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Beach photos courtesy of the NJ VACATION GUIDE.

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ARCHITECTURE new jersey (USPS 305-670) is the official publication of New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the quarterly publication is to advance an increased public awareness of our visual environment. It carries news, articles and representations of buildings of current interest. 4,000 copies are distributed to every member of the N.J. Society of Architects, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education, religion and government at all levels.

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Second Quarter '81

The national economy stalled during the second quarter largely due to the effects of tight money and high interest rates. This slower economic pace, though, has been accompanied by an easing of inflation.

As in the nation, New Jersey’s economy has also paused. The state’s construction industry has been shackled by austere monetary policy, resulting in a 13 percent decline of statewide construction activity as compared with last year.

Home building activity was most severely impacted by these conditions, registering a 19 percent drop. Nonresidential construction was less effected, declining only 8 percent. However, these figures represent construction volume, and do not take into account the effects of inflation; thus the actual building volume declined even more steeply.

Despite this poor overall performance, construction of medical buildings in New Jersey increased dramatically during the first half of this year. New manufacturing plants, stores and shopping centers also registered substantial increases.

Among New Jersey’s counties, construction in Passaic was extremely active during the first half of 1981. Monmouth County also registered substantial increases, while all other counties, including Atlantic, declined severely.

Forecast

Most economic forecasters expect that the economy will turn in a lackluster performance over the next several months. Growth will be sluggish because the economy will be retarded by tight money, high interest rates, and reduced government spending.

The housing industry in New Jersey will continue to be depressed because of these economic conditions, and the poor housing market will in turn impact new store and warehouse construction. According to McGraw-Hill Information Systems Company, construction of office buildings will be reduced somewhat for the remainder of 1981 and most of 1982, but not very severely. The outlook for other types of nonresidential construction, however, is not encouraging. Industrial building will be slow to recover, and institutional building activity will suffer due to lack of public funding.

This outlook is corroborated by data for new plans now on the drawing boards in New Jersey. A decline of 63 percent is forecast for construction of stores and shopping centers. Other types of nonresidential construction expect reductions of 8 to 33 percent, with the surprising exception of government buildings, which registered a large inexplicable increase.

The economy could pick up if interest rates begin to recede and if federal tax cuts are as stimulatory as some analysts hope. A major problem with this scenario is that the tax cuts will pump up the economy, prompting even tighter monetary policy. This will push interest rates upward toward year-end and into the beginning of 1982. Consequently, construction activity will suffer, and continue at a sluggish pace for the months ahead.

Statewide Construction Activity

<table>
<thead>
<tr>
<th>April '81</th>
<th>May '81</th>
<th>June '81</th>
<th>Year-to-Date Totals (5)</th>
<th>% Change 1980-81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonresidential (1)</td>
<td>$126,402,000</td>
<td>$126,963,000</td>
<td>$162,250,000</td>
<td>750,552,000</td>
</tr>
<tr>
<td>Residential (2)</td>
<td>134,217,000</td>
<td>116,498,000</td>
<td>108,396,000</td>
<td>Minus 19%</td>
</tr>
<tr>
<td>TOTAL BUILDING</td>
<td>260,619,000</td>
<td>245,461,000</td>
<td>270,646,000</td>
<td>Minus 13%</td>
</tr>
</tbody>
</table>

Statewide Nonresidential Construction

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Stores &amp; Shopping Centers</td>
<td>$30,033,000</td>
<td>Plus 37%</td>
<td>$ 41,365,000</td>
<td>Minus 63%</td>
</tr>
<tr>
<td>Office Buildings</td>
<td>46,636,000</td>
<td>Minus 50%</td>
<td>35,130,000</td>
<td>Minus 8%</td>
</tr>
<tr>
<td>Medical Buildings</td>
<td>87,799,000</td>
<td>Over 100%</td>
<td>192,434,000</td>
<td>Minus 14%</td>
</tr>
<tr>
<td>Educational Buildings</td>
<td>61,440,000</td>
<td>Minus 29%</td>
<td>67,484,000</td>
<td>Minus 33%</td>
</tr>
<tr>
<td>Government Buildings</td>
<td>7,677,000</td>
<td>Minus 16%</td>
<td>77,530,000</td>
<td>Minus 89%</td>
</tr>
<tr>
<td>Manufacturing Plants</td>
<td>43,750,000</td>
<td>Minus 66%</td>
<td>83,785,000</td>
<td>Minus 7%</td>
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</tbody>
</table>

Construction Activity by Counties (3)

<table>
<thead>
<tr>
<th>ATLANTIC COUNTY</th>
<th>Jan-June 1981</th>
<th>% Change 1980-81</th>
<th>MIDDLESEX COUNTY</th>
<th>Jan.-June 1981</th>
<th>% Change 1980-81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonresidential</td>
<td>$42,757,000</td>
<td>Plus 22%</td>
<td>$ 95,783,000</td>
<td>Minus 49%</td>
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<tr>
<td>Residential</td>
<td>25,081,000</td>
<td>Minus 90%</td>
<td>45,368,000</td>
<td>Plus 25%</td>
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<tr>
<td>TOTAL BUILDING</td>
<td>67,838,000</td>
<td>Minus 76%</td>
<td>141,151,000</td>
<td>Minus 37%</td>
<td></td>
</tr>
</tbody>
</table>

