Architecture
New Jersey
Issue 1: 1989

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Introduction

Vernacular Classicism

The annual presentation of current projects by NJSA members reflects a return to tradition and to the features of classical architecture.

Reviving the Art of Painted Glass

Glass artist Kenneth Leap of Runnemede uses an authentic medieval craft to enhance contemporary architecture.

News

NJSA Honor Awards

Outstanding contributions to the architectural environment in New Jersey were cited at the annual NJSA awards dinner in December.

Cover: A nontraditional view of the U.S. Capitol, which distorts the rigor of the classical style and symbolizes an architect's more idiosyncratic vision. (Photograph: Philip Kennedy-Grant)
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Architecture New Jersey
Editorial

In the last several years architecture has become fashionable. Newspapers, magazines, and television have focused attention on architecture, and celebrated architects are sought after for highly visible commissions. And not only do the architectural stars obtain more commissions in times like these, but the professionals who rarely get a mention in the local newspaper find their services more in demand.

On the other hand, with the increased visibility, or merely the greater newsworthiness, of architecture, the tendency to categorize and stereotype becomes strong. We have “movements” based on a few stylistic devices, and “trends” created by museum curators appropriating student ideas. This pigeonholing of architects and buildings too readily dismisses the intentions behind the work. Equally dangerous, as last year’s “Deconstructivist Architecture” exhibition at the Museum of Modern Art demonstrated, is ascribing excessive meaning to buildings in order to fabricate a trend or style.

The buildings shown in this issue do not reveal an organized and deliberate attempt on the part of their architects to adhere to a particular style. We have passed beyond the pure aesthetic of modernism; postmodernism’s zenith is behind us; and deconstructivism barely arrived before it, too, departed. We are in the midst of a pluralism that offers great opportunities for architects, and for the public.

Yet in this pluralism, we see recurring elements of classicism, adapted freely and inventively. As Sir John Summerson writes in The Classical Language of Architecture, “The history of the classical language of architecture provides the immemorial, the most universal and explicit model.”

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Introduction

Traveling through New Jersey over the past several years, one cannot help but have been struck by the abundance of classical features in new buildings. Such easily identifiable elements as columns, Palladian windows, arcades, and pediments have become increasingly noticeable. Other, less obvious characteristics of classicism have also become more prevalent in current buildings: axiality, symmetry, and clearly defined hierarchies. We seem to be in the midst of a classical revival, but it is one inspired by the resurgence of traditional values, rather than by a purist and academic vision.

These references to classical architecture, although prompted by the postmodernist movement, have typically been incorporated in a more subtle, less strident manner than they are in postmodern buildings. The acute nostalgia of the past ten years—typified by Ralph Lauren advertising suggesting that an elegant (and expensive) informality is the American way, by the rise of “classic rock-and-roll” radio, and by the return to respectability of realist painting—has taken longer to be realized in architecture. Now it appears that we are beginning to witness the result of the conservative national swing that brought Ronald Reagan to power and kept him there. The architecture shown on the following pages reflects much of this return to tradition.

In this issue, our annual presentation of current projects by NJSA members, we discuss the themes and characteristics that are common to many of the designs. The projects, though, were not selected for their adherence to stylistic criteria; rather, the editors chose these projects for their general excellence.
Several years ago Charles Incks, the prolific British writer and architect, guest-edited an issue of Architectural Design titled "Free-Style Classicism." In this issue he addresses the origins as well as the current state of classical architecture. Among the greatest problems he perceives is the inability of a variety of learned people to agree upon a definition of classical architecture. As Incks admits, the unstated truth is that "all periods of architecture have classicizing elements." The suggestion is that, despite the number of people versed in classical theory, there is no authority, not even Prince Charles, with the power to say what is and what is not classical. 

Classicism is not, therefore, an exclusivist tradition, but an inclusivist one. In this country particularly, where we have thoroughly embraced formal classicism for our greatest civic buildings, the classical language has come to symbolize democracy, and by extension our architects believe that the classical architectural style belongs to all of us. The majesty and power of the U.S. Capitol (fig. 2) is clearly visible, but so too is the accessibility and openness of this temple of democracy.

The first United States public building to take the form of a classical temple was Thomas Jefferson's Virginia State Capitol (fig. 3), modeled after the Maison Carrée at Nimes. The Virginia State Capitol has inspired countless neoclassical buildings, civic and otherwise, although since its time the adherence to specific orders of classical architecture has become lax. This laxity is another indication of the democratization of the classical language of architecture. Architects and builders have constantly modified the details of buildings either for idiosyncratic reasons or for budgetary ones.

