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Introduction

In no other type of commission are architects given as much freedom to explore ideas as in housing, whether it be a HUD 202 senior-citizen complex or a lavish single-family home at the seaside. Multifamily housing and especially “affordable” housing are more and more frequently the projects covering an architect’s drafting table. But conceptually, a single-family home may contain as many social, psychological, and environmental complexities as a public building.

This issue of Architecture New Jersey reflects the broad spectrum of residential architecture, from single-family to multifamily high-rise housing, and from student to luxury housing. It shows how New Jersey architects have met the challenge of housing design, which has always been an architect’s testing ground.
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Built on a wedge-shaped site, this vacation home takes advantage of its vertical arrangement on a constrained footprint and of its seaside location. A multilevel, sculpted entrance hall frames a view of the ocean straight ahead, with the central stairway to one side. On the second level, a primary living space, is a panoramic view of the ocean. This level has a kitchen with a center island inspired by the shape of Halley’s comet, a dining area in wood and glass, a family area with a fireplace, and a formal sitting area. The master bedroom, encompassing the third level, has an undulating bedroom/balcony wall that gives a layering of views through a two-story window facing the sea.

A system of operable vents below the picture windows allows the sea breezes in. On the outside, a curving facade in bleached cedar seems to peel away as it steps vertically above the front entrance.
This 68-unit complex, a block from the beach, lies between residential and commercial areas and is intended to serve as a self-contained resort community. It includes a health club, gardens, and boardwalk. The buildings are arranged to focus on a landscaped courtyard, where the health club rises from an arc-shaped swimming pool. The boardwalk, set above the health club, faces the ocean to the south.

The complex includes a variety of two-, three-, and four-bedroom units. Units have loft space, patios, and roof decks.

The facades that face the courtyard step away from it, to provide varied views, access to decks, and, according to the architects, a hint of a whitewashed, cliffside town on the Côte d'Azur. But the real inspiration was local architecture along the boardwalks of Ventnor and Margate. Thus, the buildings have white stucco exteriors, with dark-green ceramic roof tiles, cedar decks, and, as a nautical touch, white metal-pipe railings.
Bertsch Residence, Little Silver, New Jersey  

The client wanted to transform a 2500-square-foot ranch house into a more spacious and elegant home, with high ceilings and a lot of natural lighting. The architects preserved the foundation of the original house and created a new house with extensive glass areas, cedar siding and trim, and a white-brick chimney.

The design uses the archetypal image of the traditional family house and extends it by repetition, with a gabled roofline. Interior spaces are arranged axially. Primary living spaces are focused toward the back of the house, where this is a "courtyard" defined by the garage, loggia, and gazebo.

Riverview Condominiums, Morris Township, New Jersey  
Nadaskay Kopelson, Morristown, New Jersey

Riverview is a community of 330 units in three buildings. Its 16-acre site, the lowest point in the Morristown area, overlooks the Morris Arboretum. Of the three buildings, one has twelve stories, one, pictured below, has nine, and one has five. The first two, containing market-rate units, face each other across a courtyard, and the third, with moderate- and low-income units, is at the other end of the site. Between the first and the third is a wetlands recreational area.

Facades with brick in various shades echo the neighboring architecture, and pitched metal roofs help suggest a residential character. Green awnings on the first-floor level add color and lessen the buildings' scale.
River Mill Crescent
Secaucus, New Jersey
Dean Marchetto and Associates
Hoboken, New Jersey

This townhouse project, on a two-acre triangular site at the intersection of Mill Creek and the Hackensack River, derives its shape from the site. The four-story crescent follows the bank of Mill Creek and ends in a six-story apartment block that leads to the marina and park on the Hackensack River. An outdoor deck extends from the end block over the roadway to form a "gateway" to the water. Stepping terraces on the east elevation erode the form downward and give views of the water. The exterior is of unpainted wood siding, with wood decks and ship rails. Inside, the townhouses are organized vertically by stair openings and double-height spaces.

