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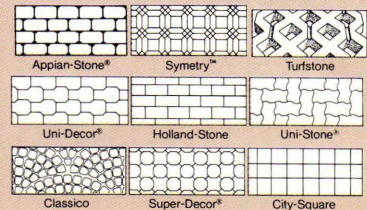
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Vol. 27, No. 3

New Jersey

Places for Our Young and Old

9

Merck & Co. Child Care Centers
CUH2A, Inc.

Greenhouse Childcare Center
Inside Architecture P.C.

Ortho Pharmaceutical Corporation
Child Care Center
The Hillier Group

Little Village Country Day School
James Paragano Architect

Johnson & Johnson Childcare
Development Center
Pei Cobb Freed & Partners

The Harmony School at
Forrestal Village
Bower Lewis Thrower/Architects

Continuing Care Retirement Communities

18

An inside look at an emerging building type

William F. Short, FAIA, 1924-1991

20

Book Review

21

News

22

Cover: Merck Child Development Center
CUH2A, Inc. Architects
Model: Kevin Connell
Model Photo: Christopher Kimm

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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Advertisers' Index

Manufacturers Reserve Supply	1	AIA Benefits	8
Carl Schaedel	2	Rockland Electric	16
Sweetwater Construction	4	Thomas Sharp	17
Handi-Lift	5	Mobility Elevator	17
Bavaro	5	Tremco	21
Charrette	6	Delaware Quarries	22
Bridgewater Wholesalers	6	EP Henry	23
Newman Gallery	7	Prudential	24
Minet Professional(MIPI)	7		

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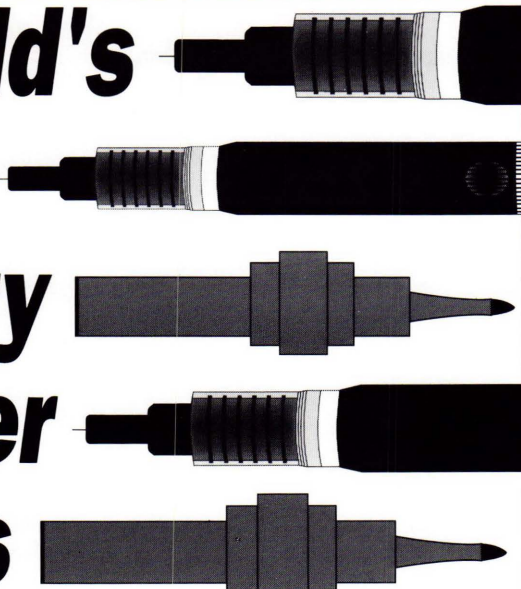
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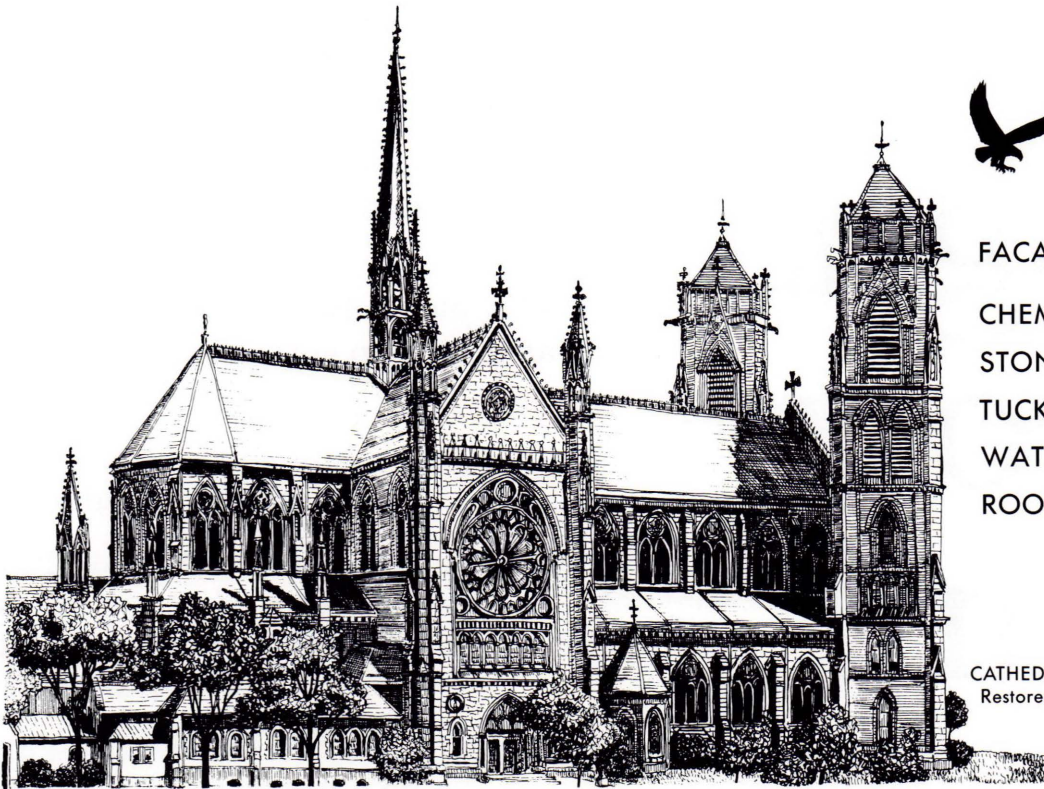
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Places For Our Young and Old

It is a present-day irony that our society's increasing emphasis on organized, paid work concomitantly compels us as a group to pay more attention to the family unit: its care and upkeep. With an ever greater percentage of mothers joining the formal workforce, and with increasing mobility separating most nuclear families from their extended families, both child care and elder care have become the hot issues of the 1990's. No longer can society count on each individual family to be able to care for its own youngest and oldest members.

According to the United States Department of Labor, the percentage of women with children under six who work outside the home has increased from 12% in 1950 to 57% now, and will grow to an estimated 65% by 1995. As more women delay childbearing, some of the people sending their children to day care may also find themselves, as members of the "sandwich generation," needing to care for their own parents at the same time. Not everyone has children, but most have parents: according to *Time* magazine (October 3, 1988), thirty percent of IBM's employees were found to be helping with the care of elderly relatives. As America's population grays, elder care may rank with child care as a pressing necessity.

According to the Department of Labor, two-thirds of entrants into the 1990's workforce will be female. In order to ensure the productivity and stability of its labor pool, the larger employer must, in the absence of governmental involvement, seek to alleviate the stresses and strains that the triple roles of parent/child/worker can place on its employees.

To this end, there has been a 300 percent increase during the past decade in the number of companies offering assistance with child care, according to the National Association of Industrial and Office Parks, as quoted in the July 1990 issue of *Facilities Portfolio*. This benefit can take the form of referrals, subsidies, or actual on-site corporate-backed child care centers.

These developments in businesses' involvement with family benefits point to new challenges for architects in the coming years. The daycare center is one of the newest possible building types, whose young users will comprise a significant percentage of the next generation. With more than 11 million daycare spaces in demand and only four million available, the need clearly exists. As companies compete to provide attractive benefits, corporate-sponsored daycare centers like those presented in this issue of ANJ will be burgeoning in the next decade.

Whether independent or company-linked, daycare centers are places in which many young children may spend as many as 40 hours per week for up to five or six formative years. The design of such facilities carries the responsibility to create an environment that compensates children and their parents for being away from home, perhaps by allowing for broader playing and learning experiences than would be available in the average home. The designer's task is to maintain a delicate balance between overdesign and under-responsiveness to children's and caregivers' needs. One valuable reference for this process is Jim Greenman's *Caring Spaces, Learning Places* (Exchange Press, Inc., 1988, Redmond, WA), which contains much wisdom and a very complete bibliography.

And what about the upper end of the age spectrum? According to *Working Mother* magazine, 300 U.S. companies in 1990 offered employees help in caring for aged relatives. Last year, one company, Stride Rite of Cambridge, Massachusetts, took the pioneering step of founding an intergenerational day care center, run entirely by Stride Rite employees, that accommodates 55 children and 24 elders. Its designers, Katherine McGuinness & Associates, met the challenge of combining the two age groups, providing opportunities for interaction as well as acoustical separation when required.

However, as Dr. Michael Creedon, director of corporate programs at the National Council on Aging in Washington, D.C., has pointed out, "...an intergenerational center only meets the needs of some elders. It does not serve those now in nursing homes, confined to bed at home or severely incapacitated."

By the end of this decade, there will be anywhere from 31 million to 50 million Americans over 62 years of age. New services, intended to answer the needs of this population before they actually arise, are offered by continuing care and life care community programs. As a new take on retirement communities, these complexes incorporate medical and nursing services. Residential arrangements vary from independent living (in which newcomers are usually required to start out), through "assisted living" facilities, to a full-care nursing facility, all included in one package. Together with central dining facilities, beauty parlors and "shops," and areas for recreations and crafts programs, these varied building types make up a sort of "elder village," whose image is important to the retirees' sense of independence, vitality, and productivity.

Children's day care centers have different requirements from those of nursery schools; senior life care centers should be a vast improvement on nursing homes. The extremes of young and old will characterize the inhabitants of our newest building types as we enter the 21st century, and we as architects and designers must understand the needs of both groups in order to create places in which they can spend the most dependent portions of their lives.

Caroline Hancock, AIA



Photo courtesy of Arbor Glen.

Merck & Co. Child Care Centers, Rahway and Whitehorse Station, New Jersey

CUH2A, Inc., Princeton, New Jersey

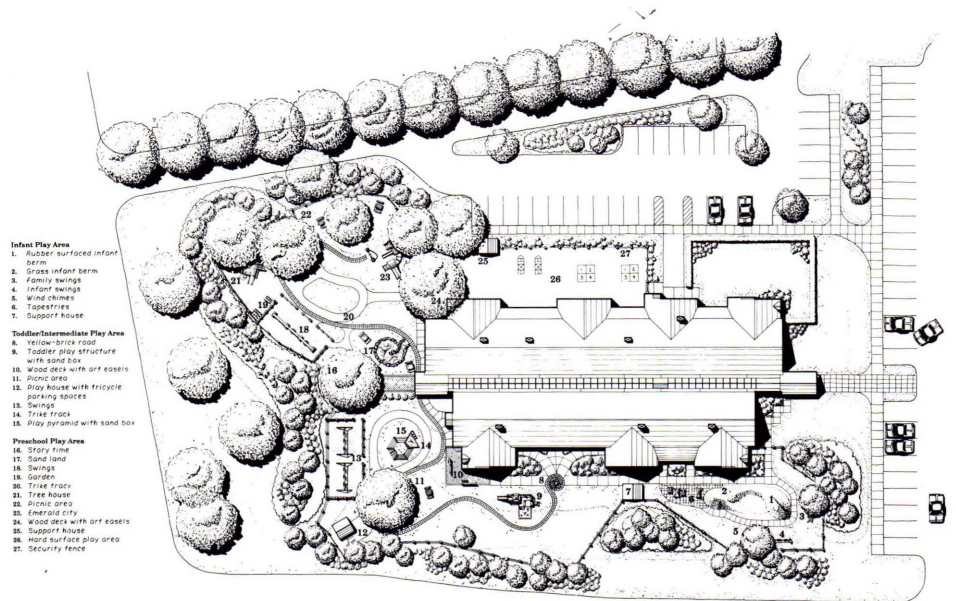
"Home away from home" is the image upon which the Merck Child Care Center prototype design was based. The prototype, to be built at both the Rahway and new Whitehorse Station sites of Merck, consists of a 16,000-square-foot facility to house about 130 children, from six weeks to six years of age.

The facility has been developed as a gathering of houses along a skylit corridor, with "porches" opening onto this interior village "street." The houses will have pitched roofs, double-hung windows and low glass block windows at children's height, and will be clad in stained clapboard (at Rahway) and cedar shingles (at Whitehorse Station).

Outdoor play areas are designed for three age groups. The infant area has rubber-surfaced and grass berms for crawling, and swings with hanging wind-chimes. The toddler area has running and tricycle tracks. The preschool area has a tree house, a gardening plot, and sandboxes.

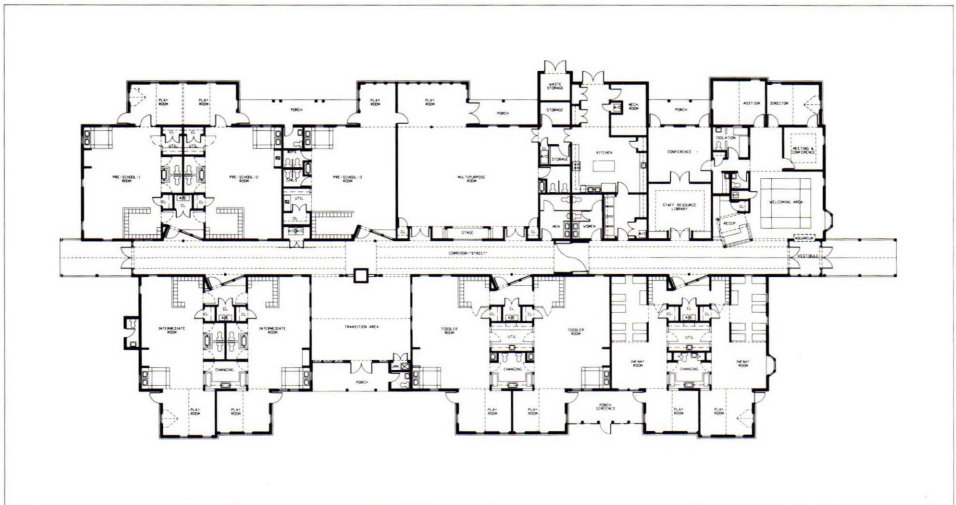
Interiors are kept neutral so that children and staff can decorate their own surroundings. Floors are wood over radiant heat slabs, to provide comfort for children who crawl or sit on the floor. Furnishings vary from house to house.

Both facilities are scheduled to open in spring 1992. □

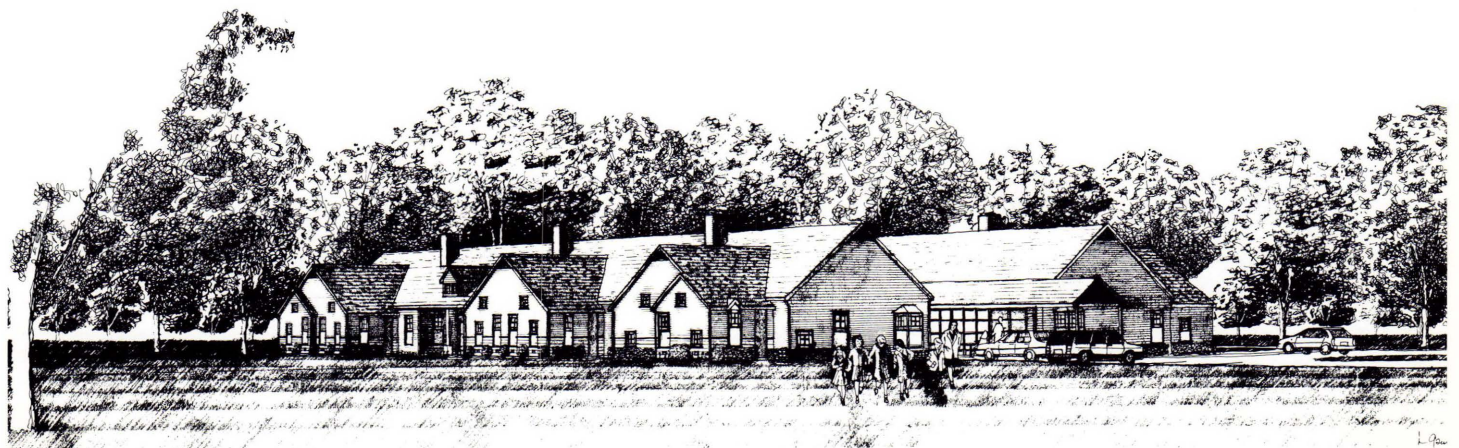


- Infant Play Area**
- 1. Rubber surfaced infant berm
- 2. Grass infant berm
- 3. Family swings
- 4. Infant swings
- 5. Wind chimes
- 6. Tapestries
- 7. Support house
- Toddler/Intermediate Play Area**
- 8. Yellow-brick road
- 9. Toddler play structure with sand box
- 10. Wood deck with art easels
- 11. Picnic area
- 12. Play house with tricycle parking spaces
- 13. Swings
- 14. Tree track
- 15. Play pyramid with sand box
- Preschool Play Area**
- 16. Spicy line
- 17. Sand land
- 18. Swings
- 19. Garden
- 20. Tree track
- 21. Tree house
- 22. Picnic area
- 23. Emerald city
- 24. Wood deck with art easels
- 25. Support house
- 26. Hard surface play area
- 27. Security fence

Site Plan



Floor Plan



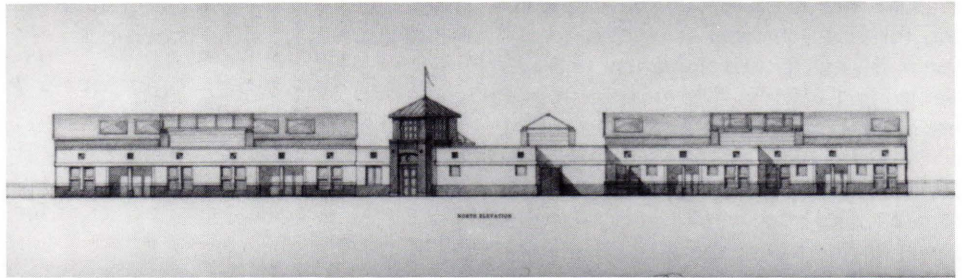
Ortho Pharmaceutical Corporation Child Care Center, Raritan, New Jersey

The Hillier Group, Princeton, New Jersey

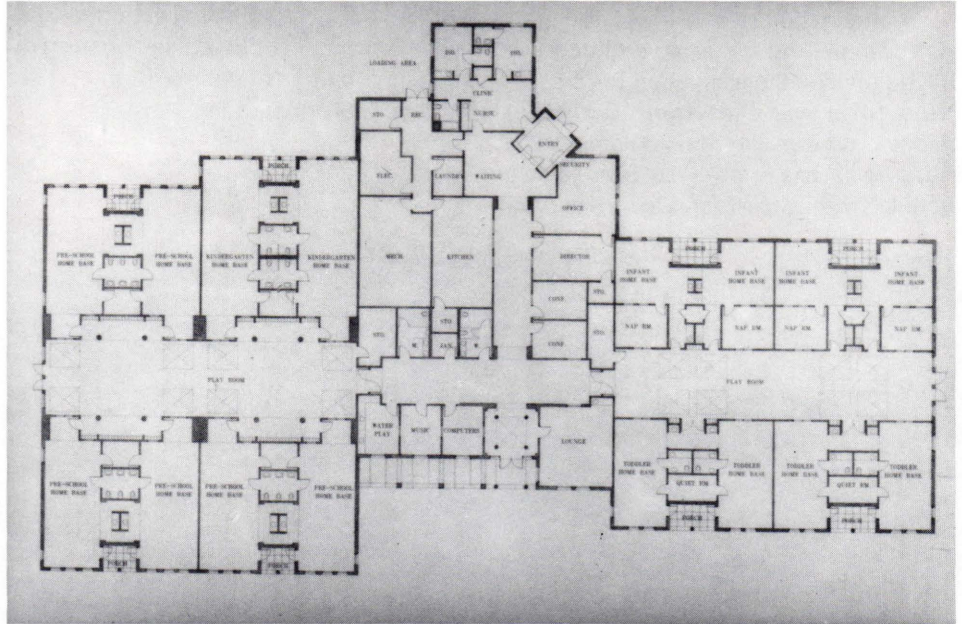
Up to 200 children, infant to kindergarten age, will be housed in this 23,000-square-foot single-story structure at Ortho Pharmaceutical's wooded Raritan campus. To provide an appealing environment for the children, the road leading to the entrance is tree-lined, and the entrance itself is in a pitched-roof tower (school-house imagery is intended). There are eight pairs of teaching stations, referred to as homebases, and their interior facades are designed to resemble house exteriors, with windows on a child's scale.

