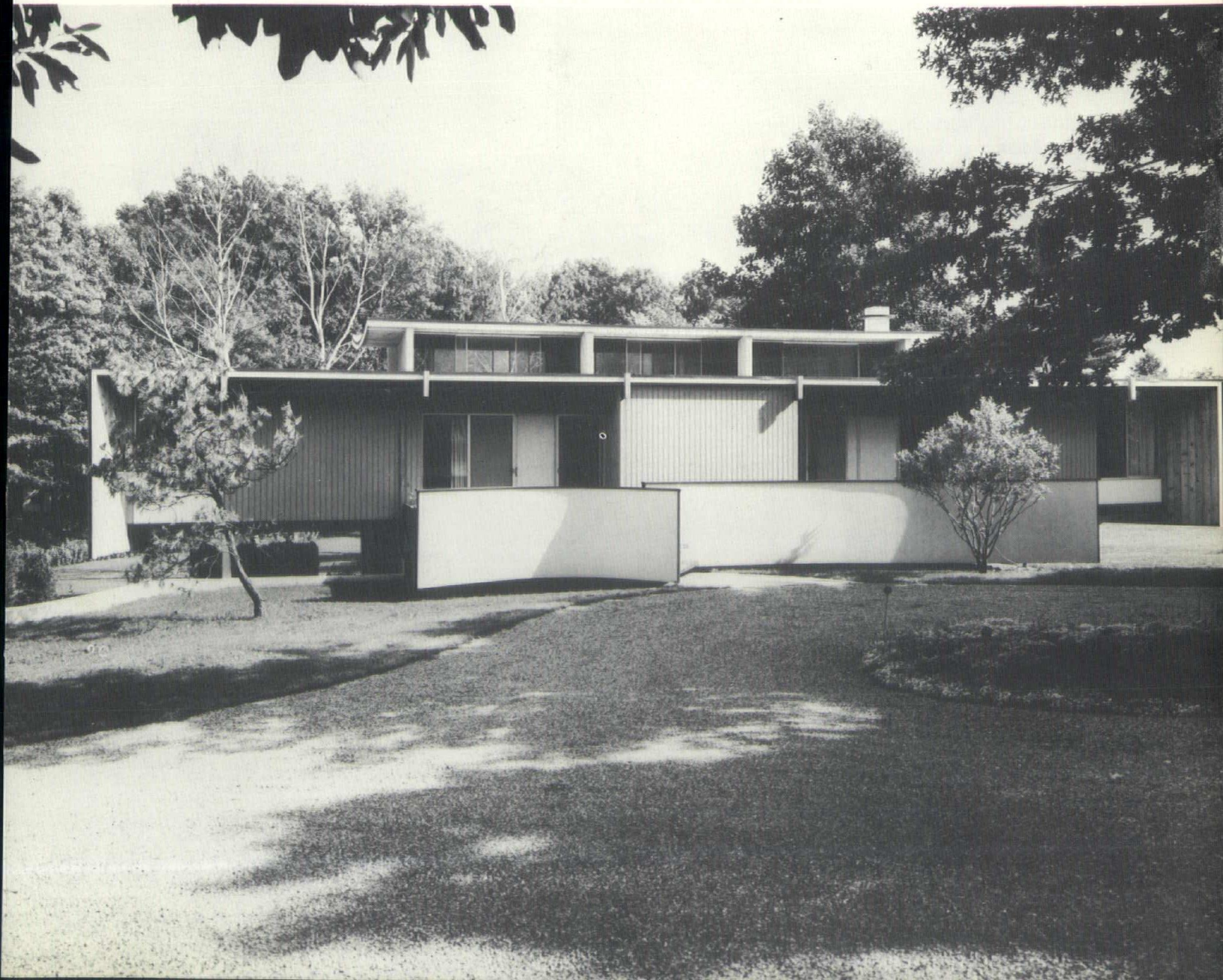


CONNECTICUT ARCHITECT

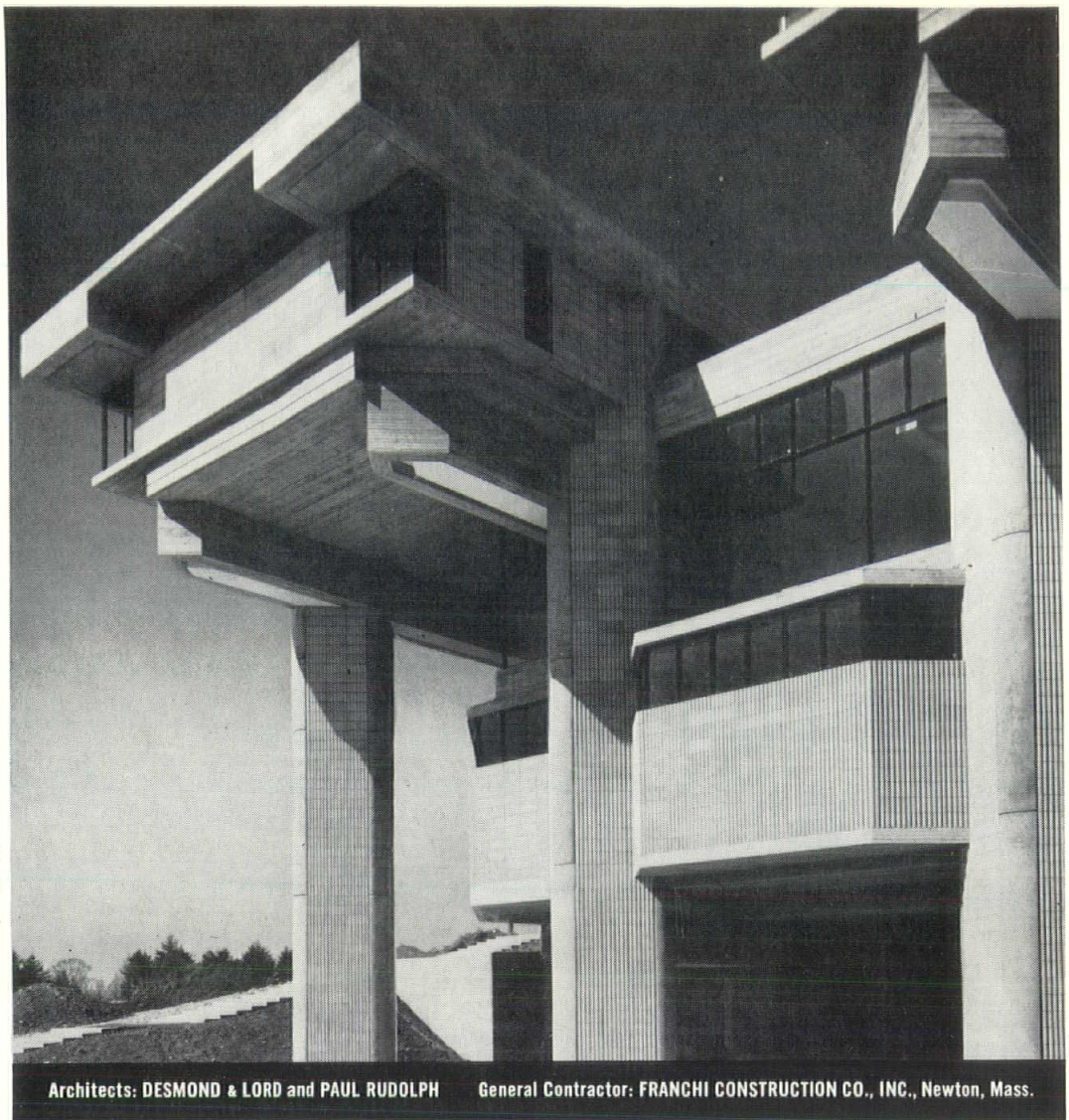
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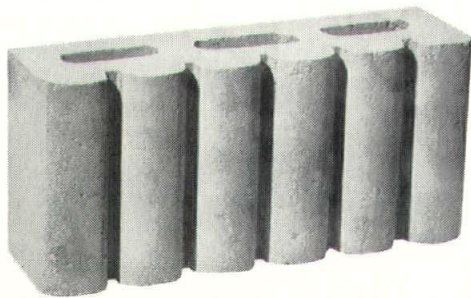


Architects: DESMOND & LORD and PAUL RUDOLPH

General Contractor: FRANCHI CONSTRUCTION CO., INC., Newton, Mass.

“implement” Mr. Architect?

Webster defines it: “im’ple-ment (im’plē-měnt); *v.t.*; to carry out: FULFILL: esp. to give practical effect to and ensure of actual fulfillment by *concrete measure*.”



This fluted block shape is but one of more than 40 different shapes and sizes available for other modular design possibilities. Call or write us today.

A coincidence, yes; however, a “concrete measure” was an effective medium in fulfilling this remarkable design.

Selected to complement the poured-in-place exterior is Plasticrete’s fluted pattern concrete block, designed by Architect Paul Rudolph, who was a consultant on this project for Desmond & Lord, Architects.

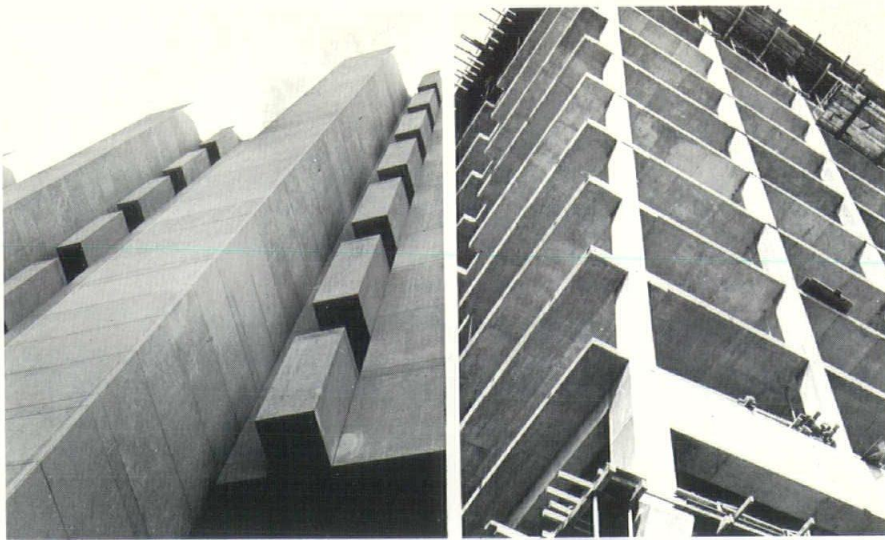
THE PLASTICRETE
HAMDEN • HARTFORD • NORTH HAVEN • WATERBURY • DANBURY, CONN. • ALSO



