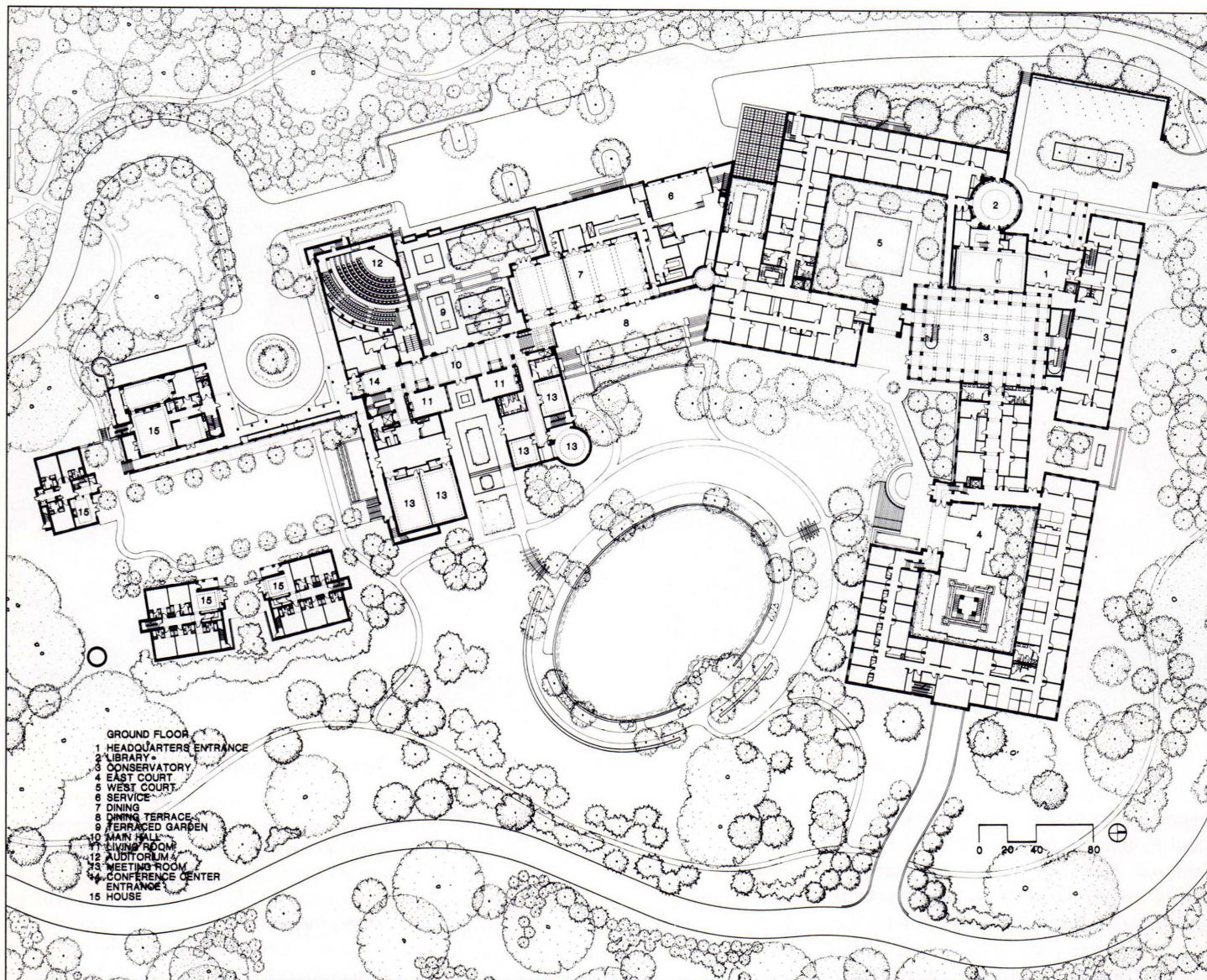
The complex consists of four buildings that are distinct but connected, and are planned around a series of courtyards, gardens, and terraces. The northern-most building houses the Institute's headquarters offices and includes a two-story library. The adjacent building contains the dining room, which serves both the

headquarters on its one side and the Conference Center on its other side. The Conference Center, scaled modestly and to be furnished as a large house, provides facilities for the Institute's scientists, who convene in groups of 10 to 75. At the south end of the site are four guest houses around a lawn.

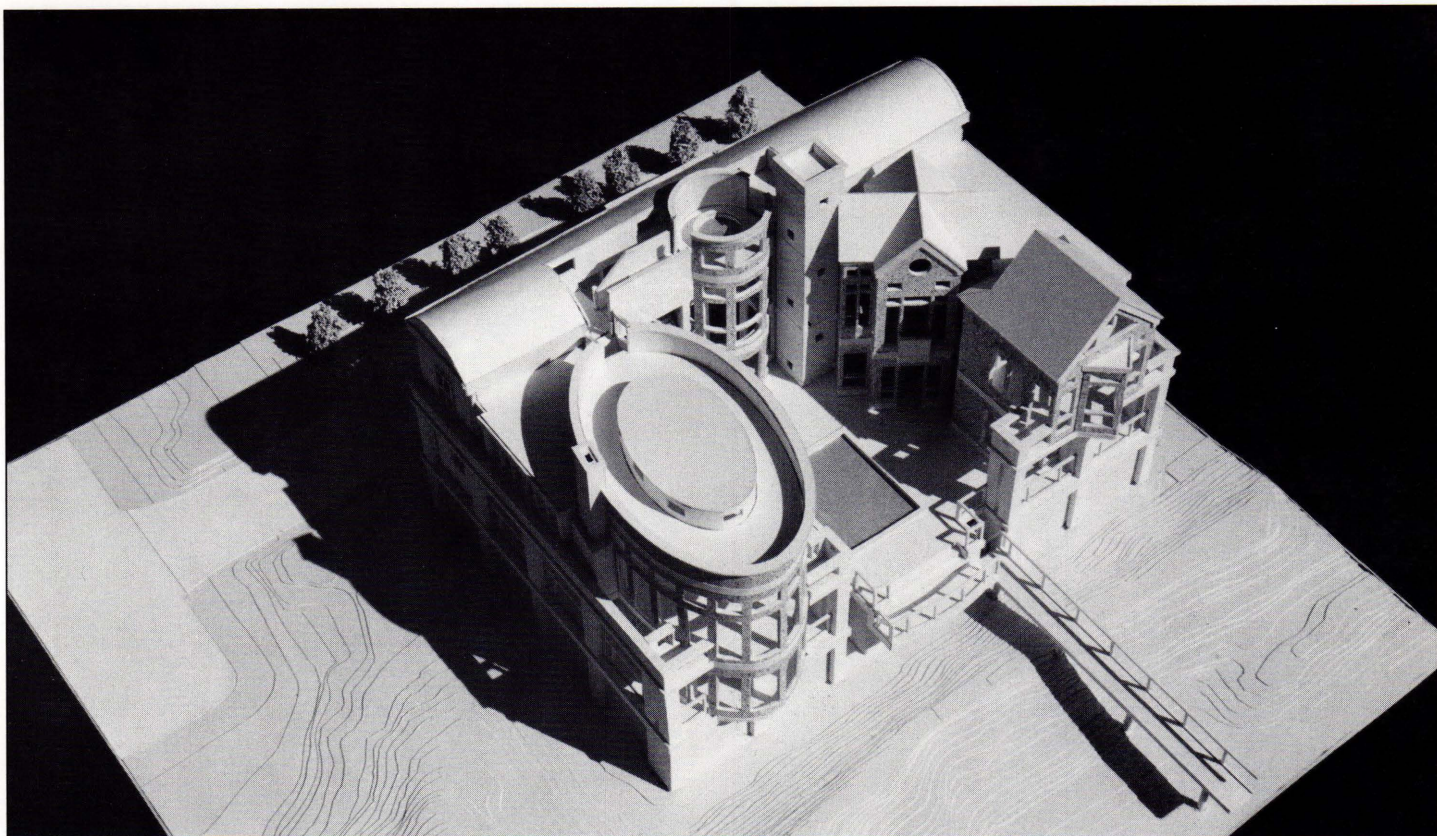
The plan of the campus is classical in inspiration, with buildings and landscape linked in a multi-axial arrangement. The buildings are designed in a "freestyle" classical manner, ornamented using principles of proportion and organization that underlie the Federal and Georgian styles of the Capital region. □

