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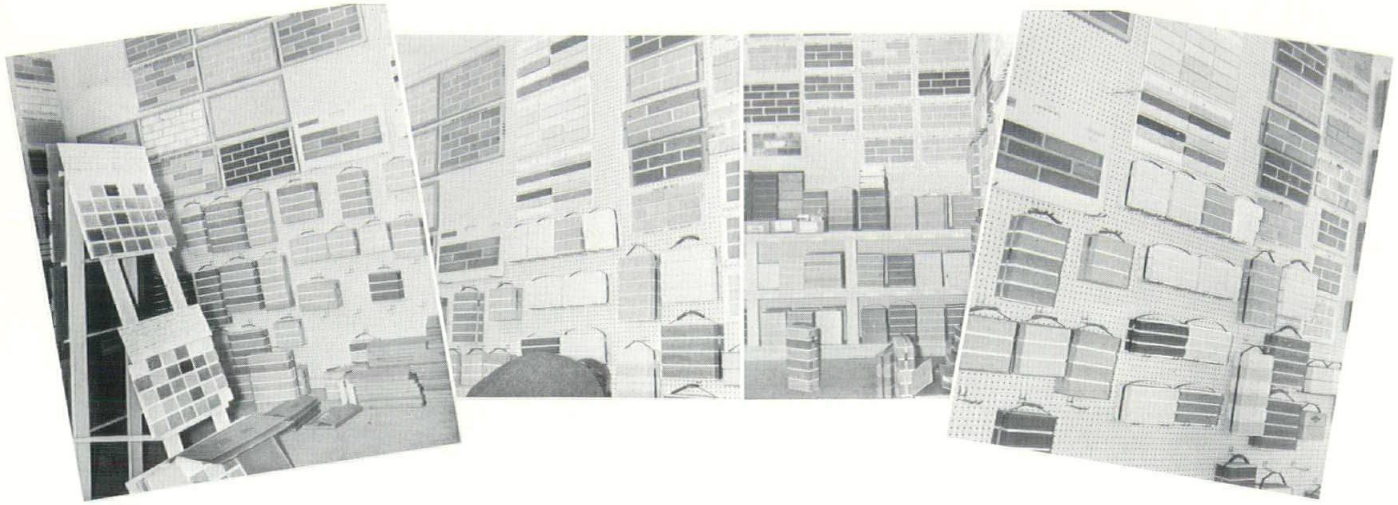

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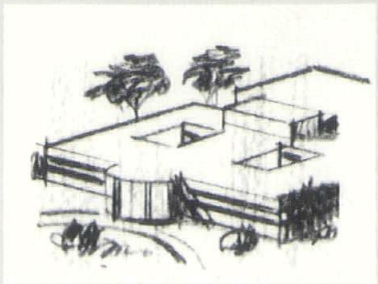

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COMING EVENTS

March 1-27
Athena Gallery, New Haven: Paintings by Arthur Cohen.

•

March 3-April 4
Yale University Art Gallery, New Haven: Contemporary Art at Yale, an exhibition of work by three members of the faculty of Yale School of Art and Architecture (Erwin Hauer, Robert Jergens and Robert Mallary).

•

March 4-April 4
Yale University Art Gallery, New Haven: An exhibition of some of the gifts and purchases acquired by the Gallery during 1964.

•

March 11-April 1
Museum of Art, Science and Industry, Bridgeport: A 31 panel exhibit of recent landscape architecture designs.

•

March 17
Old Art Gallery, Yale University, New Haven: Public Lecture
Christian Norberg-Schulz

•

March 18
Fairfield Motor Inn, Fairfield: General Membership Dinner Meeting of Connecticut Society of Architects and CSA Women's Guild (6:00 p.m.) "Life in Russia Today" by V. A. Mihailoff.

•

March
Lower Valley Art Guild Gallery, Old Lyme: All-member show.

•

March
John Davenport Branch Library, New Haven: Lithographs of Michaelangelo and Bernini.

•

April 7
Old Art Gallery, Yale University, New Haven: Public Lecture
Ralph Erskine

•

April 20-21
Statler Hilton Hotel, Hartford: Fourth Construction Industry Exposition and Symposium, sponsored by the Connecticut Building Congress.

(Please turn to page 33)

CONNECTICUT ARCHITECT

BOX 346 · GUILFORD · CONNECTICUT · 06437

VOLUME I, NUMBER 2 MARCH - APRIL, 1965

FRONT COVER: Crisp lines of entrance provide focal point for front facade of The Bridgeport Gas Company Service Center.

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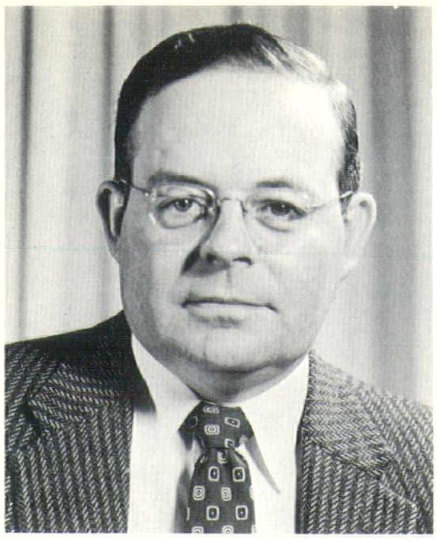


Ralph T. Rowland

The President's Viewpoint

CHANGE RESPONSIBILITY AND COOPERATION

By Ralph T. Rowland

Nothing is so constant as change. To some, change in itself is a desired objective. To others, change may be a source of worry or fear. Change may occur slowly or suddenly, agreeably or disastrously – but it is always to be expected.

Change is no stranger to architecture. Even a superficial glance at the buildings of other years reveals that architecture has been sometimes adventuresome, sometimes cautious, sometimes original, sometimes imitative, sometimes lavish and sometimes miserly. Architects have encouraged change, they have opposed it, and they have even caused it.

In this our changing world, and in these our changing times, we architects are being told that our profession must change too, or be found unsuitable for a changed world. Old skills, old talents, old disciplines and methods may not serve tomorrow, we are warned. "Building is different now", an enterprising builder said to me recently. "It used to be that the architects are being told that our client's needs, then wrought a compromise with his client's means. Now the builder must help direct the architect so the client gets what he can afford".

"Suit yourself about the brick selection", said a client not long ago. "What I want to know is, how long will it take for me to get my money back, and where can I get the most favorable mortgage terms?" Or another prospective client: "All I want is to sell the land at a good profit. It can be any kind of a building, just so it sells the land".

Changes in Practice

There can be little question that the practice of architecture today is changed appreciably from the conditions of even a few years ago – and the changes continue. It is not just a matter of design or technology either. True, a new philosophy of spatial relationships has replaced the studied symmetry of 1925. Materials and structure are now expressed dramatically instead of being artfully concealed. The change in architecture is even more significant than the outward signs in our buildings, however – it is most evident in the architects themselves.

Few occupations call for quite the degree of omniscience that is required of the architect. Historically, he combined the skill of the artisan with the talent of the artist and the perception of the philosopher. In more recent times, he has had to include also a working knowledge of structural, mechanical and electrical engineering, acoustics and materials technology. And in our own generation, the architect has found it necessary to add economics, land planning, real estate law and business administration to his fund of knowledge.

The buildings produced by his design and direction today must make the best possible use of their sites, they must be structurally sound and free from the hazard to life or property, absolutely weathertight, warm in winter and cool in summer, comfortable for their inhabitants, esthetically pleasing to the community, profitable for their owners, a good investment for their mortgagors, and sufficiently distinctive to be worthy of the architect's effort and talent. In addition, his buildings must conform to all applicable zoning regulations, building codes, and the standards and rules of the various government or insuring agencies which may be concerned.

This is no easy task – and it isn't getting any easier. In this day of urban renewal, state and federal

(Please turn to page 28)

Waterbury's Silas Bronson Library, designed by Joseph Stein of Waterbury, won an award for outstanding design in competition sponsored by the American Library Association and the American Institute of Architects. The landscape lighting has low level luminaires that delineate the path to the building without disturbing the view. The handsome statue of Benjamin Franklin is illuminated from luminaires in the foreground. The low mounted mushroom luminaires contain fluorescent lamps which, because of their cool color, are very flattering to the adjoining foliage.

THE LIGHTING CONSULTANT'S ROLE IN ARCHITECTURE

BY SYLVAN R. SHEMITZ

A building may be pleasing to the casual observer, and receive rave notices from architectural publications, but if functional lighting is neglected it may become a dungeon for the user. Lest we forget, architecture is defined as "the art or science of building; specifically, the art or practice of designing building structures and especially habitable ones."

Lighting is a most plastic medium of design capable of being molded and of molding the shape and sensation of structure and form.

Discretely integrated into the environment, it has the ability to:

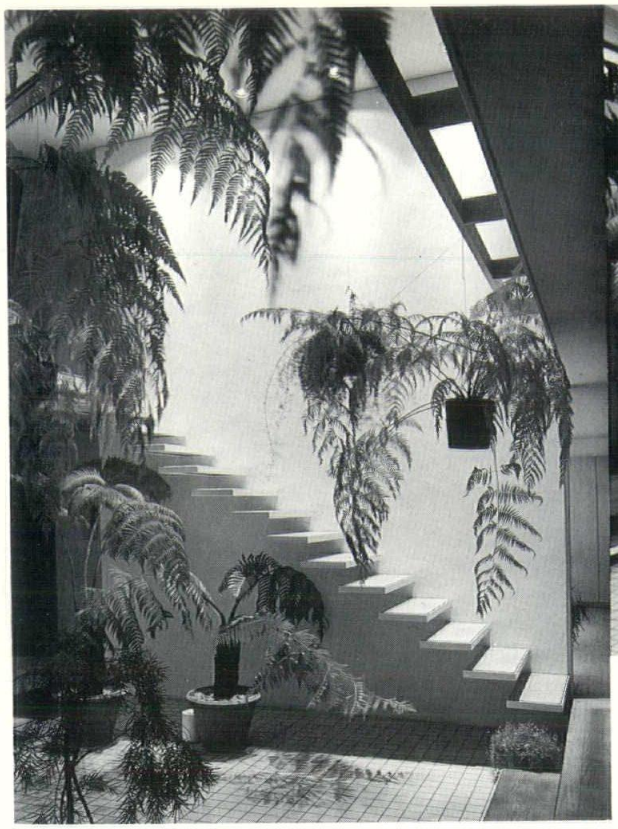
1. Cause movement within a space;
2. Enlarge or restrict movement;
3. Enhance texture or cause it to disappear;
4. Breathe life into translucents;
5. Emphasize or subordinate spatial elements;
6. Create cool or warm impressions;
7. Complement or subdue color;
8. Make an atmosphere dramatic or reserved.

Yet, good lighting relates pointedly to the hard economic facts of business, as well. It can help to increase worker efficiency. It produces relief or change.

The architect's desire to create a total environment, of which the most important element is visual sensation, is implemented by five criteria which a lighting consultant must supply to reach his goal.

First, he must assist in the initial design stage in determining the lighting concepts, both natural and artificial.

Second, he must integrate the equipment into the architecture.

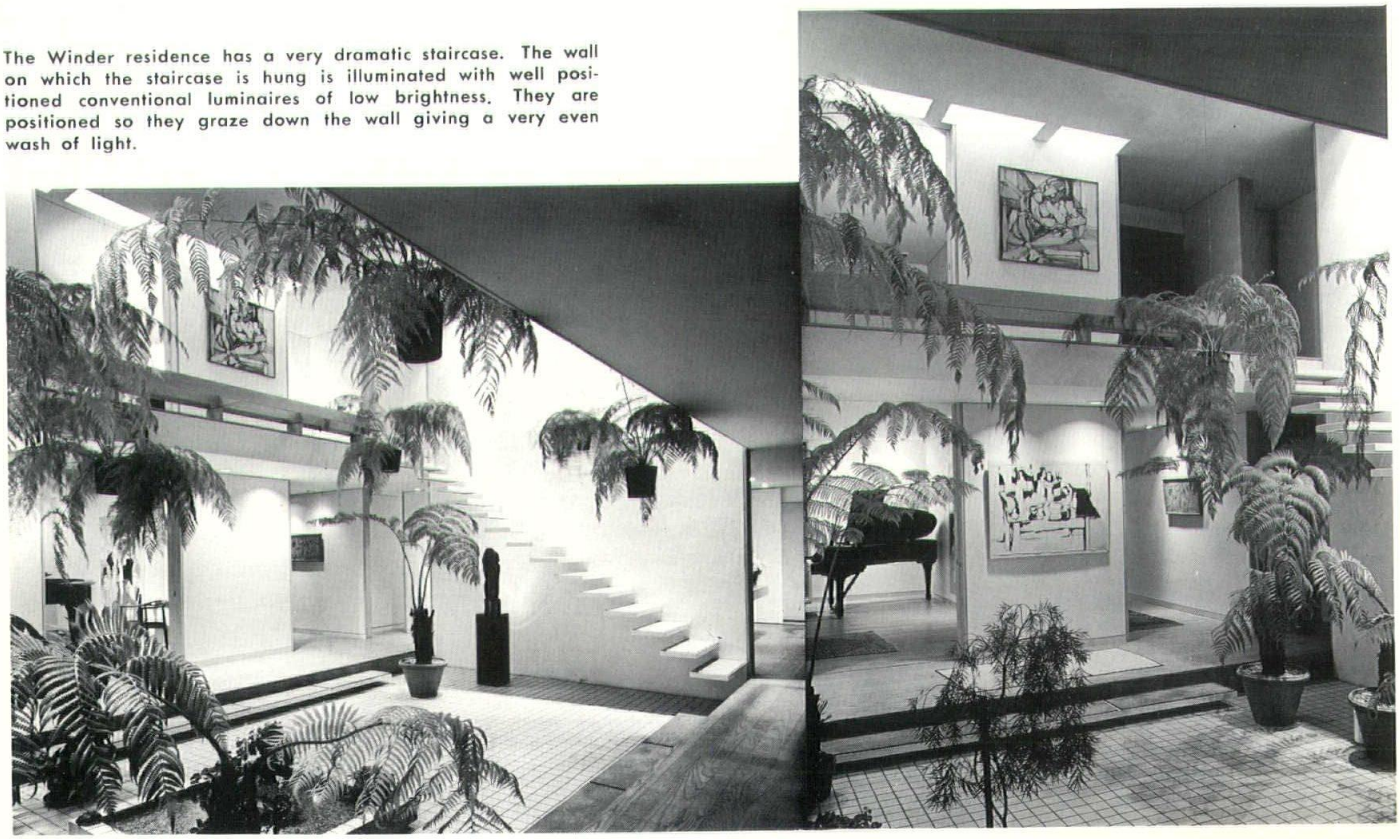


Dramatic effect of staircase and wall demonstrates how effectively planned lighting adds to architectural dimensions and form.