CUMBERLAND COUNTY

<table>
<thead>
<tr>
<th>CUMBERLAND COUNTY</th>
<th>Jan-June 1981</th>
<th>% Change 1980-81</th>
<th>MIDDLESEX COUNTY</th>
<th>Jan.-June 1981</th>
<th>% Change 1980-81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonresidential</td>
<td>$7,667,000</td>
<td>Plus 6%</td>
<td>$ 95,783,000</td>
<td>Minus 49%</td>
<td></td>
</tr>
<tr>
<td>Residential</td>
<td>5,107,000</td>
<td>Minus 36%</td>
<td>45,368,000</td>
<td>Plus 25%</td>
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<tr>
<td>TOTAL BUILDING</td>
<td>12,774,000</td>
<td>Minus 16%</td>
<td>141,151,000</td>
<td>Minus 37%</td>
<td></td>
</tr>
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</table>

HUDSON COUNTY

<table>
<thead>
<tr>
<th>HUDSON COUNTY</th>
<th>Jan.-June 1981</th>
<th>% Change 1980-81</th>
<th>MIDDLESEX COUNTY</th>
<th>Jan.-June 1981</th>
<th>% Change 1980-81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonresidential</td>
<td>$31,145,000</td>
<td>Minus 45%</td>
<td>$ 95,783,000</td>
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<tr>
<td>Residential</td>
<td>25,305,000</td>
<td>Minus 16%</td>
<td>45,368,000</td>
<td>Plus 25%</td>
<td></td>
</tr>
<tr>
<td>TOTAL BUILDING</td>
<td>56,450,000</td>
<td>Minus 36%</td>
<td>141,151,000</td>
<td>Minus 37%</td>
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</tr>
</tbody>
</table>

MERCER COUNTY

<table>
<thead>
<tr>
<th>MERCER COUNTY</th>
<th>Jan-June 1981</th>
<th>% Change 1980-81</th>
<th>MIDDLESEX COUNTY</th>
<th>Jan.-June 1981</th>
<th>% Change 1980-81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonresidential</td>
<td>$43,913,000</td>
<td>Minus 24%</td>
<td>$ 95,783,000</td>
<td>Minus 49%</td>
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<tr>
<td>Residential</td>
<td>18,160,000</td>
<td>Minus 86%</td>
<td>45,368,000</td>
<td>Plus 25%</td>
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<tr>
<td>TOTAL BUILDING</td>
<td>62,099,000</td>
<td>Minus 8%</td>
<td>141,151,000</td>
<td>Minus 37%</td>
<td></td>
</tr>
</tbody>
</table>
checklist

Associates Named
In response to the increasing volume, variety and size of its architectural commissions, Rothe-Johnson Associates of Iselin, has expanded its staff and named four associates. The new associates are D. Warren Buonanno, AIA; Peter Morley James, AIA; Joseph M. Sterba, AIA, and Thomas A. Fantacone, AIA.

Work Shown
The Architect as Artist as Architect was the title of the recent showing of the recent work of Peter A. Pizzi, AIA, at the Gallery in Bridgeton, NJ. Mr. Pizzi is a partner in the architectural firm of Architects II Chartered in Atlantic City.

Outreach
The Harsen & Johns Partnership announced the opening of the first in a series of Community Outreach Exhibits of important New Jersey artists. This season's show is exhibiting paintings by Kenneth A. Licht and the sculpture of Ruth Lieberman Schreo. The exhibit is open to the public from 9 - 5 Monday through Friday in the offices of The Interiors Group and Harsen & Johns at 120 County Road, Tenafly.

Nixon House
Eleanore Pettersen, AIA, of Saddle River, was the architect for the home recently purchased by the Richard Nixons. She is also doing the required renovations to meet the Nixons' needs.

Work Station
The New Jersey School of Architecture at NJIT has been in existence for eight years and is currently headed by Dean Greenfield. Substantial growth of NJSOA combined with re-allocations of various studio spaces during this period produced the current disorganized conditions of the department's physical facilities. The accompanying workstation, initiated under former Acting Dean Barry Jackson, reflects one aspect of space reorganization now occurring at the Institute, as designed by Jonathan Dalfuku, special lecturer at NJIT.

Two key considerations established prior to the design phase were size (maximum of 100 sq. ft. per student) and time and money (rapid implementation of a number of stations, no tooling costs, and minimal cost/station). This led to all components being adapted from readily available sources. Each unit is an 8' cube with station frame and worksurface support elements of 1¼" nominal black steel pipe and "kee klamp" steel joints. Modular homosote panels with large grommets at each corner are attached to the frame with rubber coated "S" hooks, with the spring-like action of the rubber locking the panels into place. The ambient lighting system, attached to the frame with toggle clamps, operates on four 4' fluorescent bulbs in plastic casings and two transformers. Drafting surface height is adjustable by releasing "kee klamp" joints and inclination is adjustable by looking into different "Nicopress" clamps (generally used for boating) strung along a ⅛" airplane cable.