Each homebase has direct access to the fenced outside play yard that surrounds the building. The homebases also have access to a skylit playroom that runs along the building's axis.

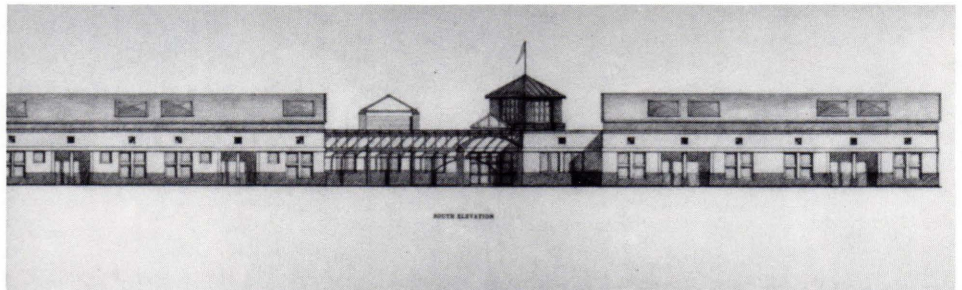
The building incorporates a clinic, secure space, isolation areas, and a series of enrichment rooms for music, computers, and paint and water play. □



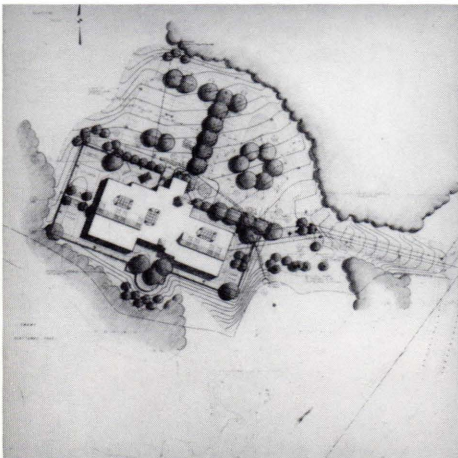
North Elevation



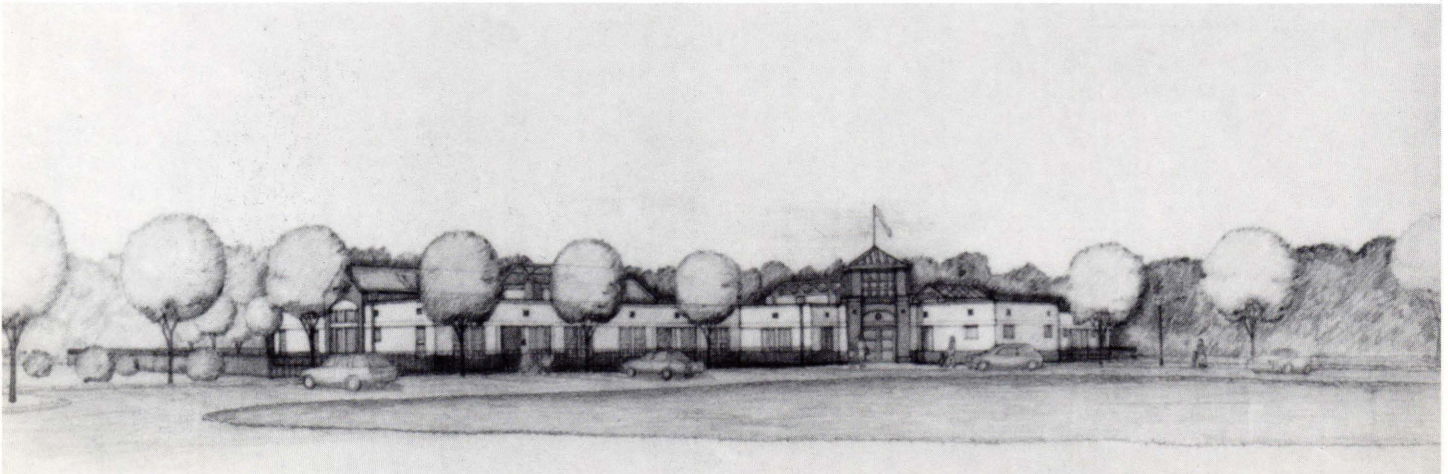
Floor Plan



South Elevation



Site Plan



Johnson & Johnson Childcare Development Center, New Brunswick, New Jersey

Pei Cobb Freed & Partners, New York, New York

This 25,000-square-foot daycare center, for children from six weeks to six years, is built on two floors due to a site limited to 1.4 acres. The architects made use of the sloping site by providing primary entry at grade level, where the facilities for younger, stroller-age children are located, and playground access at the lower level, where the classrooms for older children are placed.

The main Johnson & Johnson building, designed by the same architects in 1983, provided the inspiration for the serrated form and the aluminum panel cladding used in the new building. The building is based on a 16-foot square module, with eight-foot-wide interstitial

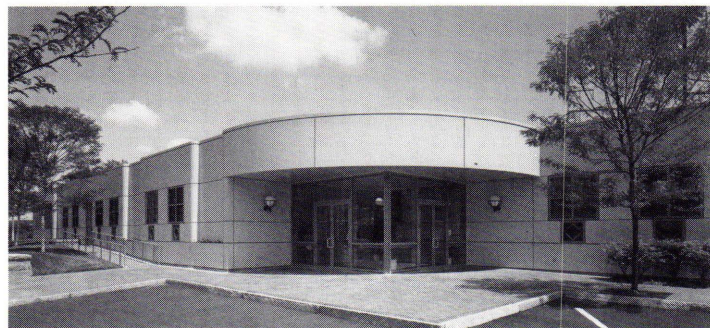
spaces that serve as sleeping alcoves, bathrooms, storage areas, or corridors.

The facility incorporates separate rooms for infants, toddlers, intermediate-age children, pre-schoolers, and kindergarten-age children, as well as a large indoor play area and a get-well center for mildly ill children.

Major interior finishes include zolatone and painted gypsum board partitions and ceilings, acoustical tile ceilings, and carpet and vinyl composition tile floors. The building was completed in May 1990. □

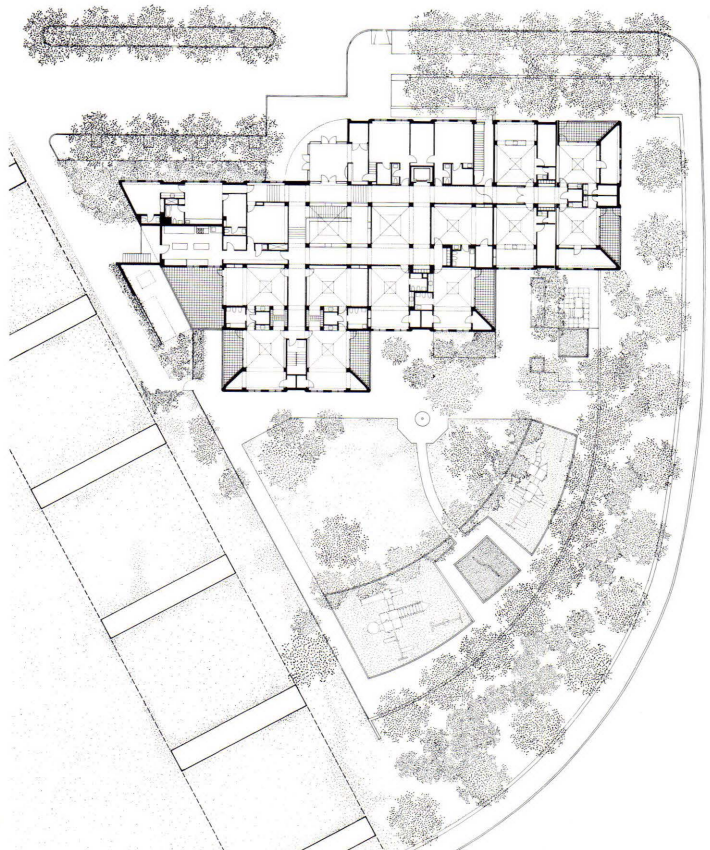


Site Plan



View of Entrance

Floor Plan



View of Playroom

View of Playground



Photos by Nathaniel Lieberman.

Greenhouse Childcare Center, Ewing Township, New Jersey

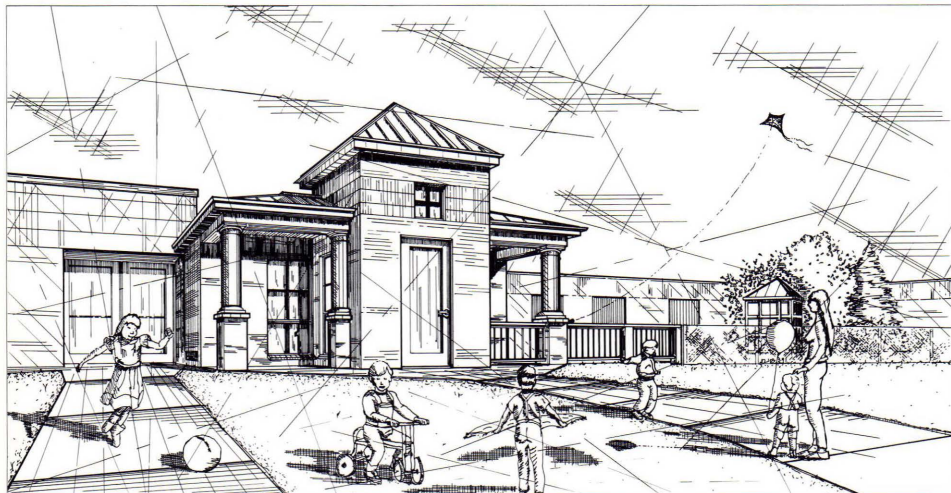
Inside Architecture P.C., Ringoes, New Jersey

Greenwood House Home for the Jewish Aged, faced with the challenge of attracting professional nursing staff, decided that providing on-site child care could prove to be a very effective employee incentive. To provide space for two childcare providers and 15 children aged six weeks to six years, a 500-square-foot

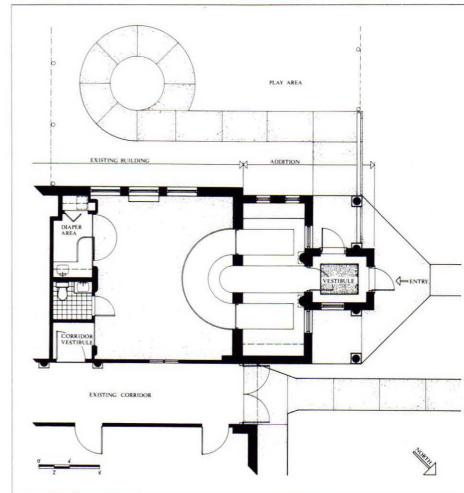
room within the existing nursing home was appropriated and renovated, and a 375-square-foot space was designed to be added to it.

A lively residential scale was developed for the addition's exterior, clearly distinguished from the institution itself.

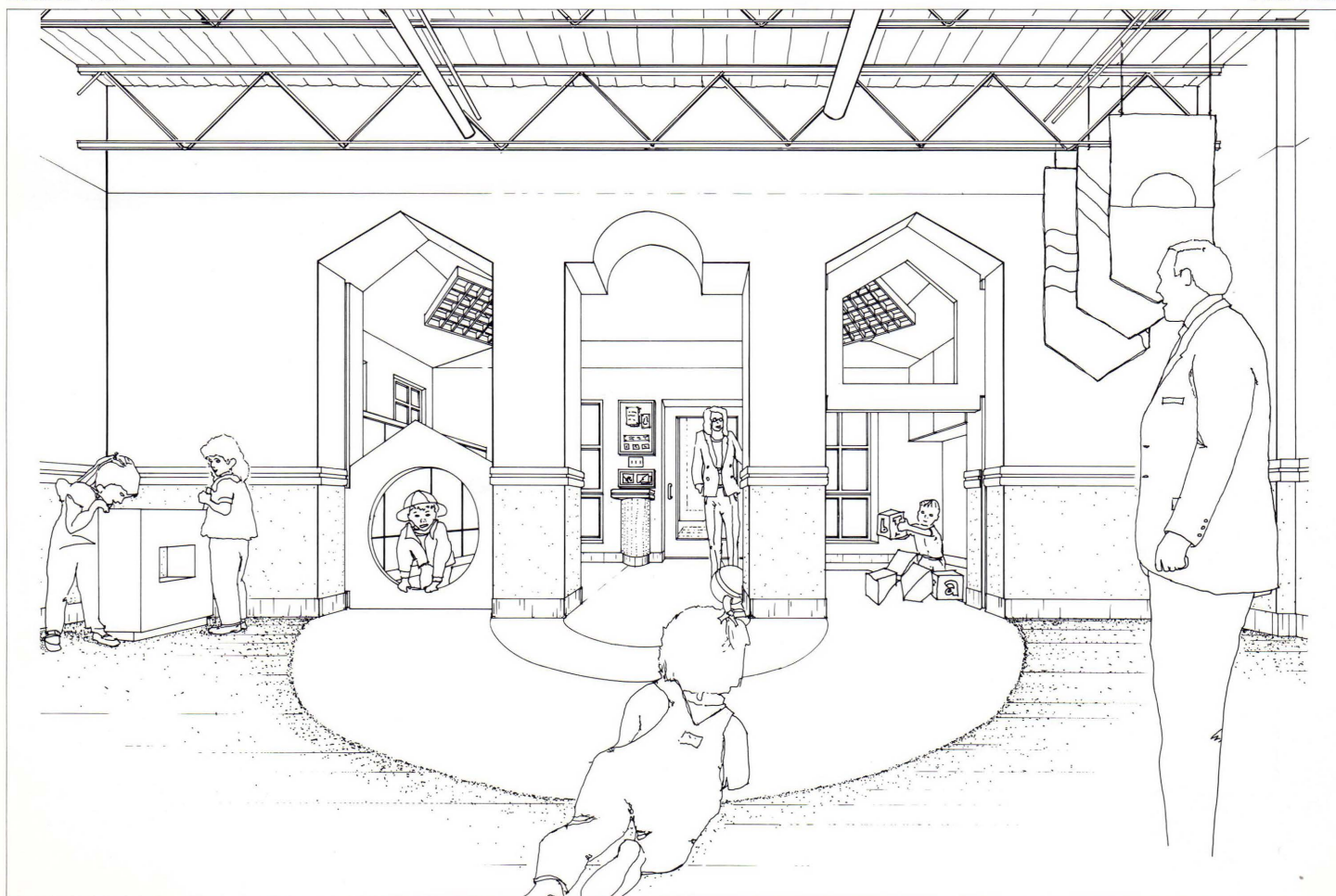
The entrance vestibule was designed as a tower. For the interior, indirect lighting, varied ceiling heights and finishes, movable play panels, and interesting floor patterns were designed to provide the children with a stimulating environment. Adequate flexibility is incorporated to accommodate children of different ages. □



Exterior View



Floor Plan



Interior View

Little Village Country Day School, Randolph, New Jersey

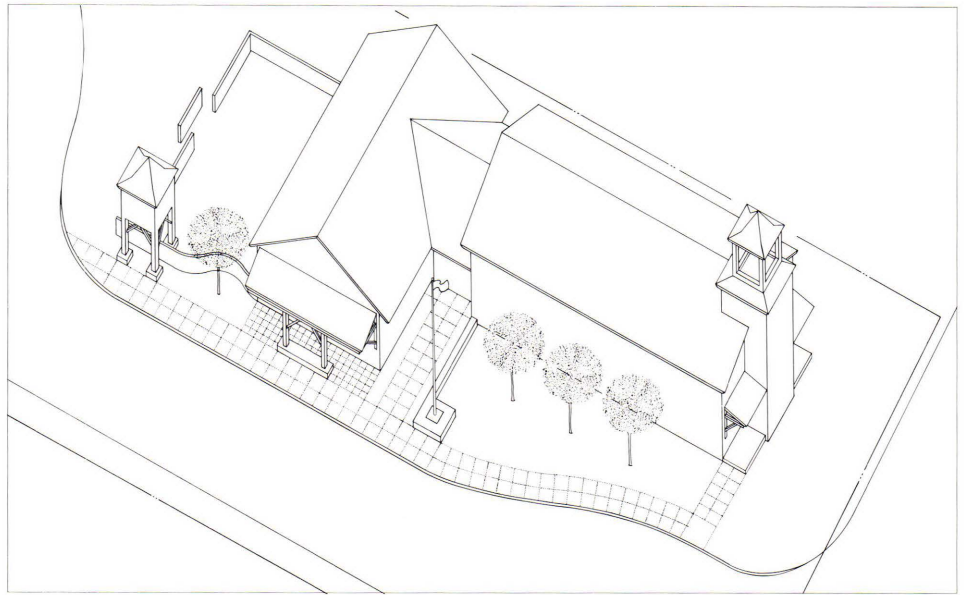
James Paragano Architect, Morris Plains, New Jersey

The program for this school includes the adaptive re-use of an existing 15-year-old wood frame Greek Revival church and the addition of a new building. These provide a total of 1800 square feet, for the use of 60 children between the ages of 2½ and 5½.

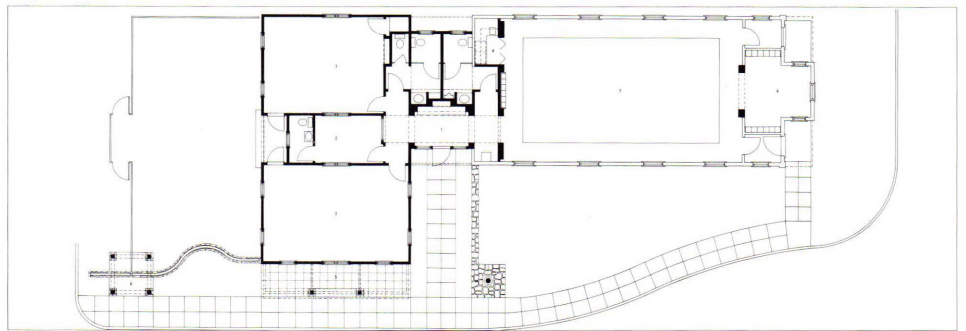
The existing lofty church space was converted to a classroom, and two smaller classrooms, separated by a security office, were located in the new addition. The major new structure and the old one are connected by an entry/toilet area.

As to the exterior image, the architects saw as the primary design task the sensitive merging of old and new, to form a cohesive whole. They extracted existing elements of the church—the porch, the tower—to be used in the new building, in an attempt to clearly re-orient the entrance to the rear. The new tower has not yet been built.