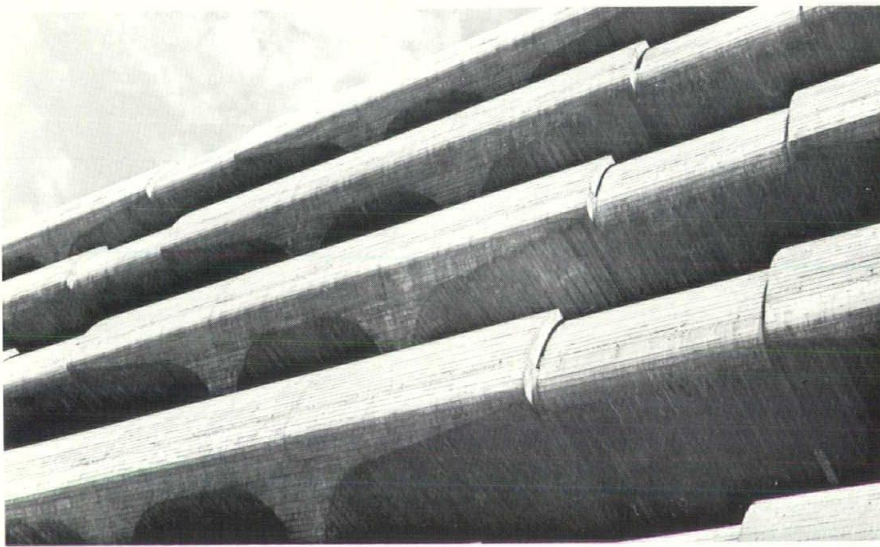
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COMING EVENTS

- September 22
Regular Meeting, Connecticut Society of Architects: "Presentation Techniques, Equipment and Aids."
- October 1 - 16
Stamford Museum and Nature Center, Stamford: Art Exhibit.
- October 2 - 5
New Haven Arena, New Haven: 29th Annual Antiques Show.
- October 6 - 8
Town Hall, Salisbury: 10th Annual Antiques Show.
- October 7 - 9
Sturbridge, Massachusetts: Meeting, New England Regional Council, American Institute of Architects.
- October 8 - 16
Bologna, Italy: 2nd International Hall of Building Industrialization.
- October 9-12
Hotel Americana, New York: National Builders Hardware Exposition.
- October 9 - 12
Statler Hilton, Dallas, Texas: Annual meeting, Architectural Aluminum Manufacturers Association.
- October 11 & 12
Sheraton-Chicago Hotel, Chicago: National Coil Coaters Association Meeting.
- October 17 - 21
Sheraton Hotel, Philadelphia: Civil Engineering Show.
- October 19 - 21
Sam Houston Coliseum, Houston, Texas: National Electrical Contractors' Exposition.
- October 20
Special Meeting, Connecticut Society of Architects: Design Concept Seminar.
- October 25 & 26
Park Plaza Hotel, New Haven: 5th Annual Symposium and Exposition, Connecticut Building Congress.
- October 25 - 29
G. Fox & Co., Hartford: Annual Fair, Society of Connecticut Craftsmen.
- November 9 & 10
Statler Hilton Hotel, New York City: Conference, Committee for Construction Industry Product Literature.
- November 17
Annual Meeting, Connecticut Society of Architects: Election of Officers and Directors.
- November 18-19
Windham Regional Technical School, Willimantic: Eastern Connecticut Arts and Crafts Festival.

CONNECTICUT ARCHITECT

BOX 346 · GUILFORD · CONNECTICUT · 06437

VOLUME 2, NUMBER 5

SEPTEMBER-OCTOBER, 1966



Connecticut Architect is published every other month under the direction of the Connecticut Society of Architects, a chapter of the American Institute of Architects, and is the official publication of the Society.

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Produced for the Connecticut Society of Architects by Connecticut Publications, Inc., Box 346, Guilford, Connecticut. Rufus K. Allerton, Jr., Publisher; Fredric D. Barrett, Business Manager; Gerald G. Hotchkiss, Advertising Director. Printed by The Bond Press, Inc., Hartford, Connecticut.

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FRONT COVER: McCurdy residence integrates family needs, activity patterns and site.



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PHOTO CREDITS: Cover, and Pages 8-9, Robert Perron; Page 6, Stuart Langer, Charles N. Pratt, Amemya; Page 11, James Pickands II.

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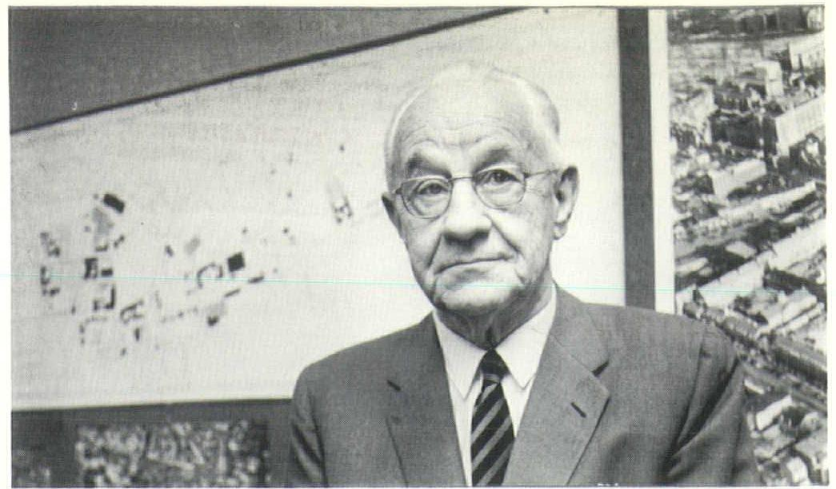
DOUGLAS ORR

Douglas William Orr, F.A.I.A., a past president of the American Institute of Architects, died July 29 at the age of 74 at his home in Stony Creek, Connecticut. His wife, the former Helen Converse whom he married in 1917, had died just three days before.

Mr. Orr was graduated from Yale University in 1919 and received his Master's Degree in Architecture at Yale in 1927. In addition to being a Fellow of the American Institute of Architects, he was an Academician of the National Academy of Design and an Honorary Corresponding Member of the Royal Institute of British Architects.

In Mr. Orr's own words, he pursued the "general practice of architecture in New England since 1926." In 1963, he formed a partnership with Edwin W. deCossy and Frank D. Winder with offices at 111 Whitney Avenue in New Haven. The partnership will continue under the same name and at the same address.

Among Connecticut architects —



indeed, among all American architects — Douglas Orr probably will be best remembered for the accomplishments of his two terms as President of the American Institute of Architects in the period 1947-49. These included the renovation of Octagon House, the Institute's headquarters in Washington, the fostering of improved collaboration between architects and builders, the initiation of studies on atomic-age architecture, and the establishment of the Institute's annual awards program.

Douglas Orr achieved national prominence when he served as the only architect on the Commission on Renovation of the Executive Mansion. To list all his professional activities and public services, however, would be a lengthy exercise, as would the naming of all the designs for residences, school buildings, hospitals, commercial structures, clubs, factories, and memorials which flowed from his office.

More appropriate than mere enumerations are the words of an editorial in the *New Haven Register* which are quoted below:

"He was truly a national figure.

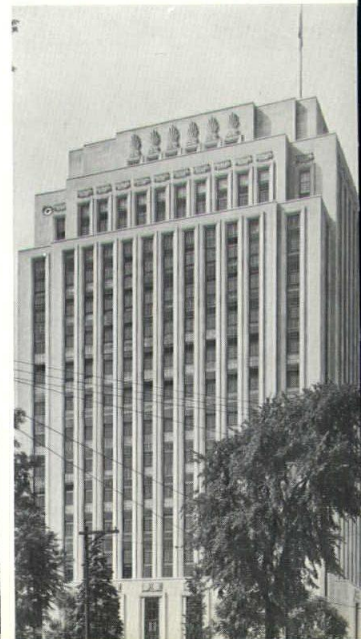
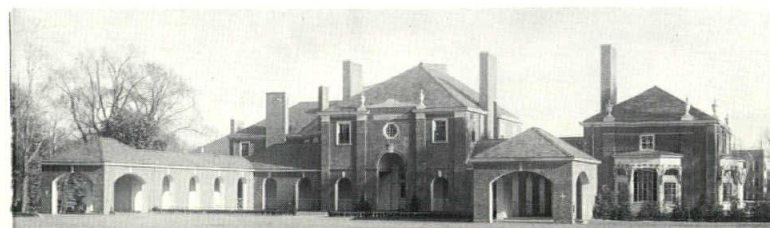
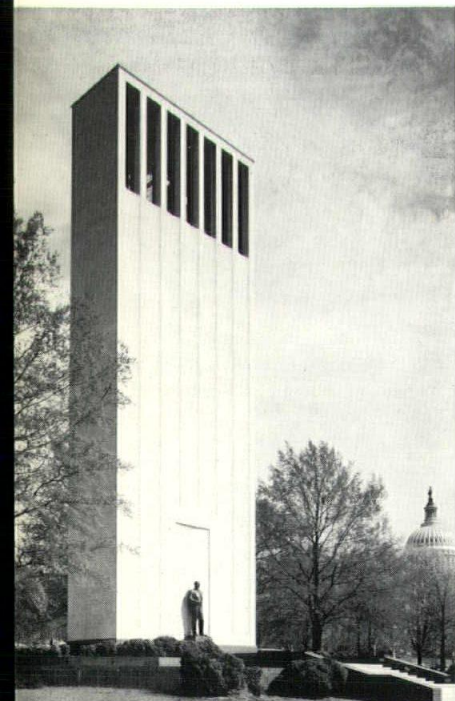
He was dedicated to the integrity and professional excellence of all architects. He served his professional groups on the highest level — city, state and nation. . . . His versatility is attested by the scope of his work. . . .

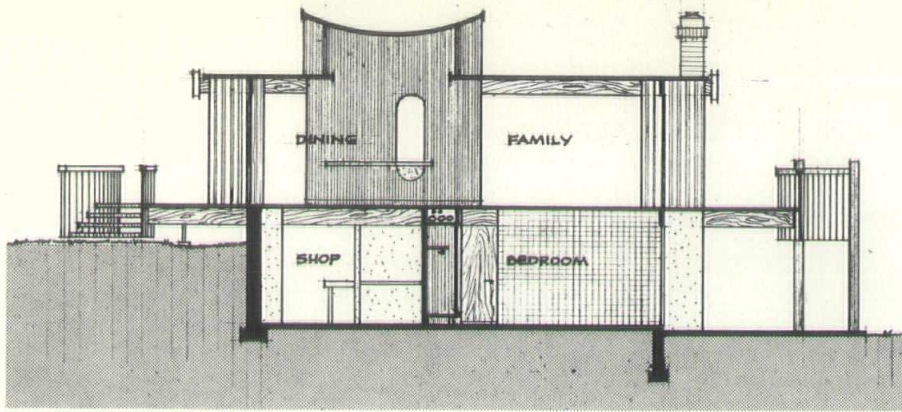
His aim was always to give a structure an exterior design in keeping with its surroundings and its use, one of maximum strength and utility. He succeeded in doing this for 40 years. . . .

He leaves blueprints of philosophy and artisanship for those who follow to read."

To his friends and colleagues, Douglas Orr was respected for his skill, integrity, and generosity — a complete man, a man of stature, with a love of freedom. While his passing is a deep loss, he leaves a rich heritage which will live always. □

These buildings are representative of Douglas Orr's favorite work. LEFT: Robert A. Taft Memorial, Washington, D. C., 1958. BELOW: New Haven Lawn Club, 1929. RIGHT: Southern New England Telephone Company Administration Building, New Haven, 1938.





PIVOTAL PLAN

PINE ORCHARD RESIDENCE

RICHARD B. McCURDY, ARCHITECT

Robert H. Wood, General Contractor

The Pine Orchard home of Architect Richard B. McCurdy reflects his philosophy that a dwelling should be "a serene counterbalance to the complexity of an individual's everyday life. It should integrate as completely as possible the influences of the site, activity patterns, and complicated needs of the family into a simple and thoughtful physical enclosure."

