

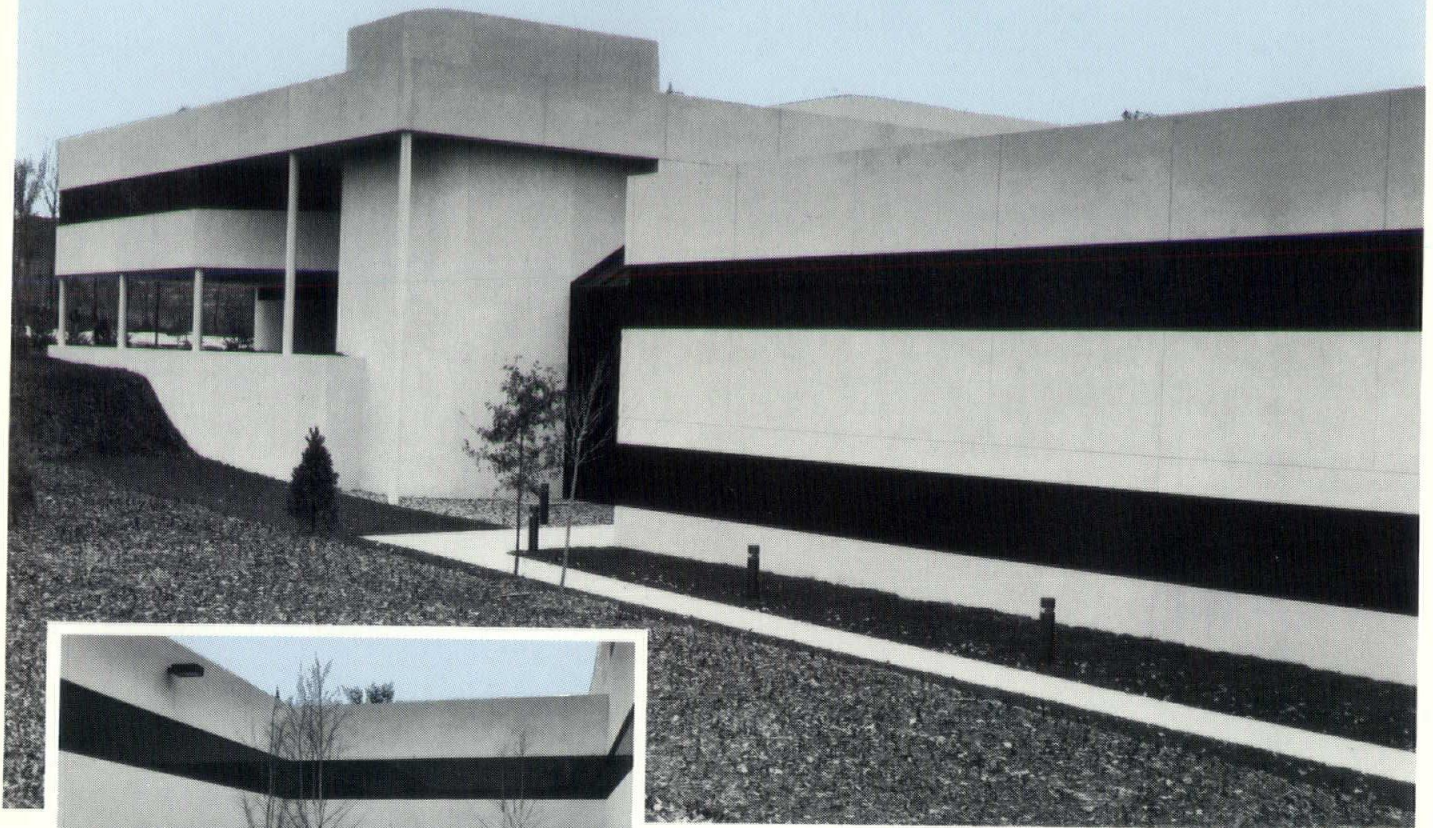
new jersey
Architecture

July/August/September 1983



restaurants

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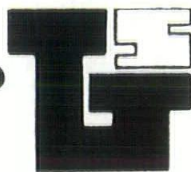
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checklist

Architects in The News

Mr. James Ton has been named Director of the Division of Building and Construction of the State of New Jersey. Mr. Ton is a retired Colonel in the U.S. Army.

Allan Johnson, AIA, (Rothe-Johnson Associates, Iselin) has been elected Vice President of the New Jersey Chapter of the National Association of Corporate Real Estate Executives.

John P. Maggio, AIA, has been admitted to the partnership of Eckert, Morton & Russo, under the new name of Eckert, Morton, Russo & Maggio.

Thomas A. Farina, AIA, has joined The Hillier Group of Princeton, as Vice-President, Construction Management.

Joseph Stern project designer with Rothe-Johnson Associates in New York City won a scholarship to attend the Ninth Annual London Summer Seminar sponsored jointly by the Victorian Societies in America and England. Mr. Stern, a strong preservationist, is an associate member of Central Chapter, N.J. Society of Architects, AIA, and a board member in the Northern New Jersey Chapter of the Victorian Society.

Louis H. Goettelmann, II, AIA, has been appointed to the National Exam Committee of the National Council for Architectural Registration Boards for the 1984 Architectural Registration Exam, (ARE).

James G. Centanni, Jr., AIA, D. Warren Buonanno, AIA, and Joseph M. Sterba, AIA, have established a new partnership for the practice of Architecture, Planning and Interior Design with offices in the Raritan Center in Edison. The firm is called the CBS Design Group.

Of the thirty-six justice facilities selected for the AIA-ACA 1983 Exhibition of Architecture for Justice, two projects were designed by New Jersey firms: The Passaic County Juvenile Detention Facility in Haledon, designed by The Grad Partnership of Newark; the Hughes Justice Center, Trenton, a joint Venture by The Grad Partnership and The Hillier Group, Newark and Princeton.

Convention Plans Firming Up

The 83rd annual convention of the N.J. Society of Architects is scheduled for October 13-15 at the Tropicana Hotel in Atlantic City. Participants can be assured of a full program giving them access to many learning experiences in the course of a few days.

Sixty-seven companies will be exhibiting their products/services, with experts on hand to answer questions and provide information. Workshops range from nuts-and-bolts sessions on the operation of a small office, to a workshop in design and future trends, to a husband-and-wife team



Ton



Johnson



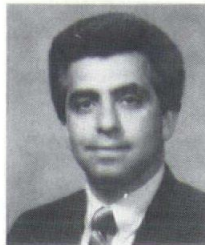
Maggio



Farina



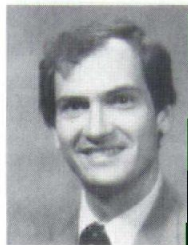
Goettelmann



Centanni



Buonanno



Sterba



Stern

discussing their work in Interior Architecture.

One of the highlights of the convention will be an exhibition of the work of New Jersey architects, and the presentation of citations to those architects whose projects have been deemed "significant" and "outstanding" by a jury of three architects from New York City who have gained recognition for their own work.

This convention always provides an excellent opportunity to keep abreast of what's new in the field through the continuing education theme running through the entire three days.