The prototype design affords creation of a "village" of stations which, with minor modification, can be clustered two and three units high. The mobility of units permit complete adjustments in the clustering and studio size, and also allows a student to retain his personal unit throughout his school career. Designed as a minimal environment with homosote panels defining review areas in open spaces, units may be customized internally (storage, doors, etc.) or externally (expansion, joining two units for communal workspaces, etc.). In fact, customizing is inherent in the design.
entrances

LAMMEY & GIORGIO, Haddonfield

NEW JERSEY SOCIETY OF ARCHITECTS, Woodbridge

ROTHE-JOHNSON, Iselin

CAHILL/PRATO/McANENY, Far Hills

ARTHUR MANS HARDEN, Mantoloking

SHORT AND FORD, Princeton
The Jersey Shore and Shore Architecture
Robert Louis Palumbo, AIA

The Jersey Shore, once visited, will leave you with lasting memories. The mere mention to a New Jerseyite of the words “seashore” or “going to the shore” will vividly bring to mind the smells of salt water, ocean spray, sun and sand, salt water taffy and the boardwalks of Long Branch, Asbury Park, Seaside Heights and Atlantic City.

The architectural styles of the New Jersey shore transverse a vast and wide spectrum; from the late 19th century and early 20th century Victorian style architecture boarding houses and hotels to “Lucy the Elephant” in Margate which is a national historical landmark and is an eloquent testament to the late 19th and early 20th century style of seashore development and architecture. Today’s architectural styles cover an even wider spectrum from the modern beach house, solar designed beach houses, old houses and casino hotels to the Haunted Mansion of Long Branch and the Brigantine Castle.

The 127 mile Atlantic ocean front of New Jersey from Sandy Hook to Cape May is the region known commonly as “the shore”. However, like many parts of the state, it is extremely diverse. The region includes underdeveloped islands with egrets, various water fowl and verdant meadows. It also includes the resort cities of Long Branch, Asbury Park and Atlantic City whose “heyday” was over half a century ago and which now face all those modern urban decay problems of block upon city block of abandoned buildings and of sub-standard housing that is bound in the urban areas of Newark, Camden or Paterson. Only Atlantic City seems to be on the edge of returning to its former glory days because of casino gambling.

In 1976, a Constitutional referendum was passed authorizing casino gambling in Atlantic City and as result, Atlantic City is in the throws of a building boom. Since the passage of the casino legislation, eight casino projects have received DEP construction permit approvals under the Coastal Area Facility Review Act (CAFRA).

As design professionals who are involved in the design and construction of various building projects along the shore, Architects must be aware of two significant pieces of environmental legislation concerning the ocean front, barrier island and back bay regions. They are the Coastal Area Facility Review Act (CAFRA) and the Wetlands Act. Two new pending pieces of legislation which also will have a major effect on future development and architecture of the shore region area are the Dunes Protection Act and the Pinelands Preservation Act.

Through the use of innovative designs and with respect for the environment and nature, architects are being charged with a great responsibility to the people of New Jersey. The following projects are only a sampling of what architects are designing and building along the Jersey shore today. These projects run the full range from restoration and renovations to additions, alterations and new projects.
Joan Abel, an Associate member of the AIA, initiated and completed this project during the fall, 1979, design studio of Raimund Abraham, at Pratt Institute. It is the exploration of the dynamics of the Sandy Hook, and an attempt to develop a place-oriented structure for memory recovery, recall and fantasy. The problem which Ms. Abel posed for herself was to create a structure that can only be understood in a dynamic context in terms of movement, interaction, and transformation.

The glass block wall retains a cut-away section of the sand dune to enable a reading of the physical layers of the site. Layers of beach and dune sands and plant matter make up all of Sandy Hook spit. The sand is fairly clean loose and therefore slips about readily.

The concrete structure is reminiscent of the fortifications of the northern tip of Sandy Hook, whose vaulted, tunneled interiors are hidden from view. Its simple forms provide protection for hiding place with a sense of security; except at high tide when tides might wash into the tunnel entrance. But of course there is an escape: up through the narrow stairs to the dunes or through the spiraling staircase to the wind deck. Both means require a degree of courage in order to navigate them. To the dunes one is again on shaky ground. On the wind deck, however, one is armed with an understanding of the forces, one can adjust the louvered panels to protect from the wind and sun, or to allow cooling breezes and light to penetrate.
Shore residential architecture is a unique phenomena. Built on tiny, very expensive lots, shore houses average 1700 sq.ft. heated area (raised Ranchers even smaller at 1,000 sq.ft.). Contemporary in style, they are designed to withstand sway from 30 to 50 knot winds and are usually elevated to see a piece of ocean or bay. Shore construction costs average 20% higher than the mainland, just like eggs and butter. Land costs up to 350% more due to scarcity of buildable lots.

**Figure 1** shows a basic "upside down" scheme popular on the Island. Bedrooms are on the first floor where they are cool at night, the living areas on the upper level to maximize views. The kitchen is quite open and simple. The living space is wide open for entertaining long-lost friends. Rooms are usually smallish to keep the total area down. 13'5" x 15' master bedrooms and two 11' x 13'5" bedrooms are sufficient for most vacationers. Minimize plumbing, it often freezes in winter and what vacationer wants to scrub extra bathrooms? 2½ baths are adequate (we get along nicely with 1½), with one-piece fiberglass tubs and showers.

Outdoor decks are important for sunning, snoozing and entertaining. At least two decks are a must. East and west decks allow both sun and shade all day long (see Figure 1). Inexpensive, with small live loads, decks can be slung out from the house at will (see Figure 2). Use 1x6 cedar floors, smooth side up, with 3/8" breather spaces in between. Don't use Hem-Fir, it's splintery on bare feet.