Major materials of the new building include cedar clapboard siding and field-stone foundations to match the existing building, and cedar shingle roofing. □



Axonometric View



Floor Plan

View of Entrance



The Harmony School at Forrestal Village, Plainsboro, New Jersey

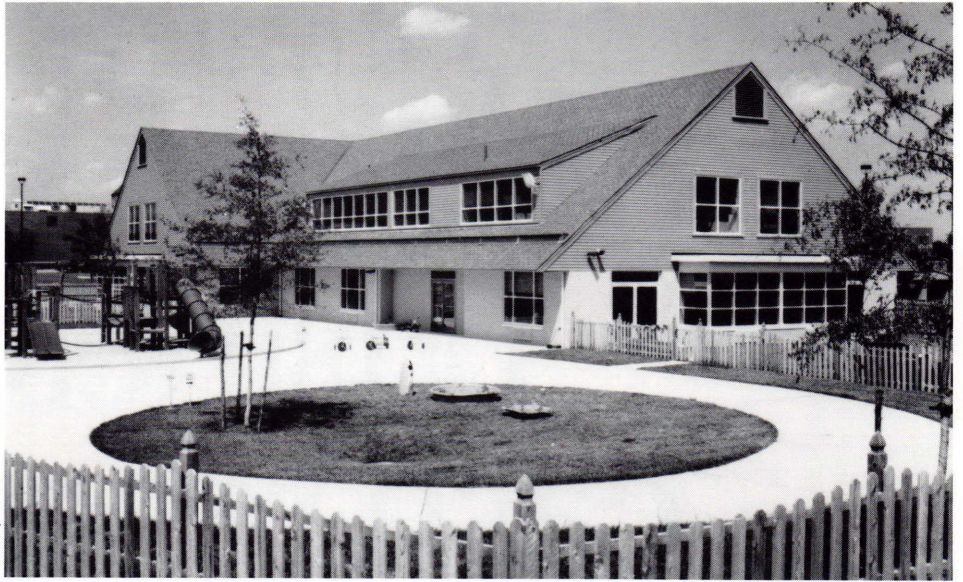
Bower Lewis Thrower/Architects, Philadelphia, Pennsylvania

This private 12,900-square-foot child-care center, serving up to 235 children aged six months to five years, is located in a mixed-use complex with offices, retail stores, and a hotel. The childcare center is two-storied, with low eaves and shed dormers to relate it to the suburban residential neighborhood nearby. The entrance is set off with wood columns shaped like coloring-book trees.

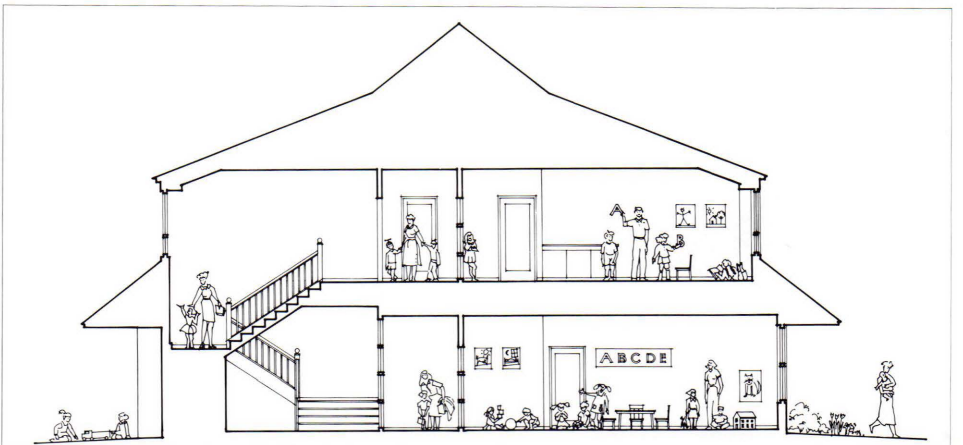
Thirteen individual classrooms reflect the childcare operator's desire to minimize noise levels and to allow active and quiet activities to occur simultaneously. Many classrooms are L-shaped, to further allow for multiple activities to occur. The building's two-story configuration reduces corridor length to give an intimate feeling. Each classroom has toilets partially closed by dutch doors. Classroom doors and corridor walls are glazed, and the principal stairway is open to view at each level. The facility includes a pediatric office. The building is accessible to the disabled, and has an enclosed play-yard.

The building's exterior is clad in a stucco and insulation panel system on the lower floor, with pre-finished metal siding and trim above. Major interior materials are painted wallboard and carpet and resilient tile flooring.

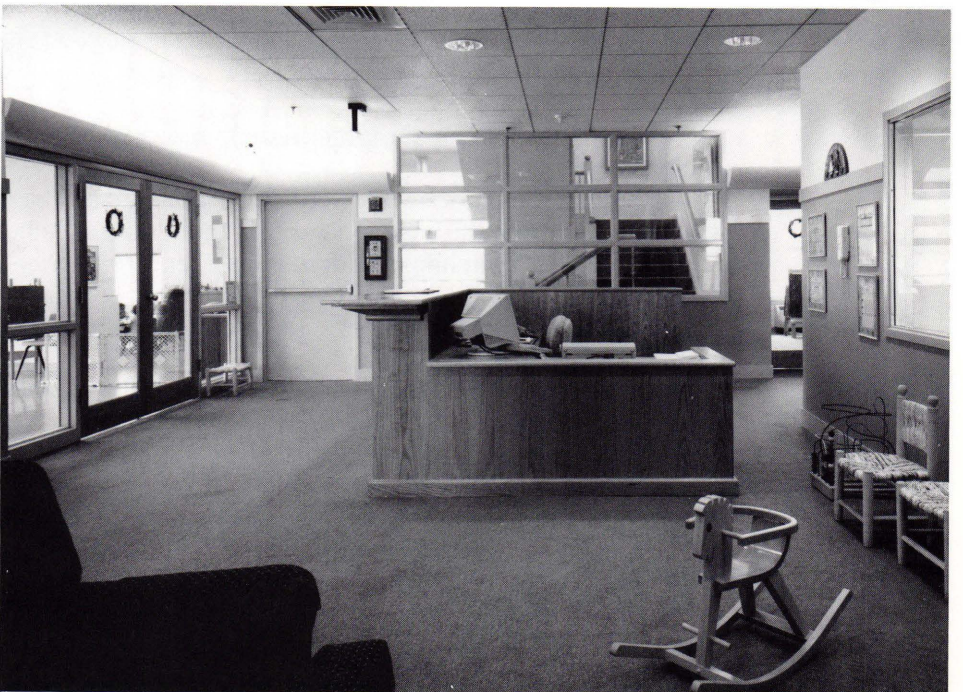
Floor Plans



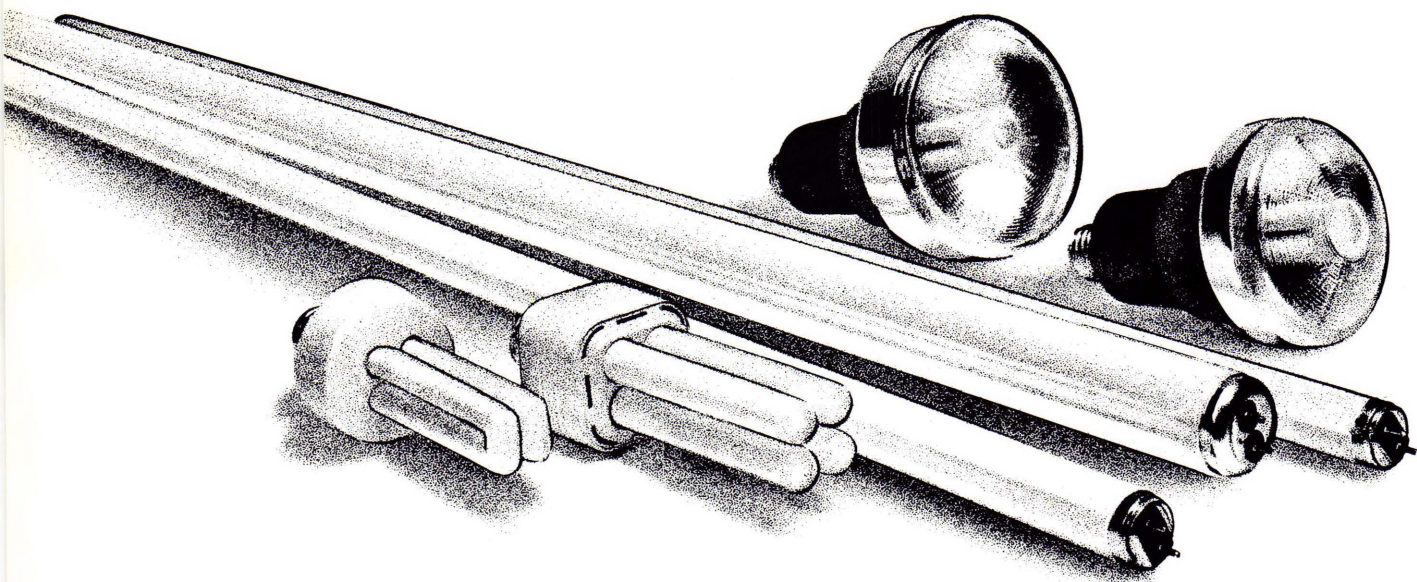
Exterior View



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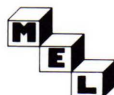
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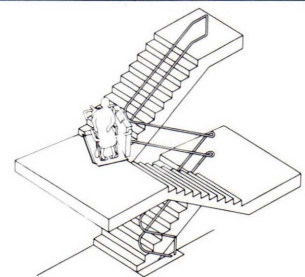
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Continuing Care Retirement Communities

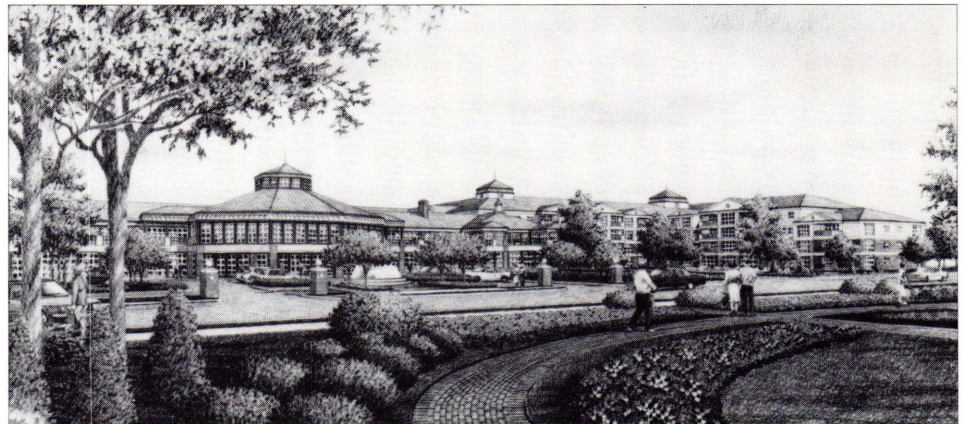
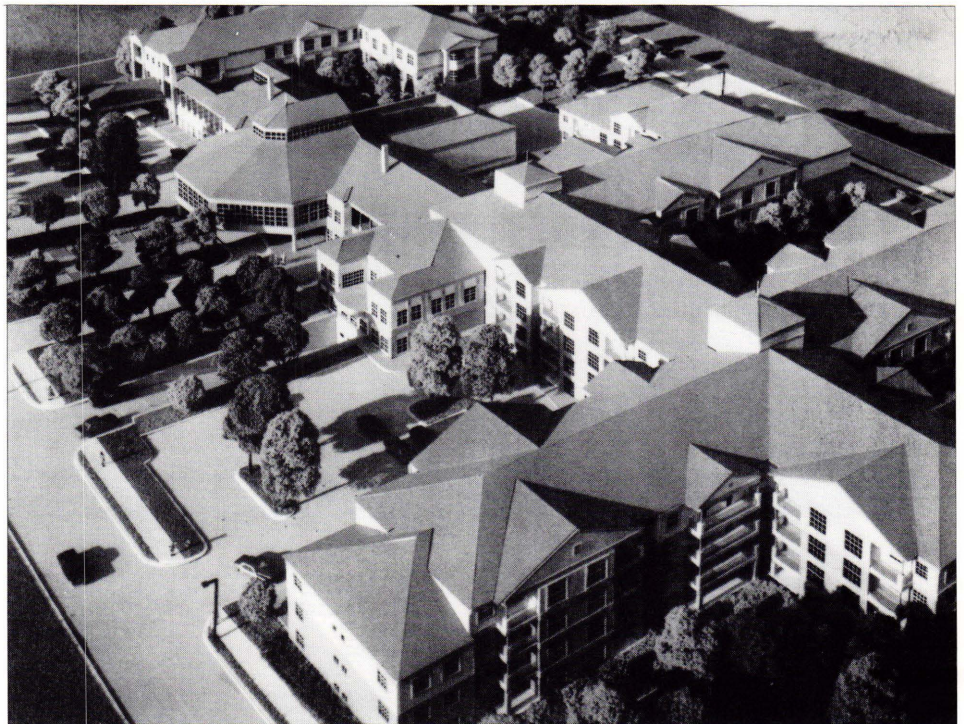
Case Study: Glen Arbor at Bridgewater

By Susan Doubilet

As people grow old in this country, most become apprehensive about a number of possibilities. They worry about the potentially fearsome cost of medical care, about becoming a burden to their relatives, and about being trapped when in the extremes of infirmity far from their loved ones, in surroundings unfamiliar and not of their choice. One solution offered (to those who can afford it) is the Continuing Care Retirement Community (CCRC), state-regulated and generally run by private not-for-profit companies.

The CCRC provides a range of residential options for the older person within one community: independent living in one's own apartment, with an adjacent community center (as one might find in a retirement community or congregate care facility), but with housekeeping, laundry, and some meals provided as well; living in an individual dwelling with personal assistance and monitoring (as in a residential health care facility); and living in a nursing home. An older couple, age 62 or over to qualify for Medicare benefits, moves into a CCRC when both are still able to manage on their own, and they stay there for their remaining days, confident that as their medical needs increase, these will all (short of hospitalization) be covered within the same community. In other words, while they still have the faculties to choose where they want to be, they make an investment to ensure their future. The investment, it should be noted, is sizeable, so that only a fairly small segment of the population can afford to live in a CCRC. At Arbor Glen in central New Jersey, for example, presale prices range from \$125,000 cash for a 720-square-foot one-bedroom apartment to \$250,000 for an attached "villa" of 1866 square feet (inclusive of garage). A monthly service fee (\$1380 and up) is also required. To be accepted into a CCRC, potential residents must meet financial qualifications and must be physically capable of independent living at the same time they apply.

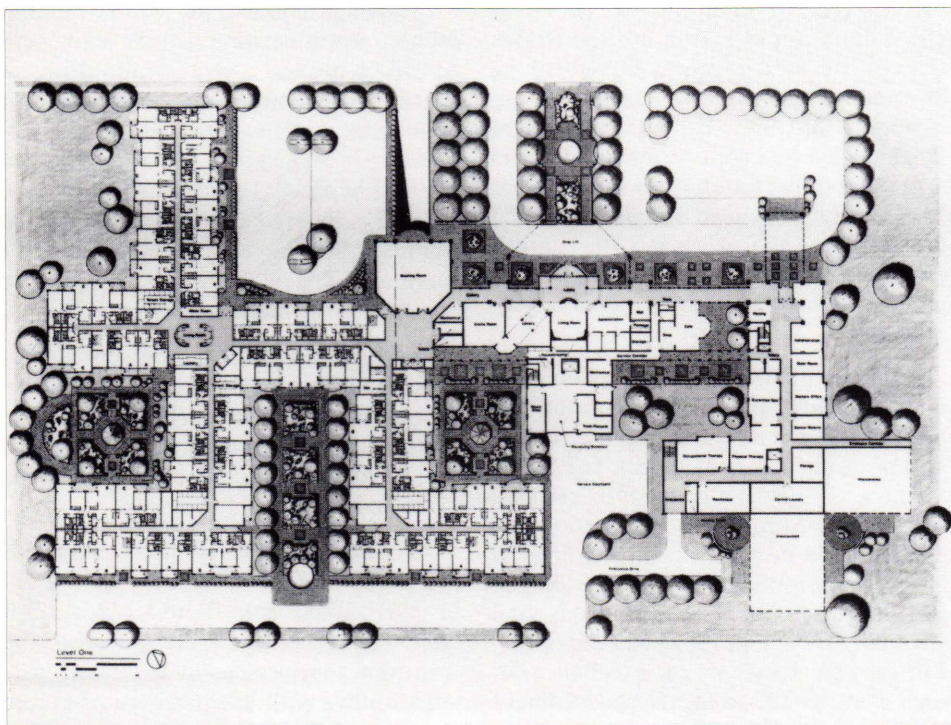
Who tends to choose this type of living? At Arbor Glen, which was masterminded by project manager Marjorie Marlin and recently acquired by Friends Retirement Concepts, Inc., of Pennsylvania, the average age of applicants is about 72 (compared to 79 applying to CCRCs nationwide), and they come generally from within a 25-mile radius,



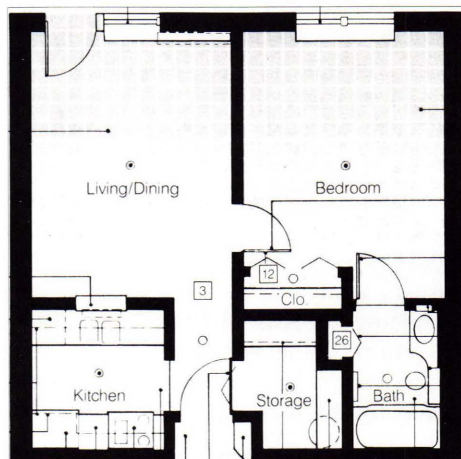
choosing still to live near friends and family. Some wish to move from other retirement communities, recognizing the greater benefits of a CCRC; some had originally retired to Florida but now prefer to be closer to home. According to Marlin, they tend to be remarkably active, with a variety of interests—retired professors, ham radio buffs, potters, bikers, and several with recreational vehicles. As such, they expect a range of activities, not rigidly programmed but within easy reach, and Arbor Glen intends to provide them with activity rooms, lecture series (initiated by a board of residents), and a van running regularly to the Main Street of Somerville (accessible also by foot), to the nearby mall, to houses of worship, and further afield, as required. The community will have dining room and cafe, small and

large lounges, library, exercise rooms, bank, pharmacy, convenience store, beauty and barber shops, and—an incentive both to staff members and resident grandparents—a childcare center. Visitors are encouraged, with a private dining room offered for functions and guests rooms available. All landscaping services are provided, but private gardening is permitted, and encouraged.