Delegates of the AIA Convention in New Orleans: (l. beginning at bottom) Harry Mahler, FAIA, Sal Guzzo, M. Gaunt, President, Helen Schneider, Executive Director, Romeo Aybar, FAIA, Regional Director; Bob Hessberg, Bob Lee; Jerry Larson, Joe Wirth, Nick Settani, Wheeler, FAIA, Tom Torricelli, George Held, Herr Bouman; Arthur Rigolo, FAIA, Eleanore Petterson, Moon.



scholarship awards

Twenty-one budding New Jersey architectural students were awarded educational grants totalling \$11,500 at the New Jersey Society of Architects 24th Annual Scholarship Awards Dinner, in June at the Tavistock Country Club, Haddonfield.

Each of the scholarship recipients has maintained excellent grade averages while attending architectural schools throughout the United States and has demonstrated "marked talent and potential for success in the architectural profession."

NJSA annually sponsors the scholarship awards program with donations from individuals and organizations that are committed to aiding promising design students. Since its inception in 1959, the program has distributed more than \$150,000 to architectural students.

A \$500 scholarship was awarded for the first time this year by the West Jersey Society of Architects to commemorate deceased past members of the West Jersey Chapter and was awarded to Donna L. D'Anastasio of Pennsauken, a student at Temple University.

Newark Suburban Chapter, NJSA, donated two scholarships: J. Parker Edwards Scholarship awarded to Oscar Shamamian of Englewood, a student at Columbia U. and the Newark Suburban Chapter Scholarship awarded to Lynda DeFrancesco of Belleville, School of Architecture at NJIT.

The Jos. L. Muscarelle Foundation donated two scholarships, one going to Michael E. Blake of Montvale, Carnegie-Mellon U. and another to Terry J. Herman of Oakhurst, Rensselaer Polytechnic Institute.

Brown's Letters donated two scholarships. The first was donated personally by Joseph J. Keiling, Chairman of the Board and was awarded to Peter H. Sloan, Jr. of Upper Montclair, Syracuse U. The second, donated from company funds by Richard A. Keiling, President, was awarded to Paul LoNigro of Parsippany, North Carolina U.

NJSA donated three scholarships this year: To Alison Baxter of Princeton, School of Architecture at NJIT, James Schattschneider of Mahwah, Washington U. in St. Louis and the Ray Knopf Memorial Scholarship to Chia Yin Hsu of Tenafly, Columbia U.

The Frank Grad Memorial Scholarship was awarded to Kevin C. Gore of Fort Lee; Hudson Blueprint Scholarship went to Richard S. Ballinger of Westmont. Both are students at Pratt Institute.

Architects' Wives Scholarship was awarded to Beth F. Alson of Denville; Harry J.H. Ruhle Scholarship was awarded to Patricia C. Kucker of Cherry Hill. Both are students of the U. of Pennsylvania.

Also: Romeo Aybar Scholarship to Henry A. Laessig of Westfield, Cranbrook Academy of Art; NJ State Concrete Products Assn. Scholarship to Kersten G. Loercher of Cherry Hill, Rensselaer Polytechnic



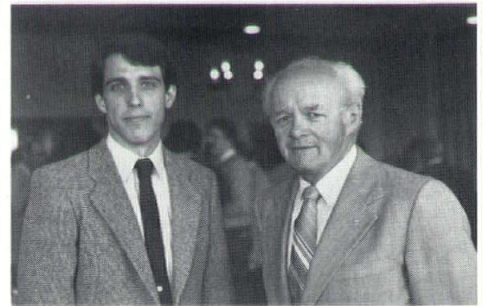
J.C. Henry representing NJ State Concrete Prods. Assn., Kersten Loercher and Edmund H. Gaunt, Jr., President of NJSA.



William P. Lammey, Donna L. D'Anastasio and Edward Kolbe, Jr., Chairman, Board of Governors. NJ Society of Architects Scholarship Foundation.



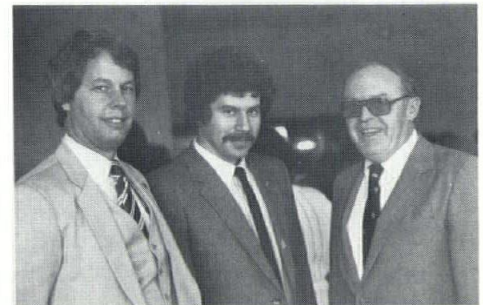
Edna Bouman, Beth Alson and Edward Kolbe.



Richard Ballinger and Bill Riker, VP of Hudson Blueprint



Edmund H. Gaunt, Jr., James Schattschneider and Edward Kolbe.



Edmund H. Gaunt, Jr., George Azrak, Jr., Edward Kolbe.

Institute; R.S. Knapp Scholarship to Scott D. Roth of Medford Lakes, Temple U.; Charles Porter Memorial Scholarship to Elizabeth Slotnick of Warren, U. of Virginia; Lawrence Licht Memorial Scholarship to George Azrak, Jr. of Little Falls, U. of Texas at Austin; John Trich Memorial Scholarship to Megan Sweeney of Avon and the NJSA Past Presidents Scholarship to Virginia E. Walton of Spring Lake Heights, both students of the School of Architecture at NJIT.



Edmund H. Gaunt, Jr., Scott D. Roth and Edward Kolbe.

This issue of *Architecture New Jersey* focuses upon the specialty of restaurant design. The challenges presented to architects relative to image creation, establishment of mood and atmosphere, specification of materials and selection of furnishings, to name a few, are frequently very difficult. As seen in some of the more recent work by New Jersey Architects, these challenges are often met with imagination.

In addition to a sampling of a restaurant projects, this issue's menu also includes an article by Philip Kennedy-Grant discussing the effect of fast food restaurants upon our landscape and a conversation with a restaurant client, the owners of Callahan's International.

Learning from North Jersey: Fast Food Restaurants and the Landscape

It is clear that the fast food restaurant is a deeply ingrained element of our American society. As a genre it has become an important cultural symbol, and it ties in very strongly with the American car fetish. Although it is the automobile (encouraged by the highway lobbies) which has done the most to besmirch the landscape, the fast food restaurant has been a willing partner, perched out on the edge of the pavement offering the passersby sustenance in the way of food, drink, and image.

Since their inception, fast food restaurants have tried to extract the most powerful images of American culture and render them commercially powerful. These images are from the belly of American values: home, hearth, history, heroic America. The myth of hominess, the Ma And Pop diner, has largely been subverted by places that are corporate-run with machine-like efficiency. The buildings express that notion with their uniform lifelessness. By and large, they respond poorly, if at all, to their regional or local context. The franchises don't want to be a part of anything smaller than the nation, lest their images be less readily identifiable. Therefore, in an urban center where real estate values are high, they build a one-story infill building where a four-story structure would be economically and socially viable. The interest in implanting a commonly recognizable image across the landscape prevents the exploration of regional or local architectural ideas.

Fast food restaurants are not complete-

ly to blame for a desecrated landscape. They are fostered by our system of roads, our emphasis — our insistence — on mobility and independence, and our marked reluctance to commit ourselves to developing communities. A symptom of our social diseases, fast food restaurants attempt to mollify our fears and concerns of rootlessness and lack of identity. Examined critically, they reveal how tenuous our relationship is to the landscape.

What is interesting to note, however, is how much these restaurants have been altered over the past few years. Where previously the percentage of pavement to grass gave complete acknowledgement to the automobile at the expense of the pedestrian, the ratio can now be seen to have changed. It is true that the focus on the automobile still dominates, but a quick look at the restaurants being built today reveals two signs for hope. First, there has been a recognition that the patrons, the people, deserve better treatment. The result has been an effort to introduce life back into the scheme of things, notably with plants, lawns, and more comfortable outdoor and indoor dining areas. These amenities have changed the nature of the fast food restaurant from strictly a place for young people to hang out to a place where families can enjoy a meal without fear of breaking the budget.