He feels that this integrative function of the architect has been displaced currently by a clever mirroring of a fragmentive culture and the personalities bound up in a directionless effort to attain originality—originality for its own sake rather than to fulfill a function or need. "Mistaking confusion and complexity for creativity, the architect ignores the fact that repetitive

exposure to physical intricacy most often leads away from continued delight and directly to inconvenience and frustration," Mr. McCurdy said.

The homesite on Yowago Avenue was chosen originally for its convenience in an established neighborhood, but the site posed many problems. A number of its fine native trees were doomed by the necessity to fill low areas to provide access and drainage. The three-quarter acre lot is closely flanked by neighbors on both sides.

Advantage was taken of the lowness of the land to provide two living levels with complete privacy in the rear. The proximity of neighbors suggested the blank end walls and locating all windows on the front and rear elevations. With

these decisions made, the house was planned around a central interior kitchen with high clerestories and many pass-throughs to provide the housewife with an accessible central base of operations.

The pivotal location within the main living areas creates a convenient and practical environment for servantless living. It accepts the fact that a wife with young children spends much of her time in the kitchen-laundry areas, and that frequent informal entertaining is the norm. In this kitchen, the wife shares the best the house has to offer, along with as much continuity with the main spaces as a compromise with reality permits.

Areas Defined

The main living areas are defined around the kitchen by the arrangement of furniture and emphasis given by the twelve foot clerestory ceiling. Sleeping areas for adults and children are at opposite ends of the house, insulated from it by banks of closets and several doors, but connected by intercom nerves. Balconies front and rear extend the living space—visually in winter, and literally in warm weather.

The ample size of full height storage areas allows all bureaus and dressers to be enclosed within them, making the small bedrooms more pleasant and usable. Sliding pocket doors shut off both bedroom wings from the main space to give privacy and sound insulation.

Curving bedroom walls with large sliding glass panels at their intersection with exterior walls give an illusion of greater space and openness than would be expected from their actual dimensions. The dressing room at the adult end has a specially built double lavatory designed as a piece of furniture. The toilet and tub are enclosed separately for privacy and convenience.

The living room is organized by the arrangement of furniture around the fireplace with its raised

Please turn to page 10



ABOVE: Carved redwood panels above fireplace provide living room focal point. BELOW: Dining room, attractive and convenient, is in central activity area.



Kitchen combines function, convenience and a pleasant work center.



LEFT: Entry contains staircase to lower level.
BELOW: Boy's room has masculine environment
for sleep and study.



LEFT: Dressing room matches mood of house. BELOW: Rear elevation
demonstrates clean lines and relationship to site.



slate hearth. Exciting carved panels on the fireplace wall conceal shelves for storage of large art books, recordings and radio and phonograph components.

The end nearest the entry is the "library" where there are extensive bookcases, a desk and piano. Next to the dining room at the other end is the "family room" with its informal furniture and inevitable television.

Except for a small workshop and boiler room, the lower level is

completely finished. The entry from the carport is designed as a mud room with closets for children's clothes and equipment. A large playroom and guest room have glass doors opening onto the sheltered terrace below the living room balcony.

Convertible Room

Provision is made to remodel the play room and convert it to a bedroom when the children get older. This will provide an extra suite, separate from the main living area, for sleep, study and entertaining.

The overhanging ends of the house form a carport area at one end, and a small boat storage area at the other end. An enclosure within the carport opens for the storage of bicycles and toys, and has a separate area for gardening equipment. Future plans call for a separate garage which will have space for bulk storage, a greenhouse and a drafting room.

The driveway is designed in curved forms to complement the house. Natural landscaping was kept intact as far as possible. Areas needing fill in front and rear were put into lawn and the remaining areas left in original condition. Cedars were planted by the curved carport wall for privacy in service areas.

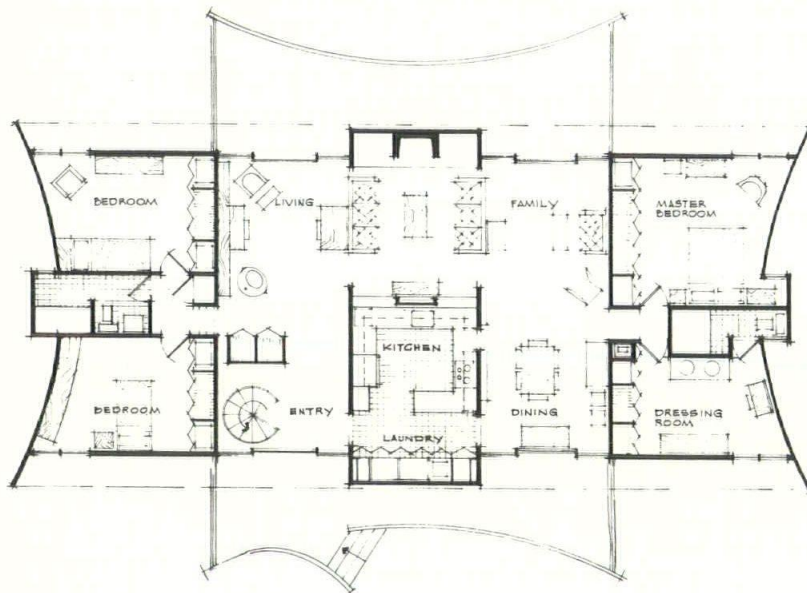
The exterior is finished in plywood, Texture 111 Fir and "No-Check" plain on balcony railings and ends. Inside, Texture 111 Fir painted plywood is used and vinyl wallcovering in main areas. The ceiling is cedar decking.

Structurally the foundation is Lavalite concrete block with four inch dimension beams and exterior posts of four by six-inch steel. Twelve foot structural bays have floors spanned with two and seven-eighths inch Southern pine as the finished floor. The roof is two and five-eighths inch cedar decking with one-inch urethane insulation. On top is built-up roofing with marble chips.

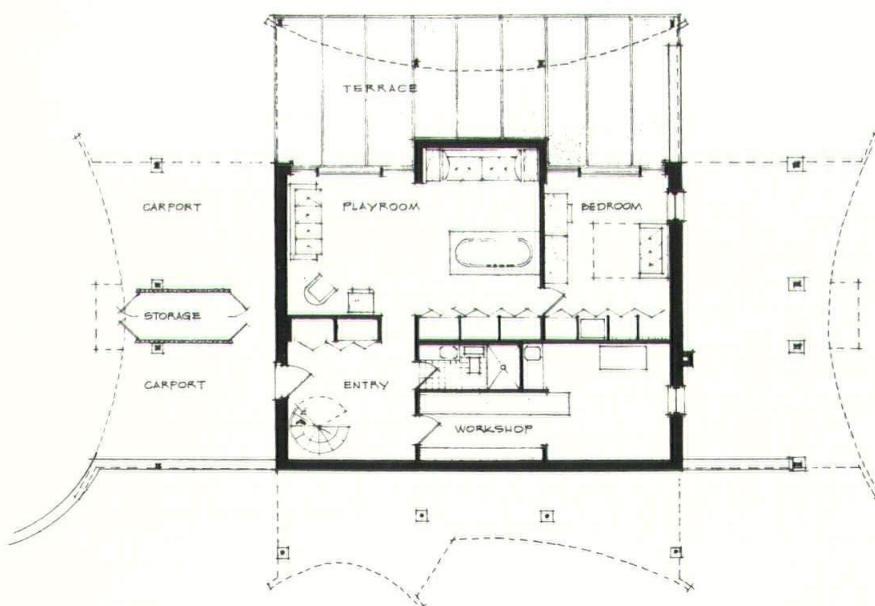
The main area contains 1820 square feet, the lower level 760 square feet, workshop and basement 224 square feet and the balconies, 672 square feet, for an indoors total of 2804. Costs were approximately \$17 a square foot.

The general contractor was Robert H. Wood of Branford, and A & W Associates of Milford was engineering consultant. □

RICHARD B. McCURDY, who has his office in Branford for the practice of architecture, is a graduate of Yale University with Arts and Architecture degrees. He is a member of the American Society for Testing Materials and serves on the Branford Middle School Building Committee. He received an award at the New Haven Festival of Arts, 1960.



TOP: Main floor plan. BOTTOM: Lower floor plan.



The Art of the Possible

A talk given by the Honorable Richard C. Lee, Mayor of the City of New Haven at a Yale University Alumni Seminar, June 17, 1966.



New Haven's Mayor Richard C. Lee

The University, in its wisdom, has given me a difficult assignment, for most politicians are usually busy getting things done on instinct and intuition, and can take little time for reflection. This, as a result, is an assignment I have thoroughly enjoyed, for the subject of my talk is "The Art of the Possible."

This is a short, deceptively simple and yet profound definition of politics. It is profound, I believe, because presumably the most important qualities of a politician are vision, patience, tenacity, and leadership — in other words, the qualities in men which inspire action, make things possible and get things done.

What does "The Art of the Possible" mean in a discussion about the control of urban design? What does it not mean? How broad is its application? Are we talking about New Haven or all of urban America?

The subject gives me an opportunity to talk in terms a Mayor does not often get to use, to talk of the blending of the ideas of the visionary and the dreamer with those of people of action; people who have the political skills and the daring, people willing to move, not just mountains, but people. People who set out, for example, to change the image of an old New England town to a modern, thriving,

progressive and great American city.

I believe a city can be as great, as glorious, as magnificent as it wishes. A city can be as great as the dreams of its thinkers, as fine as the ambitions of its citizens, and as beautiful as its leaders desire. How can it be done? How is the creation of art made possible? How and for what reason do we build or rebuild our cities?

The word "art" implies discipline and a set of rules. Architecture has its rules. Planning has its rules. Politics has its rules. Building a city has its rules. Perhaps the clearest statement of the rules of building has come not from a politician, nor from a planner or an architect, but from Yale's late President A. Whitney Griswold. They were directed to the University's building program, but they can be expanded, with little change, to the planning and building of any city:

"There are, I think, two simple rules which Yale should strive to follow in its architectural policy. Both rest on the fact that the periodic construction of new buildings has always been and always will be a necessity that can be neglected only at the cost of retrogression and ultimate decline. The first rule is that each new building should be truly functional . . . it should do what it is supposed to do

with the utmost efficiency in terms of its stated purpose. The second rule is that each should come as close to the ideals for a building of its kind as the architectural genius of its era is capable of bringing it."

But beyond rules — and even Whitney Griswold's definition went beyond rules — the defining, planning and building of a city is the creation of a form of art to inspire all men.

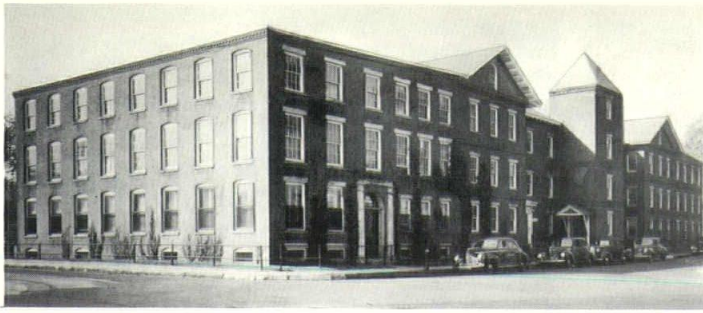
An artist of our time — the great architect Philip Johnson — has rhapsodized the inspiration which can come from a building. He once said: "I would rather sleep in the nave of Chartres Cathedral with the nearest john two blocks down the street than I would in a Harvard house with back-to-back bathrooms."