The Mill at Little Falls, Little Falls, New Jersey
Barry Pozkansker, Ridgewood, New Jersey

This project created 330 housing units by converting four derelict buildings of the former Beattie Carpet Company and erecting a new building whose exterior brick, windows, and railings echoed those of the old mills. The irregularities of the old buildings (some of which were only shells, and others of which had usable structural elements) dictated a wide variety of designs for apartments, and the architect tried to retain exposed brick walls and wood columns where possible. The project also included the creation of a public plaza overlooking the falls.
Sited along the Hackensack River, the Meadowlands Athletic Club and Towers is a complex adjacent to Brendan Byrne Arena, Giants Stadium, and the Meadowlands Race-track. In keeping with this sports-oriented location, the athletic club will have facilities for a wide range of activities: indoor and outdoor pools and gymnasiums; squash, handball, and racquetball courts; billiard and card rooms; running tracks; aerobics, weight, and training rooms; saunas and lounges; a staffed sports medicine center; a sports memorabilia room; and a marina. It will also have rental space for shops and restaurants, a banquet room, and a conference center. Adjoining the club are two towers containing 375 condominium units and 60 guest suites.
Overlooking a rock breakwater and sandy beach along the Gulf of Mexico, this cream-colored, white-trimmed stucco house is unoccupied at ground level, as dictated by flooding conditions and the environmental code. On raised levels are the living rooms, trellised gardens, and pool.

According to architect Robert Geddes, “The zoning of the house was the owner’s idea, in order to accommodate both noisy and quiet activities. The house plan, therefore, can be read as a social continuum, from the library/music room/study on the north, to the family room/pool on the south. Likewise, the living room has two axes. The north-south axis is focused on the hearth, and the east-west axis is focused on the beach and seascape.

“Because of the openness of the vista along the key, the massing is intentionally bold and large scale, consisting of a tower and a pavilion attached to the linear spine of the house. The trellises are intentionally varied in scale, and are used spatially to define the gardens and pool.”
Located adjacent to the Hoboken railroad yard to the south and to the main part of the city of Hoboken to the north, this 105-unit building uses its triangular site to direct its focus toward Manhattan. The southern and longest wall of the building gives direct views of the urban skyline; along this side are terraces framed behind a free-standing masonry wall. On the opposite side the building steps out to allow corner glazing and unobstructed views of Manhattan. These stepping forms break down the building’s scale, and the building’s exterior of Park Rose brick blends in with the brick and brownstone masonry of Hoboken.
Bober Residence
New Vernon, New Jersey
Philip Kennedy-Grant
Bernardsville, New Jersey

Originally, this residence was a Cape Cod/ranchhouse whose new owners were particularly interested in renovations it to open it up to the light and views of the property. The renovation created a more pronounced two-story entrance, a new skylit kitchen and cathedral-ceilinged family room, a reorganization of the interior along a lengthwise corridor, and extensive glazing at the rear of the house.

Solebury School Student Housing
New Hope, Pennsylvania
Michael Burns, Princeton, New Jersey

Originally housed in the buildings of an eighteenth-century Quaker farm, the Solebury School asked the architect to renovate and expand existing buildings, create a master plan, and design new housing. The visual axis through the campus to the lake and field beyond is preserved from future development, and a new housing “village” forms the corner of a larger quadrangle with surrounding campus buildings. The new two-story units are treated as distinct houses, and are paired on either side of an existing dormitory. Connecting these buildings is a loggia with entry porches off it to the student dorms, faculty houses, and common garden areas.
Residential Triplex, Ventnor, New Jersey
Michael Ryan, Loveladies, New Jersey

Located on the corner of a beach block fronting a major street, this small site is bordered by a parking lot and a shopping area, and its surroundings are dominated by large 1920s residential structures. The new building will occupy the last empty lot in the area, with ground-level parking at the rear. The first two units, both identical, occupy one-level, and an open stair and entry balcony act as a buffer on the street side. The third unit has an additional bedroom on a mezzanine level that breaks the cornice line. On the exterior are varied cedar shingles and vertical siding.

Williams Residence, Tewksbury Township, New Jersey
Kehrt Shatken Sharon, Princeton, New Jersey

Situated on a ten-acre lot with a meadow to the south, this grey cedar-shingled residence was originally a 1950s ranch-style house with many small rooms. The owners wanted to take advantage of the view and to build an addition, as well as renovating existing rooms.

