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Campus Architecture

The recent spurt of construction on campuses in New Jersey and throughout the United States is reminiscent of the 1960s, but with a difference. This recent construction boom consists not only of new buildings, but also, and significantly, of renovations and additions. These developments are made to accommodate advances in academic fields, and they reflect the need of college departments to stay up to date in order to attract students in these competitive times. They also represent another fact of institutional life — the diminishing availability or affordability of land, and the need of colleges and universities to maximize the use of their current land holdings, within their existing boundaries.

While demographic statistics indicate fewer college-age Americans now than during the 1960s, other factors are keeping college attendance fairly high. A greater proportion of people are seeking higher education than formerly; older people are returning to school after raising their families; people are making mid-career changes; and many feel the need for continuing education to remain competitive in their fields.

In this issue of Architecture New Jersey, we focus on the campus as a composite design environment, and show individual buildings when those structures effect improvements to their contexts. The building designs are contextual in their approach, as opposed to many of those in the 1960s, which saw their mission as the introduction of a new vocabulary to campuses. This contextualism is a sign of the times, and a logical response to the increasingly dense campus.

The amount of effort and money spent on campuses in the 1980s does somewhat restore faith in our society’s values. Placing an emphasis on education not only benefits our competitive abilities within the global economy, but also adds to the well-being of the individual.

RDC
The new Hoover Library addition (which doubles the existing 34,000-square-foot facility) through its form and location provides a center to the picturesque campus of Western Maryland College. By virtue of its location in front of the existing library, the addition redefines the campus’s central area into a tree-lined lawn to the north and, with the reorganization of the entry drive, a College Green to the east. To the south is a secluded garden built into the hillside. The addition presents a formal facade to each of these areas.

A central rotunda in the new 2½-story building provides a focal point for the circulation system, which connects through to all the floors in the earlier (1962) library building.

The addition, in keeping with the existing library and the majority of the campus buildings, is clad in brick with limestone trim. The lantern’s roof is metal standing seam and the main roof is synthetic slate.
Two new buildings for the Community College of Philadelphia have been arranged on their 2.75-acre square block site in such a way as to create a quiet courtyard, balancing the fast-paced urban corridor which cuts through the existing campus. The new open space also provides a link between two other courtyards, so that a series of spaces has been created. To the west, a new city park recently created by Philadelphia’s Redevelopment Authority features a landform sculpture by artist Athena Taka. And to the east, a courtyard formed by the 1980s addition to the former U.S. Mint building (CCP’s original center) has been re-landscaped by Louise Schiller, who worked with GBQC to landscape the new courtyard as well.

To create the inner space, the two new buildings (105,000 square feet in all) were pushed to the northwest and southeast corners of their site. The two buildings were massed to provide a progression of varied forms along the courtyard, and a view is maintained to the former Mint. The facades were designed to reinforce the streets bordering the block, and to provide openness through extensive glazing at the interior of the site, where dining and lounge facilities are located. Gray brick and painted metals extend the silvery palette of the existing campus, while bold colors accent entrances.
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The Georgian Court College campus was developed on the George Jay Gould estate in Lakewood, the architect of which, Bruce Price, stressed the importance of building-to-site relationships. The older buildings were oriented on a north/south axis and built with a consistent palette, with red brick bases, gray stucco walls, cream terra cotta trim, and white window and door frames. The more recent additions departed from these standards.

The design of the new Library/Student Lounge complex seeks to reconcile one of the modern buildings, the Arts & Science Building, to the originally established order, and to integrate another modern structure, Mercy Center, into a new landscaped courtyard. This courtyard gives form to its end of the campus, and creates a new pedestrian approach from the commuter parking area.

The new complex, which will contain a three-story library of 44,500 gross square feet and a 4000-square-foot lounge, is to be oriented on the north/south axis, relating to the old Casino building. While the view of much of the new complex will be screened from the main campus by trees and by the loggia connecting it to the Arts and Science Building, one of its elements will be noticeable: a large pedimented arch, derived in form from the Casino. The new complex's materials — stucco on non-loadbearing CMU, brick base trim, and aluminum windows—are inspired by the original architecture.
Center for Ceramic and Fiber Optic Materials Research, Rutgers University, Piscataway, New Jersey
CUH2A, Inc., Princeton, New Jersey

The siting of these two engineering buildings (the 55,000-square-foot Ceramic Research Center and the 32,000-square-foot Fiber Optics Materials Research Center) is meant to provide a gateway into Rutgers’s engineering complex. It achieves this by creating walls to define a path from the major parking lot, providing a plaza at the point of entry into the main campus space, and linking the two new buildings to an existing structure. Unfortunately, the proportion of the space is too long and open-ended to fully succeed in expressing the "gateway" idea.