Jury Comment:

This has a really superior plan, one that recognizes the organic nature of the site and creates a variety of both exterior and interior paces. A large building, it has a very human scale and would seem to be endlessly interesting. The architect is interested in making an environment first and a building second. The creation of what could be called core background architecture helps reinforce the making of outdoor spaces. The use of historic references without literally reproducing them is to be commended.



Award of Merit
Ocean Front Residence
Surf City, New Jersey
Frederick Schmitt, Metuchen, New Jersey



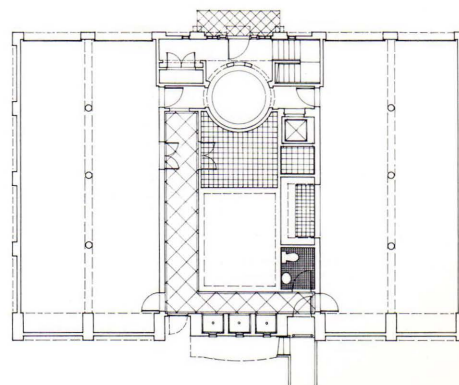
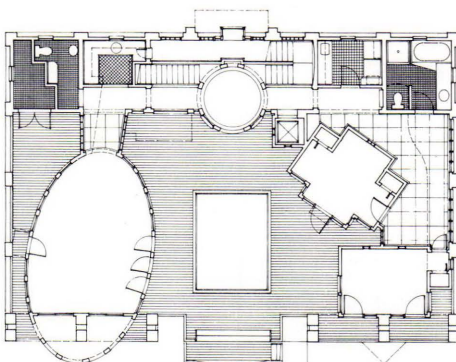
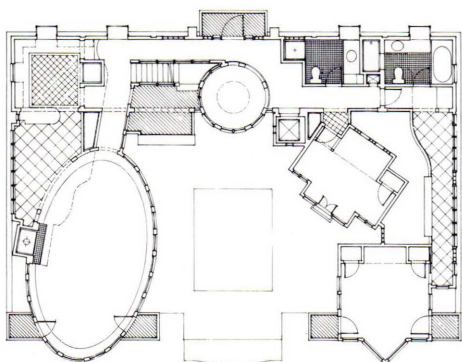
This proposed 3559-square-foot house is designed for a site on Long Beach Island, on an 80 foot by 100 foot parcel of land facing the Atlantic Ocean. On the entrance side, which faces northwest, a nearly opaque spine contains bathrooms and kitchen, and forms a backdrop for the more prominent parts of the house. These are designed as special objects, or "gems," around a raised terrace with pool, which faces southeast towards the ocean. The two-story "gems" include a rotunda-shaped entry hall, a highly fenestrated elliptical volume containing recreation

rooms at terrace level and living room above (for maximum views), and two gabled bedroom volumes with a total of four bedrooms. The two living areas sit on a base containing two four-car garages.

A two-story frame on three sides unifies the various elements. Construction will consist of conventional wood platform framing on driven timber piles. Exterior siding will be stained cedar, used horizontally and vertically, and windows will be wood. Roof terraces are to be formed of wood decking over a Fiberglass membrane. □

Jury Comment:

A range of spaces and several different forms give this house its character, with the entrance and the waterside forming a counterpoint. The dramatic, more open ocean side has more articulated forms, including a courtyard, which break down the size of the house. The entrance brings together the disparate elements to present a more unified and simple statement, one responsive to the neighborhood fabric, making it a very neighborly house.



Award of Merit

Walt Disney World Dolphin and Swan Hotels Lake Buena Vista, Florida

Michael Graves, Architect, Princeton, New Jersey



Photos by Steven Brooke.