The architect for this project is Cannon of St. Louis, Missouri, with Jeffrey Los the principal in charge. Why would an organization such as Arbor Glen have gone so far afield to find an architect? According to project manager Marlin, herself in the geriatric field for 15 years (coming to her present position from a job as Health Promotion Coordinator for the



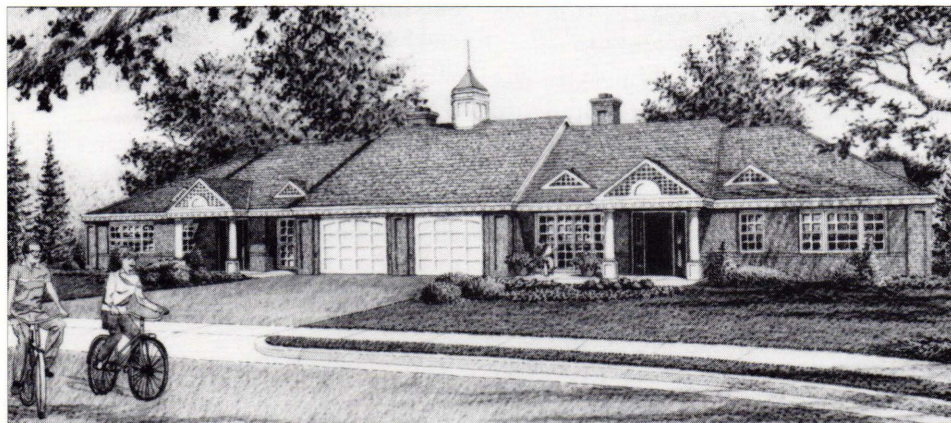
Level One Plan



Unit Plan

The average age of a retirement housing resident in this country is 81. Let's remember who we're designing for.

—Jeffrey H. Los



Somerset County Office for the Aging), CCRC design is highly specialized, requiring the understanding of residential and healthcare design and the needs of a specific population. Safety and health-related features must be accommodated subtly, in a way that is highly sensitive to the self-image of those who choose to live there when they are still vigorous. Not only must the architects have experience in laying out healthcare facilities, but they must also design them for people who are easily disoriented. The architects must be familiar with the basic safety needs—such as grab bars, emergency buzzers, sturdy laundry hampers, easily accessible medicine cabinets, resilient rather than ceramic flooring, low (not high) pile carpeting—and must be able to provide them in apartments without creating an institu-

tional look. The exterior, too, must project a lively residential feel while accommodating a complex program. Furnishings must be chosen to respond to the needs of the elderly. For example, chairs must be high, sturdy, yet (for dining) lightweight, and must safely accommodate a cane hung on the arm; corridor carpeting must avoid patterns dizzying to those on medication; lighting levels should be appropriately high; antifungal carpeting should be considered, safe for frail bones but also sanitary for health center use.

In New Jersey, CCRCs must have one nursing care bed for every four independent dwelling units; at Arbor Glen, the numbers are 240 and 60. The Bridgewater project is the first in central New Jersey.



There are none in the northern part of the state, though 15 exist in southern New Jersey. There are numerous CCRCs in Florida and Arizona as well as in Pennsylvania, where the first was established 24 years ago by Quakers (the same group that now owns Arbor Glen). Based on the experience of the early projects, it appears that people in CCRCs actually remain living in independent dwellings, without needing to move to nursing homes, far longer than those in other types of communities. Undoubtedly this is due to the abundant professional and personal support at hand. □

William H. Short, FAIA (1924-1991)

By Constance Greiff

Bill Short was an architect and a gentleman. He was also a devoted family man, a model employer, a good and loyal friend to a wide circle, and a quiet, but effective, advocate for causes he believed in.

While other boys of his generation dreamed about becoming firemen or policemen or railroad engine drivers, Bill always wanted to be an architect. After obtaining his A.B. at Princeton in 1949, he entered the graduate program at Princeton's School of Architecture, receiving the M.F.A. in 1952.

Although Bill was a skilled designer, he became best known for his work in historic preservation, in recognition of which he was elected to the College of Fellows of the AIA in 1982. Bill's interest in historic preservation grew out of his profound knowledge of and deep respect for the work of past architects. He attributed this to the strong emphasis given to architectural history at Princeton and in particular to the influence of Professor Jean Labatut. A pioneering project was the conversion of Guernsey Hall into condominiums. The mid-19th century Italianate mansion in Princeton, designed by Philadelphia architect John Notman, was threatened with demolition in 1972. Bill helped galvanize public opinion to save it, organized a development corporation, and reconfigured the building into five luxury condominiums. The project, which involved zoning and economic as well as architectural issues, was widely published and received numerous awards.

His understanding and respect for the work of his predecessors shaped Bill Short's new designs in historic contexts. In Princeton he supervised a major addition to the Nassau Street Presbyterian Church, the exterior of which originally

was designed by Thomas U. Walter, architect of the dome of the United States Capitol. At the Lawrenceville School, he directed master planning, plans and construction for a new campus component that included five dormitories for girls and a new administration/alumni building. The designs responded imaginatively and gracefully to the original 19th-century campus, laid out by Frederick Law Olmsted with buildings by Peabody & Stearns.

Among Bill Short's lasting contributions to historic preservation was the formation and nurturing of a preservation group within his firm, Short & Ford & Partners. Currently this group is carrying out extensive projects of restoration and rehabilitation on such major buildings as the New Jersey State Capitol, the Bergen and Somerset County Courthouses, and Graduate College at Princeton University. Bill set high standards for excellence for such work, as well as for the production of Historic Structures Reports, the key documents on which present and future preservation work is based.

Recognition of Bill's knowledge and professionalism led to appointment to numerous boards. At the time of his death he was serving as a member of the National Trust for Historic Preservation's Board of Advisors, Vice-President of the Historical Society of Princeton, Chairman of the New Jersey Society of Architect's Historic Resources and Preservation Committee, and a member of the Board of Trustees of the New Jersey Historical Society and the Historic Resources Committee of the American Institute of Architects. Previously he had served on the Planning and Objectives Committee of the Historic House Association (now part of the National Trust) and the Princeton Joint Historic Sites Commission.

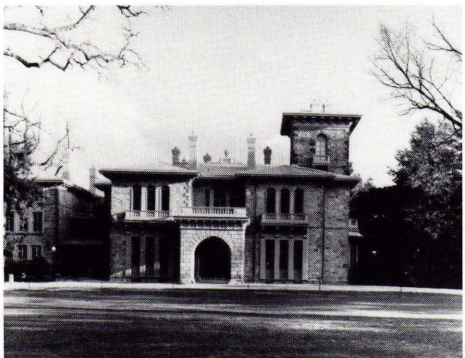
Although preservation was an abiding interest, it was certainly not the entire sum of Bill's career. After graduation he worked for Holden McLaughlin and Associates in New York and for Kenneth Kassler in Princeton. In 1956 he was selected by Frank Lloyd Wright (to whom he always referred as Mr. Wright) and the Solomon R. Guggenheim Foundation to serve as Clerk of the Works, supervising construction of the Guggenheim Museum.

Following a brief partnership (1960-1963) with Robert Venturi, Bill opened an independent practice in Princeton. His work was chiefly on private residences, but he also produced some successful examples of affordable housing.

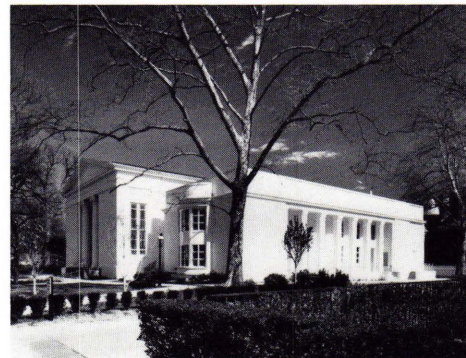
Bill Short entered into partnership with Jeremiah Ford III in 1974. "During his hospitalization," Jerry Ford recalled, "Bill and I reminisced about the growth of the firm from four persons in 1974 to 45 persons today, with six partners and nine associates. We were like two proud parents, remembering the hiring of every employee, and how we managed to assemble an organization of very talented and committed people."

Although he was planning semi-retirement, Bill sometimes expressed a wish to "die at his board." It was a wish that came close to fulfillment. He remained active in his firm until a few weeks before his death. □

Renovations to Prospect, Princeton University



Addition to the Nassau Presbyterian Church, Princeton, New Jersey



Reynolds House Dormitory, Lawrenceville School



Silent Cities: The Evolution of the American Cemetery

by Kenneth Jackson and Camilo Jose Vergara; photographs by Camilo Jose Vergara. New York: Princeton Architectural Press, 1989. Softcover, 129 pp., 350+ color photographs, \$29.95.

Silent Cities is a stunning, evocative book about cemeteries, places of memory Americans have almost forgotten. Rather

than focus exclusively either on garden cemeteries (the forerunners of the American public park) or on the memorials of the wealthy and notorious, *Silent Cities* concentrates on ordinary urban cemeteries.

Many strange and wonderful things are to be seen in these burial places, under such enticing chapter headings as "Ethnic Representations" and "Images of Voluptuousness." The authors explore over three hundred cemeteries from Los Angeles to Queens, and from Forest Lawn

to Calvary, and document them with Vergara's beautiful color photographs and a complementary text. Pere-Lachaise Cemetery in Paris and Highgate Cemetery in London, the former overbuilt and the latter overgrown, are included by way of comparison and contrast with their American counterparts. Ironically, these are probably more often visited by American tourists than are the graveyards back home. As the authors point out,

The United States does not contain any funerary monuments on the scale of that of the ancient Pharaohs nor any burial places as restricted as Novodevichy or the Kremlin Wall, but no other nation even approaches ours in the overall number and size of its cemeteries or in the total sum of money expended on the disposal of its dead.

The book's five main goals include the systematic categorization of American burial places, the exploration of cemeteries as the embodiment of American history, and the examination of burial markers as reflections of social and class structure, popular taste and ethnic patterns. *Silent Cities* looks, too, at religious expression associated with cemeteries. Finally, the conclusion traces a marked decline in general popularity, or even public awareness, of cemeteries in recent years, due in part to the increasing use of cremation.

The authors venture to analyze the decline of the American cemetery as a place of popular interest:

Contemporary cemeteries are out of touch with an American culture that is relentlessly cheerful. The heavy old entrances and monuments do not find an echo in our modern minds. The once-assertive expressions of faith in the resurrection seem naive...The place of the cemetery in everyday life is denied by neglect and erosion.

Jackson and Vergara point to the disappearance of cemeteries from recent guidebooks, whereas they had been star attractions in nineteenth-century Baedekers. Increases in both the use of cremation and the cost of funerary sculpture and above-ground monuments (forbidden by many contemporary cemeteries) have contributed to the trend toward more private memorialization of loss. As infant mortality rates fall and the average life span becomes longer, the survivors' grief may be less intense, requiring lower-key

Continued on page 24

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News

Continued from page 24

An award was also given in Landscape Design to the Richard W. DeKorte Park in Lyndhurst, and an honorable mention in commercial interior design to the Flagship Store for Orologio Ltd. in the Garden State Plaza in Paramus.

Winners were published in the March 1991 issue of the *New Jersey Monthly*. The publication is to be warmly commended for its interest in and support of the built environment.

Three Central Chapter members, *Elizabeth Moynahan*, AIA, *Robert Cerutti*, AIA, and *Jeffrey Hildner*, AIA, delivered a lecture on March 12 on the current state of architecture. The lecture was part of a series by the Princeton Adult School entitled "Challenges to Received Wisdom". Ms. Moynahan spoke on the changes in the profession of architecture over the last few decades, and the developments that led up to these changes. Mr. Cerutti presented slides showing an overview of architecture of the last 25 years, tracing the decline of modernism, the rise of postmodernism, and the recent emergence of a more abstract style language. Mr. Hildner spoke of the origins of deconstruction and its effects on Deconstructivism, showing slides of explorations and completed works by several architects.

New Jersey Institute of Technology Provost Gary Thomas has announced that *Urs P. Gauchat* has accepted the university's offer to head the School of Architecture. Mr. Gauchat will become the third dean of architecture at NJIT, following Harlan Thompson, FAIA, and Sanford Greenfield, FAIA.

Mr. Gauchat has taught at E.T.H., Zurich, Harvard Graduate School of Design and the Boston Architectural Center. He has lectured extensively as well as authored numerous articles and papers.

According to Dr. Thomas, "he brings to the deanship an enthusiasm for the School of Architecture and the opportunity to impact the educational philosophy of the region's largest school of architecture."

Michael Graves, FAIA, has been elected Institute Member of the American Academy and Institute of Arts and Letters. Other newly elected members include Edward Larrabee Barnes and Ada Louise Huxtable. The Induction Ceremony took place in May, at the Academy's headquarters in New York.

Books

Continued from page 21

commemoratives. Finally, the increasing mobility that has broken up the extended family has also rendered the concept of the "family plot" obsolete.

The book is organized into four sections, each divided into two-page spreads on subcategories such as "Italian Americans" or "Monuments to Marriage." Of special interest to architects will be the section entitled "Designing for Eternity," with its formal explorations of cemetery entrances and classical, medieval, and Egyptian revivals in funerary design. Although few architects now living will ever be called on to create a mausoleum, those structures still standing present a

fascinating glimpse into an architectural past many of whose traces have not survived outside the limits of the cemetery.

The format of the book places the small, jewel-like color photographs above a consistent datum line, with relevant quotations and commentary below. The result is visually pleasing, but in the name of variety a few of the more interesting photographs are reduced too much. An impressively complete bibliography is included at the end of the volume.

Caroline Hancock, AIA, is a Senior Staff Architect with CUH2A, Inc. in Princeton.

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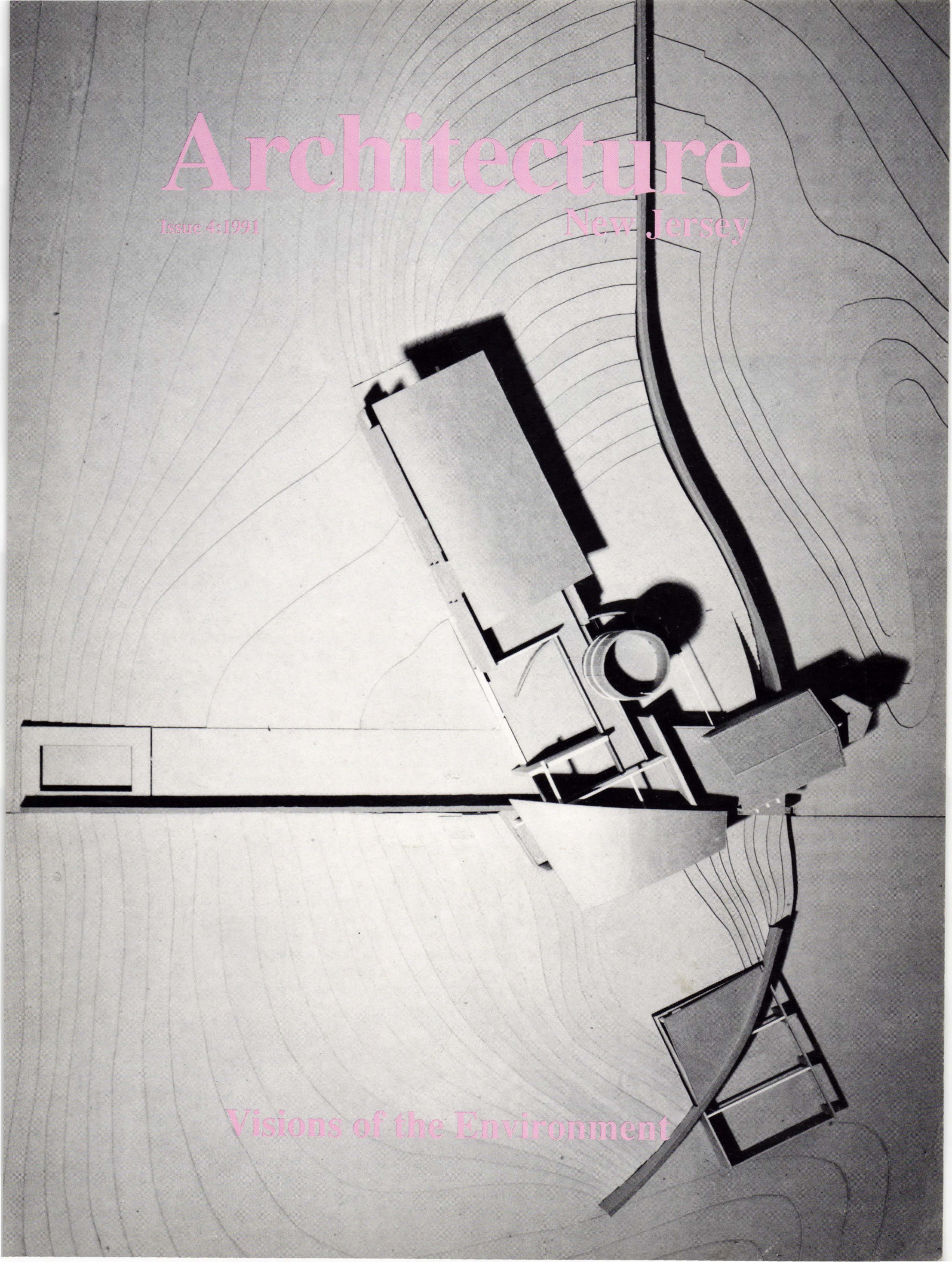
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Architecture

Issue 4:1991

New Jersey

Visions of the Environment

A black and white photograph of an architectural model placed on a topographic map. The model consists of several interconnected rectangular and circular forms, representing a building complex. The topographic map features contour lines that curve around the model, suggesting a specific site plan or terrain. The lighting creates strong shadows, emphasizing the three-dimensional nature of the model.