Such a process of modification is condemned by some critics. But one can also argue for the validity of invention and accent that the local talent brings to any project. What we see in this issue's selection of current work is a classical architecture of the people, not of the academy. It is a vernacular rather than pure classicism.

As J.B. Jackson correctly points out in his essay, "Vernacular," a vernacular language is "still in the process of evolving. Its syntax [is] confused, its vocabulary, spelling, and pronunciation [are] capricious, and it [is] less a work of art than a tool, a rough and ready instrument for workaday relationships and communication." Vernacular classicism is the democratization of a formal, academic, and often overbearing style of architecture.

Turning to the current work of New Jersey architects, we note a pronounced degree of classical influence in the Public Safety Building in White Plains, New York, by Geddes Brecher Qualls Cunningham. The organization of the plan, shown in diagrammatic form (fig. 4), is symmetrical, hierarchical, and axial. One proceeds from the open public front through a progressively more controlled, and presumably more restricted, series of spaces.

with secondary cross-axes established by the gallery and the foyer to the courtrooms. The section shows the transition from the exterior public realm into the sanctum of the judges’ chambers, which is also a progression from a five- to a three-story building. The functional organization is very clear and conveys a sense of density.

Classical influence is also revealed in the principal feature of the exterior, a semidetached masonry screen shown in the front elevation (fig. 5). Extending virtually the full height and width of the building, this screen wall is an abstraction of the classical colonnade. The five-story screen is composed of a pattern of squares, which are opened double height for the bottom two modules, opened single height for each of the middle two frames, and closed at the top. Whereas the facade’s central entrance is emphasized by larger openings in the screen wall and a slightly raised cornice, the closure of the top squares is emphasized by their further subdivision. The topmost divided panels thus become the abstracted dentils or guttae of the classical frieze. The axonometric drawing (fig. 1) shows the degree to which the facade is connected to the main building as well as the arrangement of the interior spaces.

On a somewhat larger scale, the Holmdel Corporate Office Center by Rothe-Johnson Associates (fig. 6) repeats the themes of symmetry and axiality expressed by the Public Safety Building. Three four-story office buildings, all connected by a one-story arcade, are set in a very tight arrangement. The buildings face a public “front lawn,” which is seen from a central entry that then splits to lead to the parking lots surrounding the buildings. The formality of the front lawn is emphasized by symmetrical geometric plantings, a central fountain, and the completion of the buildings’ geometry by a double row of trees.

The principal elevation of the Holmdel project’s central building (fig. 7) also shows similarities with the front elevation of the Public Safety Building. Here, too, is a screen wall, but it is much
duced in scale. Again, as an
elusion of the classical col-
nade, the elevation is layered,
ith small one-story openings
ear the entrance. Toward the
ends of the building the sugges-
tion of the colonnade is dimin-
hed (though the structural bays
are expressed), because the pro-
portions become much more squat
and compressed.
The building is eroded, again
ymetrically, at the entrance to
pose a glass cylinder with a
tical top. The shape is much
ore sedate than that of the dome
the U.S. Capitol, but symboli-
ally it performs much the same
ction. Its purpose is primarily
to inspire. It is likely that the
zoning ordinance prohibits
higher building, so this lofty
lea had to be compressed. The
result is an elevation that looks
ough the central shaft has
een loaded into a long, low
usier, and the launch bay de-
gined in setbacks to allow the
haust to escape at blast-off.
Finally, one notes that the pat-
ern of stone, concrete, glass, and
uminum is quite lively (fig. 8).
he first two floors are more in-
ensely patterned, thereby miti-
gating the massiveness of the
portions, but the result seems
bit too shrill, and the second
oor appears too heavy as com-
ared to the ground floor.
The next four illustrations
igs. 9–12) depict the Camden
ampus Dining Facility pro-
based for Rutgers by Chapman
nd Biber. This is an addition to
existing building, but it seems
have taken very little heed of
modern, angular design al-
dy established. The exterior of
he addition is rendered in brick
ith limestone trim, and the re-
sessed windows are subdivided
to ever smaller panes of glass.
his notion of traditional de-
iling is well done, although the
indows in the faculty dining ro-
dra are a bit excessive. With
he sharply delineated base and
ince, we again have allusions to
classicism. Note also that the
indows are not continuous but
re openings in a masonry wall,
nd the depth of their recess im-
ies great solidity for that wall.
The interior is not as success-
ul as the exterior. Great effort
as made to bring the faculty