Shore houses are boxes, or a series of boxes on stilts. To qualify for Federal Flood insurance the first floor must be at minimum elevation 10 ft. above Mean Sea Level and only light, purposely-flimsy "breakaway" walls are permitted under the house itself (see Figure 3). Then the wind starts blowing and causes the house to rock and sway. To reduce lateral movement either design a "foursquare" floor plan or else settle for knee-bracing which limits access to the underside for parking. Because shore prevailing winds, southeast in summer and due west in winter, are not 180° apart a thin rectangular shape always catches the wind and sways noticeably.

From the first floor upward, shore house construction is conventional. But down to grade, however, it's totally different because of pile foundations. Since pilings are tree trunks which can't be accurately set they are recessed 12 inches behind the wall above (see Figure 3). All four corners of the house are cantilevered thus, for instance, you can't place a stairway at a corner and still support the outer walls.

Pilings are pressure-into the ground with their bottoms usually 10 ft. below Mean Sea Level. They are tapered, Wolmanized CCA native pine with minimum 10" diameter at the top. The sides do the supporting, not the bottoms. Their spacing is usually Code-limited to 8 ft. in the bearing direction; the architect must carefully plan to allow automobile access along the joist direction. Pilings have a habit of interfering with good planning.

Notched into the side of the pilings are the "bands" (girders) which are bolted to each piling with two ½" galvanized through-bolts (see Figure 4). The floor joists are anchored to the outer bands with Teco galvanized Trip-L-Grip connectors to resist wind uplift.

Avoid attics which bake in the hot shore sun. Use cathedral ceilings with clerestory windows for ventilation (see Figure 5). Use heavy (340#) shingles, the lighter 240's rip in the wind. Avoid any exterior painting unless you plan to repaint every two years. Avoid aluminum at all costs, it pits, flakes and quickly needs replacing.

Solar houses are beginning to catch on at the shore. Many people plan to retire to full time shore living with its clean air and quiet beauty. My own house (Figure 6) is full Passive Solar utilizing Direct Gain through oversized South windows, a solar furnace with rock heat-sink and mass Trombe wall which provides up to 110° air via transfer fans in the day and Indirect Gain through terminal storage at night. Without night insulation (to be added later) we get 50% of our heat from our solar system which was designed by an architect (myself). In the summer we reverse the procedure. With the top ribbon windows and a screen door open the solar furnace ventilates itself with no coverings needed (they would blow away in the wind) while at the same time ventilates the house by thermosiphoning.

This architect believes that Energy will play a major role in the design of shore houses in the near future, even vacation houses which still require light and power. Since land is becoming so scarce for new construction, solar retrofits of existing houses for heating, voltaic electric systems and wind energy devices will be the wave of the future.
Private Residence
Cape May Point, N.J.

Architect:
Architects II Chartered
Atlantic City, N.J.

Architects II Chartered's design of this residence was dictated by several parameters: flood plain restrictions, local zoning restrictions, views, site orientation, and energy conservation.

The local flood plain ordinance restricts permanent, habitable construction to a minimum of ten feet above sea level which, on this site, is five feet above grade level. Side setback and height restrictions dictated a 35' maximum building width and 32' maximum height.

Located one block from the ocean, the most desirable views from the site are to the south and west. This was fortunate in that it allowed the major living spaces to orient to the ocean while also enjoying maximum passive solar gain. On the north side of the house are bedrooms, bathrooms, and kitchen with relatively small window area to provide insulation for the major living spaces from the predominant winter winds.

For purposes of temperature control, the house is divided into four zones: the living room and kitchen, the guest bedrooms on the first floor, the master bedroom and bath, and the remainder of the second floor service spaces. A system of motor-operated dampers, interior and exterior temperature and humidity sensors, four thermostats, and a micro-processor control the interior environment.

Because the habitable space of this house is required to be at least five feet above grade, the first floor was raised to nine feet to provide parking and storage below. Breakaway panels of exterior siding span from grade level to the first floor to give an appearance of permanence to the ground floor.

The openness of the living spaces, the exterior decks, and the views toward the sea provide this 2,000 square foot house with spaciousness extending beyond the walls of the dwelling.

Private Residence
Monmouth Beach, N.J.

Architect:
Kaplan Gaunt DeSantis
Red Bank, N.J.

Both the romance involved with the ocean and the beach area and its dynamic natural forces were serious concerns for the owner and Red Bank Architect Kaplan-Gaunt-DeSantis, designer of this unusual residence. The house is a product of the owner's romantic, sea-loving desires and his practical eye to the forces of nature. The structure was owner built in literal terms and reflects his individual character in detail and decoration. Much was built of material collected by other adventures in construction.

Design perimeters were: All living on the top level with spectacular views; a crow's nest look-out and sun deck above that; and the first level above sand as a workshop (boat building) with several beds. A full deck wraps around the first level. A 26', 1928 day sailor was lifted to the top level and acts as the dining room. And, of course, the structure could not conflict with environmental forces for it would surely lose.

The entire structure sits on and integrates with pilings and deck at approximately 8' above the grade. This ensures a survival during heavy seas, which often wash through the area. First of its kind on the shore in Monmouth Beach, it has become a landmark for local residents.
With the rebirth of Atlantic City, Gruzen & Partners has designed and planned three luxurious shoreside communities especially suited for the often-neglected middle-class buyer.

Wellington Estates, in Pleasantville, is the first of the three projects to be built, with construction expected to begin in 1981. Featuring 100 townhouses and 525 condominiums grouped around a recreation deck, tennis courts and health club, the $60-million project represents cluster housing in its most positive form. "For the first time," says Burton Berger, partner-in-charge, "we have brought California cluster styling to the East, minimizing building use and maximizing aesthetics and leisure time values."