Looking across to the other side of this lovely space, there is an even wash of wall lights and interesting articulation of spaces through the use of down lights in the passageway. This is a night view and the architectural form is completely revealed through to the exterior by use of down lights placed in the overhana.

This residence, owned and designed by Frank Winder of Douglas Orr, deCossey-Winder & Associates, is shown in a night view. The skylight on the second floor is of particular interest because it was done with artificial illumination but gives much the same effect as during daytime hours. There is a balance of brightness in spaces adjoining one another, allowing the viewer to see through into spaces beyond the limits of the walls.

The Winder residence has a very dramatic staircase. The wall on which the staircase is hung is illuminated with well positioned conventional luminaires of low brightness. They are positioned so they graze down the wall giving a very even wash of light.



Third, he must prepare a complete plan covering lighting locations, types, finishes and wattages, and switching and dimming combinations.

Fourth, he must compile a list of suitable manufacturing sources in order to provide for competitive bidding, while assuring maximum standards of quality, construction, styling and installation.

Fifth, he must inspect the job to assure contractor compliance with plans and specifications, covering even such minute details as lamp sizes, beam orientation and focusing.

Architects frequently expend great effort to ascertain the effect of light and shadow on the exterior forms as part of their design study. However, they often overlook the effects of daylight on the interiors of their structures and provide functional solutions through the cosmetic approaches of venetian-blinds, sun-screens, and other devices.

Perhaps the architect has become spoiled and complacent concerning the importance of daylight control and what it does to form texture and color. Many times, the lack of control is disguised by the photographer who, in preparing photographs of the interior, fills the dark areas by means of photo-floods, and reduces intolerable brightness by manipulation of exposures.

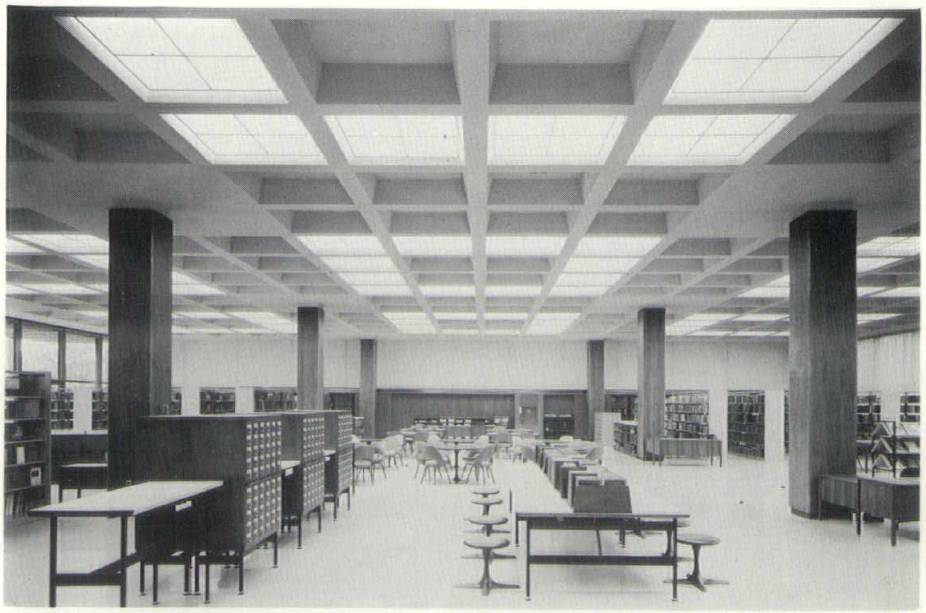
Rarely do we see a photograph in our architectural publications that is representative of actual job conditions. A lighting consultant can and should aid the architect in creating pleasant brightness relationships with natural or artificial light. A photograph made with available light will tell the story of success or failure.

An example of the importance of working together is the teamwork results achieved with Gilbert Switzer in the design of the new Donald G. Mitchell Library branch in New Haven.

We discussed the control of glare and brightness which led directly to the vaulting of roof sections.

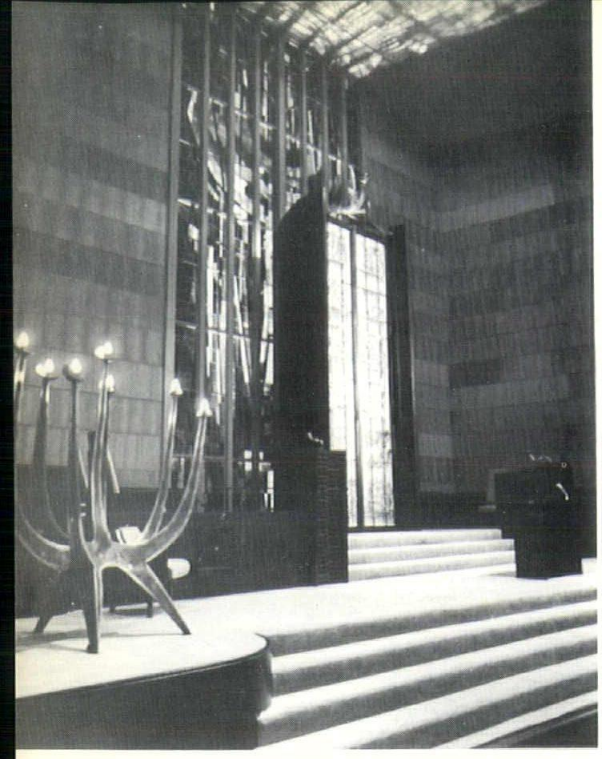
The Silas Bronson Library entrance lobby and checkout desk demonstrate how, by lighting the back wall which is seen through the front fenestration, the viewer's eye is carried to the interior and this key location is emphasized.

In the building, the general library area is illuminated by means of suspended luminous panels. These panels are suspended free of the concrete forms, allowing the light to spill over the sides and reveal the form in its full dimension. A comfortable level of 125 foot candles is maintained in this area without annoying brightness or discomfort.



These provided excellent diffused daylighting in the interior of the structure without accompanying discomfort. These vaulted sections place the fenestration out of the normal visual zone. Consideration was given to wall, floor, and ceiling reflectances to achieve proper balance.

There are qualities existent in parts of the field of view which cause an observer to spontaneously direct his awareness on them. The most important is intensity. The more intense the stimulus, the stronger the reaction of the observer to attend to it. Therefore, through the control of brightness or



B'Nai Jacob Congregation's new synagogue in Woodbridge was designed by Fritz Nathan of New York City. The stained glass is revealed in all its splendid color by the use of sixteen 500 watt luminaires buried in the grounds outside. The arc is illuminated with eight 2000 watt projector spots mounted in the transverse cove 85 feet away. These units carefully frame the arc so that its background is left relatively dark, thereby giving even stronger emphasis to the key eleemnt of the synagogue.

This handsome lounge is in the Waterbury Club, designed by Joseph Stein of Waterbury. The highlighting of sculpture and the dramatic emphasis on the key point of interest, in this case the bar, is handled with completely concealed luminaires. The bar lighting fixture incorporates incandescent which is compatible with the rest of the lighting in the space, and is so controlled that there is no visible brightness from sources. Light does, however, shine down on the bottles on the lower shelf and transilluminates those objects that are placed on the upper shelf.

intensity, the architect has, with the aid of the consultant, an important tool in directing the attention of the viewer.

The lighting consultant should have knowledge of the psychology of light and color. The elements that make things visible are size, time, contrast and brightness. Contrast and brightness are two elements completely within the control of the lighting consultant. All the factors can be controlled through the combined efforts of the architect and his consultant.

The lighting consultant has available to him an infinite variety of tools with which to work. These are broadly classified as lamps, reflectors, baffles, lenses, diffusers and dimmers. The control of light through the skillful manipulations of these tools can provide virtually any result.

It is sometimes necessary, but not nearly as frequently as people believe, to design custom equipment to achieve desired results. The ability to keep such custom designs to a minimum is a skill which requires a broad knowledge of the lighting industry, or knowledge of available equipment and sources.

As an illustration of effective architect-consultant collaboration, in discussing plans relating to the Orlando, Florida, Public Library, John Johannsen expressed the desire to delineate reading and service areas from stack areas, and enable the library user to make instant identification by utilizing subtle differences in color and texture of light.

This was accomplished by using fluorescent sources for stacks and incandescent sources for reading. Movement is induced to key locations by drawing attention to the information desk, the stairwells, and checkout desk by using accents of light.

Johannsen expressed concern regarding the interior columns and the exterior towers. The interior columns were to remain unlighted and the exterior utility towers to dominate the visual experience. The Orlando Library, therefore, was considered as a lighted sculpture. Each utility shaft, a dominant vertical element of the exterior design, is modeled with directional lighting of varied color and intensity.

To prepare a plan and specification, a great amount of time and effort was used to prepare studies of the characteristic beam patterns of each luminaire. Our office drew sections and elevations and studied lighting curves and shieldings. The results of this coordinated effort will be seen in about one year.

Every talented artist, whether he be an architect, painter, sculptor or photographer, can sense

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Modern Schoolhouse

BETH DAVID ACADEMY

Waterbury, Connecticut

ANDREW S. COHEN, ARCHITECT

Andrew S. Cohen -- Gordon MacMaster
Associated Architects

SHAPIRO CONSTRUCTION COMPANY, INC.