![Fig. 10](image1)
![Fig. 11](image2)
![Fig. 12](image3)
![Fig. 13](image4)
![Fig. 14](image5)
![Fig. 15](image6)
dining room to the exterior corner of the building and to accommodate the angled vestibule with the remainder of the plan. The circulation area is an immense hall with a dais and a mock temple in the middle. An exorbitant amount of space is given to the dais, which seems to be primarily a place to hang out. The detailing of the temple, and the supplemental entries to the student dining areas, are clunky, cutesy abstractions. They seem to be children’s blocks, so here perhaps vernacular classicism has as one of its sub-species Lego classicism.

Romo Books, a new bookstore designed by Michael Burns for an existing building in Far Hills, also expresses classical influences (figs. 13, 14). Here, the suggestion of classical columns is restrained and practical. The plan is organized as three rooms: an entrance leading to the cashier’s desk and two smaller alcoves off a transverse axis. Each alcove is separated by book stacks whose construction imitates columns supporting a lintel. In place of capitals the architect has secured lights, and the plinth extends into the room to become both a display shelf and a seat for customers wishing to linger. The store is simply detailed, but its plan conveys a more complex and richer experience than the small size of the area might suggest.

One of the more ubiquitous building types of our generation
as been the suburban office building. Typically erected on speculation, these buildings have been at best of mediocre architectural quality. Although there are handful of exceptions, no other group of structures so thoughtlessly fouls the built landscape of our state, and indeed virtually all suburbia. (See Architecture New Jersey 2:86 for an extended discussion of these buildings.)

It has become increasingly obvious that the combination of economic conditions and public affection has begun to change the way these buildings look. The first factor is that there are fewer office building commissions and steeper competition to secure them. Second, fewer prime sites are available that are uncumbered by restrictions in lot size, shape, or wetlands zoning. Third, once communities are more vocal about what they want and more optimistic about the quality of completed projects, they scrutinize the projects more carefully and delay the approval process. And finally, architects and their clients seem to have recognized that they must pay attention to such concerns as ornamentation, human scale, and the importance of symbolism.

The Raintree Village Office Building in Freehold Township (Fig. 15), designed by Kehrt Shatton Sharon, resembles the Holm Corporate Center in several respects, even though it is much smaller (one three-story building...
of 57,000 square feet). It features a precise five-bay elevation, as is suggested in the Holmdel project, and its central bay contains the obvious entrance. A trellis, similar to Holmdel’s arcade, extends along the facade of the building. The elevation is polychromatic, ostensibly to relieve the effect of a long, flat facade, and insets in the surface add decorative interest.

In one respect, the Raintree Village Office Building distinctly differs from the Holmdel Corporate Center. A hipped roof with an overhang presents a more accessible and conventional image to the public. The roof is interrupted at its entrance to form a flat gable, which together with the emphasized column spacing completes the suggestion of a temple front.

The most striking example of a project that remains staunchly modernist is the new Hertz Headquarters in Park Ridge, by Berger Associates (fig. 16). This building is an expansive and complex exercise in design that begins by accepting the current limitations of suburban office buildings. The exterior of the L-shaped building celebrates the limits of the three-story height by emphasizing the horizontal planes with bands of stone and decorative pin-striping against the reflective dark glass.