To the project's credit, the detailing of the brick buildings and the contrasting glass curtain wall link is accomplished in a neat and sober fashion (with a little joke in the giant column at the main entrance), the choice of materials is suitably responsive to a ceramics research program, and the main lobby provides pleasant drama and relief within a straightforward plan.
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It is also evident that using Clayton products offers a creative advantage to the overall design when viewing the Arts Theater on Douglass Campus, the Physics and Astronomy Lab on Busch Campus and the Women's Center on George Street, New Brunswick. Finally, an excellent example of Clayton Block's beauty can be found in the split face architectural units enhancing Mercer County Community College.
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Elizabeth Reilly Moynahan, Architect, Princeton, New Jersey

The campus design aspect of this 4800-square-foot building (the first of a planned two-building complex) was clearly established at the outset of the design, for a couple of reasons. Neighbors agreed to the complex only if it retained the traditional residential style and setting. And while the original 1850-1920 house burnt during its renovation, which was to incorporate the Institute's office/meeting room program within the existing structure, the new building was built on the old footprint and integrates references to the old house. The exterior has gray cedar clapboards with extra wide white trim and copper gutters, and the terrace and entrance porch are of bluestone with brick walls. The interior conveys a serene residential quality, with halogen lighting and floors of oak and carpeting.

Chemical Engineering Building Addition, University of Delaware
Kehrt Shatken Sharon: Architects, Princeton, New Jersey

A clever architectural solution for the expansion of this research building had to be carefully examined for its relationship to the campus, because it broke the established order of pavilions sitting graciously within a generous park-like setting. To add 40,000 square feet of new space and to upgrade the existing laboratories, the design calls for expansion into the building's 40-foot "front yard," creating a new elevation which can incorporate a service chase, and a new entrance on the street. Landscape elements will be used to soften the edge, which will set up a rhythm for a long-range campus plan that may ultimately justify this controversial solution—the closing of the street to vehicles, and the consequent re-ordering of its scale.
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Campus Planning as Preliminary Design: West Point
by Philip Kennedy-Grant, AIA

Often it is necessary to see beyond the individual pieces of a client's idea to determine how a project can be made to cohere: The whole can thus become more than the sum of the parts. Master plans for two sites at the United States Military Academy West Point, New York, prepared recently by my architectural firm with landscape architects Miceli Kulik Williams, show how separate projects can sometimes best be solved by relating them under a unifying vision.

Pershing Center

At the Pershing Center campus, the clients had identified three projects. First, an entrance dedicated to General Creighton Abrams was to be created. Second, a portion of the Berlin Wall was to be incorporated into the campus. And third, a memorial was to be designed in honor of West Point graduates who commanded Corps level units in combat during the 20th century. The memorial was to include vintage tanks from the two World Wars and the Vietnam War, in recognition of the fundamental change in warfare brought about by the introduction of tanks in this century.

Pershing Center, the site for these projects, is on and adjacent to the main road into West Point, about 200 yards before Thayer Gate, the entrance to the main campus of the Academy. The site includes a Visitors Center (a lackluster modernist building with a garish postmodern entrance), intended as the first stop on the campus tour; a modernist brick administration building; and the West Point Museum, a Collegiate Gothic structure on a cliff overlooking the Hudson. These buildings are all adaptations of existing buildings—a former library, a dormitory, and a classroom building, respectively—and the complex lacks focus. To create a new order, an axis between the buildings, perpendicular to the main road, is highlighted, and the meeting point between new axis and main road is given form.

To create the new arrival stage, the present Pershing Center entrance into the campus—little more than an opening in a fence—is to be eliminated, the road is to be widened, and an island with a monument to General Abrams is to be placed in it. Stone pavers are designed to slow traffic and to focus attention on the new axial park leading to the existing West Point Museum.

The new park is to be bound by hedges, and will step up in terraces from the Abrams Gate to the museum. A fountain rises near the entrance to the museum and falls to a pool at the gate. Bronze busts of combat leaders will be placed along the outside edges of the park. The Berlin Wall fragment is placed within the park to demarcate the path to the Visitors Center. At the crest of a hill overlooking the fountain, three vintage tanks will be placed under delicately scaled pavilions.

With these fairly simple design interventions, leftover space will be organized into a meaningful campus with a defined entrance, and with places provided for the required memorials.