The result is a long, narrow house in which most rooms, and their patios, face the southern view. The architects added a master bedroom suite on one side, with glazing toward the south, and added a dining room. They created a cathedral ceiling with a skylight for the family room by removing an attic. The two-story kitchen end of the house has a new stairway and first-floor "joggers' entrance" with a locker room and shower. Inside are a stone fireplace and oak floors throughout.
Weston Residence, Florham Park, New Jersey
Ronald Weston, West Orange, New Jersey

The owner/architect of this white stucco house, sited on a narrow suburban lot, was interested in creating a building with the imagery of urban townhouses and carriage houses. Each elevation is divided into three vertical sections, with the center section highlighted by projection or recession from the square form of the plan. The two side sections act as vertical piers and are punctuated with square punched windows.

An open stairwell connects the three levels, and it, as well as the building's extensive glass and glassblock openings, brings daylight into the interior. The main living spaces are on the second level, and the bedrooms are on the third floor.

McCune Residence Restoration
St. Louis, Missouri
Michael Burns, Princeton, New Jersey

Built in 1904, this residence is part of Westminster Place, a street of houses constructed to accommodate diplomats for the St. Louis World’s Fair. The project included the building of a new garden wall and garage, the creation of a garden, and the addition of a new solarium, kitchen, deck, and front portico. The Neoclassical, Federal-style attributes of the house were to be maintained and enhanced.

The new garden has a long area aligned with dining room and deck, and a secondary area with rose garden and fountain; two porches echo the new front portico. The new solarium and deck resemble side pavilions or NeoClassical “temples.” A stairhall of glass block links the garden, solarium, kitchen, and basement.
Griggs Farm, Princeton, New Jersey  
*Geddes Brecher Qualls, Cunningham, Princeton, New Jersey*

Owned by the non-profit group Princeton Community Housing, Griggs Farm is an example of a project that exceeds the Mount Laurel decision requirements for affordable housing. Half the housing units (townhouses) will sell at market rate, and half (townhouses and apartments) will be reserved for low-income residents.

The design for the 26.5-acre site uses traditional elements of a small neighborhood, including house gardens and porches, to foster both privacy and social interaction. Houses face one another; housing groups branch off from landscaped courts; and groups of courts are adjacent to an oval village commons. A system of paths enables residents to reach playgrounds, tennis courts, picnic sites, the surrounding woodlands, and one another’s houses without having to cross a major road.

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A continuous system of paths and walks serves pedestrian movement, making the entire community accessible on foot, without crossing a major road. On the periphery, meandering trails allow for leisurely walks, jogging and biking.

The commons, a green park defined by the squares at its perimeter, is the focal point of the community.
Located in a central business district, the 4.5-acre site of Village Mews is adjacent to the Hoboken-Morrisstown train tracks, two blocks from the station, and is bordered by a lumberyard, a fuel-oil storage facility, and an auto dealership. The site also looks onto the backs of existing housing, and is partially bisected by a branch of the Rahway River. The challenge was to place market-rate, high-density housing on such a site, and to screen the housing from train noise and views of the surrounding properties.

The design, therefore, sets housing units near the center of the site, so that all views focus onto a landscaped interior mews. An on-site roadway circles the housing and separates units from one-story garage/storage buildings that border the perimeter of the site. An eighty-foot-tall clock tower identifies the commons building (containing health club, social room, manager’s apartment) and is the focal point of the complex.

The housing units have four distinct layouts and are gathered so that buildings are four stories high around the mews and three stories at the perimeter roadway. The buildings step forward and back so that individual balconies, patios, and greenhouses are screened from the view of neighboring units.
Housing Trends in Newark

By Bruce Hendler

Although Newark has had a chronic image problem for at least a generation, the city now is undergoing a metamorphosis that will reach beyond its current office boom, and lead toward permanent stability as an urban entity. This transformation will come about through housing reconstruction and rehabilitation already underway.

Historically, Newark’s difficulties began with the economic bust of the Great Depression, accelerated with the decline of smokestack industries after World War II, and achieved near-fatal velocity with the social upheavals of the 60s and 70s. The beginning of a turnaround for Newark came with the construction of the first “Gateway” buildings across from Pennsylvania Station in the 1970s. Originally the vision of planners Victor Gruen and Oscar Stonorov, the Gateway concept was predicated on a close physical, visual and functional relationship with Newark’s Pennsylvania Station. Thus the Federal Government’s 1980 grant of $35 million to rehabilitate Penn Station itself, as part of Amtrak’s Northeast Corridor Improvement Project, gave the Gateway idea an additional impetus.

