Architecture
New Jersey
Issue 1: 1992
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Cover: Shake, Burger & Roll
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"Education Through Communication" was the theme of Mike Savoia's address at the 1991 Convention, and it describes his mission as Society President for 1992.

Drawing on his own experience, Savoia defined his goals: "I am reminded of one of my first commissions—the design of a residence for a young professional couple and their children. As our discussion evolved, I realized the most difficult challenge lay not in determining the program or solving design issues, but rather in educating the client as to the architect's role."

The public—as "client-at-large," or the macro version of the individual client—must, Savoia emphasizes, be meaningfully educated in the nature of the contribution architects can make to the built environment. Too many people, he noted, continue to be view architecture as something of a Mystery Profession, dedicated largely to the production of blueprints. Savoia describes the Society's responsibility as one which must both demystify the profession and build an awareness of the complete palette of capabilities and services architects can provide:

"Architects are trained to think, to analyze, to solve problems. We must heighten public understanding that architects' contributions to the quality of public, institutional and corporate life begin long before drawings are even needed."

He ascribes also to the "strength in numbers" theory, indicating that as a corporate voice the Society can speak to these issues for all architects throughout New Jersey:

"Just as information grows geometrically rather than arithmetically when it's concentrated and focussed, so, too, can architects be more effective—communicate more clearly—when operating collectively." Accordingly, he places emphasis on the power of the Society's public relations and government affairs committees to generate this awareness, in conjunction with the communications vehicle represented by Architecture New Jersey, and will seek during his term to unify the functions of these groups.

"Education Through Communication" applies also as an internal theme for Savoia's mission as 1992 President:

"Architects must avoid isolation, must seek professional community with their colleagues to weather the current economic conditions successfully, intelligently and with the dignity we believe is particular to the profession of architecture."

Long a proponent and practitioner of the Socratic style in communication and instruction, Savoia promised his personal commitment to lead by example, by encouraging communication both with himself and among all Society members. Savoia further defined this commitment by comparing it to a long-established practice that has clearly strengthened the medical profession, that of actively promoting the sharing of information to accelerate technology and promote scientific understanding.

Savoia has been an active participant in Society activities for many years. He has been a member of the Board of Directors since 1987, and during the past twenty years has worked on virtually every Committee, serving as chair for the Convention, Design Awards and Continuing Education Committees. He was also a member of the Board of Directors of the Newark Suburban Chapter, and has been a panelist and/or leader in several Society seminars and workshops. He was a panelist in the 1991 Princeton Spring Conference, and continues to make himself available to students of architecture throughout the state, as he has in the past, in association with Princeton University and the New Jersey Institute of Technology.

Savoia holds a Bachelor of Architecture from the Pratt Institute School of Architecture, and has taught in the evening school there. He is a registered architect in nine states, holds NCARB Certification, and is registered as a Professional Planner in New Jersey. He is a Corporate Member, AIA.

Currently, Savoia is establishing his practice in River Plaza, New Jersey, and plans to focus on select architecture and interior design projects and on construction consultation. Until recently, he was President and Chief Operating Officer of The Hillier Group, New Jersey's largest firm, where he held general management and administrative responsibilities, providing quality and cost control for all areas of the firm including architecture and planning, interior design, graphics, and computer services. Before that, he was Senior Managing Partner at The Grad Partnership, Newark, New Jersey.
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Design Awards

The New Jersey Society of Architects always appreciates the submissions it receives to its annual Design Awards Program. NJSA recognizes that it takes time and energy to organize the material required; and the editorial board of Architecture New Jersey is eager to inform itself of the projects that Society's members feel are worthy of that effort. What better way to gain an understanding of the scope of what is happening, architecturally, in our state than to review these designs?

As might be expected in a recessionary year, fewer projects were submitted than in recent years (74, down from 110 last year and 150 the year before). The judges, who have participated in similar design awards programs many times before, noted that, overall, the quality of submissions was no better and no worse than that which one sees across the nation. They did express surprise, however, at this state of affairs: After all, they said, in the Northeast one expects a somewhat higher degree of sophistication than in this country's more landlocked regions. Furthermore, they hoped that some of the unbuilt work, at least, would reflect a more daring, experimental, conceptual approach. They expressed disappointment at the extensive reliance on a tired-looking version of Postmodernism.