Thayer Walk

A second example of how campus planning can help refine the client's vision is illustrated by another West Point project. The main street through the academic area of West Point is Thayer Road. In 1990, the Superintendent decided to ban vehicles and make the road a pedestrian mall for the cadets. Recently the area has been barricaded to deny access to vehicles (except in the case of emergency). The architect's task was to take this concept, refine it, and show how it could be expanded.

From the south, the current road closure occurs approximately one-third the way into the cadet academic area. There is no logical termination of Thayer Road, and no obvious entrance into the cadet area. From the north end the closure is equally abrupt, and there is no termination of Thayer Road at The Plain.

The design of Thayer Walk incorporates a new science building as the terminus of Thayer Road and the entrance to Thayer Walk. The building emerges from the granite hill on the west, straddles the road/walk with a sallyport, and stretches across the service road with a tower.

continued on page 29
The Creation of an Urban University: The New Jersey Institute of Technology 
by Michael Mostoller, AIA

NJIT: History and Development

The American campus is a paradox of concept: a model of an ideal world to prepare young people for the realities of life. As a place it is a paradox of design: a combination of a strict order and hierarchy of structures with a return to nature. Historically, the sacred grove of the ancient philosopher teachers reemerged in the 17th century college as the site for the transformation of the body, mind and in those days, soul, of youth. The first open courts of buildings in the town/village led to the quadrangle ensemble as the organizing principle of spatial order. In these defined domains and hallowed halls nature permeated the whole as an active spatial part, not a passive visual object; it formed an active social arena, not a romantic escape. At the same time, rows and quadrangles of buildings interacted together and with the space, creating dynamic borders and edges. Acting as reciprocating figure and ground to each other, the spaces and structures coalesced in a total synthesis. While creating object-buildings, the design idea also created “urban” domains. While including nature, it created forceful social space. Socially vibrant and spatially coherent, the green campus is America’s most successful and enduring urban invention.

Victorian Variations

At the same time early campuses grew into collections of quadrangles, the nineteenth century city gave birth to another education endeavor born of the necessities of inventions: industrial training schools. The proto-engineering colleges were located in the cauldron of their creator — the industrial city. By 1881 in New Jersey the Legislature passed an “Act to Provide for the Establishment of Schools of Industrial Training”. In 1885 the Newark Technical School (fig. 1) opened to serve the industry of the city and region. Located in downtown, the late Victorian-styled structure on Park Street was part and parcel of the dense urban fabric of the industrial city. Military Park, just down the street, served as creation ground and social center for student, resident and worker alike.

Approaching the end of the century, the school’s size and ambitions had outgrown the Park Street structure. A new building, the first Weston Hall (fig. 2),

continued on page 23
The New Buildings at NJIT

We are now seeing at NJIT a number of buildings — we might call them the second round of buildings — that far exceed in quality the structures of the 1960s and 70s, which were pragmatic but dull. This second generation of buildings, discussed in the following paragraphs, reaches a high level of design. Nevertheless they, too, are tinted with the static coloration of “corporate design.” NJIT would now benefit enormously from a round three addition — a truly major work of architecture that would generate international recognition of the university, a university that has come of age academically in its home on the Heights.

Otto York Center for Environmental Engineering Science, Grad Partnership (fig. 6)

The vanguard post-modern building on campus houses laboratories for research on ways to deal with such environmental problems as toxic wastes. It is a linear building aligned with Warren Street on Newark’s east-west axis. A circular tower provides an entry and a visual stop to the cross street that leads out of and into the campus at this point. The long building steps down the hill making an edge wall that helps define the views out of the campus. The building is planned on a servant-served bay system of lab work spaces and their support rooms. This is the expressive order of the building, revealed on the outside in red and yellow brick, the colors of the adjacent lab buildings of the twenties and teens. Great care was taken to articulate the façade as a surface and as an organization of elements. The wall is broken down into the proto-typical base-middle-top palazzo formula, with a rusticated treatment at the ground, the three-story lab “piano nobile,” and a broken running cornice. Bands of bright red windows in the lab bays are transformed visually into squared aedicula elements with textured surrounds of block and tile. In the base the element is also recessed; the surround has a larger grid and the window is painted blue. Brick accents add interest where there are no openings. This entire treatment — the elaboration of each window, the articulation of the bay system, the definition of base-middle-top, the differing colors and many materials — make this a lively building indeed. Purists may prefer continued on page 31.
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The Creation of an Urban University
NJIT: History and Development
continued from p. 20

was built up the hill from downtown on High Street. This wide avenue, the upper western limit of the first plat of Newark recorded in 1668, was bordered with large houses and civic institutions. A full-blown Gothic pile, the emergent education style, Weston looked out over the city. Behind it on small blocks and short streets was a mixed-up active mess of factory, tenement and house, school and church. As the school continued to grow laboratory and classroom buildings were added. These simple brick structures, built like factories with large open bays, today house the Schools of Architecture and Civic Engineering.