The complexity of the design becomes apparent with the entrance drive, placed slight off-center. Marking the entrance is a granite box portico, which punctures a two-story, curvilinear glass wall that itself breaks the rectangular grid of the office block. On first examination, the portico and the stair tower, enclosed in glass block, seem physically unrelated (fig. 17), but, the floor plan shows, the entrance serves as the focal point of a large circle, and the stair tower (as well as the adjacent paving) define the circumference. The lobby (fig. 18) is a two-story space with a sweeping ramp, structural columns, clerestory windows, and patterned granite flooring.
n though the circular form of
lobby may suggest a classical
unda, the design never wavers
in its modern aesthetic.
In contrast to these newly con-
structed suburban office build-
ishes is Saphire Associates' main-
or renovation for an urban
mmercial building, the seven-
-story Diamond Center in
 York City. In addition to en-
cing the interior space, the
itects were required to rede-
ern the exterior (fig. 20) to create
image of stability and secur-
and also a sense of freshness
d originality. The design solu-
 is a tripartite organization
n elevation defined by granite
ms and spanned by a shal-
low limestone arch. The two-story,
glass-filled opening is framed in
granite and has a rusticated
granite base. The spandrel is
filled with terra-cotta tiles (fig.
19). This combination of rich ma-
terials and symmetrical organ-
ization is the result of the archi-
tects' stated intention to develop
an "innovative application of
classic architectural forms and
materials."
Although most of the classical
aspects of architecture discussed
here are idiosyncratic, or are at
the very least equally "vernacu-
lar" and "classical," a strong cur-
rent of academic interest in clas-
sicism exists. An example is the
Stillman House in Princeton, a
Cape Cod-style house to which
Jeffrey Hildner has added an or-
chid room, study, and breakfast
room. This modest project is more
postmodern than classical, but it
shows the degree to which clas-
sical elements are typically ab-
stracted and their scale changed
to create a symbolic architecture.
The two-story addition (figs.
21–24) juxtaposes the ideal and
the real throughout. Finished in
aluminum siding, the addition
includes an overscaled portico at
the back door to suggest a front
to the garden. This portico is ren-
dered in colored stucco, as are
elements of the orchid room (fig.
22), to emphasize the addition's
divergence from the traditional

![Fig. 31](image1)

![Fig. 33](image2)

![Fig. 35](image3)
vernacular style. The eaves of the stucco gable room are detailed to emphasize a triangular form, the quintessential shape of a house's roof. The corner pilasters, also of stucco, suggest that the addition is essentially a separate pavilion, although for reasons of utility the openings have been filled in with aluminum siding and double-hung windows.

The renovated interior (fig. 24) reveals the continuation of this theme of contrasts. The passage between the entry hall and living room is a pair of French doors, lacking muntins and painted a color boldly contrasting with that of the walls. The sidelight is glass block, with painted, stepped panels that repeat the contrasting colors and stepped forms of the rear elevation. The interior doorway is framed by cylindrical columns with heavy but plain bases and no capitals. Although these columns are straight, angled areas of paint suggest a column's classical entasis. The interruption of one column for chrome-plated light switches provides yet another modern discontinuity. In fact, the entire projects suggests that the relationship between classical and vernacular is one of sharp oppositions, the celebration of which is typical of postmodern architecture.

A very different reference to the past is seen in the Wu Residence (figs. 25–29), designed by S.O.M.E. Architects to echo the picturesque shingle style popular at the turn of the century. Both plan and elevations show nooks, bay windows, and porches, all typical components of the shingle style, as is the roof, with its multiple intersections, pitch, and texture. The striking difference is the exterior walls, which are flat stucco surfaces rather than textured cedar-shingle surfaces. Their strength is a modern one of emphasized planes and large panes of glass, and is at odds with the building's historicist U-shaped plan and massing.

Unlike the Stillman House, however, where the contrast of the two styles is not only acknowledged but emphasized, the Wu Residence projects an uneasiness about whether the clash of ideas is disjointed. It is almost as though the Wu Residence had
designed in 1905, in keeping with H.P. Berlage's effort to low the naked wall in all its beauty.” However, Berlage maintained ornamental and classical devices such as capitals and bases for columns, and simply everything “fused with the surface of the wall.” The eclectic historicism of the Wu residence plan competes with the house's wall detailing; and features such as the steel pipes, stressing to the colonial elements the shingle style, appear to be extracted cardboard classicism. Another project that seems to bear an affinity with both the shingle style and classical style is the Golden Residence in Washington Township, by Lammay Giorgio (figs. 30-35). This house, designed for a physically handicapped owner, is essential a suburban ranch house with mannerist front elevation reminiscent of the Low House by Kim, Mead, and White. With rusticated base and view down the hillside, the front elevation (fig. 35) combines classical symmetry and traditional house plans in a way both familiar and long. However, the entry elevation (fig. 34), with high windows and the eave, suggests a much more modest suburban tract house.

A neoclassical influence is immediately evident in the interior wall, which has a patterned floor and paved columns on pedestals. The plan reflects a contemporary lifestyle by having the kitchen and family room at its heart. A puzzling aspect of the interior is the number of doors in the master bedroom suite and the...
number of turns required to negotiate the spaces. One would imagine that turns and doors would be reduced as much as possible to accommodate a physically disabled occupant.