On a more upbeat note, they were delighted by a number of projects. The presence of at least one thoughtful example of social housing greatly heartened them: The Amandla Crossing Housing for single mothers (p. 16) was designed in a serious and imaginative way, they felt, and takes up enduring social issues. They enjoyed the wit and appropriate trendiness of the Shake, Burger & Roll restaurant (p. 10) and were moved by the beauty of the House for a Man in Transition (p. 24).

More predictable, but still awesome, was the presence of so much fine work by Michael Graves. He is a non-reproducible treasure, the judges feel, and dominates not only the state but the country by producing extraordinary work with regularity. (See also Book Review, p. 30).

The judges elected not to differentiate the chosen projects, 11 in all, except by their status as "built" or "unbuilt." On the former, they bestowed prizes for "Excellence in Architecture." The latter received "Awards of Merit."

The Editorial Board of ANJ asks New Jersey architects to take to heart the jury comments—to be proud of their own achievements, which rank on par with the average found across the country, but to try even harder, to explore design issues more deeply, for higher social and aesthetic gains. Furthermore, they are urged to take more chances in design, not by jumping blindly, but by being aware of the best that has been done nationally and internationally, in the past and during our times, and by building on those accomplishments.

Once again, ANJ is grateful for the chance to see the full range of projects, represented by those illustrated at left: from the smallest, the Corrente pool house by Short & Ford of Princeton, which accentuates in the building the sensations of diving and immersion; through the average in size, The Hillier Group's Material Science Center for Princeton University, for example, which represents the periodic arrangement of atoms through the "cubic matrix" of the building's surface; to the largest, a Cultural Center and Urban Design Proposal for Samarkand, USSR, by Richardson Smith Architects of Princeton, which connects a series of bazaars ("the logic of Samarkand") by means of a 20th century "information orbit." We hope to publish in upcoming issues a number of the submitted preservation, retail, and campus projects, and will keep several other projects in mind for publication as well. To this year's recipients of Design Awards, we extend hearty congratulations. For ANJ, the Program has many, many winners. S.D.

The Jury

Stephen C. Gatschet, AIA,
President, Philadelphia AIA Chapter

John Owens Higgins
Executive Director, Philadelphia Foundation for Architecture
Assistant Adjunct Professor of Architecture, Drexel University

Robert A.M. Stern, FAIA
Robert A.M. Stern Architects, New York
Professor, Graduate School of Architecture, Planning and Preservation, Columbia University

Stanley Tigerman, FAIA
Tigerman McCurry Architects, Chicago
Director, School of Architecture, University of Illinois
This 1800-square-foot restaurant—a burger/ice cream "joint"—was developed with a prominent Philadelphia concert promoter, and combines the 1950s look of the popular Jetsons cartoon series with a 1990s twist. Irregular shapes and angular forms, and cowhide laminate tables and counters, provide fun and familiar images for young children.

The restaurant is located in a former Roy Rogers building in the downtown of a mainline suburb of Philadelphia. Since restrictive design ordinances prohibited dramatic exterior design changes, excitement is conveyed by views of the interior, with its floating amoeba-shaped ceiling, bare tungsten lamps, and large inverted columns visible through the existing windows.

**Jury Comment:**

It's a very exciting space, providing lots of fun. It's rooted in nostalgia, but is well done. It represents a good cross between architecture and interior design. The designer uses the past with wit. The colors are difficult but wonderful, almost, but not exactly, Howard Johnson colors.
Located on a 12-acre site, this 482,500-square-foot project includes a 400-room hotel, a speculative office building, three themed restaurants, and a health club, with a parking garage extending under several of the buildings. The buildings overlook a large formal pool, and are sited to take advantage of the views and to allow sunlight to penetrate to the center of the site, where the recreational activities are located. The architectural language and materials unify the complex's buildings. Langdon Wilson Architects of Los Angeles is the Associated Architect for the project.

