

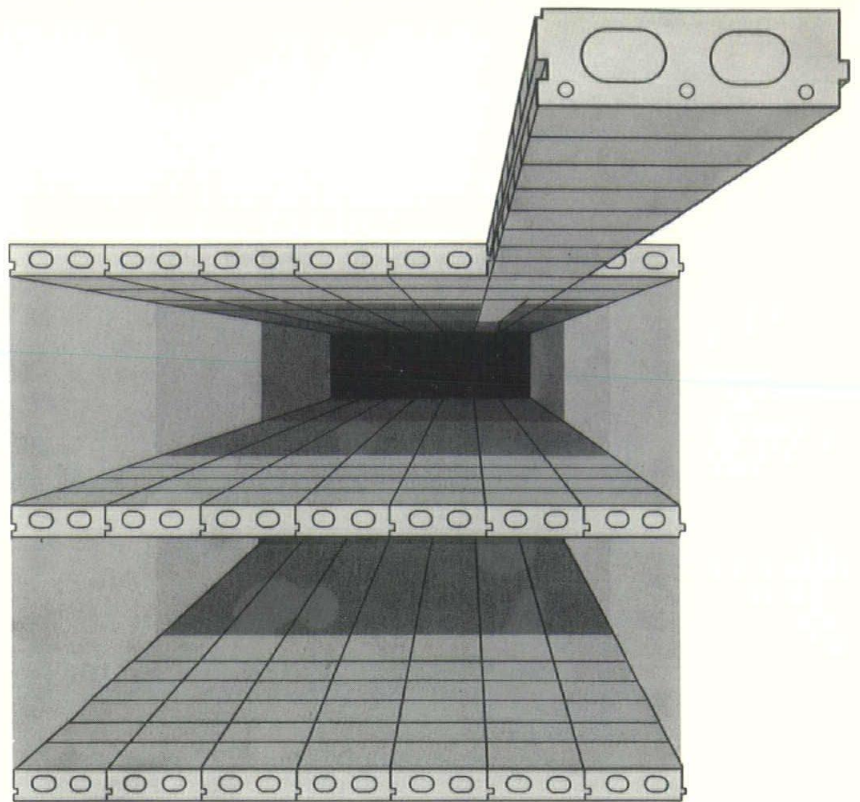
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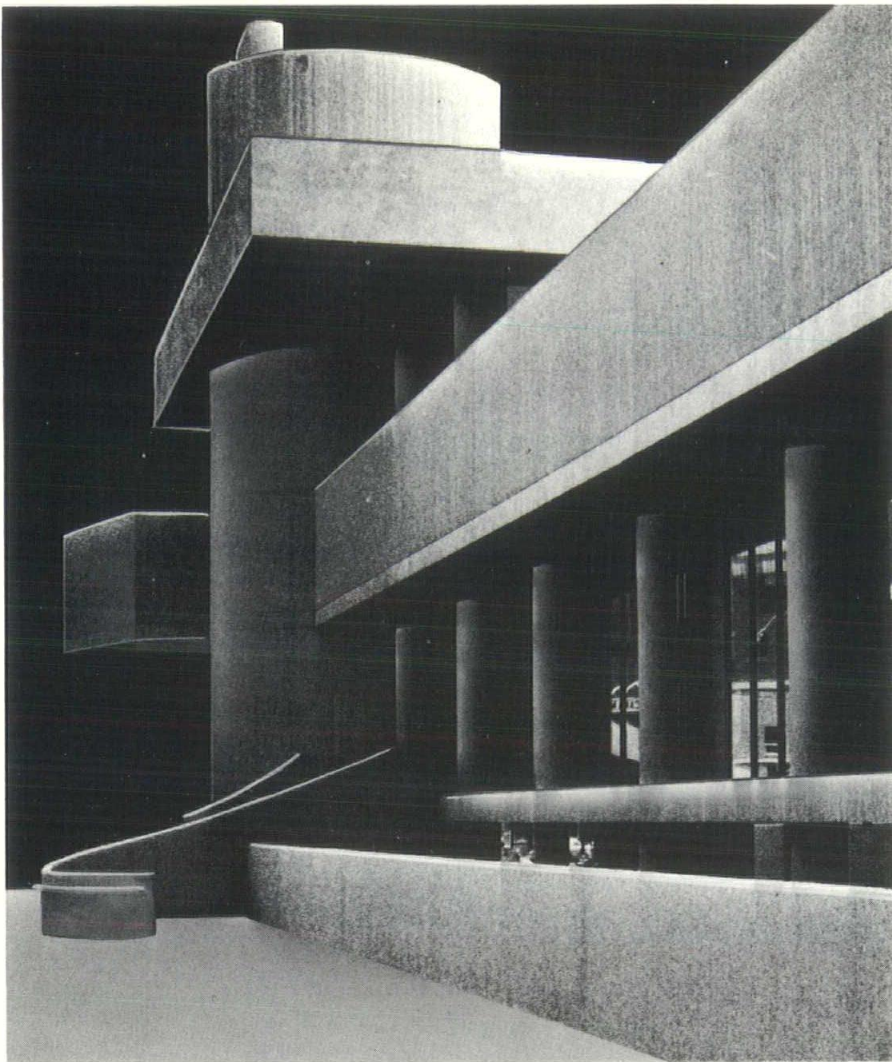
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To December 1
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To December 6
SCSC Memorial Union, New Haven: Exhibit of African sculpture.

November 30 - December 7
Wesleyan Potters, Middletown: Annual Exhibition and Sale of Crafts.

To December 7
Center Gallery, New Haven: Exhibition of rediscovered American art, 1880 - 1920.

To December 8
Bruce Museum, Greenwich: Exhibition of wood relief paintings and assemblages.

To December 18
Woodbridge Bank and Trust, Woodbridge: Exhibit of oil landscapes by Horace Shropshire.

December 18
Hotel America, Hartford: CSA-AIA Special Meeting. Presentation of Registration Certificates.

To December 21
Yale Art Gallery, New Haven: Exhibition—Language of Form in the Visual Arts.

December 7 - January 5
Museum of American Art, New Britain: Contemporary Liturgical Art; Yngve Edward Soderberg's Nautical Paintings and Prints.

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FRONT COVER: Simple, forthright, and enduring is the religious symbol which is an integral part of the design of Holy Rosary Church in Ansonia.



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Equal Opportunity in the Profession

One of the dramatic highlights of the AIA Convention last June in Portland was the address by Whitney Young, Executive Director of the National Urban League, in which he challenged the American Institute of Architects to become more positively and creatively involved in helping to solve some of our urban problems which relate so closely to racial inequities. Surely, it is the obligation of each of us to join forces in meeting this challenge with forthright determination and strength.

As an important first step in this direction, AIA's President George Kassabaum has convened a special task force to review the problems of minorities as they relate to the Institute and to establish principles of Institute policy. Serving with the President on this task force are Allen Taniguchi of Austin, Texas; Dewey Somdal of Shreveport, Louisiana; and three Negro architects: Leon Bridges of Seattle, Washington; Jen Johnson of Wappingers Falls, New York; and Robert Nash of Washington, D.C. This national task force has developed suggestions to which the Connecticut Society should give careful attention, and they are listed here in digest form for your urgent consideration and action.

1. Examine membership policies to insure that all eligible applicants are encouraged to join the AIA.
2. Encourage members of minority groups to become active in chapter affairs and to work towards becoming committee chairmen and officers of the chapter.
3. Urge the chapter and each member of the chapter to establish, or donate towards, a scholarship fund, or to make donations to the AIA Foundation, so that qualified high school graduates may enter

universities and complete their college training.

4. Encourage all practising architects to hire and train young men from disadvantaged neighborhoods.
5. Urge members to encourage the use of minority group building contractors.
6. Urge architects to include equal employment clauses in their contract documents for private clients.
7. Experienced members are urged to enlarge the capacity of younger firms by consulting with them and helping them to be better equipped to deal with clients, establish fees, and serve the public.
8. The chapter should establish and support community design centers in which younger chapter members may make their talents available to the people of disadvantaged areas. (Experience of recent years has shown that projects planned to improve disadvantaged neighborhoods are doomed to failure, however well intentioned, unless the people to be served by these projects are treated as real clients and are involved intimately in the planning processes.)
9. Undertake programs and stimulate interest in the profession among students of elementary and secondary schools.
10. Each of us should examine his own practice to insure that there is equality of salary and opportunity between white employees and those of other races.

The task force also strongly recommended that a national scholarship program for the disadvantaged be established, and this has now been done. A recent letter from President George Kassabaum reports that the AIA has pledged the sum of \$5,000 for three years,

Charles DuBose, FAIA

and he asks that every chapter contribute to the fund. The Connecticut Society, A.I.A., certainly will do so, but the chapter's contribution will be far more significant if it comes directly from the hearts (and the checkbooks) of its members rather than merely from general chapter funds. Donations to this fund by individual members may be sent to the CSA-AIA office marked "Special Scholarship Program." I hope that all members may wish to contribute.

To quote George Kassabaum: "If this program flops, you will have trouble proving that you are really as unselfishly concerned as you should be if you are going to be an important force in your community."

Concerning the training and employment of young men from disadvantaged backgrounds, the Connecticut Society can report excellent progress. This activity is directly in line with the recent proposals of the AIA task force, but the Society's program was under way more than a year ago. The CSA-AIA Training Committee, under the chairmanship of Edward E. Cherry of Hamden, has successfully sponsored the establishment of a technical training course in New Haven for disadvantaged young men and has helped it through a full year of operation to a point of gratifying success. The first group of young men has completed the course with credit, and its members now hold jobs to which they could not have otherwise aspired. A new class of twenty is now ready to begin the course in New Haven, and it is hoped that, under Ed Cherry's guidance, similar courses will be organized in other Connecticut cities. The success of this program is good indication of the practical accomplishments that can be achieved and is a precedent of success for broader activities by the Connecticut Society of Architects — A.I.A. □

Designing the House of Worship

One of the most ancient, certainly one of the most difficult of all architectural assignments is the design of the house of worship. This field, unlike other architectural areas, is not merely an expression of man's activities, his hopes, his beliefs. By definition it should also reflect the attitudes and the personality of the client himself; we unconsciously acknowledge this when we use the term "our church" interchangeably with "God's House."

Here truly is a paradox. We architects, who boast that we have studied the program in depth, who claim that a "good" building should be a physical embodiment of the

demands and the desires of its owner and that form follows function, dare to fashion in relatively permanent materials a residence for the most revered of all clients without ever consulting Him, a client we have in fact never seen, know only by hearsay.

In addition, we presume on the basis of certain tenuous revelations, that He is dissatisfied with the type of environment in which He has heretofore been enclosed, and that He will be appropriately grateful for an entirely new look in its plan, its outward and inner appearance, and the character of its appointments.

The immense variety of religious

Robert H. Mutrux, AIA

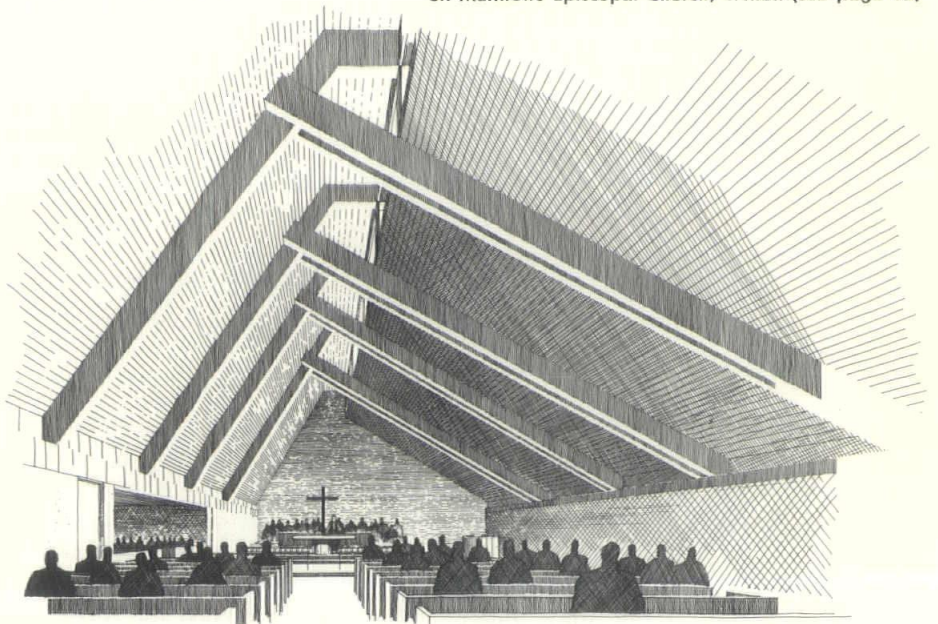
statements which line our countryside, dedicated to a cause which is common to us all, is eloquent witness, in our own terms, to our sincere desire to achieve a work worthy of the subject. The novelty of our geometry, our ingeniously contrived spires, the symphony of light, color, and sound, and the caress of carpet and conditioned air are combined in an offering which we hope will be acceptable. Within our limited frame of reference, have we thought of everything?