Shoreview Terrace, also in Pleasantville, follows the same design principles, featuring mid-rise apartments and luxury townhouses, a glass-enclosed swimming pool, saunas and three all-weather tennis courts.

Still on the drawing board, is Sutton Place, which will be built on Long Branch's oceanfront. The 11-story condominium will contain 134 units; some with glass-enclosed sun rooms. Other amenities are valet parking, an outdoor dining terrace, cabanas, a pool, tennis court and health club.

Corinthian condominiums Atlantic City, N.J.

The firm of Martin F. Blumberg, Atlantic City, N.J., designed this 187 unit luxury condominium project. Blumberg stated "a unique exchange of air-rights with the adjacent Hebrew Old Age Center locates the apartments spacious terraced pool deck and plaza to provide an uninterrupted ocean view for the Homes' residents in perpetuity. The oversize pool contains fountains and a cascading waterfall along its boardwalk front."

Located in the Chelsea residential section of the resort the project will provide a transition between the Boardwalk's casino high-rise zone and the low-rise residential area to the south. The building is 34 stories high and features a unique profile to reduce shadows on the City's Boardwalk and beach. The top 12 stories are terraced away from the Boardwalk forming luxurious full depth penthouse apartments facing the ocean. In addition, the building features a first floor of health, recreation, meeting and social facilities for its residents.
Multi-Purpose Building
Beachwood Yacht Club
Beachwood, N.J.

Architect:
apid/Ronald T. Ryan, AIA
Red Bank, N.J.

Red Bank Architect Ronald T. Ryan, AIA's design for a yacht club is presently under construction on a site overlooking the Toms River. The 3000 square foot structure will provide a meeting room for 200 persons with kitchen facilities and storage for small sail craft. The Beachwood Yacht Club is primarily a service club devoted to teaching youth boating skills and safety. The building is wood pole construction with laminated beams and natural wood finishes, inside and out. Completion is expected by Summer of 1981.

Hartley Residence
Ocean City, N.J.

Architect:
Manders/Merighi Associates
Vineland, N.J.

This non-descript shingle clad house was completely renovated by Vineland Architects Manders/Merighi Associates for a middle-age couple in Ocean City, New Jersey. The program required the complete gutting of their second-floor residence and the addition of two bedrooms and several decks, as well as a new kitchen and dining room and third floor observatory. The first floor was renovated into a three-bedroom rental unit. The entire exterior was insulated, re-sided in cedar clapboard siding, and vinyl clad replacement windows and sliding glass doors were installed, meeting the clients' wishes for a maintenance-free exterior in this harsh environment.
Tradewinds Beach Club
Sea Bright, N.J.

Architect: Jerome Morley Larson, AIA
Red Bank, N.J.

Architect Jerome Morley Larson, AIA, raised the pool deck of the Beach Club to provide an ocean view over the ten foot high sea wall. The resulting space underneath was used for some 400 bathhouses with frequent openings in the deck to afford access. Cabanas were placed on each side of the deck at a 60° angle to afford each one a view of the ocean.

The center building serves as control access as well as business offices, bathrooms, locker rooms, coffee shop, game room, lounge, and bar and was designed to be a focal point along an otherwise drab and dull Ocean Avenue.

The pool deck is set back from the edge of the sea wall so that during storms the waves can crash over the sea wall and primarily be absorbed in the sand. In a more violent storm the bathhouses below are designed independent of the structure so that a wave might possibly destroy some and run out thru the parking lot. The swimming pool, as well as the shape of the structure is designed as maximum reinforcement to wind and water.

The lower level is concrete block with two way concrete slab acting as roof and pool deck while the concrete is treated with Vandex waterproofing. From the pool deck up, the structure is heavy timber wood decking floor, walls and roof.

Cruz Residence
Bay Head, N.J.

Architect: Tomaino & Tomaino
Deal, N.J.

Deal Architects Tomaino & Tomaino's design has a typical "Bay Head" exterior: white cedar shingles with painted wood trim. The house is built on pilings with the ground level housing guest quarters and a health spa (exercise room, sauna, steam whirlpool), for winter weekends, and a beach room for beach clean up and storage.

The main level contains a master bedroom and a "summer room" as well as regular family and entertaining areas. The summer room is not air conditioned, but has many operable windows for sea breeze. This room is heated by solar collectors, which also provide heated domestic water.

The second floor bedrooms for kids have a "view loft" which also serves as a sleeping area for guests. The "crows deck" at top facing ocean has a great view out to sea and back toward town and bay.
Yachtsmen's Anchorage
Boatel Complex
 Ortley Beach, N.J.

Architect:
Staruch Associates
Toms River, N.J.

Staruch Associates, Toms River Architects, is currently involved in converting an existing marina off Barnegat Bay into a "Boatel". The project, known as Yachtsmen's Anchorage, is a combination boat facility motel, from which the term Boatel is derived.

The assignment consists of refurbishing the existing marina into a 90 slip facility, providing 70 private slips at the disposal of the Boatel complex, and 20 slips which fulfill C.A.F.R.A. guidelines. The Boatel will contain 101 rooms, a majority of which are to be 400 square feet efficiency units. Two separate buildings to the west will contain larger units. The project will also be provided with a pool, small theme bar/restaurant, gas dock, and a ships store.