Jury Comment:

This project creates a village out of a series of buildings that normally, in American practices, are designed with little relationship to one another. This shows what a good architect—a really good architect—can do with budget constraints that most other architects use as an excuse for mediocre work. It presents important lessons for developers and architects.
This new development reorganizes one quadrant of Disney’s studio lot building in Burbank, and includes a 350,000-square-foot office building, a 1000-car underground garage, a large plaza with reflecting pool, and a new entrance gate and guard house.

The office building is divided into four- to six-story sections, and the corner is marked by a barrel-vaulted tower. The pediment over the main entrance is supported by statues of Disney’s Seven Dwarfs. Associated architect on the project was Gruen Associates of Los Angeles.

Jury Comment:

It’s a powerful presence in Burbank, interesting partly because it’s frightening. Taking those characters that Disney has animated gives them a sort of dark side. It makes every adult feel in scale like a child.
This 27-unit complex for homeless mothers and their children takes a Zulu word for its name. “Amandla” means power, and the goal of the facility is to provide an environment where parents can build self-esteem and develop their strengths. The project was developed by the Middlesex Interfaith Partners with the Homeless, a non-profit organization created in 1987 to expand services to the homeless population of Middlesex County.

Located on a site in a suburban residential neighborhood, the facility incorporates a daycare center, counseling space, library, lounge, and offices, with residential buildings surrounding the community house to express enclosure, support, and security.

Jury Comment:

It is interesting to see a good architect address a difficult problem. The result is very exciting and successful. It is both rigorous and casual. Every one of the buildings is anchored back into the main block. I love the sense of community: It is like a clustering of wagons against the alien world.
This proposed one-story addition to a two-story "colonial" house, circa 1950, sets out to solve a number of problems while adding casual living spaces as well as an outdoor terrace. The problems include resolving the awkward geometry between house and garage (and removing the jalousied breezeway between them), creating privacy for the rear yard, and accommodating a rare Cucumber Magnolia tree. For the solution, rear courtyards extend the existing house and garage volumes, thereby extending and further emphasizing the funnel shape between the volumes. This funnel shape is enclosed and used for a "great room" that has access to both courtyards, an inglenook next to the living room, and a laundry room off the kitchen. A powder room is housed in a tower in one of the courtyards. The addition is to be of wood frame, with horizontal vinyl siding and vertical cedar cladding on curved walls.

Jury Comment:

The addition is done sensitively, with a certain character. It creates little courtyard spaces in a suburban or small town scale. The interior detailing promises to be good, though the swooping ceiling should be reconsidered.
Award of Merit
Beach House, Malibu, California
Michael Graves, Architect, Princeton, New Jersey

This two-story ocean-front beach house, 6000 square feet in size, is a wood-frame structure with wood siding. It has a double-height wood frame terrace on the beach facade, and includes a separate screening room and swimming pool. Two possible design treatments are proposed.

Jury Comment:
It's a simple box, a simple solution which through the use of the decorative scheme, its shape and textures and the shadows it casts, is very appropriate to its site, by the sea in Southern California.
Award of Merit

Carlos Hall, Museum of Art and Archaeology, Emory University, Atlanta, Georgia

Michael Graves, Architect, Princeton

This project involved the renovation of a three-story marble-clad structure, designed in 1916 by Henry Hornbostel as a law school and now listed on the National Register of Historic Places. The renovated building houses both the Museum of Art and Archaeology and teaching spaces and faculty offices for the Departments of Art History and Anthropology. The first floor of the Museum, which contains the permanent archaeology collection, has custom-designed exhibition cases, as well as floors stencilled to reinforce themes in the collections. The second floor, reached by a narrow, dramatically lit curving staircase, houses temporary exhibitions.

Jury Comment:

It is interesting to see the tack the architect is taking in adding to a significant building, in using traditional articulation and transition from old to new. Its best achievement is its contextualism.
Award of Merit
Makuhari International Market, Makuhari, Japan
Michael Graves, Architect, Princeton, New Jersey

This 700,000-square-foot mixed-use facility provides a lively international retail center for the Makuhari district of Japan. The project consists of five components. A three-story structure provides a base for the other structures, connects to the railway station and adjacent developments, and itself incorporates retail shops, parking, and a semicircular "green street" walkway. A five-story treed atrium forms the center of the project. A 12-story tower marks the north corner of the project. A five-story department store is trapezoidal in shape. A five-story semicircular pavilion contains restaurants on its upper floors, and has dramatic treed entrance ramps and towers (one circular in plan, one square) flanking it. The Hamano Institute of Tokyo is the Associated Architect.