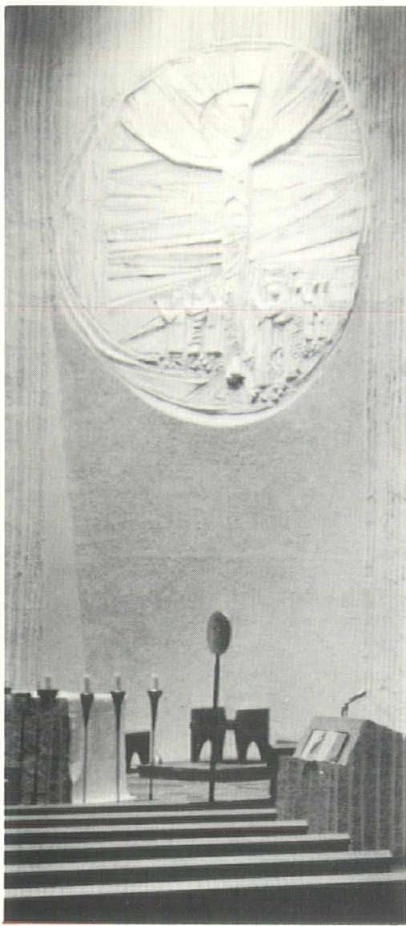
Will we, some day, receive a sign to tell us that our work has been reviewed and that "He saw that it was good"? □

CURRENT RELIGIOUS ARCHITECTURE IN CONNECTICUT

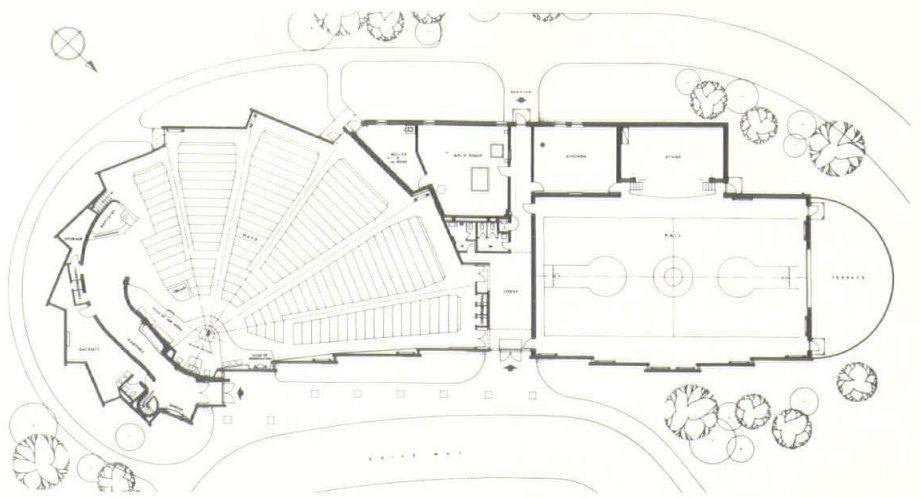
This issue of Connecticut Architect varies from its customary treatment of Connecticut buildings and the work of Connecticut architects to present current examples of religious architecture in the state and by the state's architects. Some of these are recently completed, others are still under construction. We are indebted to Robert H. Mutrux, AIA, a member of Connecticut Architect's editorial board, for assembling the material for presentation and for his essay on religious architecture. □

St. Matthew's Episcopal Church, Wilton (see page 18)





ABOVE: That "the altar is the symbol of worship" is portrayed in simple, dramatic sculpture in Ascension Church, Hamden. TOP RIGHT: Plan of Ascension Church and Hall. BELOW: Exterior walls of Ascension Church grow narrower and become higher as they wrap around the sanctuary.



A review of significant church architecture by Connecticut architects shows an effective effort has been made to design religious structures with impact and purpose.

Hamden

The plan of Ascension Church in Hamden, for example, represents one of many possible architectural solutions to the problem of inviting greater participation in the mass. This participation is the prime objective of the renewed liturgy in the Roman Catholic Church.

The visual effect of the combined church and hall in this case is a symbol of the growing trends with-

in the religious community toward increased secular activity at all levels. In total concept, Ascension Church is an expression of the working relationship among pastor, congregation, architect, and artist.

Framing the sanctuary is a sculptured wall. Fourteen stations form the lower part of the wall starting from the entrance of the church. At the high point of the wall, directly over the altar of sacrifice, the fifteenth station of the Ascension figure climaxes the montage. Donald Shepherd, sculptor, and Catherine Pucciarelli, poet, collaborated to create the stations. Through a montage design, they





Ascension Church nave and sanctuary.

chose to translate the familiar journey of Christ into meaningful contemporary terms. Using the themes of involvement and commitment, they wished to create a parallel for today's Christian conscience.

"A church begins with a man in his loving desire to build a place for his God . . . man takes for his church what he was in the solid stone of his life and puts upon it what he is in the present moment of his time. . . . This building is sacred because in it we acknowledge the life of God embracing the whole of our life." These words in the dedication booklet of Ascension Church symbolize what was wanted in the structure and what it achieves through design and purpose toward an architectural solution of great merit.

Architect for the building was J. Gerald Phelan, AIA, of Fletcher-Thompson, Inc., Engineers, and Robert H. Mutrux, AIA, was associate in charge. Interiors were designed by Jonyans & Shepherd Art Studio, Inc., with Yan Rieger, associate, and Donald A. Shepherd, designer.

Newington

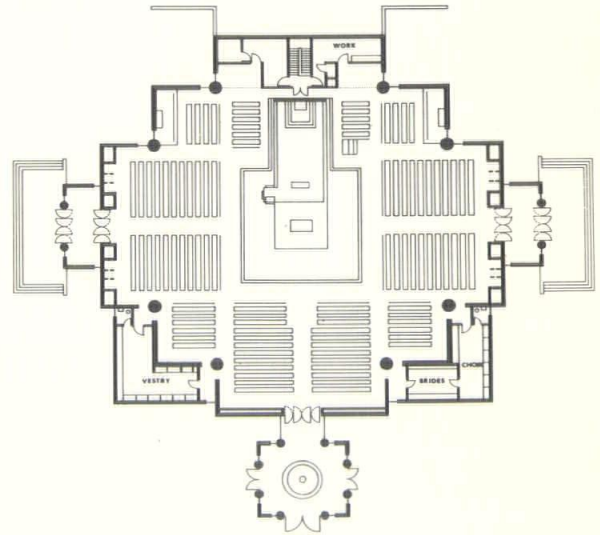
A Roman Catholic Church and Hall for St. Mary's Parish in Newington was designed by Russell, Gibson, von Dohlen, Architects, AIA, to reflect the latest materials and techniques of twentieth cen-

tury building construction. The architect was directed to create a 1200-seat church incorporating all the revisions in the Catholic liturgy as specified by the Vatican Council II.

The church expresses on its exterior and interior a giant baldachin supported on eight granite

columns. The plan places the altar of sacrifice at the axis with seating on three sides. The church itself is located well into the site and invites approach from three sides. This encourages informal gathering on the entry plaza and avoids the noise and traffic of Willard Avenue.

Despite its 1200-seat capacity, the design places the farthest pew only thirteen rows back from the



TOP RIGHT: St. Mary's Church, Newington, has altar visible from three sides. RIGHT: Plan is forceful and direct. BELOW: St. Mary's presents an inviting contemporary appearance.

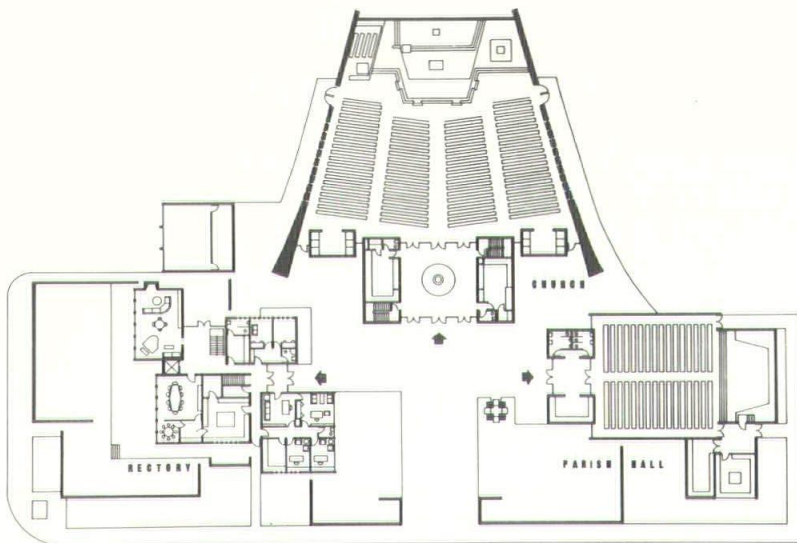
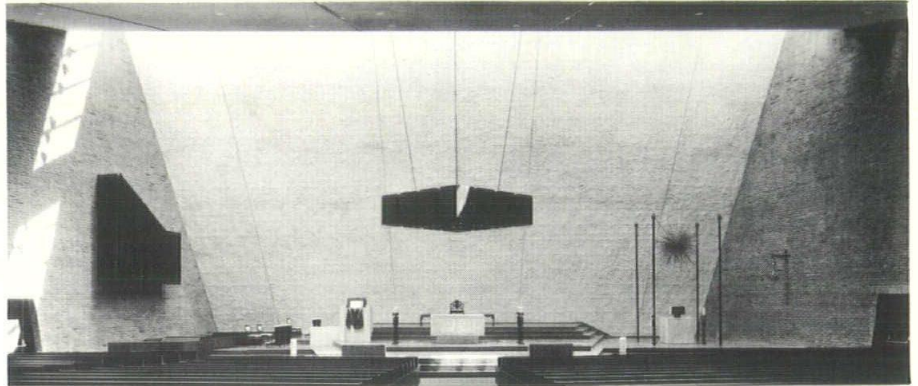




LEFT: Resurrection Roman Catholic Church, Wallingford, uses form to create purpose and straightforward beauty. BELOW: Resurrection Church's one geometric volume and limited palette of materials focus attention on its central concept. BOTTOM: Plan of the Church of the Resurrection is well organized.

altar. The interior is a modulated combination of red brick, red oak millwork and paneling, and painted concrete block. The floors are terrazzo and marble with carpeting in areas of the sanctuary and sacristies. Acoustic plaster and acoustic tile ceilings complete the interior of the structure.

The exterior is limestone, red brick, polished granite and faceted glass in painted steel frames. Completed in May 1967, St. Mary's



Church stands well in its environment and contributes visually as well as spiritually to its parish.

Wallingford

The Resurrection Roman Catholic Church in Wallingford, also designed by Russell, Gibson, von Dohlen, is a simple truncated theater form with a sloping floor and stage-like backdrop of oriental stucco.

The building is placed on the site so it will eventually become the focal point of the parish complex, which will include a parish hall and rectory. The architect was asked to design a unified parish church complex with the prime point of activity to be a 900-seat church.