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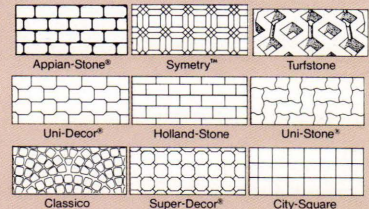
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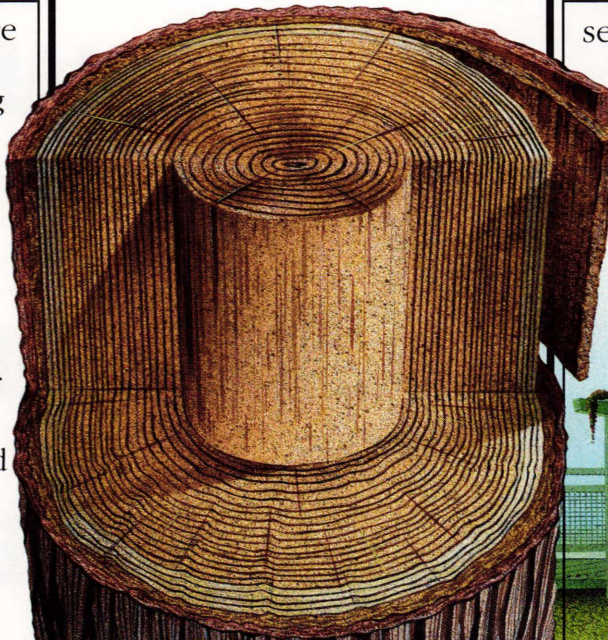
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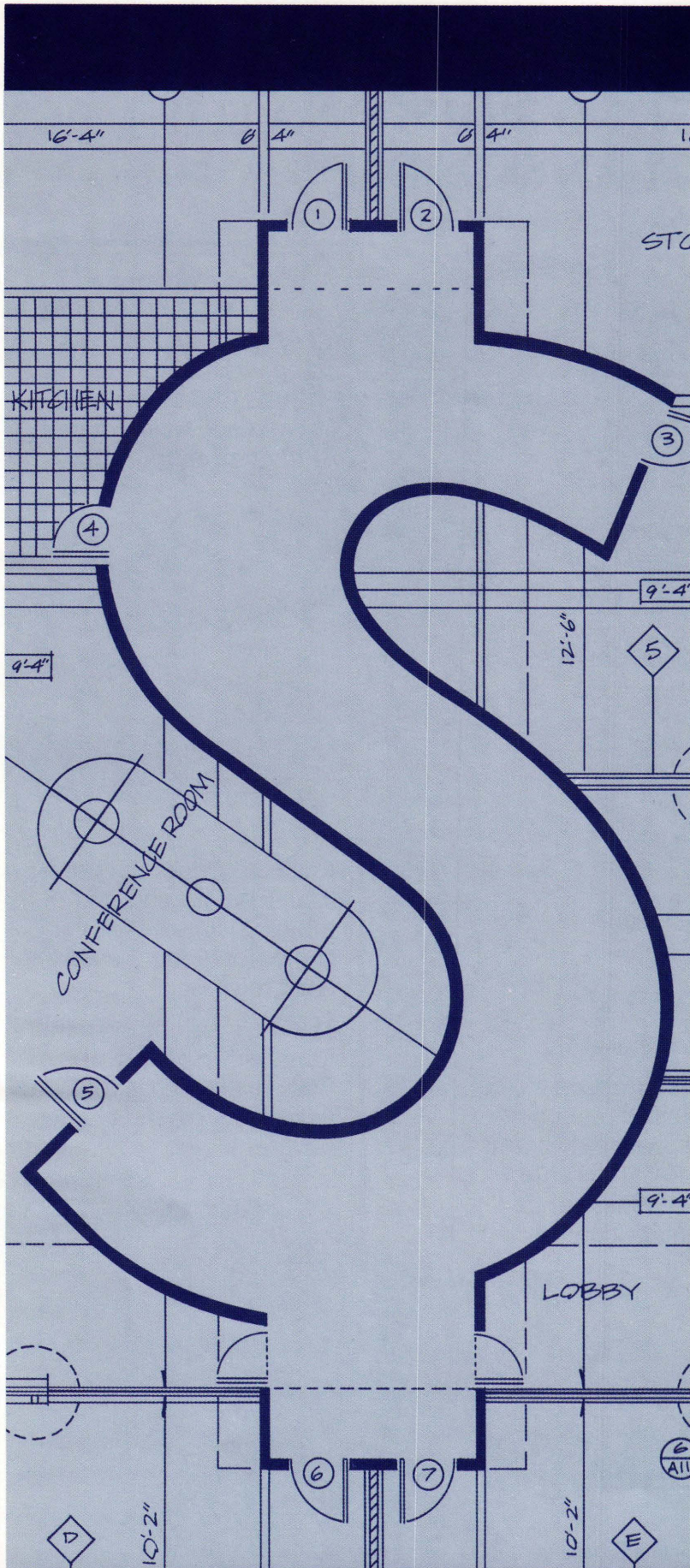
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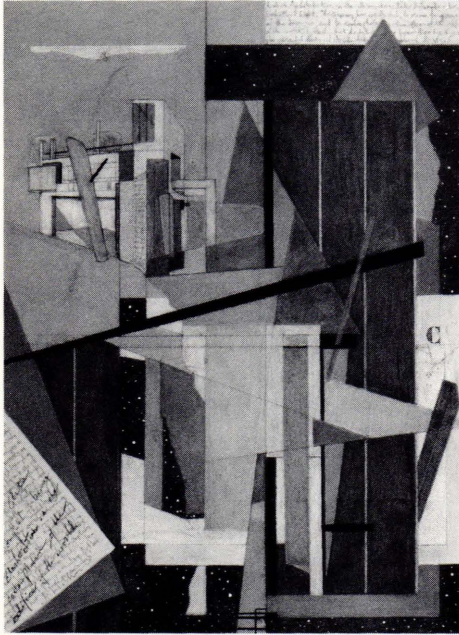
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Architecture

Vol. 27, No. 4

New Jersey



"First Light" by Jeffrey Hildner, AIA

Visions of the Environment	7
A Vision for Community	8
Craftsman Farms	
A Vision For the Town	9
Radburn	
A Vision for the City	10
Trenton	
A Vision for the Roadside	11
Hainesport's Miracle Mile	
A Vision of Landscape	12
Sky Mound	
Visions of Architecture	14
News	24
Additional Credits	24

Cover: The Madsen Residence
John Nastasi, Architect

Cover Photo: Patrick Rocco

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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Advertisers' Index

AIA Benefits Insurance Trust	22	Jersey Central Power & Light	2
Anchor Concrete Products	IFC	Manufacturer's Reserve Supply, Inc. .	1
Bavaro Associates	19	Mobility Elevator & Lift Company....	6
Bridgewater Wholesalers, Inc.....	5	Newman Company, The	19
CHAM Estimating Service, Inc.....	5	Plunkett-Webster, Inc.	23
Clayton Block Company.....	IBC	Sharp, Thomas J., & Associates.....	6
Delaware Quarries.....	23	Sweetwater Interior Construction Group.....	21
Hanover Architectural Products.....	BC	Tremco	4

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Vol. 27, No. 4 1991

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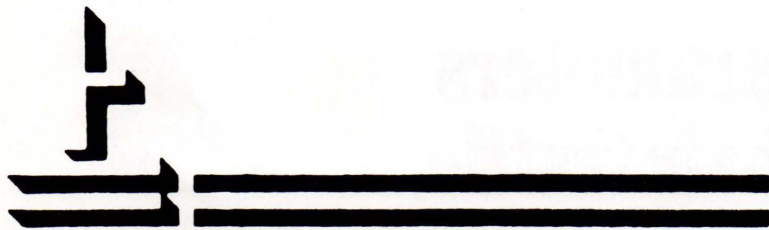
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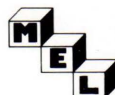
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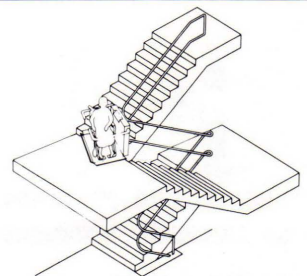
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Visions of the Environment

Architects have to be optimists. We believe that there is a future worth creating. We spend our days (and nights) designing places to be used in the future. We are convinced that the world will be a better place because of our intervention. However, in order to be able to design a "new world", one must have an idea - a vision - of what that world should be. Without that idea, development at both the large and small scales is incoherent. In its best form, architecture addresses pressing human concerns and creates places of beauty.

In this issue of *Architecture New Jersey* we present a number of developments at a variety of scales, each based on a clearly stated vision. We show two planned communities, one for a small and specific group and one for a broader population, designed to reinforce the benefits of living in a society. We show how a master plan and building code were developed for a city, to encourage those who build to respect the best of what does and can exist in an urban setting. We show how landfill - garbage - can be reclaimed for art, education, and enjoyment. We print an essay defending the attractions of roadside architecture, built to celebrate the 20th century love affair with speed and the open road. And finally, we publish a series of designs for individual buildings that reflect a vision that refuses to leave us - the Modern.

Not all the examples we show have been built, or built in their entirety. But it should be well noted that the inability or unwillingness to implement an idea does not negate its power. The history of architecture is full of examples of unbuilt plans that later influenced generations of designers and decision-makers. Perhaps this issue will provide an opportunity for us to re-examine our work and our visions.

— Glenn Goldman, AIA

A Vision for Community: Craftsman Farms

By Robert P. Guter

Today Gustav Stickley and Mission furniture are synonymous, but in the years just before World War I Stickley was the foremost American propagandist for good domestic design and a return to the simple life. By 1908 his reformist ideas had begun to cohere around the vision of a community where people might gather to learn, but most important, a place where boys might be trained in self-reliance and skilled manual labor.

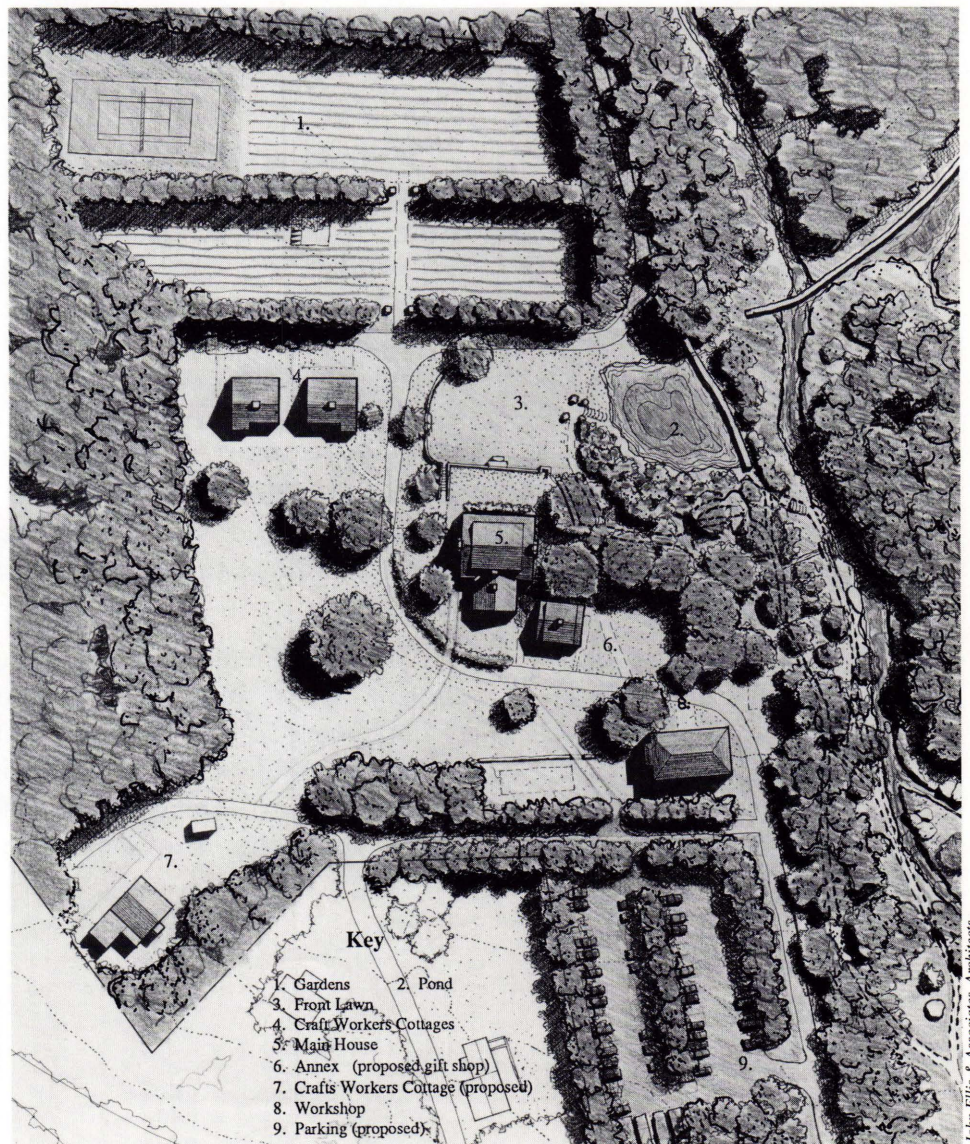
By 1910, Stickley had assembled 600 acres of abandoned farmland in Morris Plains (now Parsippany), which he lauded in his magazine, *The Craftsman*, as a place of "heavily wooded hills, little wandering brooks, low-lying meadows and plenty of garden and orchard land." There he laid out roads, established a dairy herd, planted fruit trees and vegetables, and started to build.

His most significant building was meant to foster the communal purpose of Craftsman Farms. A great log clubhouse, its fifty-foot living room could accommodate lectures and informal socializing, while its kitchen was designed to feed 100 people. Built of native fieldstone and chestnut logs, it exemplified Stickley's commitment to an architecture that was organic and deferential to the land. Filled with Craftsman furniture, the clubhouse was the idealized showplace for his notions about artistically coherent domestic environments. Three small cottages

Continued on page 20



Photo by Ray Stubblebine.



John Ellis & Associates, Architects.



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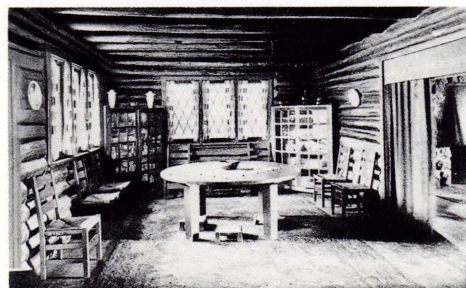


Photo Courtesy of Craftsman Farms.

A Vision for the Town: Radburn

By Suzanne DiGeronimo, AIA

Radburn, New Jersey, listed on the state and national historic registries, was the first planned community in America. As a 20-year resident of the town, I can state without hesitation that it is a wonderful place to live, a condition that goes well beyond the laudable achievement of combining workplaces and residences. Because of a planning concept that produced a thoughtful, liveable community, people are able to walk to work, to school, and to church, and to conveniently navigate all aspects of everyday life.

Radburn was established 65 years ago. It provides dwellings for about 200 families, in the form of apartments, townhouses, and attached and detached houses. A mixture of these housing types are arranged around cul-de-sacs, in clusters of 16 and 18 units. Each cul-de-sac group is associated with a park, though homeowners do have small plots of their own. Because of the connected park system, children can walk to school without ever having to cross a road.

Constructed as part of the project were tennis courts, swimming pools, baseball fields, and an old-style multi-purpose gymnasium called "the Grange." In one area in the park, the land slopes gently to form an outdoor theater, pine trees forming the backdrop for the stage.

Because of the variety of housing types, an individual or family can start out

Continued on page 21

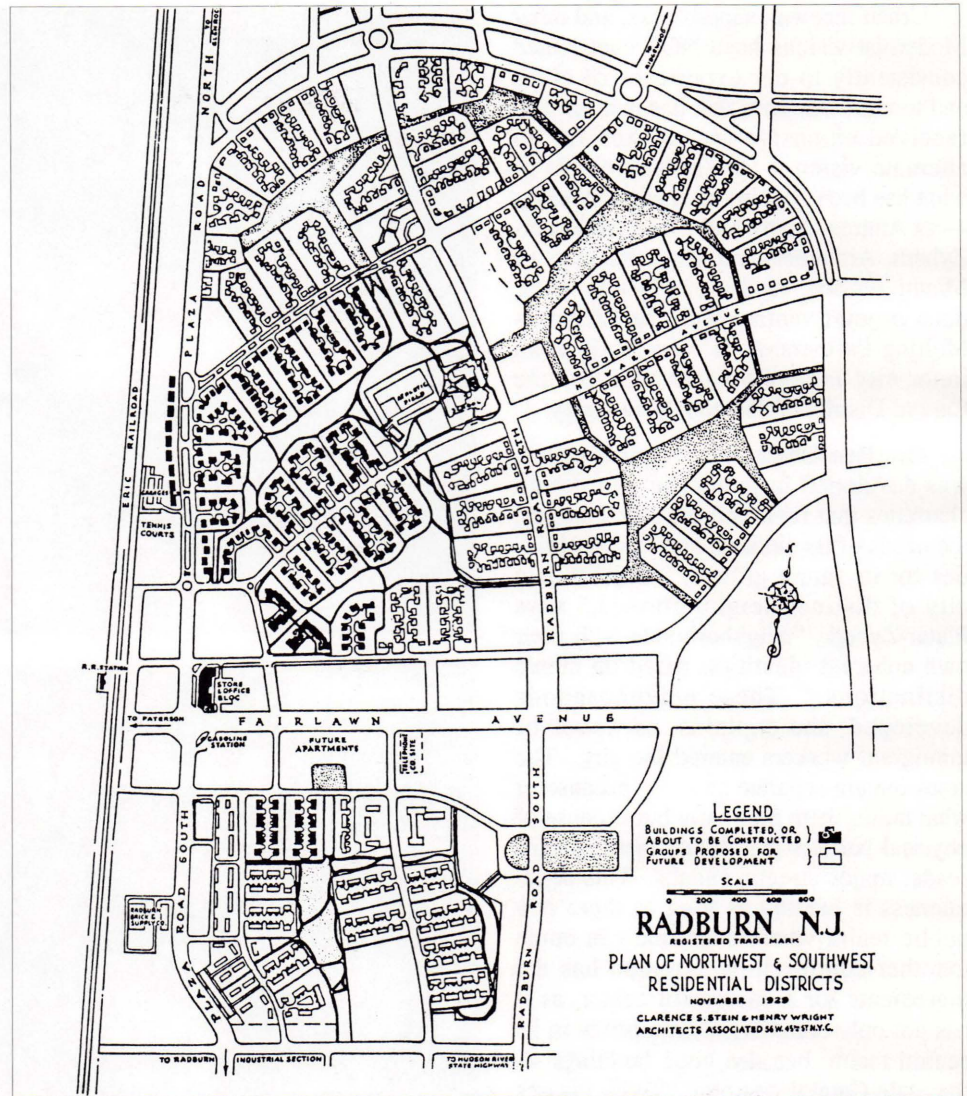


Photo by Suzanne DiGeronimo, AIA.



Photo by Suzanne DiGeronimo, AIA.