During the 1980s, the Gateway district (now officially renamed the “Riverfront District”) mushroomed with new construction, such as the PSE&G building, Prudential’s Gateway III and Gateway IV, and the Port Authority of New York and New Jersey’s Legal and Communications Center. Just coming off the boards are Linpro/GMNA’s “Summit at Gateway” building, Prudential’s Gateway V, and the Seton Hall University Law School complex, which is a mixed-use development incorporating two office towers, a garage, and new facilities for the law school. Other adjacent projects of similar size are pending, including a performing arts center toward which the State of New Jersey has committed $33 million dollars.

Yet, since Newark has been a de facto “doughnut city” for the last generation, the renaissance of its central business district can be only part of what will fill its center. Without a concomitant demand for uses other than office space, the city’s core could remain depopulated after 5:00 p.m. and on weekends. Clearly, the time is right for housing construction in Newark. And in fact, over 5,000 units of housing are either under construction or on the boards.

Of the 5,000 units now underway, between 20 and 25% will be targeted for low- and moderate-income families, and the remaining percentage sold at market rates ranging from $85,000 to $150,000 per unit. This effort represents an unusually varied mix of traditional entrepreneurship and public-private partnerships, targeting almost the entire spectrum of the residential market.

At a recent public forum sponsored by the Newark Collaboration Group and entitled “New Housing in Newark,” fifteen developers, the Newark Department of Development, and the Newark Housing Authority detailed their respective projects to a packed house. Significant developments built or underway include:

- University Estates, the pioneering complex of 40 townhouses produced by a partnership between Vogue Housing Connection’s Donald Harris, Prudential Social Investment Corporation, and others. The units are strategically sited in transition zone between the central business district and the University Heights district, which includes Rutgers-Newark, NJIT, UMDNJ, and Essex County College.

- Society Hill of University Heights, built by K. Hovnanian. The 1,500 “townplex” units physically and visually integrate 1,450-square-feet, three-bedroom dwellings with both smaller units and Mt. Laurel units. 168 units have thus far been completed, and were sold out in one day.
• The rehabilitation by Cali Associates of two apartment buildings in the Weequahic section.

• Renaissance Towers, an adaptive reuse of the old Newark News Building across from the Gateway complex. Louis Henkind, Renaissance Towers' developer, plans a new residential condo tower nearby.

• Waterfront Investment Corporation's building of 132 homes in the easterly part of the North Ward, and the corporation's plans for twice the as more many.

• Tiffany Park, in the Forest Hills Section, which will ultimately comprise 48 units of upscale townhouses.

• Over 90 modular, attached units are being built by both the New Community Corporation (NCC) and La Casa de Don Pedro. Don Pedro plans another 88 units, and NCC is building a mall with a supermarket in the Central Ward. NCC is also collaborating with Hartz Mountain to build Harmony House, a 102-unit apartment house for the homeless.

• Various other groups and individuals, such as the Newark Coalition for Neighborhoods, William Johnson, and the University Heights Neighborhood Urban Renewal Non-profit Corporation, are working on over 100 additional units, including 70 prefabricated units to be installed along Springfield Avenue by the University Heights Neighborhood Group.

• Vogue Skyview Estates, another project by Donald Harris. It will involve, in its first phase alone, more than 70 upscale townhouse units and three new apartment buildings, as well as three new apartment buildings. This project phase represents nearly 450 units, of which 80% will be market-rate housing and 20% subsidized units. Harris plans to use over 200 acres of the city for a high school, recreation space, convenience retail space, and professional offices.

• In addition to the above projects, rumors persist about major developers' plans for mixed-use development on Newark's Passaic Riverfront—plans that include substantial residential components.

The Regional Plan Association (RPA) has recently evaluated the housing segment of the development market in the metropolitan New York area, and the outlook is positive. Net population growth, regionally, will increase at least 10% over the next 15 years. Growth in households will continue to exceed growth in population, since there are more one-person and two-person households now than ever before. And as incomes continue to rise, people are likely to continue to have money to spend—barring a national financial catastrophe.