To maximize the irregular site and to harmonize with the scale of the adjoining residential areas, the building mass will be reduced from three stories to two stories at areas which are contiguous with neighboring residences. The buildings are located to maximize their exposure to the marina, the Barnegat Bay views, and the sun for passive benefits and for active domestic hot water collectors.

Costa Videre
Longport, N.J.

Architect:
Tarquini Liszewski Plus
Camden, N.J.

This two acre bay front site, designed by Tarquini Liszewski Plus, was the last large parcel available for development in Longport. Its orientation and views are north to northwest and to the large bay and inlet. Its exposure given this orientation was for minor passive solar influences. The placing of the dwelling units with orientation towards the bay, provides a continuity of life style in terms of boat and water uses with the expansion of the dock area. The interior drive and the drive along the southerly boundary of the site provies the necessary vehicular circulation for the enclosed parking for the residences, and open accessory parking for guests; this maintains an open and essentially public frontage to the bay and its vistas. The townhouse approach and the units designed with large window openings and decks facing the prominent views further increased its acceptability to the existing community and enhanced is appeal to clients for the proposed development. The exterior orientation has large glass areas and decks. The interior was planned for year round occupancy and provides for substantial living areas on the second level and all the privacy amenities needed in detached homes on the upper sleeping level. The choice of exterior materials was influenced greatly by the need of maintenance free materials while continuing the seashore aesthetic quality.
Pyramid House
Ovealadies, N.J.

Architects:
Alcolm B. Wells
Newster, MA
(formerly of Cherry Hill)
John M. Kaiser, AIA
Northdale, N.J.

The Pyramid House has been an acclaim-Long Beach Island architectural and graphic landmark for the past decade. This residence is composed of 5,000 square feet of interior living space which combined with 1,000 square feet of exterior deck surfaces is sited on a 700 foot long lot at the foot dune in from the Atlantic Ocean. The building is site oriented so that all major interior spaces and exterior decks view either a breath-taking ocean or bay view. The main structural system is constructed of heavy glue laminated wooden beams which are cantilevered in many places and tied together with heavy metal connector plates and supported on 80 - 30 foot long pilings. Fire retardant treated ceder shingles are the prime exterior surface finish material utilized. Custom signed interior furniture is integrated into exposed to view structural members throughout the house.

Private Residence
Iberon, N.J.

Architect:
Wayne Lerman Design Group
Woodbridge, N.J.

The Wayne Lerman Design Group of Woodbridge responded to its client's request for a contemporary design with traditional elements and transitional materials in the design of a residence on a one acre site near the ocean. The interior space dictated by client program requested large entertainment areas, with large kitchen, achieving a continuous flowing environment. The upper floor contains three bedrooms in addition to a master bedroom suite containing sauna, whirlpool bath, dressing area, sleeping area, and exterior deck with views of the ocean. The total house contains 4,600 square feet of living space.

The exterior window placement makes use of sun orientation and solidity for northern exposures. Exterior materials are ceder siding used against contrasting brick elements. Sloping roofs and various massing help diminish the scale of the house.

Materials were selected for ease of maintenance in light of salt air and extreme temperature differences from the summer to winter seasons.

The architecture makes use of curved surfaces and angular walls. Thus, creating an interesting rhythm and changing facade as one transverses around the perimeter.

Privacy was a very important criteria. Therefore, the exterior patio areas are discreetly located and bounded by a tennis court. The street elevation is buffered by existing foliage.
In this, our third in a continuing series of "client interviews," representatives of ARCHITECTURE New Jersey spoke with Mrs. June Adams, Director of the recently constructed Somerset County/Bridgewater Township Library in Somerville.

Completed earlier this year, the library is the product of the Trenton firm of Bouman, Blanche, Faridy, P.A., Architects AIA. We feel the project is unique in that the firm was hired only after a thorough interview/review process by local officials and librarians, and that the initial design took shape during an intensive two-day charette session.

We wanted to know the client's reaction to the process and the result. William J. Gallo, AIA and Philip Kennedy-Grant conducted the interview for Architecture New Jersey.

ANJ: This building is unique in that it is both a county and township library. Were there two clients for the project, or was one person designated to coordinate consultants, architects and contractors?

Mrs. Adams: There was a large committee created that included representatives from the county, the municipality and the library commission. The League of Women Voters first proposed the joint library, so the two women who head the League's Library Committee were appointed to the building committee as representatives. Then, subcommittees were formed to choose a library consultant to write the building program, to choose the architect, and, finally, to work with the architect. In the end, three of us worked with the architect on a day-to-day basis.

ANJ: After the program was written, did you invite a certain number of architects to seek the commission, or did you publish an announcement inviting applications from any and all architects?

Mrs. Adams: We used a form that we sent to the New Jersey Society of Architects, which then published it in their Newsletter. We also informed, specifically, those architects whose libraries we had seen and liked. We received something like 40 responses.

ANJ: How did you initially screen the responses?

Mrs. Adams: Mainly in terms of past experience in designing libraries.

ANJ: What was your procedure for the interviews?

Mrs. Adams: First, we narrowed the number to be interviewed approximately six. We asked each of the applicants to bring slides, brochures, colleagues, engineers, and other consultants they regularly worked with to make a presentation to the committee. They came, one after another, all in one day. We followed the presentations by visiting the architects' offices.

ANJ: What part of the total procedure did you consider to be the most important?