Another building designed to meet special needs is the Joseph Kohn Rehabilitation Center in New Brunswick, by Morton Russo Maggio (figs. 36, 37). At the center, visually handicapped people learn how to adapt as effectively as possible to their environment. The building consists of three zones: evaluation/training labs; administrative and support facilities; and residence apartments. Because the center focuses on training people to live independently at home, the architects designed the building to have a residential character on the exterior. The overall roof form is a simple gable, punctuated by a series of cross gables that look like overscaled dormers (fig. 36). Exterior detailing of the building includes a double row of contrasting-color soldier course brick—an accent that is a good idea but seems exaggeratedly wide. The gable end with glass block (fig. 37) is well proportioned, and it alludes to the fundamental classical language of architecture in its distinct gable, frieze, and corner piers.

In his renovation to an existing restaurant, for Kleiner Brothers and Diet Works (fig. 38), architect Joe Peters has combined classical architectural elements in a way that might be considered cartoon postmodern. The building is essentially a one-story box with new clock-tower entry, new windows that step up from a level, a new pyramid roof at corner, and strongly articulated columns. The stepping form of windows is repeated in the entablature above them, and the more Ionic column at the building corner confirms that the intention was not entirely serious.

According to the architect, the renovation is designed to have “Victorian charm in a modern context” without being purely Victorian reproduction. The planning board, though, has expressed concern that the renovation does not seem to fit into surroundings, which include firehouse and two run-down ea
eteenth-century buildings. A
hare note is added to the draw-
by the dress and vehicles of
people. Certainly one
ldn't expect this building to
considered historical. Could
implication be that this build-
is odd in any epoch?
he office of Nadaskay Kopel-
Architects, on the other hand,
ects an evolutionary process.
the mid-seventies the firm
ned in a simple, wood-frame
ding (fig. 39, on right with
in front). In 1982, the firm
ved next door into a modernist
-and-glass building (fig. 39,
ight of new gable entry). The
ent expansion is finished in
cco and echoes the previous
ding's proportions, but it pre-
ts a decidedly classic image,
and the architects intend to
ovance the modernist build-
ging to complete the expansion's
ymmetry.
The expansion features strong-
y defined piers that suggest col-
umns, as well as a two-story
rent-door opening surmounted
by a gable with arched openings.
Yet this design lacks surface de-
tail; broad surfaces of stucco with
a band of accent color don't cor-
respond with the articulation of
the facade. One expects greater
detail on a building of such pre-
ence, particularly since a long,
rolled perspective cannot be
realized. On a busy streetfront,
the harsh white facade is more
aloof than inviting.
In Eatontown, Saphire Asso-
ciates has designed a 24,000-
square-foot retail "marketplace"
that uses a series of arched en-
tries similar to the entry of Nad-
askay Kopelson's office. Shaped
like a bent L, the one-story Ea-
tontown building, (figs. 40-42),
uses two related forms of the arch
along the front to create a contin-
uous glazed arcade that allows
light into the shops while it pro-
tects pedestrians. The arcade is
a vernacular adaption of the clas-
sical stoa, albeit much reduced in
visual power and articulation,
and it culminates in a clock tower
roughly twice as high as the en-
trances. More air than structure,
the tower identifies the site by
providing a striking architectural
image on a suburban retail
thoroughfare.

Continued on page 30
Glass artist Kenneth Leap uses an authentic medieval craft to enhance contemporary architecture. At his Runnemed studio, The Painted Window, he creates windows, doors, screens, and wall panels by painting stained glass. The methods date from the thirteenth century, but the designs are Leap's own.

Leap, who graduated from the Rhode Island School of Design in 1986 and who holds a 1988-89 fellowship from the New Jersey State Council on the Arts, is largely self-taught in the art of painting on stained glass. He points out that there was "a dark age in stained glass between the sixteenth and mid-nineteenth century, when the Gothic Revival movement renewed interest in it," and that the turn-of-the-century work of Tiffany and Lalique, using unpainted glass that was opalescent rather than translucent, has been a major influence on twentieth-century American glass art. Since little modern American stained glass incorporates painting, Leap turned to medieval European examples of painted glass to learn its techniques.

Following this traditional approach, the artist hand-paints glass- and lead-based pigments onto clear or colored glass and then fuses them permanently by firing the piece in a kiln. Leap uses mouth-blown "antique" glass imported from Germany and France. "It's been challenging to find contemporary applications for a method used in thirteenth-century cathedrals, because the process is virtually the same, except that I use an electric kiln," he remarks.