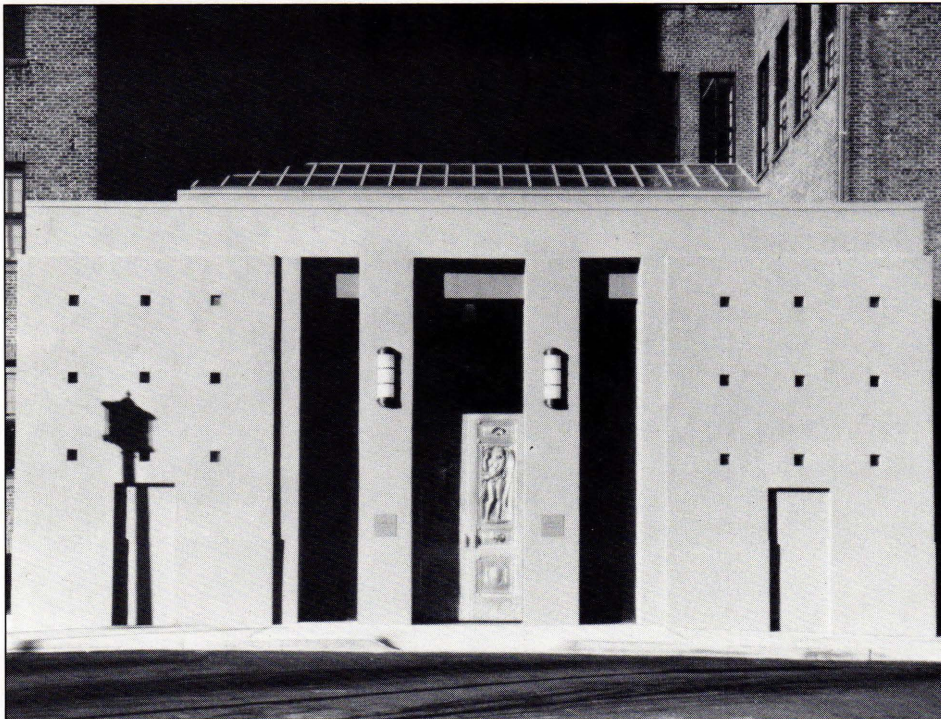


The Dolphin and Swan Hotels, with 1.4 million and 615,000 square feet respectively, are organized around a crescent-shaped lake. Both have major convention facilities. In keeping with Disney's program for "entertainment architecture," the lakeside façades are painted with large-scale patterns, and gigantic swan and dolphin statues are placed at either end of the roofs. (Associated Architect: Alan Lapidus.) □

Jury Comment:

The dramatic and pioneering use of animal sculpture in outdoor forms employed in these structures is changing the way resort hotels relate to people by introducing, through design, joy and delight at being on vacation. It takes chutzpah to put those swans on top of a hotel. A most important concept of hotel design, reintroduced here, is a return to making space. A dining room really is a dining room, a lounge a lounge, as opposed to being part of a big atrium where all functions are thrown together.

Award of Merit
Newark Museum Renovation and Master Plan
Newark, New Jersey
Michael Graves, Architect, Princeton, New Jersey

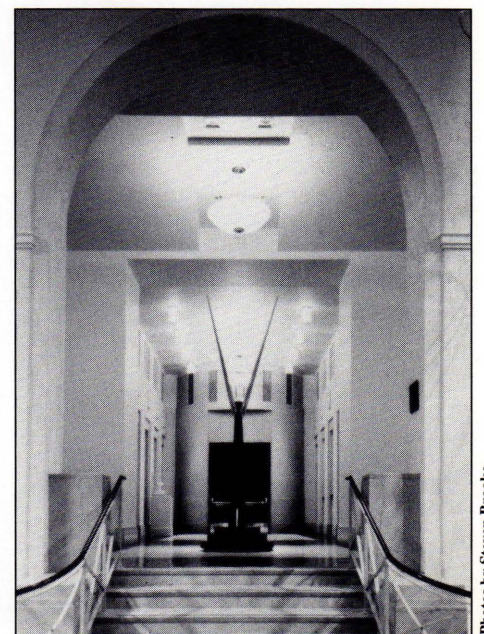


For the Newark Museum, acquisition in 1982 of an adjacent YWCA building provided the opportunity for enlargement and improvement.

Fundamental to the plan are three major skylit courts linked by gallery passages. The existing museum court remains at the center of the composition, a new three-story skylit sculpture court connects the Main Museum, North Wing and the Ballantine House, and a skylit lobby forms the new side entry for the South Wing, formerly the YWCA. The new space includes a Junior Museum, Mini-Zoo, Arts Workshop, library, Lending Collections, and offices. The North Wing was renovated for exhibition of the permanent collection in newly designed galleries. □

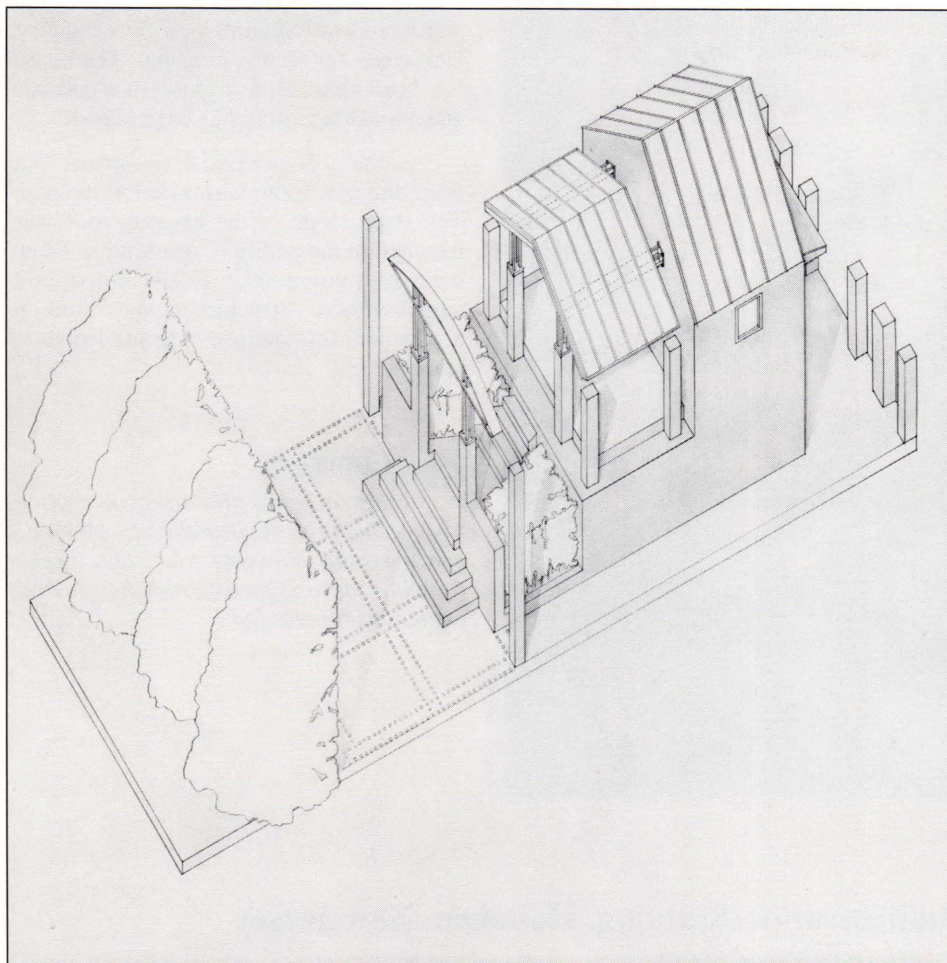
Jury Comment:

The restraint of this project lies in its splendid ability to provide a background for many disparate pieces which are needed to be joined together. The restraint is evident in the lack of an overbearing or strong stylistic direction that might have overwhelmed the collections.