Jury Comment:

The urban market idea is very well handled. The project deals with sequence and movement. It looks very strong, and has a very cohesive plan and section.
Award of Merit
Science & Engineering Building, University of Cincinnati, Cincinnati, Ohio
Michael Graves, Architect, Princeton, New Jersey

This six-story, 95,000-net-square-foot building is organized around a dominant entrance pavilion, with two bays on one side of the pavilion and one on the other. The main entrance pavilion is pulled forward from the main body of the building, and contains an open loggia at plaza level and offices and conference rooms above. The main entrance connects by means of a generous hall and stair to the rear entrance, which occurs at 17 feet above the front plaza and gives access to the library. The exterior skin of the building is terra cotta and ochre brick with cast stone detailing. The vaulted roof, dormers, and stacks will be sheathed in copper. Associated architect is KZF of Cincinnati.

Jury Comment:

The imagery of this building has the toughness of the old-fashioned dynamo turbine factory. It is a successful project on a tough urban campus.
Award of Merit
Temple Beth El V'Shalom, Charlotte, North Carolina

This temple is one of two independent synagogues that form part of Shalom Park, a Jewish campus with a community building at its center. The temple’s program calls for a 400-seat sanctuary (expandable to 1200), a smaller chapel, a social hall, meeting rooms, and offices. The focus of the new sanctuary is a historical Ark, the materials of which inspired the cast stone and stucco of the exterior.

Jury Comment:

The combination of traditional and contemporary images is very successful in this building. It conveys a certain attitude about religion and theology in America that is very strong, believable, and moving. Furthermore, it's very beautiful.
This 7,500-square-foot house, designed by John Nastasi with Anthony Costantino, is situated on the highest crest of a knoll on a 125-acre site. The use of both Modernist and traditional forms (the barn, the silo) and the abstract composition that in places nestles into the site, in places slices through it, reflect the conflicts within the client. His family status is in transition, and he is living and building on his ancestral estate in a farm area rapidly becoming suburbanized. Materials are fieldstone for retaining walls, copper, aluminum, wood, and stucco exterior walls, steel and glass curtain wall, and standing seam copper and aluminum roofing.

**Jury Comment:**

This house has a watchmaker's finesse. It's beautiful, sensitive, a really clean job. It has the dynamism of the idea of transition.
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Convention Report


Annual Meeting

The following architects were elected to office for 1992 at the Annual Meeting: Michael J. Savoia, AIA, President; Robert H. Lee, AIA, President-Elect; Ronald P. Bertone, AIA, First Vice President; Charles J. Weiler, AIA, Second Vice President; Albert F. Zaccone, AIA, Treasurer; Christine L. Miseo, AIA, Secretary. Daniel R. Millen, Jr., AIA, is the Immediate Past President. Joseph D. Bavaro, FAIA, will begin the third year of a three-year term as Director of the AIA's New Jersey Region.

Educational Displays

Eighty-five exhibitors, at 96 booths, displayed the latest products and services related to architectural practice. The displays included construction products, furniture, equipment, energy products, communication systems, and presentation techniques. Andersen Windows Inc., Anchor Concrete, and Wallquest Inc. were cited for their booths' design excellence. Wilsonart Plastics Co., Standard Awning Co., Inc., and Mobility Elevator & Lift Co. received citations for the informational content of their booths.

Architectural Exhibits

Twenty-two built projects, forty-two proposed one, and ten interior projects were exhibited and judged by an outstanding jury, consisting of Steven C. Gatschet, AIA, Mirk Pearson Batcheler, Philadelphia, PA; John Owen Higgins, Executive Director of the Philadelphia Foundation for Architecture, Robert A.M. Stern, FAIA, of Robert A.M. Stern Architects, New York, NY; and Stanley Tigerman, FAIA, of Tigerman McCurry, Chicago, IL. All projects cited for awards are shown in this issue.

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"Serious," "provocative," "scary," and "entertaining" are a few of the words used by attendees to describe this year's professional seminars. Covering topics ranging from urban redevelopment to professional liability to the evolution of the roadside diner, the programs were developed to instruct, inform, and stimulate Convention attendees.