The architect's main direction was to have the church create an upward movement symbolic of the

Resurrection. This was accomplished by the progression of space and light within a strong geometric form. The low narthex, the subdued light from chunk glass windows at the rear of the nave, the rising ceiling, the gradual increase of light intensity from the skylight over the sanctuary combine to produce the desired feeling, as well as providing a strong sense of focus on the altar of sacrifice.

Stratford

The Universalist Unitarian Church in Stratford was designed by Lyons & Mather, Architects. Several years ago, this congregation moved from a downtown area, prompted by changing urban patterns, and built a parish hall with a group of classrooms in suburban Stratford, just north of Bridgeport. For eight years this parish hall served as a house of worship.

The total concept, which could not be undertaken until the building program made it possible, included a new sanctuary with 200 seats. This is aimed to express a religion of self-expression and the seeking of truth. It philosophizes

that man raises himself to a high moral and spiritual plane through living the exalted precepts of his religion, and he thereby achieves his own salvation. "This fellowship — liberal and unfettered, seeking truth — is expressed through a simple free architectural concept having naturally treated planes rising upward with dynamic force, freeing the apex of the structural frame and pointing toward the infinite," according to the architect.

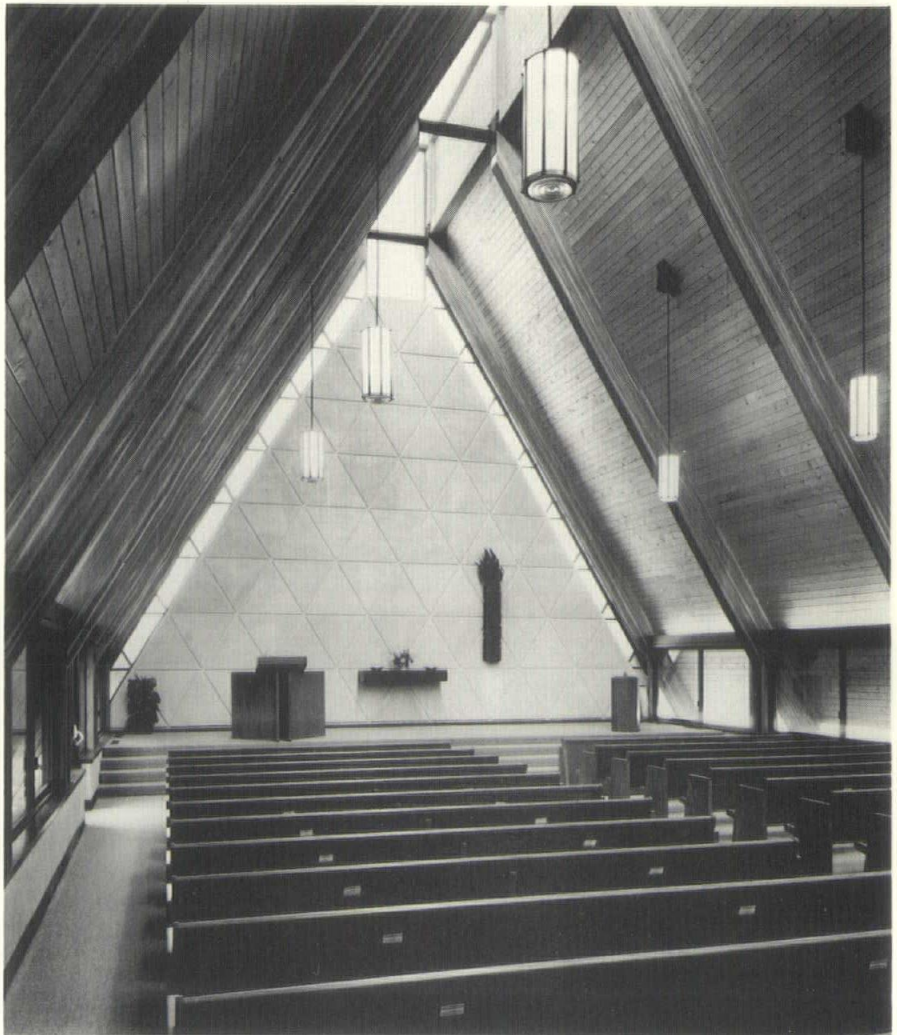
The altar wall presents a solid mass of masonry, uncluttered and unconfined, free from visual restraints, and bordered by graduated colored glass that ribbons vertically to the sky. The colored glass at this altar wall graduates from dark blue at the base to transparent at the skylight so that one's vision clears as it moves higher.

The symbolism of the candle at the altar wall, sculptured by Ann Holmes, expresses life reaching up, aspiring, and seeking new heights. The pulpit reflects the vertical shape of the sanctuary and relates itself to the total form. Materials for the most part interpret a free expression of religious independence in that they are natural and unconcealed.

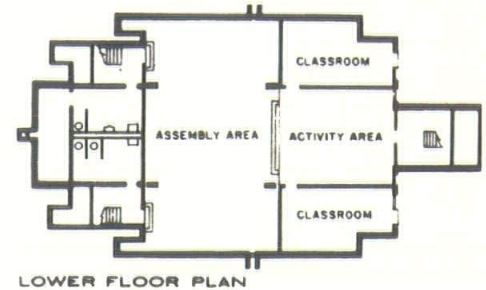
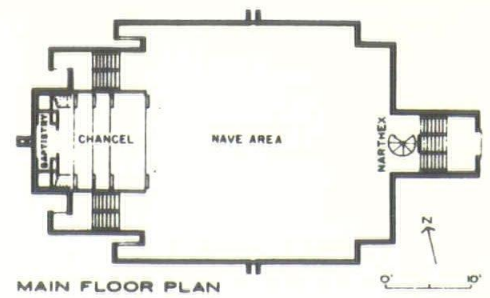
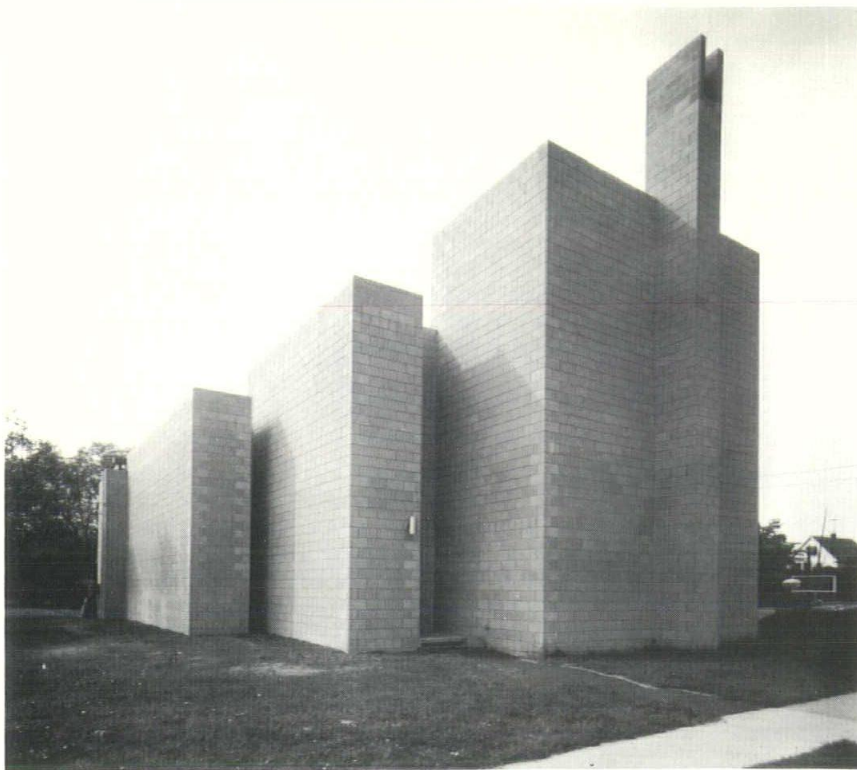
Hamden

Another religious form is evident in the Mount Zion Seventh Day Adventist Church in Hamden, designed by Carlin, Pozzi & Associates, Architects. The program called for a low-budget building with a sanctuary to seat 350 people. The site was a corner lot of moderate size in a suburban neighborhood of small wood frame houses.

The simplicity of the building matches the simplicity of worship in the Seventh Day Adventist Church. This faith believes in Christ's return, the example of Christ in guiding one through life,



TOP: Universalist Unitarian Church, Stratford, has naturally treated planes rising upward forcefully. BOTTOM: Its interior is uncluttered and unconfined.



ABOVE: The plan of Mt. Zion, Hamden, is one of effective simplicity. LEFT: Small masses reduce Mt. Zion's exterior form to conform with its environment.

and God's love. "All as one before Christ" is its credo. Hence the pastor is on equal footing with the congregation, and laymen, usually three, sit with the pastor and conduct the service with him.

The organization of spaces sees the more secular and utilitarian functions of the social hall and class rooms on the lower level. The architects deliberately broke the total exterior form into small masses to fit the church into its neighborhood of small-scaled buildings. The simplicity of design was partly imposed by a low budget, but also to conform to the precepts of the congregation and its faith.

Working with the architects were Henry Pfisterer, structural engineering, and Jerome F. Mueller, mechanical engineering.

Ansonia

"Rally around the word of God. . . . teach ye all nations . . ." constitutes the purpose of the Holy Rosary Church in Ansonia, according to The Office of Daniel P. Antinozzi, Architects. "Circular in

plan, column-like in appearance, and reverence in detail spell the Church of the Holy Rosary. No greater commission can we as architects receive," Mr. Antinozzi said.

The program called for a seating

capacity of 750 in the nave, a day chapel, and a social hall to seat 500 persons. The nave and the sanctuary were to be liturgically correct, yet have a close relationship between the congregation and celebrant.

Church of the Holy Rosary, Ansonia, functionally round.



The pastor's desire to emphasize the role of the congregation in the sacrifice of the mass led to the semi-circular design and the placement of auxiliary facilities around the sanctuary. The sanctuary was designed with the altar of sacrifice in a central position, having natural light from a large circular skylight above, and with the congregation facing the celebrant. The altar of reservation is located on the same axis, to the rear of the main altar and at the front of the day chapel so it serves both.

A feeling of participation in the mass is further defined with the circular positioning of the pews and the sloping of the floor which gives all participants a view of the celebrant.

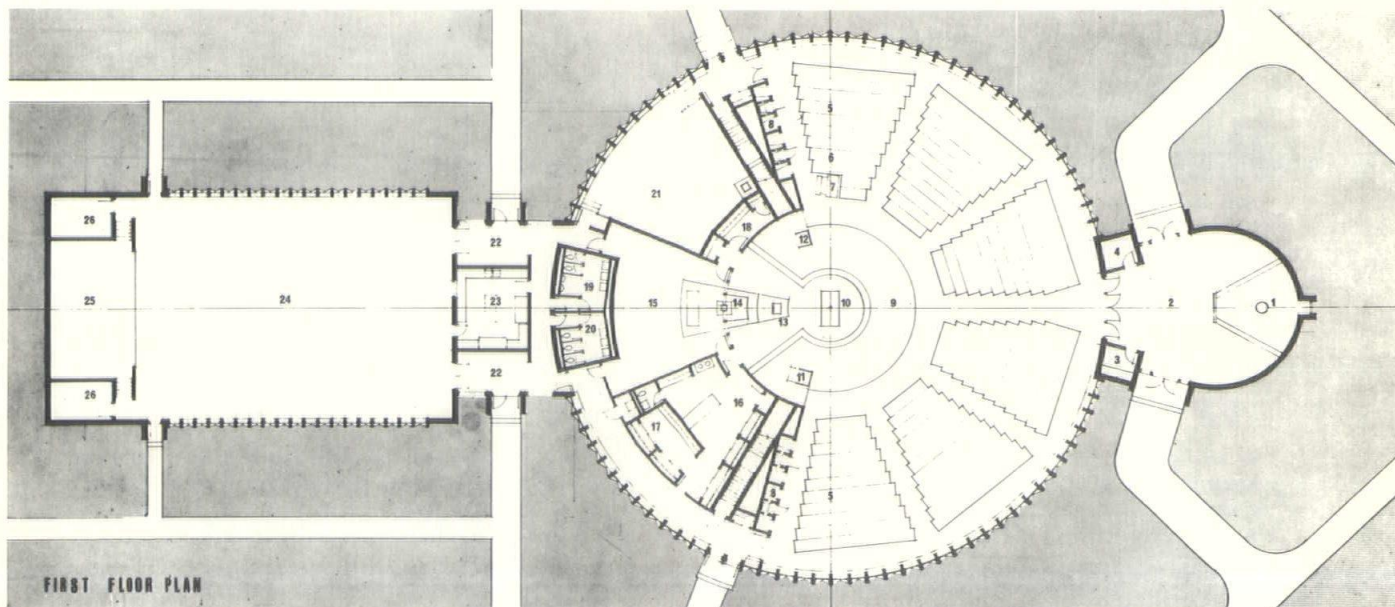
The baptistery is contained within the narthex and has a depressed brick floor. The significance of the sacrament of baptism is highlighted by the upward sweep of the ceiling, culminating above the baptismal font. The theme of baptism will be further portrayed in the large stained window facing the font.