Campus Modern
In the 1950s the Newark College of Engineering was still housed in these buildings cheek by jowl with the Mechanic’s High School and what was now considered “ancient” factories and dwellings. This decaying neighborhood directly adjacent to downtown was a prime target for redevelopment. The city and the Newark Housing Authority drew up proposals for urban renewal. Out of these visions came Rutgers Newark and a new College of Engineering. Over a decade later (figs. 3, 4) the area had been cleared. A student and alumni center, gymnasium, library and lab/classroom buildings were built. They are the epitome of structural-sculptural buildings of the early sixties typical on campuses from shore to shining shore. On a clean ground each building sought a unique form, a powerful sculptural aura, an extravaganza of materials and a dynamic structure — all right next to each other! No coherent space was created, no edges defined, and far too few trees planted. While the old city of buildings and blocks and streets was destroyed, no new spatial entity was created. The urb was removed, not yet renewed.

The entire city experienced continued decline as both industry and resident moved to the suburbs. Re-housing and rebuilding schemes on property near to the campus attempted to staunch this flow to no avail. They too totally cleared the land of “ancient” neighborhoods leaving a wasteland of projects in their wake. Urban removal was complete on the north.

Finally, in the city cataclysms of the late sixties, residential areas to the south and west were incinerated, abandoned, bulldozed — and left vacant. While two new institutions — Essex County Community College and the New Jersey University of Medicine and Dentistry — were added to the renewal mix, creating a “University Heights”, the area remained barren in aspect and bereft of amenity. Each institution, without either boundary or focus, without either landscape or streets, remained both isolated and disorganized.

Master Plan I: Centers and Edges
Yet, as the phoenix said, it is no more surprising to be born twice than once. The institutions began to accumulate energy, and by 1980, to generate their own urbis civitas. With over 25,000 students on a daily basis, a university district was extant in what most New Jerseyans thought of as an abandoned neighborhood in a devastated city. These institutions, only minutes from a resurgent downtown, a revitalized museum and a rail link to the continued on page 24
megapolis as well as a short ride to a booming new airport complex, represented a vital part of a new epicenter of urban building on the eastern seaboard. At this time, New Jersey Institute of Technology's new president, Saul K. Fenster, brought a will to build a fitting place for the state's scientific university that would result, finally, in a campus in Newark.

In 1981 Fenster prepared a Campus Master Plan that outlined the steps in a strategy of building and spatial definition. By placing new buildings on Central Avenue at the northern boundary of university land the impact of traffic from this major east-west thoroughfare would be halted and a spatial boundary would be established to define an edge for the existing object buildings. A simultaneous enlargement of the embryonic campus green would help create a positive center for social life and a greater natural presence. Developed by campus architect David Gibson, this document was crucial in defining the beginnings of a growth strategy that would later be used to site specific structures.

A great change occurred in the concept of the Newark Universities at this time. Dormitories were built. Students began to reside on the grounds of NJIT and Rutgers. By the late 1980s, a third dorm, designed by the Hillier group, gave the NJIT campus a residential air. Placed near an earlier dorm and the gym it defined the enlargement of the central green. On its opposite side a small residential quadrangle was formed with the older dorm making a quiet outdoor living room for the students living on campus. This residential center anchors the campus in both space and time — the green is reinforced with a strong new building presence and student life animates the core of the campus.

Master Plan II: Quads of Tomorrow

As the decade progressed, President Fenster's vision became a reality with the completion of the northern edge buildings. An Information Technologies Center and a new library/School of Industrial Management/academic services building complete the northern boundary from within and define the campus from without. A major entrance to the campus is being built at the library that will connect Central Avenue and the green. The library completes the green on the north. It final-izes the placement of the major common buildings about the green confirming its role as the social and intellectual center.