These contemporary applications often involve working with an architect or interior designer. Leap's designs take into consideration a building's color scheme and artworks, but most critical, he says, "is what kind of light the piece will predominantly be seen in." For instance, an exterior piece that receives direct sunlight may have brighter, more intense colors. The design is also influenced by whether the glass serves as a focal piece or blends in with the rest of the architecture.

One recent example of Leap's work is a pair of front-doors panels (shown below), titled Legend of the Submerged and measuring twenty-seven and sixty-eight inches. Leap's starting point was the house's color scheme, a blue-grey interior and warm grey exterior. "The client told me 'I don't want this to look like a church window, with bright red and blues and yellows,'" recalls Leap. Leap's client also said she was interested in the theme of water for the piece. After some research, Leap came across an Irish legend about a fairy kid...
Igical horse and a wondrous
flooded but left intact at the
bottom of a lake. "According to
legend, a virtuous person can
hear the bells of the city's
hedral," says Leap. "That sto-
conjured up so many lovely
ages that I chose it for my
ign." At present, Leap is starting a
mission for Hahnemann Hos-
ial in Philadelphia and is mak-
ing a folding screen with imagery
the Rhode Island coast for a
it at the Noyes Museum in
ivenille this summer.
Leap is fascinated by the dif-
ences between painted glass,
ich light comes through the
ice, and painting on canvas, in
ich light reflects off the piece.
y ideal project is to work with
pace where all the light com-
in is filtered through the
nted glass," he says. "That
y, the glass can transform the
osphere in the building."
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News

Martin Bloomenthal, AIA, associate and specifications manager of The Hillier Group, spoke in a roundtable conference on the impact of automation on specifications practice at the 1988 AIA Expo, the annual show and conference for architecture, engineering, and construction. Held at Jacob Javits Center the end of last year, the conference was designed to provide AEC professionals with an intensive, comprehensive evaluation of the latest automation challenges and industry-wide professional practice issues.

Martin M. Bloomenthal, AIA

SNS Architects & Engineers (Schaevitz, Napolitano, and Schwerd) is the new name of Ventura Partnership of Tenafly.

Derek W. Meyer, AIA, has joined the Somerville firm of Armstrong Jordan Pease.

Derek W. Meyer, AIA
designed by Frank Lloyd Wright and built in 1954, the Iman Wilson House at 1423 River Road will be the new Millenium location for Lawrence Taranto, AIA. Lawrence, principal arantino Architect, says, "It is a challenging opportunity to work in this exciting environment, while restoring it to its original specifications."

Geddes Addresses SA Conference

Robert Geddes, founding partner of Geddes Brecher Qualls Cunningham, addressed the future of architectural education at the annual conference of the Association of Collegiate Schools of Architecture (ACSA) in Key West, Florida.

In a talk entitled "Reflections on the Start of the Century," Geddes focused on the architecture of architecture, that is, its structure, purpose, and meaning. He urged architects to rethink their responsibility for the physical environment, and to undertake aggressively the design of buildings, landscapes, and cities as parts of one continuous fabric, rather than as disjointed elements.

Geddes saw danger signs. "In the past two decades," he told the conference attendees, "the core of architectural thought has changed radically. The core is bipolar—design shares its center with history and theory. There are imminent dangers.

"Will architecture become more autonomous, focused only on architecture, on its own history and theory?"

Geddes said that to overcome this tendency "architecture needs forge stronger connections than ever before. Three connections are essential: between architectural practice and knowledge; between architecture and the building industry; and between architecture and urbanism. These connections could be architectural imperialism, otherwise."

Geddes, the 1984 winner of the Award for Excellence in Architectural Education conferred by the American Institute of Architects and the ACSA, will be the Henry Luce Professor of Architecture,
History, and Urbanism at New York University starting in 1989. He was Dean of the School of Architecture at Princeton University from 1965 to 1982. Recognized as one of America's most influential architects and urban designers, Geddes has had his work exhibited at the Museum of Modern Art and the Whitney Museum of American Art. Last year he was sent by the U.S. State Department to discuss American architecture in Eastern Europe.

New Leadership at NJSA

The 1989 officers of the New Jersey Society of Architects were inducted at the annual NJSA Holiday Dinner, which was held at the Forsgate Country Club, Jamesburg, in December.