The role of a Mayor in America today as I view it, is, among many other things, to be inspirational. The role of a Mayor is to meld the views of many, to bring together the esthete and the worker, the politician and the educator, the institution and the industry, the neighborhood and the central city.

Action Needed

The Mayor must prod his people into action. He must set forth his own goals. He must lead his community into an understanding of

Please turn to page 20



United Elastic building demolished in 1964 to provide site for new headquarters.

MODERN HEADQUARTERS

UNITED ELASTIC CORPORATION

Northampton, Massachusetts

ARCHITECT: ASSOCIATED ARCHITECTS

D. A. Sullivan Sons, Inc., General Contractor

The United Elastic Corporation, long-established in the business community of Easthampton, Massachusetts, recently concluded that the stretch-out of its corporate headquarters had reached or exceeded normal limits. Scattered in varied locations among its facili-

ties, the office functions had begun to present problems of coordination, communications and control. The need had become apparent for centralizing the headquarters management activities to the end that operations could be carried on more effectively, more con-

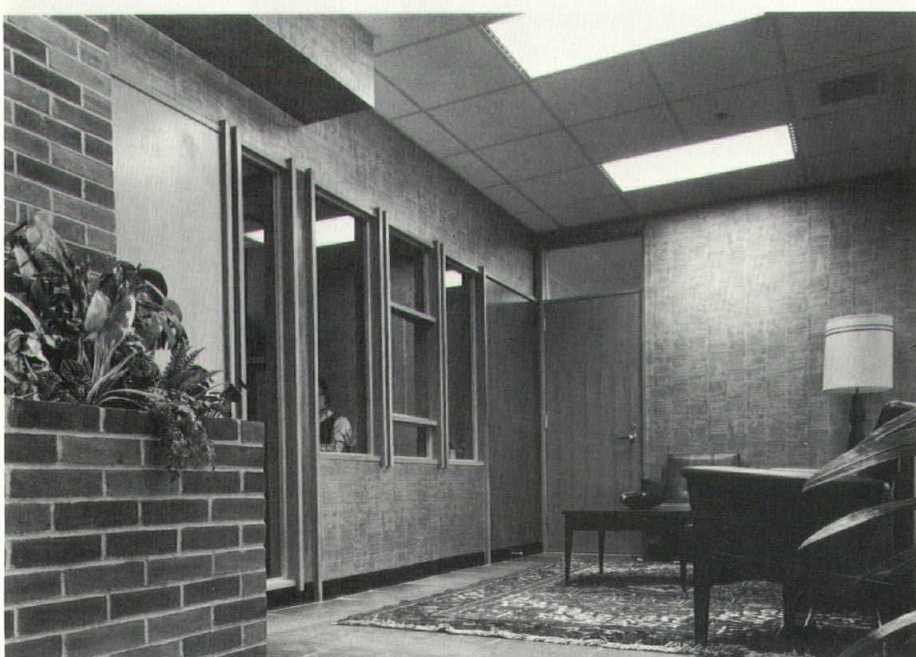
veniently and more comfortably.

On this sound premise, the firm turned its attention to the question of "how." Company-owned buildings were available which could conceivably be rehabilitated to provide suitable office space. On the other hand, one or more old buildings could be demolished, thereby making available well-located sites for construction of modern office facilities. In addition, United Elastic had some limited land area available that could be the site of a new office structure. And, finally, some combination of these alternatives could be adopted.

Architects Named

Practical resolution of these possibilities called for expert assistance, and United Elastic engaged the office of Associated Architects, Farmington, to analyze the problem and develop a specific recommendation. The architects, in turn, called upon the firm of Burton & Van Houten, for engineering investigations. The agreed premise of the study was a need for 14,000 to 16,000 square feet of modern office space with suitable lighting, heating and air conditioning.

Reception and waiting room features distinctive paneling.





Inspection of the group of old connecting buildings under consideration soon revealed that remodeling for office use would involve major problems. They had been built at varying times and ranged from 45 years to well over 100 years in age. Typical of such New England mill complexes, the type of construction varied from one section to another, as did floor elevations.

More serious were the facts that

settling had occurred in several areas, that extensive but random shoring already existed in many sections, and that the structure was far from being adequate to carry the projected floor loadings. Additional drawbacks were the low ceiling heights and narrow column spacings.

Studies Completed

Based on the engineers' reports and their own studies, Associated Architects concluded that the time

and costs for rehabilitating the old building complex would probably equal and in the long term certainly exceed the cost of a new office structure. Also, the result would never be completely satisfactory from the standpoint of office layout and furnishing.

A combination of old and new buildings would gain few advantages of the new, while retaining many of the problems of the old.

The alternate site for a new

Board room is spacious with harmonic mix of materials.





Simplicity and dignity mark the senior executive's office.

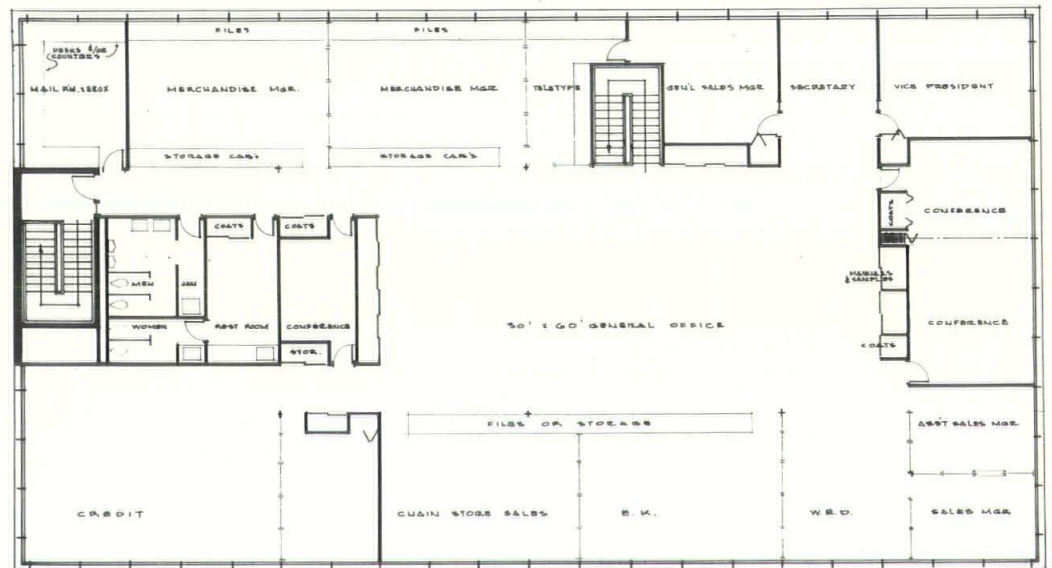
building, while easier to implement, was considered too valuable as future manufacturing space to be utilized for office space. Conversely, the site of the old building complex was considered practically ideal for the location of the company's headquarters office building.

Therefore, the architects recommended that United Elastic Corporation demolish the old structure and build a new office on the site which could be planned to meet present and future needs.

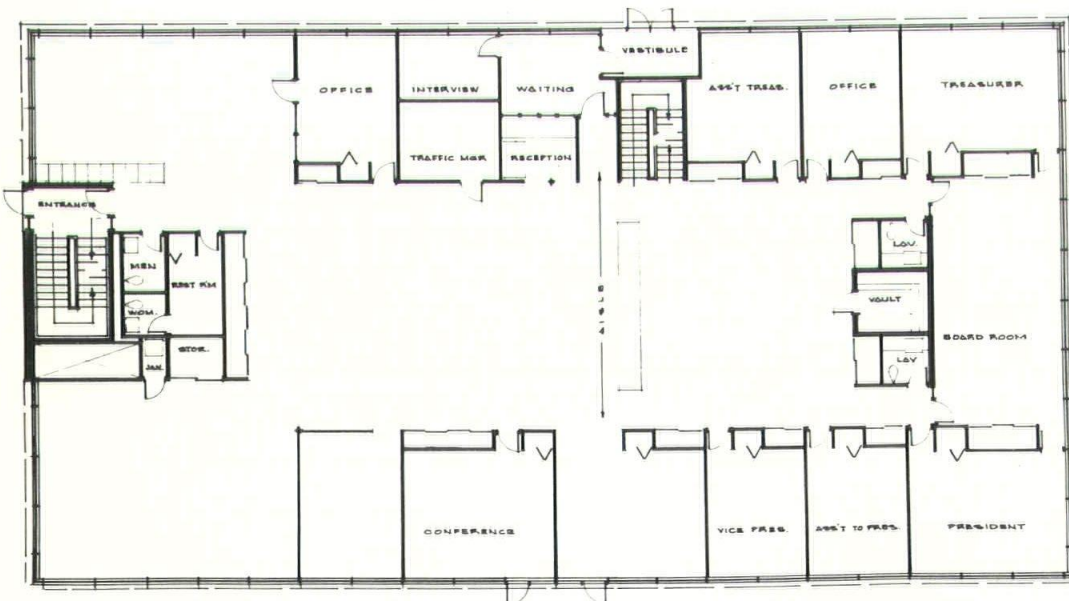
Plan Accepted

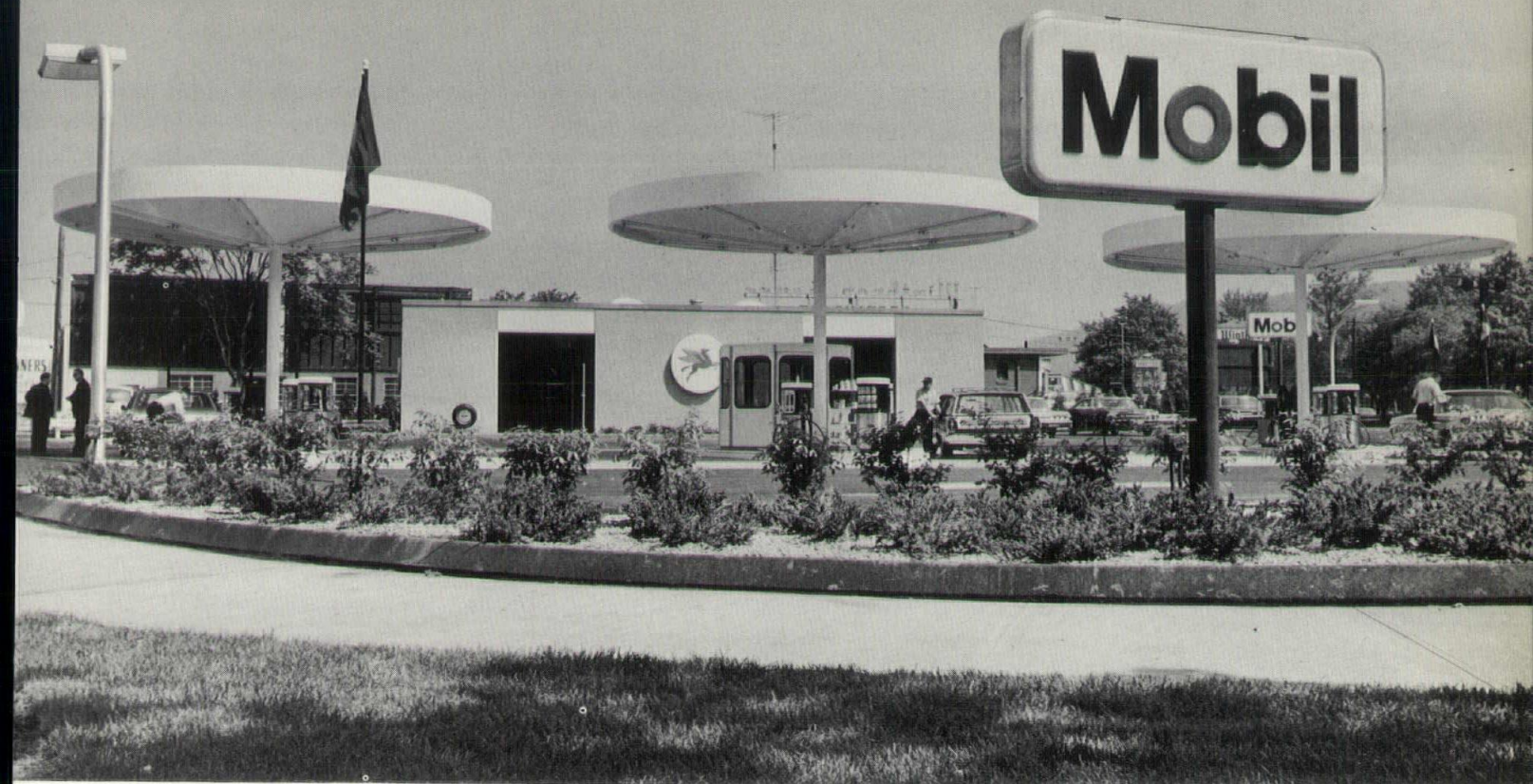
As recommended by Associated Architects — and accepted by the