The significance of these trends is first, that they will persist despite cyclical fluctuations in vacancy rates in the region's speculative commercial office market; second, that these trends support what is already happening in Newark. Momentum in Newark's residential development arena continues to build and there is every reason to believe it will continue to do so. Moreover, it will continue to do so across all market strata, with little or no displacement, or major repercussions about "gentrification." Newark is well on the road toward re-establishment of its residential base, which will in turn create demand for retail conveniences and services. This mix, coupled with high-energy office and institutional activity, will lead to a reconstituted Newark that is once again a vibrant, healthy, 24-hour-a-day urban center.

Bruce Hendler is director of planning and urban design for the Grad Partnership, Newark.
Affordable Housing: An Oxymoron?
By The Reverend Kent Pipes

Housing is a pressing social problem in New Jersey, where the recent economic boom has not benefited all residents equally. Most new jobs created during the Kean administration have been low-paying "bad" jobs in the service sector, so that even though the unemployment rate is down, the gap between income and housing costs is increasing for a large number of people. Urban areas, where housing is more affordable than in small towns and suburbs, are distant from the available jobs, and costly or non-existent public transportation only compounds the problem. Many families live on the edge of homelessness, one paycheck away from the streets.

Behind the rising cost of purchasing or renting housing lie many different factors. They include: the entry of the baby boomers into the housing market; federal tax code changes that have eliminated the incentive for private investment in rental housing; a drop in interest rates that has spurred land acquisition and development primarily for the "move-up" market, and has left entry-level housing a forgotten market segment; an increase in single-parent families, which has created a demand for small-sized housing units to be supported on smaller incomes; and the increase in costs for getting approvals and meeting site development standards.

But solving the housing problem requires more than recognition of its causes. One must also recognize the components of housing costs: the per unit cost of the land; legal, engineering, and architectural pre-development fees; permits and approvals; building materials; labor; financing both during construction and for the duration of the mortgage; length of development process; developers' overhead and profit; and marketing. In addition, much of the land close to sewer and water facilities has already been bought by major developers who can profit more from upscale housing than from affordable housing.

Given the cost of new housing, rehabilitation of existing housing may seem an inexpensive solution. But the special architectural and engineering work needed to bring older buildings up to current standards and codes, along with the demolition and disposal of unusable materials, often drives the cost beyond what the market can bear.

In the case of new construction, an architect who is looking for realistic solutions must address some fundamental concerns. First, the unit density of the land is crucial. Mt. Laurel housing, the housing that satisfies a township's state-mandated affordable housing quota, requires a minimum of eight units per acre, and in some cases up to twelve units per acre. Thus, creating livable communities with high densities is an economic necessity, but avoiding the feel of a concrete jungle is a design challenge that takes careful planning.

Second, an architect needs to balance site improvements that allow a piece of ground to be usable and maintainable against over-designing that adds cost. The state's "Model Site Plan and Subdivision Ordinance" sets forth cost-saving design standards; other possibilities include sidewalks on only one side of the street, cluster housing, and shared walls and sewer lines.

A third concern is using advances in technology that provide for savings in energy and labor, but using them judiciously. Utilizing factory-built components rather than site-built systems often speeds up the process and produces a better quality at lower cost. Building is made simpler with designs that use 2 centers to incorporate changes of texture and color without expensive offsets, turns, and elevation changes. Yet avoiding a boxy, cookie-cutter look is also important.

Other innovations can also be considered: EPS foam foundation blocks that provide a form for the concrete and then become an integral part of the insulated wall system; truss-frame construction, in which the external shell is erected quickly and efficiently with basic labor and equipment; and computer-designed, factory-made wall systems that are less time-consuming to erect than stick building. At the same time, though, the architect must be careful not to make short-term savings that later result in long-term expense.

In Burlington County, the Salt and Light Company, to which I belong, is sponsoring a demonstration house that incorporates desirable elements of affordable housing. A township is contributing municipally owned land at a nominal price, and along with the eventual owners of the house (a low-and-moderate-income housing cooperative association) is participating in the architect's design decisions. We hope to make plans and instruction manuals available so that other community-based groups or self-help associations can replicate this model house.