Programs on the first day included the "Downtown New Jersey Report," presented by The Atlantic Group, a Cranbury-based urban development firm. John Salmen, AIA, of the American Hotel and Motel Association, also presented a review of the "Americans with Disabilities Act," detailing the implications of this legislation particularly for owners of existing buildings.

In keeping with today's litigious times, attendance was high at a sobering presentation on legal representation of design professionals in building failure, collapse, or other catastrophic situations, given by the New York legal firm of Shea and Gould. The attorneys advised architects to retain a lawyer earlier rather than later when litigation is even remotely possible.

On a similar note, a presentation by Lawrence Powers, Esq., of the Princeton law firm Hill Wallack, emphasized that architectural liability frequently extends beyond the boundaries assumed by most architects.

An unusual presentation was Richard Gutman's seminar on "Diner Architecture", in which this nationally known expert on diner architecture traced the history of his subject, from the cart-drawn lunch wagon to the current incarnation of the diner, and emphasized the importance of preserving these unique roadside artifacts.

Other programs addressed "sick building" syndrome, the future of the industrialized house, case studies of several R/Undat projects, environmental quality, town planning, and historical architects Notman and Furness. There were also several programs that discussed architectural education and aspects of professional practice for interns, students, and associate members.

The keynote address—by Steven Izenour, AIA, Senior Associate at the Philadelphia firm of Venturi Scott-Brown Associates—featured a discussion of the evolution of his firm's design philosophy and a review of some of its unbuilt work, including several projects designed for competitions. Mr. Izenour also reviewed in detail the firm's major addition to London's National Gallery, and highlighted the discussions held in connection with this project with Prince Charles, England's most renowned self-appointed architectural critic.

Steven Izenour, AIA

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News

Joseph T. Tarquini, Jr., AIA

Joseph T. Tarquini, Jr., AIA, president of the Tarquini Organization, Camden, has been appointed to a five-year term on the New Jersey State Board of Architects by Governor Jim Florio.

Michael C. Henry, PE, AIA, of Watson and Henry Associates, Bridgeton, recently presented two papers and participated in a roundtable discussion at the 1991 Association for Preservation Technology Conference in Louisiana. One paper was titled "Preventative Maintenance as a Design Goal for a Lighthouse Restoration," and the other addressed the fire and structural hazards associated with restoration projects and was titled "Construction Operations for Restoration/Preservation: Mitigating Man-Make Risks to the Historic Structure." The roundtable discussion of HVAC Systems in Historic Buildings was sponsored by the National Park Service and related to the forthcoming National Park Service Preservation Brief #27 "Heating, Ventilating and Cooling Historic Buildings," for which Mr. Henry provided technical assistance. Mr. Henry was a speaker as well, at Preservation New Jersey's 7th Annual Homeowners Conference, "Stretching Your Old House Dollar" in early November.

Dennis Clark, AIA, AICP, an associate with The Hillier Group, will be a guest lecturer at the U.S. Military Academy in West Point, NY, where he has been invited to speak to students and faculty in the Environmental Geology Program on the subject of land evaluation and the physical and regulatory constraints involved in determining project site selection.

Harlow Pearson, AIA, has joined Sverdrup's Food, Beverage and Pharmaceutical unit in Princeton, as a senior architect.

Grad Associates, P.A., of Newark announces the results of balloting at a recent shareholders meeting: Harry B. Mahler, FAIA, was re-elected chairman; Kenneth B. Pearce, AIA, was elected president; and vice presidents Allen Trousdale, AIA, Vasant R. Kshirsagar, AIA, and Howard N.

Horii, FAIA, were elected to the newly-formed board of directors. James M. Gilse­
nan, AIA, and Joan C. Ross, ASID, will continue as vice presidents, Harriet Evans Porto, as director of business development, and Lowell Brody, AIA, as business development consultant.

Frank P. Farinella, AIA, president of Farinella Construction Company, Spring­field, has been named secretary of the Seton Hall University Board of Regents.

The firm of Tomaino & Tomaino Architects & Planners, P.A. has announced the change in the firm name to Tomaino & Associates, P.A., reflecting new firm ownership and management.