Please turn to page 30



TOP: Second floor operations offices. BOTTOM: First floor executive offices.





SIGNIFICANT SERVICE STATION

MOBIL OIL CORPORATION

New Haven, Connecticut

ELIOT NOYES AND ASSOCIATES

Walter V. Stapleton, Inc., General Contractor

Two experimental service stations designed by Eliot Noyes for highway beautification as well as for operating efficiency are doing business in Connecticut. These stations are part of a major design review program Mr. Noyes has undertaken for the Mobil Oil Corporation.

Discussing the program, Harry J. Peckheiser, an executive vice president of Mobil, said: "What we are really seeking is a combination of attractive architecture and

effective merchandising techniques that will best serve the interests of the community, the motorist and the dealer. These stations represent entirely new and imaginative concepts that challenge many of the old ideas of service station design. They will be used for intensive testing.

The New Haven station, located at the junction of Whalley Avenue and Amity Road, is situated on a V-shaped property. It is bordered by heavily travelled highways giv-

ing access from two sides and full visibility from the southern, or city approach.

The service building was designed to provide a handsome, quiet background for the gas and oil dispensing units and service islands. Here, at the station's central point of interest, canopies provide shelter and lighting, and the circular island office accentuates efficient service and convenience for customers and for the dealer operating the facility.

This effective background function of the service building is achieved by use of maximum wall surface while providing suitable interior light and visibility of the service islands. Gray glass was chosen for its distinctive appearance and to screen the normal interior clutter.

Beige face brick is accented with matte white porcelain fascia panels and soffits, and by blue enameled

hollow metal doors, transoms and fixed panels. The canopies have fascias of white 3M Velvet coating. The non-glare low-gloss finish minimizes reflections and surface irregularities.

Circular Theme

The 30-foot diameter canopies provide shelter from rain and sun and are a source of controlled lighting at night. They are a mini-

mum of 14½ feet above finished paving. The single ten-inch diameter steel supporting column has eight steel angle truss arms radiating from the center hub. These arms support a galvanized metal pan deck covered by various roofing systems.

Within the column, a shop-installed pipe carries rainwater down from the central roof drain and a conduit carries power up to the column head from a flush mounted explosion-proof, waterproof junction box. Mounted on the bottom of each arm are lighting fixtures consisting of four six-foot glass-jacketed fluorescent tubes. Louvered light baffle strips are provided for those locations which require more subdued lighting systems.

Eight ceiling shells of three-sixteenth inch white fiberglass are inserted and secured to the truss arms prior to placement of the steel and galvanized metal fascia panels.

The circular island office is ten feet in diameter and eight feet high. Eight curved panels and a top of white fiberglass are field erected. The panels contain one-quarter inch curved gray glass



ABOVE: Typical service station, circa 1926. BELOW: In contrast, today's service station is designed for faster, heavier duty.



Buildings and service units are styled and coordinated, and enhance the highway environment.

panels set in neoprene gaskets. There is a sliding door panel, and the dropped ceiling contains fluorescent lamps and radiant heating panels.

The service building foundation is solid load bearing concrete masonry units, 16 inch module, and structurally load bearing masonry is used with wood roof framing. Built-up composition smooth surface roofing is edged with Titanalloy. The building contains approximately 2,100 square feet of space for lubrication and service facilities, washrooms and storage.

Gas and oil dispensers, merchandise and tire display units, illuminated Red Horse discs, identification signs, uniforms, promotional display units and coordination of all graphic elements are part of the comprehensive design program.

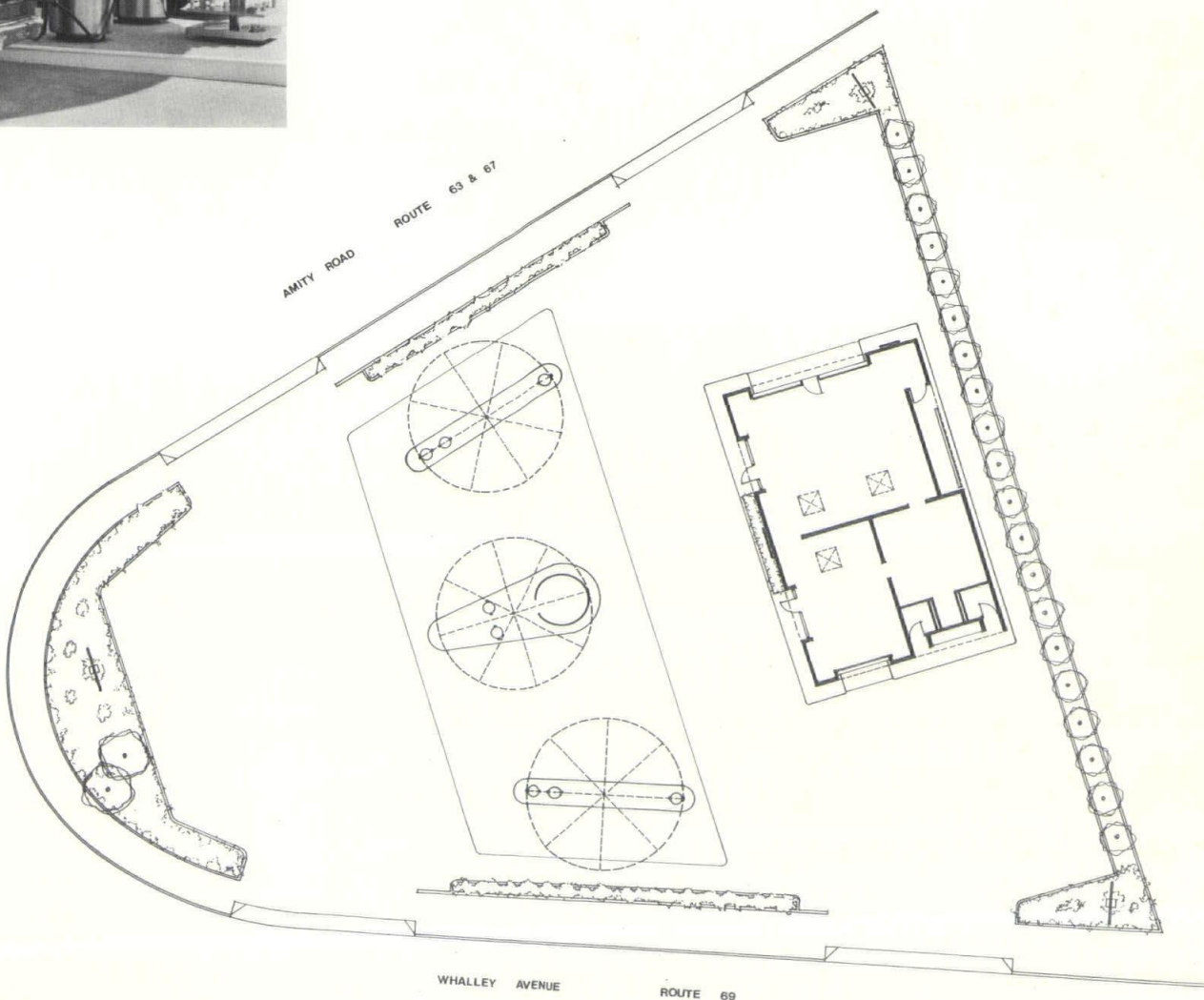
Ready Recognition

According to Mr. Noyes, repeti-

tion of the circular theme tends to harmonize the various pieces of equipment so the pump island becomes a unified whole rather than a collection of unrelated shapes. It is also intended to help motorists recognize quickly that the station is a Mobil station. Cylindrical gasoline pumps have stainless-steel skirts and are capped with illuminated plastic. A test feature of two of the pumps is an upper portion that the attendant can swivel, so the customer can see the figures on the dial from his car.

Rounding out the circular theme is the company's Flying Red Horse symbol which is mounted on the front of the service building. This is the only commercial identification on the building. The absence of gaudy signs and banners; noisy, distracting lines of pennants; and conglomeration of advertising paraphernalia is commendable.

Please turn to page 33





FRANCK

Look what's happened to the old steel door!

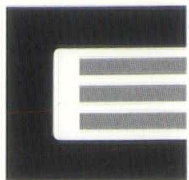
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Mayor Lee

Continued from page 11

what one side wants, what the other side desires, and what each will accept. He must build the spirit of the community. He must instill the conviction, even, as the rebuilding process is in ferment, that the City is the physical expression of our civilization and can become the finest expression of the ideals and beliefs of democracy.

And while these programs are underway, and while the intellectual or the educator proclaims disagreement or criticizes, the Mayor must also face the wrath, the doubting, and the criticism of those to whom every two years he turns for support and for renewal of his responsibility. Alas! Unlike some of his critics, he has neither tenure nor security.

What is possible in a city?

Who can say that a city should settle for less than the best, until, at least, he has tried for the best and been forced to withdraw, to regroup his powers and to try again; only to be repulsed again and to engage in another strategic maneuver. Or, finally, forced to compromise after long hours and days and months of negotiation, debate, discussion, pleas, and demands? Who can say that we

should listen to the crass materialists of the far-right or the utopian perfectionists of the far-left, when it is our function rather to inspire and to lead?

After thirteen long, stormy, but thoroughly enjoyable years, I have found that to convert enthusiasm and excitement to sacrifice and dedication is not an easy task. What I have found, also, is that "The Art of the Possible" is many things. It is the art of dealing with people; it is the art of politics; it is sometimes the art of compromise; but it is fundamentally the art of getting things done.

We have practised this art for thirteen years in New Haven. We have not always been successful, but on balance, we have produced results beyond our fondest dreams. In New Haven we have exceeded the possible.