Next year, we intend to follow up this venture with an article on "What We Still Need to Learn About Developing Affordable Housing." For now, we're committed to the challenge of making it happen where we live, with the resources of people and ideas that we have available. If we can make it, any group can. At least that's what we want to show.

The Rev. Kent Pipes is a Presbyterian minister in Mount Holly who is deeply involved in an effort to provide housing for low-income citizens. He co-founded Homes of Hope, which rehabilitated an abandoned building to make low-rent apartments, and is a member of the Salt and Light Company, Inc., a coalition of ministers that has renovated a rooming house as a shelter for the homeless. The Salt and Light Company is now working to create limited-equity cooperative housing for the poor.
A photograph can never duplicate the presence or immediate experience of architecture. However, it can capture the poetics of space in an individualistic manner, through the transformation of silver and light into a fixed image.

The photographer of architecture has the challenge of successfully rendering the lines, form, and color of a building or interior within the restrictions set for commercial photography. Among those restrictions is the need for control of parallel lines and vertical perspective; only in rare situations, such a shot taken straight up or straight down, may lines converge. In addition, the photographer’s concern for formal compositional qualities must coordinate with, not oppose, the goal of clearly illustrating a given architectural project.

The mastery of certain aesthetic and technical considerations must become second nature for the architectural photographer. Professional architectural photography requires specialized equipment and materials, such as large format cameras with perspective control and slow, fine-grain film for sharpness and deep color saturation. Achieving correct color balance, which involves matching the correct film stock and source lighting, may require extensive knowledge of multiple exposures and selective filtering. And lighting, especially of interiors, is always a challenge; in most situations subtly applied lighting is needed. Lighting techniques should enhance and define the planes, elevations, and overall integrity of a space or building.

Photographing exteriors requires an abundance of patience, planning, and benevolent weather. Although publications seem to prefer friendly skies, a moody day or twilit atmosphere often creates a more interesting photograph. In fact, such atmospheric conditions may well compensate for construction imperfections, unfinished details, or unsightly but necessary items such as security monitors and exit signs.

Other challenges include adjustments to portray the subject at its best—adjustments that can vary from placing a low bush in front of a fire hydrant to moving the camera to reveal an architectural detail. Moreover, an architect’s or firm’s style must be consid
ered when the photographer decides whether or not to incorporate people for scale or props for enhancement.

An architectural photographer learns to meet these challenges through cumulative experience, and conversely, I would recommend a firm’s maintaining an ongoing relationship with a particular photographer. Not only is this relationship economically more efficient, but it also permits continuity of image style from one project to the next.

Having acquired a set of transparencies of a project, an architect or firm can use the images in many ways. Good photography is essential for the successful marketing of design services to potential clients. Visual materials worked into proposals, presentations, award submissions, and publicity help demonstrate the distinctive qualities of a firm’s design philosophy and help establish a firm’s identity in the architectural and public community. And finally, good photography serves as an entree into the network of local, national, and international publications.

James D’Addio is a free-lance architectural photographer based in New York City. His photographs have appeared in a list of publications that include Progressive Architecture, the Harvard Journal of Architecture, and the New York Times Magazine. He has done photography for the Hillier Group, Roth-Johnson Associates, CUH2A, the Grad Partnership, and other New Jersey firms.

Below: Exterior Tower Center
New Brunswick, New Jersey
Stubbin Associates
Illustrates simplicity of design and form

Above: Exterior Carnegie Center
Roth-Johnson Associates
Illustrates use of environment or waiting for the best time to shoot

Below: Exterior Metro Park Plaza
The Hillier Group
Illustrates formal composition
News

Joseph D. Bavaro, FAIA, and Herman C. Litwack, FAIA, have been elevated to the AIA College of Fellows, the highest honor AIA can bestow on an architect other than the AIA Gold Medal.

Joseph D. Bavaro, FAIA

Herman C. Litwack, FAIA

J. Robert Hillier, FAIA, has been named to a three-year appointment as one of seven architects nationwide to serve on the AIA jury for the College of Fellows.

J. Robert Hillier, FAIA

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Glenn Goldman, AIA, received honorable mention citation in the AIA Education Honors program. He was commended for his presentation at the American Collegiate Schools of Architecture meeting in Chicago, entitled “Abstraction and Representation: The Three-Dimensional Design Studio.”