Robert M. Tomaino, AIA, has been a partner in the firm since 1985.

The Hillier Group, of Princeton and Philadelphia, held its 13th Annual Career Day at its Princeton headquarters in late October, featuring workshops on The Birth of a Build­ing, Interiors and Graphics, and Computer Design and Drafting, as well as a presentation by the firm's founder and chief executive officer, Robert J. Hillier, FAIA. High school students and parents met with representatives from over 30 colleges and universities offering outstanding design programs.

CUH2A, Inc., of Princeton, recently staged their third annual art show. Over 300 artworks and craft items were submitted by 40 employees and family members, and exhibited in the firm's headquarters building.

The Newark Museum's renovation and expansion, by architect Michael Graves of Princeton, has received a 1992 Honor Award from the national AIA. Another New Jersey building, Princeton University's Firestone Library addition by Boston architects Koetter & Kim, has also received an AIA Honor Award.

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Michael Graves, Buildings and Projects, 1982-1989

Karen V. Nichols, Patrick J. Burke, Caroline Hancock, eds.
Princeton Architectural Press, New York

A number of events have held Michael Graves in the spotlight in the past year. A monograph of his work from 1982-1989 was published by Princeton Architectural Press, his headquarters for Disney was completed and featured in the June 1991 issue of Architecture, projects in Cincinnati and Indianapolis were discussed in the Sept/Oct issue of Inland Architect, and, as this issue of ANJ documents, six awards were conferred upon him at the NJSA annual convention. At the height of all this celebrity, in September “Architecture” published survey results showing that Graves’s designs headed the list of work most despised by architects. Clearly there is a mixed message here. How is it that an architect can be so honored by his peers and so decried at the same time? Though such a question is not simply answered, idiosyncratic design and continued excellence are always provocative, and often threatening. With the publication of the new book of Graves’s work, we have an opportunity to consider what it is that so stimulates reaction.

It is clear that a monograph is a kind of congratulatory exercise, as it collects the work in its fullness, presents it handsomely, and exposes it to review. After a decade of incredible productivity and public success, Graves remains in the spotlight, making the publication of his work appropriate.

Graves’s drawing and presentation techniques have not changed. The colored pencil drawings on yellow trace, the colorful site and building models, and the pochéed plans are still there. Although still evident, the referential sketches and character studies so prominent in the monograph of his earlier work are far fewer in number. This may be due to space limitations, but it suggests that the gestation period of later projects (after 1983) was compressed, and that the conceptual design stage was truncated. The sheer volume of designs executed by his firm have a corollary: He can not give all the projects the same amount of attention that he may have been able to lavish in the past.

A related issue is the quality of design. Graves’s work is highly personal and idiosyncratic. He has developed a method of design that is difficult to assimilate. His vision of figurative architecture, reminiscent of the Wiener Werkstätte, is revealed in forms with what generally would be considered peculiar proportions and oddly combined shapes. While this might suggest questionable results, these rarely occur, which is part of Graves’s genius. Not only is Graves a talented designer of quirky buildings, he is a gifted colorist. A significant portion of his success can be attributed to his freedom with color, and his inspired use of colors in combination.

In fact, Graves excels at interiors, where the individual’s experience can be most precisely controlled. His design for the Diane von Furstenberg boutique is elegantly simple and wonderfully detailed. It is unfortunate that this space was demolished, for from front entrance to back office it showed Mr. Graves’s ability to combine materials, patterns, colors, and furniture designed by him, and organize them with a strong floor plan. This space also serves as clear evidence of Graves’s use of classical organization in his projects. The only other American architect capable of combining such a vivid sense of visual dynamics was Frank Furness, whose Academy of Fine Arts Great Hall is stunning.

In his introduction, Christian Norberg-Schulz discusses Graves’s work as collage, as an assemblage of disparate elements. Graves uses his technique of assemblage even in projects which have very little internal spatial variety, such as office buildings. He employs this technique to participate in an exercise—the design of speculative office building in suburbia—that occurs across America, an exercise which generally does not contribute to the improvement or maintenance of the landscape or community. Graves’s suburban office buildings are only somewhat more inventive (though admittedly far more refined) than a myriad of others in the Postmodern vein.