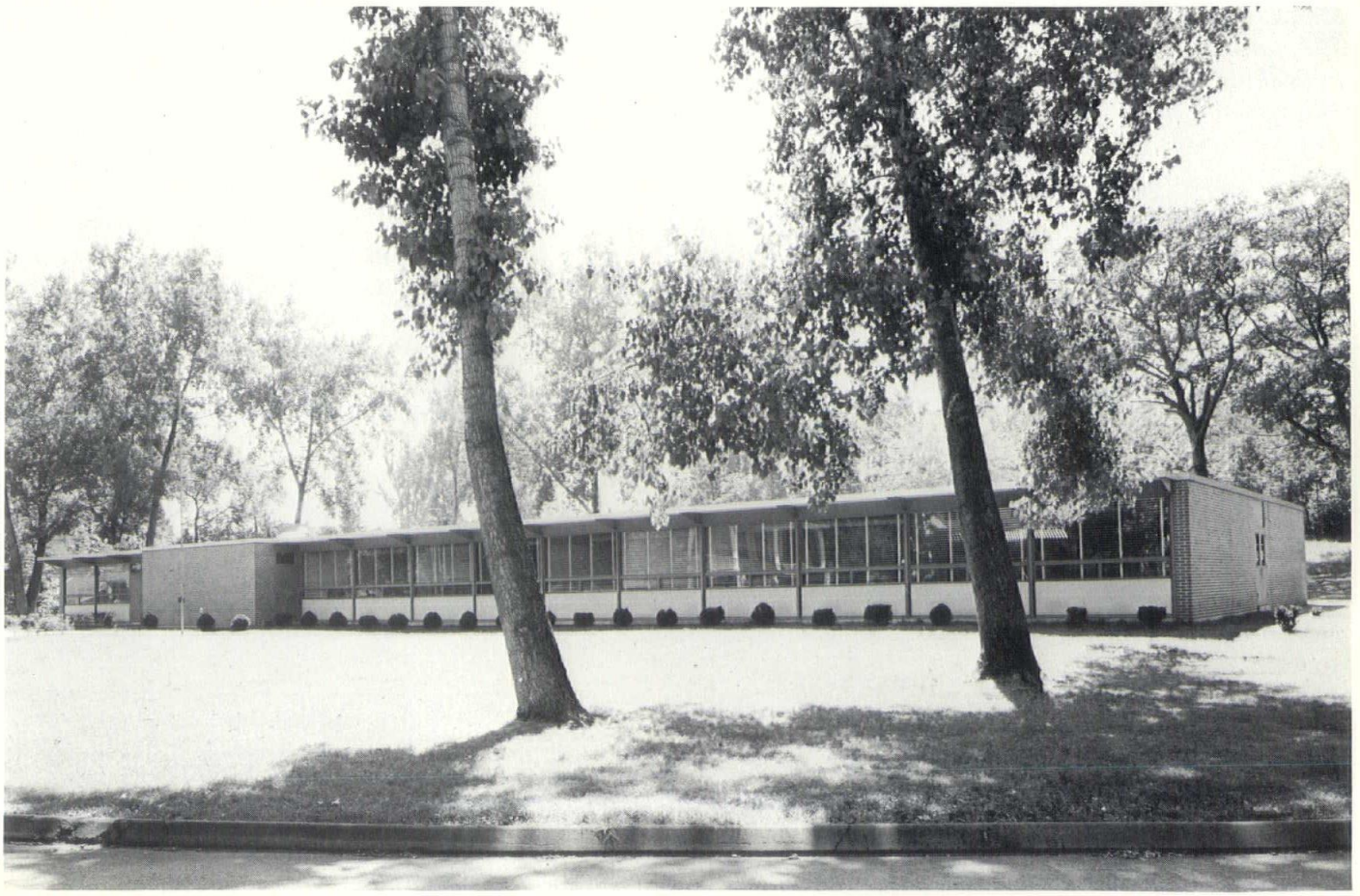
General Contractor

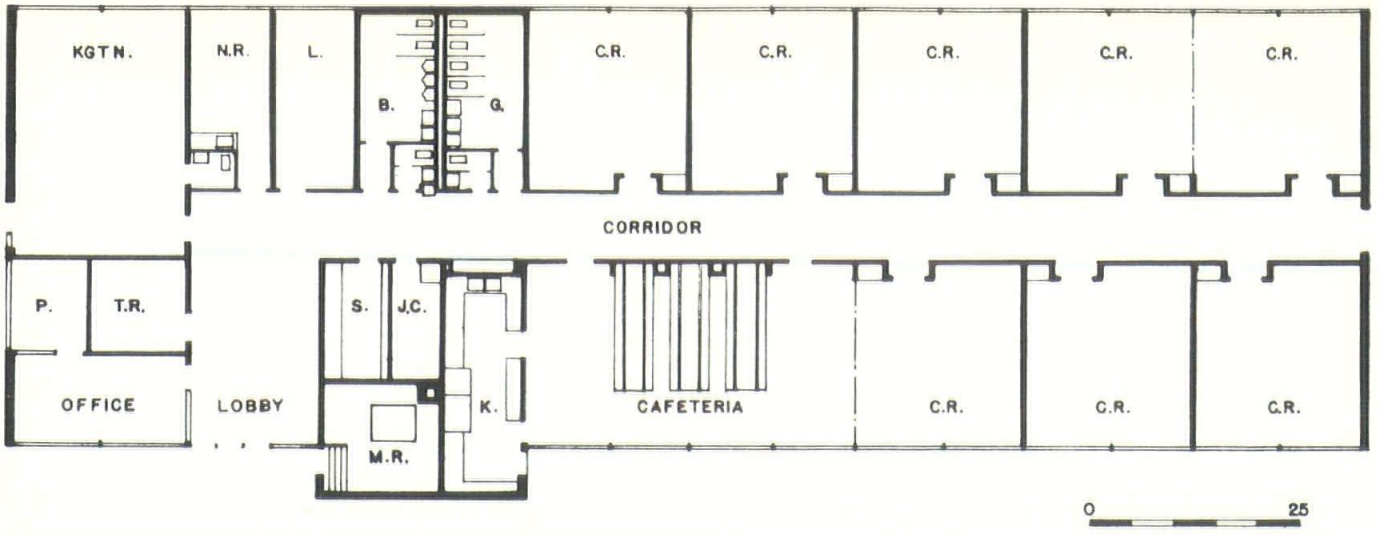
Educational housing, according to the professional educators, has a profound effect on learning. Environment, atmosphere, and facilities can assist or hinder the teaching-learning process. Good school architecture means a design that is responsive to the particular needs of the group to be served.

A residential location was sought for the new Beth David Academy building in Waterbury, in contrast to the previous site in a semi-commercial area near the central business district. While functional in design and built to a very limited budget, the long, low, one-story structure blends nicely to its modestly landscaped site. Care was taken to preserve the existing, old trees.

The Academy is a small private school, serving about 100 students from kindergarten through grade 8. The age groups and small class sizes of the student body strongly

School building faces residential street.





Floor plan shows compact arrangement of Beth David Academy.

influenced Architect Andrew S. Cohen in the concept and detail of his design. The resulting building provided about 9,000 square feet of floor space at a total cost of $13 a square foot.

The site was an old river bed which had been built up with fill over a period of years and therefore required special foundation work. This consisted of wood piles, the caps of which carry reinforced concrete grade beams. The structural framing is exposed steel, expressing the continuity of the structural system. Exterior walls are sunburn color brick and rust-red color steel window walls with yellow porcelain enamel panels.

The roof is built-up tar and gravel on insulating plank. The finished underside surface of this material is exposed to serve as ceilings, except in the lobby and corridor.

In plan, the school building is rectangular — about 160 by 55 feet — oriented for east-west exposure. A central corridor runs from the lobby to the opposite end, with most of the rooms opening off this aisle.

The kindergarten is isolated in the southwest corner, away from the other classrooms. This separation is further enhanced by provision of a separate, small toilet room, water fountain, and door leading to a special fenced play yard — all for the exclusive use of the kindergarten children. The room is top-lighted with two plastic dome skylights which give a feeling of natural light while reducing the daytime need for artificial lighting.

All classrooms are equipped with a chalk board on the front wall and a tack board on the rear wall. In each, there is an alcove for hanging coats, and a teacher's storage closet. Large glass areas of the outside walls look out on lawns and shade trees, giving a bright and cheerful effect.

The cafeteria also serves as an assembly room for group activities. At one end, there is a compact kitchen with a door giving direct access outside for ease in receiving deliveries of foodstuffs. The opposite end is a folding wall for the adjoining classroom. This is folded open when added size is needed for special functions in the cafeteria-assembly room. The cafeteria tables and benches fold into wall pockets when the room is to be used for other activities.

Between the cafeteria and lobby is a service area. This includes a janitor's closet, a storage room, and the mechanical room. The latter has an outside entrance so equipment may be serviced without interruption of school activities. Heating is provided by an oil fired boiler feeding a perimeter hot water system.

Across the lobby is the compact administrative unit, consisting of school office, principal's office and a teachers' room. The glass partitions between the office and lobby facilitate convenient supervision of the lobby area. Other general facilities include a first aid room, the library, and toilet rooms.

Two large toilet rooms serve boys and girls, respectively, and there are two smaller rooms for use of the men and women of the staff. All four rooms are grouped to obtain economical plumbing. The walls are finished with a spray glaze over concrete masonry units.

In addition to the kindergarten, the kitchen, toilet rooms and corridor are top lighted with plastic dome skylights — again to achieve the warmth of natural lighting while minimizing the cost of artificial light.

The cement floor slabs are finished with vinyl asbestos tiles in light colors. Interior walls are concrete masonry block, scored 8 by 8 inches to obtain a better relationship to the scale of the small classrooms. These are painted in pastel

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TAILORED TRADITION

ST. PAUL'S CHURCH
Glastonbury, Connecticut

WALTER R. FUREY, ARCHITECT

ASSOCIATED CONSTRUCTION COMPANY
General Contractor

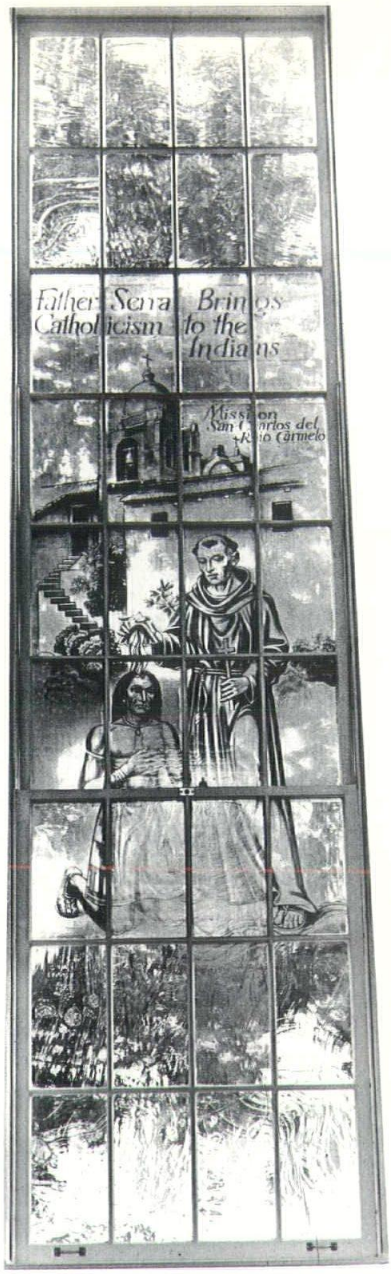
The design and building of a church is a heart-warming and stimulating experience for the parishioners, the community, and especially for the architect and others who participate directly in the planning and construction. St. Paul's Roman Catholic Church in Glastonbury is still another example of this truism.

When the decision was made to build the church, Father Robert P. Sullivan and his building committee wanted a church building which would be in character with the rich traditions of Glastonbury. The Hartford Diocese was in complete agreement.

"We want a church where our people can worship in an environment of piety and serenity, and which will provide the best facilities for our spiritual and communal activities. At the same time, we want a church which from the start will belong to our community in the hearts and eyes of all the people who have their homes here," Father Sullivan said.

Architect Walter R. Furey of Thompsonville, who feels deeply about the importance of total environmental aspects of architecture in Connecticut communities, undertook this project with customary enthusiasm.

The site which drops away at the rear, provides street level height for the front facade of the



Twelve large stained glass windows of antique type blown glass are of unusual interest in the Church, depicting early Catholic teachers in America.

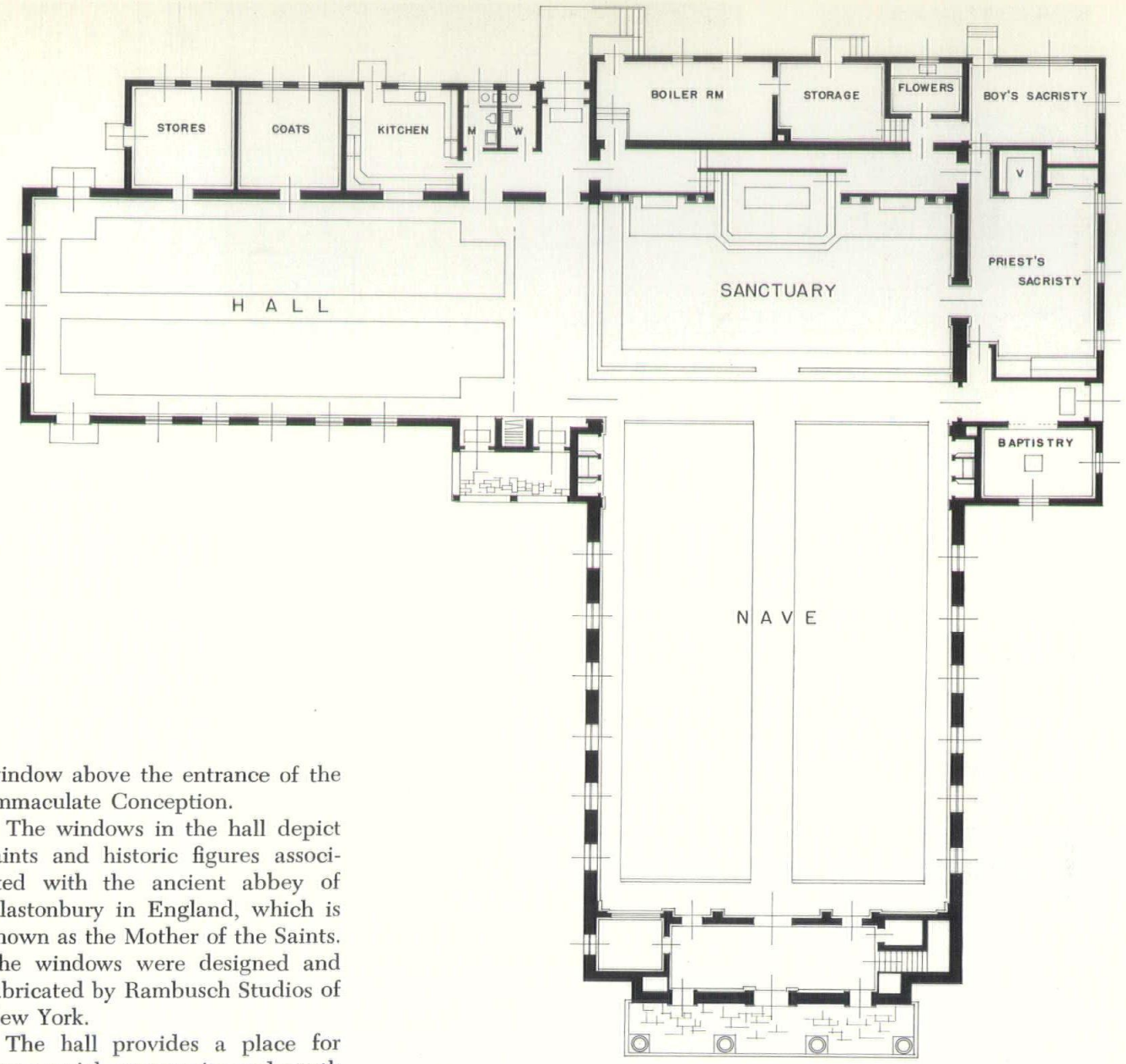
building. The rear area provides for off street parking. The church fronts squarely on Main Street as is customary in colonial architecture, and its well-proportioned four white columns present a familiar face to passersby. The columns are surmounted by a typical and impressive portico over three entrance doors and under a white three-tiered steeple topped with a golden dome and cross. The building is red brick with white painted wood trim.

To provide a place of worship for Glastonbury's Catholic community, it was decided that the building would have to accommodate 600 people in the nave. Overall, the structure is 50 feet wide and 146 feet long. It includes a hall with seating capacity for about 300 people and which is connected directly with the church proper.

Following the colonial style throughout, the interior of the church was designed without columns. The main and side altars are simply designed of wood, and all furnishings in the edifice are in keeping with the colonial motif.

An outstanding feature of the church is its windows. Antique type glass is used throughout. There are twelve stained glass windows and smaller stained glass panels in the church. Their subjects are developed as delicate monochromatic paintings on individual panes. They are fused permanently by firing to give tempered light without unduly darkening the interior.

The theme portrayed in the stained glass windows revolves around the dedication of the church to St. Paul, the apostle of the Gentiles. Side windows in the gallery contain the coat of arms of Pope Pius XII and of Archbishop O'Brien. These flank the Paladian



window above the entrance of the Immaculate Conception.

The windows in the hall depict saints and historic figures associated with the ancient abbey of Glastonbury in England, which is known as the Mother of the Saints. The windows were designed and fabricated by Rambusch Studios of New York.

The hall provides a place for many social, community and youth activities. Included as part of this wing of the building are the kitchen, storage and toilet facilities.