The second change evident in franchise restaurants of recent vintage is their concern for architecture. The slapdash boxes of fifteen and twenty years ago have vanished except as curios. A more sedate building type has emerged, one that

bespeaks stability and respect for established values of the community. There is an attempt to capture a clientele by appearing to uphold the traditional values of the society. Why else does a franchise fly its banner beside the American flag except to reinforce that notion? We become aware that we are being sold an image as much, if not more, than a hamburger.

Several questions arise which deserve our attention. Are the fast food restaurants satisfying our need for stable images in the community? Should they be expected to? Are the restaurants merely capitalizing on sound marketing practice or do the owners believe what they sell? How cognizant are we of the part image plays in our consumption patterns? And, finally, do our answers to these questions require a further response from us?

In **Complexity and Contradiction in Architecture** Robert Venturi made the point that Main Street, referring to the commercial highway strip, the "new" Main Street, is almost alright. But the aspect of the strip that seems alright is the busyness of it all. It looks as if a lot is happening, when most of the dynamics of the street are actually the signs, the cars, the colors, and the light. The people, the actual lifeblood of any city or town, are secondary to the scene. The busyness that Venturi celebrated seems to have abated somewhat, particularly in regard to franchise restaurants. This suggests that Main Street may no longer be almost alright, but may in fact be a little better.

Philip S. Kennedy-Grant, AIA

Park Savoy Restaurant

Florham Park, NJ

Architect:

Nadaskay Kopelson, Architects
Morristown, NJ



The Park Savoy Restaurant is an interior renovation of a former catering facility in Florham Park, New Jersey. It features a new dining room and bar, and an ample dance floor has been introduced. A sinuous, expansive outdoor deck looks out over the golf course beyond.

The dining room features a straightforward and practical arrangement of banquette seating. A series of cloud-like forms rise from low partitions separating the banquettes and ascend to become opposite in form at the ceiling. The image of mounting clouds is repeated in the bar, which curves its serpentine and colorful way for nearly seventy feet. A symmetrical grouping of columns with cloud-shaped capitals visually holds the bar and standup bar in place, while overhead, a ceiling coffer is accented by continuous neon tubing. Tables on raised platforms flank the bars, and allow an opportunity for comfortable and relaxed conversation.

Sneaky's

Springfield, NJ

Architect:

The Ryan Group, PA
Red Bank, NJ



The objective of this Project was to create an atmosphere of color and texture in a casual yet sophisticated way. Sneaky's new image was accomplished by physically and psychologically enlarging the space with the removal of non-structural walls, the addition of glass walls, mirrored walls, and reflective ceilings. Reversed plaster and wood lath were used as a textured wall treatment. Splashes of color were incorporated by use of hanging banners, wall hangings, plantings and upholstery. An additional bar was designed and an intriguing entrance was created through the use of neon, glass and a skylight.

Pegasus Restaurant

East Rutherford, NJ



Architect:
The Grad Partnership
Newark, NJ

Pegasus, designed for a variety of dining experiences, includes three separate dining rooms for buffet and a la carte menus surrounding a central saloon/bar area where sandwiches and beer are served. Convenient access to pari-mutuel betting areas and integration of a closed circuit t.v. system allows every patron to place bets comfortably and to watch the races while dining.

Rich and finely detailed custom materials including marble, brass, etched glass, oak casework and leather were used to achieve a luxurious atmosphere conducive to leisurely social activity and an exciting racetrack experience.

Bennigan's Restaurant

Woodbridge, N.J.



Architect:
Ecoplan, P.A.
Englewood Cliffs, NJ

C'mon Get Happy is the program theme for the Bennigan's restaurant concept. A wholly owned subsidiary of the Pillsbury Co. this oldworld tavern concept is known for its friendly party like atmosphere, and making people happy is not only a promise, its a commitment. This 257 seat one story brick structure fills the modern need for a "third place" a place aside from work and home, where people can relax according to some patrons. The concept, a relaxed mixture of wood, brass, tile floors and old world artifacts is a timely one considering the fast paced life style of their customers who emphasized that they liked the congenial and lively interior atmosphere. A principal feature of this design is the 9' wide "L Shaped" sidewalk cafe that appears to be an addition in wood and glass with awnings added onto the brick structure.

Although Bennigan's is a national chain restaurant, the design and siting of this building and construction supervision on a day to day basis was the responsibility of Ecoplan, who served as Bennigan's north-east architectural consultant.

Citylights — Nightclub

Sayreville, NJ



Architect:
The Ryan Group, PA
Red Bank, NJ

The design intent, within a predetermined space, was to create a very subtle interior that would serve as a background for several types of very specialized lighting. Placement of angular built-in seating levels, a dance floor and two new bars were critical to help accomplish the desired lighting effect. Ceiling banners and grey glass were used in select areas to psychologically compress these spaces thereby creating modules of intimacy within a generally uninterrupted interior.

“The Office” Restaurant

Morristown, NJ



Architect:
Alexander A. Bol, AIA
Union, NJ

The third in a series of restaurants of the same name and theme this building had been designed and constructed as a bank. Despite numerous alterations by commercial tenants that followed the bank after 1940, the building still had some of the original features including four vaults and an impressive twenty two foot high space for seventy percent of the main floor. Most of this space had been concealed above numerous hung ceilings but by installing duct work from above and reconstructing the plaster details the grandeur of the original bank space has been preserved. Additional construction phases will include a balcony in front of a large arched window over the entry, along with restoration of the exterior stone facade.

The Ketch Restaurant

Beach Haven, NJ

Architect:
Gym Wilson, AIA
Pleasantville, NJ



Gym Wilson designed The Ketch Restaurant to accommodate the owner's complex program within the restrictive zoning requirements of the historic Dock road district of Beach Haven, New Jersey.

The program called for the incorporation of an existing 19th century Queen Anne vernacular building into a modern restaurant facility which accommodates 850 people and provides efficient circulation between food services and dining areas.

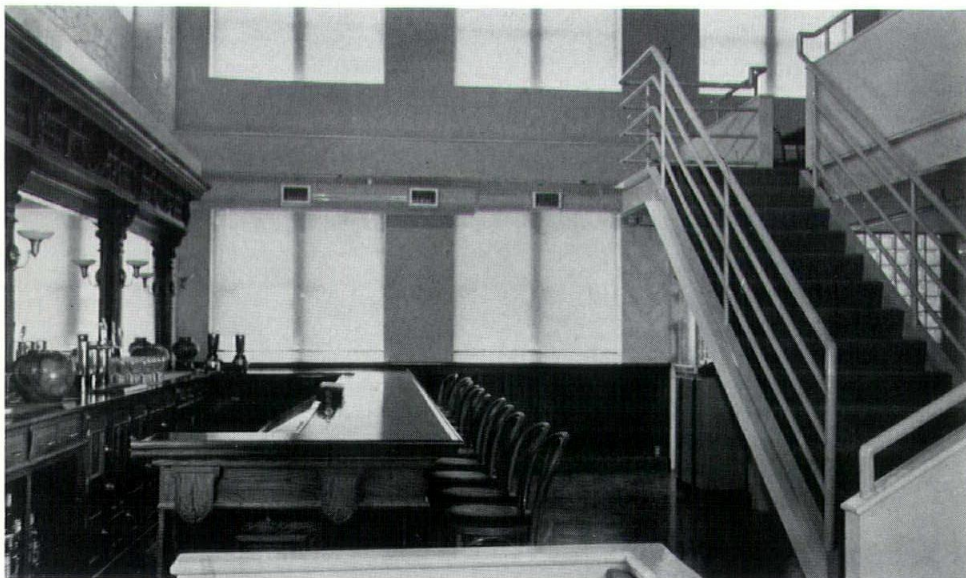
The old hotel was placed on a new foundation and joined with a new 9,000 square foot, two-story addition which hosts a formal restaurant, gourmet kitchen and cathedral hall for dancing and entertainment.