In the spring of 1990, a new master plan was prepared by Ryan Gibson Bauer Kornblath (fig. 5). This plan concentrated on the creation of an edge to the south and the development of a series of quadrangles. With the main green established with the new library and dormitory, two new quads are planned, to move the campus expansion southward. New buildings by Ryan Gibson Bauer Kornblath for the Electrical and Computer Engineering Department and Microelectronics Research form a space with existing lab/classroom buildings. EE/coE and Microelectronics are linked with a bridge that firmly bounds the newest quadrangle. Clustered windows in a white, smoothly...
The Northeast Campus Master Plan, commissioned from Boston architects Machado and Silvetti to accommodate expanding engineering facilities at Princeton’s extreme eastern edge, predicated the placement, massing, and typology of new buildings in order to satisfy two major requirements. The first, established by the University, was the continuation through this area of the major east-west campus path, McCosh Walk. And the second, proposed by the architects, was the creation of a new square courtyard alongside Prospect Street. This courtyard was to be on axis with the existing wrought iron gate, which would give access to the courtyard (as it had to the Athletic Field formerly on this site) and would derive prominence from the courtyard by being set off with appropriate openness.

The recently completed 400-car, 4-story parking structure, designed also by Machado and Silvetti, is the first building to be built in accordance with the Northeast Campus Master Plan. The parking garage stands as a defining structure on the east site of the courtyard, as stipulated by the Master Plan. It also responds on its north side to the requirement for accommodation of McCosh Walk: It encompasses the Walk within an arcade.

This unusually elegant structure has several notable elements. A 20-foot-high brick perimeter wall continues and responds to the existing garden wall designed in 1911 by McKim, Mead and White. A three-story-high double lattice screen made of bronze encircles its upper floors, the diagonal members curving outward around the top to create an impression of abstract Gothic arches, fitting for this campus. And a topiary is to be formed on the south facade through the growth of ivy on a steel screen, reinforcing the idea of a garden front. Five-story copper panels mark the entrances to the garage.

Due to a decision by the University and the community regarding the placement of a Materials Science Center with an eye for future expansion, the square courtyard envisioned by Machado and Silvetti will be compromised. The new building, designed by The Hillier Group and now under construction, leaves less room than desirable behind the old wrought iron gates. The architects do their best to overcome this problem by aligning the main building’s entrance with the gate and creating a three-story skylit atrium within. The Center is coolly designed to reflect the periodic arrangement of atoms and the relationship between atoms and molecules, through the disposition of its building volumes and its facade treatment.

Another building designed by the Hillier Group, for the northeast corner of the area, is the Engineering Quadrangle Expansion facility. Like the Materials Science Center, it incorporates the Princeton pattern of the courtyard in the modern idiom, for those who do not want their hair ruffled: Like Materials Science, it has a skylit atrium. It struggles hard, but with modest success, to use "abstract" two-story bay windows to relate gracefully to both the existing institutional complex and nearby residences.
Performing on the Edge: A Princeton Quartet
by Michael Farewell, AIA

The last 100 years has seen Princeton University’s Washington Road shift roles: Originally a peripheral campus street, it is now a central artery (Fig. 4). Due to significant expansion east of Washington, this major access route to downtown Princeton has become more of a barrier to bridge than an edge to reinforce. As a result, the new buildings and landscape elements, instead of performing typologically as walls to edge the street, create courts and plazas adjacent to the road, with axes perpendicular to the road to reinforce ties across the campus. Four buildings along Washington—two recently completed, two under construction—exhibit a full range of responses to the transitional nature of this road. All, too, engage in the Gothic versus Classical dialogue which has always informed Princeton’s architecture.

The history of the Princeton campus can be understood as the alternating ascendency of two contrasting campus planning and architectural traditions, with no single tradition achieving full supremacy over the other. These traditions can be generalized as the Classical/platonic and the Gothic/organic, with the Classical tradition distinguished by axial order, pavilion-type massing, and bilateral symmetry, and the Gothic tradition defined by informal circulation, courtyard planning, and asymmetrical massing. Nassau Hall, with its precisely located satellite buildings, Whig and Clio, represents the former, while Holder Hall, with its honeycomb of portals, arcades, and courtyards, is a paradigm of the latter. The hybrid campus character resulting from these two traditions has informed many of the responses along the Washington Road corridor.