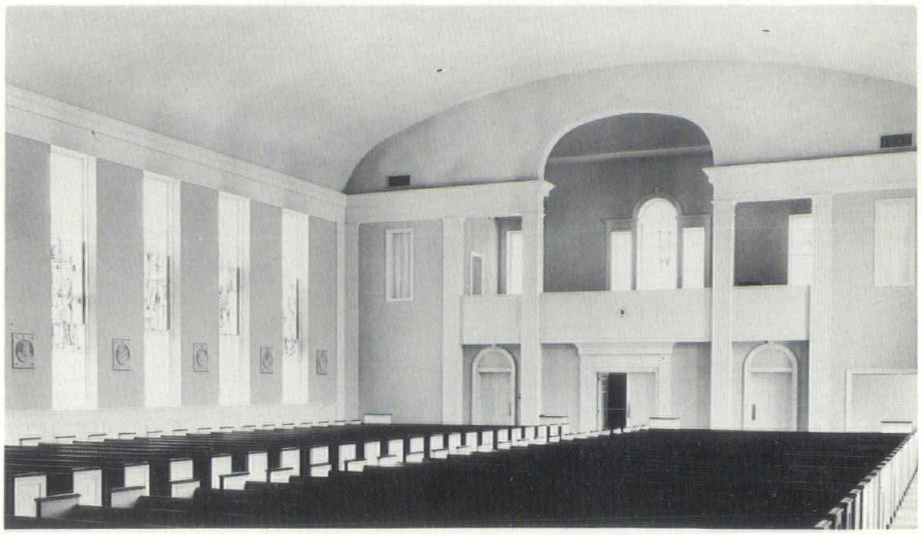
Adjacent to the sanctuary are the priest's and altar boys sacristies. Confessionals are located on the left and right sides of the nave. The baptistry is placed next to the priest's sacristy.

The church has a poured concrete foundation with a steel frame and masonry walls. All doors and window openings are trimmed with Indiana limestone.

The interior of the church has polished terrazzo floors. It is heated by an oil-fired steam heating system with zone control.

(Please turn to page 34)

View of nave from altar shows clean lines of vaulted ceiling.



FUNCTION AND ECONOMY

JUNIOR HIGH SCHOOL

North Haven, Connecticut

HERMAN GOLDBECKER, ARCHITECT

Schilling & Goldbecker

P. FRANCINI & CO., Inc.

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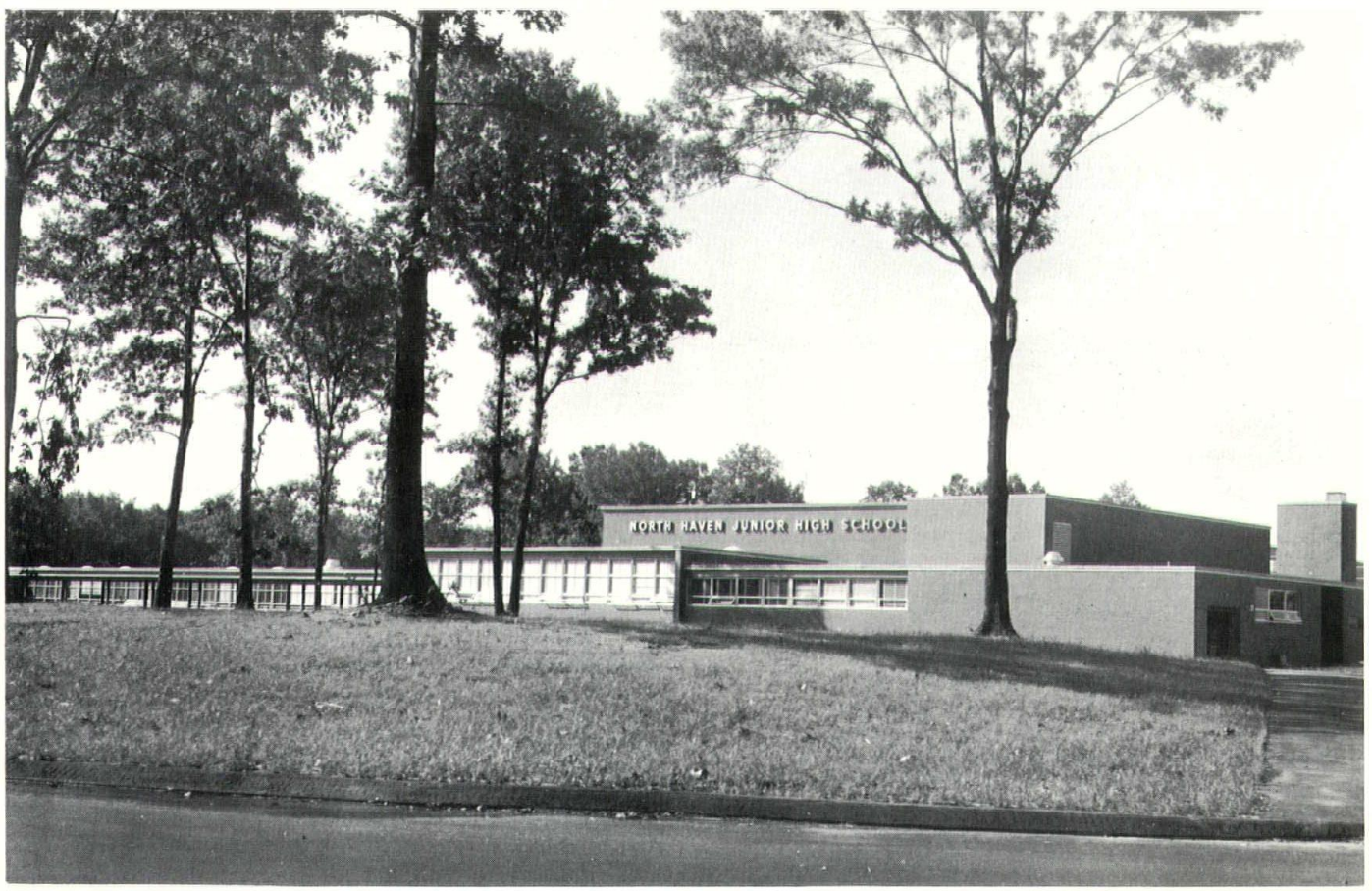
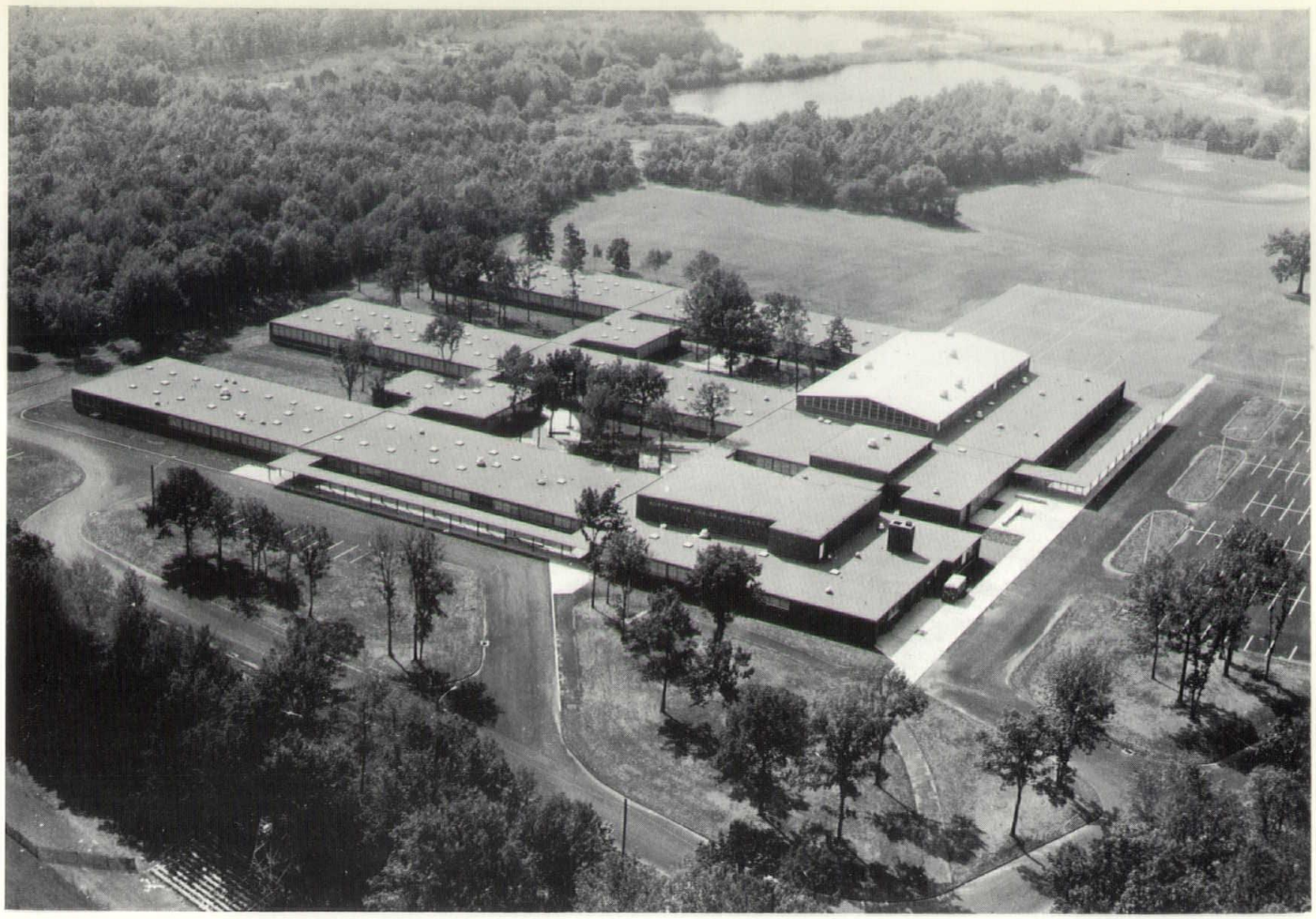
From access road, one receives little impression of full size of Junior High School complex.





Aerial view shows true magnitude of educational plant for 1200 junior high school students.

Completed in 1960, the North Haven Junior High School has fulfilled its function most satisfactorily.

Economy was a key word in the planning and construction of the school building. The structure covers 133,000 square feet of area and cost $1,743,000 — or $13.10 a square foot. Allowing for the cost differential which has grown during the past four years, it is a figure well below the Connecticut average for school building costs.

The school is a one floor, uniform level project and is one of the largest strictly junior high schools in the state. It is located on a 22-acre site.

The basic architectural challenge was to design a 54-classroom plant to house 1200 students. There were to be two cafeterias, each seating 220 persons, and a separate faculty dining room. A 500-seat auditorium, two gymnasiums with dividing partitions, four locker rooms, showers, dryers, two choral rooms, instrument and supply storage rooms were part of the many essential details needed.

The wing south of the main entrance, and adjacent to the bus loading platform, contains the main office, vault, and separate offices for the principal, assistant principal, guidance director, and conference rooms. It also houses a guidance classroom, book storage, two publications offices, student store, first aid room, doctor's examining room, business classroom, visual aid classroom, dark room, work room and faculty room.

Three identical classroom wings each have two math, science, social studies and English classrooms, and one language and one tutoring room in addition to toilet facilities for boys and for girls.

Between these wings on cross corridors are three decorative courts with trees retained from the original setting. These are visible from a centrally located library which seats 100 pupils and can accomodate 3500 volumes. Overlooking other courts are two arts rooms and a crafts room. There are two homemaking labs and three shops isolated from the central core of the school.

The building has a steel superstructure with local brick exterior facing. There are concrete block partitions with Spectra - Glaze wainscots in classrooms. Corridor walls are structural tile to provide for easy maintenance.

All exterior masonry walls are waterproofed with a preformed membrane system known as the Larson System. All window frames and sash are aluminum as another low maintenance advantage to keep operating and upkeep costs to a minimum. The ceilings, except those in the shops and gymnasium, are finished with acoustical tile.

P. Francini & Co., Inc. of Derby was general contractor for the

North Haven Junior High School. The mechanical work was engineered by Hubbard, Lawless & Blakeley of New Haven. It included a forced hot water system with individual pneumatic classroom controls and unit ventilators to introduce fresh air with heat. These units can also be used for ventilation without heat.

Each classroom is supplied with telephones, intercommunication system, automatic clock and program system, and sanitary sewage connected to a private disposal system.

The site improvement work was designed by Charles A. Currier & Associates of West Hartford, Connecticut. It included bituminous concrete roads, play areas, courts, parking for 300 cars, baseball and soccer fields, lawns, planting and seeding.

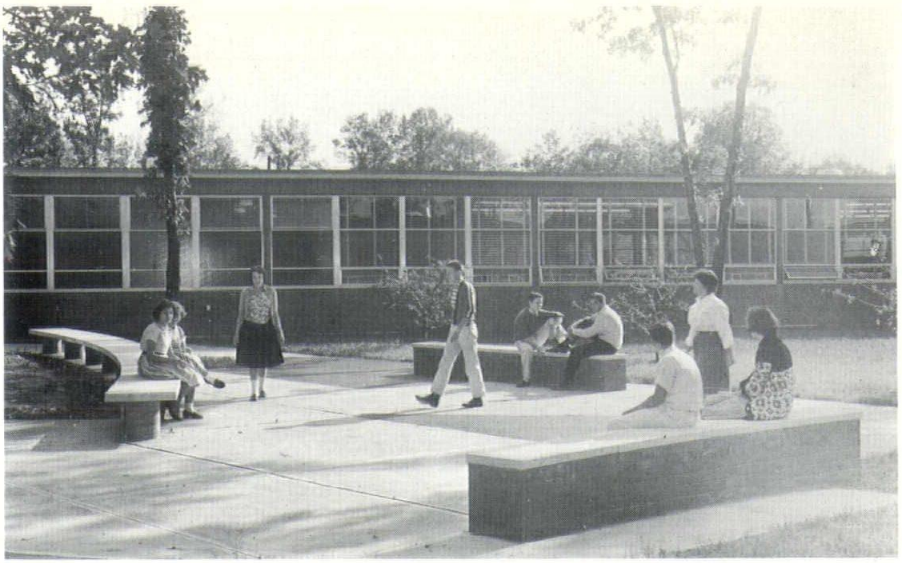
Throughout the planning stages, the building committee, headed by Philip W. Genovese, and the architect sought to select material and design factors which would give the taxpayers the most for their money. This effort proved most valuable for the finished building not only had extremely low costs, but it also became an attractive and functional educational plant for pre-high school students in North Haven.

The external brick, a Sequassen orange-gold blend by Stiles, Waylite block for all structural masonry above wainscoting, and Spectra-Glaze structural units for classroom wainscoting were supplied by Plasticrete Corporation of Hamden.