Photos by Steven Brooke.

Award of Merit
Writer's Block
Bernardsville, New Jersey
Kennedy-Grant, Bernardsville, New Jersey



This proposed writer's studio, to be located on a small lot in a residential neighborhood, has simple requirements: a single room with bookshelves, table and chair. But it must also tell a story of its own.

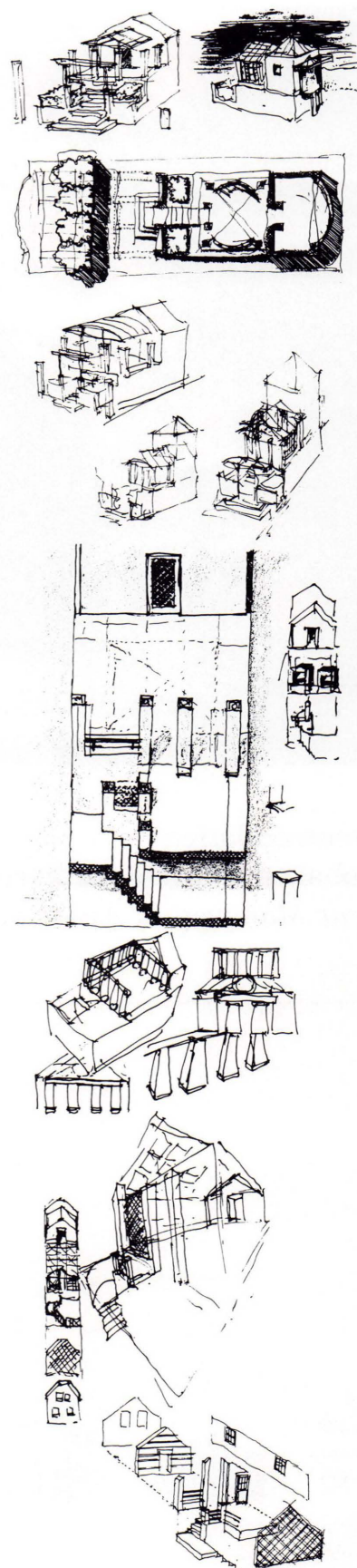
The studio explores the passage of time through its organization. The writer passes along a central axis from the natural to the human order, from a garden, through a gate, through a trellised porch, and into the solid block of the studio. Beyond the studio lie building "ruins," or constructed fragments, and the open landscape. Within these spaces, the architect intends the writer to be part of the continuum of architectural, and therefore human, history.

There is a conscious use of mundane and commercial building materials throughout the project. The primary exterior finish of the studio is stucco, though at the east end aluminum wall panels,

glass block and curved glass and aluminum framing suggest an industrial appearance. Translucent plexiglass in a metal frame forms the porch roof, and a metal arch tops the gateway to the stairs. The abstract garden is composed of stainless steel cylinders driven into the ground, their rounded ends exposed. The trees will be pleached on the side facing the street. □

Jury Comment:

A seemingly appropriate response to writer's block, with absolute simplicity, lack of confusion and no other demands put on the blocked writer. Yet this is a complex arrangement of varied elements. In spite of this, it is organized around one idea, with not one line in excess.



Commendation

Addition to Private Residence, Princeton, New Jersey

Kehrt Sharken Sharon, Princeton, New Jersey

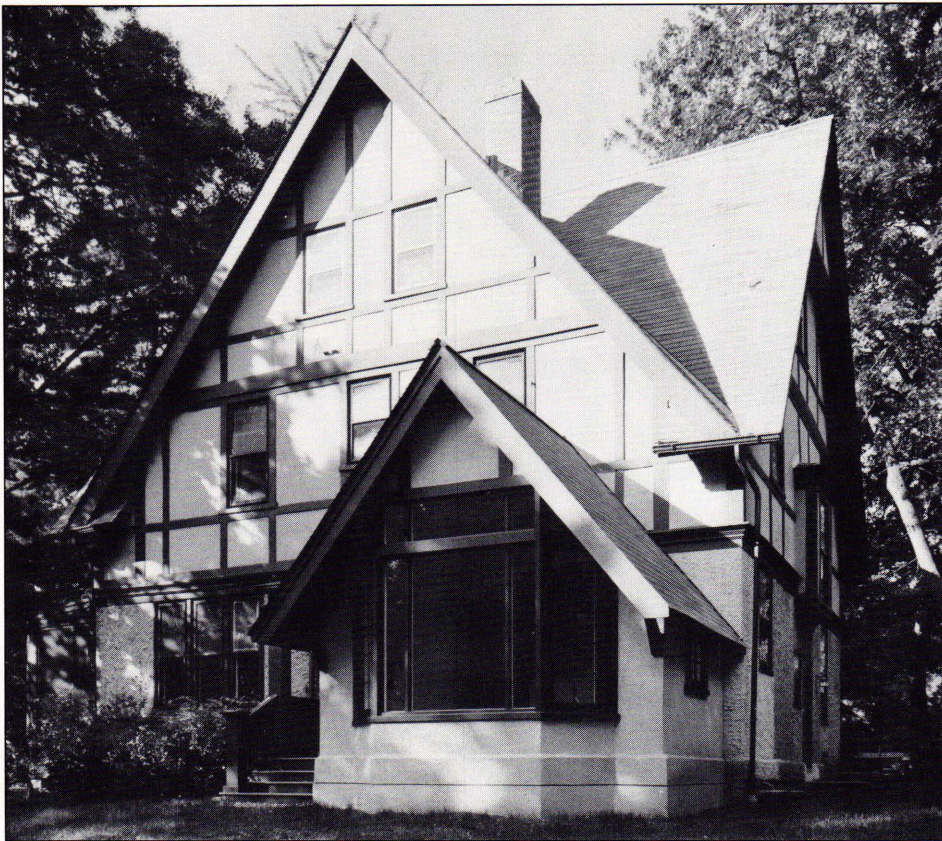


Photo by Otto Baiz.