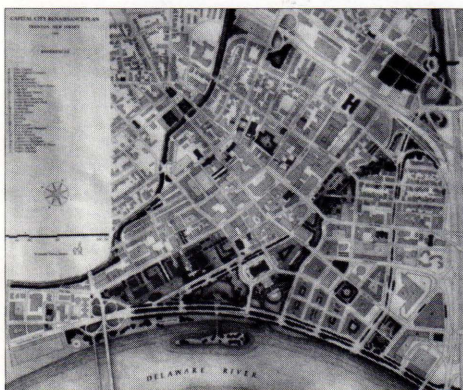
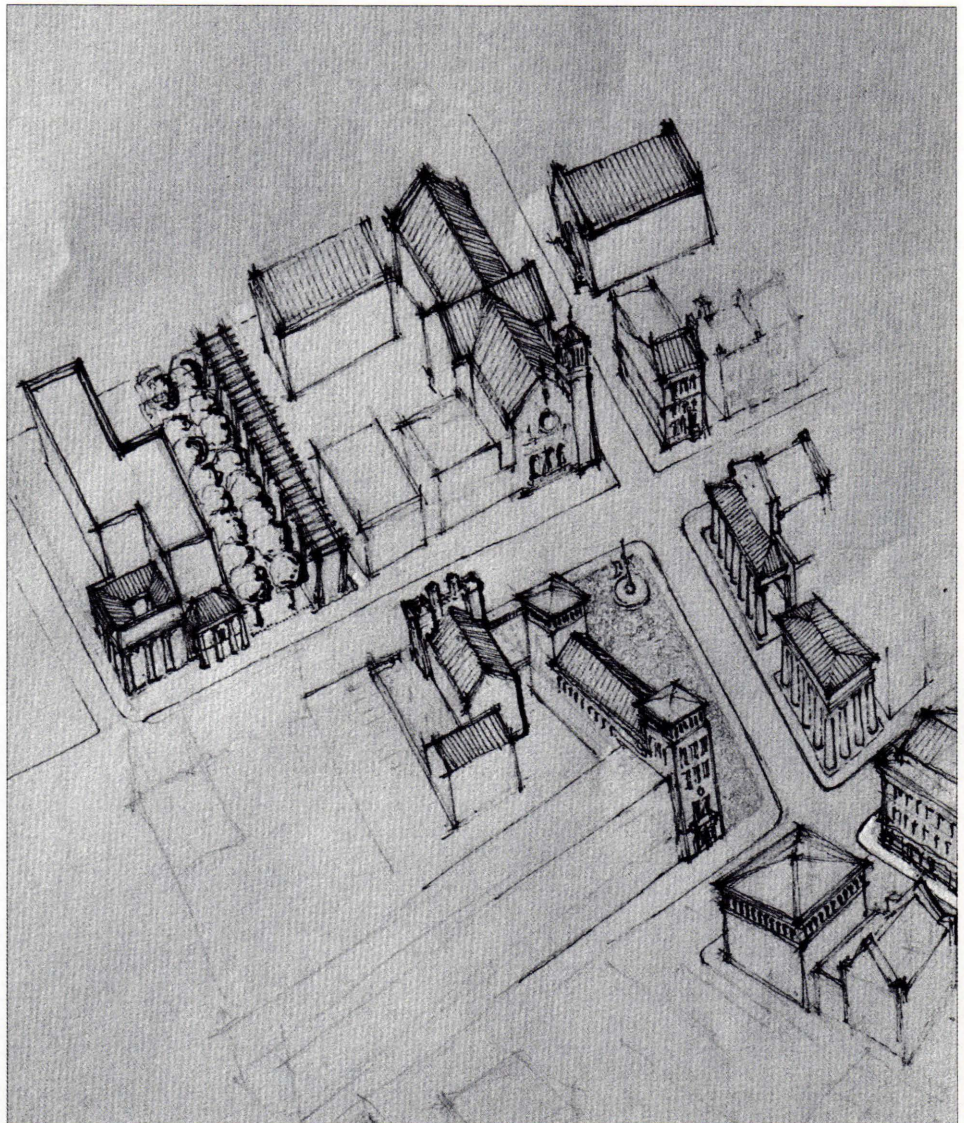
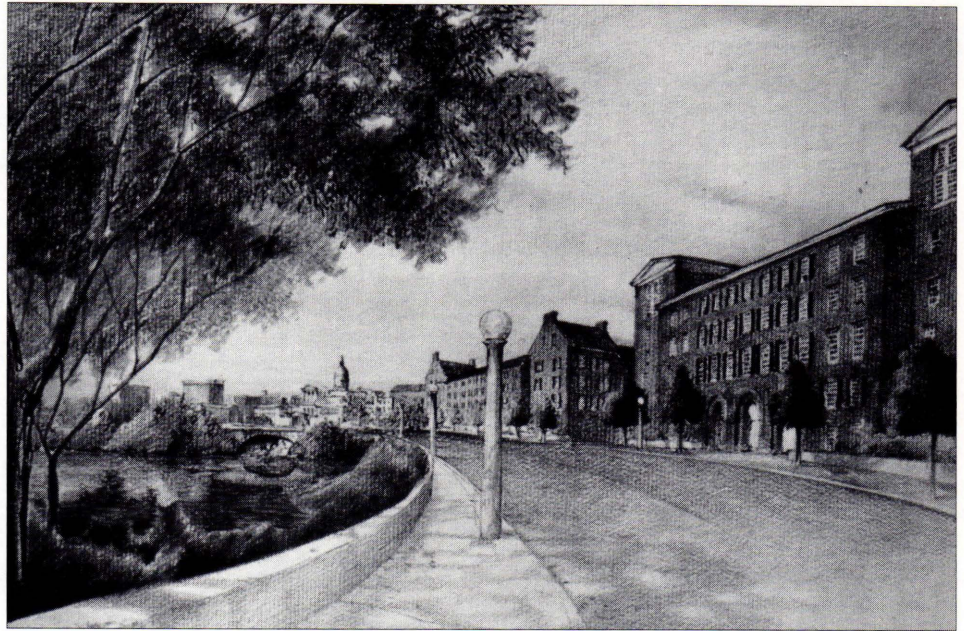
Photo by Bob Scratting.

A Vision for the City: Trenton

Urban renewal, superblocks, and other Modernist visions have NOT contributed consistently to our experience of cities and towns. One firm that has pursued and received extensive recognition for an alternate vision — the reinforcement of what has been best in our traditional cities — is Andres Duany and Elizabeth Plater-Zyberk, Architects and Town Planners of Miami, Florida. And one of their projects, done in joint venture with the Liebman-Melting Partnership of New York, is an inner city redevelopment plan for the Capital District of Trenton, New Jersey.

This Renaissance Plan, as it is called, was developed in public, in two design charrettes that reviewed the city's history, the needs of its citizens, and the possibilities for its future growth. "Trenton is a city of distinct neighborhoods," says Plater-Zyberk, "neighborhoods with their own coherent identities, based on ethnic distinctions." These neighborhoods developed, she explains, as waves of immigrant workers entered the city. The areas remain separate not only because of what unites them internally but because of physical barriers that divide them — railroads, major streets, canals. This separateness is healthy as long as there is a public realm where everyone can come together comfortably. Trenton has the ingredients for a successful center, as it has not only commercial enterprises in its central realm, but also civic buildings — the State Capitol complex. "With masses of parking lots separating office buildings and retail areas, the office workers might as well jump into their cars and go to the suburbs for their lunch and errands. Our aim was to regenerate what is now a rather depressed commercial environment by creating a pedestrian scale at which people and cars can mix appropriately. "

Continued on page 22



Photos Courtesy of Andres Duany and Elizabeth Plater-Zyberk, Architects.

A Vision for the Roadside: Hainesport's Miracle Mile

By Regan Young, AIA

"I have to get the steering checked on this car," I mused to myself on my way into work. "Every morning it veers into the parking lot of the new WaWa. Must be the smell of the coffee." At this rate, by the year 2000 you probably will be able to walk from the Atlantic to the Pacific in the rain without getting wet by staying under the canopies of convenience stores. Is this what the creators of Buck Rogers envisioned for the Twenty-First Century?

My house is in Mount Laurel, an Interstate Intersection Community (IIC) built largely in the Eighties. Everywhere USA. The same new housing, office parks, and retail can be found in Interstate Intersection Communities outside Boston, Houston, or Seattle. As an architect, living in Mount Laurel seems just penance for the sins of my profession. I like to say the IIC represents the spiritual bankruptcy of American in the late Twentieth Century.

The "Trailerama" sign I see upon coming into Hainesport, however, evokes another time in our history. The "-rama" rage is an appropriate symbol of midcentury America. Coming, one assumes, from panorama, we got bowlarama, paintorama, and a host of other "-ramas". Back then, there was common belief that Technology was expanding our possibilities. It was an enviable time of naive optimism, the golden age of Roadside Architecture.

I've been a devotee of the Roadside since 1979 when I moved to Albuquerque for graduate study in solar architecture. Searching for the pure golden light of direct-gain southern exposure, instead I was drawn to the seductive red neon glow of the strip. My roommate at UNM had been a student of Chester Liebs at the University of Vermont. For years Liebs had been studying the "long corridors of structures, signs, and symbols forming a cultural landscape that is quintessentially American", and promoting their preservation as artifacts. Robert Venturi, however, is more commonly credited for introducing roadside architecture to the mainstream design community. In his 1972 book *Learning from Las Vegas*, Venturi and friends used the strip to advocate popular symbolism in contemporary design. But well before Liebs or Venturi published their roadside studies, John Brinkerhoff Jackson was exploring highway archeology as part of his groundbreaking work in the creation of a new

humanity: the cultural interpretation of the landscape.

"Roadside buildings have no right to survive!" many may argue. "They are ugly, inappropriate, offensive objects which must be destroyed." It is a familiar-sound argument. It is the same one the Victorians used to tear down Colonial buildings in the 19th Century. It is the same argument the Modernists used to decimate Victorian architecture in this country. And now, in our shortsightedness, it is our justification for destroying our most endangered physical history of ourselves over the past seventy years.

While New Jersey is no Los Angeles or Albuquerque, we have made significant contributions to commercial archeology. Many of the country's diners were manufactured in New Jersey. The world's first drive-in cinema was built in Camden in 1933. And the Turnpike and Parkway have become symbols of New Jersey as the crossroads of our modern revolution of personal mobility. Our roadside buildings remind us of a not-so-distant past when the highway was a place of fantasy and romance.

The Hainesport/Lumberton miracle mile is one such strip. I enter the Hainesport business district over a WPA era concrete bridge. Adjacent to the Rancocas Creek there stands Dunleavy's, a stone tavern rising as gateway to this Miracle Mile. Taverns were America's first roadside architecture—the stagecoach stop. Dunleavy's associated bungalows makes this complex an early example of the resort motorcourt, roadside pioneer and forerunner to the motel. Unfortunately, few other prewar commercial establishments remain.

After the war, Americans took to the road and to wayside places for eating, shopping, and recreation. The Moderne styling of the first Kardon auto sales showroom reveals its midcentury origins. The later neon Kardon sign with its backward R is a local landmark and a real highway icon. It shows an understanding of design for speedreading and the eye-catching identity afforded an establishment by a unique gesture.

The Hainesport liquor store is a classic example of postwar Exaggerated Modern style. Amazingly, it retains all its elements of jazzy geometry: outward-canted

Continued on page 22



Photos by Regan Young, AIA

A Vision of Landscape: Sky Mound

What could be a more encouraging image for New Jersey than its re-conversion into a Garden State? This is the vision the Hackensack Meadowlands Development Commission is following, in several projects that encapsulate garbage mounds and plant over them.

The project shown on these pages is Sky Mound, an artwork by Nancy Holt which functions as a naked-eye solar observatory to explain the earth's relationship to the sun. It also serves as a recovery system for the methane gas generated by the 57-acre, 100-foot-high landfill it encloses in Kearny, NJ. As well, leachate, the liquid by-product of biological activity within the landfill, is cut off, collected, and treated at a local sewage plant.

Sky Mound, which will be observable easily in the vast flat Meadowlands, is expected to be viewed annually by millions of air, rail, and car passengers who happen to be travelling around and above it. In addition, public tours will be conducted and access will be provided for the study of astronomy, landfill reclamation, and solid waste disposal.

From the center of Sky Mound's solar area, the sun will be seen rising and setting on the equinoxes and solstices, framed on the horizon by the large mounds and tall steel posts at the edge of the landfill. At solar noon on the summer solstice, a circle of light, cast by a steel structure overhead, will fit exactly into a steel ring in the ground. Gravel paths radiating from the center are plotted to reflect the sunsets and sunrises at the equinoxes and solstices.

There will also be a Lunar Zone marked by an eight-foot-diameter gunite sphere on a moated island; ten-foot-diameter tunnels aligned with stellar heliacal settings of Sirius and Vega; and a wild bird refuge.

Four methane flares will continually burn as the gas is emitted from steel pipes. Also proposed are globe vents whose spinning will indicate the direction of the wind. At the bottom of the landfill, a steel measuring pole will mark the original landfill height, so that viewers will be able to observe the gradual sinking of the mounds as the organic matter decomposes.

As the Development Commission points out, "For the artworld the project breaks new ground in reclaiming the land through art; for the engineering world the project fosters art as a functional park design element in a primarily utilitarian discipline; and to the public, the project sends a message that government is seeking innovative approaches to land reclamation through art in public parklands."

Other projects of the Hackensack Meadowlands Development Commission include the reclamation of a six-acre landfill into a nature park; the restoration of wetlands and the creation of a wildlife habitation; and a 2,300-foot Marsh Discovery boardwalk through the Kingsland Impoundment. □



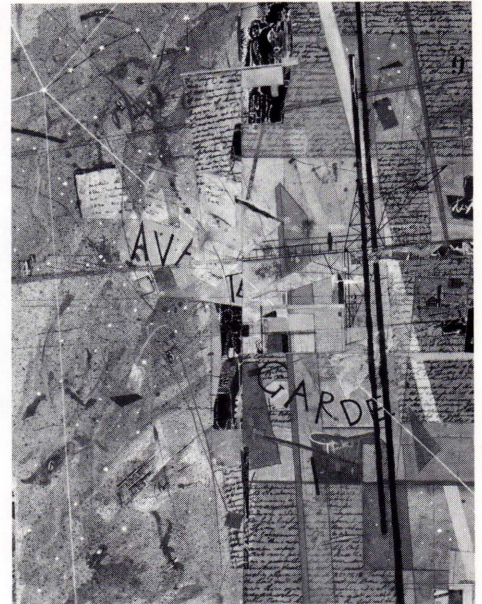
Photo by Nancy Holt.

Visions of Architecture

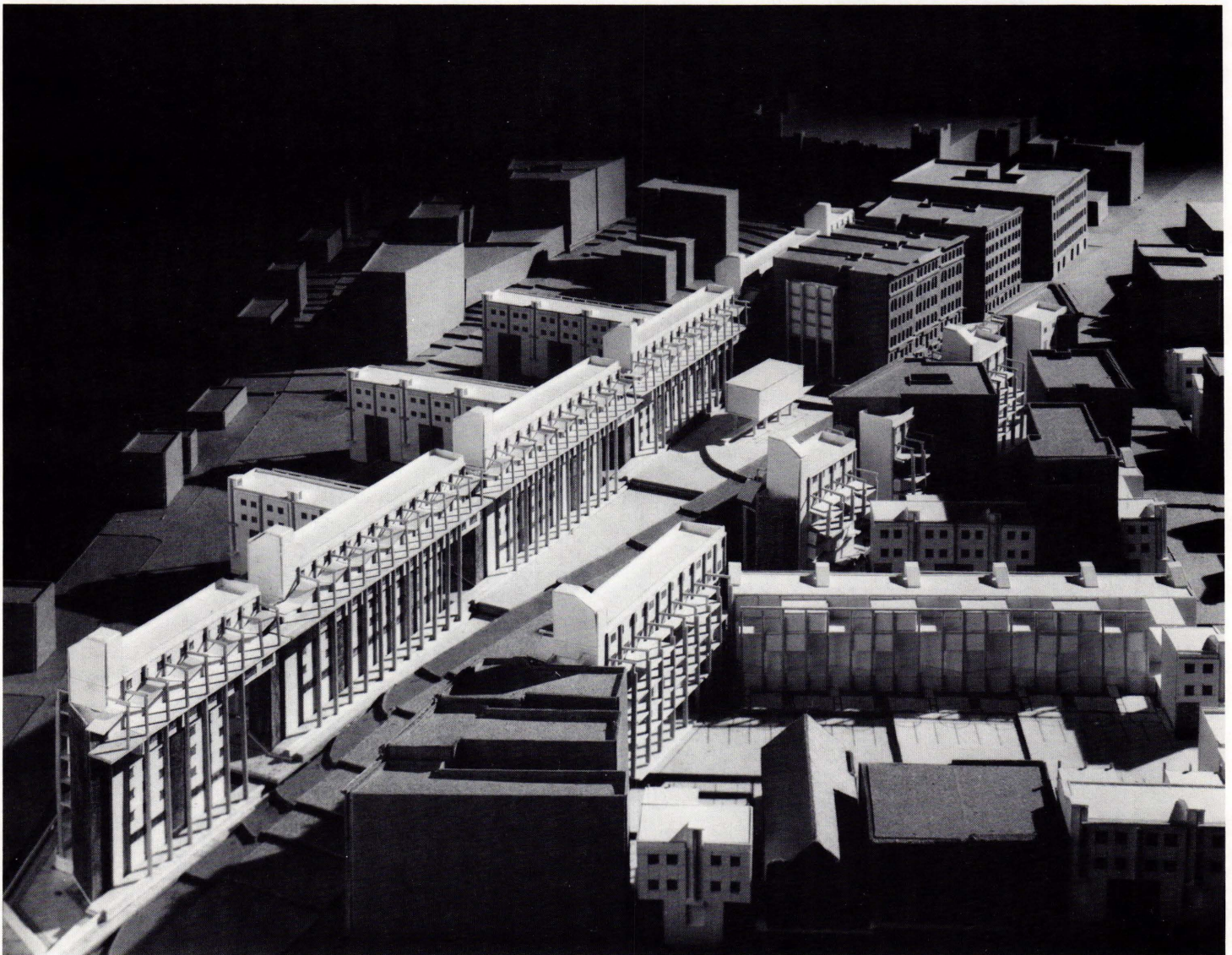
When Architecture New Jersey invited architects to submit their unbuilt projects, one fact became clear: Among the most compelling images that inspire architectural work today is the Modernist one, abstract, mathematical, unadorned. Postmodernism still exists; Classicism continues to inform many architectural projects; reinforcement of traditional urban patterns seems still to be the best way to make cities. But for the late 20th century architect as for the early, Modernism appears to offer a way of expressing the conflicts and confrontations in a world that is changing rapidly. Most of the designs shown here are based on a linear organization, recalling the modernist work of Kallmann and McKinnell, Stirling, and Sert. In contrast, the article ends with a more serene,

Classically organized (though still unadorned) small building by Peter Lokhammer.

Jeffrey Hildner's Theoretical Drawing, "Night of the Logarithmic Dwelling" (right) "in anticipation of a future architecture." Hildner is Design Director of Sussna Architects, Princeton.