Mrs. Adams: Determining the quality of the people involved, absolutely! Something that's visually impressive can just be showy. But the quality of the people, the architects and their consultants, I found to be the most important thing.

ANJ: You mentioned that you inspected buildings that those architects had done previously.

Mrs. Adams: We visited at least one library completed by each one of them. We spoke to the people in those libraries. We asked questions: "How were the architects to work with?" "How is the building functionally?" "How do you like it?" "Should anything have been done differently?" Also, it was especially useful for us to visit the architects' offices. In some cases, we left feeling "This is a solid company." In other cases, we felt, "They could disappear tomorrow." We saw how the architects related to the people who worked with them. Seeing the architects on their home ground, combined with viewing their buildings, was probably the most decisive factor in choosing our architect.

ANJ: Do you think it would be proper, or a responsible expenditure of public monies to consider a firm that had never worked on a library, or perhaps one that did not have a large staff but somehow convinced you that it was qualified to execute the work?

Mrs. Adams: We did not rule out anyone simply on lack of experience. Our decision was based on the entire balance of things I would say it would be an appropriate expenditure of public funds, if there were factors that led you to believe that a person or firm had the kind of imagination or spirit you were looking for. I considered that in our discussions.

ANJ: Was there anything specific about Bouman, Blanche, Faridy, P.A., Architects AIA that convinced you that they were the right firm for the project?

Mrs. Adams: It was personality, their emphasis on the fact that they still had a lot to learn. The various members of the firm seemed to work well together, and we liked their design for the Hamilton Township Library very much.

ANJ: Another unique aspect of this project is that the initial design was done in a charette, that is, it involved intensive sessions between the library staff and the architects over a two-day period. How many of your people were involved directly?
S. ADAMS: I was able to have most of my staff there, which had not all come at the same time. Some came in the morning, some in the afternoon, and some the next day.

J: Was it advertised in the paper that the architect was doing this?

S. ADAMS: No, but every mayor and council in the county, and library board and librarian in the county were invited. There were a number of councilmen, a mayor or two, and a fair number of library board members from other libraries who attended. Most however, it was our staff of librarians who attended.

J: Were you present the whole time?

S. ADAMS: Yes, and the library consultant was also there the whole time.

J: Do you think the procedure was successful?

S. ADAMS: Yes. I thought it was fascinating to see the way the architects drew circles, made connections, related things to one another, and argued about how they would work. It worked very well. I remember, for instance, when the consultant said, "This catalogue should be close to the circulation desk," and I said, "No, it should be near the reference desk." The architects solved the conflict by putting the card catalogue halfway between the circulation desk and the reference desk. Also, I wanted staff areas all to flow into one another, to make the staff feel psychologically integrated. By having staff areas flow together, people intermingle and feel more like one organization.

J: Quite often, after hiring an architect, the client expects not to see completed renderings until the next time they meet. Did you gain an insight into the process of architecture by seeing these diagrams and bubbles develop through the charrette process?

S. ADAMS: Yes, very definitely.

J: You were very careful about giving the architect a program that had already been established, and your hiring process was comprehensive. Were there other criteria, perhaps a little more subjective, that you asked the architect to satisfy, such as the image you wanted the library to have? Were these concerns expressed to the architect?

S. ADAMS: Not really. We only said that we would like to have a beautiful building, a building that is warm and welcoming, one that says "come on in." We wanted neither a modern building, nor an old-fashioned building, but one that was timeless. There's nothing timeless about brick arches. After having seen how
beautiful the arches were in the Madison Library, we wanted to include arches in our library.

**ANJ:** How smooth was the construction process? That can be a tense period in a project, especially if the client has been very close to the design process.

**MRS. ADAMS:** I attended every job meeting. Although I tried not to interfere, there were times I wish I had something more to do.

**ANJ:** Did you feel there was good cooperation between the architects and the contractors?

**MRS. ADAMS:** I felt there was very good cooperation. It seemed to me that the contractors liked and respected the architect and were willing to work with him. Some of the contractors commented more than once that this was an architect who was willing to admit it, if he made a mistake. If something went wrong, he didn't blame everything on them. He said, "I made a mistake. Will you fix it for me?" They worked very well together.

**ANJ:** What about the reception that the architects' office had for the workers afterwards, as an unofficial dedication ceremony?

**MRS. ADAMS:** It was a great idea. Everyone loved it. One of the contractors said to me that Jim (Faridy) treated them like gentlemen. There was a great sense of pride in the workmen who worked here. I heard them grumbling more than once, but they clearly took pride in what they were doing and were proud of when they had finished. Jim told me how he walked up the steps one morning, looked at what they were doing, and said, "Would it be nice if that brick was in a herringbone pattern?" Then he asked, "I know it's too late, and it's expensive, so forget it." He came back the next day and there was a herringbone pattern in the brick.

**ANJ:** Now that you've been living in the building for awhile, do you find it meets your original expectations? Does it look the way you thought it would?

**MRS. ADAMS:** It's more than I imagined it would be. It's more beautiful and much more inspiring than I expected it to be. Functionally, it works well. I'm satisfied, except that the reference desk could be nearer the reference books. Other than that, I do know of anything I would change.

**ANJ:** You are obviously very pleased with your new building, as well as with your architect. Would you care to summarize your feelings for your new home?