This house is one of 20 similar residences built in a two-block area in the 1920s and now maintained by Princeton University for faculty housing. The house has been renovated to modern standards and a breakfast room has been added.

As the site is relatively narrow but deep, the new room was added in the rear. The steep slope of the existing roof was matched in the addition, resulting in a low massing sympathetic to the house and neighborhood. Structure is wood stud on a masonry foundation; exterior finish is stucco. ☐

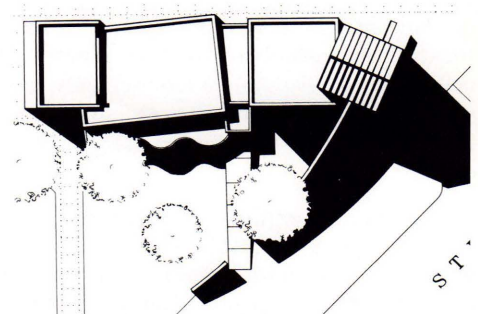
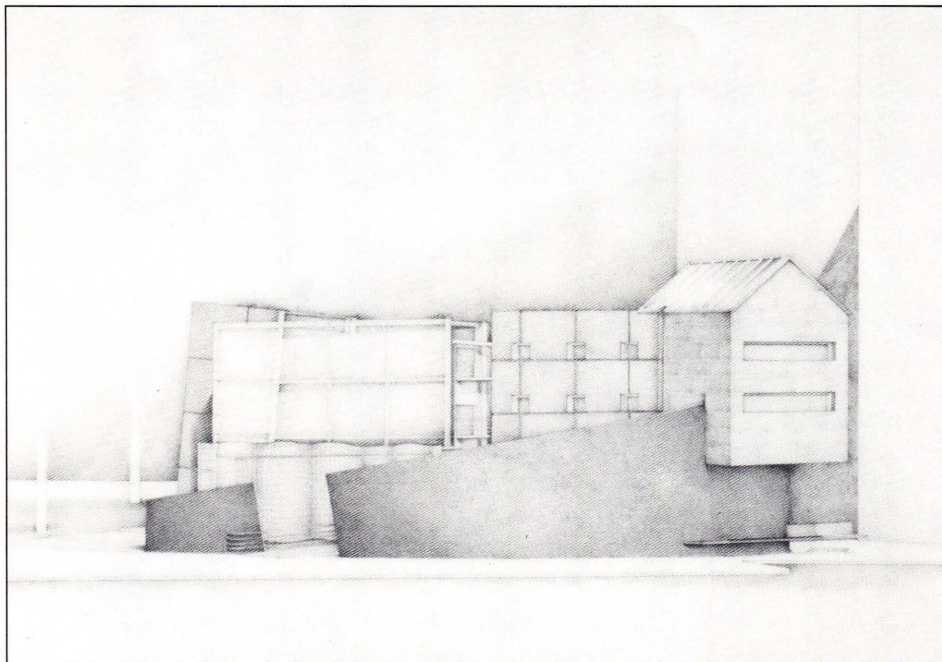
Jury Comment:

This project really takes a stance about making a small addition. Its modesty, restraint and respect for context seek to avoid great contrast; it is happy and content with precedent.

Commendation

Hoboken Housing Authority Administration Building, Hoboken, New Jersey

Dean Marchetto & Associates, Hoboken, New Jersey



This 9000-square-foot building, sited to mediate between street and two existing rotated towers, contrasts glazed office block and house-like copper-clad conference area. ☐

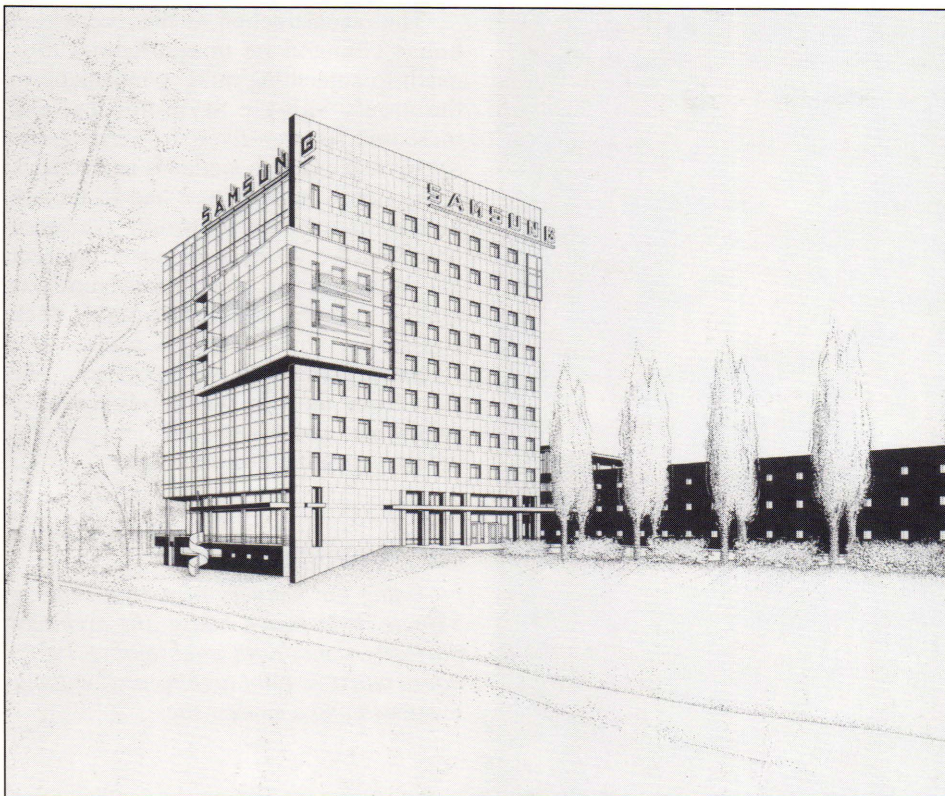
Jury Comment:

The idea of a housing authority becomes more accessible in a building that's more whimsical than formal. Its "house" nature seems appropriate for a housing authority and becomes a nice counterpoint to what could be a harsh environment.