The Aventine Mixed-Use Development (this issue, p. 12) illustrates this point. While the individual buildings are attractive, their arrangement on the site appears contrived. The site plan provides an overriding order, but it bears no relationship to anything beyond its borders. Here Graves has worked hard to create a place where there is none. He has partly succeeded.

In fact, Graves’s office buildings, particularly the low-rise structures, are not his best work. This is not surprising, as that building type has seldom been successfully designed. This is partly a result of budget, fee, perhaps interest, and, as the Aventine shows, the absence of an identifiable landscape. When his work is within a dense architectural milieu—the Whitney, the Sporting Club at the Belvedere—it invigorates and is invigorated by its surroundings. During the ballyhoo over the proposed addition to the Whitney, the remarkable inventiveness and skill with which the existing building was incorporated into a massive addition was too often overlooked. In none of Graves’s three schemes was Breuer’s building belittled or diminished. Scheme 3, which is the most abstract of the three, balances the modern with the figurative elements exceedingly well.

The newest work, especially that designed for Japanese clients, is more abstract than earlier designs. This work, which is characterized by bold juxtapositions of masses, over-scaled cylindrical columns, drums and rotundas, suggests a new direction for Graves, but it seems to be incompletely developed. This new direction is demonstrated in projects such as 2101 Pennsylvania Avenue in Washington, D.C. (p. 313 in the monograph), Izumisano Center (p. 290), and the Momochi District Apartment Building (p. 300), but these works appear to be unresolved preliminary schemes (even though photos of the last show it under construction). This is due partly to the lack of details relative to the scale of the projects. There is an absence of the decorative gestures (urns, garlands) that permeate much
of Graves’s work. It may also be that the projects’ budgets dictate more streamlined solutions.

Graves’s career has been one of progression, beginning with an adherence to the tools of Modernist expression and extending through the romantic concerns of Postmodernism. He has always used history as a source, as is most apparent in his referential sketches. He has adapted those historical forms and made them his own, incorporating them into an identifiable architecture. But where before the forms have been dominated by battered walls, shallow arches, and pyramidal and gabled roofs, now the shapes are unrelied flat roofs, columns without bases, capitals, or lintels, and simplified facades. In some instances, Graves’s current work harks back to his building for Best Products of 1979 more than to his projects of the mid-1980’s. This is due in large measure to the architect’s movement toward an ever more abstract interpretation of traditional architectural forms.

The private residence continues to provide the finest illustration of Graves’s talents. The Naiman residence, the Henry residence, and the Beach House in Malibu (shown on p. 19 of this issue) are evidence of a designer sensitive to the many vagaries of residential design. Graves infuses his residential work with the mystery and poetry of the best architecture. This is partly the result of his extraordinary facility with small-scale design, but it is also due to his ability to respond to the specific needs of a particular client. It is much harder to design well for the amorphous mobs who, perhaps uncaring, inhabit an office building. The Henry residence, especially, is a mark of Graves’s brilliance. It is the strongest single work of the past ten years. Though it is the result, undoubtedly, of several influences, and appears to have been assembled from disparate pieces, it is self-contained and complete. Its quirkiness is endearing rather than offensive. It is clever without being self-conscious. It contains simple, understandable rooms traditionally arranged. It represents the paradox of a refined design with an unstudied appearance.

The monograph is a well-crafted book, as one has come to expect from Princeton Architectural Press. It benefits from sumptuous and abundant color. Based on the ratio of illustration pages to text, one could easily refer to this simply as a “picture book”. However, the drawings and photographs offer far more than visual delight. They represent the thoughts and developments of one of the most talented architects of our generation, and deserve to be studied in their entirety. As these images depict an architecture that, while personal, is firmly based on history, they should prove interesting and stimulating, but not threatening, to any architect. The book’s introduction by Christian Norberg-Schulz and the closing article by Robert Maxwell offer insight into the ways Graves’s work can be viewed. These essays remain, however, mere clues to the meanings that each individual ascribes to architecture that is provocative, suggestive, and mysteriously powerful at the same time.

Reviewer P.S. Kennedy-Grant practices architecture in Bernardsville, NJ. He is chairman of the Editorial Board of Architecture New Jersey.
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