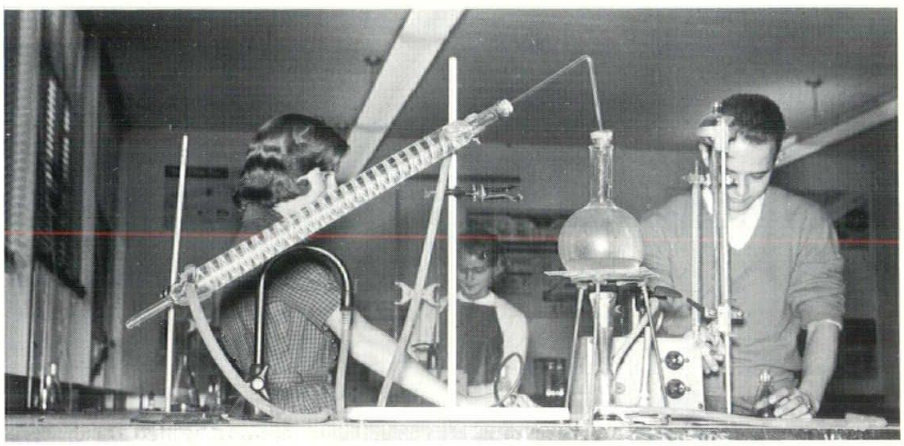
Kohler plumbing fixtures were supplied by New York Plumbing Supplies Company, New Haven; concrete pipe by Connecticut High Test Sand and Gravel Company, New Haven; and plumbing and heating work was done by The James V. Ursini Company, New Haven.

Other sub-contractors who worked on the North Haven Junior High School included Diamond Electric Company, New Haven;

(Please turn to page 33)



One of several decorative courts between building wings and cross corridors.



One of the modern science laboratories in North Haven Junior High School.

The library is centrally located and seats 100 pupils.

UTILITY SERVICE CENTER

THE BRIDGEPORT GAS COMPANY
Bridgeport, Connecticut

J. GERALD PHELAN, ARCHITECT
Fletcher-Thompson, Inc.

JOHN ZANDONELLA, Inc.
General Contractor

For some time, the management of The Bridgeport Gas Company had recognized a need for better quarters for its engineering, construction and service departments.

Housed for many years in outdated and crowded facilities, it had become increasingly difficult to operate efficiently, to provide proper customer service, and to maintain adequate inventory control. Extensive studies were made of the company's problem, leading to a decision to construct a Service Center on company-owned property at Pine Street and Wordin Avenue in Bridgeport. The site faces the Connecticut Turnpike and is adjacent to the Wordin Avenue exit ramp.

Fletcher-Thompson, Inc., of Bridgeport was selected to serve as Architect-Engineer for the project, with J. Gerald Phelan, president of the firm in charge of the project, and Frank D. George the architect responsible for the design. The client's requirements covered a range of functions, including office and working areas for the engineering and construction departments, storage for appliances and parts, training facilities, and a large amount of covered loading platform. The latter was a prime consideration since the utility's fleet of service trucks must be accommodated night and day, seven days a week. The Service Center would also be the headquarters for nearly 200 of the company's employees.

The principal structure of the Center consists of a two story concrete and steel office section having a total area of 17,250 square

Slender columns of main facade are highlighted at night by lights recessed under eaves.

feet and completely gas air conditioned, and a one story service and repair section of about 16,000 square feet. Because of poor soil conditions, the entire structure is supported on "Frankie" concrete piles.

The office section is constructed of pre-cast concrete elements with exposed quartz aggregate on the face. Along the main facade, the concrete columns are set on 20 foot centers and form the dominant design feature, in addition to supporting the steelwork for the intermediate floor and the roof. Between the columns is an aluminum curtain wall, the panels of which alternate glare-reducing glass and blue-colored porcelain.

The east and west walls have reduced glass area, shaded by 25-foot-high, pre-cast concrete fins, projecting two feet out from the face of the glass. The solid side panels of quartz-faced concrete are 36 feet in height, and each was cast off site, delivered and erected, all in one piece.

The entire office section facing the Turnpike is raised on a recessed base which frees the structure from the flat terrain and gives it distinction and prominence. The main entrance is accentuated by a 27 by 14 foot glazed terra cotta panel. Two large planters complete the frame of the main entrance.

Lights recessed into the eaves along the main facade highlight the slender columns and provide a striking night-time appearance of the building. Gaslights in iron post lanterns make a unique contrast to the modern design.

Truck loading area totaling nearly 19,000 square feet is provided by cantilevered roof which extends from three sides of building.

Atop the roof, a metal screen was erected around mechanical equipment located there. This screen also serves as the support and background for a sign identifying the building.

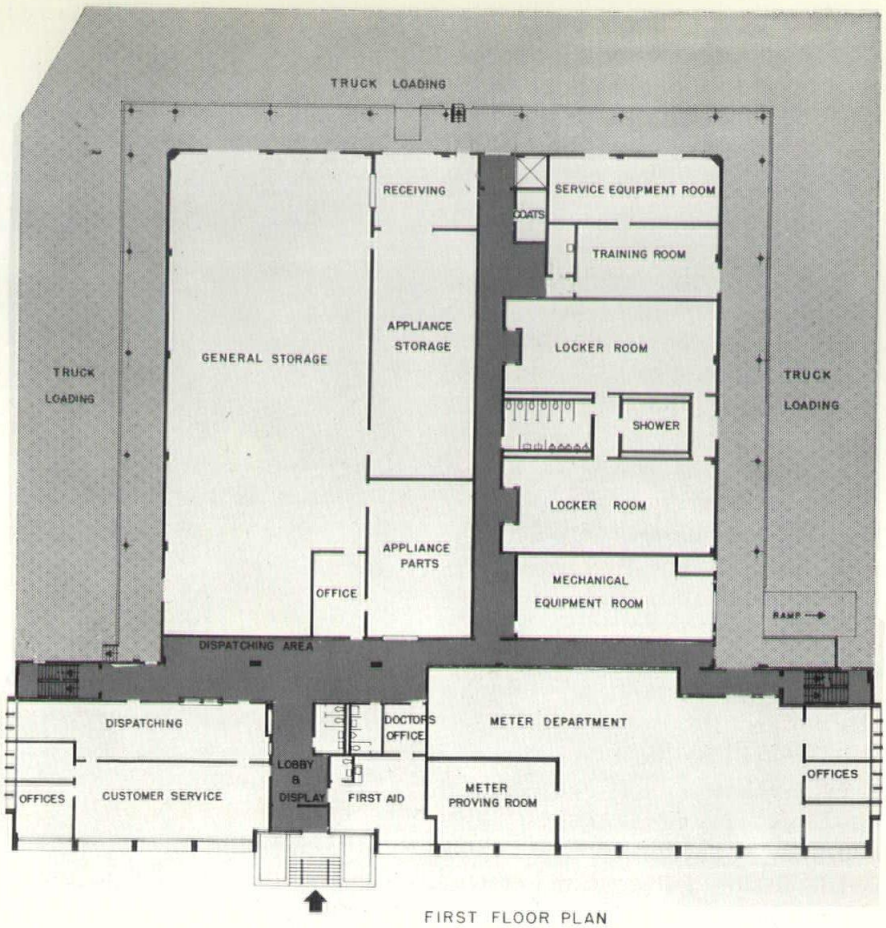
The lobby and first floor of the office section were designed to expedite the handling of customer orders for appliance service and of meters. Dispatchers' windows are located in an area adjacent to the lobby, so an order can be released and equipment issued to the serviceman without his leaving the lobby area.

On the second floor of the office section are special facilities for demonstrating new gas-burning appliances and other equipment, and for conducting special employee events. These include an auditorium seating 60 persons, a customer service training room and a conference room.

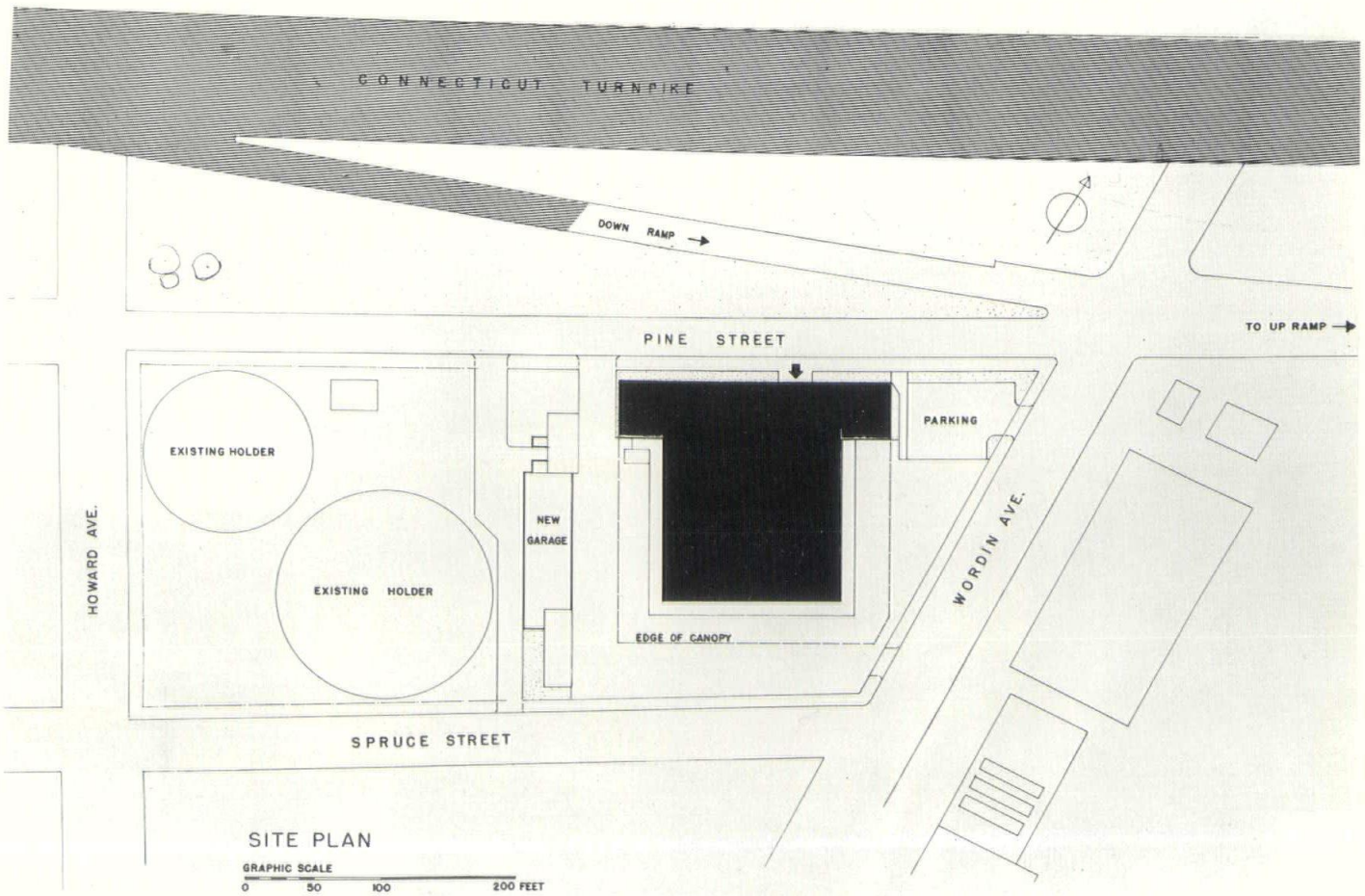
In the service and repair section of the Center, more than half the area is assigned to storage, with separate rooms for appliances and appliance parts. Another large area is devoted to employee facilities, and the balance is taken up by mechanical equipment, service equipment and a training room.

To meet the client's requirement for truck loading area, a cantilever roof section extends 34 feet beyond the face of the walls on three sides of the Service Center. This provides a total of nearly 19,000 square feet of covered area for all-weather loading of the fleet of service trucks.

The concrete elements of the office section were all pre-cast off site. In contrast, the walls of the service section were pre-cast on the site and "lifted" into place, employing the "tilt-up" method of construction.



FIRST FLOOR PLAN

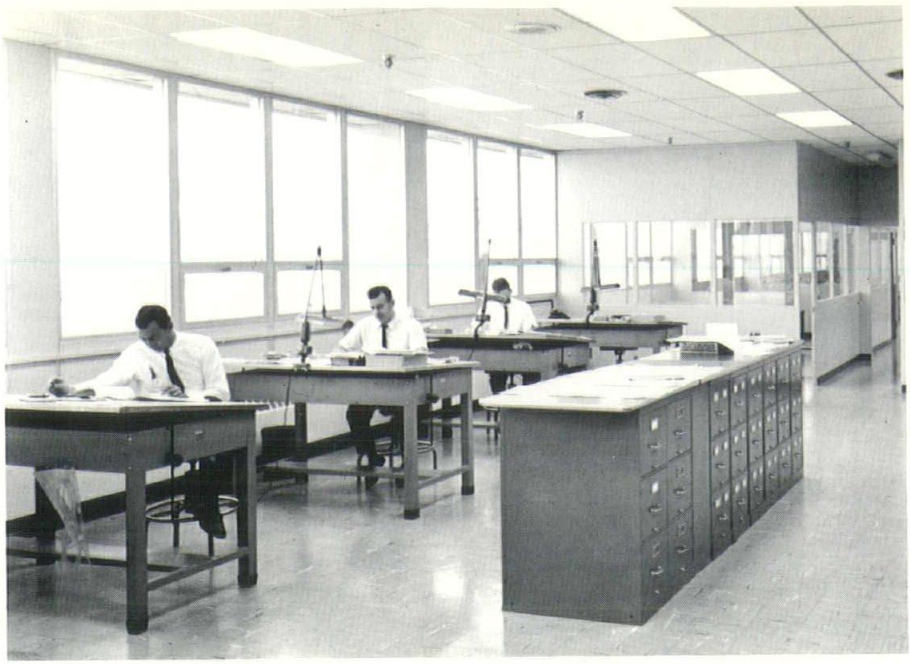


SITE PLAN

In addition to the Service Center Building, a new garage and truck repair facility is provided at the rear of the site. The garage includes two bays for cars and small trucks, two bays for large trucks, and two bays with lifts, with complete equipment for maintaining and servicing the company's fleet of 75 vehicles. There is also a large storage area for truck and auto parts to complete this facility and assure that the fleet is in A-1 operating condition.