The addition by Boston architects Koetter Kim to Firestone Library (a 1940s Collegiate Gothic building) can be understood within the Gothic/organic tradition despite certain classicizing elements. The addition (Figs. 1, 2), which extends the library almost to Nassau Street’s sidewalk and thus helps define the campus’s northern edge, is on its exterior a one-story structure with a highly articulated two-story corner pavilion; several steel and glass pavilions are lodged behind the predominantly horizontal facade. The building works hard to reflect its context. The dressed limestone piers of the elegant McKim Mead and White wrought iron fence to the west have been mapped into the facade as limestone pilasters, along with sections of wrought iron grille; the dressed limestone and random ashlar of Firestone have been extended to the new base building; the one-story rusticated base of Richard Morris Hunt’s magisterial Aaron Burr Hall across Washington has guided the overall height, massing, and terra-cotta coping; and, finally, the horizontal plane of the campus landscape has been extended across the roof as a garden terrace. This last condition seems to have exercised a controlling influence on the design, for the enclosing walls, which register so many influences, have a kind of geo-morphological character, as if the whole building were carved as a stratified mass. Though many of the influences are Classical in origin, their inflection and juxtaposition, and the resultant hybrid form, clearly puts the design within the Gothic/organic tradition. Even the detailing is anticlassical, with local centers qualified by eccentric elements, and any
approach to classical resolution qualified by contingent effects. The framed panels, for example, are filled in Serlian style with solid wall rather than the expected void. The most Classical of features, the corner rotunda, is fragmentary in form, imploded at its roofline, and characterized by an inversion of wall and void. The overall effect is of masonry under stress, shifted, compressed, and caught in the transformation of the moment. In this it is reminiscent of the work of Frank Furness, but more refined in effect and certainly less charged with energy. This is cerebral architecture; one is struck, despite the sensuous materials, by the intelligence, rather than the passion, of its creators.

In terms of its relationship to the adjacent streets, the Firestone addition takes a stance appropriate to its significant corner location: Despite its mediating roof garden, the building acts ultimately as a closed wall edge.

South along Washington Road is another addition, now under construction, which promises to continue the stylistic themes begun at Firestone, but taking a different urbanistic tack. The Department of Philosophy and Center for Human Values (Fig. 3), designed by the Boston firm Kallman McKinnell and Wood, is an addi-

Fig. 2. 1879 Hall addition

Fig. 4. Washington Road and environs

Fig. 5. Center for Jewish Life: Floor Plan

Fig. 6. Center for Jewish Life: Front Elevation
tion to the 1879 Hall Building, and stands at the juncture of Washington Road and McCosh Walk, the University's major east-west axis. The addition seeks to reinforce, both visually and practically, McCosh's extension across Washington and through Woodrow Wilson Plaza.

The original Jacobean-inspired Hall Building, with its emphatic street wall, central pointed-arch portal, and asymmetrical battlemented towers, suggests not only the Gothic/organic but more specifically the Oxbridge tradition of courtyard planning. The temptation to extend this building with a new wall structure and second portal was avoided. The building turns inward, implying a new court without really containing it, and relying on a key element, a corner tower, to create both a gatehouse and a hinge connection for McCosh Walk. Robertson Hall, the Woodrow Wilson School that stands at the lower end of the Plaza, becomes a backdrop for the diagonal view from the Walk, and is progressively revealed as one moves eastward along the Walk. This sophisticated campus planning is reminiscent of the placement of Gibb's Radcliffe Library at Oxford, and results in the kind of felicitous composition which refines a campus as layers are added over time. In terms of forms and materials, this addition, like Firestone, reflects the influence of adjacent buildings. Red brick and limestone, as well as the verticality of the corner tower, convey a sense of continuity, both with the Hall Building and with McCosh Hall to the north. This addition, however, is less tortured with surface mutations than Firestone, more willing to be a supporting player, and more successful as a result.

Robert A.M. Stern's Center for Jewish Life (Figs. 5,6), also under construction on Washington Road, programmatically and formally relates to the residential club architecture around the corner, on Prospect Avenue. Prospect has some quite significant two- and three-story buildings that are domestic in scale and massing. Gabled, hipped, and gambrel roofs, double-hung windows and a consistent setback from the street distinguish these buildings, most of which date from the early 20th century. These are pavilion-type buildings, but with their close adjacency, garden walls, and terraces, and the strong line of street trees, they emphasize outdoor space and create a strong exterior order. The Center for Jewish Life represents the extension of this order along Washington Road's east side. By relating only to the domestic architecture, this building avoids connecting to the more monumental buildings across Washington and to the south. Exterior elements such as dormers and bays are drawn from the grand tradition of the American country house; isolated from each other, unlike at Firestone, they do not qualify and contradict themselves. Inside, too, inflections are resolved within a Classical vocabulary of room-making. Exuding domestic repose and self-contained confidence, this building is an island in turbulent seas. It quietly nostalgic for another time, choosing a single model rather than attempting to resolve or even reflect the sets of conflicting site conditions and contrasting historical types of its context.

Venturi, Rauch and Scott Brown's Fisher and Bendheim Halls (Fig. 7), a recently completed addition to Corwin Hall, is the antithesis of the Stern building. While the building is not directly on Washington Road, it plays a significant role in creating a transition between institutional and residential zones, which Stern's building so assiduously avoids.