Broad View

We began with a broad view of the City, planning not in physical terms alone, but as well, in terms of economics, housing, visual design, development of our human resources and a dozen other factors which mold and shape the life of a modern city.

We looked at a tired, neglected Nineteenth Century industrial town, and we saw there the strong

pattern of the original Nine Squares plan for New Haven. And more important, we saw that the beautiful Central Green was still the meeting place of commerce, government, and education. Our planning cherished this magnificent and historical urban place. We based our rebuilding on its strong and clear pattern.

We began with New Haven's most serious problem — the old Oak Street which those of you who knew it will remember as the worst slum in New England at that time. Despite New Haven's three-century history of city planning, despite the fact that New Haven had one of the first Planning Commissions in America, this fester grew and spread. It grew and spread not only under the nose of the City, but under the nose of Yale — a rancid slum ignored not only by the politicians, but by the business and academic community, as well. In 1950, there was only one solution to the problem of Oak Street — total clearance.

The plans of the City were then, and are now, reviewed by all interested individuals and groups — both city-wide and neighborhood.

When the time came to rebuild, our plans, among many other recommendations, prescribed an expressway which would re-estab-



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Mayor Lee

lish the connection between downtown New Haven and the rest of the metropolitan area. These plans also prescribed the extensive revision of residential living patterns. And, today, where once was our worst slum, is now some of our best housing. These new apartments brought premium buying power within walking distance of the Green and our traditional commercial center — an important asset in the revitalization of the economy of our central city.

In the beginning, the economics of urban renewal were new and untried. Its political support was at best an unknown, for we were tampering with people's lives and habit patterns on a scale never before attempted in a democracy. But our first project — Oak Street — proved that redevelopment was economically feasible. It proved that redevelopment need not be political suicide. And it proved that urban renewal was indeed a potent and effective tool for achieving many of the City's comprehensive planning objectives.

Success vs. Survival

Since Oak Street, the story of New Haven has been a story of evolution — step by painful step. Each new project was made possible only by the cumulative, demon-

strated success of everything that had come before.

Our basic concern, of course, was not just to survive, but to succeed, for we were pioneers in the very broadest sense. We were pioneers in the economic and human factors of urban renewal. Design? Immortal architecture? Beauty and esthetics? These were not, then, important problems, as they are today. I doubt, really, if any of us in New Haven at the time, including Yale, recognized both the problems and the opportunities before us as we began this gigantic program of reconstruction. Our basic concern — indeed, our basic need, above all else, was simply to prove what was feasible and what could be done, and to prove, also, that we were right, and, indeed, we did. Always we were guided by a plan — or a vision, if you will — of what New Haven could be.

Our total view of the City indicated that the next most urgent problem—after eliminating the Oak Street slum—was to re-establish the economic strength and vitality of the center city. Through urban renewal a complex of new commercial buildings has made a bridge, both literally and figuratively, from Oak Street Connector to the Green—from the new to the old. Downtown New Haven now has a vitality and drama where for years there was the monotony of “for-

rent” signs, second-hand stores and gin mills.

We have done more than just meet the challenge of the suburban shopping centers. Downtown is now a night-time place as well as a daytime place. New stores; new housing near downtown; the Oak Street Connector and peripheral parking. These—with much yet to come—are beginning to create a new and vibrant commercial center with quality and variety, action and excitement, elegance and tradition.

I must, in passing, address myself to the critics of the esthetics of our new downtown. It has been said our department stores are too commercial. What else can a department store be but commercial? Every building has its critics, and this includes Yale's Art and Architecture building which I consider magnificent and which was designed by Paul Rudolph. Paul Rudolph, in turn, when he looked at Church and Chapel Streets, told me he intended to write a paper entitled, “The Rise and Fall of the Curtain Wall.” It rhymes. It's nice. But, who is right? Who knows?

Again, what building of any consequence does not have its detractors or its critics? But the point about any downtown is that the structures are commercial first, and all else second. Their commercial success—not their artistic merit—is the key to the success of New Haven's entire re-construction. It is a fact—perhaps some would say a harsh fact—of urban life that decisions on planning, or architecture, or economic development cannot be divorced from politics.

As a Mayor I can tell you that every building which is demolished, every school which is built, every tax dollar which is spent, every business which is relocated, has its political consequence—positive or negative. The politician, the planner or the architect who forgets or ignores that fact does so at his peril.

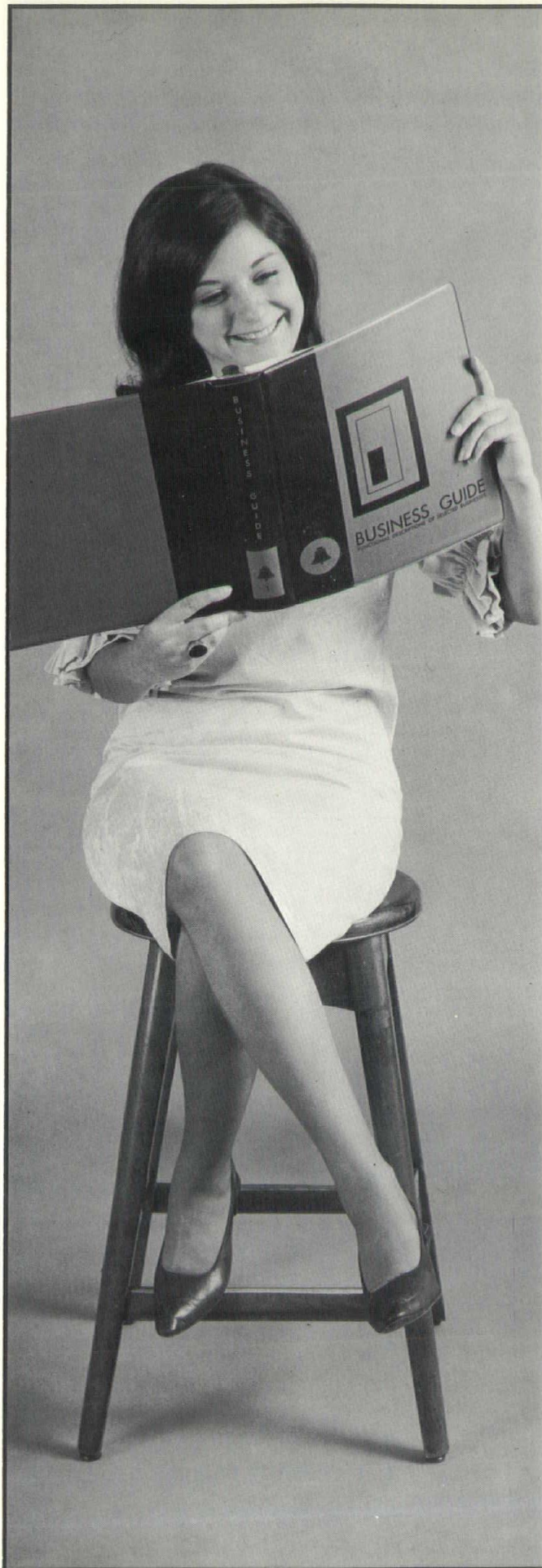
In New Haven, politics is the servant of progress, as it should be. A record of genuine progress can

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Mayor Lee

be the most effective of political platforms—although this does not necessarily follow. Even progress must be justified, for progress means dislocation and change to many families and businesses. An action that may seem absolutely necessary to some, may also to others mean the loss of a long tradition, a business clientele or a favorite neighborhood. The people, the places and the tradition which progress touches make the principal definition of what is possible. For in the end, it is the people who must be served.

In the building of a city, the first goal is to build a framework for commerce, culture, economic progress and most important of all, for decent family living.

It is precisely the commercial success of our new downtown that has made the whole city—skeptics and old faithful alike—a community of believers. It has provided the economic and political

impetus for the city to pursue all its other planning objectives on a broader scale and with greater daring, vigor and confidence.

We have been able to attack the problems of our old residential neighborhoods on a scale unequalled in the United States. We have seven renewal projects outside downtown which include nearly a third of the City and more than half our population. Neighborhood renewal—in New Haven, at least—employs an entire arsenal of tools and approaches.

We try to preserve all that is good in an area, and build a spirit of neighborhood interest, optimism and confidence. We demolish only that which is beyond repair and provide new facilities to meet every community need from shopping to libraries. We commission those we consider to be the best available architects to design housing, schools and even fire stations. We have a record of quality civic design second to none.

We rehabilitate existing housing

and encourage historic preservation. No city in America has done nearly as much in rehabilitation as has New Haven.

Restoration has become an accepted part of the new life of our city. The elegance of yesteryear, where ever possible, has not only been preserved, but restored. Nearly 9,000 dwelling units—some 15 per cent of our housing supply—have been rehabilitated by private property owners.

Historic Restoration

In the area of historic restoration, we in New Haven are fortunate indeed that we have now an organization known as the New Haven Preservation Trust. But the tragedy is, the Preservation Trust should have been formed a century ago. If it had been, Eli Whitney's home would not be used today for commercial purposes. Noah Webster's home would not have been taken down plank by plank, shingle by shingle, and transport-

Please turn to page 26

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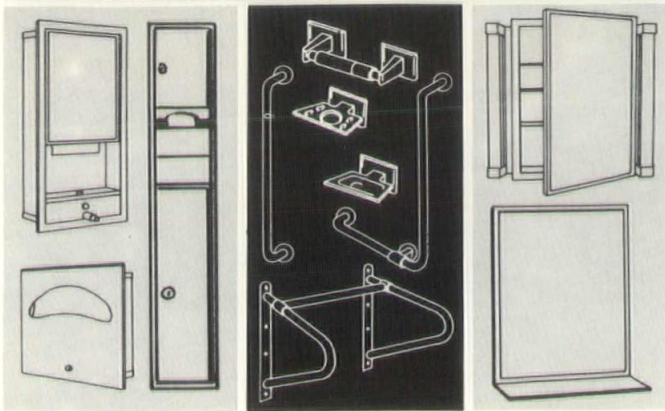
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Mayor Lee

ed to the Ford Museum in Dearborn, Michigan—something which happened in my lifetime. And the home of Benedict Arnold—an important name in history, whatever you may think of his patriotism—would not have been demolished in the early part of this century to make way for a lumber yard.

Nor have we restricted ourselves to the physical rebuilding of our neighborhoods. We have also attacked the problems of poverty and dependency, of illiteracy and unemployment, of misery and despair. More than 5,000 persons have received job training, re-training and placement in the past four years.

More than 600 persons, not immigrants, are enrolled in adult literacy programs, at one end of the scale, and at the other an equal number of three and four-year-old children are getting their first exposure to the world of books and music and ideas in the pre-kindergarten programs of Operation Headstart. Our education program has been reviewed and renewed to give all our students the chance to develop to their fullest potential.

Controls over design in New Haven come second to these human problems. The public acceptance and implementation of design controls depends on broad based concern. First we had to attack the slums and the misery and despair they produce.

In the early fifties, New Haven and other cities such as Philadelphia, Boston and San Francisco, were fighting for survival, and our political basis for this fight was unsure. In these early days we were giving all our energy—working around the clock—merely to interest developers to build in downtown. Now that some measure of success is ours, it is easy to forget the days when just to secure a developer was reason for celebration. We had little to sell but a vision, and at that time investors wanted more than a vision.

One look at our cities is enough

to convince anyone that concern for design has been lacking. When assistance to rebuild was finally offered to cities by Congress in the Housing Act of 1949—the goal was to eliminate slums and blight. No mention was made of design.