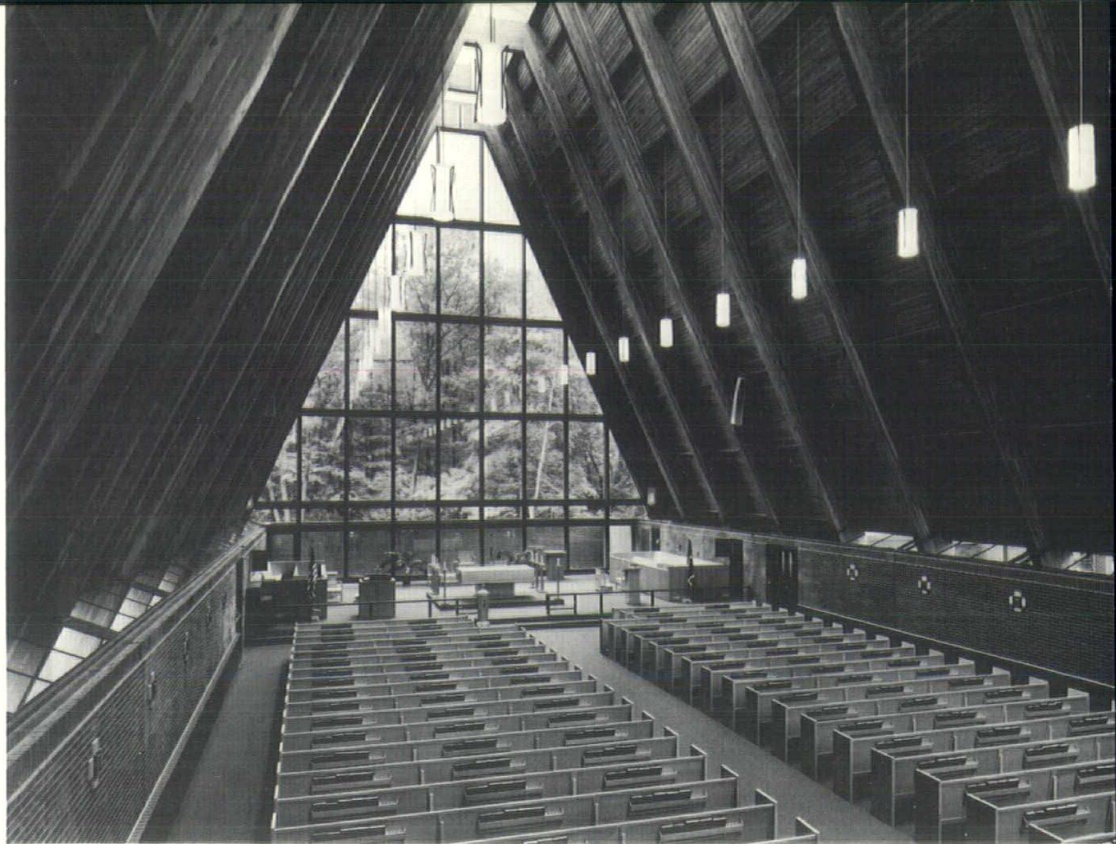
A social hall is at the rear of the church with an entry which also serves the nave and the day chapel. Four classrooms with storage areas are located on an upper level to



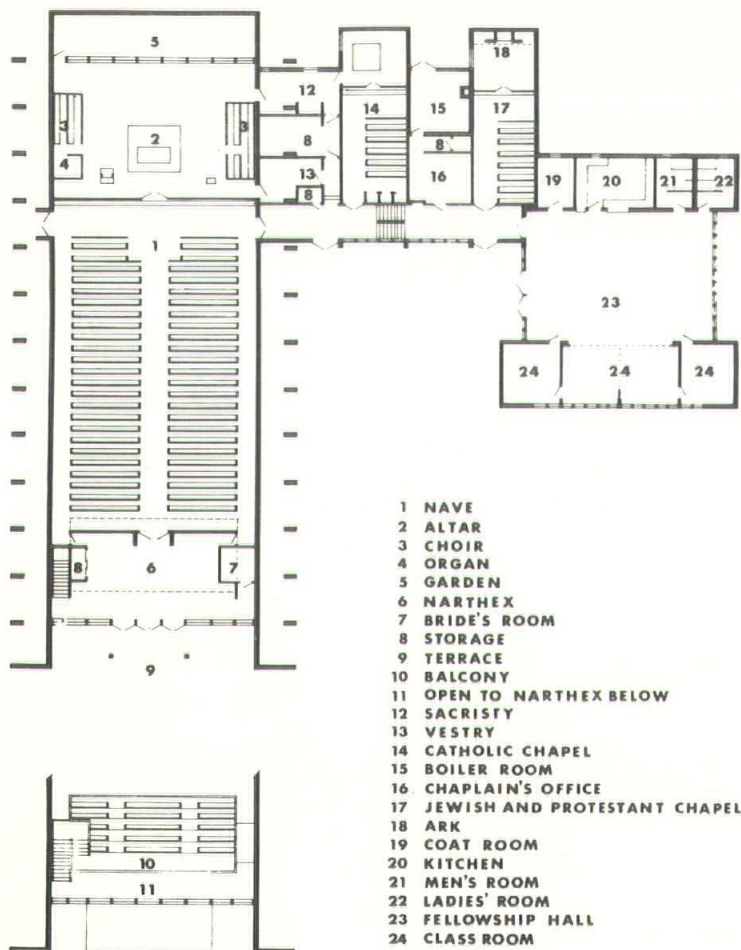
the rear of the nave. The incorporation of these classrooms completely utilizes all available space directly above the day chapel, sacristies, and mechanical equipment room.

ABOVE: Holy Rosary's orbicular form encourages participation. BELOW: The plan: (1) baptistery, (2) narthex, (3) vesting sacristy, (4) ushers' room, (5) nave, (6) choir area, (7) organ, (8) confessionals, (9) sanctuary, (10) altar of sacrifice, (11) ambo, (12) pulpit, (13) celebrant's chair, (14) altar of reservation, (15) day chapel—cry room, (16) priests' sacristy, (17) boys' sacristy, (18) work sacristy, (19) men's toilet, (20) women's toilet, (21) mechanical equipment, (22) entry, (23) kitchen, (24) social hall, (25) stage, (26) storage.





RIGHT: Shepherd of the Sea, Groton-New London, uses nature as its altar backdrop. BELOW: The plan provides for men and their families of many denominations for a common religious purpose.



Groton-New London

The Shepherd of the Sea Chapel and Religious Education Facilities at the United States Naval Submarine Base, Groton-New London was designed by the Office of Carl R. Blanchard, Jr., Architects.

In designing the structure, the architect retained the character of a wooded, variable contoured, ten-acre site which was faced on three sides by a large denuded housing site. He was to locate the chapel and religious education building so that as much as possible of the wooded area could be developed for recreation within the limitations of the budget.

An interfaith chapel seating 600 people was to be theologically suitable for Catholics, Protestants, and Jews, with special thought about the needs of the men in the Navy's submarine service. It was to provide for family religious education and fellowship and relate to the United States Navy "Definitive Design for Chapel Facilities."

The nature of the site made possible some isolation from noise and



The Sea Chapel is faithful to its environment and purpose.

other distractions, but it was remembered that the function of faith is less to isolate man than to give him an opportunity to relate to God and to fellow man.

One approaches through the woods by foot or vehicle to the main chapel, a soaring, open, spacious, simple structure. It is a shelter for worship but strongly related to sky and wooded area for the men who see little of these natural scenes for long periods when they are at sea. It is an open oasis in the woods with natural materials and earthy colors. Easy access leads to smaller denominational chapels, pastor's counseling room, education, and fellowship areas. Trees and shrubs modulate the parking and open space areas.

Working with the Blanchard Office were H. A. Pfisterer & Associates, structural engineering; John P. Legnos Associates, mechanical and electrical engineering.

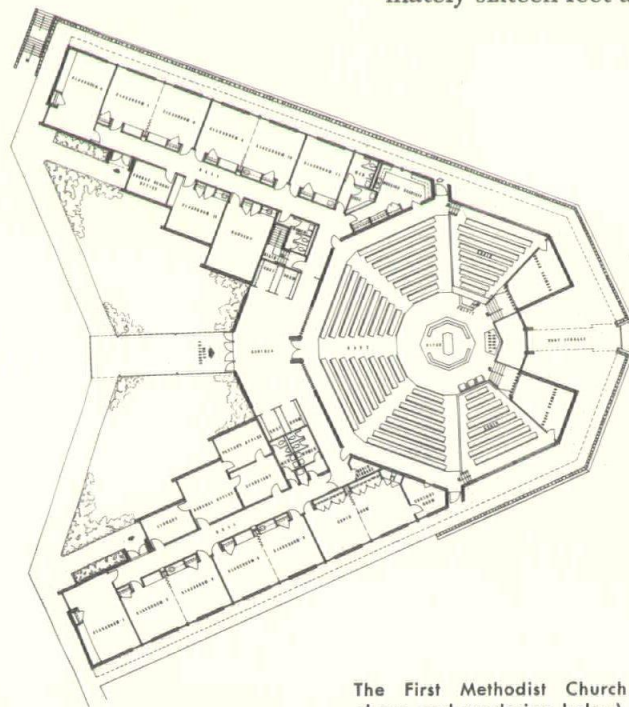
Danbury

Van Summern and Weigold, Architects and Planners, have designed the Danbury Methodist Church which is now under construction. The building will occupy a high sloping site on Clapboard Ridge Road overlooking Danbury center two miles below. It will contain a sanctuary to seat 450 worshippers, and two wings in which will be located classrooms, choir room, nursery, offices, and related church-school facilities. On a lower

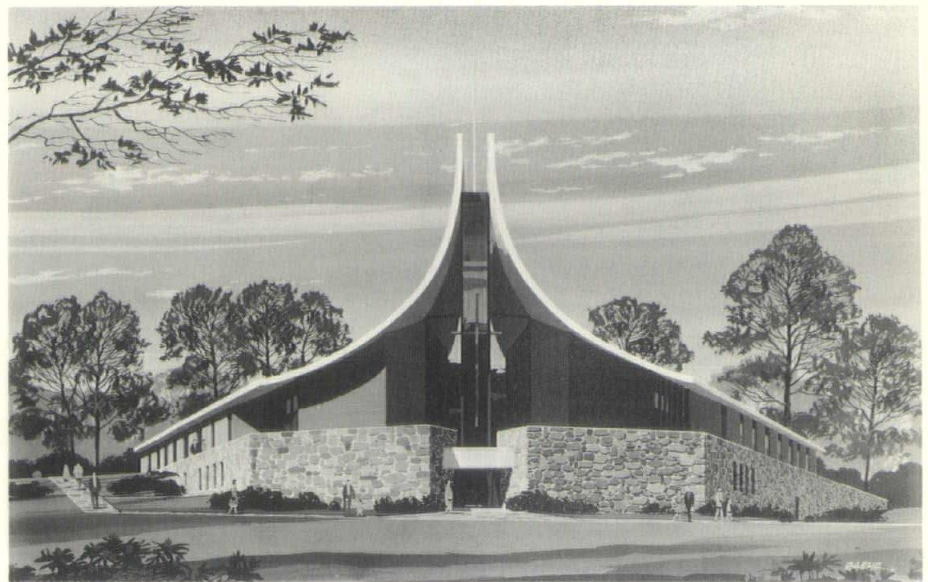
level will be located a fellowship hall, chapel, lounge, kitchen, and mechanical facilities.