Commendation

Samsung America Office Building, Ridgefield Park, New Jersey

The Hillier Group, Princeton, New Jersey



This proposed 140,000-square-foot building on a landfill site on the New Jersey Turnpike is designed for Samsung, the electronics company, to be used partially for rental but primarily as its own corporate building. A pair of granite walls with square punched windows contrasts with a pair of curtain walls, and both serve as framework against which play special elements — product display gallery, entrance canopy and signage. □

Jury Comment:

Craft and skill, and a clear sense of materials and how they work, contribute to the execution of this building. The scale is in proportion to its context, with a breakdown of bulk achieved by the introduction of slab extensions.

Commendation

Private Residence Addition/Renovation, Short Hills, New Jersey

Katz/Novoa Architects & Planners, Short Hills, New Jersey

This commission, now complete, consisted of the renovation of an existing 4,350-square-foot Dutch Colonial house and the addition of 2,860 square feet of new construction. Alterations to the existing front façade were minimal, but

the original house was totally gutted and refurbished. A two-story atrium was added, with a floating staircase, to reorganize the circulation. And a glass-enclosed breezeway was built to connect the existing structure to a new pool house. □

Jury Comment:

This is a sensitively handled work of restoration that updates regional architecture in an elegant, well-crafted design, consistent with the original. In the new back portion, the house opens up to create usable outdoor space.



Commendation

Private Residence, Sag Harbor, New York

Nadasky Kopelson Architects, Morristown, New Jersey



Photo by Otto Baltz.

The reconstruction of this oceanfront house changed its image from 1950s ranch to something more sympathetic to the area's Shingle Style houses, and increased its area from 1,550 to 2,100 square feet. Due to wetlands and setback restrictions, the structure had to remain within the existing footprint: The roof was removed at the wall plate, the roof axis was changed, and the new roof was hipped. Codes did permit raised deck additions, so an entry veranda and screened porch were incorporated. The first-floor interior was modified only somewhat, and the second floor accommodates a master bedroom suite. □

Jury Comment:

Using the imagery of a 19th-century Shingle Style beach house, the architect partially remade an unassuming 1950s house into a work of architecture, without overwhelming a modest site.

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Convention Report

The New Jersey Society of Architects' 90th Annual Convention was held October 18-20 at TropWorld Casino & Entertainment Resort in Atlantic City, New Jersey. In conjunction with the convention, Governor Jim Florio declared October 14-20, 1990, "Architects' Week" in New Jersey. The Society's convention, chaired by James J. Ramentol, AIA, featured professional programs and a series of educational, commercial and architectural exhibits and design awards. The following is a review of these activities.

Annual Meeting

At the annual meeting, these architects were elected to office for 1991: Daniel R. Millen, Jr., AIA, President; Michael J. Savoia, AIA, President-Elect; Charles J. Weiler, AIA, First Vice-President; Ronald P. Bertone, AIA, Second Vice-President; Robert H. Lee, AIA, Treasurer; and Albert F. Zaccone, AIA, Secretary. Herman C. Litwack, FAIA, is the Immediate Past President. Joseph D. Bavaro, FAIA, will begin the second year of a three year term as Director of the AIA's New Jersey Region.

Educational Displays

A total of 96 exhibitors, at 111 booths, displayed the latest products and services related to architectural practice at the NJSA Convention. American Olean Tile Co., Columbus Wallcovering Co. and Dolan & Traynor Building Products Division Inc. received citations for the informational content of their booths. Cited for their booths' design excellence were Anchor Concrete Products Inc., Pozzi-New Jersey, and Stratton Carpet-Division of Shaw Commercial Carpet.

Architecture Exhibition

Submissions to the annual Design Awards competition were exhibited and judged at the Convention. The 13 projects cited for Excellence in Architecture, Award of Merit and Commendation are featured in this issue.

Workshops

A number of workshops were presented at the Convention. Reviews of them follow.

Keynote Speaker Robert J. Kriegel, Ph.D.

Titled *If It Ain't Broke, Break It*, Dr. Robert Kriegel's rousing motivational speech encouraged recession-minded architects to accept the challenge of the '90s by breaking conventional wisdom, playing to win and taking risks. "Change is normal," he said, "and the '90s is a time of unbelievable, unpredictable change, a hurricane with huge waves of knowledge and more uncertainties than you thought possible."

"Go out and ride the wave," he said. "Stay on top of it by being more creative than you've ever been before."

New Jersey Architecture: The Challenge Met

Charles Cummings, Assistant Director, Newark Public Library

Constance Grieff, President, Heritage Studies, Hopewell, NJ

Kenneth A. Underwood, AIA, Grad Associates, Newark, NJ

"When we talk about New Jersey architecture we mean American architec-



James Ramentol, AIA

ture," said architectural historian Constance Grieff. Using buildings at Rutgers and Princeton as encyclopedias of emerging styles, Grieff traced 18th-

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and 19th-century architects' intent to reflect prevailing ideas, mining the past for current purposes and creating the new. "It was a new country," she said, "with new building types, new concepts of government, new industry." The ancient Greek and Roman republics inspired American interpretations resulting in pilared and domed structures that became symbols of a new democratic nation. Trenton State Prison, a new building type reflecting 19th-century ideas of rehabilitation, influenced European design for a century, she said, as did American factories and railroad stations.

Much of that dense brick and mortar trail, which runs from many places where Washington did sleep to ITT's and AT&T's pioneering laboratory buildings, almost disappeared, said Kenneth Underwood, citing the tenets of modernism and the misguided fervor of 1960s' urban renewal as culprits. Now, with political and economic sanction, the preservation movement has resulted in a real design effort to wed old and new.

Charles Cummings used the political and economic resurgence of Newark, reflected in the burst of giant office centers and middle-class housing, as a classical textbook of Eastern cities, marking its latest chapter as a hopeful one, with business and government making significant efforts to redress the tragedies of the recent past.