Our years of hard work have resulted, now, in a competition among developers for land. We can now demand good design, for if a developer does not meet our requirements there is another waiting who will.

Now we can boast of significant buildings, scattered throughout the City. The list of architects whose works grace our skyline reads like an honor roll of the most distinguished designers of our time.

Yale Joins

Yale, of course, has joined in this crusade—indeed, perhaps began it. Sometimes it has been difficult to ascertain who started all this talk of a gallery of great architecture in such a little community as New Haven. But the truth is that the City and Yale, together, are clients for some of the most distinguished buildings in America.

The Saarinen Rink is a symbol to many—a pregnant turtle to some, a fishback whale to others, and a Viking ship in full sail to yet others. It is nonetheless an exciting building, and like anything new or different, it has detractors as well as admirers.

Similarly, the Temple Street Garage, designed for the City by Paul Rudolph, once described in a political campaign as the Portland Cement Palace, is praised by many, snorted at by some and scornfully referred to by still others as a Roman ruin created for the Twentieth Century.

The Morse and Stiles Colleges were designed by the late Eero Saarinen, some say to stand until the year 2261. If they do, the Portland Cement Palace will be there to serve the students' cars which, Vince Scully or no, will still be a problem.

Even the Beinecke Rare Book Library is not without its critics. Designed by one of the fine firms

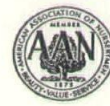
in America—Skidmore, Owings & Merrill—and among its student detractors, known irreverently as the Redemption Center.

The Skidmore firm, for the City of New Haven, also did the Conte School in Wooster Square—a fascinating elementary school which has for a backdrop old-fashioned gas tanks rising 200 feet into the air. An aesthetic non-sequitor, but of practical necessity in a community where people live and work. □

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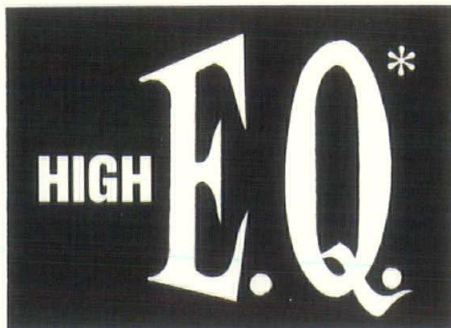


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Mayor Lee

The Kline Science Center, designed by Philip Johnson, has been criticized and has been given a nickname by Yale students: The Tootsie Roll Special.

Our own new Hill High School, designed by Kevin Roche of the Saarinen office—not yet finished, landscaped, or occupied—already has been called austere, cold, severe, and has been referred to as the Monumental Pillbox.

Why do I mention, in such casual terms, the building program of Yale and New Haven? Why do I repeat the irreverent, if not downright snide descriptions, of many among us who like or dislike such structures as these?

My point is simple: architecture is like art—indeed, it is art. There are some people who like modern and some people who like traditional; there are some who like the Beinecke Rare Book Library and some who do not. There are some who criticize Philip Johnson's Science Center, and some who worship its every stone. There are some who sneer at the raw power of the Hill High School, or the Rudolph Garage.

But all acknowledge the presence of these buildings, and few, if any, communities in America of our size have such a collection of buildings which meet the two rules of the late President Griswold—function and the artistic expression of contemporary architectural genius.

But no single building and no group of buildings—however magnificent they may be—can make a city beautiful. The buildings are enormously important, to be sure. But more important is the overall planning and structuring of the entire city.

City's Responsibility

The City should be the finest expression of man's activity and ideals and beliefs, the finest stage for culture and the arts, the market place where all people meet on equal terms—to trade, to live, to work and to dream.

And should anyone ever forget one other factor, I would stress and re-emphasize it now: a city is a place where people are born, where people live, where people are educated and where people die; a city is not only a place of residence, it is a place of employment, a place of culture, a place of learning and relaxation, and a place of history and tradition. I will say again what we all know—a city is, first and foremost, its people.

A city is the highest expression of civilization. Its buildings express the wonder of religious belief; the efficiency and sometimes the greed of business; the mobility of modern man and the deep roots of history.

Do even the taste-makers know what we have built? Is a building great and timeless, or is it merely a fad? We can only strive to know more of what we want and why. You can almost be sure that a building over fifty years old has

been both loved and hated by the taste-makers.

We politicians look to all groups for the answers. We look to the scholars and the businessmen, and to the large family and to the senior citizen. And yes—we look to the investor and to the Preservation Trust.

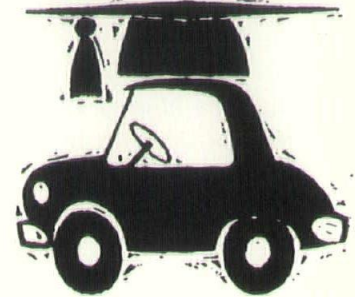
We must know what a building and a city should be before we can know how to build. We try along the way to develop a sense of good taste, or the knowledge, or the proper advice to enable us to sort out the sham from the honest attempt at art.

And so we talk of "The Art of the Possible." What do we really mean? Do we really mean the perfect versus the imperfect? Do we really mean the ideal as opposed to the compromised? No, I don't think we mean any of those things.

I think that each of us, in his own way, who is engaged in the great battle to rebuild our cities, and, indeed, therefore, to rebuild

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Mayor Lee

urban America—has in his heart and in his mind—and in his soul—the desire to improve his city in terms of brick and steel, in terms of concrete and mortar, and in terms of opportunities for all people of whatever race or creed.

It means, I suppose, from my standpoint as Mayor, that when I seek out the possible, I think of the words written recently by a Yale man in his comments as he returned for his class reunion:

"I love every square inch of Yale—the past as it is symbolized by the statue of Nathan Hale, the future as it is symbolized by the Kline Science Center. Yale is not a place, not a prep school for Wall Street—it is a faith, a hope, a belief in what is best in man."

Isn't that really how a Mayor feels about his city? Isn't that an expression of the faith we all share in the goals we strive to reach—to rebuild and make more livable the urban centers of modern civilization? The "Art of the Possible" is one way of stating these goals, but I like best the words of that nostalgic Yale alumnus who spoke from his heart and his memories and his youth. □

Award To Blakeslee Firm

C. W. Blakeslee & Sons, Incorporated, New Haven, received a first prize award for its series of magazine advertisements at the Annual Awards Exhibit of the Advertising Club of Fairfield County. The advertisements, which feature Blakeslee prestressed concrete products, appeared in Connecticut Architect and used striking photographs and artwork without copy. The series of presentations was conceived by John K. Robinson, manager of marketing for Blakeslee, with photography by Noel Fehm and Stuart Langer, and artwork and composition by J. William Silverman and Peter Esposito. There were over a thousand entries in the competition. □

Headquarters

Continued from page 14

client — the United Elastic Corporation Office Building encompasses 16,600 square feet in two stories, plus a full basement. The construction is steel frame with cavity curtain walls. Exterior walls are finished with face brick and marble aggregate panels, backed up by masonry blocks, and the corbelled fascia is also finished in marble aggregate panels.

The suspended acoustic ceilings have recessed fluorescent lighting, and the light fixtures also serve as the air diffusers and returns in the heating and air conditioning system. As an aid to the economy of the heating and air conditioning, all windows are double glazed in fixed aluminum frames. In most areas of the building, floors are vinyl-asbestos tile on concrete, and the painted walls are of dry-wall construction. However, the executive offices have wall-to-wall carpeting and paneled walls.

D. A. Sullivan Sons, Inc., of Northampton, Massachusetts, the general contractor, completed the construction of the office building in 1965. The total cost of the finished structure was \$418,500 or approximately \$16.80 a square foot. □

ASSOCIATED ARCHITECTS, Farmington, has designed many buildings in Connecticut and nearby New England states. In the group are Walter F. Greene, Jr., Robert H. Ronalds, Peter A. J. Dalton-Morris, Robert H. Cantner and Kenneth E. Allen. In addition to Farmington Industrial Park, the group designed master plans for industrial parks in Plainville, Berlin, Southington and Hartford. Other designs range from Mt. Snow Lodge Neighborhood, West Dover, Vermont, to the U.S. Post Office, Avon, Connecticut. Mr. Ronalds, a graduate of Yale, and Mr. Greene, a graduate of Syracuse, are the principals of Associated Architects which they formed in 1962.

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Connecticut Architectural Registration Board

J. Gerald Phelan recently attended the annual meeting of the National Council of Architectural Registration Boards in Denver, Colorado, June 24 - 25, 1966. Mr. Phelan reported to the Connecticut Architectural Registration Board on this convention at the regular meeting on July 29. For the first time a member of the New England Council was elected a national director, William Geddis of Massachusetts. Most of the convention business concerned with examinations.

Annual elections of officers were held with the following elected: Maurice H. Golden, President; Howard J. Sullivan, Vice President; and Andrew S. Cohen, Secretary.

Mr. Golden has taken personal charge of trying to finalize arrangements with the Engineering Board for the hiring of an investigator. It is hoped that this may be accomplished shortly.

A.S.C.

New Trumbull Plant

Ground has been broken in Trumbull for a half-million dollar national office and manufacturing headquarters for Coastal Abrasive & Tool Co., Inc., which will move from Long Island City, New York.

The one-story structure will occupy a 5.6 acre site just off Route 8, in the Merritt Parkway Industrial Park. Coastal is the third firm to take space in the fully landscaped park. Its building will be the third designed for the park by Fletcher-Thompson, Inc., Bridgeport based architects and engineers. Tomlinson & Hawley are the contractors.



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Lee Honored

At its recent annual convention, the American Institute of Architects passed a resolution honoring Mayor Richard C. Lee for the "exceptional work you have done in New Haven in support of our architectural heritage . . ."

The resolution was proposed by Orin M. Bullock, chairman of the committee on Historic Buildings, during the AIA's meeting in Denver, Colo.

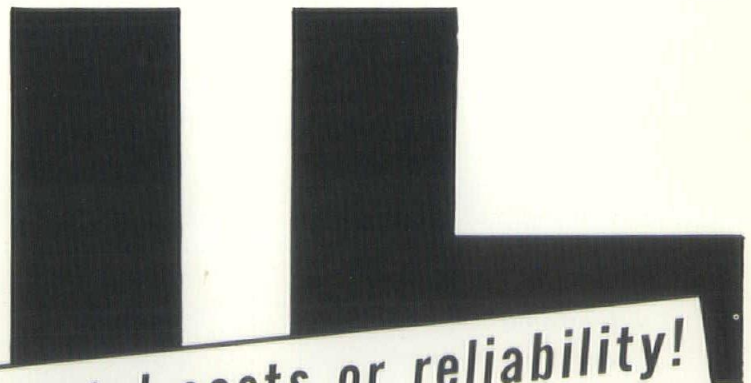
It says Mayor Lee "has made his city a pioneer of massive urban renewal; has enabled the restoration of whole neighborhoods, and secured for future generations the 19th century environment of Wooster Square." It also praises the retention of New Haven's Public Library and its City Hall.

New Partner

Herbert M. Noyes, Jr., has been admitted as a partner in the firm of Davis, Cochran & Miller, Architects, New Haven.

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AIA Dual Use Shelter Design Awards

The American Institute of Architects will conduct a national awards program to bring public recognition and honor to architects, engineers and owners responsible for development of building projects which incorporate effective, economical, dual-use fallout shelter and demonstrate architectural excellence.