Complimentary roof lines, details, balconies and a grand second floor veranda overlooking Little Egg Harbor Bay were added keeping with the Queen Anne vernacular and scale of the surrounding district.

The Frog and Peach Restaurant

New Brunswick, NJ

Architect:
Kelbaugh & Lee
Princeton, NJ



Located adjacent to the Hyatt Regency Hotel, in the Hiram Market District of New Brunswick, this 3,200 SF renovation of an old print shop promises a bright future for the run-down urban neighborhood.

The energy conscious design allows the south-facing wall to be changed to a "Trombe Wall" utilizing the existing brick mass for heat storage. The interior of this new American Cuisine Restaurant is carefully balanced between a contemporary setting of steel handrails, glass blocks replacing existing windows, and antique furniture and fixtures. The balcony provides a cozy atmosphere for the alcove. Subtle colors compliment the authentic bar area which is highlighted by a 180 SF stained glass canopy hung from the 20 ft. high ceiling.

Through space conservation, the designers created seating for 70 and an additional 25 in the future wine bar.

The Night Depository

Wilkes-Barre, PA

Architect:
Duca & Thron, PA
Moorestown, NJ

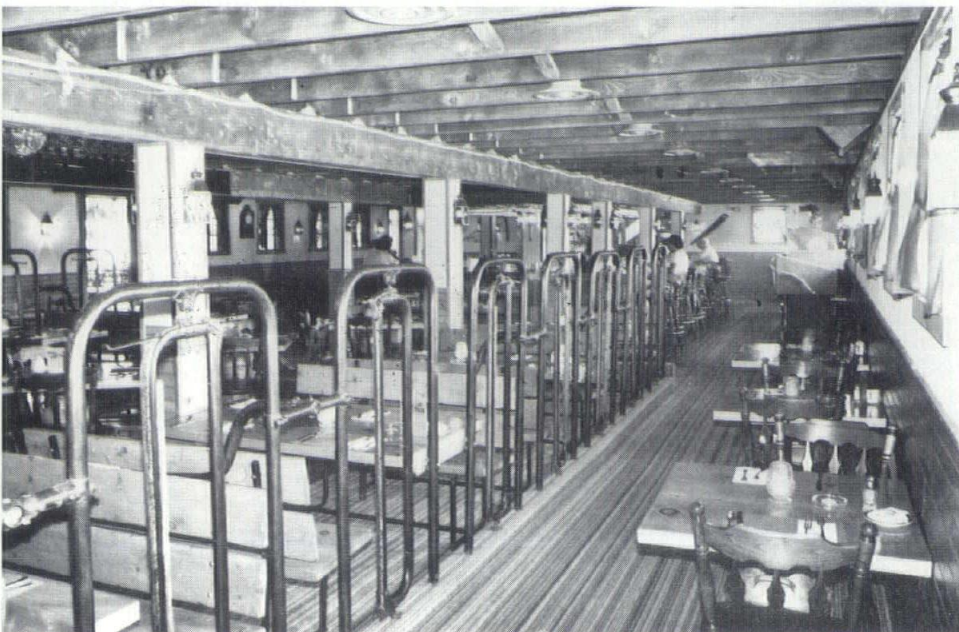


The Night Depository was a proposed design to renovate an existing turn of the century, neo-classic bank in downtown Wilkes-Barre into a theme restaurant. The design incorporated new structural framing for adding two floors within the existing central skylit banking space. By creating open balcony type seating the existing skylights are capable of being experienced by all. The design concept evolved from a need to juxtapose 20th Century machined materials such as steel and glass against the 19th Century elements of marble, plaster and terrazzo in which both periods reinforce one another and maintain their individual integrity.

The Hayloft

Vernon, NJ

Architect:
Johnsen/Young Partnership
Montclair, NJ



The Hayloft restaurant in Vernon, N.J. was the renovation of an existing barn with a dining & kitchen area addition by Johnsen/Young Partnership for ELB Associates.

A stained wood bar greets you after passing through the two story entry. Using the concept of a fine restaurant and gathering place within a barn type atmosphere the lower level became a dining area around existing livestock carrels.

The dining area addition emphasizes light with skylights and view of the wooded hills beyond through large box bay windows. The existing silo houses a skylite salad bar and direct and indirect lighting. The upper level has a dance floor acoustically separated from the first floor ceiling. A live entertainment area was also included with a second stained wood bar. Tongue and groove wood covers all walls and ceilings of this gambrel-roofed space.

Franchin's Restaurant & Lounge

Cherry Hill, NJ



Architect:
Mario R. Fumo, A.I.A.
Cinnaminson, NJ

Franchin's is a new restaurant and lounge at the Racetrack Circle in Cherry Hill, N.J.

The 12,000 square foot building has been known for many years under several different names: San Soucy, Chez Antonio, Winner's Circle, etc. For this reason a major change was suggested in the floor plan layout to void the past images. Several skylights located in strategic areas have brought sunlight inside where live landscaping has been planted creating a pleasant garden type environment.

This office has also been retained in upgrading the exterior of this windowless building by adding more than 200 linear feet of greenhouse.

The Inn at Phillips Mill

New Hope, PA



Architect:
Brookes D. Kaufman, AIA, Architect
Joyce C. Kaufman, Interior Design

For over 200 years, dating back to 1756, the Phillips farm has existed first as a colonial homestead producing the needs of the family and later, during the Revolutionary War, the mill produced flour and grain for Washington's beleaguered army soon to make the now famous crossing of the Delaware River some 10 miles to the south.

Much later, in 1972, the farm structure which over the years had served many functions, one of which was the Holmquest School for Girls, later to merge with Solebury School, was purchased by Joyce and Brooks Kaufman to "save and preserve" what they believed was a great old stone and wood building much in need of help.

The Inn at Phillips Mill was created in two phases during the period 1973 to 1975 and in its present configuration houses 5 bedrooms each with private bath, restaurant area seating 62 in three intimate dining areas, also outside dining on the terrace in the Summer.

The selection of interior finishes, colors, fabrics, draperies, and furniture, which includes occasional French antique pieces, were selected by Joyce Kaufman to create a friendly atmosphere for both dining and lodging.

conversation with a client

The following "conversation" is the sixth in a continuing series. In each of these interviews, ANJ attempts to illuminate what, for us, is the other side of the architectural story — our clients' reaction to the structure and their insight into the interaction between the design professional and the person or organization for whom the building is intended.

This interview took place between ARCHITECTURE NEW JERSEY representative Michael McAneny, AIA, and Leonard and Richard Castrianni of Callahan's International.

We gratefully acknowledge the time and effort of the Castriannis and hope that our readers will find the interview informative and entertaining.