Adequate paved parking is provided for both the company's fleet and employees' cars. This, with the new buildings and landscaping, accounts for about half of the six-acre site. The remainder of the space is occupied by two, existing gas holders, storing 2,500,000 cubic feet of gas.

The general contractor for the Service Center, John Zandonella, Inc., of Bridgeport, completed his work in September, 1963. The Academy Electric Company was the electrical contractor, and the General Plumbing Company handled the heating, ventilating, plumbing and air conditioning work. Both are located in Bridgeport.



Engineering quarters are airy and well lighted. All of office section is gas air conditioned.

J. GERALD PHELAN, a graduate of Pratt Institute, joined the Fletcher-Thompson firm in 1914. He was the first Vice President and the second President of the Connecticut Society of Architects. He is the President of the Architectural Examining Board of the State of Connecticut, a Director and past Vice President of the Bridgeport Chamber of Commerce, and a former Director and officer of the National Society of Professional Engineers.

Dispatching area is located adjacent to the main lobby.

DISTAFF COLLEGIATE HOUSING

Impressive main facade is of window wall construction.

UNIVERSITY OF BRIDGEPORT

Bridgeport, Connecticut

CHARLES WELLINGTON WALKER
ARCHITECT

FLAVIAN F. ARSENEAULT
ASSOCIATE

JOHN ZANDONELLA, Inc.
General Contractor

Designing housing for 429 young college women to live and study in harmonious convenience is no mean assignment. Messrs. Walker and Arseneault approached this project with one great plus – both architect and client knew what they wanted.

The University of Bridgeport, still growing mightily since its start in 1927, now comprises 54 buildings in 64 acres of land facing Seaside Park, just minutes from downtown Bridgeport. In recent years, no less than twelve buildings have been added to the campus, with still another scheduled to start in the spring. Among the present buildings, the eight-story Warner Hall, residence for women students, stands out for its combination of architectural design simplicity and completeness as a dormitory.

The University is a private, co-educational institution which is still working hard to expand its limited endowment funds. Most of the recent construction has been financed through loans from the Community Facilities Administration of the Housing and Home Finance Agency, with the customary limited and closely controlled budget.

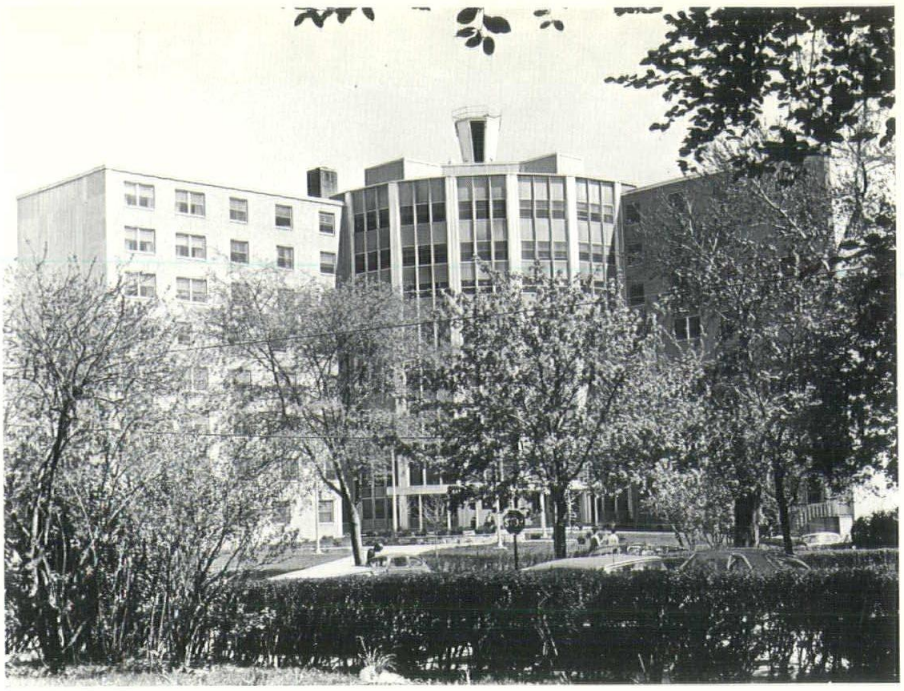
University officials decided to have Warner Hall constructed as a high rise building of eight stories in order to preserve as much open space as possible for the site. This was in marked contrast to other new dormitories, all of which had

four floors — but here the contrast ended. While eight stories tall, the newest building is divided into two sections, or "dorms," of four floors each.

The main entrance at the first floor opens invitingly into a spacious lounge area. It is designed in the form of a quarter circle arc with a radius of approximately 45 feet. At the fifth floor level, another similar lobby-lounge serves the upper four floors.

Each of the two lounge areas is attractively decorated against a background of mahogany wainscoting, and each has its own receptionist's office. These two areas provide a separation for the students in each section, and thus give a practical solution to maintaining the smaller dormitory atmosphere.

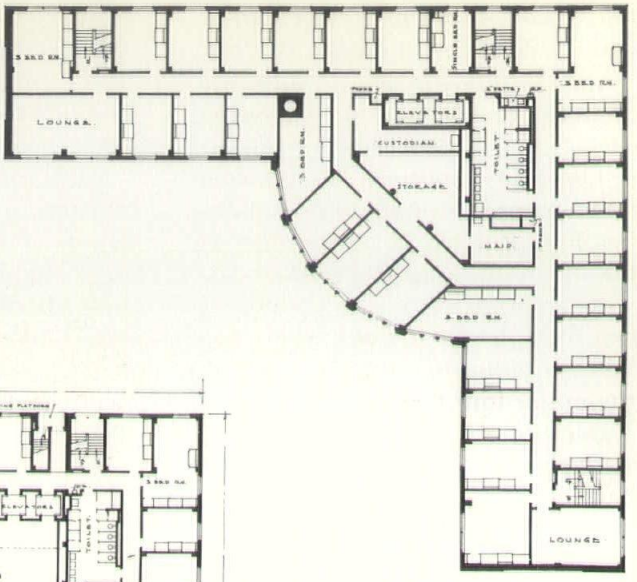
The basic building structure consists of two almost equilateral legs at right angles to each other. The inside of the angle is closed in by the lounge area which dominates the central facade, and extends from the basement upward the full eight stories. This portion is of window wall construction, while the rest of the building has a brick exterior backed up with concrete masonry units. The service core, at the juncture of the two building legs, contains two self-service elevators reaching all floors, toilet and shower rooms, maid and custodian facilities, and some storage space.

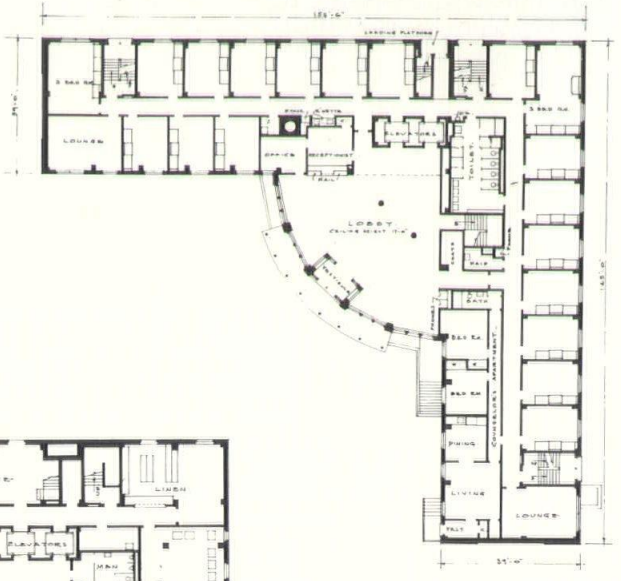


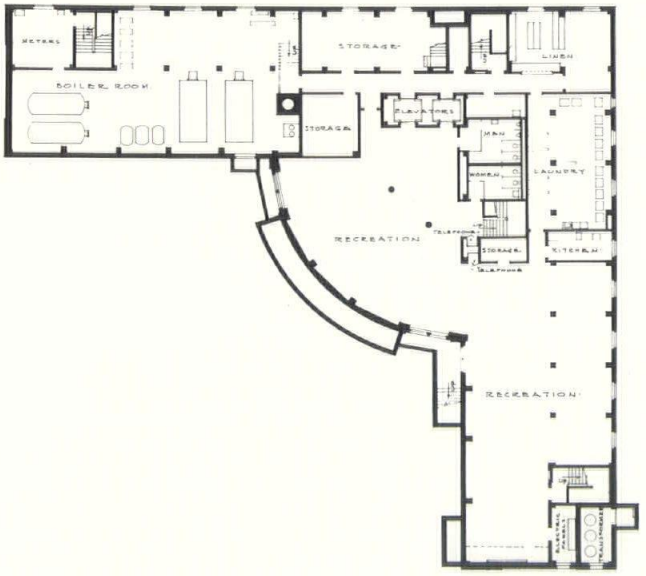
On the first and fourth floor levels there are counselors' apartments. Each floor has two single rooms for proctors, and two student lounges for special relaxation and activities.

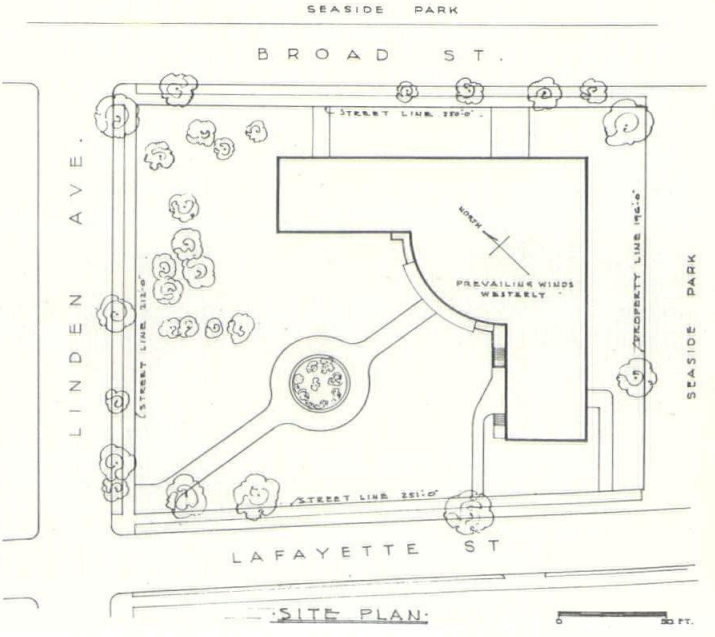
The girls' living quarters are arranged in two-bed units, with a few three-bed rooms. An added convenience on each floor is a

(Please turn to page 26)









Floor plans show basement, first floor, and at top, third, fourth, seventh and eighth floor arrangements. Plan at right indicates siting of building to streets.

(Continued from page 24)

small kitchenette, set in an alcove, for students' use in preparing snacks. This is part of an overall plan to provide an environment conducive to comfortable living and fruitful study demanded for the college woman of today.

Each living unit of two or three-bed rooms has a sliding door wardrobe and a built-in drawer and dressing table unit for each resident. The remainder of the furnishings are modern, colorful and unattached. This permits students to make their own room arrangements according to their own tastes, and to express themselves with a minimum of regimentation.

In addition to the two main lobby-lounges on the first and fifth floors and the two smaller lounges on each floor, much of the basement floor — half above ground level — is available for student use. A large recreation room has a kitchen and serving area adjacent, and coin-operated vending "canteens." Another large area is reserved for group activities. A fully equipped laundry room is provided in the basement for the resident students. On the roof, there is a large sundeck which overlooks Bridgeport's Seaside Park and the Long Island Sound.

Warner Hall is of fireproof construction throughout, and the structural frame is reinforced concrete supporting reinforced concrete slab floors and roof. All windows are double hung aluminum, and the interior door frames are steel. Steel stairways have ceramic tile treads and platforms.

Interior partitions are made of concrete masonry units which provide necessary soundproofing. Except for the mahogany wainscots in the main lobby-lounges, all walls have spray-applied vitreous enamel wainscots, with semi-flat paint above in various color combinations. Suspended, fireproof acoustical ceilings are used throughout the building, and practically all flooring is rubber base or vinyl asbestos tile.

In the toilet and shower rooms, walls and partitions are finished with ceramic tile to the full height. They have aluminum acoustical ceilings and terrazzo floors. A forced exhaust system of ventilation is installed in all toilet and shower rooms.

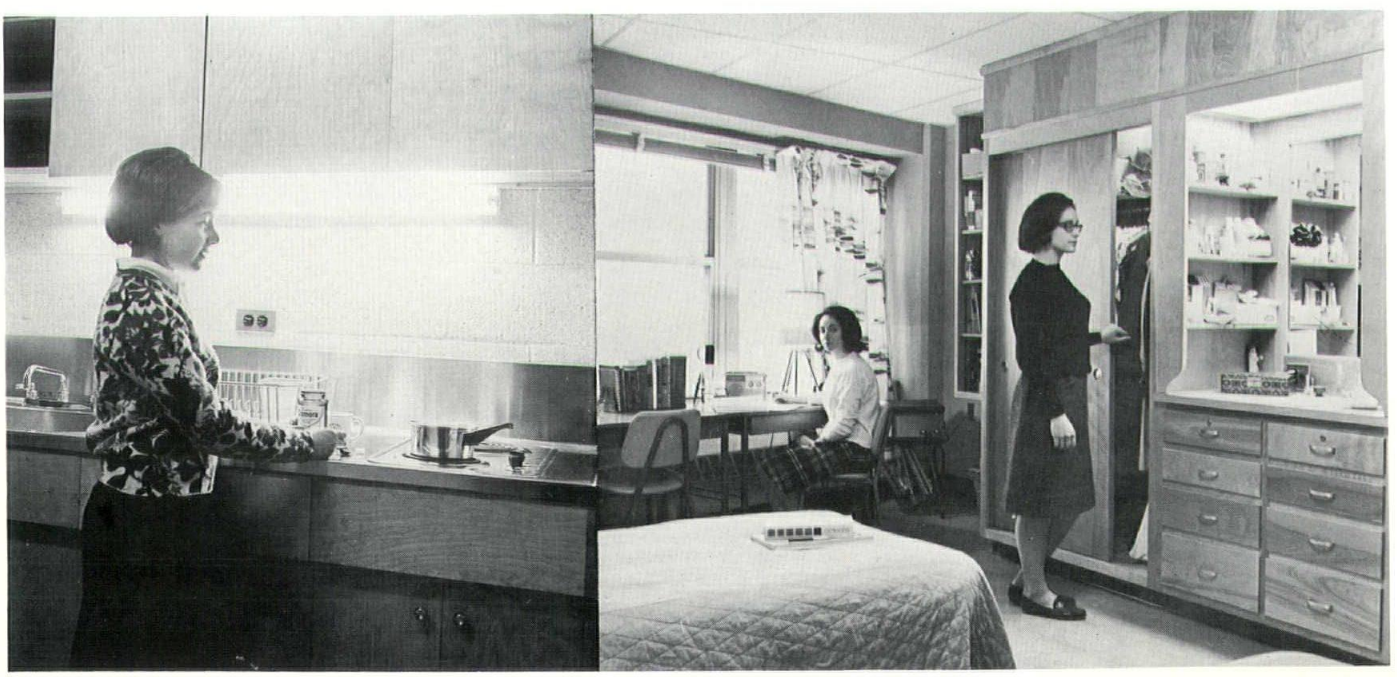
The building is heated by two oil-fired steel boilers located in the basement. The system is hot water with forced circulation to steel enclosed fintube convectors.