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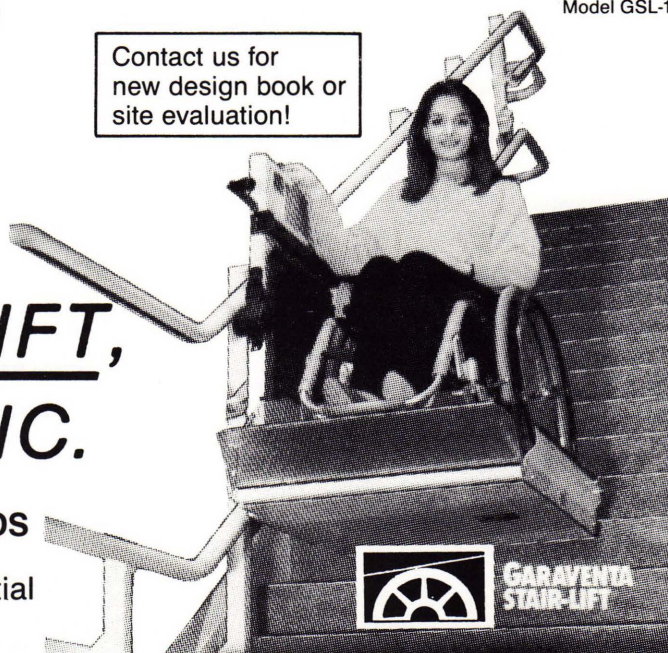


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Robert L. Geddes, FAIA, left; William H. Whyte, right

Current Practice and the Economy: The Challenge to the Architect

Donald M. Scarry, Ph.D., Director of Economic Development, Delaware River Port Authority

James W. Hughes, Ph.D., Professor, Urban Planning and Policy Development, Rutgers University

Alan C. Marcus, President, The Marcus Group, Inc., Secaucus, NJ

Economic indicators point up and down but mostly down, said Donald Scarry and James Hughes amid a barrage of facts revealing 1990 as either the eighth year of expansion or the beginning of a recession. The good news, they said, was that the slowdown was not similar to the one that affected architects in the early '80s. The era of major debt is over, they said. Growth will be slow in the '90s, but there will be growth.

The worst scenario need not be played out if architects take time to look around and ask themselves, "What's my market?" said Alan Marcus. "Now is the time to grow and be aggressive."

Fantasy and Character in Architecture

Michael Graves, FAIA, Princeton, NJ

Great architecture has great character, no matter what era gives rise to it, Michael Graves told an overflow audience. He showed his new buildings in Japan that conform in materials and color to that landscape, and a group of buildings in Florida's Disney World, which extends and reinforces the fantasy of that setting. "Architecture isn't about progress," he said. "Technology is about progress, and it should improve." Too much abstraction loses a sense of hierarchy, he said, explaining how he prefers to relate his buildings to their inhabitants and surroundings.

The City: Rediscovering the Center

William H. Whyte, author, "City: Rediscovering the Center," "The Organization Man," and "The Social Life of Small Urban Spaces"

Robert L. Geddes, FAIA, Geddes Brecher Qualls Cunningham, Princeton and Philadelphia and Henry R. Luce Professor of Architecture, Urbanism and History, New York University

Streets without people, all kinds of people, mean the end of a good quality of city life, said the speakers. But what caused the slow death of some great American downtowns? As a collector of blank city walls — he has 420 slides of them from around the country — urbane urbanist William (Holly) Whyte concluded that blank walls, such as those in Atlantic City casinos that turn their backs on the city, are among many urban planning bumbles that encourage the demise of cities. Other bumbles, he said, were elevated sidewalks and underground walkways attached to garages, both of which stratify pedestrian use along socio-economic lines. The result? Have-nots populate the streets, and cities wonder why streets are no longer viable gathering places. Self-sufficient megastructures, like casino hotels and giant office buildings, confuse people and further isolate them from each other and a vital street life, Whyte said.

"The test of a city is in its streets," said Robert Geddes, whose concepts for Philadelphia's Center City Plan take their cues from Renaissance town plans, with a legible street wall and well-defined buildings alternating with open spaces.

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Affordable Housing:

The Challenge of an Emerging Market

Melvin Primas, Jr., Commissioner,
New Jersey Department of Community
Affairs

Ezra Ehrenkrantz, FAIA, Ehrenkrantz
Eckstut & Whitelaw, New York

James Wentling, AIA, Wentling
Associates, Philadelphia, Chairman, AIA
Housing Committee

Carla Lerman, Assistant Director of
Housing, New Jersey Department of
Community Affairs

Dennis Kowal, AIA, moderator,
Chairman, NJSA Housing & Shelter
Committee

In New Jersey, the median household income is \$35,000, yet the median cost of a home is \$180,000, said Dennis Kowal, and he asked the panelists to propose solutions to this vast discrepancy which has stultified the housing market. Attributing the spike in housing prices to increased land costs, red tape and taxes, Ezra Ehrenkrantz said a solution should be the highest political priority. James Wentling suggested that multi-family townhouses would work well in New Jersey.

Carla Lerman cited the great need for housing of all kinds, with opportunities for architects in those under current subsidy programs.

Architects can play a vital role in designing community housing by participating in local debate, understanding community needs on community terms, combining good design with the lowest cost and working with housing manufacturers for flexible design, said Lerman. She also recommended affordable housing RUDAT's in New Jersey's six major cities.

Renovation Projects: Environmental Challenge

Lena G. Meck, PARS Environmental,
Hamilton Square, NJ

James G. David, Radon Detection
Services, Ringoes, NJ

Samuel Israel, Mesirov Gelman Jaffee
Cramer & Jamieson, Philadelphia, PA

Roy J. Bavaro, Bavaro & Associates,
Edison, NJ

Architects are wary about taking on asbestos removal or radon mitigation projects because of the liability involved according to the speakers in the "Renovation" workshop. When they do, they turn to professional consultants, among them specialists in industrial hygiene. The speakers recommended using consultants and having written contracts with hold-harmless clauses. ☐