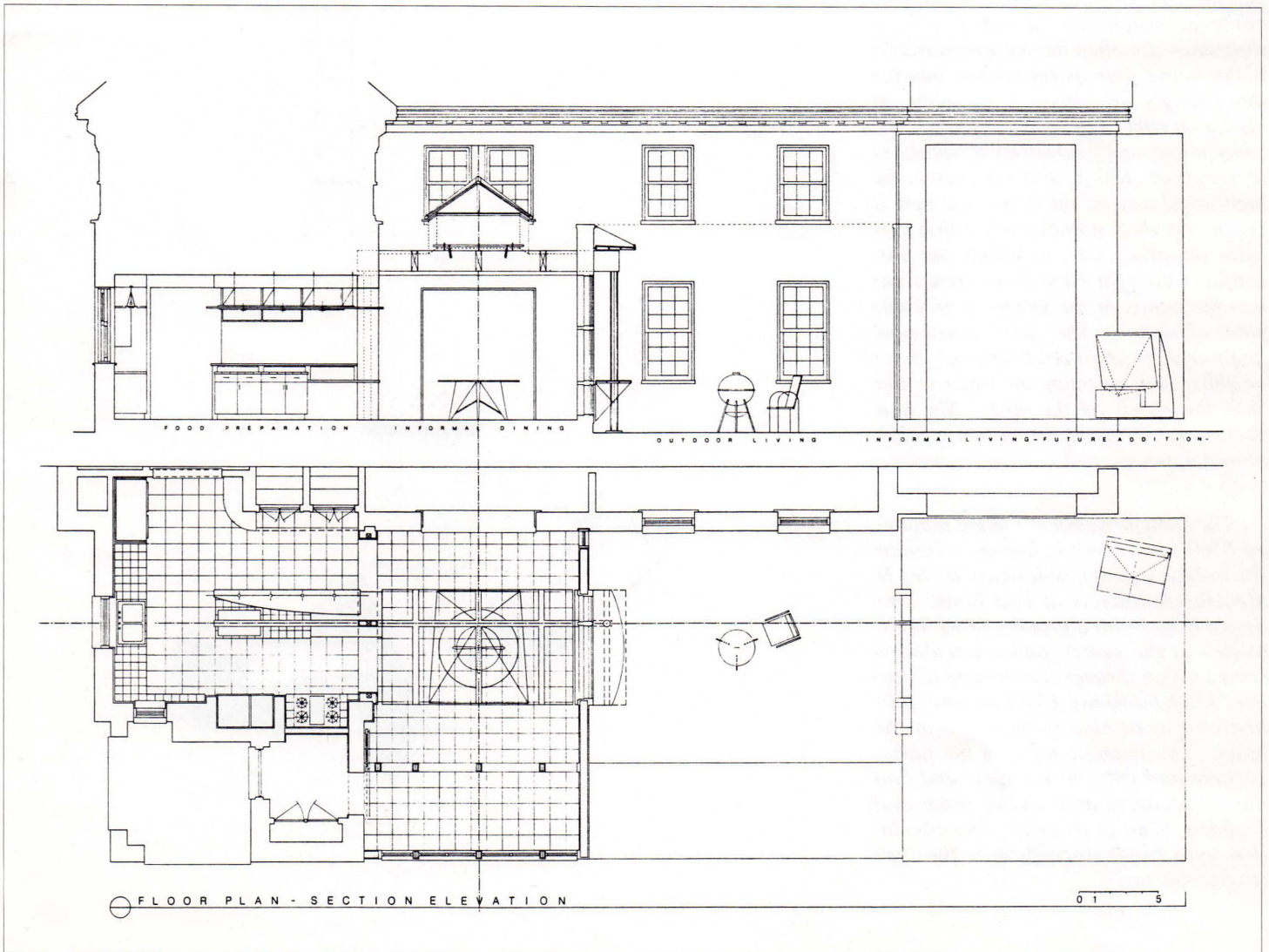
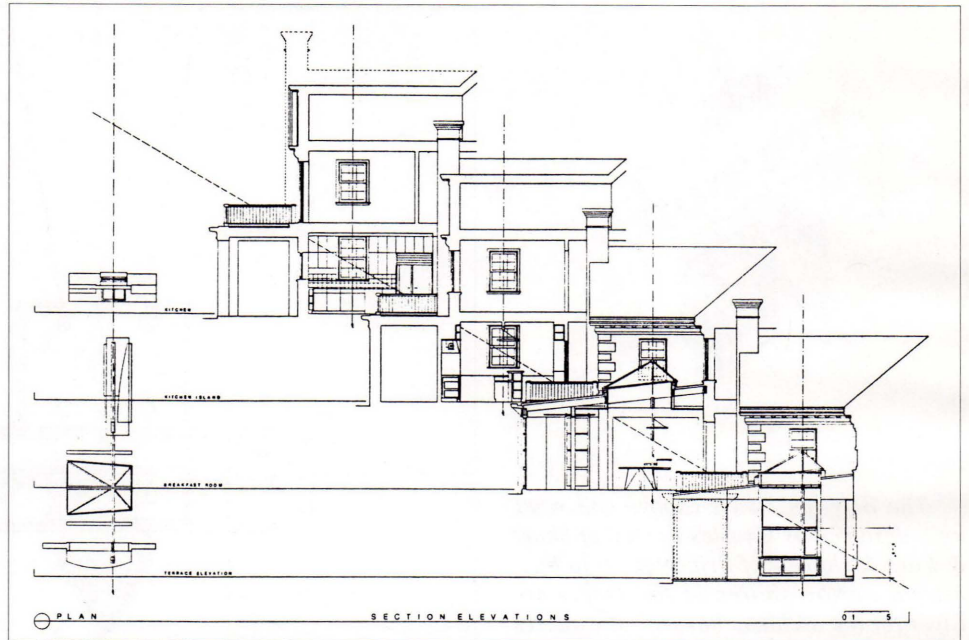


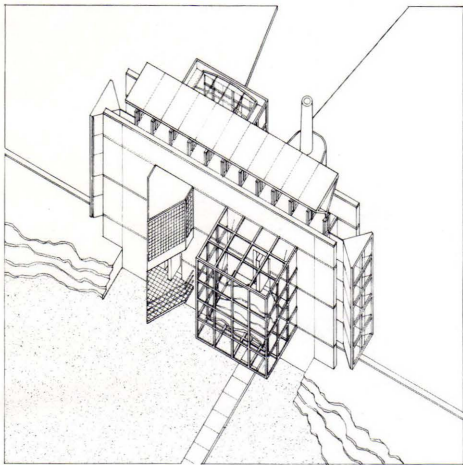
Drawing by Jeffrey Hildner, AIA.



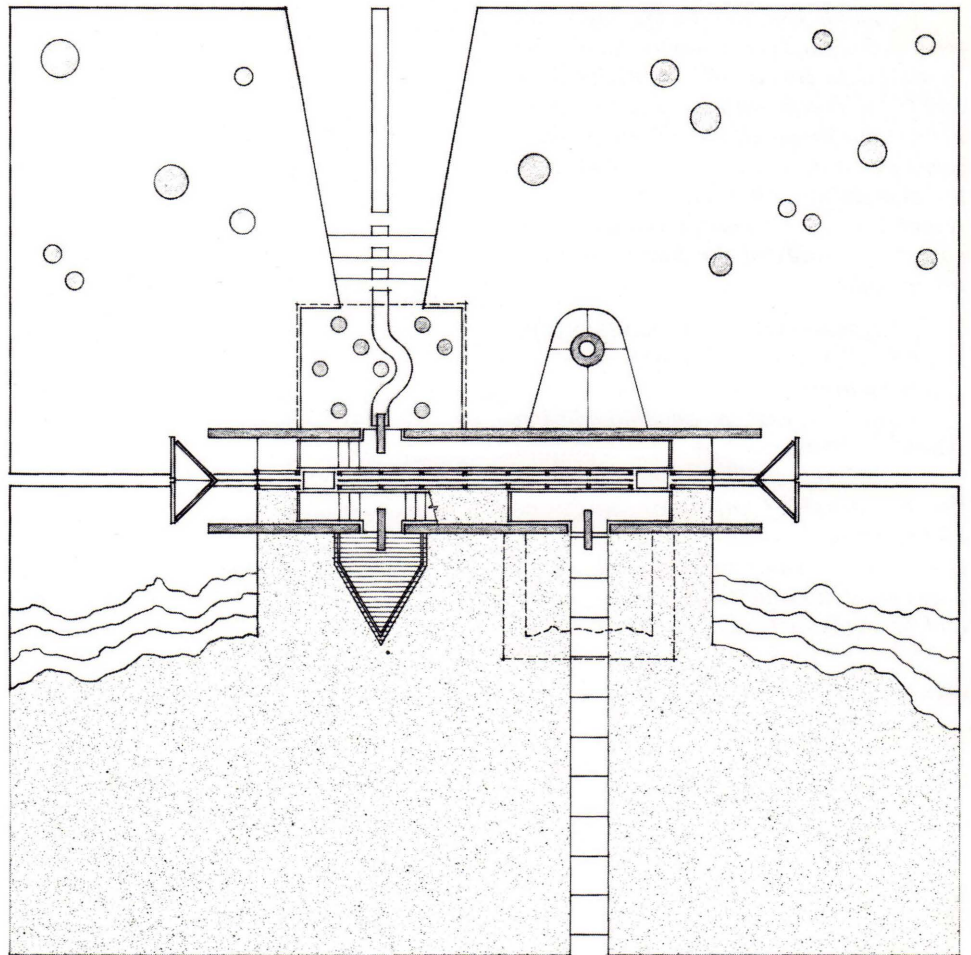
Affordable Housing (facing page, bottom) is designed for a nearly vacant site in the South Bronx, NY, by Richardson Smith Architects with George Myers of Princeton. Proposed is a dwelling where structure, street wall, and core constitute the permanent architecture of the city, to respond to the continuous change in the social dynamics of the family and the urban realm.

A kitchen/family room addition (this page) by Richardson Smith Architects to a 1930s Georgian House seeks to underscore the "excess" of accommodation typical of suburban life. The addition emphasizes the doubling, on the rear of the building, of informal functions already found, in formal form, in the front. At the same time, the addition's parallel relationship to the existing house and its modernist vocabulary underlines

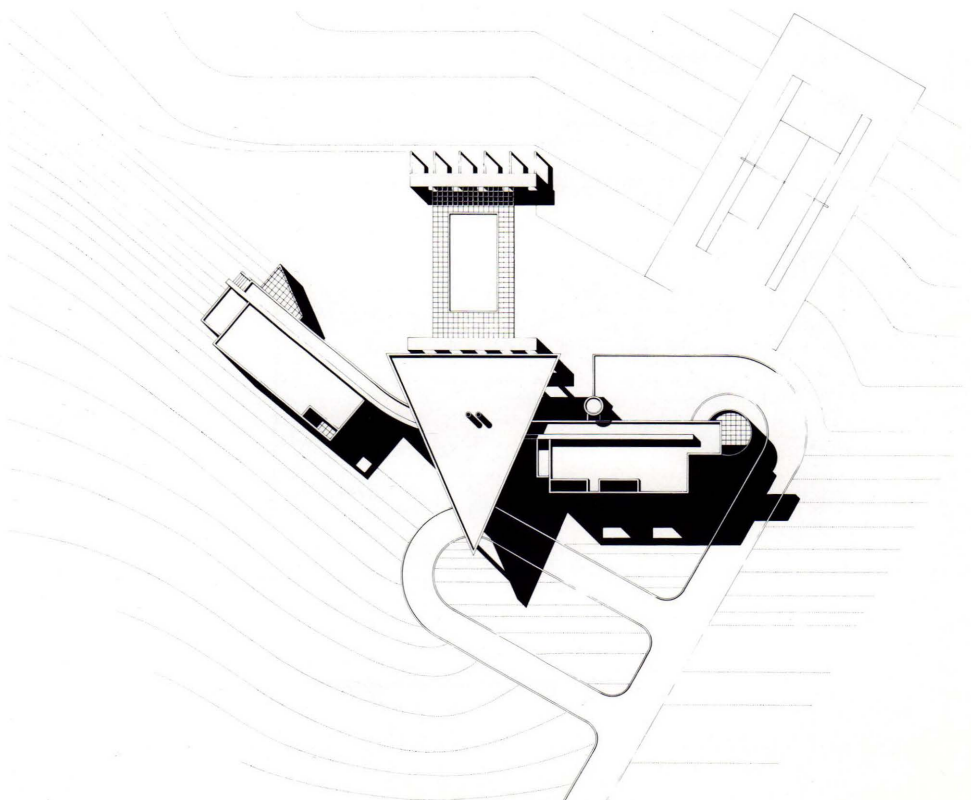


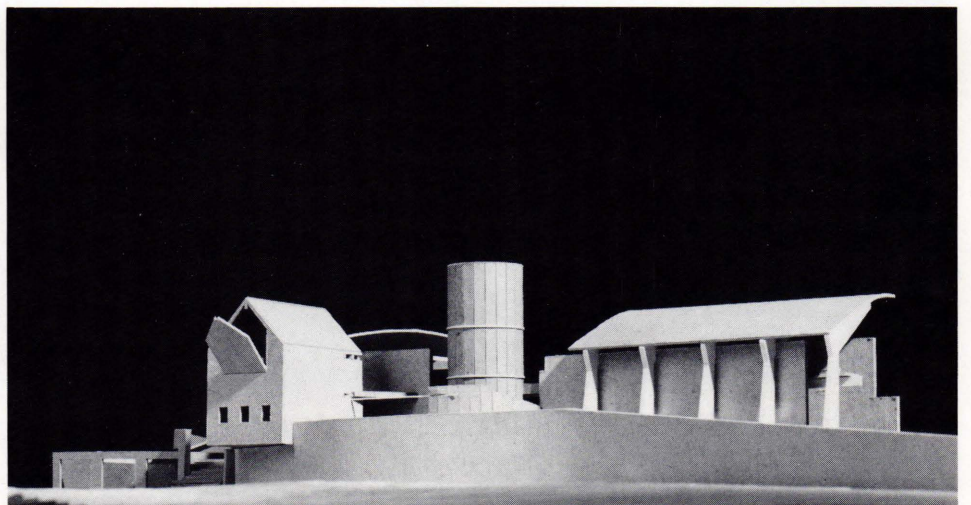
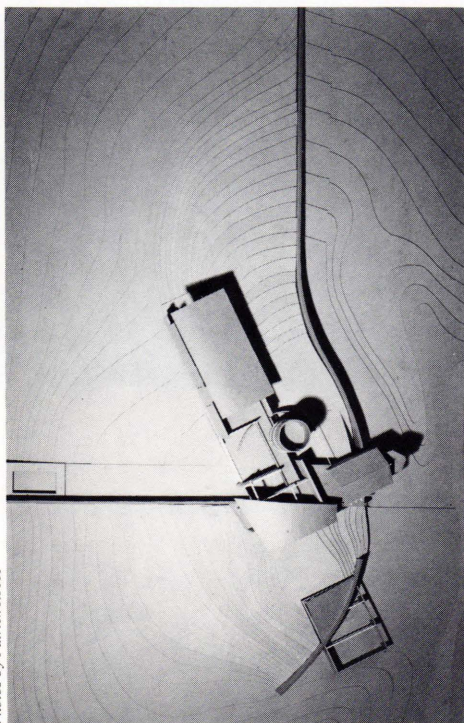
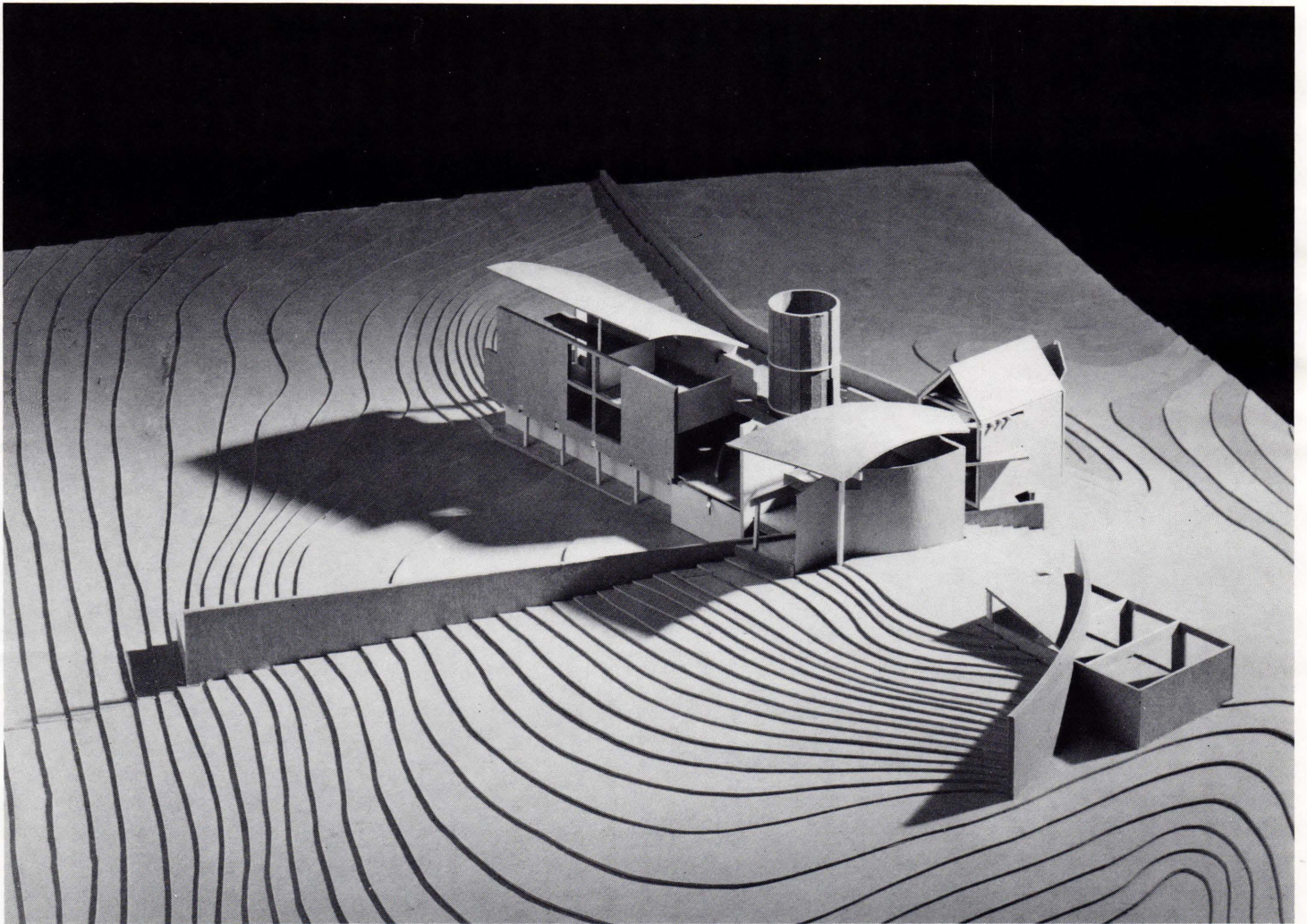


The Between House (above and right top), designed by Charles Farrell of Short & Ford Architects of Princeton, is to be a retreat on the shores of the Delaware River for the architect himself. It explores the idea that “between” spaces—spaces that are safe but give a sense of the precarious, such as a cliff, or a shoreline—are often the most memorable. In this house, four spaces that are interior (but strongly suggestive of the outdoors) cluster on either side of an “infinite” line, conceptually and figuratively a repository of memories. This central line must in the built world take on thickness, and here it becomes a glass storage wall, with a corridor on either side, in which one puts artifacts brought back from excursions into the woods or the water—a veritable plane of memory. The “line” is extended “infinitely” by mirrored triangular pieces on either end, reflecting the water on one side, the woods on the other. The four enclosures represent the beach, a ship’s prow, the woods, and a campfire, respectively.