The sanctuary, designed in a circular pattern to bring the congregation close to the altar, is the center of interest of the concept. Oriented on an axis directed toward the town below, the main aisle moves downward on a slight incline toward the central altar. Beyond the altar on the same axis, one will view the city and sky beyond through fifty-foot-high glass panels.

The roof of the church moves upward from a low point of approximately sixteen feet at the main aisle



The First Methodist Church of Danbury (plan above and rendering below) exemplifies purposeful faith.



as one enters from the narthex to a high point of forty feet over the altar. Laminated curving arches form a rib-like structure whose architectural shape and expression is intended to create an uplifting experience for those gathered in the sanctuary.

From the city below, one will see the high prow-like form of the roof and glass slot, reminiscent of a soaring bird or the sails of a ship.

A large cross will be hung within the church behind the main high glass slot window. Lighted from below at night, it will be visible from Danbury center and can be seen from a chapel on the lower level through a glass ceiling partition.

The effect of the building will be one of aspiration and intimate worship. The roof line and structural form is intended to project a feeling of upward and forward movement to inspire a similar feeling in the new generations to come.

New Canaan

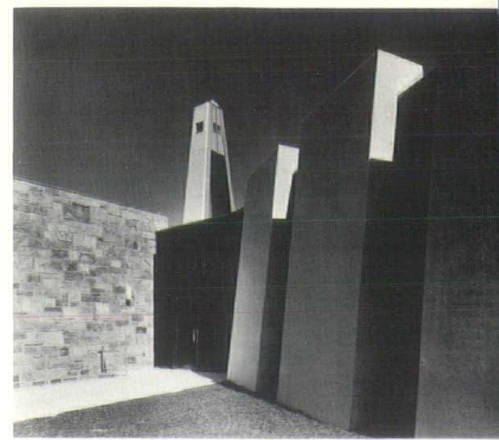
The Church for St. Aloysius Par-

ish in New Canaan is also designed by van Summer and Weigold, Architects. It will be an embodiment of the new liturgical functions, housed in a contemporary and symbolic structure, with seating for a thousand worshippers, according to the architect.

The Greek alpha and omega forms (*I am the Beginning and the End*) have been selected to blend symbolism and functions into a homogeneous living structure. The main body of the church will be embodied in the omega plan, balanced by an alpha bell tower at the main entrance of the building.

Entering the narthex, one will see to the left the baptistry and to the right a shrine to St. Aloysius, both viewed through slotted plaster veins. The shrine and the baptistry are located at the "feet" of the omega.

The main body of the church has pews set in a semi-circular pattern oriented toward the sanctuary area beyond. Seven aisles radiate outward from the oval sanctuary as



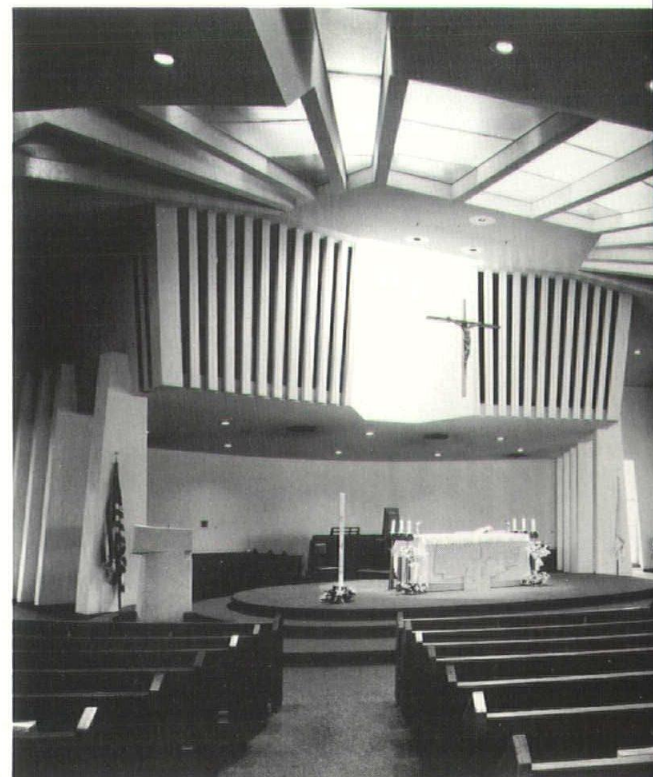
St. Aloysius exterior detail.

light rays projecting from an energy source. The radiating aisles project toward exit points on the curving peripheral walls. Over the sanctuary will be a 42- by 20-foot roof dome, oval in shape and projecting natural light down into the sanctuary. Projecting fingers of glass are centered over the aisles below and follow their radiating pattern. A major crucifix sculpture hangs suspended over the altar of sacrifice with natural tinted light diffusing downward in daytime, and accent lighting at night.

St. Aloysius Church, New Canaan, is entered through an alpha arch symbolizing the beginning.

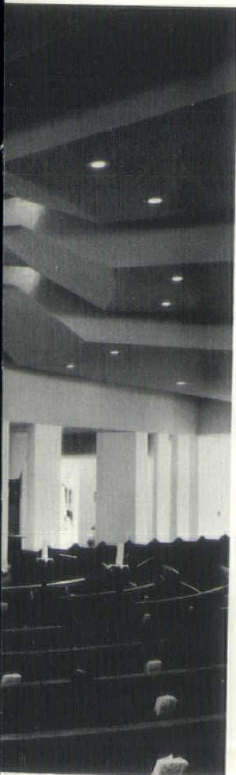


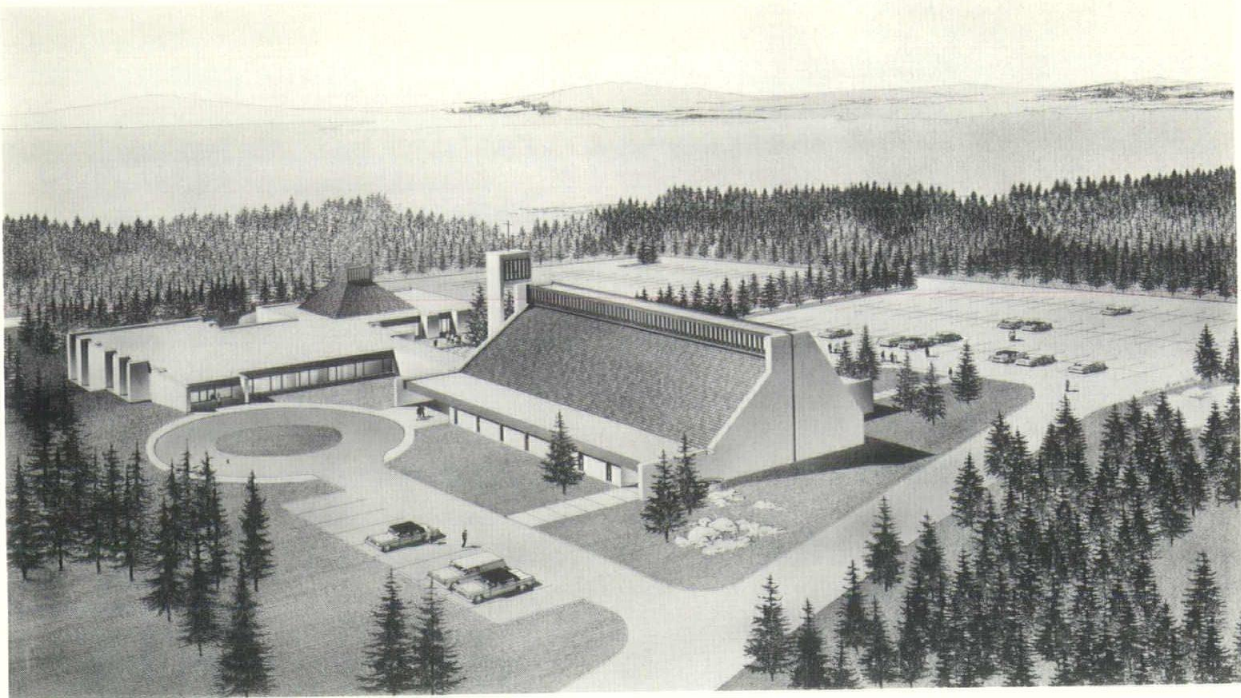
The sanctuary of St. Aloysius invites reflection and hope.



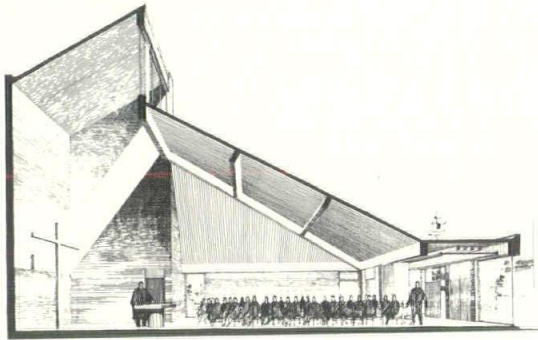


ABOVE: Congregation Sons of Israel, Upper Nyack, New York, was designed by Pacelle & DeStefano, Architects, of Southington, who captured the modern spirit of an ancient faith in the synagogue's sanctuary. BELOW: Sculptor of the striking architectural support is James Hennessy of Watertown.

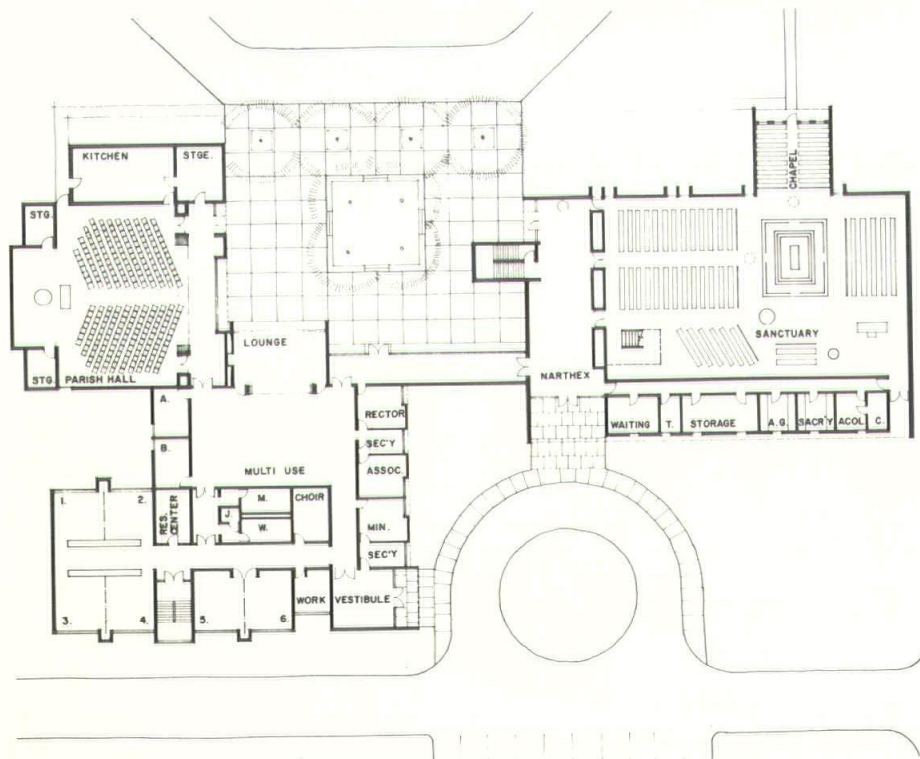




St. Matthew's Episcopal Church and Wilton Presbyterian Church adjoin in unity.



A Court connects the two Wilton churches.



Wilton

A very interesting church plan has been developed by the SMS Partnership, Architects, under the supervision of Willis N. Mills, Jr., associate partner. This is a joint building project of St. Matthew's Episcopal Church and the Wilton Presbyterian Church, in Wilton. It expresses the spirit of coming together through the grouping of buildings around a common court. The complex turns its back to the street and forms an entrance facing the parking area.