A four-story red brick elongated bar of a building, Fisher/Bendheim exhibits multiple elements which relate to both the classical and Gothic traditions and the residential and institutional. Through extraordinary alchemy, a leaded glass Gothic window has been pumped up in scale, stamped flat, and its parts grafted together in an allusion to a modernist strip window. Classical elements, such as the marble cladding and the ghost of a pediment which defines the upper entry, are likewise transformed through elision, folding, and flattening, retaining but a whisper of their origins. Even the broad flight of stairs leading down to Prospect Avenue, a brilliant foreground and stylobate for the adjacent Woodrow Wilson School, tapers in typically inverted fashion towards the bottom rather than the top. With forms originating in one traditional language being shifted into another, the building assumes a position in the Gothic/organic body of work, even as it attempts to marry the two predominant orders.

So Bendheim represents, like Firestone, an intense effort to mediate between the local architectural characters. Its power resides in its juxtaposition with the building whose part (though not its details) is the most Classical on campus, the Woodrow Wilson School. With Woodrow Wilson, Bendheim sets out to create a truly urban ensemble grounded in an understanding of the two traditions of Princeton.

These four projects explore the order of the campus edge/artery, both in terms of planning and in language of expression. It is interesting to note that, at this particular moment of Princeton's history, while the Classical impulse is clearly on the scene, the Gothic/organic approach seems to be carrying the day. Some of the most stirring work seeks to triumph as a coalition.

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rendered cubic mass suspended above a setback ground floor situates the design between Gropius and Rossi. They are the simplest of all the new structures and bring a certain directness of expression to bear on extremely complex interior activities.

A projected home for the still youthful School of Architecture will bound this space on the south, across Warren Street. The Architecture Building will be part of a block with a fourth dormitory and the first campus residence, converted from a warehouse in 1980. Another new quad, between this group and a new parking services structure, designed by Grad Partnership in a design-build venture with Mulach Parking Structures, will provide the last of the series of defined open spaces. Together they make a diagonally developed set of green rooms increasing in size from south to north and forming a hierarchy from residential quads to classroom quad to common green.

Finally, after almost one hundred years of building and rebuilding, creation and destruction, an urban college has become a campus university in a revitalized neighborhood. The new quadrangle campus, carved from a thicket of ancient buildings and blocks rather than the forest primeval, establishes a ground for the higher learning of the next century. Its balance of energy and repose, space and structure, urbanity and greenery may instruct coming generations in the ways of community. Its example as urban reform both restores a vanquished territory to vital use and ties the future of our heritage of a way of building that is still, paradoxically, a real model.

LOUIS KAHN EXHIBITION:
Louis I. Kahn: In the Realm of Architecture, will be shown at the Museum of Modern Art in New York from June 14 to August 18. A review by Alan Chimacoff of the exhibition, which appeared last fall at the Philadelphia Museum of Art, will be published in the next issue of ANJ.

Philip Kennedy-Grant, AIA, practices architecture in Bernardsville. He is chairman of ANJ's editorial board.
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The Creation of an Urban University
The New Buildings at NJIT
continued from p. 21

the more simply treated rear elevation. The building succeeds completely in expressing its content and creating an important visual edge. It also kicked off an era of “high design” ambition among the corporate firms invited to design the new campus.

Library and Industrial Building, The Hillier Group (fig. 7)
The completion of the campus on the northern boundary has been accomplished with a $13.3 million structure for a new home for the university library, Office of Admissions and School of Industrial Management.

This building, now almost finished, repeats little of the materials or compositional ideas of Cyprus Hall. It articulates the functions more expressively, the structure more pictorially, and adds an almost supernumerary element, a tower, to visually stop the northern edge of the green and mark an entry point to campus. This desperately needed symbolic gesture may give the campus a distinguishing mark of architectural identity that can supersede the logo of the Administration building, a 19th century Flemish style orphanage. This building’s composition seems to have flowed with the times and tides of architectural fashion, replacing the classical formula of Cyprus Hall with the confabulations of contemporary constructivisms.

A structural grid is brought out on the surface of the prefab artificial stucco panels as an intaglio relief and different color. Squared window openings occur as required within this grid. The dark tile base, reminiscent of the dorm, partially masks the flow of the “structural” grid to ground. At roof level, outriggered canopies lighten the boxes of the main volume and add another visual feature. At the tower a double piano curve device on an upper level accentuates the visual stop of the tower and heightens the pictorial approach to composition. The overall exercise seems to mediate both the formal manipulations of structure in Gunnar Asplund’s addition to the Göteborg Law Courts of 1934-37, and, in its manifestation of structure as applied relief, the facts of contemporary construction that suppress all real structure behind thin, often cheap, factory-made panels.