ANJ: For the benefit of our readers, will you please review the history of Callahan's International?

Castriannis: Our family bought the first restaurant in 1950, in Fort Lee. Our father worked day and night to build the business and, when we were old enough, we both joined him. He retired about five years ago and we began to run the operation and then started thinking about franchising. Finally, about a year and a half ago, we decided to go ahead with the concept and begin with a model, a prototype.

ANJ: To test your own ideas?

Castriannis: No, we had some very clear thoughts about what we wanted. We needed the prototype built so that we could show possible investors the actual operation. Our idea was that the building would be a much better selling tool than a set of drawings.

ANJ: How were you introduced to Ecoplan?

Castriannis: We had had no previous experience with architects. A friend told us that Martin Santini's firm had done quite a bit of restaurant work in the area, so we went to him. We spoke to no other firms.

ANJ: How much of the prototype concept was yours and how much was Ecoplan's?

Castriannis: We worked together easily on the design. The orange roof and white brick were things we wanted. Ecoplan started with some preliminary sketches, using its ideas. We made changes and, after a while, the building took its shape. We held off on the interiors until towards the end and then picked materials we both thought would work well in the restaurant and with the building's exterior.

ANJ: Will you describe the interior materials and finishes?

Castriannis: We think that the Little Ferry restaurant is unique for a fast food operation. In fact, we don't call it fast food: we prefer "Hot DogEmporium." To project this image, we selected interior finishes not often seen in our competitors' operations: oak paneling, brass railings, lots of hanging plants, tiffany lamps, mirrored ceilings and textured wallpaper are examples of the kind of things we and Ecoplan used. When you walk into our restaurant, you feel like you're walking into something you personally decorated, like your den or kitchen.

ANJ: What kind of reactions have you received to the restaurant, so far?

Castriannis: Overall, tremendous! Customers are very pleased.

ANJ: How have the interiors worn with time?

Castriannis: The store looks as brand new today as the day it opened. An outlet such as ours, with its heavy traffic, needs a regular, thorough maintenance program. The materials selected have been very easy to take care of.

ANJ: What effect did the site have upon the design?

Castriannis: Not much at all. In fact, we had no site in mind when we started.

ANJ: Did you have any problems with the town?

Castriannis: None. Little Ferry was very cooperative. We think that it was glad that another used car lot wasn't built and actually surprised with the quality of our restaurant. We may be starting a trend in this area of Route 46.

ANJ: Did the design process go smoothly with Ecoplan throughout? Were there times when you were really glad that they had been retained?

Castriannis: Absolutely yes! We had revisions, but it went very smoothly. At our first meeting, Martin said "we're going to build you this building the first time and I'm sure you're not going to be happy with certain things. You never know what these things will be until you build. The second time you build it the best way."

ANJ: How was Ecoplan's performance during the construction period?

Castriannis: Very good. Martin and his staff were there on a daily basis, to check things out and make sure things were right. If cer-

(Continued on page 14)

(Continued from page 13)

tain modifications had to be made, we had revised drawings the same day.

ANJ: Has the prototype been successful in attracting the franchise market?

Castriannis: We're doing very, very well. We renovated an existing building in Bergenfield, which was our first franchise. In April, we opened our second, in Little Falls. Each store is getting more attractive and improving in detail. So far, we have five additional signed contracts and sixty eight franchise applications.

ANJ: Has Ecoplan been retained for the later projects?

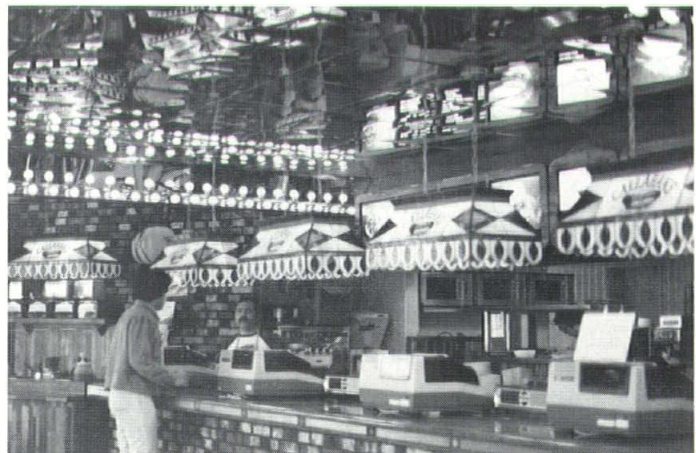
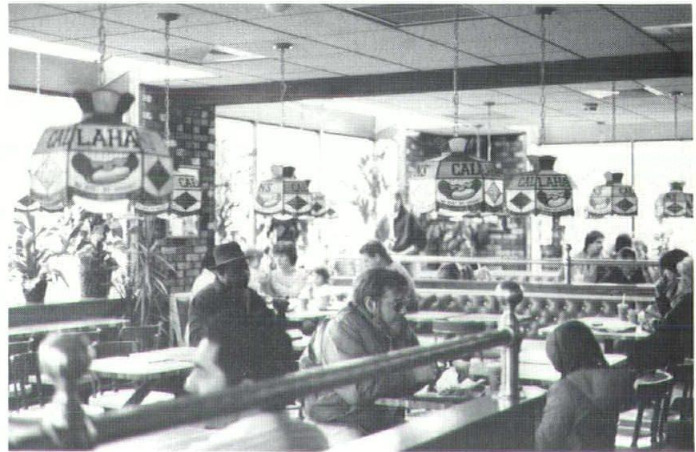
Castriannis: We've used Ecoplan for both the Little Falls and Bergenfield renovations and will definitely continue to work with the firm, particularly for new restaurants we may build.

ANJ: What would you consider Ecoplan's most important single contribution to the project itself and, also, to the way it progressed?

Castriannis: To the project, the overall and styling. To how it ran, Ecoplan showed us that it cared. It's not a business with Martin. We became more like friends and family than businessmen. We could see that Ecoplan did everything it could to make the job run smoothly.

ANJ: Would you recommend to other people in your business that an architect be employed in the development of new facilities?

Castriannis: Definitely. I would also recommend Ecoplan.



beaux arts ball a success

More than 450 people, many dressed in turn of the century costumes, went back in time at the restored railroad and ferry terminal in Liberty State Park, Jersey City, Saturday night, May 14, as the School of Architecture at NJIT celebrated its 10th anniversary at a Beaux Arts Ball.

Patrons, in costumes complete with hoop skirts, parasols, ascots and bowlers, entered the gala social world of the 1890's through a fantasy entranceway designed by architecture students. The 14 students, chosen from nearly 100 applicants in a design competition and led by third-year student Michael Scharff, chose "Passage Through Time" as their theme. Their work featured a gradual return to the 1890's via a series of entranceways. Guests made their entrance through a replica of a post modern building, then through reproductions of the Empire State and Chrysler Buildings, a Greek temple and finally an Egyptian obelisk.

Once inside the dining room, the spirit of the ball continued. The tables were decorated in a variety of colors with arrangements of seasonal flowers and candles. A four-piece combo played during cocktails and the Marty Ames orchestra entertained for dancing. The event, catered by Albert K of Morristown, also featured a grande marche in which patrons paraded their costumes past a panel of distinguished judges.

J. Robert Gilchrist, AIA, who served as chairman of the Ball, was presented with an award by Dr. Saul K. Fenster, President of NJIT, "for his outstanding dedication and service to the School of Architecture."