In the Episcopalian sanctuary, natural light will fill the interior from a monitor running the length of the building. This is intended to emphasize an openness and unity among clergy, congregation, and choir which is appropriate in today's corporate worship. The free standing altar is designed to pivot to face the chapel for smaller services.

The parish hall used on Sunday mornings for Presbyterian worship has been developed as a flexible space for experimental forms of worship as well as weekday activities ranging from auditorium to youth center. Other support facilities have been arranged with seven-day usage in mind.

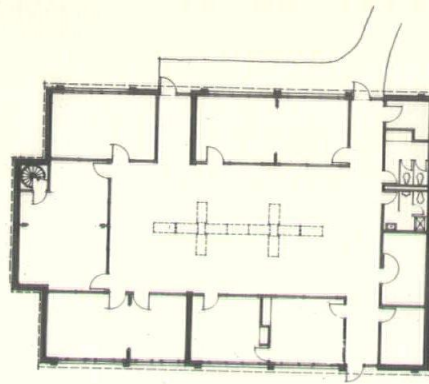
Old Greenwich

Groundbreaking for the Old Greenwich Presbyterian Church was on September 29. Galliher & Schoenhardt, Architects, were commissioned to design a church for a small congregation to express to the surrounding community its relationship to God, a relationship "which is at once both personal and contemplative and yet one which seeks to relate directly to all aspects and activities of life in a dynamic way."

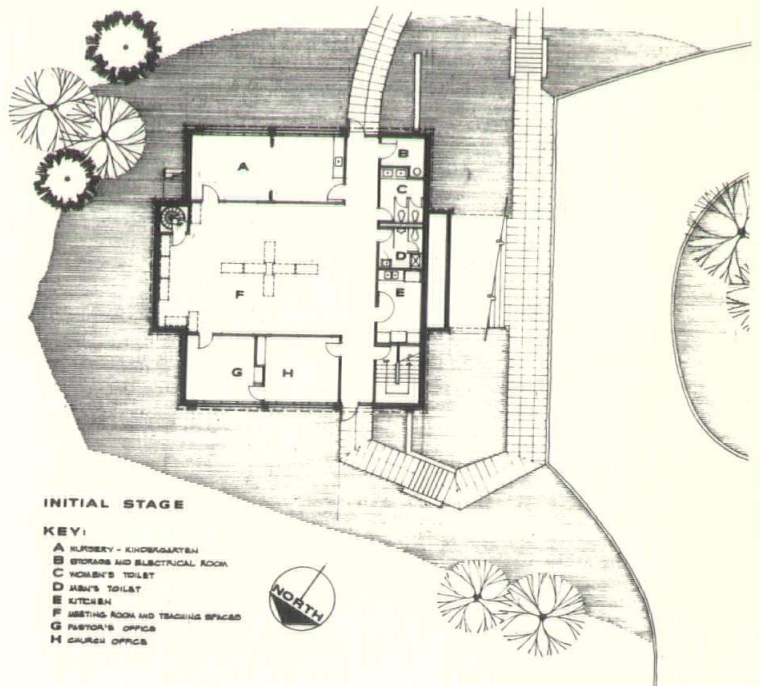
The architects placed total emphasis on overall form, external and internal. The form is calculated to inspire a feeling of shelter and reflective contemplation within, and at the same time reach out to the world and to God above without resorting to the use of externally applied symbols.

Budget limitations dictated multiple use of space as part of the design concept. Educational and social functions are centered on the lower level and will not be scheduled when worship functions are taking place on the upper level. Choir and organ will be located in the balcony.

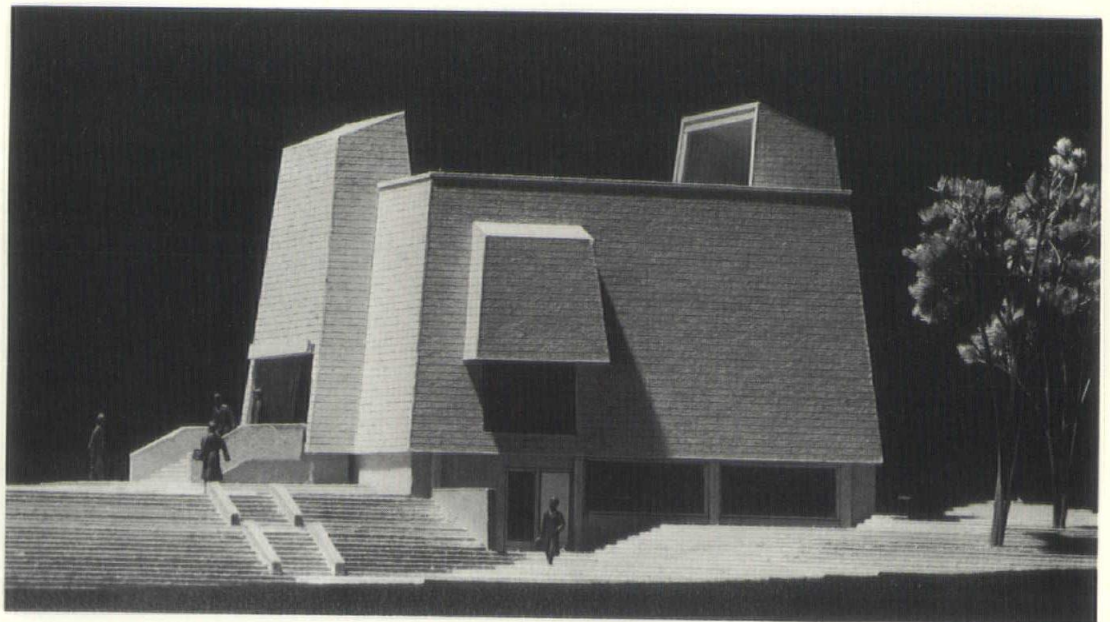
The site is heavily wooded and slopes steeply with a view toward the southwest across a valley to a distant ridge. The interior will be painted drywall except for the altar

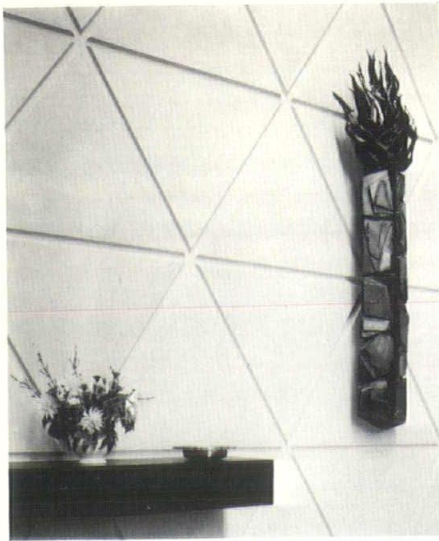


FUTURE STAGE



ABOVE: The Old Greenwich Presbyterian Church is designed for expansion. BELOW: An ingenious and dramatic form houses the church.





Ann Holmes' symbolic candle on altar wall of Universalist Unitarian Church (page 10).

light tower which will have stained wood horizontal siding. The exterior will be clad entirely with cedar shingles.

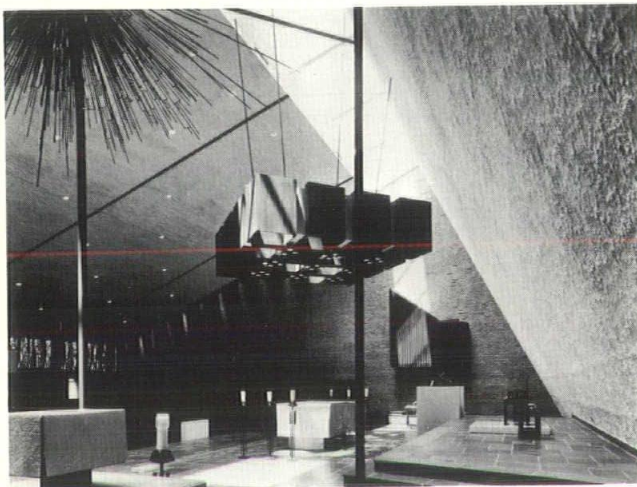
Reprise

Church architecture in Connecticut, starting with the pristine meeting houses of Colonial days, has always been dominated by a simplicity of purpose and function. An expression of faith, for whatever

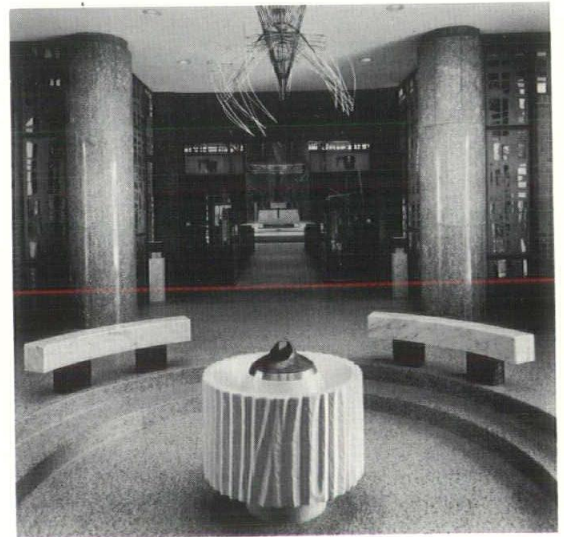
religious denomination, through houses of worship ranks high among civilized attributes of people.

In this report of Connecticut churches recently completed and under construction, it is evident that the tradition is continuing. Many of the forms and expressions are new, as they should be, in a creative world which, despite its awesome problems, still has time to glorify the human spirit through its churches. Connecticut architects are at their best in the design of churches. □

Church of the Resurrection (page 10) has main focus on altar of sacrifice.



St. Mary's Parish (page 9) has a baptistry of sculptured simplicity and simple dignity.



Art and the Church of Tomorrow

In 1145, the south spire of Chartres Cathedral was thrust into the skies, and Christian art burst into full flower. After three and a half centuries, it was joined in space by its non-identical twin, creating the symbol which still dominates the spiritual horizon of every priest, every worshiper, and every artist in the western world.

This symbol has been imitated many times, but it remained unmatched until 1965 when art, science, and religion took another giant step forward and upward.

The event marking this second step is recorded not in the annals of sacred scripture nor in the histories of art and architecture, but in the pages of *Life* magazine. Gemini 6 was launched on December 13 and joined in space eleven days later by Gemini 7. The separate launchings were immortalized on a single negative by the gifted photographer Ralph Morse, and a new era in the symbiotic life of art and religion was documented for posterity.

The parallel between the spires of Chartres rising over the medieval

Robert H. Mutrux, AIA

landscape and the silhouettes of the two soaring satellites is startling. Both are graphic examples of the highest achievement of man at different epochs. Both are hitherto unequalled accomplishments in cold, calculated engineering by men dedicated to perfection in mechanical techniques. Both are emphatic answers, in their respective vernaculars, to man's first directive "Let there be light!"

The closing line of inspired caption which underlies the double-page spread in *Life* could have

been written in Aramaic or in Gothic script, ". . . and there was a magical feeling of participation for earthlings". St. Paul, St. Thomas Aquinas, the late Pope John XXIII, even Teilhard de Chardin would not have asked for more. These men, all vitally concerned with the message of truth, could hardly view this event as anything but a step in the master plan which began on the first day of Creation. Not one of them, moreover, would disagree with the contemporary philosopher who summed up the present and anticipated the future with the words ". . . the control tower replaces the ivory tower." The phrase-maker replaces the psalmist, too, and parallel verse gives way to the flippant play-on-words, but the message is no less emphatic. The fact is that, after a millenium of the forms, colors, sounds, and sensuous atmosphere of the medieval church, we are about to enter a new age of religious art.

The new age of expression will not spring full-blown as the automatic result of international councils, nor will it appear solely from the fire of individual inspiration. We have seen the fruits of too-hasty preconceptions of what today's church should be. We have noted the elementary ground-rules which have been set forth and wit-

nessed their faithful — if awkward — implementation. The result so far has been myriad variations on the same iconographic theme, all as irrelevant and as disturbing as the prototypes they were intended to replace. An expanding geometry, a mere shift of emphasis utilizing the same archaic symbols is not the road destined to "facilitate the celebration . . . and greater participation" . . . of the holy service.