Thomas Smith, AIA, has been promoted to associate of Sussna Design Office, Princeton.

James J. Greener, AIA, has been named an associate of Elkin/Sobolta Architects and assumes the role of director of construction documentation and quality control. As a result of his appointment, the Rutherford firm will now be named Elkin/Sobolta & Associates.

Ronald D. Franke, AIA, and Charles J. Weiler, AIA, announce the formation of a new architectural firm, Franke & Weiler Architects, PC, of Mt. Laurel.

CUH2A announced the following promotions: John R.A. Scott, AIA, to senior associate. Jeffrey T. Dayton, AIA; Charles C. English, AIA; Charles A. Johnsrud, AIA; Brian Kowalchuk, AIA; Richard A. Pass, AIA; and Joseph H. Shoemaker, AIA, have all been promoted to associates of the Princeton firm.
The Grad Partnership of Newark named Gerald Rosenfeld, AIA as senior associate; and Peter R. Krause, AIA; Lawrence Chu, AIA; Suzan Lucas Santiago, ASID as associates of the firm.

The Hillier Group promoted James David Carter, AIA; Peter A. Hoggan, AIA; Donna Jean Leban, AIA; and Ronald E. Rheauine, AIA, to the associate level.
**Stickley’s Craftsman Farms to be Preserved**

Gustav Stickley’s turn-of-the-century estate will become a national center for the study of the American Arts and Crafts movement rather than a luxury townhouse community, under an aggressive new plan announced in March by preservationists and politicians.

In a move virtually guaranteed to preserve the famous Arts and Crafts designer’s 26-acre country retreat, the mayor of Parsippany-Troy Hills says he would condemn the property in order to save it. However, he says he hopes the developer, Middlebury (earlier Foreston) Development Corp., also of Parsippany-Troy Hills, would agree to sell the site, known as Craftsman Farms, to the township. Robert Garofalo, attorney for Middlebury, says his client is willing to negotiate.

The mayor says he hopes to buy the property with a low-interest $1.5 million state loan secured by the township last year in anticipation of a possible purchase. Another $2 million in state funds might become available under a “Craftsman Farms State Park” bill currently before the New Jersey legislature.

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In the spring of 1987, the developer announced plans to buy the property and build luxury townhouses, designed by renowned architect Robert A.M. Stern. Publicity surrounding that proposal generated strong opposition among local residents, New Jersey legislators, preservationists, and Strickley fans.

Since last summer, development opponents have made steady progress. In June, a $20,000 feasibility study funded by the township, the National Trust, and the Morris County Trust for Historic Society and supported by Preservation New Jersey was released. A significant victory came last December, when the Parsippany-Troy Hills Board of Adjustment denied the developer the rezoning required to build 52 townhouses on the site, which is zoned for single-family homes on one-acre lots. Middlebury is suing to overturn that decision. Meanwhile Landmark's Committee chair Muriel Benson, together with arts and preservation experts Elaine Hirschl Ellis and Robert Guter, created the Craftsman Farms Foundation and began raising funds to support the center.

Excerpted from "Town, Strickley Buffs to Save Craftsman Farms," by Patricia Herold, in the May 1989 issue of Preservation News, the monthly newsletter of the National Trust for Historic Preservation.
Grad Designs Law School in Newark

The Grad Partnership is designing the Bellemead-Seton Hall Redevelopment Project in downtown Newark. This 1.2 million-square-foot twin-tower office building will also house Seton Hall University's new 200,000-square-foot law school. A joint venture of Bellemead Development and Seton Hall University, the two-phase project will be built on the four-acre site of the existing law school, opposite Gateway Center and the PSE&G office complex. Construction of Phase I, encompassing a 400,000-square-foot office tower atop the new law school, is expected to begin this spring. Phase II, which includes a 600,000-square-foot office tower with ground floor retail space, will be under construction in the mid 1990s.

THE HILLIER GROUP AND DESIGN INTERFACE BREAK GROUND FOR NJIT DORM—The Hillier Group and the firm's construction management subsidiary, Design Interface, broke ground recently for a new eight-story dormitory at the New Jersey Institute of Technology in Newark. Pictured are (left to right) Hillier architect and project manager Peter A. Hoggan; NJIT president Saul K. Fenster; and Design Interface president Thomas A. Farina.

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