Awards for best costumes went to Bridget Kelly, a graduate of the Fashion Institute of Technology, now a children's wear designer and H. Gail Clarke, President of Clarke Engineering in Linden, an officer of the NJIT Alumni Assn. and the NJIT President's Club.

The guests included T. Edward Hollander, Chancellor of Higher Education in New Jersey; Phillip Campbell, president of New Jersey Bell; Edmund H. Gaunt, Jr. president of the New Jersey Society of Architects; Dr. John McMullen, chairman of the N.J. Devils; Jersey City Mayor Gerald McCann and many architects, officials, administrators and friends of the school.

The ball was the kick-off for a campaign to raise funds for the relocation and expansion of the School of Architecture's Library and Information Center. Work on the Center, which houses 57,000 slides and a collection of books and folios, is expected to cost \$100,000 and is part of a master plan to renovate the facilities of the entire School of Architecture.

The restoration of the railroad and ferry terminal was done by GBQC in Princeton.



Dean Sanford Greenfield and Mrs. Greenfield.



Jocelyn Brainard, Herman Litwack.

Nadaskay-Kopelson Architects P.A.

Morristown, NJ

In 1982, the firm of Nadaskay Kopelson Architects celebrated its tenth year of existence by moving into new, expanded offices adjacent to their old office in Morristown. Having grown steadily from its inception, the firm now numbers fifteen full-time members, an interiors department has been added to its professional architectural staff, and Kellen Chapin, AIA, and Dennis Kaczka have been named Associates with the firm.

A summary of recent projects reflects the continuing diversity of project types as well as their varying scope. New interior facilities for the Warner-Lambert Company at Morris Plains have been completed, including a particularly sophisticated and well-appointed auditorium. Additional Warner-Lambert projects in the planning stage include an executive dining area and a new entrance lobby and cafeteria for their Research facility. Also in the design stage are new offices for Engelhard Corporation's new headquarters in Edison, and the new corporate headquarters for Trans World Radio is now under construction.

Among the commercial projects which mark the sophistication and care representative of the firm, the Cafe Ziegfeld in New York City is a prime example. This project was a renovation to and expansion of an existing Art Deco restaurant originally built in the 1920's and frequented by theatre and radio broadcast celebrities. It represents the firm's capacity for design and selection of furnishings, from the largest to the smallest scale. All elements of this project were coordinated to match the original Art Deco style.

One of the areas of continuing focus for the firm is residential construction. Currently, the firm is involved in a number of larger scale townhouse developments, including the 160 unit Fox Hollow Townhouses on the Fox Hollow Country Club in Somerville. Now under construction is Windmill Pond, a 96 unit complex in Morristown.

Projects recently completed or under construction include a number of interiors for professional and business offices, renovation of a municipal office building and two new medical office buildings, one in Livingston and the other to be located in Dover, across from the Townsquare Mall.

Nadaskay Kopelson Architects is a firm committed to quality and integrity in design rather than to rigid adherence to a particular style. With a professional staff of architects, interior designers and planners, the firm offers comprehensive architectural services with the goal of interpreting clients' needs within realistic cost, site, and energy parameters.



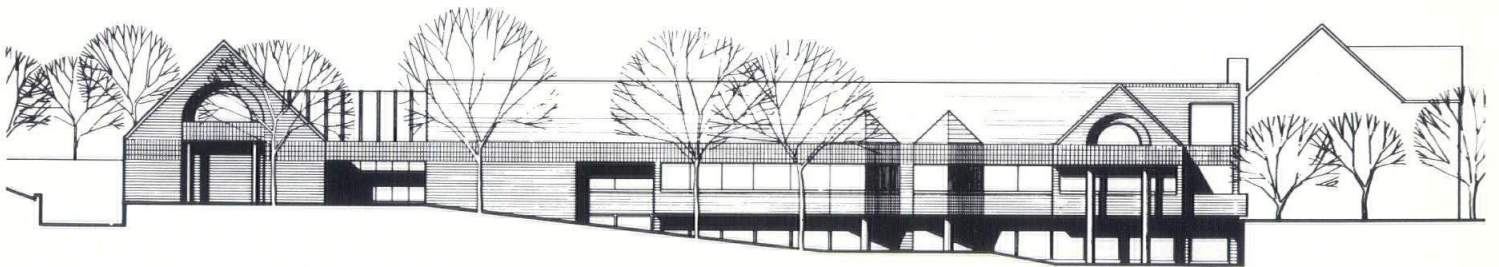
Kellen Chapin, Ray Nadaskay, Allen Kopelson and Dennis Kaczka



Cafe Ziegfeld, New York City

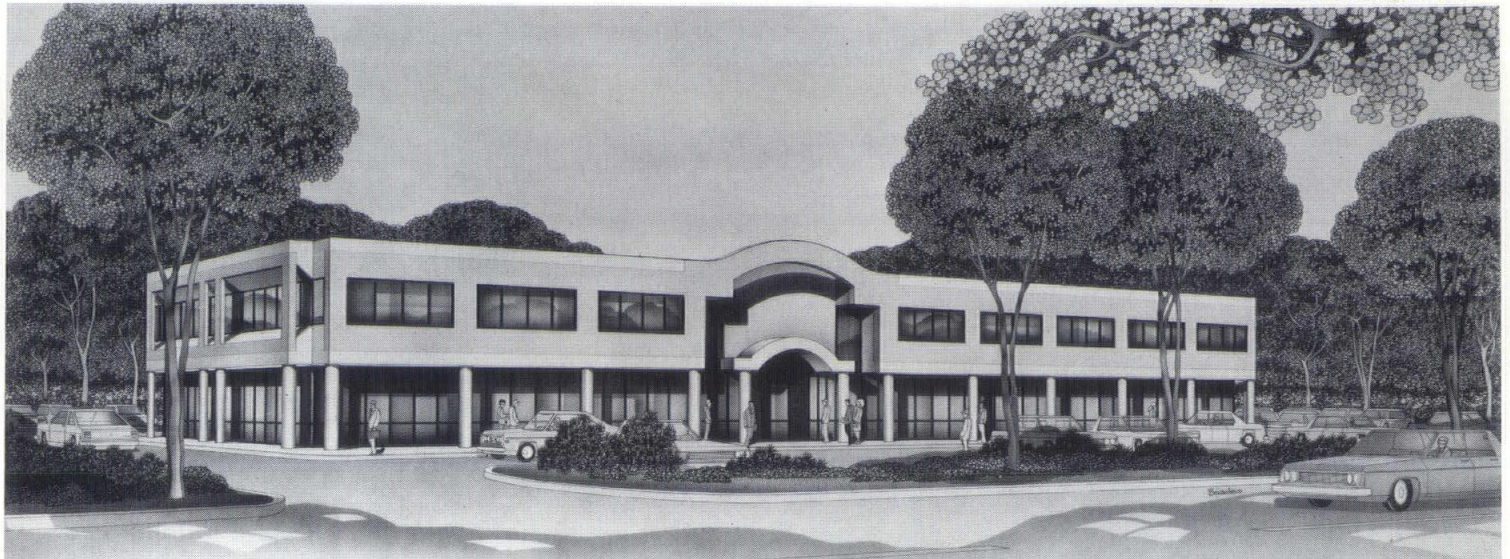


Office Interior, Warner Lambert Co., Morris Plains, NJ



Corporate Headquarters, Trans World Radio, Chatham Township, NJ

Townsquare Medical Building, Dover, NJ



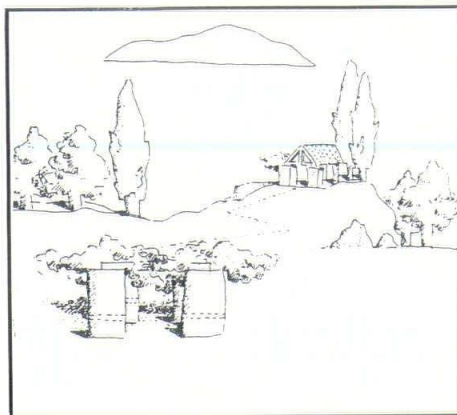
Michael Graves: Buildings and Projects 1966-1981, Introduction by Michael Graves, edited by Karen Wheeler, Peter Arnell, and Ted Bickford; Essay by Vincent Scully; 304 pages, 700 illustrations, 300 in color. Hardcover \$45.00, Paperback \$29.95. Rizzoli International Publications, Inc.