The new age will begin with a study of the church and its message as a completely abstract problem. The creative person, whether artist, architect, engineer, theologian, philosopher, critic, or a combination of these professions, must analyze the church and its meaning as though it never existed before. Only in this way can we free ourselves from the atavistic notions and prejudices which still strongly influence the design of the church and impede its development. The church must be evaluated in realistic relation to today's world and the universe of which it is a part.

The result of this study of the church will be threefold. It will begin with a clarification of the dual definition of the word "church." As a community of persons totally independent of art, architecture, and ritual, it is an end in itself. The structure which, on occasion, houses

those souls is only a means.

Second, the liturgical forms of religion must be observed purely for their effect in maintaining the unity of that congregation. The service, like the building, is a formality sanctified by tradition rather than by scripture, a means to a higher end.

Third, the physical appointments accompanying and elaborating the service must be listed and classified in terms of their primary function, quite apart from their artistic or traditional merit.

There is no question that a review in detail will result in a totally new set of values. The congregation should strive to encompass the unpredictable teenager and the perplexed and probing college student who will form the congregation of tomorrow. The building to which they contribute in varying ways should be investigated as carefully as all their other investments for its structural, financial, and spiritual permanence. It may be found at an early stage that proper (and quiet) air-conditioning is far more conducive to full participation than incense; it is quite possible that balcony seating (which in France is called "le paradis") is far more desirable to the younger majority than enforced grouping "near the

Please turn to page 22



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Art

Continued from page 21

altar." And if a "new look" in shapes and colors promises to reap dividends, who can foretell how rewarding a "new sound" in liturgical music could be!

The church of tomorrow will not be a grandiose shell which flatters the donor and attracts the visiting architect while it stands empty for six and a half days per week. It is not an assemblage of fa-

mous names, like Pere Couturier's church in Assy, France, which he unwittingly turned into a museum of modern art. It should not be a personality-saturated shrine like Notre-Dame de Ronchamps, where the name of the designer (an avowed atheist) is regularly listed before that of the Virgin Mary.

The challenge of the new church is an open invitation to heed in its true sense the exhortation Rabbi Rosenbloom voiced at a recent

architects' convention. "May your buildings continue to reflect the majesty of God!" This impassioned generalization, if applied specifically to the area of religion, should inspire a new dynamism in that field.

If it is indeed true that "the noblest expression of man is the building of a house for God," we must first rid ourselves of the outworn premise that the house of God is an architectural composition comprising concrete arches, stained glass in epoxy resin, an electronic bell-tower, or even a house at all. We may find, after a period of soul-searching and quiet communion, that the most appropriate "house" to reflect His majesty is a combined research-laboratory, art and music center, and library-museum. There is no scriptural mandate to create a particular building in which to worship God.

It is possible that the traditional church might be completely absorbed in a large, well-built, beautifully landscaped religious center. This ecumenical achievement, where the spiritual needs of all men could be fulfilled through a variety of religious experiences under a single roof, would ensure itself economically through common parking facilities, group insurance, mass maintenance, heating, cooling, snow removal, and hopefully, ample rest rooms. The suggestion is not new; its actual implementation, however, could make religious history.

The novelty and obvious mass (and carnival) appeal of a large center should not blind us to the possibility that the true church of the future may be a bare room, reflecting only the finishes and furnishings that sheltered the first sharing of bread and wine. Precedent for this solution is as unquestioned as its current theological support.

The new concept in church architecture will no longer be in competition with the world of business and relaxation but a vital part of it. It is separated for the period of

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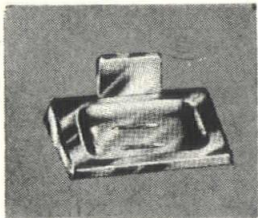
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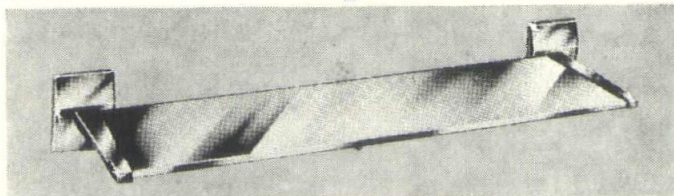
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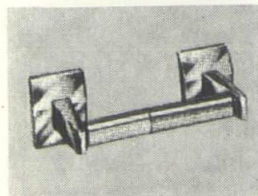


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Award of Merit

The SMS Partnership, Architect, of Stamford, received an award of merit in the first AIA-NAVFAC biennial awards program for distinguished architectural achievement sponsored by the Naval Facilities Engineering Command of the Department of the Navy, in cooperation with the American Institute of Architects.

The award was for administrative facilities in the design of the FBM Administration Building, United States Naval Submarine Base, New London, Groton, Connecticut. The jury comment was: "Restrained and mature handling of office building with a limited budget. A straightforward, well proportioned block, well sited. The lack of pretension, straightforward use of materials, and simplicity and flexibility of the plan result in a handsome building."

Associated with the architects were Fromme & Vosgian, structural engineer; Hill and Harrigan, mechanical and electrical engineer; George A. Cushine, landscape architect; Staunton & Freeman, civil engineers; and Norge Associates, Inc., general contractor. □

Commemorative Stamp

Yale University held special ceremonies on October 18 to mark the issuance of a new United States six-cent commemorative stamp. The vertical, multi-colored stamp features a detail from the historic painting, "The Battle of Bunker's Hill," by Revolutionary War Colonel John Trumbull, which hangs in the Yale Art Gallery. □

Art

Continued from page 22

attendance but not removed from the worldly achievements in art, science, and industry, many of which reflect the majesty of God far better than many so-called "religious" buildings.

The new church will be an area in which perfection may be completely synthesized. It is an area where the search for truth, which Christ offered repeatedly to share with all mankind, may be acknowledged as man's highest goal. It is a plateau in time between Genesis, when the light of knowledge was first separated from the darkness, to the time foretold in Revelations, when "There shall be no night" and ignorance no longer exists. The new church will be a setting, unobstructed by preconceptions and unencumbered by temporal preoccupations, where the backlog of divine revelation may be fully released.

In its new dimensions, the church may once again become the unifying force in the world. It is a complex goal but infinitely more worthy of the creative mind than the mere repetition of traditional forms and denominational individualities in new materials. It is a confrontation between ontology and architecture occurring, to paraphrase Lamartine, at an exciting moment between two eternities.

The scientist-artist and the theologian-philosopher have once again a magnificent opportunity to help answer some of the questions which stand in the way of the church. Their combined work may have a profound effect on the history of the world. □

CSA Office Moves

The office of The Connecticut Society of Architects, AIA, has been moved to 295 Treadwell Avenue, Hamden. Formerly located in Guilford, the office is now more central and available to the state's architectural centers.

The new mailing address is Box 4335, Hamden, Connecticut 06514. Telephone number is 288-8454. □

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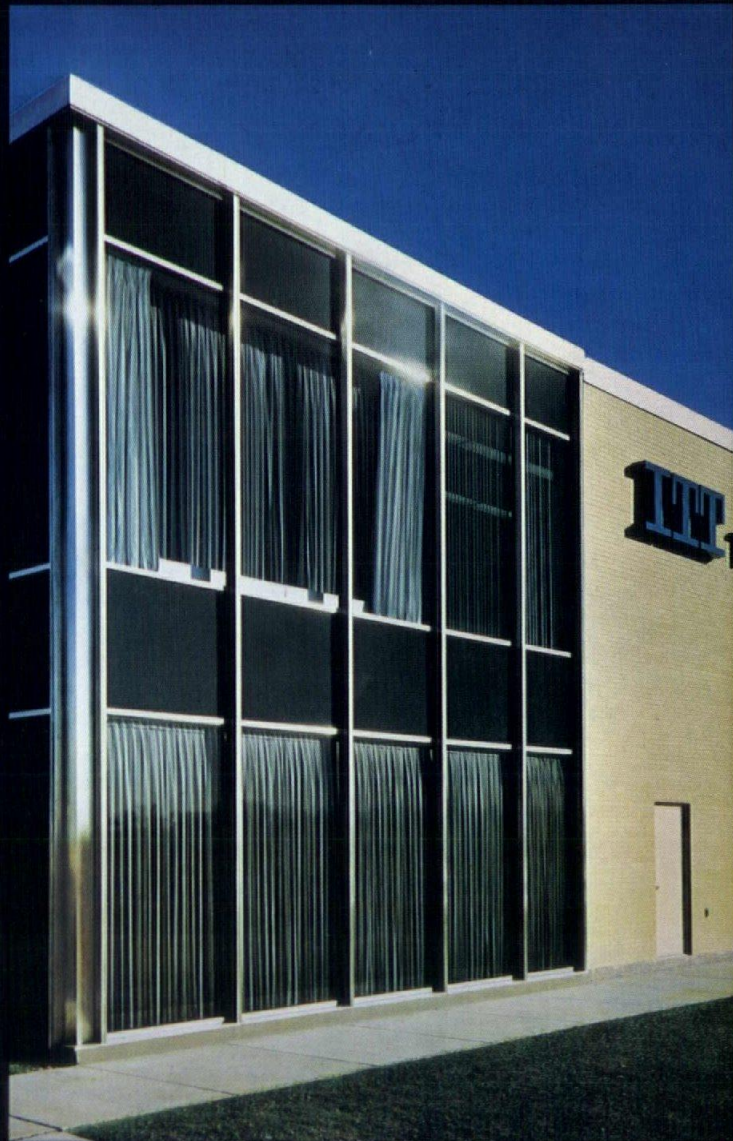
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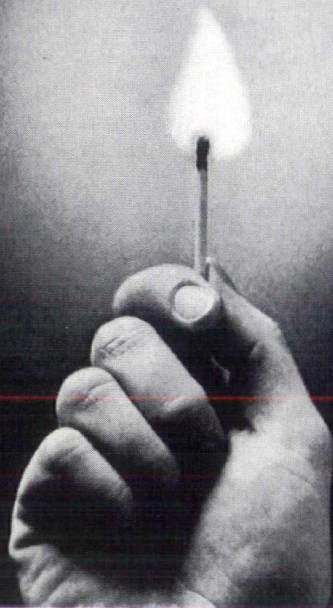
Inside look at USS ULTIMET narrow stile entrance doors of ITT's Telecommunications Office Building in Oakbrook, Illinois. Curtain wall: USS ULTIMET Stainless Steel framing components with tempered structural glass in spandrel area and insulating glass in vision area. Mullion spacing: 5'0". Owner: ITT, Oakbrook, Illinois. Architect: Fred H. Prather, Chicago, Illinois. General Contractor: Del Webb, Oakbrook, Illinois. Curtain wall fabricator-erector: International Steel Co., Evansville, Indiana.



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Community Housing

Representatives of New Haven's inner city have chosen a suburbanite as president of Community Housing Incorporated. Attorney Robert S. Evans, a partner in the law firm of Evans and Evans, succeeds Rev. Raymond C. Schulze as head of the CHI board of directors.

CHI is a non-stock housing development corporation which acquires property for rehabilitation or new construction. The units are sold or leased to low and low-moderate income families to provide them with high-quality, low-cost homes in a variety of styles and locations. Facilities are specially designed to fit the living patterns of large families.

The group, as a non-profit organization providing housing under special federal assistance programs, qualifies for "seed-money" assistance from the Connecticut Department of Community Affairs.