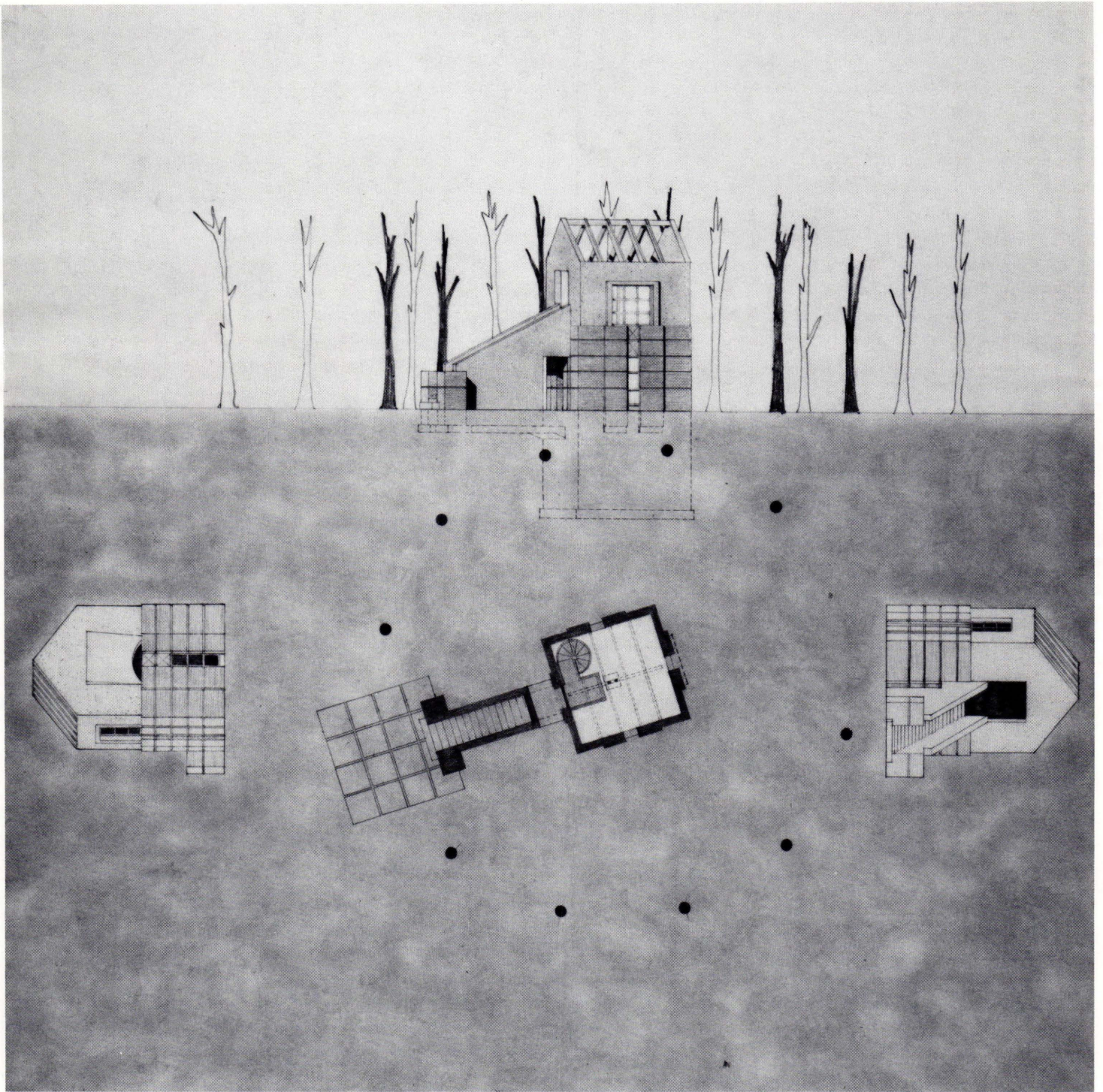
The Santelle Residence (right bottom), an 8500-square-foot house on a 10-acre site in Navesink, NJ, is designed by Jay D. Measley Architects of Red Bank. The design began with a primary form—a triangle—at the center, and a circulation spine passing through the triangle to connect kitchen/dining block at one side, bedrooms/exercise room block at the other. The triangle accepts the porte-cochère and entry at its apex, and fans out to accommodate living room and southern views at its base. The circulation spine bends to conform to the site’s strong contours.





The Madsen Residence (this page), on a 100-acre site in Clinton Corners in New York's Mid-Hudson Valley, was designed by John Nastasi, Architect, of Hoboken. An abstract composition of representational forms, its theme is the

acceptance of and resistance to change: the resistance to new land uses, formerly agrarian, now suburban; the accommodation to new lifestyle conditions, those of a divorced man and his two visiting children.



A gazebo/sewage treatment plant (above) by Peter Lokhammer, Architect, of Hopewell, serves as a project sign for a professional office condominium project in Somerset, NJ. It is far more rationalist in nature than the other designs on these pages, emphasizing symmetrical order rather than internal confrontation.

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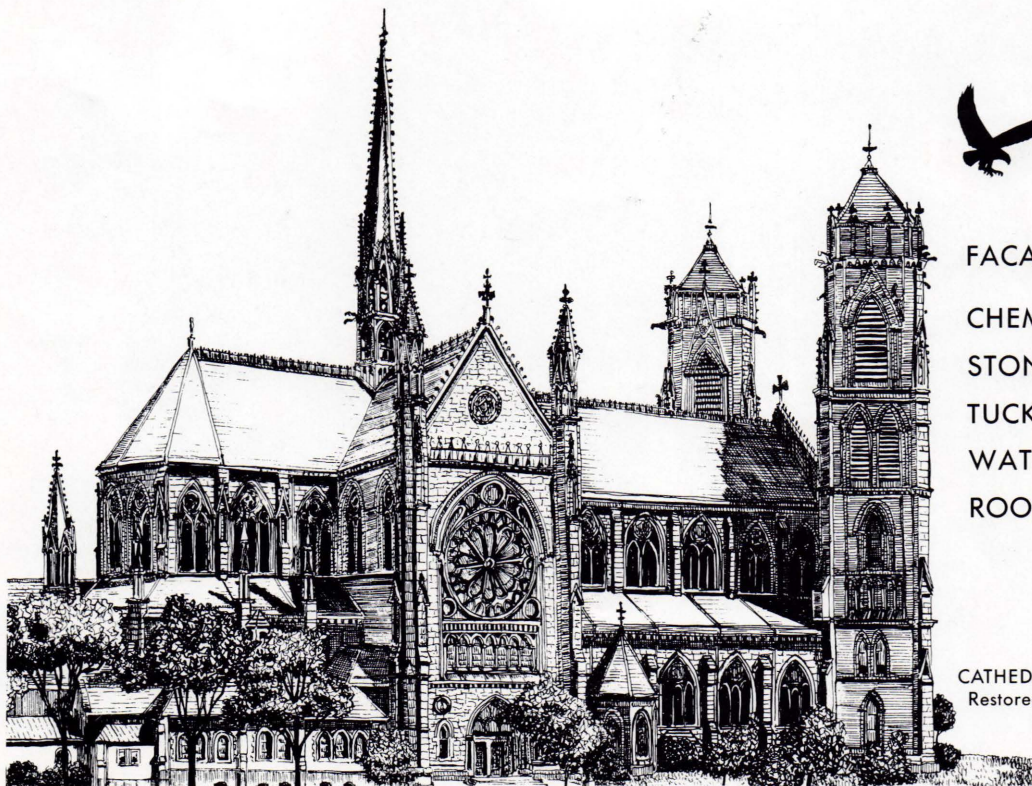
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A Vision for Community: Craftsman Farms

Continued from page 8

could welcome visitors and house the students Stickley anticipated. Craftsman-style farm buildings brought practical success: Fresh produce and milk supplied the restaurant in Stickley's thirteen-story Craftsman Building in Manhattan, the combined Conran's-Ikea of its day.

The farm thrived, but what about the Craftsman Farms School for Boys? In the hopes of a 1911 opening day, Stickley drafted a new statement of purpose: "I am preparing to establish a school for the definite working out of the theory I have so long held of reviving handicrafts in connection with small farming carried out by modern methods of intensive agriculture. The boys should first be taught the ideal of the practice of doing something with the brain and hands, combined with an abundant outdoor life."

In the meantime, Stickley's family had moved into the clubhouse, a temporary measure that proved both permanent and a portent of things to come. By 1914 change was in the wind everywhere. The

federal income tax was a year old, Europe was at war, and American taste in architecture was growing increasingly conservative. As the public's appetite for reformist furnishings and ideas faded, Stickley's Craftsman empire fell apart. The Craftsman Farms school was never to open. No boys ever came to live in the cottage, nor did their parents ever spend summers at the Farms to "...share in the life amid which the education of their sons is carried on." By 1917 Gustav Stickley was bankrupt, his "beloved homeplace" lost. For 70 years Craftsman Farms lay in private hands, its genesis almost forgotten, and all but 33 of its acres sold off. In 1987, preservationists were moved to action to prevent a private developer from proceeding with inappropriate plans for the site, replete with luxury houses. The developer's plans were defeated, and today the Township of Parsippany owns 27 of the remaining 33 acres and, in concert with the non-profit Craftsman Farms Foundation, will restore the property.

Although Gustav Stickley failed to open his Farm School for Boys, his achievements in architecture, farming and landscape design made Craftsman Farms one of the most ambitious experiments of the Arts & Crafts era. The ideas that he generated at the farms and in the pages of *The Craftsman* seem more relevant today than ever, as we struggle to recover from a decade of greed, excess and waste. We can take pride in having protected a New Jersey experiment in community that speaks to us about an uncertain future in no uncertain terms. □

Robert P. Guter is a partner in the historic preservation consulting firm, ACROTERION, in Morristown, New Jersey. He was active in the effort to save Craftsman Farms.

Craftsman Farms, located on Manor Lane off Route 10 in Parsippany, west of Route 202, is open Thursdays and Sundays from 2-5. For information: 201-682-2859.



Photo: Roy Stubblebine.

A Vision for the Town: Radburn

Continued from page 9

in an apartment, grow into a house (as our family did), and then revert to a rented townhouse when the children move out. Because the population is mixed, babysitting, for example, has always (even before the era of daycare) been provided by local older women during the day, and teenagers during the evening. Because the clusters are small, a neighborliness has always been fostered. Neighbors look out for each other's children, and watch each other's houses and pets when the family is away. Radburn also has a group of volunteers that assists the elderly to live independently.

It is no wonder that the third and fourth generations of original Radburn residents have chosen to continue living in Radburn. Friendships begin in the tot-lot, continue in the school and during the extensive summer programs offered, and are enjoyed in adulthood with dances and steak parties held at the Grange and the outdoor theater.

Most houses here do not make it to the real estate market: They are sold through the Radburn Bulletin Newspaper. Economic conditions, however, have changed in Radburn since it was first established, well before the George Washington Bridge was built, as a worker's housing project for the local area industry and industrial park. Houses initially sold for \$5000; now, the figure is more like \$250,000.

Certain practical lessons can be noted from the example of Radburn. The land development costs for such a community are approximately 1/3 the cost of the typical strip development. Instead of linear road, sewer, and water connections, stub utilities service the cul-de-sacs from a larger ring road.

All of the beneficial concepts of Radburn have yet to be completely captured by other so-called planned communities. And yet the total planned community concept has worked so well over such a long period of time that one wonders why more Radburns have not been planned and built. □

Suzanne DiGeronimo, AIA is an architect who lives in Radburn.

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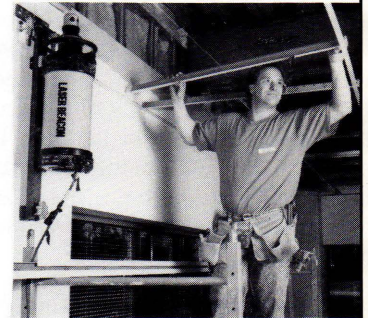
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A Vision for the City: Trenton

Continued from page 10

Several major interventions are proposed. The plan reconstructs a street network in areas demolished for parking during the 1960s. It creates a continuous sidewalk-based pedestrian network with primary retail streets and secondary service streets. It limits building volume to distribute density and land value equitably and predictably. And it reclaims the Delaware River embankment as an integral part of the city's public realm, replacing the unnecessary expressway with a boulevard and riverfront park.

Relevant pre-existing proposals by different local groups were incorporated in the plan, including canal and creek front improvements, and re-opening of the pedestrian mall to vehicular use. The plan proposed the inclusion of structured parking to the additions to the State Capitol, in order to support the restoration of the riverfront park.

To regulate urban space and building type, a one-page code was developed, prescribing height, setbacks, and ground-floor use, as well as basic architectural standards such as the proportioning of the wall surfaces.

The plan will be achieved in steps over the next 20 years. Plan and code are guiding new building in the capital district today.

Upon the presentation of the master plan, one Trenton journalist wrote, "Listening to Ms. Plater-Zyberk and Messrs. Liebman and Duany, I was, at times, mesmerized by the visions of a state capital as it should be." □

A Vision for the Roadside: Hainesport's Miracle Mile

Continued from page 11

glass across the front and sides, a roof sloping up from the back, and flying-saucer soffits with decorative globe fixtures. Its rooftop internally-lit sign is its only anachronism.

Still, everyone knows the many problems of the highway today. Our enjoyment of the freedom of the automobile is thwarted by density. Citizens demand increased public transportation, but we really only want more buses in order to get everyone else's cars off the road. A small state with limited area, our highway engineers seem to have decided to stop building highways and just construct jughandles and overpasses. A clever means of car storage. In short, from the myopic vision of our planners and developers has evolved no cogent, inclusive vision of what our roadside environments can or should be. It's high time we turn our creative abilities to the landscape which defines New Jersey to so many of its residents and visitors.

In the meantime, I continue the task of living in this once Garden State: finding humor and beauty in the harsh and humble fabric of our daily lives. It's a matter of maturity, learning to appreciate that which we once disliked due to ignorance. Like coffee. □

Regan Young, AIA, is a member of the ANJ Editorial Board whose office is located in a storefront in a Hainesport strip center. Young is a member of the Society for Commercial Archeology, the National Association for the Remodeling Industry, and the New Jersey Retail Merchants Association.

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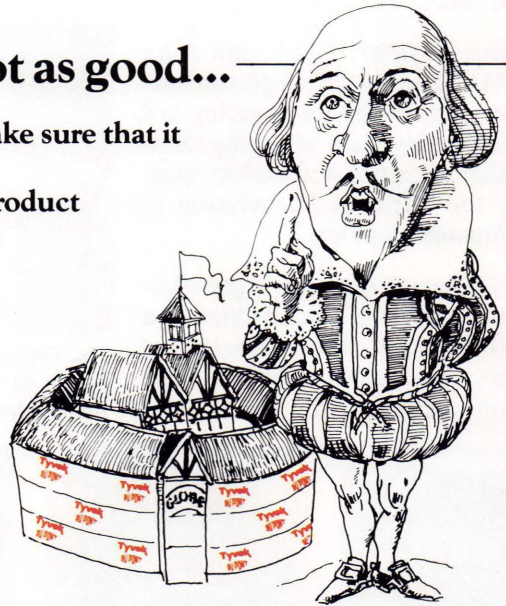
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Peter C. Lampen, AIA, PP, formerly with Wick Builders, Woodbridge, announces the opening of his New Brunswick Architecture and Planning firm.

Mark A. Corey, AIA; Emil Porfido, AIA; and Robert M. Schleinkofer, AIA, have been promoted to Associate at the Princeton architecture and engineering firm, CUH2A.

E. Harvey Myers/RGBK is the new name of a recently formed association between two firms. Although both will have a Princeton address, E. Harvey Myers will continue at its Princeton location and Ryan Gibson Bauer Kornblath (RGBK) will maintain its New York City office.

Vincent A. Piacente, AIA, recently conducted a workshop entitled "Working With An Architect on Your Child Care Facility" during the annual conference of the New Jersey Child Care Association. Topics covered: selecting an architect, the process of developing a project, and design issues to consider in the design of child care centers.

J. Robert Hillier, FAIA, and John Pearce, AIA, recently gave a presentation focused on alternatives for financing and constructing college and university housing facilities as part of a workshop sponsored by the National Association of College Auxiliary Services.

Alan Chimacoff, AIA, was a guest lecturer at the School of Architecture and Urban Planning at the University of Wisconsin in Milwaukee on "Anti-Utopia: An Architecture of Purposeful

Ambiguity." He was also the featured speaker at the 1991 Wisconsin Society of Architects Awards Banquet. His address was entitled "Beauty and The I of The Beholder."

The twentieth anniversary of Mercer County Architecture Career Day was held again this year at Princeton Day School. A variety of workshops were scheduled and each student was presented with the same architectural "problem" to solve. The solutions were then critiqued by the invited architects. Please call Bob Whitlock at the Princeton Day School if you'd like to find out how to start an Architecture Career Day in your town or county.

The New Jersey Chapter of the American Society of Landscape Architects recently conferred a number of awards.

Merit Awards were given for the Hackensack River County Park design by Dana J. Hepler of Environetics/Hepler Associates, Massapequa Park, NY; KPMG Peat Marwick Executive Offices in Montvale by Miceli Kulik Williams & Associates of Rutherford; Experimental

Park on Landfill in Lyndhurst (see p. 12 of this issue) by Katherine Weidel and Helen Heinrich of the Hackensack Meadowlands Development Commission; and the Meridian Center at Spring Ridge, PA, by Cope Linder Associates, Philadelphia.

An honor award was presented for Liberty Harbor in Jersey City by Wallace Roberts & Todd of Philadelphia. An environmental Enhancement Award was presented to the Borough of Paramus and its Shade Tree and Parks Commission. □

Additional Credits

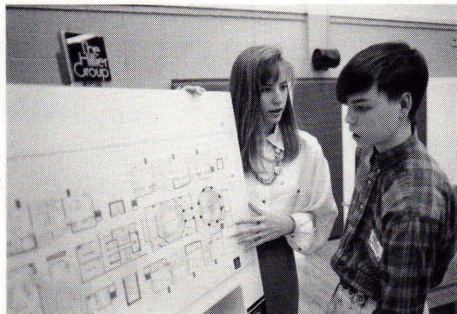
Madsen Residence (p. 17):

John Nastasi, *Project Architect*
Anthony Costantino, *Project Architect*
Peter Gulick, *Project Architect*

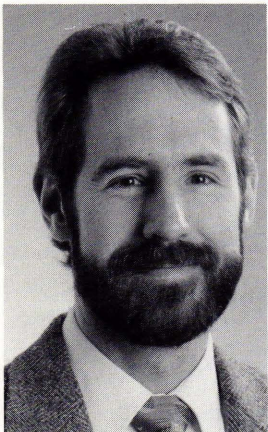
Architects' Speakers Bureau

The New Jersey Society of Architects has a Speakers Bureau whose members welcome the opportunity to speak at a meeting of your professional, service, local, or special-interest organization, whether at large or small conferences, dinners, classroom presentations, or career days.

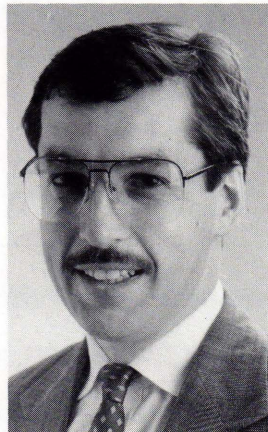
Knowledgeable about your area, the speakers tailor their talks and presentations to audiences of all ages and specific interests. To arrange for a speaker to address your group free of charge, please call NJSA at 1-800-541-0052.



Lisa Grasso of the Hillier Group critiques a student's work at the Princeton Day School's Architecture Career Day.



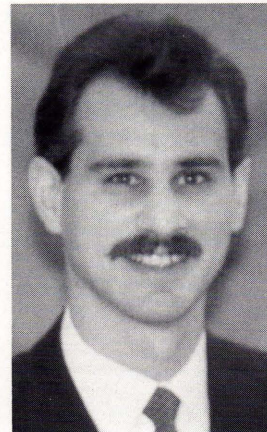
Mark Corey, AIA



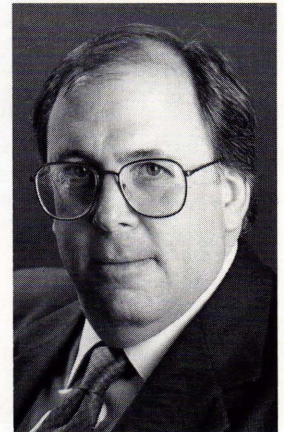
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