The first thing one notices in this volume of Michael Graves' work is the quality of the publication. Published in an 8-1/2 by 11 inch format, the 300 pages add up to a sizeable package. The paper is excellent stock, and the color reproductions are vibrant and clear. In short, the presentation of the work is handsome, and even the smallest drawings are of sufficient size to be read without strain. All this allows the reader to focus on the work represented without fear of obstruction from the quality of the production.

Mr. Graves' work is no stranger to the pages of "Architecture New Jersey," for no less than nineteen times over the past seventeen years projects from the Graves office have received awards at the annual New Jersey Society of Architects convention. In addition, three of his projects have received National Honor Awards from the AIA, and nine Progressive Architecture Design Awards have been bestowed on Graves' work. Combined with continuing publicity, almost turmoil, around his recently completed Portland Building, it is no surprise that Mr. Graves is perhaps the most well-known architect of today.

The work presented in this volume is comprehensive. It is also, not surprisingly, largely familiar. We have seen many of these projects before, though not as thoroughly or as devoid of comment. One of the hazards of reading the architectural magazines, ANJ included, is that projects are described from a particular reporter's point of view. His or her bias often leads the reader to examine the photographs or drawings with a view toward vindicating or contradicting the reporter. Too little time is spent examining the drawings and photographs without prejudice. In this volume, save for a brief programmatic explanation, the drawings and photographs speak for themselves. We see preliminary schemes side by side with final depictions and are thus allowed insight into the evolution of a particular design. We see preliminary hues on models compared to the colors of built work and can evaluate the success or failure of the change. We are allowed to consider and think for ourselves. The only biases we confront are our own. This makes the process of considering the book an exciting one.

In a review such as this we are unable to take the space to completely consider the work represented. There are, however, a number of issues which deserve greater exploration, and which this book invites. One



is the notion of color. Graves' early work, that which associated him with the Whites, the New York Five (Richard Meier, Charles Gwathmey, John Hejduk, Peter Eisenmann were the others), was not devoid of color as has been imagined. Although the primary colors he used on the Hanselmann House (1967) owe a great deal to deStijl, its living room mural already suggests the softer palette for which Graves has now become renowned. The Snyderman House (1972) is practically a sculptural expression of movement, with incredibly dynamic juxtapositions of frames, planes, color and shadow. Although the use of color by Graves has been continuous, it has shifted as his architecture has become less a reinterpretation of LeCorbusier and deStijl and more a search for anthropomorphic symbolism. The color illustrations allow one to trace this shift.

Apart from the work, the next greatest pleasure is the essay by Vincent Scully, which concludes the volume. As is to be expected, Mr. Scully's appraisal of Graves work is lucid, impassioned and instructive. Scully compares Graves most favorably with Frank Furness, the 19th century Philadelphia architect of aggressive and startling forms. But Scully suggests that although Graves' work most resembles that of Furness, unlike Furness, Graves remains hesitant to accept the value and the lessons of American vernacular architecture. It may be argued that Scully's view is biased by his particular expertise and scholarship in the vernacular tradition, but what seems true for Graves may be true for most architects practicing today; that is, their interest in history as of stimulus, an inspiration, and a guide is melded with the unbridled dissatisfaction with contemporary American society. The result is a subtle escapism, a romantic as well as an intellectual foray into the worlds of French and Italian precedent with a wistful longing for those pieces of the dream that appear most real. This wistfulness seems to be at the heart of Graves' work, and currently marks both the best and worst elements of it. For it is just this lightness, almost an ef-

fortlessness, that pervades the selection of his colors and is expressed in his drawings, many of which are on the light, pale yellow tracing paper known as flimsy. This combination of color, technique, and, to be sure, invention that Graves brings to his drawings is what makes them so endearing.

In discussing the Plocek House, now under construction in Warren, New Jersey, Scully calls it "a poetic evocation. It is not really aggressive, not active like those of Furness, but reflective, deathly, elegiac. It is functioning, without question, in the territory of art, where no meaning is single and where the tragic structure of the fundamental human condition probably takes precedence over, indeed overwhelms, other considerations." Scully's descriptions of Graves' work are themselves evocative, and his comparisons are well-drawn. Perhaps most interesting, Scully suggests that Graves' career is paralleling Furness. Furness' early work, such as the Pennsylvania Academy of Arts in Philadelphia, was essentially a flat, decorated elevation. It was only in later work that Furness moved on to more massive shapes, such as 409 Chestnut Street, also in Philadelphia. Scully considers Graves to be in the earlier scenographic, planar phase, and wonders whether it is essential to his work to proceed to more aggressive, more massive forms.

Scully continues:

But if we look more deeply yet we can realize how much Graves and Furness really share. They are both American architects who turn to European originals for their inspiration. With those they each do a similar thing: they take a part to make the whole; they blow up the scale; they assume European shapes and use them in the most unexpected and academically "incorrect" combinations. Out of this process Furness created forms which were barbarously strong, as brutal as machines when compared with their European prototypes. Graves has been, as we have seen, more evocative, less powerful — not physically energetic like Furness and his age, but a little sad, like ours, attuned to theatrical optical effects and illusion.

It may be that Graves' work is melancholy. If that is so, it may also be justified. Regardless of its character, this book presents that work, both proposed and built, directly and without contrivance. And while Mr. Scully's comments are valuable, their position at the book's close are appropriate, for there they do not intrude. The reader is allowed the opportunity to examine each project on its merits. The continuing quality of that work is astounding. One hopes this becomes known as Volume I of a continuing series.

Philip S. Kennedy-Grant, AIA

Special Floor Finishes

by Michael Greenberg, AIA

If necessity is the mother of invention, this certainly holds true in building materials, and more specifically, floor finishes. In fact, it's really hard to recall a floor finish that isn't really a response to use. And the more complex our buildings, the more varied is this floor response. Floor finishes, indeed, are a mirror of the utility of the space.

In a previous article, we discussed the more common general-use floor finishes. We will now turn our discussion to special use and utility floor finishes. However, as with the general-use floor finishes, special floor finishes sometimes tend to become an integral part of the structural component itself (and may be referred to as a floor "system") and may also be an applied finish held in place with adhesives.

Special floor finishes may be chosen to provide resistance to impact, abrasion, chemicals, and point loads. In general, these finishes are selected for use first and aesthetics second.

Terrazzo was mentioned briefly in a preceding article with regard to its decorative qualities only. But now let's go below the surface and see what terrazzo is and how it performs under various conditions.