CHI was originally funded and sponsored by the Jewish Community Council, the Protestant Council of Churches of New Haven, and the Archdiocese of Hartford. Representatives of these groups continue to serve on its board of directors with citizen representatives from the neighborhoods concerned. The past president, Rev. Schulze, is pastor of Zion Lutheran Church. □

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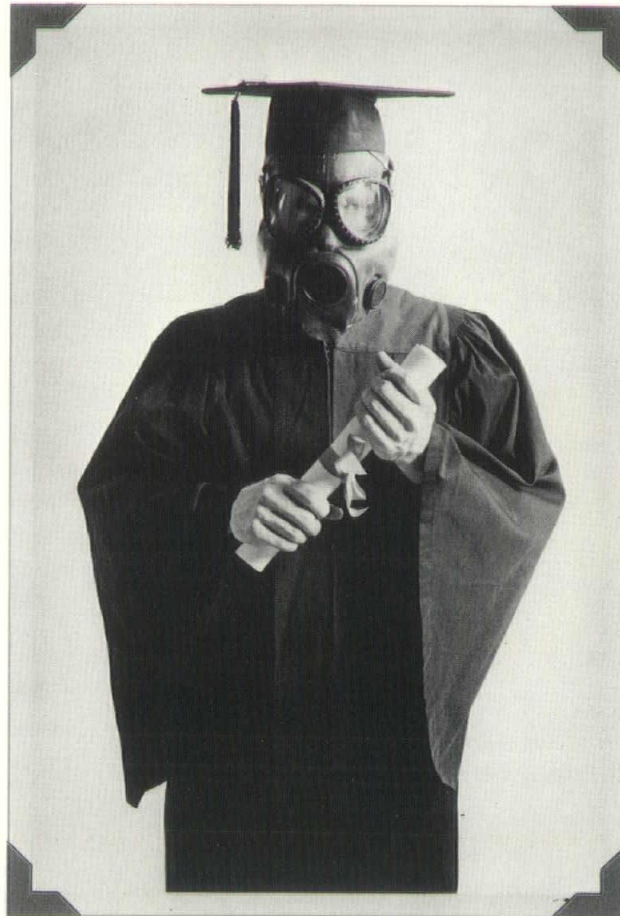
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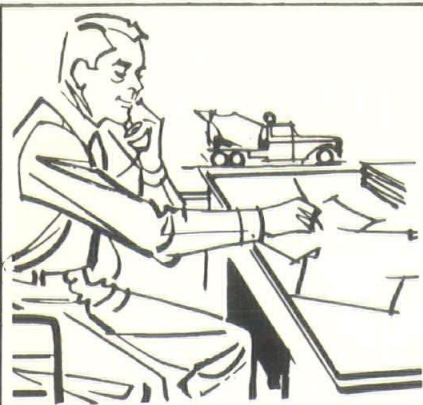
Additional businesses and industries are converting to modern gas every day. Of course, the low, low cost of gas heating and air conditioning and other major advantages go along with this common sense fuel.

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Highway Lodging Demand

People are doing more traveling and lodging along Connecticut highways than ever before, according to estimates by the Connecticut Development Commission.

Room accommodation expenditures by travelers in Connecticut are estimated to total \$27.8 million in 1968, an all time high. This is an increase of eleven percent over the \$24.9 million spent for lodgings in the state in 1967. Since 1960, annual room accommodation expenditures have increased by \$13.5 million, or 94 percent. □

Purchasing Guide

Connecticut Purchasing Guide, just published by the Connecticut Development Commission, lists more than 12,000 products and services offered by nearly 4000 Connecticut manufacturers. Copies are available (at \$3 each) from the Research and Information Division of the Commission, State Office Building, Hartford, Connecticut 06115. □

Film Study Center

Eight New England universities have established a University Film Study Center to pool their resources in supporting college courses and scholarly research on films as a major art form. The cooperating members are Boston University, Brandeis University, Brown, Harvard, M.I.T., University of New Hampshire, Wesleyan, and Yale.

Temporary headquarters are in Cambridge, Massachusetts, where initial efforts will be to acquire and catalogue films and tapes illustrating the art of motion pictures. The eight universities now have in their individual collections more than 500 films and related items. Films to be collected by the new center will be circulated to the group's members for use in research and teaching only and are not available for public exhibitions or for any non-academic purpose.

Members of the board of trustees of the new center include Professor James S. Ackerman of the Department of Fine Arts at Harvard, as president; David Walker, editor of *Yale Reports*, vice president; David Keith Hardy, director of the Morse Center for the Study of Communications at Brandeis, treasurer; and Henry Millon of M.I.T.'s Art and Archeology Department, clerk. John Frazer of Wesleyan's Davison Art Center is also a vice president. The three remaining trustees are Paul Brockelman of the philosophy department of the University of New Hampshire, Robert Steele from the School of Public Communication at Boston University, and William H. Jordy of the Department of Art at Brown. Robert Kuretsky of Harvard will serve as executive secretary of UFSC. □

Lighting Award

David A. Mintz, New York City lighting consultant and designer, received the Edwin F. Guth Memorial Award, top honor in the national competition of the Illuminating Engineering Society. Mr. Mintz won this prize for his work in the lighting of Powell Symphony Hall in St. Louis which opened in January, 1968. □

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Urban Design Consultant

Wilhelm V. von Moltke, professor of urban design at Harvard University has joined The Perkins & Will Partnership as staff consultant on master plan and urban design projects being studied and developed by the firm's offices.

Professor von Moltke, who was speaker at the September meeting of the Connecticut Society of Architects, AIA, in Waterbury, will continue as head of the urban design program of Harvard's Graduate School of Design. □

Specifications Competition

The Construction Specifications Institute has announced its 1969 specifications competition to promote the improvement of specification practices. It is open to members and non-members of the Institute.

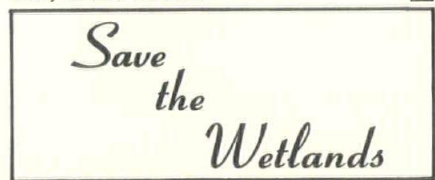
The competition will be judged in fifteen separate categories. Full details are available from The Construction Specifications Institute, 1717 Massachusetts Avenue, N.W., Washington, D.C. 20036. □

1969 Reynolds Award

Nominations are being received for the thirteenth annual R. S. Reynolds Memorial Award for distinguished architecture with the use of aluminum.

The international award, largest in architecture, offers an honorarium of \$25,000 and an original sculpture in aluminum to the honored architect or group of architects. The program is sponsored by Reynolds Metals Company and is administered by The American Institute of Architects.

Architects or any other interested persons may submit nominations until February 3, 1969, by using a form included with an AIA brochure on the award, or by writing to the Reynolds Award, The American Institute of Architects, 1735 New York Avenue, N.W., Washington, D.C. 20006. □



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NERCAIA '68

A summary report of the 1968 New England Regional Council of the AIA, which was held in New Haven, November 7-10, will appear in the next issue of *Connecticut Architect*. □

Senior Associate

George E. Shear, of Ridgefield, has been appointed a senior associate of the Perkins & Will Partnership, White Plains, New York. Formerly with the office of Eliot Noyes in New Canaan, he is currently in charge of architectural work for a science center under construction at Clarkson College of Technology and a three-thousand-student campus for Genesee Community College, both in New York State.

Mr. Shear is a 1956 graduate of Cornell University College of Architecture, where he was awarded the Charles Sands medal for his thesis. He is president of the Universalist-Unitarian Society of Northern Fairfield County. □

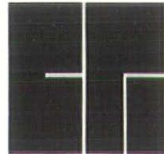
School Modernization Study

Western High School in the Georgetown section of Washington, D.C., is the subject of a report published by The Research Council of the Great Cities Program for School Improvement. The report is part of the Council's continuing search for ways to give new life to old schools.

Architects for the feasibility study are McLeod, Ferrara and Ensign of Washington, D.C., with investigation of the educational program under the direction of Dr. Stanton Leggett of the firm of Engelhardt, Engelhardt & Leggett, educational consultants.

Ten architectural schemes were developed which have application to any school district faced with the problem of determining if an older school can continue to serve youth and the community. Western High School was founded in 1890. Since then, several additions and modifications have been made.

Single copies of the study are available at no cost from The Great Cities Research Council, 4433 West Touhy Avenue, Chicago, Illinois 60646. □



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AIA TV Campaign

The American Institute of Architects is launching a nationwide television and radio public service campaign to combat urban and suburban blight. Every television station in the United States has been given two sixty-second colorfilm spot announcements. The Connecticut Society of Architects has radio spot announcements for distribution to state stations. The public service spots are a key part of AIA's plans to speak out on public issues and help solve the urban crisis. □

Joint Committee

A joint committee on employment practices, comprised of representatives of the American Congress on Surveying and Mapping, The American Institute of Architects, American Society of Civil Engineers, and the National Society of Professional Engineers, will meet in St. Louis, Missouri, on December 6.

The conference will examine the acquisition and retention of firm personnel. Specific subjects will deal with technical evaluation, training, and personnel relations. □

Art Gallery

The United Restaurant, 1084 Chapel Street, New Haven, popular with Yale students until it closed two years ago, will now present Yale student art with its transformation into a non-commercial art gallery.

The "United Restaurant Gallery," as it is called, opened to the public on November 22. It was organized and is operated by students in Yale's School of Art and Architecture.

The first exhibition includes a group show of diverse efforts of art school students in painting, graphics, and sculpture. The initial offering will be followed by two and three-man shows throughout the year. Hours for the group show are Wednesday through Sunday from two to five p.m. and from seven to nine p.m.

"This is a welcome new educational effort. We have needed a suitable space which allows student work to be viewed and criticised by fellow students, Yale faculty,

and the public," said Howard S. Weaver, dean of the Yale School of Art and Architecture.

The interior of the new gallery is the work of Yale artists. The first and second floors were gutted and reconstructed according to the architectural plans of Peter Corrigan, a student architect. Construction was done by art students Herbert Wright, Daniel Kadish, and Alexander Shundi. Faculty members William R. Lytle and Charles H. Wilson contributed their labor to the physical work of the project.

A student committee is responsible for choosing works to be exhibited. Selections will be made from the talent of some sixty student artists in the school. □

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Save the Wetlands

Connecticut's tidal marshes, which provide many practical as well as esthetic environmental advantages for the state, face an uncertain future according to the Save the Wetlands Committee, Inc. of Connecticut.

This organization of responsible, far-sighted residents of Connecticut sponsored a year-long study by Russell L. Brenneman, attorney, of Glastonbury, a recognized legal authority on land use. His 100-page report reviews regulatory control

of wetlands in New England states and emphasizes that Connecticut is the only coastal New England state which does not have a law specifically directed toward wetland preservation.

The Preservation of the Wetlands Report indicates that the powers of the Water Resources Commission could be enlarged to include a proper definition of wetlands, a clear statement of legislative purpose, a carefully spelled-out administrative procedure, and constitutional safeguards through proper hearings. At the same time,

the authority of Connecticut towns could be enlarged to include zoning powers for conservation purposes.

In 1914, there were 26,500 acres of tidal marshes in Connecticut. These acres have now diminished to 14,839 and continue to be destroyed at the rate of 200 acres a year. The Save the Wetlands Committee is concerned with informing people in the state about the plight of Connecticut's tidal marshes and what can be done to preserve them. □

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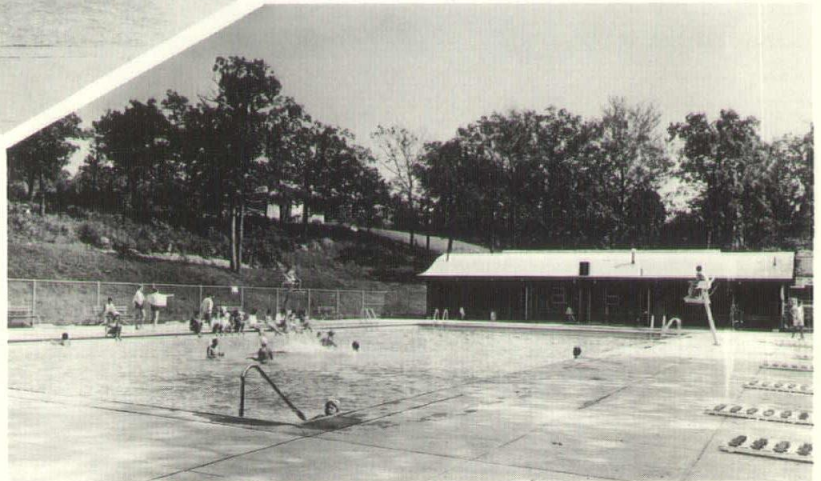
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