Information Technology Center, Rothe Johnson Associates (fig. 8)
The Information Technology building anchors the northwest corner of the cam-

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It faces in to the dormitory court and diagonally to the green. The outer aspect is to Lock Street and Central Avenue. This el bounds the campus comer with imposing height and mass. The building houses classrooms, workshops, offices and laboratories. The inner side of the el is a one story long span “factory of the future” research proving ground. As at the environmental research lab, attention was paid by Rothe Johnson Associates to articulation and materials as a design signification system. The program of 187,000 square feet, four times the earlier building, houses several departments and many functions, all, in the current theoretical stance, in need of expression. First, three wall systems create a volumetric reading of a building in a building in a building. A bounding lower wall of brick, similar in height and color to surrounding structures, ties the building to its physical context. A white panel curtain wall with black windows rises above that. Emerging from both is a black glass-white mulioned gridded curtain wall. This tripartite volumetric organization gives the building a simultaneous expression of context and program and site that is dominantly effective. The high contrast black-white motif dramatizes surface differences perhaps too divertingly for the volumetric reading, lending as well a slightly surreal Darth Vaderish sense to the future-of-the future program. Secondly, an entrance forecourt is created in the el with the brick wall that leads to a large welcoming interior entry. Abutting this grand hall are large lecture rooms and the factory of the future lab. Here industry and academy will develop new productivity scenarios. This building, part teaching, part academic and part “industry,” part teaching, part office, part workshop, is a contemporary multi-use campus center like those structures that in the seventeenth century housed the entire college.

Cypress Hall, The Hillier Group (fig. 9)

The third dormitory for NJIT houses 432 students in two-person rooms. This large number was required to make it a paying proposition. The large volume led to a U-shaped footprint to fit the small site. On one side this creates a residential courtyard with the “modern” dorm. On the outer side a high six story wall faces the green and the two story student center. This great wall, so high it cuts off a view from the green of the newly finished Info Tech, is another palazzo façade using the base-middle-top strategy. This is achieved by variations in window size and spacing, changes in materials, different colors of tile, and expression on the different uses at the base and corners. The tile, a new material on campus, varies in color from brown-red to purple, another element new to campus. Glass block is also introduced with a great steel arch on a column that leads to a basement. The top is crowned with a gigantic A/C screening element of concrete acting as pediment to palazzo, perhaps linking Alberti and Acopolis. At the corners, a square gridded glass curtain wall encloses the lounge spaces used by students on each floor. These lounge bays are supported at ground level on a battered concrete support, perhaps linking Alberti and Breuer. The thin edges of each floor slab penetrate to the façade’s surface, banding the finish tile into strips, raising the question of wall as skin or wall subordinate to structure. As an edge to the green, the great wall is a commanding statement of enclosure, all too absent in the previous decade’s one and two story “tax payers”.

Michael Mostoller, AIA, is a partner in the Princeton firm Mostoller Travisano Architects. He is Professor of Architecture at NJIT.

Additional Credits

Hoover Library, Western Maryland:
Architects: The Hillier Group, Princeton; John Pearce, principal-in-charge; Joseph Rizzo, project manager; Karin Robinson, design architect; Bill Metzger; Bill DuBois, specifications; Nancy Vargas, interiors.
Contractors: Henry H. Lewis Contractors, Inc.
Community College of Philadelphia:
Architects: Geddes Brecher Qualls Cunningham, Philadelphia; Warren Cunningham, FAIA, principal-in-charge; Michael Kihn, AIA, design principal; Brian Wait, project manager; Eric Sternfels, AIA, project architect.
Consultants: Raval Engineering, structural; Vinokur Pace Engineering, mechanical/electrical; Louise Schiller Associates, landscape architects; John L. Manning, food service, Shen Wilcox & Associates, acoustical.
Library Complex, Georgian Court:
Architects: Geddes Brecher Qualls Cunningham, Princeton; Hamilton Ross, AIA, principal-in-charge; Neville Epstein, AIA, design principal; William Dix, AIA, project manager; Daniel Klett, project architect.
Consultants: Blackburn Engineering Associates, structural; Syska & Hennessy, mechanical; Louise Schiller Associates, landscape architect; Wolf & Company, cost estimator.
Institute for Women’s Leadership, Rutgers:
Architect: Elizabeth Reilly Moyhahan, Architect, Princeton; Maria Tarczynska, project assistant.
Consultants: Brandt Ricci Riley, Engineers.
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