Joseph D. Bavaro, AIA, of The Hillier Group was installed as the sixty-fifth president of the professional society, which dates back to 1896.

Other officers inducted were: Herman C. Litwack, AIA, of Litwack-Shteir, Newark, as president-elect; Daniel R. Millen Jr., AIA, of The Hillier Group, as first vice-president; Michael J. Savoia, AIA, of The Hillier Group, as second vice-president; Martin Santini, AIA, of the Englewood firm, ECOPLAN, as treasurer; and Ronald P. Bertone, AIA, of the Sewaren firm, Bertone Associates, as secretary.

Edward N. Rothe, FAIA, presented a citation to outgoing president Robert L. Hessberger, AIA, for "his meritorious service president during the year in his inspiring and successful leadership, his untiring efforts in fostering closer cooperation among the membership and allied organizations, and his devotion to advancement of architecture and the profession throughout state of New Jersey."


Seated: Daniel R. Millen Jr., AIA, 1989 first vice-president; Michael J. Savoia, AIA, 1989 second vice-president; and Martin G. Sant, AIA, 1989 treasurer.

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The NJSA Honor Awards were presented at the annual NJSA Holiday Dinner this past December.

The Landis Group of Princeton was cited for its "exacting standards for architectural design and master planning as exemplified by the Carnegie Center in Princeton and the Tower Center in New Brunswick, both of which demonstrate a uniquely sensitive and adaptive response to rapid growth in a crowded area."

The Borough of Freehold was cited "in recognition of its sensitive, imaginative, and thoughtful downtown redevelopment plan, which led to the transformation of a declining main street into a vitalized town center, thereby providing an enhanced environment for business and reclaiming strong identity for the municipality's downtown."

Eileen Watkins, art critic of the Newark Star-Ledger, was cited "the sensitivity, clarity and completeness of her many articles on the society and, in particular, her convention coverage, through which she has broadened the public's appreciation of architecture and the contribution architects to society."

Also cited were:

Romeo Aybar, FAIA, of Ridgefield, for "more than twenty years of consistent and selfless service to NJSA as committee chairman, chapter president, and regional director of the AIA, and for a continuous commitment of time and energy in solving problems that face the profession and in actively supporting their solutions."

Thomas A. Fantaccone, AIA, of Rothe Johnson, Edison, for "the clear, elegant, and architecturally significant design statements he has contributed to the work of his firm, which bring distinction to New Jersey's architectural community, and his tireless efforts on behalf of the New Jersey Society of Architects in creating dramatic and highly effective graphics for publications of the society."

George J. Kimmerle, AIA, of the

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Wayne Lerman Design Group, Edison, for “his ability to combine a marked design talent with effective management, his contributions to major planning and development projects in the metropolitan area, among them Battery Park City, the New Jersey Foreign Trade Zone in Mount Olive, middle-income housing in Trenton, and the Elizabeth downtown redevelopment study; and for service to the society on both chapter and state levels.”

Carleton B. Riker Jr., of the Weaver Partnership, Morristown, for “his diligent and unstinting service to NJSA as an associate member for the past forty years, for his active participation in the Newark Suburban Chap and for securing advertising the NJSA Handbook, enabling it to become one of the architecture

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AIA/Emeritus, of Allendale;
es Arch Kerry, AIA/Emeri-
of Princeton; and Hugh N.
ey, AIA, of Hawthorne.

Left to right: Romeo Aybar, FAIA,
George Kimmerle, AIA, Thomas Fantacone, AIA,
and Carleton Riker.

Robert Steinhardt and Peter Clark of The
Landis Group.

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The new Stern School of Business will complete New York University's campus quadrangle near Washington Square (fig. 43). Designed by Geddes Brecher Qualls Cunningham in association with David Paul Helpern Associates, the sixteen-story building is scheduled to be completed in September 1991. This simple, but very successful, urban building avoids pretension and has a clear exterior organization. It relates well to the buildings it abuts—the red sandstone Tisch Hall and the brick-and-limestone Shimkin Hall—both in its fenestration and its brick, limestone, and granite materials. The entrance is marked by a rotunda, an extension of the four-story granite and limestone base that contains the academic facilities and that is similar in character to the screen wall of the Public Safety Building discussed above (figs. 1, 5). The entry, which cleverly uses the adjacent plaza, creates a strong impression, and the combination of building setbacks and base, shaft, and capital subdivisions reinforces the idea that this building is a thoughtful reinterpretation of the paradigmatic urban skyscraper.