**MRS. ADAMS:** It's really a lovely atmosphere. Initially, when I saw the plans I'd like to have brick and wood and texture. I never thought I would get it. When I said it would be nice to have arches, I didn't think we would get them, and I certainly never expected everything to be pretty, so full of details. I appreciate the building more every day. My husband calls it a low-vaulted cathedral. There's a feel about it that's spiritual, tranquil and quietly impressive. People are hushed in this library without anyone having to hush them...
what is architecture

James W. McCormack, AIA

Architecture (ar'kə-təch'ər) n. [Old French, from Latin architectura.]
1. The art and science of designing and erecting buildings. 2. A style and method of design and construction: Byzantine architecture. 3. Any design or orderly arrangement perceived by man: the architecture of nature.

Architecture New Jersey is initiating a new series of articles which will help to explain the nature of architecture. These articles will encompass all aspects of our art, profession, and business. They will present practical as well as theoretical points of view about this important human activity. We intend to go far beyond the simple dictionary definition quoted above since the architecture of our rapidly changing technological world is anything but simple.

In fact, the scale of architecture ranges from an individual's space to the entire physical environment of mankind. It consists of individual buildings, whole cities, and all the places in-between. It is a means of organizing complex social functions and providing places for them to happen. It involves the resolution of social, economic, and political forces. It is a tool for extending the limitations of humanity by creating beneficial micro-climate. And finally, architecture is the art of composing space, form, light, texture and color to affect the human spirit.

We plan to represent many points of view by authors with first-hand experience in the architectural profession. We recognize that architectural experience is different for educators, practitioners, managers of design and construction, developers, government and corporate architects, journalists and all others who will fill the multiple roles of today's architect. We intend to provide a comprehensive understanding of the nature of architecture by representing a wide range of individual opinion.

Recently, the Editorial Board developed a statistical survey of member firms and individual members of the New Jersey Society of Architects. The first two articles in this series will use these statistics to create a profile of the state of architectural practice in New Jersey today. The results of the member firms survey are graphically presented here along with an interpretive article. The individual member survey will be presented in the next issue of ANJ.

Architecture New Jersey's Editorial Board, as an initial step in its "What is Architecture?" series, surveyed N.J.S.A. member firms so that a profile of those organizations practicing architecture in New Jersey could begin to be defined. The Board's feeling is that the more known about who is in the profession, the more known about architecture.

Among the interesting trends and patterns identified in the survey are the follow:

- Architectural practice has experienced a very significant recent growth in New Jersey: 63% of those responding were founded later than 1950 and 65% later than 1960.
- Approximately two of every three firms responding have two or more principals.
- Approximately two of every three firms responding are from three to ten persons in size.
- The predominant firm capabilities, aside from architecture, lie heavily in the interiors field: interior design, space planning and facility programming.
- Approximately two of every three firms responding are involved in new construction projects.
- Many firms practice outside of New Jersey and as joint ventures with other architectural firms.
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THURSDAY, OCTOBER 22, 1981

9 GOLF — SEAVIEW COUNTRY CLUB
11 EXHIBITORS' REGISTRATION
1 OPENING OF CONVENTION
1-6 ARCHITECTURAL & EDUCATIONAL EXHIBITS
4-5:30 WINE & CHEESE PARTY
8 or 10:30 PLAYBOY FANTASY SHOW

FRIDAY, OCTOBER 23, 1981

9-10 COFFEE HOUR
HOSTS: MIELACH/WOODWORK
9-6 ARCHITECTURAL & EDUCATIONAL EXHIBITS
10-11:30 WORKSHOP —
TO GROW OR NOT TO GROW
MODERATOR: Robert Sturgis, FAIA,
Cambridge, Mass.
PANELISTS: J. Robert Hillier, FAIA,
The Hillier Group; Edward Rothe,
AIA, Rothe Johnson Associates;
Bartholomew Longo, Esq.,
Hoagland, Longo, Orapollo &
Moran
12 SANDWICH LUNCH — EXHIBIT AREA
12:30 WOMEN'S LUNCH & FASHION SHOW
2 WORKSHOP —
ORGANIZATIONAL CRISSES —
DISASTER OR OPPORTUNITIES
FOR FUTURE GROWTH?
Herbert A. "Bud" Hoyles,
President, Hoyles Associates,
Management Consultants, West
Vancouver, British Columbia
THEIR INTEGRITY —
OUR BEGINNING
Four showings — before and after
Workshops
2-5 ARCHITECTURAL SECRETARIES
5 COCKTAIL PARTY
HOSTS: DOW CHEMICAL CO.

SATURDAY, OCTOBER 24, 1981

9-10 COFFEE HOUR
HOSTS: MIELACH/WOODWORK
9-1 ARCHITECTURAL & EDUCATIONAL EXHIBITS
10-11:30 WORKSHOP —
ALL THAT GLITTERS IS GOLD
Vijay Kale, Director of Design,
Emery Roth and Sons; James W.
Rhodes, AIA, Rhodes Design
12 SANDWICH LUNCH — EXHIBIT AREA
1 EDUCATIONAL EXHIBITS CLOSE
1:30 JURY COMMENTS ON
ARCHITECTURAL AWARDS
3:30 ANNUAL MEETING
6:30 PRESIDENT'S RECEPTION
HOSTS: LIBBEY-OWENS-FORD
7:30 PRESIDENT'S BANQUET
Honoring Paul J. DeMassi, AIA
President, New Jersey
Society of Architects
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J. Robert Hillier, FAIA
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