Engineers associated with the project were John H. Cassidy for structural work, John W. Shallenberger, electrical, and the firm of Hubbard, Lawless & Blakeley for mechanical engineering.

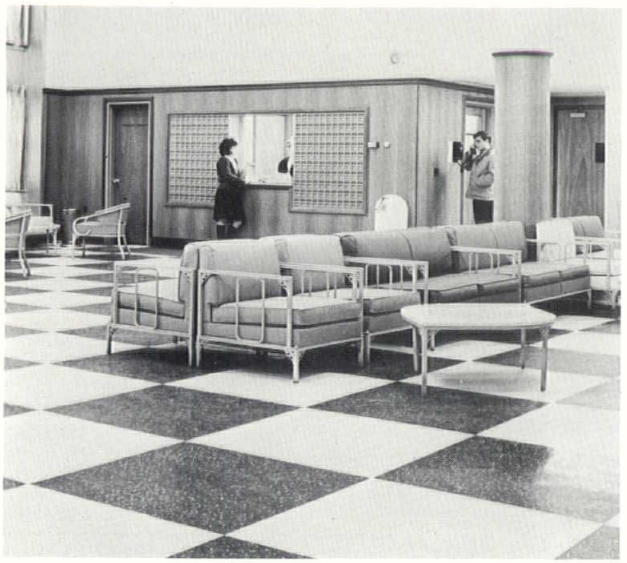
The building was completed in September, 1963, by John Zandonella, Inc. of Bridgeport, the general contractor. The electrical contractor was George Steinhardt of Bridgeport, and Bridgeport Pipe Engineering Company was the mechanical contractor. The contract price of $1,544,400 for the 108,590 square feet of floor space translates to a unit cost of $14.22 a square foot.

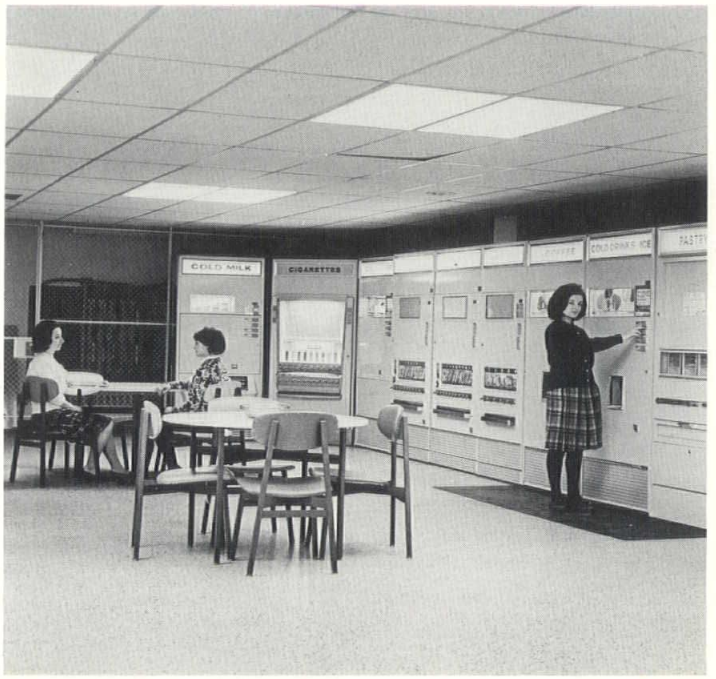
CHARLES WELLINGTON WALKER, a past President of the Connecticut Society of Architects, is a Fellow in the American Institute of Architects and a member of the National Academy of Design.

Each floor has small kitchenette for students' use. Residence rooms have built in wardrobe-dresser units.

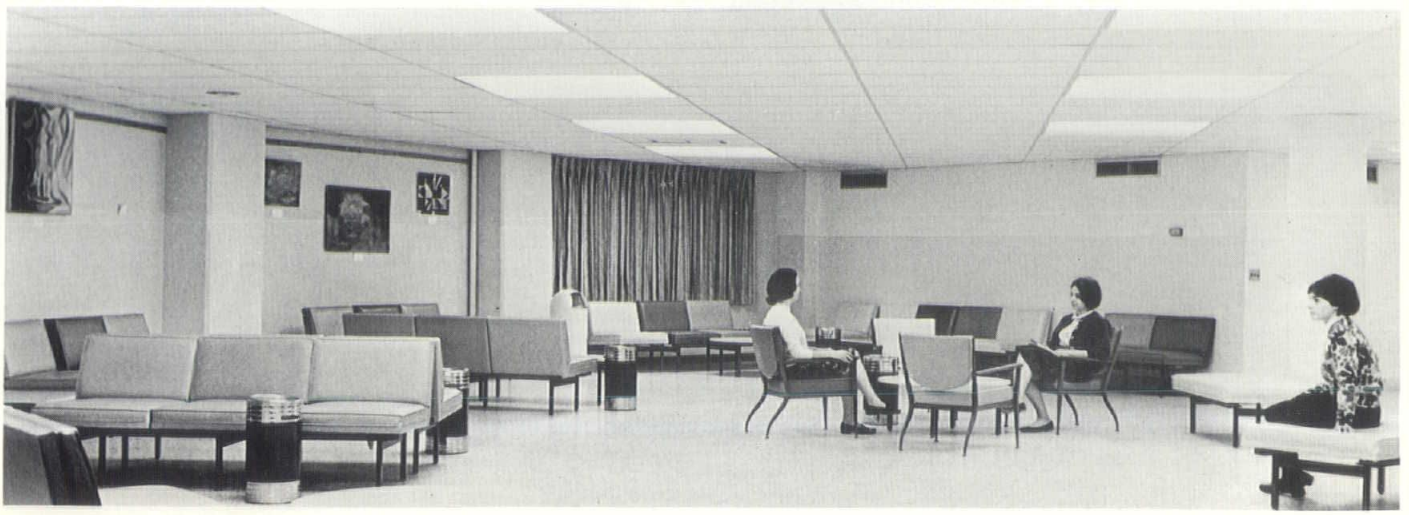


Views of main lobby at right and below.





Recreation room in basement level has vending canteen for students.



President's Viewpoint

(Continued from page 6)

aid to construction of all kinds, lease-backs, package financing, speculative building, space frames, prestressed concrete and the Critical Path Method, is it any wonder that each architect finds it more and more difficult to be "all things to all men"? Is it any wonder, either, that those who depend upon us sometimes grow impatient? If we must be expert in a dozen categories, yet fall short in even one or two, must we not recognize the validity of criticism of the shortcomings although in the broader sense our general success may be acknowledged?

I do not agree, however, with those who tell us that the "deficiencies" of the architectural profession, such as they are, can best be corrected by relinquishing some of our responsibilities to other branches of the building industry. I believe that the deficiencies (if that is the proper term) are not in the profession of architecture, but that they may exist in different categories and to varying degree among the individual architects who practice this profession.

The qualifications of an architect are such that there is no "typical" architect – some, obviously, are more technically inclined than others, or more artistic, or more specifically oriented toward the administrative phases of practice. Where talents or skills in some categories are emphasized in an individual, it is reasonable to assume that other talents or skills may be suppressed or underdeveloped. Thus, it seems to me that the full range of the professional skills required in today's practice can and should best be provided wherever possible by the cooperative practice of small groups of architects of complementary talents and interests, rather than by individual practitioners. There may be extraordinary individuals to whom this observation does not apply, but in general such cooperation reflects recognition of practical human limitations and seeks a reasonable substitute.

In this way, I believe the profession of architecture can best respond to the changes of our own times. In this way, the criticisms of our profession can be answered, and the alleged inadequacies eliminated. In recognizing the changing conditions of practice, it would be a serious mistake for any architect to forfeit any part of his professional responsibility if cooperation or association with one or more colleagues will permit him to retain it.

The absolute impartiality – in design, materials and systems selection, and contract administration – which is characteristic of the true professional, is just as necessary today as it ever was in the past. More than ever, the discerning client looks to his architect for imaginative design, logical planning, structural integrity, economy tempered with prudence in construction, and the quality-control of his building investment which can be provided only by diligent and unbiased contract administration.

Times, conditions, requirements and methods of practice may change; professionalism does not.

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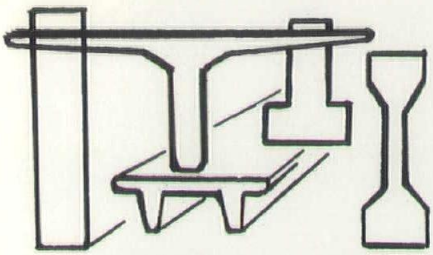

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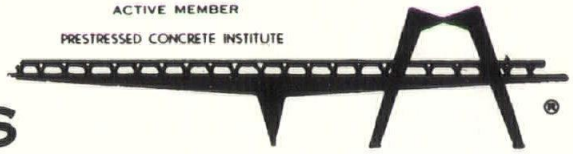

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Lighting

(Continued from page 10)

when lighting produces proper color, brightness, modeling and contrast.

The techniques of achieving the goals of these artists should be the specific skills of the lighting consultant. Functional lighting and esthetically pleasing lighting can, with careful study, become one.

SYLVAN R. SHEMITZ is a professional lighting consultant and designer and a member of the Illuminating Engineering Society. He graduated from Milford Preparatory School and received a Bachelor of Science degree from the University of Pennsylvania's Wharton School of Finance and Commerce. Prior to opening his own offices in West Haven, Mr. Shemitz was for fifteen years President of C. S. Mersick Electric Supply Corporation. He has won first place awards in both residential and commercial-industrial fields of Applied Lighting Competition of the Illuminating Engineering Society, as well as numerous other honors. He was recently commissioned by the National Park Service to re-design the lighting for the Thomas Jefferson Memorial in Washington. This article is based on a talk given by Mr. Shemitz at a recent meeting of the Connecticut Society of Architects.

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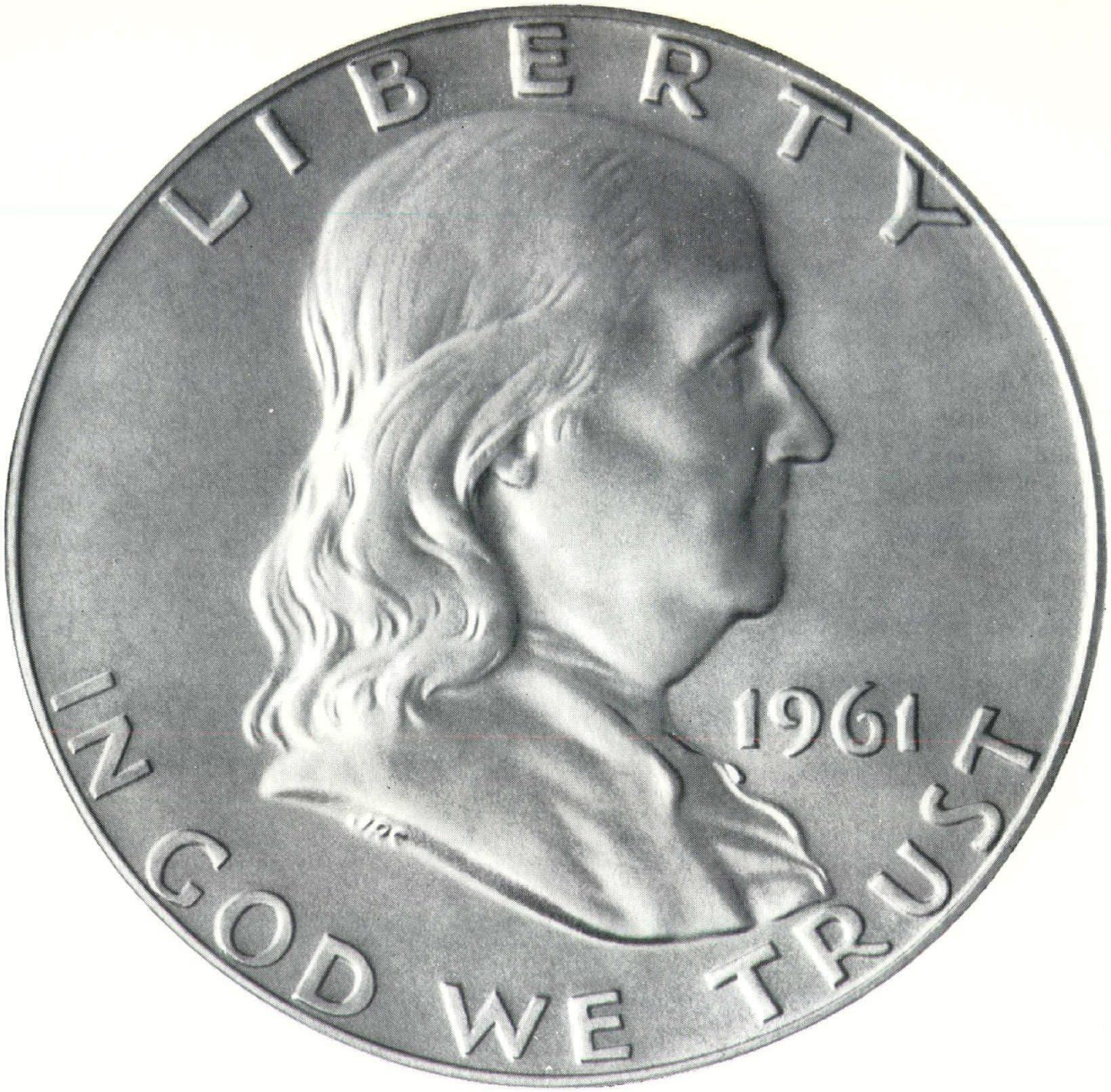

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Modern Schoolhouse

(Continued from page 12)

colors. All steel doors, frames and sash, as well as the exposed structural steel are painted a rust-red color.