In Rumson, Jay D. Measley has designed an addition to the existing Hiatt House (figs. 44, 45), a modular ranch house built in 1954. Set at a right angle to the original building and connected to it by a hinge, the new three-story wing sits at a right angle to the original structure and contains a garage, living room, dining room, kitchen, and master bedroom suite. According to the architect, the addition "explores the notion of monumentality by way of evocative iconography. The assemblage of parts is composed of abstract primal architectural signs and forms to become what is at once simple in form and complex in its references." But is this assemblage appropriate to both the existing house and its surroundings? As the architect intended, the addition is monumental, but its monumentality is arrogant and aggressive.

Another addition, designed by Thomas Kocubinski, is for a building housing a weekly newspaper. Sited on a long, narrow lot in Allentown, this two-story addition (figs. 46, 47) had to fit with the buildings of the surrounding historic district. The addition's plan is organized by a corridor that parallels the driveway. A narrow atrium allows light to enter the building and connects the two floors; all rooms are reached from this atrium and the corridor. The exterior, the roof plan matches that of neighbor roofs, and clapboards are in keeping with the predominant siding. On the south wall (fig. 47), a six-foot-high lattice border itates a residential fence, large dormer windows echo monitor windows on an adjacent mill.

The Liberty State Park Marina in Jersey City has been designed by Sykes, O'Connor, Salerno, Zaveh Architects for the Morris Canal at the northern edge of Liberty State Park. The project (figs. 48-50) includes a yacht and marina headquarters building, a 600-slip marina, a public boat ramp and rack storage building, and a section of the Hudson River Walkway. The marina headquarters is divided into three distinct structures, with the flank buildings smaller and obvious secondary to the central building. The masonry central building includes exterior arcades, arc windows, and standing seam copper roofs, all features reminiscent of the park's historic train station. The site plan is classically symmetrical, with a formal entry drive and drop-off. However, the pedestrian bridge, which permits the continuation of the Hudson River Walkway, is a playful structure at the mouth of the canal. It consists of two towers and two drawbridge towers with a structurally decor
The towers' pyramidical roofs are supported by abut columns at the corners.

Another marina, this one for yachts, has been designed by Ro Architects. The 13,000-square-foot project (figs. 51–54) consists of a full-service restaurant with lounge and outdoor dining patio, twenty guest rooms, a conference or banquet suite, and forty deep-water boat slips. The ill-scaled building is punctuated by large, arched windows lining the entry. The privacy of the rooms is maintained by large balconies to the upper floors and terraces—divided by classical columns and shallow recesses—to the lower-floor rooms. Shingles, white-painted latticework, and elliptical row windows complete the effect of traditional seaside-style architecture. The building's casual demeanor seems especially appropriate for its purpose.

The final building in this group is the Queenship of Mary Parish in Tampa (fig. 55). In accordance with contemporary liturgical thought, the plan is a hemispherical domed church, permitting the congregation to participate in the celebration of the mass more than is possible in traditional cruciform plans. Setbacks in the plan are accentuated with glass, and the roof over the altar provides story lighting. Yet even here architects retain traditional elements: a Palladian-style open porch has been projected in a portico, with paired columns supporting the semicircular arch. These columns, though not deep according to any particular order, have vestigial bases and capitals and are repeated in the tower aligned with the entrance across the drive. Just as use of vernacular in the mass not eliminate all references to modernity, neither can the use of classical elements in church architecture negate all references to classical style. It is as if the church is a modern Nun, exchanged the full habit for a nun's cap and veil.

This use of classical architectural elements in a building singularly determined by contemporary forces suggests the power that classical language exerts upon us. Its expression is sometimes muffled and indistinct; sometimes clear and reasoned; sometimes confused and indecipherable. Yet wherever we look, we find the classical language of architecture speaking to us—the language of axes, orders, symmetry, and hierarchy. Consciously or not, the work of contemporary architects keeps this profound architectural tradition alive.

Correction: In Architecture New Jersey 3:88, the name of the book reviewer was inadvertently omitted. The article on Robert Gutman's Architectural Practice: A Critical Review was written by Caroline Hancock, RA. In Architecture New Jersey 4:88, the review of The Lost Meaning of Architecture should have included the date of publication as 1988.
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