Terrazzo, as a combination of stone and cement matrix (binder) is not suitable for more than general pedestrian use. Beyond that, in the realm of laboratory, hospital or industrial use, for example, the newer, non-cementitious matrices such as epoxy, polyester, polyacrylate and latex, make it practical to consider terrazzo as a viable floor finish. Another special matrix is conductive terrazzo where the portland cement matrix, as well as all of the chemical matrices, may be used as the binder. These new terrazzos are often called "thin-set" because they are generally bonded directly to the concrete floor slabs and require not more than 3/8" thickness (1/4" is the normal dimension). Each matrix adds its own special quality of performance to the floor finish. For example, chemicals that will contact the floor finish in a fragrance manufacturing facility are quite different than the organic and inorganic chemicals in a toxicology laboratory or food processing research lab. Furthermore, the chemicals used to clean the various types of facilities are different. In some cases, the final wearing surface is a thin monolithic color coat of the same chemical family that formed the non-cementitious matrix. One final note on terrazzo is that it tends to be slippery,

and at ramps, entrances where rain or snow may be tracked in, or at elevator entrances, a more non-slip surface may be achieved with either the addition of a non-slip aggregate (aluminum oxide or other non-ferrous abrasive material) or by rustication (exposing the aggregate slightly).

The phrase "seamless floors" is sometimes confused with the previously discussed thin-set terrazzos. In fact, many manufacturers of thin-set terrazzo systems do call their products "seamless" or "monolithic". But for purposes of this discussion, let's consider seamless flooring as a different finish. The finish may be as thick as thin-set terrazzo (3/8) but may also be only millimeters thick. The material may be applied with a squeegee in one or several coats, and the finish is available in colors. The basic chemicals are the same as those of the thin-set terrazzo chemical matrices (epoxy, polyester, acrylate and latex), but the aggregate is usually much smaller.

Paint has a wide use as a floor finish, but we have come a long way from the traditional grey deck enamel. The more serviceable epoxies and polyurethanes have gained acceptance as floor paints that combine durability and ease of maintenance. These paints are used in a variety of spaces, ranging from airplane hangars to janitor's closets. It should be noted that these finishes are also quite slippery and where this may be a problem, a non-slip effect is achieved by the addition of clean sand or aluminum oxide, broadcast over the next to last coat while it is still wet and fluid.

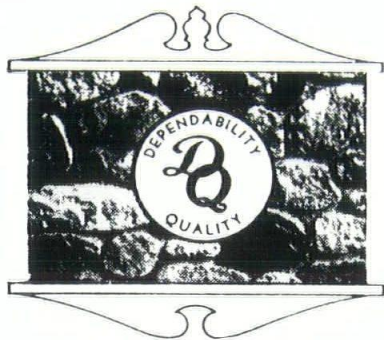
Wood for flooring was the traditional product selected when a combination of durability and resiliency was required. Today, however, wood is greatly thought of as a decorative feature in shopping malls, executive offices and residential construction. But wood block and grain floors have been used in industrial plants, heavy pedestrian trafficked areas, and even street paving. Wood strip flooring has been used in athletic facilities for many years and is still preferred over the newer monolithic resilient sports surfacings. For these areas, the wood is usually Hard Maple, although Pecan, Beech and Oak may also be suitable. In the theater, wood displays its variety subtly in that the front portion (performance area) is usually of the harder species while the rear portion (back drop area) is usually of the slightly softer

species. With the addition of staining and chemical impregnation under pressure, the character and durability of wood changes dramatically. Today, wood flooring is also available in prefinished parquet units and some even have a factory applied resilient sound absorbing cushion backing. It is in the parquet flooring where most of the design and color versatility are achieved.

The last major category of floor finishes to be discussed here is the synthetic liquid or sheet applied materials used in athletic facilities, as waterproof membranes (able to sustain pedestrian and vehicular traffic) and in laboratories. They may be neoprene, epoxy or urethane based, and either trowel or squeegee applied. There is usually a separate topping or color coat applied. All markings, such as in athletic facilities, are an integral part of the floor finish.

In addition to the types of special flooring finishes mentioned there are many other special categories where the floor finish reflects the requirements of the space. Weight-lifting areas and areas under children's play equipment are usually finished in a thick rubber interlocking tile. Ice-skating rinks have been built with a very hard synthetic plastic skating surface. Pool decks have been covered with a variety of materials that allow drainage and resist fungus buildup. Even aircraft carrier decks have a special, non-slip durable finish on them. In fact, floor finishes are so varied that sometimes the most unexpected happens. Truck tires are recycled into floor mats; plastic laminate which is generally associated with cabinet work and general architectural woodwork becomes a walking surface in raised computer floors; and how about walnut shells as non-slip aggregate in concrete walks.

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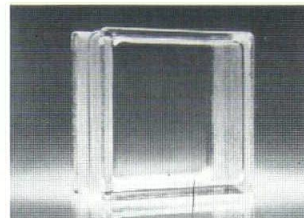
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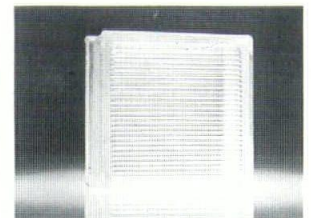
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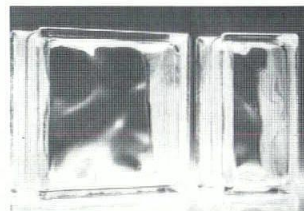
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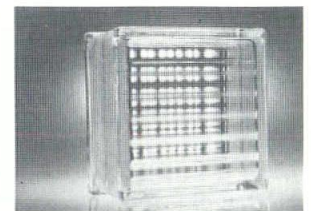
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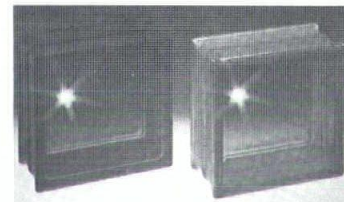
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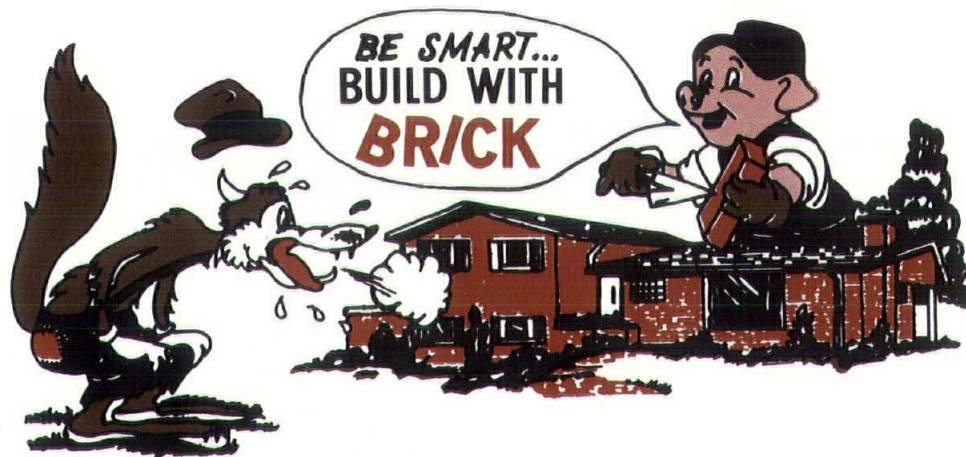
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