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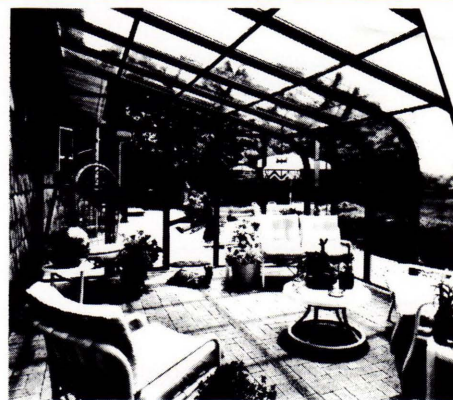
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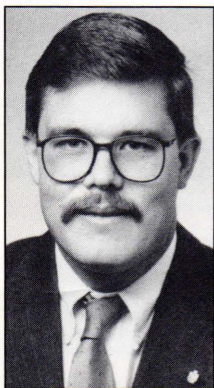
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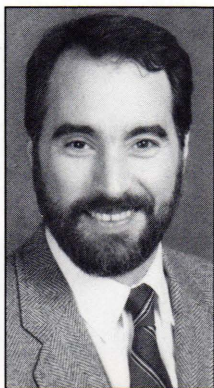
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Charles M. Decker, AIA, Assistant Director, Division of Housing & Development, NJ Dept. of Community Affairs, Construction Code Element, and President of BOCA International Inc., has appointed the following members to BOCA committees: *Anthony D. Chiarello*, Chief, Plan Review Services, Division of Building & Construction, State of New Jersey, and Associate Member of the AIA, has been appointed to serve on the BOCA Mechanical Code Changes Committee; *Charles A. Spitz*, AIA, Chairman of NJSA's Building Performance & Regulations Committee, has been appointed to serve on the BOCA Building Code Changes Committee. In addition, Mr. Decker made numerous appointments to BOCA International Committees.



John A. Majoros, AIA



John R. A. Scott, AIA

Wells Associates announces the addition of two associates to the firm: *John J. Marvin*, AIA, has been named a senior associate, and *Patrick LaCorte* an associate.

John A. Majoros, AIA, has been named a senior associate at CUH2A, Princeton.

John R. A. Scott, AIA, has joined Michael Landau Associates, PA, as a principal.

Ralph Lerner, AIA, Dean of the Princeton University School of Architecture, received the Distinguished Alumnus Citation from The Cooper Union for the Advancement of Science and Art. The award is the college's highest honor.

Daniel J. Balto has joined the firm of Inside Architecture, PC, in Ringoes.

M. Neville Epstein, AIA, and *William Dix*, AIA, of GBQC, were speakers at a November conference sponsored by

Palinet, a nonprofit organization for librarians and library personnel, on "Accommodating Technology: Space Planning for the Modern Library."

Joan C. Ross, ASID, who directs the Interior Architecture Division of Grad Associates, PA, recently addressed the NJ Chapter of the American Society of Interior Designers, explaining how architects and interior designers should be involved in every step of the building pro-

cess from site evaluation for the developer to art selection for the tenant.

1990 Honor Awards

At a luncheon on November 15, the New Jersey Society of Architects presented its annual Honor Awards. These Awards give public recognition to those individuals who have made outstanding contributions in the fields of architecture and related design arts or in the enhancement of the environment.



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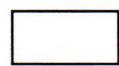
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40	331	575	930
45	476	818	1,452
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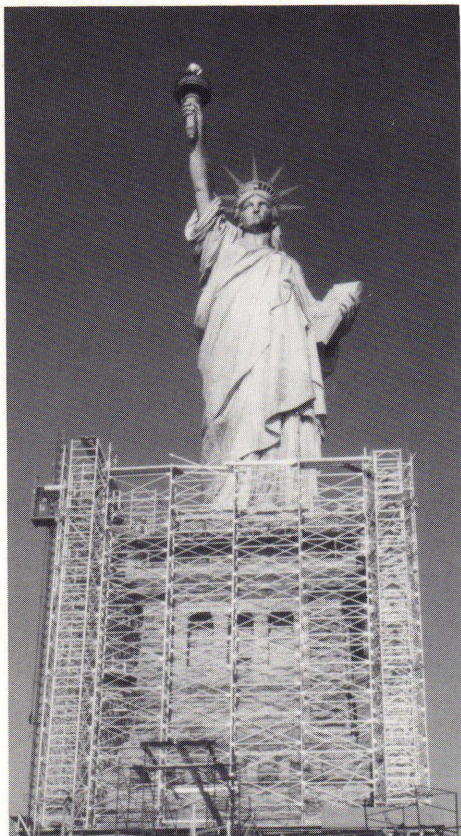


Photo by Nick Cerulli.

Awards for outstanding achievement in the Public Interest were presented to:

Chester Mattson, Director of Planning and Economic Development, Bergen County, "as a deeply committed, highly effective and farsighted advocate of planning that strikes a productive balance between New Jersey's built and natural environments."

Marguerite Smolen, Senior Editor, New Jersey Monthly, "as a writer and editor whose sensitivity to the built environment has resulted in articles and a design awards program upholding the highest standards of architecture."

The Statue of Liberty - Ellis Island Foundation, Inc. "in recognition of its towering achievements on behalf of America's immigrant heritage through raising funds for and coordinating the restoration and preservation of Ellis Island."

Robert Campanelli, Special Assistant to the Division of Consumer Affairs, "as a skilled and thoughtful mediator, whose abilities contributed to the drafting of legislation that clarifies the parameters of the practices of architecture and engineering in the State of New Jersey."

David C. Schwartz, Member, New Jersey Assembly, "for championing the need for affordable housing through powerful public persuasion and enlightened legislation."

John A. Lynch, President, New Jersey Senate, Mayor, New Brunswick, "as a staunch advocate of progress in New Jersey's cities, preservation of the environment and the provision of housing for all."

Presidential Citations were awarded to *The New Jersey State Board of Architects & Certified Landscape Architects* and to *The New Jersey State Board of Professional Engineers and Land Surveyors*, "for their endless efforts to accomplish clarification of the parameters of the practice of architecture and of engineering and, by this means, recognizing those individual Board Members most closely identified with this achievement: James S. Gaspari, RA, AIA; Bernard A. Kellenyi, RA, AIA; F. Herbert Radey Jr., RA, AIA; and John DeGrace, PE; Robert Kirkpatrick, PE; and Joseph Wiseman, PE."

A Presidential Citation was also awarded to *Jamil E. Faridy*, AIA, "in recognition of his contributions to the advancement of the education of architectural interns. He has unselfishly devoted his expertise, time and facilities over a period of fifteen years to prepare candidates for the Architectural Registration Examinations."

A Citation of Appreciation was awarded to *Martin Santini*, AIA. The Citation read as follows: "Over a period of three years, during which Martin G. Santini, AIA, served as Secretary, Treasurer, and Second Vice-President of this Society, he discharged the duties of his offices with diligence, devotion and dignity, encouraging a high quality of achievement by members of the many committees under his jurisdiction. For these exemplary contributions benefiting our Society, and indeed our profession, the members of the Executive Committee do hereby record their admiration and sincere appreciation." □



Herman Litwack, FAIA and Jim Faridy, AIA

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