Fluorescent lighting is used in all classrooms, service rooms and offices, with incandescent lighting in the corridor and lobby. The hung acoustical ceiling in the corridor and lobby also screens the mechanical and electrical services and the duct work for individual room ventilators.

General contractor for Beth David Academy was Shapiro Construction Company, Inc. of Waterbury. The plumbing and heating was done by M. J. Daly & Sons, and the electrical work by Feitelson, Inc., both of Waterbury. Consultants on the project were Carl Gesund of Hamden for structural design, John P. Legnos Associates of Hartford for mechanical and electrical engineering, and Marianne MacMaster of Cheshire for site work.

Schools today, of course, encompass more than buildings and blackboards. Recreational facilities at Beth David consist of three playgrounds. The fenced-off yard for the kindergartners has swings and other small scale equipment. Another is set up for basketball for the upper grade children. And for the in-between-grades, there is a play yard equipped with monkey bars, slides, swings and other equipment. Except for the paved walks and a small parking lot, the balance of the grounds is in grass around the large existing trees.

After nearly three years of use, the Beth David Academy building has proved itself by more than meeting present needs, while representing a major step toward fulfilling long-term aspirations.

ANDREW S. COHEN received his Bachelor of Architecture degree from Yale University. He is a member of the Executive Committee and a past President of the Connecticut Society of Architects, a member of the Waterbury Society of Architects and of the Connecticut Chapter, A.I.A., a member of the Board of Control of the Waterbury Exchange Club, and a member of the Board of Trustees of Temple Israel. Mr. Cohen has his office in Waterbury.

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LETTERS . . . .

I received today the handsome first issue of CONNECTICUT ARCHITECT. I am very pleased to have been included on the mailing list. The magazine will be filed permanently in our library where, I am sure, it will be not only of interest but of help to all of us.

Congratulations on a beautiful job well done.

Harlan H. Griswold, President
The Waterbury National Bank

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Just a note to mention that the response to the first issue of the CONNECTICUT ARCHITECT has been most satisfying and the Society and its editorial board are to be congratulated on a very fine initial job.

Austin W. Mather
Lyons & Mather, Architects

•

The work published in the first issue of CONNECTICUT ARCHITECT was of such outstanding mediocrity that I feel this publication will do the profession in the State real harm unless a radical change in approach is made. Colonial banks, colonial churches, pedestrian commercial structures — it looks as though it were published in 1925, not 1965. If this represents the best in Connecticut Architecture, it's scarcely surprising that most of the major work — U. Conn. Medical School, Bushnell Plaza, most of Constitution Plaza — is going to out-of-state firms. However, the truth is that it doesn't *represent the best, just the majority. If the editors of CONNECTICUT ARCHITECT expect to acquire any kind of support from the profession as a whole and especially from the more creative and ambitious (aesthetically) members of it, they had better give a long hard look at their whole program. Even the composition, layout, and typography were dull and unimaginative.*

Select work to publish which is original, imaginative, stimulating, and representative of the best *in Conn. Architecture.*

John K. Sinclair
Sinclair, Austin and Mead,
Architects

•

The first issue of CONNECTICUT ARCHITECT came today, and I want to congratulate you and the Society members who contributed to it for a fine effort. I believe that it reflects the sincerity and vigor that have gone to make the Connecticut Society of Architects such an active organization and help to our profession in Connecticut.

I was particularly impressed by the good balance of contributions to advertising. I hope that this will be maintained, as in my estimation it is to the detriment of any magazine when the amount of advertising greatly outweighs the rest of the publication.

Best wishes for continuing success in this venture.

George W. Conklin
George Conklin & Associates

•

I'm most pleased with the way our building came out in Volume 1, Number 1. It was a great surprise and a thrill to be the "cover girl."

Malcolm Robinson Knox,
Architect

•

You and your associates are to be heartily commended for the magnificent number one issue of the CONNECTICUT ARCHITECT. We have long needed a publication of this kind and I am glad that there is one finally available.

The subject matter of this first issue is very interesting. I was particularly impressed, however, by your own article (Mr. Ralph T. Rowland's "Challenge for 1965") discussing the 1965 challenge as you see it. The architectural profession does deserve greater recognition and should play a greater part in the shaping of our countryside and urban centers. As you have very well indicated, this job cannot be done by a handful, but rather will come about only by the hard work and cooperation on the part of all members of the profession. Trying to get all of your fellow architects to recognize this responsibility, is not an easy task. You have well phrased the challenge and I am sure some will be inspired by the spirit of your remarks.

Philip Paolella, President
Plasticrete Corporation

•

Congratulations! Delighted to see you have the CONNECTICUT ARCHITECT off the ground. I think you have done a handsome job and wish you many years of continued success.

Paul E. Estaver, Editor
NEW HAMPSHIRE PROFILES
and publisher of
GRANITE STATE ARCHITECT

North Haven School

(Continued from page 18)

electrical work; Standard Structural Steel Company, Hartford, structural steel; Edward Zukowski, Seymour, painting; Crestwood Landscaping and Tree Service, Trumbull, seeding; C. W. Blakeslee & Sons, New Haven, bituminous paving; Vaughn Nursuries, Orange, planting; and Shelton Roofing Company, Inc., Ansonia, roofing and waterproofing.

Dedication of the Junior High School was held November 20, 1960. Then, and since then, the building has proved itself to be a highly satisfactory combination of function and economy for North Haven families, and an excellent school for their children.

HERMAN GOLDBECKER, a native of New Haven, graduated from the Yale University School of Architecture. Shortly after starting practice, he became half of the partnership of Schilling & Goldbecker in 1934, an association which has continued without interruption except while he served with the Federal Public Housing Authority during World War II. He was one of the organizers of the Connecticut Society of Architects and its first President. Mr. Goldbecker is currently a member of the Board of Directors of the American Institute of Architects and Treasurer of the South Central Connecticut Regional Planning Board.

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Coming Events

(Continued from page 4)

April 28
Old Art Gallery, Yale University, New Haven: Public Lecture
Paul Weiss

•

April 27-29
Pick Congress Hotel, Chicago: The 26th National Conference on Church Architecture, sponsored by the Church Architectural Guild of America, the American Society for Church Architecture, and the Department of Church Building and Architecture of the National Council of Churches of Christ. During the conference, 1965 Architectural Awards for church and religious education buildings will be presented, as well as awards for religious art.

May 5
Old Art Gallery, Yale University, New Haven: Public Lecture
Roberto Burle Marx

•

May 9-16
Temple Israel, Waterbury: Third Annual Temple Israel Art Show. Display of contemporary oils, lithographs, water colors and sculpture, featuring works of Kerkovius, Calabrese, the Zarick's, Sheron, Baskin, Poscus, Eno, Hyman Gross, and others.

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Potter & Carrier, Inc.	15 High St., (Rear) Manchester, Connecticut
Reliable Roofing Co.	2965 Berlin Turnpike, Newington, Connecticut
Shaw Sheet Metals	P. O. Box 282, New Haven, Connecticut
Shelton Roofing Co.	50 E. Main St., Ansonia, Connecticut
Sound Reduction Corp.	133 Pitkin St., East Hartford, Connecticut
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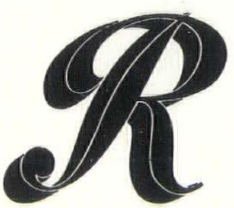
Sterling Blower Corp.	Box 415, Hartford, Connecticut



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Tailored Tradition

(Continued from page 15)

Mechanical engineering was done by Hubbard, Lawless & Blakeley of New Haven, and A. J. Macchi of Hartford was structural engineer.

General contractor for the building was Associated Construction Company of Hartford, and John J. Mozzochi of Glastonbury was site engineer.

"Architecture in Connecticut is many things. Good architecture is new and old. The greatest reward a designer can have is the satisfaction of knowing that his building belongs and is accepted. St. Paul's Church is an example of the right building in the right place," according to Walter Furey.

And the people of Glastonbury agree.

WALTER R. FUREY studied architecture at Catholic University and established his own practice in 1928. In addition to having served as a president of the Connecticut Society of Architects, he is a member of the Hartford Society of Architects and a member and former secretary of the Connecticut Chapter, A.I.A. Mr. Furey is also Vice President of the Architectural Examining Board of the State of Connecticut.

Priest's sacristy is shown below. Detail above indicates colonial motif of trim and furnishings.

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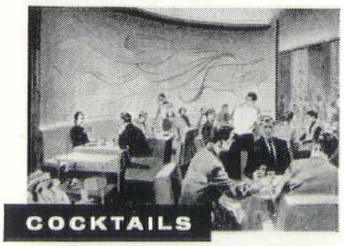

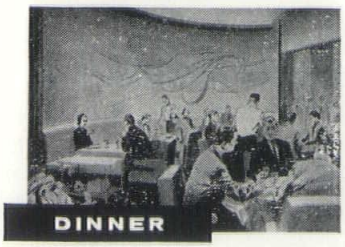

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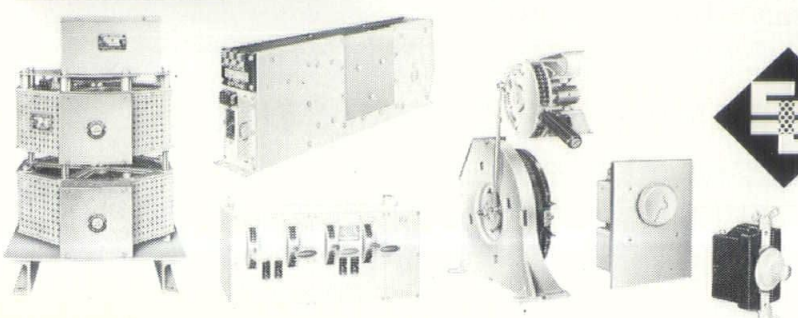

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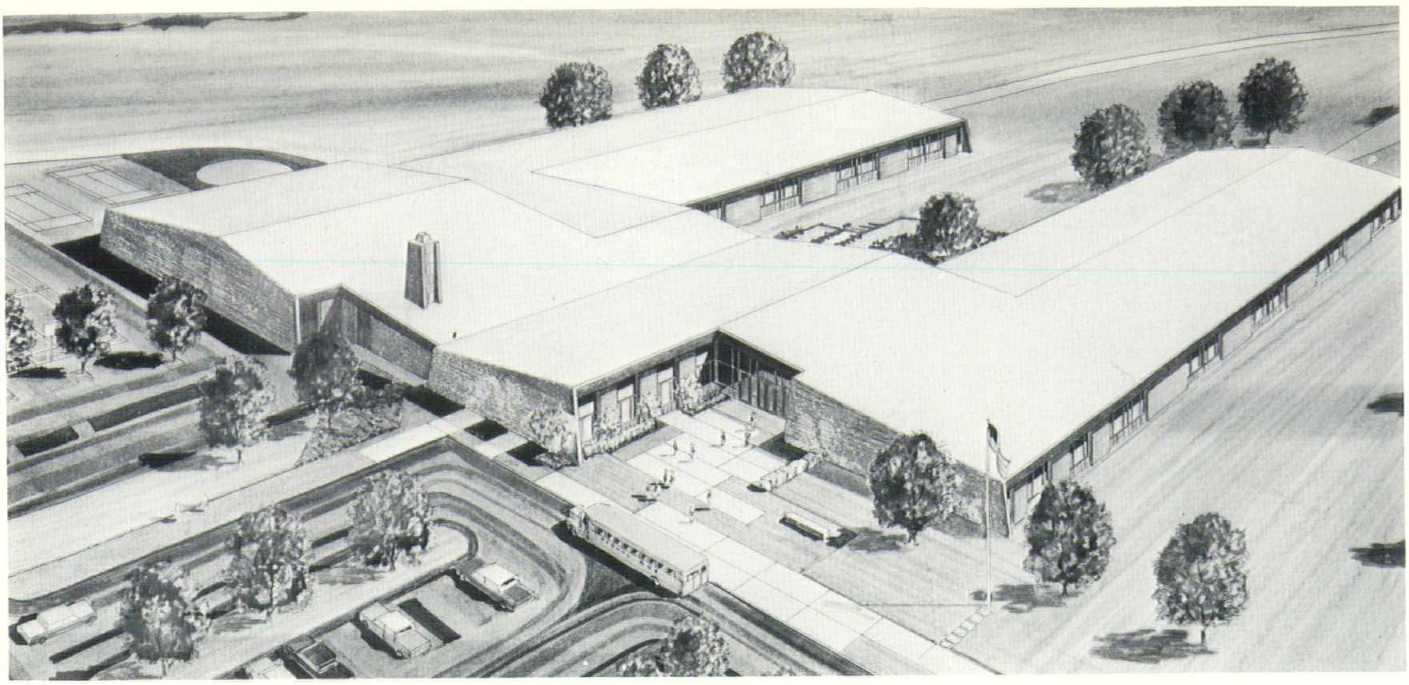

New South Windsor elementary school designed by Russell, Gibson & Von Dohlen, Architects, A.I.A. This is one of several electrically heated schools in Connecticut scheduled for use this Fall. Others are also being designed for electric heat.

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