Authorized by the Department of Defense, the program will be limited to buildings designed by a team of registered architects and engineers, with construction substantially completed before October 1, 1966.

All types of buildings will be considered for awards, judged in one of nine categories: educational buildings; hospital and health facilities; industrial buildings; military construction; office buildings; other commercial buildings; public and institutional buildings; religious buildings; and residential buildings.

Award certificates will be presented to the building owner and the architects and engineers involved in design of the project. In addition, a plaque suitable for mounting on the building will be awarded.

The Office of Civil Defense will publish an awards booklet on the award-winning designs, containing photographs and drawings of the completed projects with support-

ing technical data. It will be distributed to architects, engineers and other interested persons in the construction industry.

Dual-use shelter is defined as any space within a building designed to serve normal and essential peacetime needs and also providing emergency protection against radiation due to radioactive fallout.

Registration must be completed before October 1, and entries are due not later than November 1, 1966. Registration forms and detailed information about the awards program are available from A. Stanley McGaughan, FAIA, professional adviser, Awards Program — Buildings With Fallout Shelter, 1314 New Hampshire Avenue N.W., Washington D.C. 20036. □

Dubin Associates Move

Fred S. Dubin Associates, Consulting Engineers, announces the moving of its home office from 635 Farmington Avenue in Hartford, Connecticut, to enlarged quarters at 312 Park Road, West Hartford, Connecticut. □

Building Congress Moves

The Connecticut Building Congress, Inc. will move to new offices in the Park Plaza Hotel, Chapel Square, New Haven, on October 20. □

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Mobil

Continued from page 17

This New Haven service station, and a second one in West Hartford, will be evaluated on the basis of community acceptance and customer service, as well as sales volume, profit performance and return on investment.

Paul Desroches, manager of the New Haven station, is enthusiastic about his new charge. He is enthusiastic, too, about the gas station concept which he considers to be very smart and advanced thinking by his company. He reports that many motorists who "fill up" volunteer complimentary comments about the neat looking station.

Attractive, low upkeep planting areas were designed to provide site definition, minimize paving areas as much as possible and screen unsightly areas bordering the site to the north.

The effect of the building and its gasoline service areas is refreshing. It stands out by virtue of its purposeful dignity, and demands driver attention by contrast with its more blatant neighbors. It is to be hoped that this will start a trend to make highways more attractive, and car servicing more pleasant.

Eliot Noyes & Associates' project coordinator was H. B. Ver Bryck. The general contractor was Walter V. Stapleton, Inc., Bridgeport, and landscape architect was Robert T. Steinholtz, White Plains, New York.

Engineering consultants were Lev Zetlin and Associates, New York, canopies; Werner-Jensen & Korst, Stamford, building; and Anthony J. Dimartino, Stamford, mechanical and electrical. Graphics consultant was Chermayeff & Geismar Associates, Inc., New York. □

ELIOT NOYES was graduated from Harvard College and from Harvard School of Architecture with the degree of Master in Architecture. After working with Gropius and Breuer in Cambridge, he became director of the Department of Industrial Design at the Museum of Modern Art in New York, and later was with Norman Bel Geddes and Company. He is a Fellow, American Institute of Architects and of the Royal Society of Arts. He has received many awards and citations and is consultant director of design for IBM and Westinghouse and a design consultant to the Mobil Oil Corporation. He is president of the International Design Conference in Asoen.

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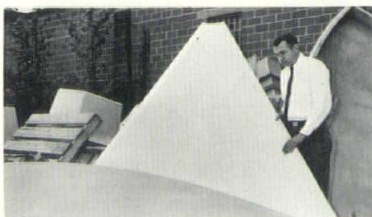
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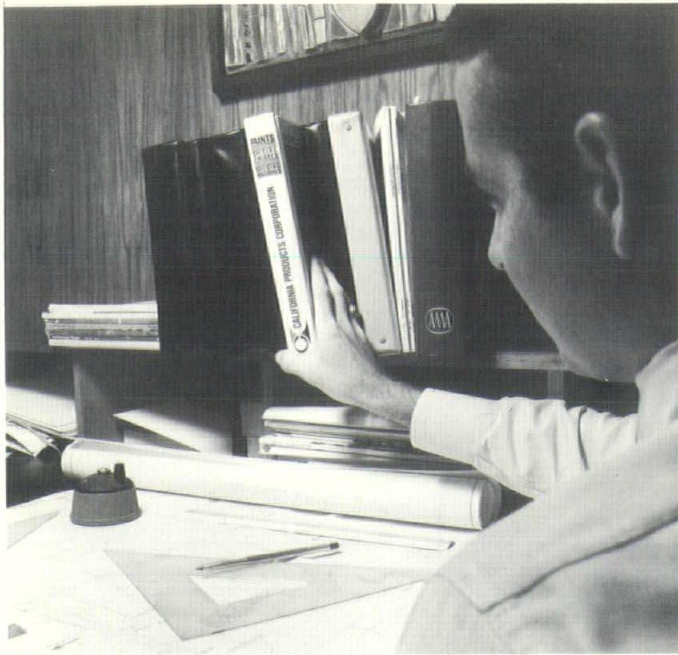
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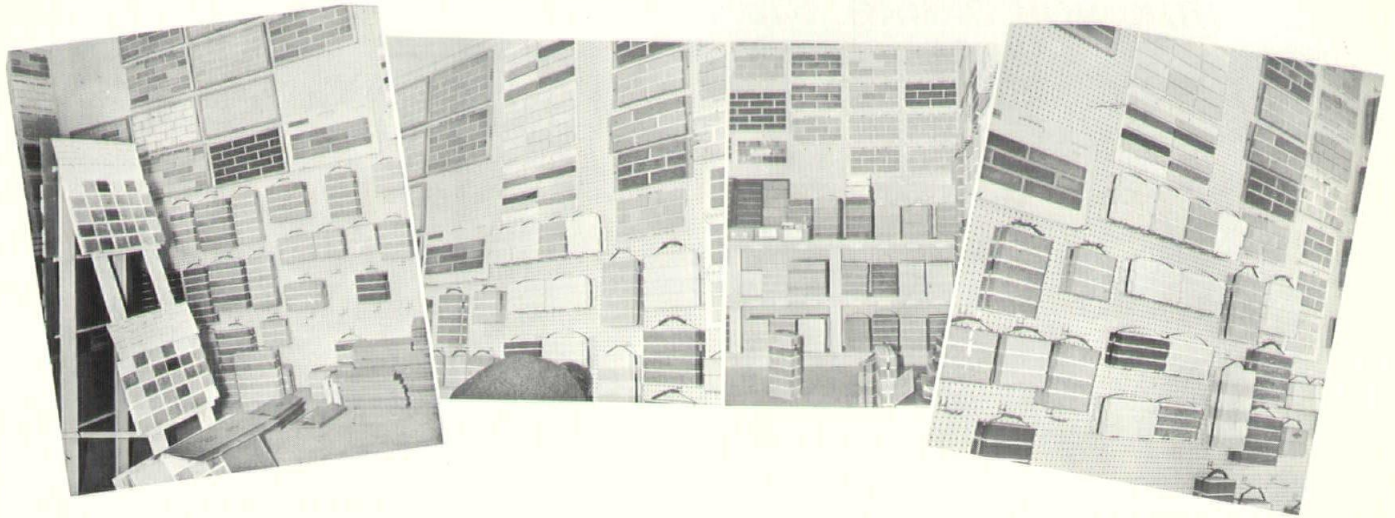
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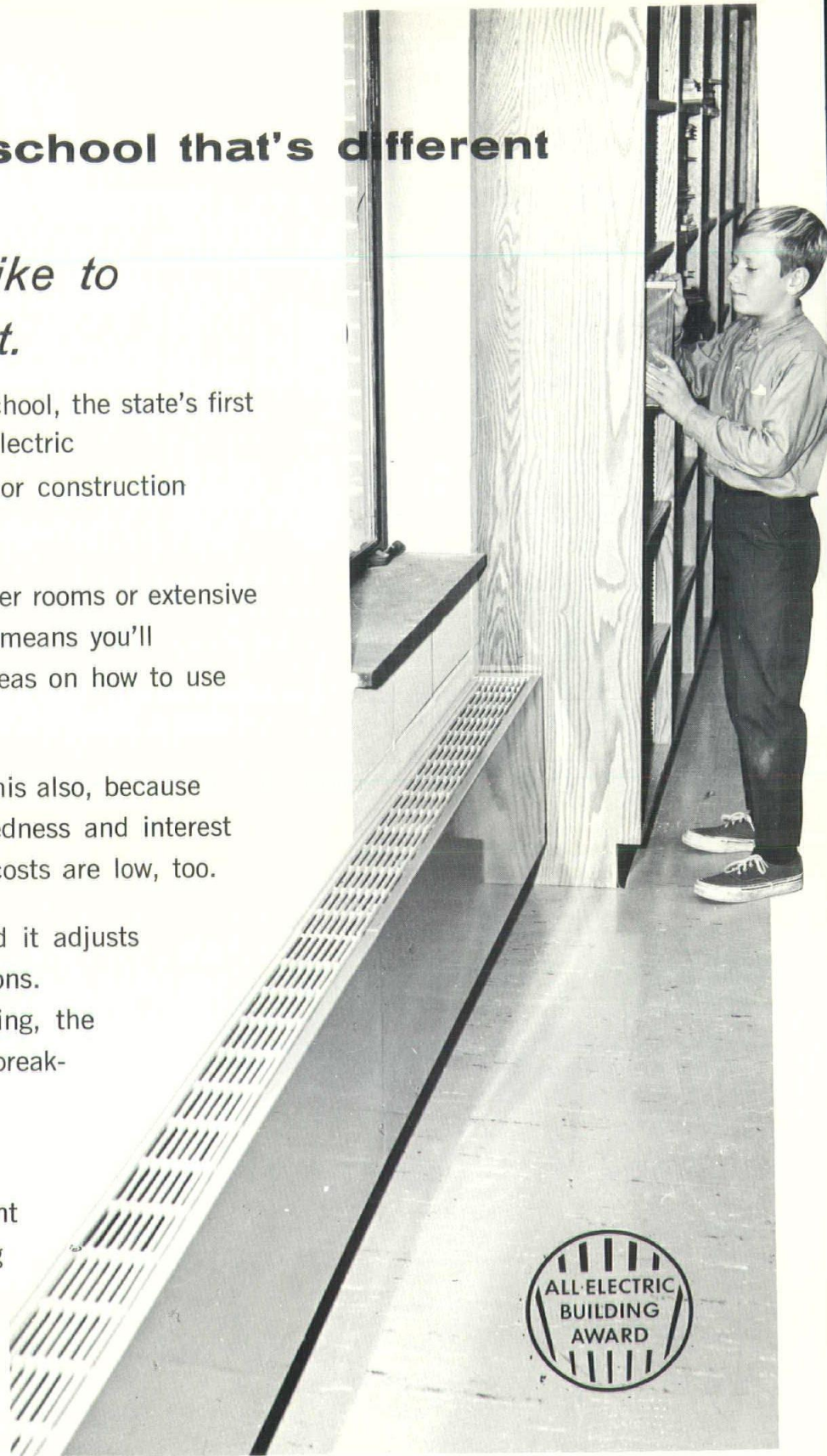
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